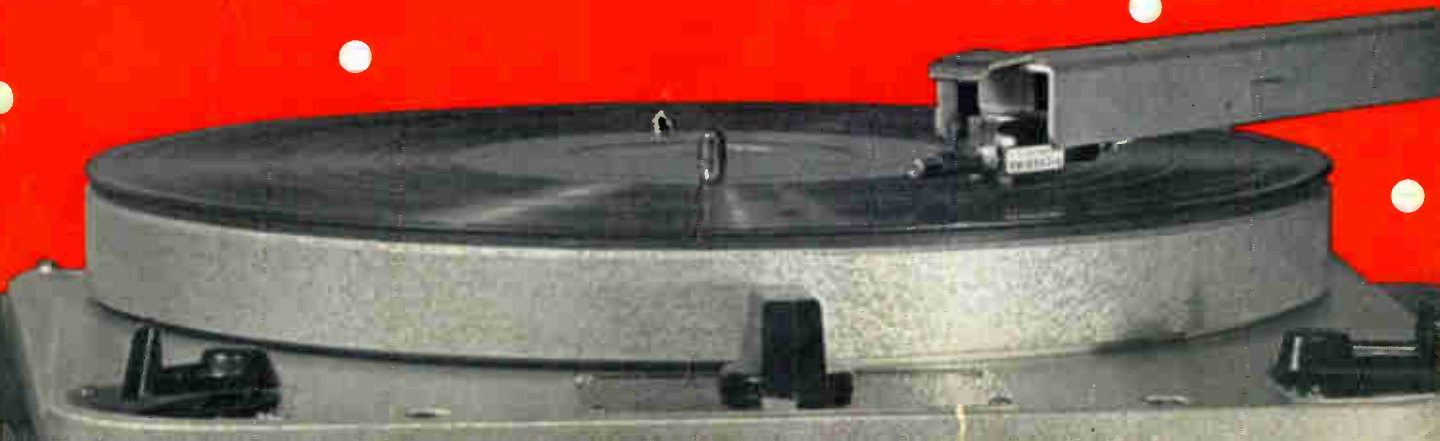


NOV.-DEC. 1955 PRICE 50c

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3-way system. The ultimate in performance. Specially designed 15" "woofer", compression type mid-range and "supertweeter" units. 600- and 4000-cycle crossover networks, intrarange equalizer, special controls, brackets, cables. Recommended enclosure 25 cu. ft. in back-loading folded-horn. 16 ohms. 35 watts. \$184.50

KT-32 TRI-PLEX KIT

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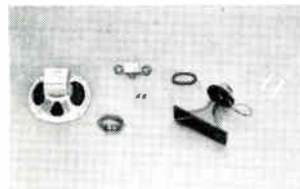
KT-21 CONCERTO-15 KIT

2-way system. An outstanding system with 15" "woofer" and compression type "tweeter". 2000-cycle crossover network and balance control, bracket and cables. 10 cu. ft. enclosure suggested. 16 ohms. 30 watts \$99.50



KT-22 CONCERTO-12 KIT

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KDU-10 TREASURE CHEST DUETTE KIT

2-way system. Special 8" "woofer", compression driver "tweeter" and frequency division for compact reproducer (1 1/2 cu. ft. Duette enclosure or 2 1/2 cu. ft. Bass-Ultraflex type.) Includes wiring materials. 8 ohms. 20 watts. \$24.75

KDU-11 TABLE DUETTE KIT

2-way system. Specially designed for chair side or table TV use. May also be used in 1 1/2 cu. ft. Duette enclosure. Heavy duty 6" x 9" "woofer", compression driver "tweeter", frequency division unit and wiring materials. 3-4 ohms. 20 watts. \$23.75



KDU-12 BUDGET DUETTE KIT

2-way system. For maximum results at lowest cost. May be installed in table or 1 1/2 cu. ft. regular Duette or in 2 1/2 cu. ft. Bass-Ultraflex enclosures. 8" x 9" "woofer" direct radiator "tweeter" frequency dividing unit plus wiring materials. 3-4 ohms. 15 watts. \$10.50

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Adds smooth, clean highs from 4000-cycles to limits of audibility to any single unit, coaxial or 2-way system. Complete with crossover network, balance control and cable. For systems rated up to 35 watts. \$43.75



Cabinet (G & H Wood Products) utility enclosures are available for all except KT-31 and KTX-1 Kits.

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Complete instructions for building self-contained or built-in single speaker and 2-way and 3-way speaker systems: "Duette", Bass-Ultraflex and Back-loading Folded Horn cabinets. Includes parts lists and speaker data for all types of enclosures.

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If you want a hi-fi system with the stand-out performance for which Jensen speakers are famous . . . plus the fun and saving of "do it yourself" . . . and the advantage of being able to adapt each basic design to your exact needs for a built-in or free standing speaker enclosure, then be sure to get your copy of Jensen's big new 36 page Manual 1060 now!

Explains fully the advantages and relative performance of 18 different speaker systems you can build or build-in with Jensen hi-fi speaker kits. Tells you how to start in high fidelity on a low budget with a real 2-way speaker system that can cost under \$20 complete! Shows how to build a hi-fi speaker in table form to improve your TV or to use as an attractive useful furniture piece.

Manual 1060 gives you complete drawings for cabinet work plus easy to follow instructions for woodworking, speaker installation and connecting up. Tells how to make the latest in "Bass-Ultraflex" and back-loading folded horn enclosures. You can build any of Jensen's fine reproducers from the incomparable Imperial to a low cost Duette. Manual 1060 is priced, postpaid at only 50¢.

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ARE YOU BUILDING OR REMODELING YOUR HOME? SHOW YOUR ARCHITECT OR CONTRACTOR THE TYPE OF SPEAKER ENCLOSURE YOU WANT IN MANUAL 1060 AND FIND OUT HOW VERY LITTLE IT WILL COST TO BUILD IN THE FINEST IN JENSEN AUTHENTIC HIGH FIDELITY.

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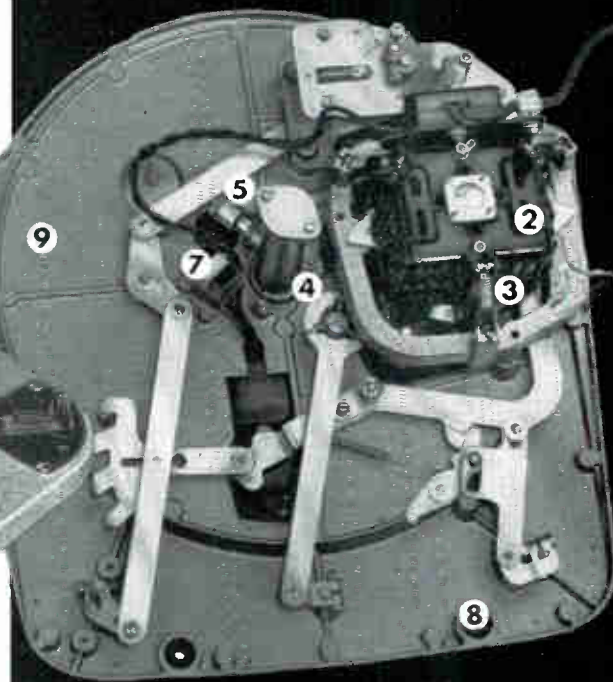
November-December 1955



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MODEL 301
"the Professional"
transcription turntable



MODEL 301
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WHY RECOMMENDED: This machine has been designed to provide the professional user and quality enthusiast with a unit supreme in its class... truly the world's finest transcription turntable for use in the home!

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1 **TURNTABLE:** Of superior design, this is the outstanding transcription turntable. It is precision made from the finest and most advanced metal alloys.

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5 **BUILT-IN PRESSURE INDICATING SYSTEM:** Our built-in pressure indicating system is designed to provide the most efficient and reliable performance. It is a true "no-wear" motor, with no moving parts, and is completely maintenance-free.

6 **VARIABLE SPEED CONTROL:** A variable speed control is used. It is designed to provide the most efficient and reliable performance. It is a true "no-wear" motor, with no moving parts, and is completely maintenance-free.

SPEED SAFETY LOCK: A speed safety lock is used. It is designed to provide the most efficient and reliable performance. It is a true "no-wear" motor, with no moving parts, and is completely maintenance-free.

7 **RESISTOR-CONDENSOR NETWORK:** A resistor-condenser network is used. It is designed to provide the most efficient and reliable performance. It is a true "no-wear" motor, with no moving parts, and is completely maintenance-free.

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SPECIFICATIONS: Voltage: 110 to 220 and 200 to 220 volt, 50/60 cycle, 50/60 Hz. Power: 100 watt. Speed: 33 1/3, 45, 78, 90, 100, 120, 150, 180, 200, 250, 300, 33 1/3, 45, 78, 90, 100, 120, 150, 180, 200, 250, 300. Dimensions: 10 1/2" x 10 1/2" x 4 1/2". Weight: 15 lbs. Finish: Chrome. Cabinet space required: 15" high x 10 1/2" wide x 4 1/2" deep. Shipping weight: 20 lbs. Net weight: 15 lbs.

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Typical installation on base with a popular tone arm.



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HI-FI Music

AT HOME



THE COMPLETE GUIDE TO HI-FI REPRODUCTION FROM RECORDS, TAPE AND FM RADIO

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VOLUME 2 • NUMBER 5 • NOVEMBER-DECEMBER, 1955

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COVER PHOTO

The cover design on this issue is our way of saying Happy Holiday Season and Merry Christmas to the nicest people we know—our readers. The angels are the ageless symbols of music's beauty and inspiration. In contrast, the turntable and pickup, from Garrard and Pickering, represent the realities of technical developments in hi-fi reproduction. But we would like to have you see in this cover the expression of the wish we all share: Peace on Earth to All Men of Good Will.

LISTEN...



there's a
**New World
of Sound**

on

**DECCA[®]
RECORDS**



Audio Shows

Here is the timetable of audio shows scheduled for this winter:

PHILADELPHIA: November 4 to 6, at Benjamin Franklin Hotel

MONTREAL: January 18 to 20, at the Windsor Hotel

TORONTO: February 1 to 3, at the Prince George Hotel

LOS ANGELES: February 8 to 11, at the Alexandria Hotel

Disney Is in the Grooves

During November and December, look for an enormous number of albums to be released having to do with The Walt Disney empire. His new television daily, "The Mickey Mouse Club", is largely responsible for a whole new record company, ABC-Paramount. Other record companies have extravagant plans for special Disney packages. RCA perhaps tops the list with a brilliant display in three dimensions.

Now There Are Seven

You will notice a new name among our record reviewers. He is Al "Jazzbo" Collins, NBC's jazz impressario and record commentator. He reviews for you with a commanding background, acquired from his personal friendship with the leading jazz musicians and singers.

Transformerless Amplifier

You may not have noticed it at the audio shows, but in the Stephens Manufacturing Company's exhibits the speakers were operated from their 20-watt transformerless amplifier, which has an output impedance of 500 ohms. Any Stephens speaker can be ordered with a 500-ohm voice coil at a small extra charge.

"Inside Information"

You'll see in this issue that something has been added to "Inside Information" where equipment is shown that has somewhat complicated terminals. In the new diagrams, each lead is numbered, and the semi-fixed controls are lettered to corre-

Continued on page 10

Response to recent Audiophile ad:

Gentlemen:

We can't figure out what you are selling* but it must be overpriced** if you can afford to run that kind of an ad. Anyway, send us a descriptive booklet, if it's free.

Very dubiously yours,

(Name sent upon receipt of a \$3.00 bill)

*We're not selling anything really — we're trying to sell records.

It is.*

***At least most people think so.

But there's one thing about Audiophile Records: — they are truthfully and candidly represented and nearly all who hear them recognize their uniquely good quality of sound.

Join our list of confused customers — write us and we will be glad to send you a free booklet. Very few dealers would have Audiophile Records in their store — so we will be glad to ship from the laboratory if your dealer is the proud type.

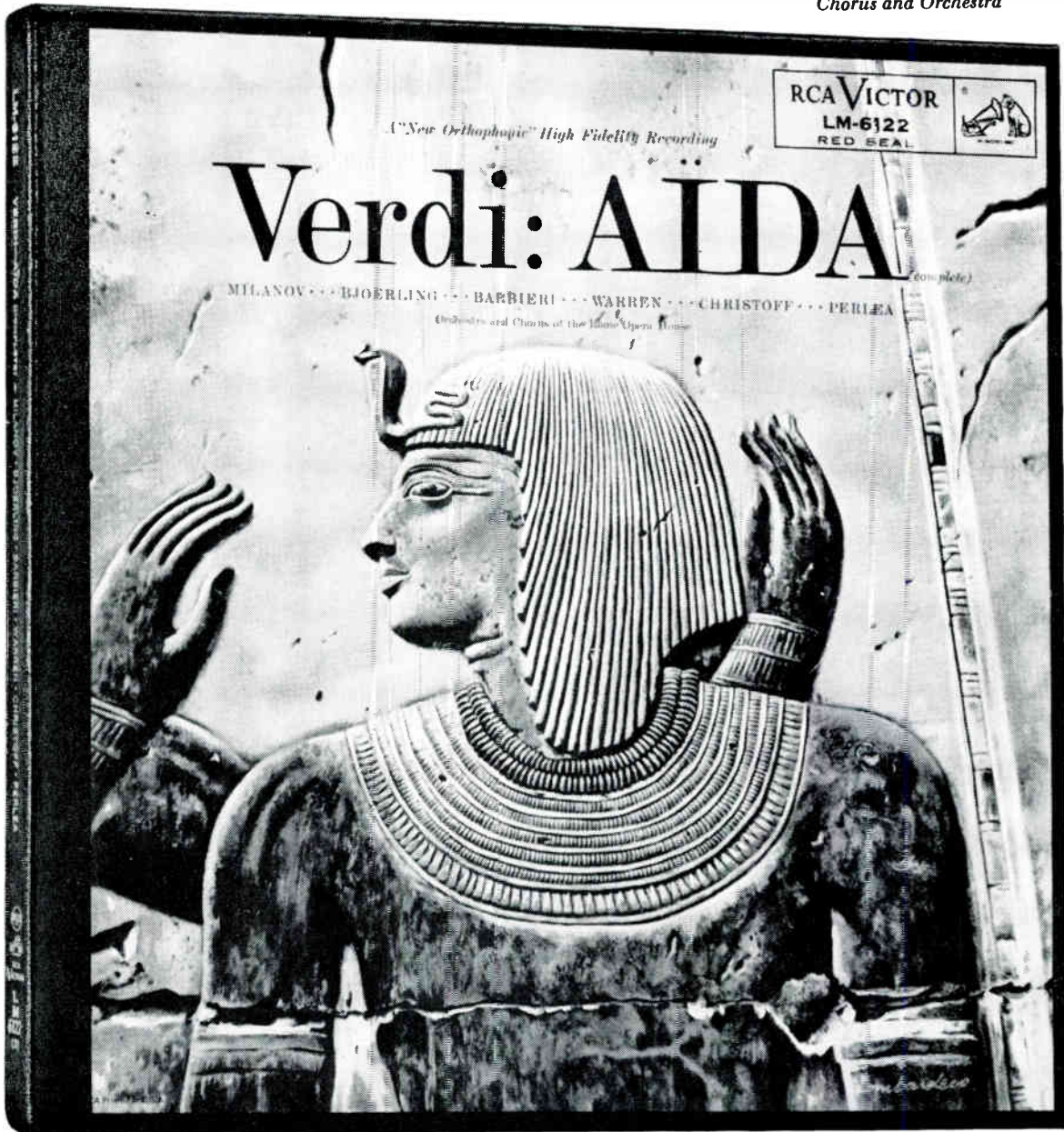
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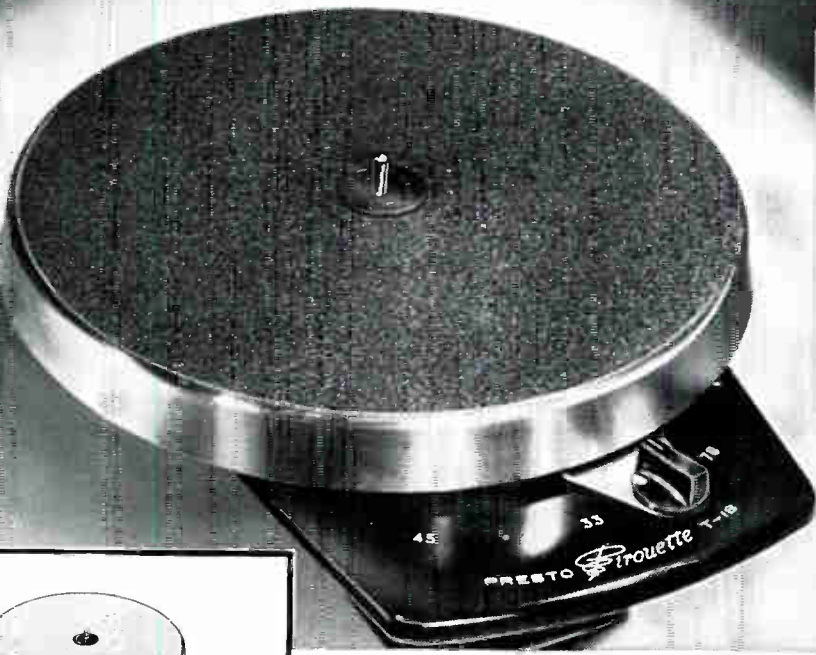
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Inside
the
PRESTO
Pirouette

A streamlined beauty on the outside, the *Pirouette* is a miracle of precision design on the inside. Embodies the exclusive "flick shift" speed mechanism, with 3 idler wheels mounted on a single movable plate. This simplified mechanism insures professional speed accuracy, trouble-free performance, reduces rumble and wow to negligible terms.

switch to a turntable . . . YES!

. . . but choose the *best* . . .

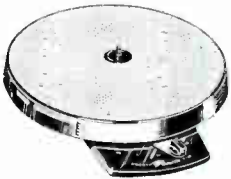
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- precision deep-well turntable bearing for dead center rotation.
- smart telephone black and brushed chrome finish, matches any decor.
- simplicity itself to install — only rectangular cut-out needed.
- **only \$53⁵⁰**



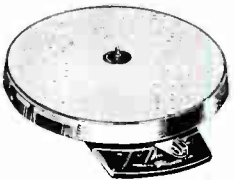
PRESTO PIROUETTE

T-18-H TURNTABLE—The history-making T-18 turntable with hysteresis motor . . . a triumph of PRESTO engineering achievement and a magnificent hi-fi instrument. \$108.



PRESTO PIROUETTE

T-68 TURNTABLE—The 16" version of PRESTO's flick-shift T-18 . . . for the most demanding professional work and for homes with magnificent hi-fi collections. \$79.50.



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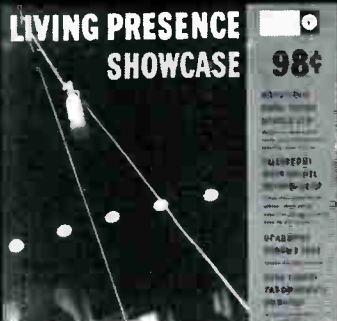
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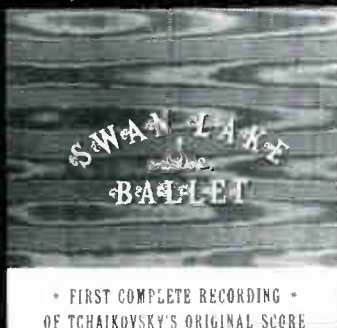
BRAHMS Symphony No. 4. Detroit Symphony, Paray conducting. MG50057



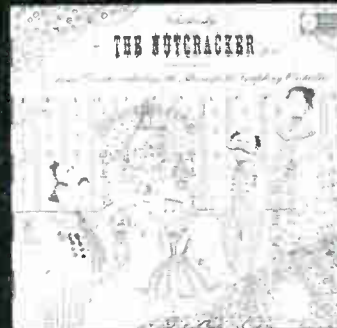
CHABRIER España; **RAVEL** Rapsodie Espagnole; **IBERT** Ports of Call. Detroit Symphony, Paray conducting. MG50056



TCHAIKOVSKY The Sleeping Beauty. Deluxe, illustrated, factory-sealed album. Minneapolis Orchestra, Dorati conducting. OL-3-103



TCHAIKOVSKY Swan Lake. Deluxe, illustrated, factory-sealed album. Minneapolis Orchestra, Dorati conducting. OL-3-102



TCHAIKOVSKY The Nutcracker. Deluxe, illustrated, factory-sealed album. Minneapolis Orchestra, Dorati conducting. OL-2-101



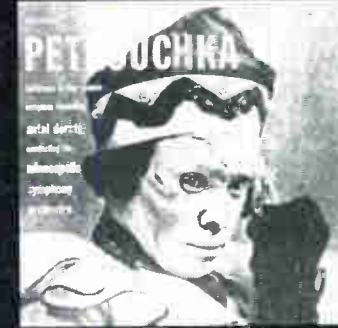
RAVEL Daphnis and Chloe. Deluxe, illustrated, factory-sealed album. Minneapolis Orchestra, Dorati conducting. MG50048



WAGNER. THE FLYING DUTCHMAN Overture; PARSIFAL Good Friday Spell; TRISTAN AND ISOLDE Prelude and Love-Death; SIEGFRIED Forest Murmurs. Detroit Symphony, Paray conducting. MG50044



TCHAIKOVSKY Swan Lake (now also available on single records). Act I (MG50068); Acts II and IV (MG50069); Act III (MG50070).



STRAVINSKY Petrouchka. Minneapolis Orchestra, Dorati conducting. MG50058

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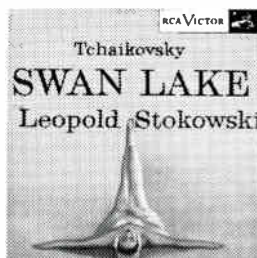
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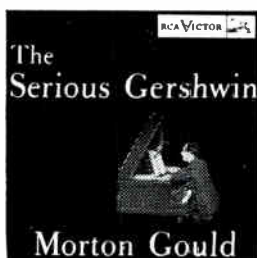
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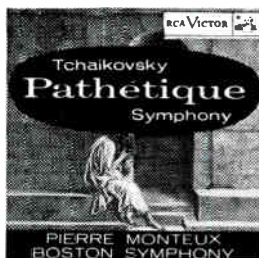
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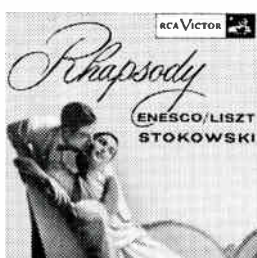
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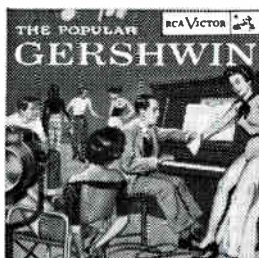
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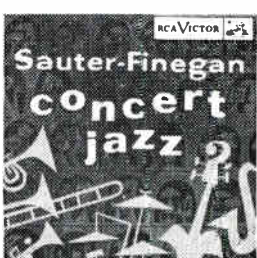
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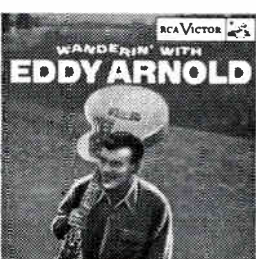
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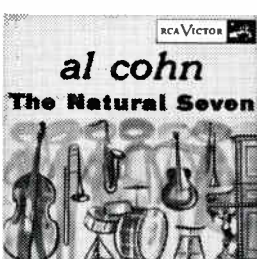
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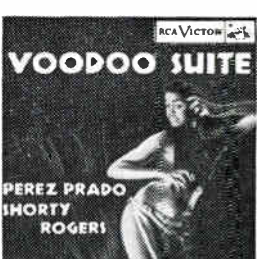
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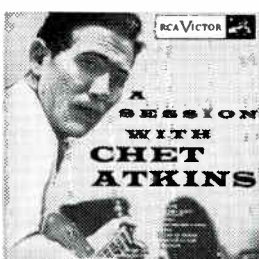
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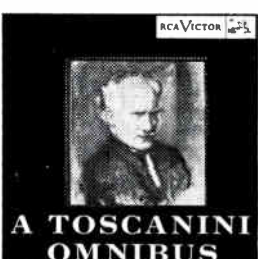
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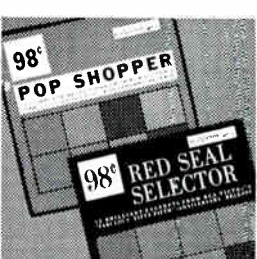
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Long Play \$3.98



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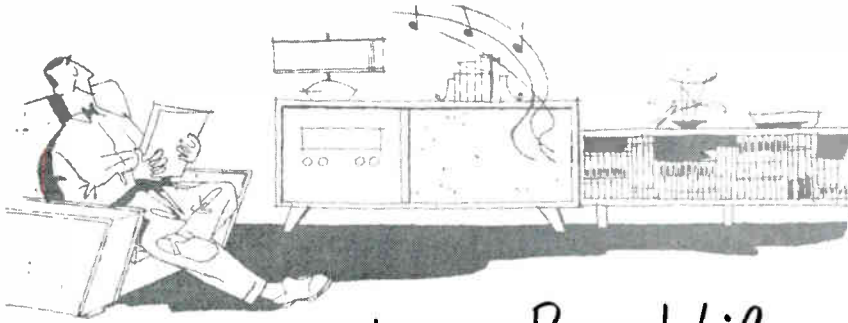
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LABS
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RECORDS, TAPE, AND FM

Continued from page 4

spond with the accompanying explanatory table. In this way, you can see exactly what auxiliary components can be used with the instrument under discussion. Also, the diagrams are an adequate substitute for instruction sheets which, the manufacturers tell us, are usually mislaid before they are read.

Ivy Grew on the Radio, Too

T. Mitchell Hastings, Jr., radio manufacturer and president of General Broadcasting Company, had invited our publisher to dinner at the Harvard Club in New York on the evening of the Moore-Marciano fight. Accordingly, they moved into the library to hear the broadcast. But, alas, the AM radio set was of a vintage as venerable as the other furnishings of the room, and the quality of speech was unintelligible much of the time. Probably sensing that Milton Sleeper was resisting the impulse to make some caustic comment about the quality of AM radio generally, and the failure of the Harvard Club to provide its members with decent reception, Mitchell Hastings drew from his front pocket a tiny FM Jr. receiver, straightened up the little wire that serves as an antenna, handed one of two ear-plug phones to his guest, fixed the other in his own ear, adjusted the tuning knob, and dropped the set back into his pocket. We're told that the FM reception was beautifully clear, and free from all background noise. Probably the others in the library, straining to understand the announcer's words, thought they were using hearing aides.

U. S. vs English Watts

In his demonstration at Carnegie Hall, G. A. Briggs referred several times to English watts as being equal to 2 American watts of amplifier output ratings. Any comments on this subject?

Who's Dead?

Just recently an executive of General Tele-radio, Inc., owned by General Tire Company, uttered the pontifical pronouncement: "FM is dead!" He really seemed to believe it, too. Next morning, we received a report on the questionnaire that the Heath Company sent out last summer. In answer to the question as to what kits their customers would like to have Heath bring out, they found that: "An FM tuner was one of the most-named kits in this category."

Bouquet for Reviewers !

Oliver Daniel had the distinction of being treated like a music critic during his recent excursion to the West Coast. He was wine and dined by the great violinist, Joseph Szigeti, who told him with great enthusiasm that he was much impressed with the record reviews in Hi-Fi Music Maga-

Continued on page 12

A Special Ampex Christmas Gift To You

**you'll get a
Christmas bonus
certificate
worth \$75
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of a 620
amplifier-speaker
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recorder**

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The superb Ampex 600 combines perfect pitch, brilliant tone, and rugged construction in a light weight portable case. The 620 Amplifier-Speaker matches it in portability and provides magnificent fidelity that's a real surprise. Together they can be yours for pure musical enjoyment, this Christmas and for many years to come.

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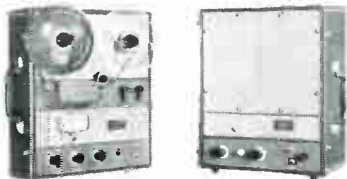
*for a once in a lifetime
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James Hinton, High Fidelity Magazine

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XLLA-34 4-12" Records \$ 19.92



RECORDS, TAPE, AND FM

Continued from page 10

zine. The great number of record collectors who rate these reviews and ratings as "the finest" will undoubtedly be pleased to have their opinions confirmed by such an authority.

Newcomers to Hi-Fi

Two companies long established in other fields have brought out hi-fi equipment this fall. One is AMI, Incorporated, 1500 Union Avenue, S.E., Grand Rapids, Mich. Oddly enough, they are manufacturers of commercial automatic phonographs, otherwise known as juke boxes. Now, in addition, they have three console radio-phonograph models, a phonograph, and two cabinet speakers. We haven't heard them, but we can say that the cabinets are very handsome indeed.

The second is A.R.F. Products, Inc. of River Forest, Ill. Until now, this company has been engaged entirely in research and development on military equipment and commercial communications. Of special interest in their new line is an FM tuner which, with a single scale, covers 54 to 216 mc. We've often wondered why someone didn't do this because, with such a tuner, all the audio bands of the TV stations can be tuned in from channel 2 to 13, as well as FM broadcasting. Also, such a tuner can be used for hi-fi audio reception in place of the generally inferior sound circuits of TV sets.

Postponed to the Next Issue

The chart showing the musical range of orchestral and band instruments, originally scheduled for this issue, has been put forward to January-February. Our apologies for this delay.

"Intellectual Suicide"

Report in *Time* on Doctor-Researcher-Lieut. Colonel John Paul Stapp, who has guinea-pigged himself at speeds up to 632 mph. to test the capacity of a human being to withstand extreme g forces: "He refuses to own a television set ('I am not ready for intellectual suicide'). His principal indulgence is some excellent hi-fi equipment". If that seems to be the view of an anti-social man, remember that Col. Stapp's car-crash study contributed importantly to convincing the auto manufacturers of the practical value of safety belts for drivers and passengers, and other safety measures featured in 1956 cars.

Our Record-Rating System

In the course of a discussion of record ratings with David Strousse of the Grey Advertising Agency, he suggested that we change our style of rating records from 1-2-3 to A-B-C. He pointed out that the numbers were not altogether self-explanatory, whereas everyone was familiar since childhood with the A-B-C formula. Upshot of this suggestion was the change you will see in this issue, thanks to Mr. Strousse. Also, you will see that, for the benefit of those who do not recognize the people whose pictures appear in the reviews, we are now identifying them.

Quick, Watson, the Switch!

"Eep, eep, eep, dupa, dupa, dupa, eep, eep." This is Monitor going everywhere and getting no place.

How Do You Spell It?

Metropolitan Life Insurance Company's booklet, as we heard it's title given on their news program: "Four Good Teeth". Do you suppose the announcer should have said: "For Good Teeth?"

Fred Reynolds

Elected vice president of Sleeper Publications, Inc., in recognition of his contributions to the progress of Hi-Fi Music Magazine, both as advertising manager and music editor.

Patois

The word is used on the editorial page of this issue in its formal sense. "Webster's New International" defines *patois* as "A Dialect (other than the standard or literary dialect); hence, somewhat contemptuously, illiterate or provincial speech; loosely, jargon; cant." The origin is a French word of the same spelling, meaning an uncouth manner.

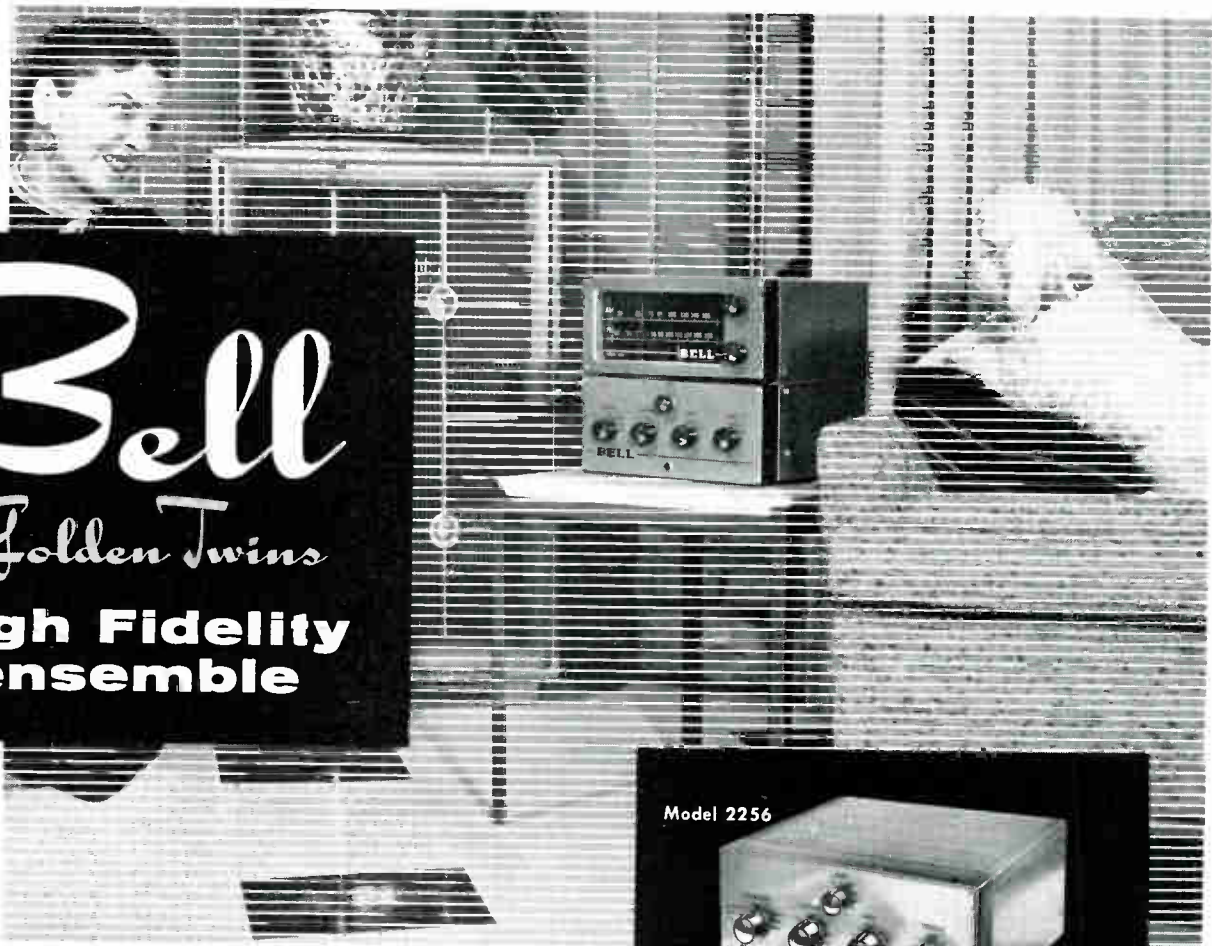
Questions and Answers

During a visit at the Bozak speaker factory, Rudy Bozak commented on the fact that so many people ask much the same questions. So we asked him to list them

Concluded on page 26



You may interpret this picture in many ways—but music is interpreted by University in only one way... *faithfully*. For information about the speaker systems shown above, please send for Free illustrated brochure A78. UNIVERSITY LOUDSPEAKERS, INC., WHITE PLAINS, N. Y.



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12-Watt Amplifier

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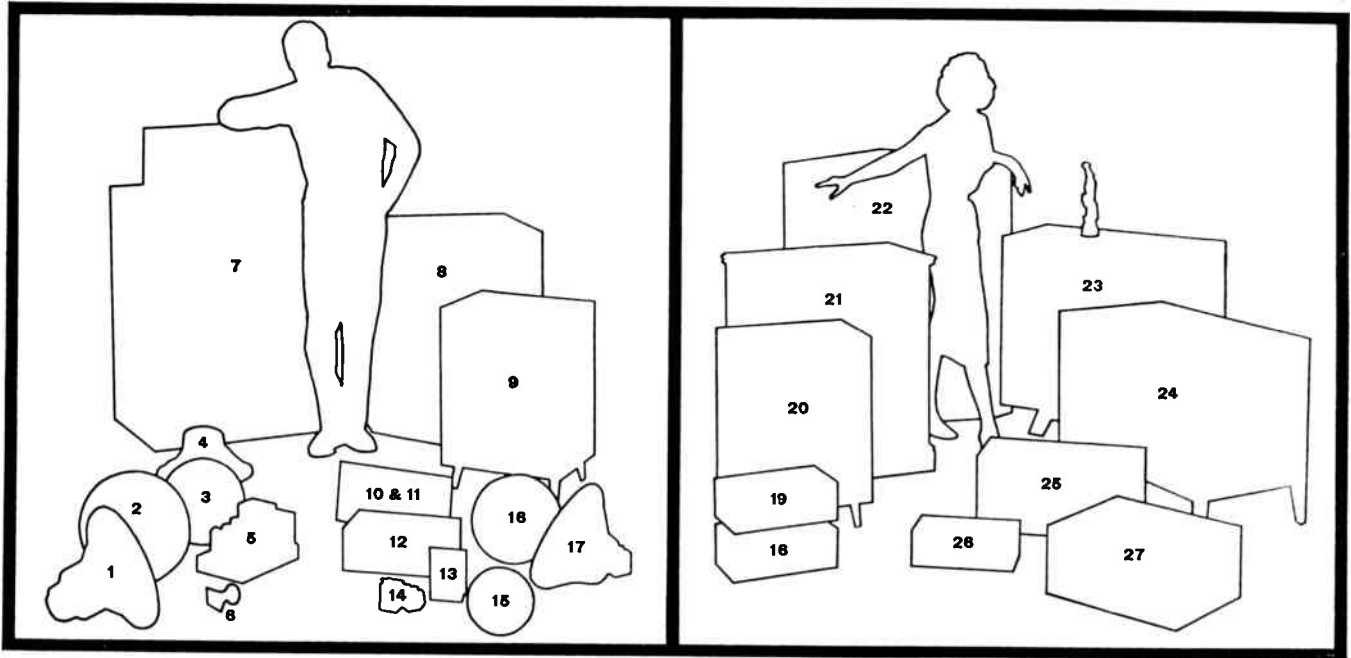
Smartest Design fits Altec Lansing equipment into any decor. Whether you choose the largest speaker enclosure or the compact record player, each unit is smartly designed to blend with other Altec units and complement your finest furnishings. All equipment is backed by Altec Lansing's reputation for matchless quality in design and performance. When you think of music in your home—think of Altec!



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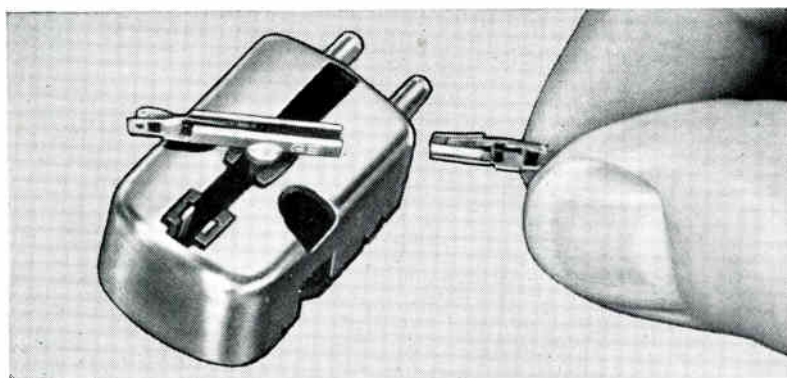
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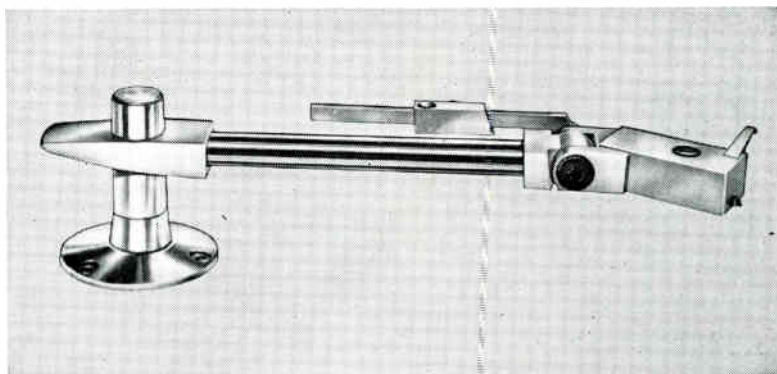


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Yorkshireman G. A. Briggs

HI-FI AT CARNEGIE HALL.

On Sunday, October 9, at Carnegie Hall, English speaker manufacturer Gilbert Arthur Briggs gave a packed house the finest public demonstration of hi-fi music reproduction ever staged in this Country. The event was outstanding because, in contrast to the raucous blaring of speakers under the unnatural conditions which prevail in hotel-room audio shows, Mr. Briggs gave his audience a chance to hear reproduction from records and tapes at its musical best.

This difference was summed up by Mr. Briggs: "The loudspeaker should be unobtrusive. A speaker that is spectacular in performance is either a poor one, or it is not being used properly, because it distracts attention from the music."

Of course, neither Carnegie Hall nor a hotel room represents typical home listening conditions, but at least a public auditorium provides an atmosphere for the appreciation of music. Something of a pleasant surprise was the number of ladies in the audience, noteworthy because so few visit audio shows.

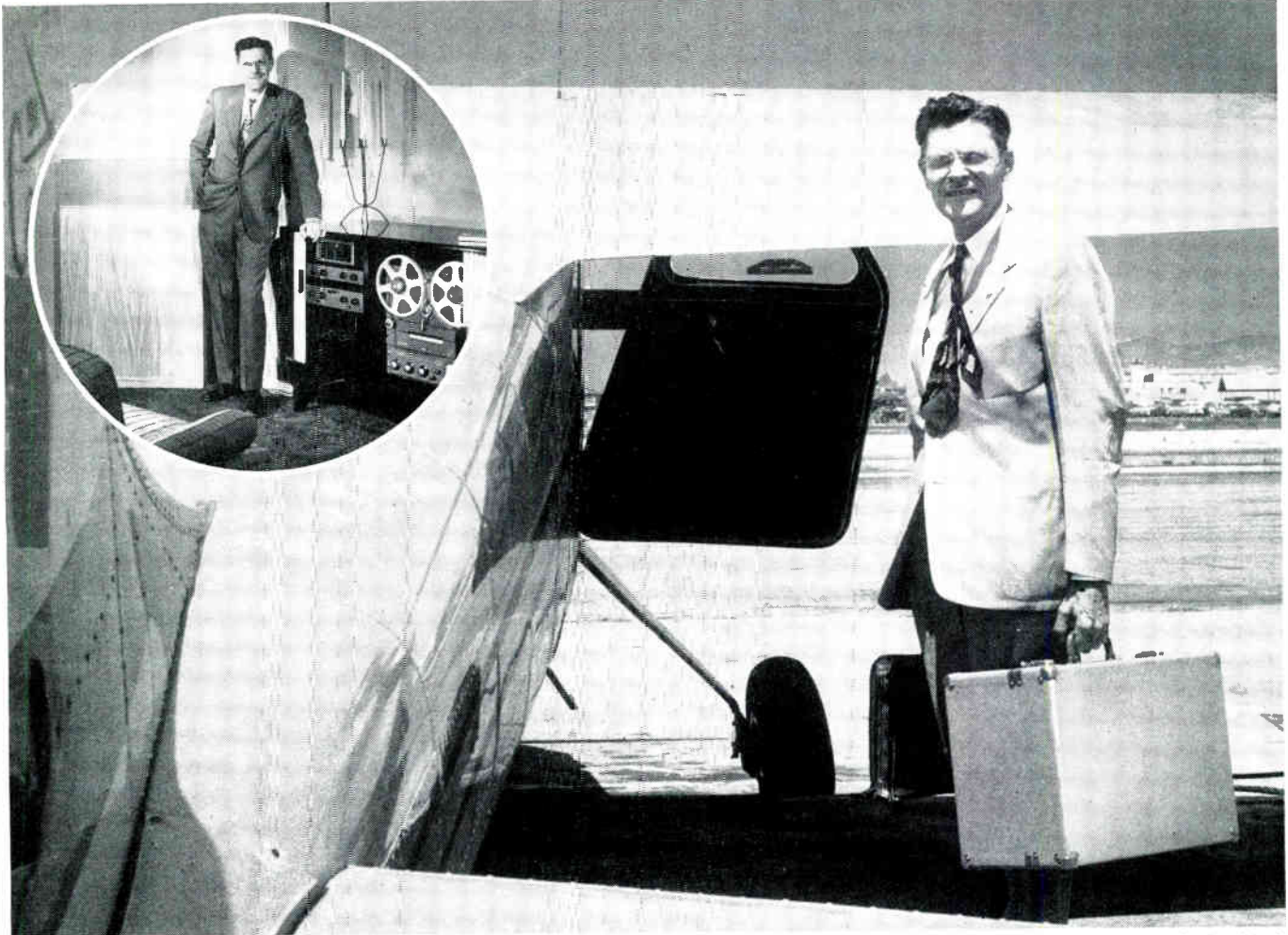
Mr. Briggs' demonstration and his quire non-technical remarks had been planned with great thoroughness. ("All my spontaneous remarks were carefully prepared.") The program, about two hours long, alternated between excerpts from different types of standard LP records, and comparisons between live music and tapes of the same compositions.

Four Wharfedale speakers in conventional cabinets intended for home use were lined up across the stage, fed from standard Acoustical Quad II amplifiers with their inputs and outputs in parallel. Neon lights

Berlant  Concertone®

• Audio Division of American Electronics, Inc.

Meet **PAUL KLIPSCH**, pioneer audio engineer and manufacturer



INSERT — Paul Klipsch at home. His complete sound system includes a Concertone 20/20 and, of course, a Klipschorn, the world-famous speaker that bears his name.

Paul Klipsch with his Concertone at the Santa Monica Airport

"She's never left my side **FOR 27,000 MILES...**"

says **PAUL KLIPSCH** as he boards his Cessna 190 at Santa Monica Airport. His constant companion is a Berlant-Concertone tape recorder. Like the best of traveling companions, it only speaks when spoken to!

Asked why he selects a Concertone Klipsch explains, *"I need a portable recorder that will hold up under rugged treatment. But portability is just one factor. Most important to me, the Concertone delivers the full frequency response necessary to demonstrate Klipschorns."*

BERLANT-CONCERTONE ... personal choice of leading audio manufacturers



"... You want the same performance, versatility and dependability in a recorder... like my friend Paul Klipsch and other audio experts. Trade-up to a Berlant-Concertone professional tape recorder now! THIS MONTH OUR DISTRIBUTORS ARE FEATURING SPECIAL LONG TRADE-IN ALLOWANCES ON THE NEW CONCERTONE TWR-2595. This complete sound system includes a set of smartly styled portable carrying cases and a matched 10-watt amplifier and extended range speaker. The equivalent sound system with the Berlant Recorder (hysteresis synchronous motor) is specifically designed to meet the needs of the professional recording studios and radio stations..."

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3 REASONS WHY AUDIO EXPERTS USE BERLANT-CONCERTONE RECORDERS

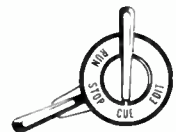
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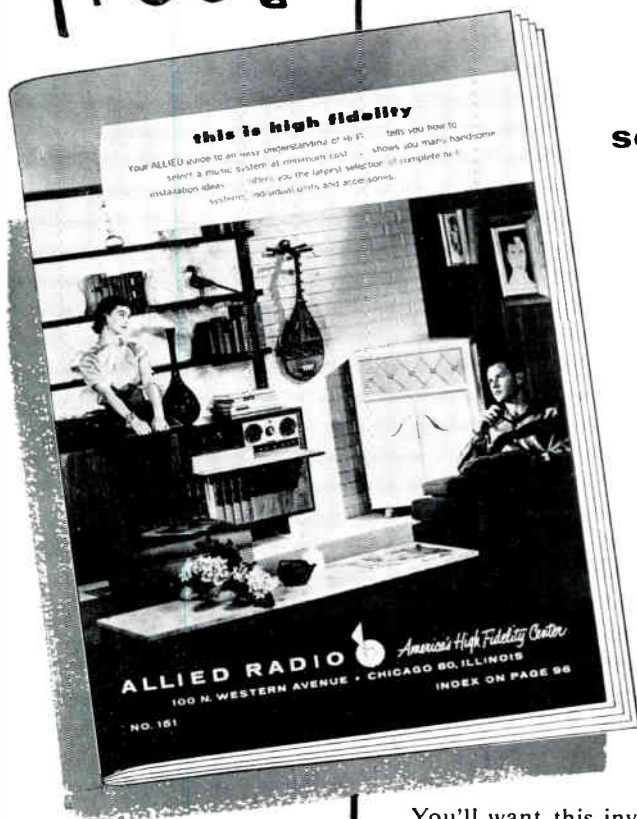
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HI-FI AT CARNEGIE HALL

Continued from page 24

were used to indicate the watts output, ranging from 2 to 80 watts. Only during the playing of Dvořák's *Symphony No. 4* did the output reach 80 watts. For the Bach *Mass in B Minor* only one speaker was used, and the maximum indicated power was 2 watts, yet Kathleen Ferrier's voice filled the hall! Records were played on the Garrard turntable illustrated on this month's cover. The controls for the records, tapes, and speaker system were operated, and with great skill, by P. J. Walker of the English Acoustical Manufacturing Company.

Last summer Columbia Records, at their own expense, made tape recordings in Carnegie Hall of music played by E. Power Biggs organ, Leonid Hambro piano, John De Lancie oboe, Sol Schoenbach bassoon, Anthony Gigliotti clarinet, and Mason Jones French horn. The same musicians were on hand at the demonstration, and they played when the tape was faded out. This, Mr. Briggs pointed out, was intended to show only that, when music is played back in the same place that it was recorded, the reproduction is very close to the

Concluded on page 72

RECORDS, TAPE, AND FM

Continued from page 12

and to give us his answers. You'll find the questions and answers on page 59. Seeing his new plant, located on the Post Road at Darien, Conn., reminded us of the old adage: it's an ill wind that blows no good. Last year, when a hurricane and high tide at Stamford hit the original plant, most of what the wind didn't blow away was washed out by ocean waves. But Rudy Bozak, almost over night, had production going at a new plant on high ground, snugly secure against the storm which struck Darien this October 14.

Another Record Speed?

There's a lot of talk going around about records to operate at 16 $\frac{2}{3}$ rpm. That is not a new speed. It is used for talking books, and with good reason, since only speech frequencies are involved. But there are many practical reasons for limiting other types of records to 33 or 45 rpm. and some day, perhaps, eliminating one of those speeds. As for the musical quality that can be put on and taken off at 16 $\frac{2}{3}$ rpm. — that's a problem, and a real one. Audiophile Nunn still insists that microgroove records should be cut at 78 rpm. in order to obtain top quality. Then there's a slight matter of turntable wow which, at 16 $\frac{2}{3}$ rpm., may prove very serious indeed, particularly on sustained musical notes. Add these to the headaches that another speed will cause the record and equipment manufacturers and dealers, and it begins to look as if this set of numbers is being extended into the area of diminishing returns.

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by *Pilot*

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If you have been searching for the ultimate in listening enjoyment, here is a plan for high fidelity at its incomparable best. If you have been looking for sound quality which ordinary hi-fi equipment cannot provide, here are three of the finest units ever designed for home music systems.

We ask you to audition these units in combination or individually because we know that there's a priceless treat in store for you. We ask you also to examine how these units have been built. How only the finest parts have been used—fully rated components that are sure to give you years of trouble-free performance. Note particularly the bulk of the transformers. These are things too often overlooked but which are vital to high fidelity performance. And just look at these specifications!

PILOTUNER



AF-850 FM-AM \$154⁵⁰
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Here is the most advanced tuner in the field with every desirable design feature to provide you with the utmost in receiver performance. The FM section is a super-sensitive Armstrong circuit, sure to give you clear, static-free reception even in fringe areas. The AM section has both 'sharp' and 'broad' positions for either long distance or high fidelity local reception. Other features include: fast, flywheel station selection — Micro Meter for easy, precise tuning — cathode-follower output — selectively illuminated dials, etc.

Cardavan mahogany cabinet (optional) \$15.95
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PA-913
Audio Control Unit \$119⁵⁰
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Perforated Metal Enclosure (optional) \$4.95

You should now have a pretty good idea of the kind of system these three units will make. Sublime is just a word, but it does help to describe it. But whether you say, 'terrific'—or another says 'great'—the idea is still the same—this system will reward you with the finest sound you ever heard. In fact, any one of these units—added to your present system—will make a marked difference in performance.

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Milton Sleeper discusses

MUSIC IN YOUR HOME

TEACHERS used to say that, despite all their efforts, children spoke no better English than they heard at home. Today, parents who encourage their children to speak grammatical, dignified English, must compete with the patois that has come to be used so widely on radio and television. There was a time when the first requirement of those ambitious to speak over the radio was the ability to use grammatical English, and preferred pronunciation. But in recent years the tendency toward a *folksy* style on the air seems to indicate that stations are drawing their staffs from among those who fear that the use of good English will antagonize their listeners.

It may be true that clothes make the (outward) man, but a few words disclose his intellectual stature. Of those heard on the air nowadays, how many would we welcome in person, in our homes? Between masters of ceremony who have mastered nothing except the dubious art of unceasing chatter, and the imitators whose imitations are invariably in poor taste, radio and TV standards have sunk to such a deplorable level that *Broadcasting-Telecasting* made this editorial comment recently:

"American youth today is getting its language pattern from the people it watches on the nation's TV screens or hears through radio speakers — and parents aren't overjoyed with the results.

"Newscasters and commentators like Edward R. Murrow, John Daly, and John Cameron Swazey are among the best exponents of spoken English. But when variety show emcees and others who are not playing character roles repeatedly say 'it don't,' 'between you and I,' 'those kinda things', and the like, then parents do object."

How much do children actually retain of what they hear from loudspeakers, to the extent that they make the words and pronunciation their own? Dave Morrah, in *The Saturday Evening Post*, quotes his seven-year-old daughter:

"Petunia roll gray bonnet
Widow Blue rip and darn it,
And we'll each hold dobbin to the sleigh.

Trudy fields of clover
Wearil rod to Dover
On our golden wetting day."

Marcel de Carlini, of Radio-Genève, writing in the *European Broadcast Union Bulletin*, puts it this way: "When the *parleur radiophonique* addresses his listeners . . . he should do so with the knowledge that he speaks at one and the same time to Catholics and Protestants particularly in Switzerland, to school boys and university students, to employers and workers, to sportsmen and poets; his audience is, in fact, a complete cross-section of all social levels and tastes.

". . . And yet broadcasting organizations as a rule do not take sufficiently into account the listeners that a good speaker attracts to hundreds of thousands of sets, and whose attention he continues to hold, not only for the duration of a broadcast but again and again, at the same time each week, over a period of months and perhaps years — so much potential friendship, even affection, which all reflects credit on his organization."

Unfortunately, the press has little influence with broadcasters. Traditionally, their concern is with the number of listeners or viewers they deliver to sponsors. Their standard: not the quality of the performance, but the audience rating.

But every broadcaster has an Achilles heel, and the arrows that find their mark are letters of criticism directed to sponsors, with copies to the station. "I can only infer from the ungrammatical, undignified speech I hear on your program that you assume that my family is not acquainted with the proper use and pronunciation of the English language. For this reason, we have put your program and the station carrying it on our private black-list." Shouldn't sponsors be as critical of what is said on the air as they are of what appears in printed advertising?

Notable exceptions to what is becoming almost a general rule are the Good Music Stations, most of which are FM-only. Educated taste in music and speech go together. While some listeners complain that their programs are dull, no one has found fault with their fastidious standards for the use of our language. Somehow, it's always easier to criticise than praise, but the Good Music Stations need and deserve letters expressing appreciation for their efforts to make radio the great cultural influence that it can and should be.

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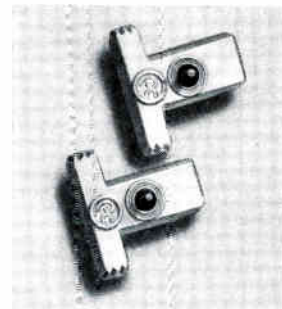
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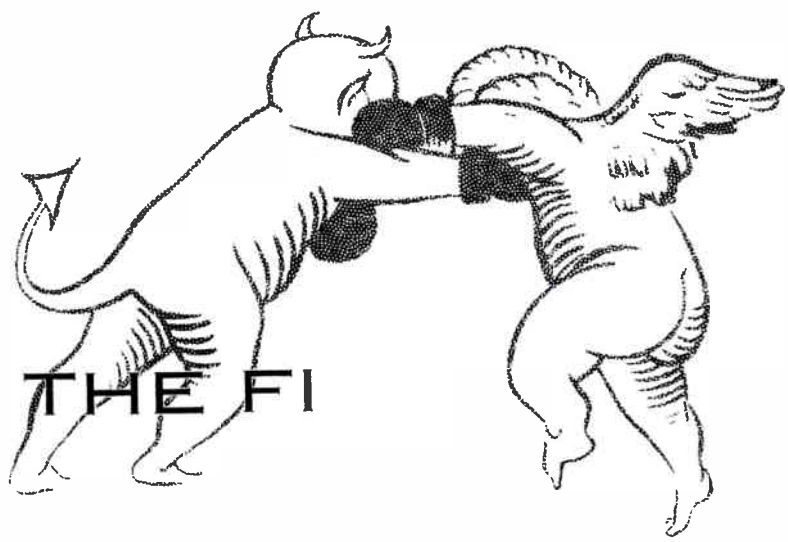
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THE HI AND THE FI



THE GENERALLY scornful European attitude towards hi-fi was delightfully illustrated the other afternoon in this little anecdote from Walter Legge of Angel Records: A certain sound addict was notorious for inviting musical ladies to his flat. The word soon got around that he was more interested in hi-frequency than hi-fi, and Legge suggested, somewhat tongue-in-cheek, that the same is true, less metaphorically, of the typical gadget-ridden listener these days. He is terribly anxious to know the precise characteristic of a recording before he puts it on the turntable lest he set his dials incorrectly. But the same fan wouldn't think of twiddling the controls a bit to adjust the sound to his own taste, which is of course the only criterion in the first place. All of this came about in answer to a question we put to Mr. Legge as to the recording characteristic Angel had adopted. The reply was that Angel deliberately changes its curve all the time, to suit the nature of the music.

HI-FI DEALERS are really worried since they learned that G. A. Briggs, during his demonstration at Carnegie Hall, pounded on his speaker cabinets with a wooden mallet to show that they were so constructed as to be acoustically dead, and not just run up from orange crates. Fear is that prospective purchasers will now want to use the Briggs mallet-test as a means of deciding which speaker cabinet to buy. You can expect to see signs going up in stores from coast to coast: "All mallets must be checked at the door. This means yours, too!"

A REALLY CLOSE friend of ours is a soft talker. He got that way from overhearing too many supposedly intimate conversations at cocktail parties. Through no fault of his own, mind you, but rather because the babblers insisted in carrying on normal conversations at such high levels. His low-level habit of speaking has often caused him undue repetition, but since RCA Victor moved its offices from Rockefeller Plaza to an old horse barn at 155 East 24th Street, it has stood him in very good stead indeed. The secretaries there tell us that he is the only executive whose business isn't known by everyone else in the

place. Acoustically, it seems, RCA Victor has a monster on its hands.

Since all this sounded too improbable to be real, we stopped down to pay a visit, and got some kind of a black badge shaped like a 45 disc that allowed us random sight-seeing privileges. By means of a few delicately worded questions, we discovered that the roof of the seven-story building is in all probability the only one south of the Harlem River paved with solid, hard bricks. Once upon a time this was the highest horse-exercising space in New York City. The edifice was erected in 1906 by the last of the great Gotham horse traders, the firm of Fiss, Doerr & Carroll. Next door, they built an enormous horse ring. Neither construction, however, was long to serve its intended purpose, for the horse-and-buggy trade was rapidly giving way to the Stanley Steamer and the early Fords. In 1913 the whole works was put up for auction. Gradually it became the property of RCA. During the past decades, countless Victor artists have immortalized their voices on wax grooves from the horse ring itself and the several studios built at 155. This year, however, there was a major change, in fact, a whopping movement.

Re-built, re-modeled, air-conditioned, and painted, the first three floors of 155 East 24th Street now serve as the main office of RCA Victor Records. You wouldn't know it was the old stable, save for the Fiss, Doerr & Carroll sign still faintly visible on the front wall. The original horse elevator hasn't been touched, but shortly it will be given a lift. However, no one has yet come up with a solution for what to do with the horse ramp that leads from the seventh floor to the roof. We might suggest that the company pack the thing with snow during the winter to use as a kind of toboggan slide, to help to relieve executive pressure so to speak. Or, perhaps, Hugo Winterhalter could commission some sort of a horse opera in two acts, for then it would come in right handy for sound effects.

This proposal met with instant condemnation, as extra sound effects at 155 are something that no one wants any part of. There are ample around as it is, and they are the sound effects of an ebullient staff carrying on normal business operations.

Despite all the major acoustical improvements that RCA has engineered in past years, this place is about as sound proof as a gold fish bowl. When we paused to chat with Ed Welker, the company's popular albums chief, we had a horrible time hearing ourselves talk because the jazzy notes from the adjoining music room were louder in his office than in the music room. One sweet young thing quite coyly gave us the startling information that anyone entering the silver and red ladies' lounge can clearly hear the stentorian voice of art director Robert Jones, as he wheedles new wonders from his battle-scarred slaves. Larry Kanaga, the company's brilliant manager, can't even cough without a battery of secretaries dashing in under the distinct impression that the end is near.

So it was that we tip-toed back by the glass-enclosed office of our friend, winking at him with sly understanding, and deeply thankful that he had acquired the habit of subdued, direct conversation. We did have to laugh at the irony of the whole thing, though, for his job is promotion, probably the only phase of the Victor operation where secrecy is no object. We don't recall who the genius was who got the notion that the receptionist hand out tiny wads of cotton, to stuff politely into the ears of each visitor, just in case he or she might be a spy from some other record firm come to hear what miracles RCA Victor was preparing for future release. To tell the truth, this may be the only economical solution.

WHEN A Columbia Records studio man was told to set up bowling pins in front of the mike for the next Andre Kostelanetz date, he was convinced that someone was off his rocker. And when a pretty young lady in full bowling regalia and a Great Dane strolled into the studio, he was sure of it. However, all was well. Kostelanetz was merely recording some special sound effects for Ferde Grofe's new *Hudson River Suite*.

DEPARTMENT OF BRITISH INTELLIGENCE: According to the *Report 1954-1955*, published by Pye, Ltd. of London: "Streamlined diesel electric giants with hi-fi whistles run up and down on the Atchison, Topeka, and Sante Fe."



Interior of Varfrukyrkan (Our Lady's Church) in Skaenninge

Recording the Bach Organ Works at Skaenninge

*Recording Mohammeds in Search of
an Organ Mountain — By Kurt List*

WITH the variety of music you have already recorded, why don't you try your hand at organ music?" . . . "Are you afraid to tackle the great music written for the organ?" . . . "I know of a beautiful pipe organ, and I think it's about high time you got around to record the great organ masters. . . ."

Letters asking such questions as these have been crossing the desks of Westminster executives for the past four years, literally by the thousands. It was not for lack of an artist. Carl Weinrich, the famous Bach interpreter of Princeton, was available and ready. The reason for our apparent hesitation was the necessity of finding the right instrument located in a building which would allow the ideal tonal results.

The recording of the pipe organ poses problems which are not generally appreciated. With any other type of music the factors that make for perfection — a fine artist, a superb instrument, and a proper hall — can be combined at will. If an artist plays a movable instrument, it is possible to arrange for him to perform in any studio in the world. What's more, the artist can move within the studio to achieve the best possible recording set-up which patience, zeal, and experience can discover.

With the organ, however, two factors are immovable: the instrument and the hall. The two are built together and, aside from some slight modifications possible within

the hall, there is really nothing that can be done to alter the basic acoustic. The sounds are predetermined by the tones of the organ as they are modified and projected within the structure of the building.

Thoughts and Misgivings

Mindful of these problems, we had listened during the past five years to a great number of organs in the United States and abroad — and millions of thanks to all our fans who were kind enough to send us sample tapes from organs which we could not visit in person. We had come across some magnificent instruments in the course of our search. We had also encountered some exceedingly fine acoustics, but there was not a single instance in which we could have said truthfully: "Now, here is an organ eminently suited for the performance of classical organ music, and placed in an acoustic that is perfect for recording." If one factor was outstanding, the other was lacking. In the meantime, one of the world's great organists, Carl Weinrich, who had been signed by Westminster to record the complete Bach organ works, stood by impatiently.

We kept on looking because we knew exactly what we wanted to accomplish, and what was required: 1) a tone of the instrument which in all ranges was fully rounded, giving the listener the sort of spacious feeling which is peculiar to the organ and distinguishes it from a choir of wind instruments; 2) the right amount of reverberation which gives the impression that the organ is within a large architectural structure, yet does not permit the blurring of a single contrapuntal line, since this is essential in the compositions of the Baroque masters; 3) an even distribution of all organ voices without over-emphasis at any point in the scale, so that perspective is maintained; 4) the type of acoustic that can be re-created within the living room to give the illusion of a large and spacious performance. In short, a sound that conveys full realism without unsuitable extremes such as ear-shattering

Organist Carl Weinrich at the console of the organ illustrated below, after the 36 voices and 4,000 pipes had all been overhauled and tuned



fortissimos or the implausible echoes of a huge cathedral.

A Straw in the Wind

It was in the late Spring of 1954 that I received a letter from a young Swedish physician, Dr. Ejnar Eriksson, who was serving his obligatory period in the Swedish Army. He identified himself as a fan devoted to Westminster recordings, expressed his by now not unusual astonishment over our not having made organ recordings, and he went on to say that Sweden was a country full of the most magnificent instruments. He had three organs in mind that might serve our purpose well. None of us had ever been to Scandinavia, but we were well acquainted with the great interest which the people up North took in their pipe organs, which range from old Baroque to completely reconstructed and new instruments. There was something in Dr. Eriksson's letter, perhaps the note of enthusiasm mingled with a true amateur's knowledge of organs, that made all of us rather hopeful. I wrote back asking him if we could get some sample tapes, for a non-professional recording often demonstrates at least the possibility of what a professional might be able to do.

It was shortly before I had to leave for London to help supervise some orchestral recordings that the tapes arrived in New York. By then it was August, 1954. The tapes were all we could have hoped for. They demonstrated two things: there was a sweetness of tone in one of the three instruments and, miraculously, the placement of this instrument in an acoustic which, with proper microphone treatment, might yield both ample room tone and the desired clarity of voice leadings. Enthusiastically I made off with these tapes to Princeton to play them for Weinrich who unqualifiedly shared our enthusiasm.

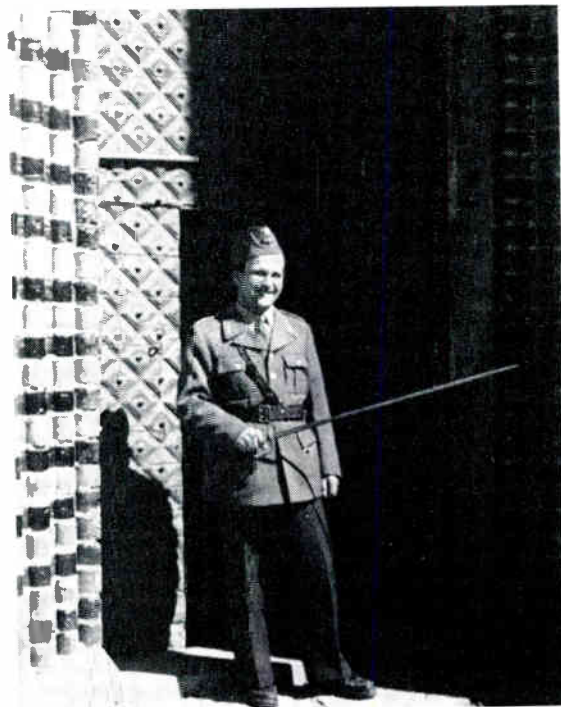
But perhaps the whole thing was only a fluke. What could one really tell from one sample tape? Thus I wrote to Eriksson and notified him that I should arrive in Sweden for a grand tour of organs by the end of October. To be

Continued on page 75

The staff: Brita Jobansson secretary; Aake Leven musical assistant; the author as musical director; and engineers Zeithammer and Ljungberg

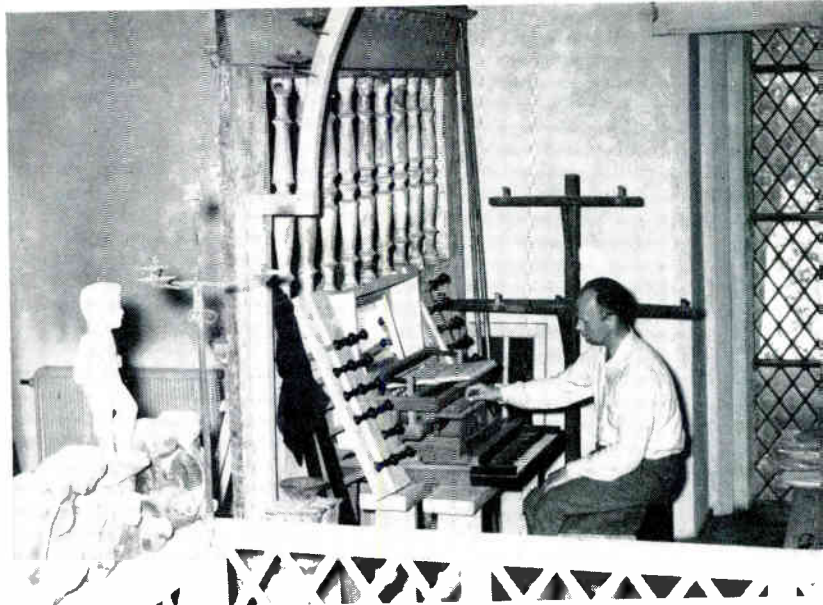


November-December 1955



Police Chief Helmer Damberg put up the sign: "Silence! Recording is on in Our Lady's Church. Pass the church as quietly as possible!" Dr. Ejnar Eriksson, discoverer of the organ, guarded the entrance of the church

Organist Alf Linder at the keyboard of the medieval organ in the church, now discarded, although the pipes are still used for the great choir



"It Was Written in the Stars"

*This is the Story of Jo Stafford and
Paul Weston and Their Special Kind
of Music — By Fred Reynolds*



WHEN Jo Elizabeth Stafford and Paul Richard Weston said "I do" on February 26, 1952, it proved again that Rudyard Kipling quilled a quantum of rubbish when he wrote: "Oh East is East, and West is West, and never the twain shall meet". For Mrs. Weston is a Californian and Mr. Weston is a native New Englander. Even before the wedding, this remarkable couple created some magnificent harmonies. Their careers, started so far apart, led through a series of strange, inevitable adventures to the altar. Theirs is the living legend of a song Jo sang into some popularity years ago, *It Was Written in the Stars*.

Paul Weston was born on March 12, 1912, in Springfield, Massachusetts. Some years later, the Weston family moved to Pittsfield, where young Paul started piano lessons, attended school, and went out for baseball. In 1929 he entered Dartmouth College, where he proceeded to teach himself clarinet, so he could play with the band and travel to football games. In the process of graduating, he majored in economics, earned a Phi Beta Kappa key, and led a student dance band called "The Green Serenaders", which he organized when the reigning orchestra gave him the cool elbow. From Dartmouth he went to Columbia University for post-graduate work, bent on a Madison Avenue career in a gray flannel suit. But fate had something else to say about this.

One morning, a little behind schedule, he tried to board a train as it was pulling out of the station. This bit of idiocy whizzed him to the hospital for six months. While convalescing, he started noodling with musical arrangements, and after several tries one was accepted by Joe Haymes, whose band was playing at and broadcasting from the McAlpin Hotel, New York. This decided Weston. He kept on writing, and forgot about becoming an advertising tycoon. Haymes bought more of his arrangements, and eventually two of these made a favorable impression on the curly-headed crooner, Rudy Vallee. The Hi-Ho Kid hired Weston to make arrangements for his network radio show, "The Fleischman Hour". Overnight Paul Weston was in the big time.

Left: Frankie Laine illustrates a point by telling a story to Mitch Miller, Jo Stafford and Paul Weston, during a pause in a recording session. Right: Jo and Paul were pleased with the playback of a tape they just made. Above: Timothy posed with his Mother for this record jacket



Hi-Fi Music at Home

In 1935 Weston switched allegiance from the megaphone to the trombone. In other words, he left Vallee and joined the sentimental gentleman of swing, Tommy Dorsey. He stayed with Dorsey for five years, scoring many of the hits for which TD became so famous. In 1938, during a tour that took the Dorsey aggregation to the West Coast for an extended engagement, Weston set about summer house-keeping with another Dorsey arranger, Axel Stordahl, who later became famous as Frank Sinatra's musical background. Stordahl and Weston used to see quite a little of the King Sisters. One night these harmonic lassies started raving about a group they'd heard singing around town, a group of eight voices calling themselves the Pied Pipers. Paul and Axel insisted that the King sisters bring the Pipers over so they could hear what the shouting was about. Not only did the Pipers proceed to eat Paul and Axel out of every morsel of food in the house, but Paul for the first time met the lone girl in the group. Her name — Jo Stafford.

Born in Coalinga, California, and educated in Long Beach, Jo Stafford soon developed a taste for music, notably the Tennessee folk music of her ancestors. In this she was encouraged by her mother, Anna York Stafford, second cousin of war hero Alvin York, and her father, Grover Cleveland Stafford. Singing around their home was entirely normal for the Staffords, as Mrs. Stafford was most accomplished on the five-string banjo. So it wasn't surprising that Jo and two of her older sisters, Christine and Pauline, formed the Stafford Sisters Trio. In 1935 the girls landed a job with the Crockett Family of Kentucky, singing on KNX, Hollywood. They also made appearances on The Camel Caravan and in motion pictures. But the trio split up when one of the girls married, and that was when Jo joined the Pied Pipers.

Weston and Stordahl introduced the Pipers to Tommy Dorsey, and he hired the group to sing with his band. That winter the Dorseyites did a half-hour radio show for Raleigh cigarettes. When the sponsor, having travelled from England expressly for the purpose of hearing the show he had bought, walked into the studio for the first time, the Pipers came out singing, *Hold Tight! Hold Tight! You Want Some Sea Food, Mama?* His immediate reaction — OUT! So the Pipers hit the sidewalks of New York, always pilgrimaging in a bunch, usually somewhat hungry, always campaigning for work without much success.

Meanwhile the Dorsey band went on the road again, ending up in California. Eventually the Pipers trekked home, and they got there just in time for Dorsey to re-hire the group in reduced form — Jo and three of the men. At this point Weston left Dorsey to go with Bob Crosby and work free-lance. Among other items, he arranged musical numbers for many Paramount pictures, such as "Holiday Inn" and "The Road to Morocco." He also wrote the arrangements for Dinah Shore's first RCA Victor recordings, and for a superb album by Lee Wiley.

In 1943 the road to romance started to run truer, although it wasn't immediately apparent. *Continued on page 83*

The Westons working and playing, and having a bi-fi time at their home in Bel Air, California, where they are usually to be found



'TWIXT JAZZ AND THE CLASSICS

The Story of Mantovani. England's Most Popular Recording Artist — By James Lyons

IN MORE WAYS than those immediately on the surface, that recording royalist whose full name is Annunzio Paolo Mantovani may be said to walk softly but to carry a big stick. Literally, he is a welterweight of soft speech and gentle ways, but if one is to measure a conductor's success by the size of batons, then his should be a very big stick indeed. Figuratively, and thumping figures they are, he stands at least shoulder to shoulder with the elect few of towering giants among international recording artists. Indeed, all by his un-assuming self he personifies the eloquent answer of London *ffrr* to Columbia's Andre Kostelanetz and Percy Faith, or RCA Victor's Arthur Fiedler and George Melachrino, *et al.*

Just to give you an idea, consider the otherwise idle statistic that those copies of his *Charmaine* and *Moulin Rouge* sold in the United Kingdom alone would have made a stack higher by a third than the Eiffel Tower.

The fabulous showing of Mantovani's discs in this Country becomes all the more astonishing when you reflect that he has not been on display physically in these parts at any time prior to this season. Not only has he caused the industry to dispel its precept of "out of sight, out of mind" as regards the sale of records, but he has stubbornly and successfully insisted on crossing the most sacrosanct borders of repertory.

Witness his latest daring incursion, a coupling of the *Rhapsody in Blue* and *Concerto in F* that is admittedly more flavorful of Mantovani than it is of Gershwin. Still, who is to quibble with flavor when the record appeared on best-seller charts almost at the moment of its availability, and this notwithstanding an already loaded catalog and a rash of similar issues on other labels within the month?

The release in point features the brilliant young American pianist, Julius Katchen. By some happy accident it is coincident with Mantovani's first American tour, which winds up at Carnegie Hall in mid-November after an itinerary that stretches south to Baltimore and west to Omaha. For the first time he will be meeting Americans who, up to now, have known him solely through his records. Music is indeed a superb ambassador.

Mantovani was born in Venice on November 15, 1905, the son of an esteemed violinist. His gold medalist father had been concertmaster at La Scala under the terrible-tempered young Arturo Toscanini, but by that time he had



repaired to teaching, and acquired an irrevocable conviction that no child of his would ever so much as take a fiddle in hand.

This seems to be a standard paternal attitude among instrumentalists, and almost always it is not as unyielding as it would seem. So it was with Bismarck Benedetto Mantovani, whose only son followed in his professional footsteps with prodigious results at age fourteen.

Fortunately all around, Annunzio first enjoyed a normal childhood, which is to say a relatively non-musical childhood. The family moved to London when he was three because Papa couldn't resist an offer to play with an Italian opera company at Covent Garden. The Mantovanis took up residence in the Holborn neighborhood, near the British Museum, and their offspring was sent to Archbishop

Tennyson's Grammar School in Leicester Square when he was seven. It was there, a year later, that he beat the tar out of a bully and went on to become an expert boxer.

While ensconced in the Archbishopric, Annunzio was allowed to study a limited amount of piano and counterpoint — only that modicum considered proper to the general education of a non-musician, which was of course enough to whet his appetite beyond all expectation of fulfillment. At age eleven, World War I having extended the Mantovani residence in England indefinitely, the boy matriculated to the brotherly attentions of the order of Notre Dame de France, who kept him on the scholastic straight and narrow until he was fourteen.

When the "war to end all wars" was over, he was packed off to a Padua preparatory school for that final polish he needed to enter a university, his father's fondest desire. At this critical point financial reverses struck the elder Mantovani cruelly, and Annunzio had to be recalled from Italy at the end of the semester. His mother saw her opportunity. With the wolf at the door and their son too young to work for a living, she argued, why shouldn't he be taught the violin if he so desperately wanted it?

Father relented, and for the next few weeks he busied himself in imparting the rudiments of his instrument to the overjoyed Annunzio. The belated project proceeded with incredible speed. Within a year, one of the St. Cecilia professoriat heard the prodigy and insisted on moving to London for the sole purpose of nurturing his talent. Within the next year, the latter-day "sorcerer" *Continued on page 74*

Newell Jenkins' Research in Italy

By P. Glanville-Hicks



Newell Jenkins

LAST WINTER, a distinguished collection of little known Italian symphonic works of the 17th and early 18th Centuries made their appearance on the record market under the collective title of Italian Classical Symphonists. It was released under the Haydn Society's label, and was radiantly reviewed everywhere, so that people sat up and took notice of the new names — both of the pieces and the performers thus made available.

This summer, a second album*, presenting an even more exciting panorama of this unexplored epoch of Italy's earlier music, was recorded for the same label for Christmas release, and it is perhaps time that the dramatic story behind it should be known.

It is all the result of one man's initiative. That man is Newell Jenkins, a young American from Connecticut whose brilliance as conductor, research scholar, linguist, and catalyst has made him a significant and appreciated figure on the current scene in Europe.

Jenkins lives in an old villa on the stony, olive-covered slopes of Fiesole, just outside Florence, and from there has organized the unique work unit that is producing these albums of rare music.

This involved, first, the discovery, microfilming, and preparation for performance of a lost repertory that is proving so startling; secondly, the formation and direction of a twenty-one piece orchestra whose members have been hand-picked from among the best musicians of northern Italy; and thirdly, the booking and conducting of extensive tours for that orchestra throughout Europe to keep the group together, thus preserving the special ensemble that is such a feature of the recordings.

Add to this the responsibility of discovering among the ancient buildings of Florence a studio suitable for modern recording purposes and the supervision of the whole technical procedure, and you have a rather distinguished accomplishment for one young musician still in his thirties.

It is the result of energy, impeccable taste, scholarship, and that peculiar brand of courage that is part of American know-how. In the space of three years, it has put Newell Jenkins as conductor, the Piccola Academia Musicale as an orchestra, and soloists Carlo Bussotti, Antonio Abussi and Sidney Gallesi well and truly on the musical map for the exquisite musicians they are.

Jenkins reversed the usual order of getting a musical education, for he started in Europe, and ended in the U. S.! Dresden was the scene of his earliest studies in 1932, thence to Friburg, and later to Munich where he worked in composition and in conducting with Carl Orff before returning to his native New Haven to complete his formal training at

Continued on page 80

*Haydn Society, HSL-N 135, 136, 137, 138. These records are now available.

November-December 1955



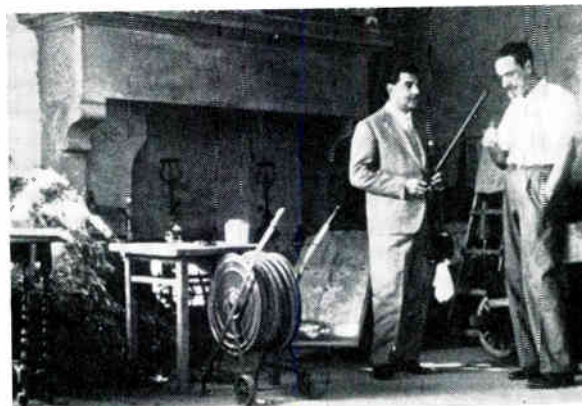
The double bass arrives, dwarfing the car that carries it



Courtyard and well of the 12th Century villa at Bellosguardo

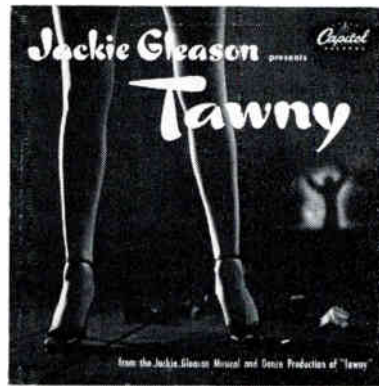


The author, right, talking to Sidney Gallesi, the oboe soloist



Above: violin leader Abussi. Below: rehearsal at Villa Mercedes





COLLECTORS' CORNER

PEOPLE have been singing for years that *A Pretty Girl Is Like a Melody*, but it is only recently that the record companies have discovered that a melody might be like a pretty girl. Soon, perhaps, we'll not only have record collectors, but record-jacket collectors as well. Looking at the examples reproduced above, "Restful Good Music" reminds us of Mae West's stirring line; "Goodness has nothing whatsoever to do with it, dearie." One can't help wondering if Tawny dropped her rose on purpose. Does that pensive young lady on the cover of the Boston Pops album, "Music for a Summer Night," now typify the audience at the concerts of that hallowed organization? If so, things have certainly changed in cultural Boston.

Where this cover business will take us one is not prepared to say. But if it sells records there's no telling what will come next. That there is some official doubt on this score was indicated by the casual remark of a RCA Victor executive. He looked twice at the jacket of the Three Suns LP, "Soft and Sweet," which shows Miss Nightie of 1955 lying on a sofa with a tan cocker spaniel beside her. He said: "I haven't any idea how many albums the cover will sell, but it sure should sell a heck of a lot of cocker spaniels!"

Everyone is looking for great new things from Decca, whose moribund longhair wing is being brought smartly to life by Erna Katz. Lately of Vox, the Concert Hall Society, and Urania, Miss Katz knows the classical record business from A to Z, and her joining Decca is reasonable grounds for expecting immediate developments. The first major A & R project of her incumbency will be the elaborate new Ar-

chive Production, a comprehensive series of some 50 discs covering the period between the 8th and 18th Centuries. The recordings will be actual Deutsche Gramophon imports, which is an insurance of high excellence.

According to Walter Legge, Angel's forthcoming lists will be fabulous. And he should know, for Mr. Legge produces most of Angel's important recordings. He also founded the Philharmonia Orchestra, the label's house ensemble, and he is married to Elisabeth Schwarzkopf, whose San Francisco debut he recently attended. His biggest news, of course, is the "Ariadne auf Naxos". But there are other momentous prospects, including an "Aida" with Callas, Barbieri, Tucker and Gobbi; a "Butterfly" with Callas and Gedda; a "Rigoletto" with Callas, Di Stefano, and Gobbi; a "Fledermaus" with Schwarzkopf, Gedda, and Kunz; three Sibelius Symphonies by Keltzki and the Israel Philharmonic; and the Bach unaccompanied sonatas and partitas by Jonana Martzy.

You will shortly be able to purchase an RCA Victor Christmas gift certificate for \$24.95 that will entitle you to 5 LP's or 15 EP's featuring Glenn Miller's great Army Air Force Band in 60 Miller numbers never before released and a 16-page booklet on Miller, a 45 EP recording of 4 Miller numbers not available in any other form, and a recording of a Glenn Miller interview on the BBC, all put up in a superb album. This is a potent package. The Miller AAF Band was his finest, and since the recordings were all taken from various broadcasts made in the U. S. A. and England, they will also be superior in quality to other, earlier Miller records.



Merry Christmas

The whole family will enjoy . . .

Christmas Hymns and Carols—Robert Shaw Chorale, Vol. 1 • RCA Victor LM 1112

Christmas Hymns and Carols—Robert Shaw Chorale, Vol. 2 • RCA Victor LM 1711

Christmas Hymns and Carols—Canterbury Choir • MGM E 522

Christmas in the Air—Voices of Walter Schumann • Capitol H 9016

Merry Christmas (White Christmas)—Bing Crosby • Decca DL 5019

Christmas Around the World • Westminster WL 5372

Christmas with Arthur Godfrey and his Friends • Columbia CL 540

Music of Christmas—Percy Faith and his Orchestra • Columbia CL 588

Christmas with Mantovani—Mantovani and his Orchestra • London LL 913

Happy Holiday—Jo Stafford with Paul Weston's Orchestra • Columbia CL 691

We Wish You a Merry Christmas—Weavers • Decca DL 5373

'Twas the Night Before Christmas—Fred Waring's Pennsylvanians • Decca DL 5021

Christmas Carols—Marian Anderson • RCA Victor LM 7008

The Christmas Mood—The Columbia Choir • Columbia CL 6336

REVIEWS AND

RATINGS



By AL COLLINS, OLIVER DANIEL, PEGGY GLANVILLE-HICKS, DAVID HALL, JAMES LYONS,
ROBERT PRESTEGAARD, FRED REYNOLDS

TCHAIKOVSKY: The Sleeping Beauty, Op. 66 (Complete) **A**
The Minneapolis Symphony Orchestra **A**
under Antal Dorati **A**
Mercury OL 3-103 3-12"

Dorati

Like love, this is a many splendored thing. Richly packaged, with drawings by Oliver Messel and text by Cyril Beaumont, the album contains the initial complete recording of Tchaikovsky's supreme ballet achievement, "The Sleeping Beauty", presented in thrilling sound by Dorati and the Minneapolis Orchestra. If Dorati's conducting sometimes lacks a fundamental fairylike warmth it is of infinitesimal importance in relation to the whole grand project. He is, aver-all, a superb workman, a brilliant craftsman. This meeting of Dorati and Tchaikovsky is of lasting significance. **FR**



ORCHESTRA MUSIC

BEETHOVEN: Symphony No. 3 in E Flat ("Eroica") **A**
Chicago Symphony Orchestra under Fritz **A**
Reiner **A**
RCA Victor LM-1899

Reiner



A pox on Casa Victor for its preposterous program notes (two paragraphs from Romain Rolland), but a blessing on its engineers for having captured intact this worthy successor to either the Toscanini or Walter performances. I swear that Chicago's Orchestra Hall must be the most nearly ideal place in the world to reflect the sound of a modern symphonic ensemble. Everything rings out as it should, and then some. Interpretatively, Reiner falls between the amiable Walter and the fiercely dramatic Toscanini. In his perspective seems a bit impersonal, so indeed was Beethoven's. But all the granitic strength is there. **JL**

STRAVINSKY: Le Sacre du Printemps Petrouchka Suite **A**
The Philadelphia Orchestra under **A**
Eugene Ormandy **A**
Columbia ML 5030 12"

Ormandy

Eugene Ormandy and the superb Philadelphia Orchestra have presented us with the finest recording to date of these two works steeped in the mystic legends and folklore of Russia. There is bitter irony and haunting tragedy in the story of the charlatan who presents the puppet clown Petrouchka with the only gift that can destroy him, that of human thought. Ormandy makes this realization crystal clear with music that is dramatic and profoundly moving. Side two offers an exciting and intense performance of the once controversial *Le Sacre du Printemps*, which was greeted with catcalls and laughter at its 1913 premiere in Paris. **RP**



TCHAIKOVSKY: Symphony No. 5 in E Minor, Op. 64 **A**
Philharmonic Symphony Orchestra of London **A**
under Artur Rodzinski **A**
Westminster W-LAB 8001 1 1/2 12"

Rodzinski



A pity that Joe Doaks can't buy this superb performance for the same price he is asked for the simultaneous *Pathétique* with the same conductor and the same orchestra. But the sound addicts will be pleased, for this is not only the finest performance of anything that I have heard to date in Westminster's "Laboratory" series, but it is also the most successfully engineered. The Rodzinski conception of this popular score has always been, to these ears, the most essentially Tchaikovskyan. And few indeed are the maestri who could extract so virtuosic a performance as this from any ensemble. Thinnish strings, however. **JL**

MOZART: Serenade No. 4 in D Major, K.203 **A**
The New Symphony Orchestra of London **A**
under Peter Maag **A**
London LL 1206 12"

Mozart's *D Major Serenade*, written in his home town, Salzburg, when the composer was about eighteen years of age, surprises and delights all over again with its maturity of shape and expression in this graceful performance. Nowhere else is there such a satisfactory edition. Actually, young Peter Maag has been absent from the recording scene for some two years, during which time he has been actively working throughout Central Europe. Musically, interpretively, technically — this disc is on a high level. **PGH**



A Portrait of the Waltz **B**
Philharmonia Orchestra under Igor Markevitch **B**
Angel 35154 12"

Markevitch



Here is a curious collection of pieces in three-four time, including Saint-Saëns' *Danse macabre*, Sibelius' *Valse triste*, Mozart's German dance called *The Sleigh-Ride*, Liszt's *Mephisto Waltz*, Berlioz's *Waltz of the Sylphs* from "The Damnation of Faust", the *Valse* from Stravinsky's *Suite No. 2 for Small Orchestra* and Chabrier's *Fête Polonoise* from "Le Roi malgré lui". Save for the brilliant Chabrier, the satirical Stravinsky and the delectable Mozart trifle, all these works are pre-occupied with things demonic or ghostly. A strange waltz portrait indeed, but filled with flavorful performance and fine recorded sound. **DH**

RATINGS OF CLASSICAL MUSIC

The following explanation of the Record Rotings which accompany the Record Reviews is given so that you will understand exactly the significance of the three letters which appear at the left of each review.

COMPOSITION (Top Letter)

A: Outstanding

Indicates that the composition is one of the composer's best works, or that it is outstanding in a particular class of music. Assignment of this rating is an unqualified recommendation.

B: Important

This rating is but slightly below the A rank.

C: Worthy

A composition which may merit representation in a library of the composer's works, or in a collection of that particular music.

PERFORMANCE (Middle Letter)

A: Outstanding

Indicates a superb performance. Assignment of this rating is an unqualified recommendation.

B: Excellent

A noteworthy performance, subject only to minor criticism.

C: Satisfactory

A performance not without flaws, yet deserving public notice.

RECORDING QUALITY (Bottom Letter)

A: Outstanding Realism

Representing the highest present attainments in acoustic and recording techniques.

B: Excellent Quality

Slightly below A rating because of minor faults in the acoustics or recording, or because the noise is considered somewhat above the minimum currently attainable.

C: Acceptable Quality

Representing the current average of the better LP records.

R: Indicates an original 78 now re-issued as an LP record.

Important Note: Records which are rated below C as to the composition, artist or orchestra, or recording quality are not ordinarily reviewed here. However, the omission of a record does not mean that it was rejected, as it may not have been submitted to HI-FI MUSIC AT HOME for review.

TCHAIKOVSKY: Swan Lake, Acts 2 & 3 A
 NBC Symphony Orchestra under Leopold A
 Stokowski B
 RCA Victor LM 1894 12"

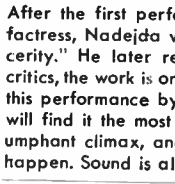
Stokowski



One of the chief annoyances in this business of reviewing recordings is that many critics tend to find fault for no apparent reasons with both popularity and success. Tchaikovsky's *Swan Lake* is among the most popular of all ballets; few conductors have been more successful than Stokowski. Both are quite superb, some too smart citizens notwithstanding. The combinations should prove thoroughly irresistible. The album is beautifully packaged, artfully presented, and the accompanying essay by John Martin is extensive and worth anyone's reading. The recording was made last Fall at Manhattan Center. FR

TCHAIKOVSKY: Symphony No. 5 A
 The Pittsburgh Symphony Orchestra A
 under William Steinberg B
 Capitol P 8325 12"

Steinberg



After the first performance of his *Fifth Symphony*, Tchaikovsky wrote to his benefactress, Nadejda von Meck, that it was a meagre work of "patchiness and insincerity." He later reversed his opinion, and today, in spite of similar barbs from critics, the work is one of the most famous and popular symphonies of all time. As for this performance by William Steinberg and the Pittsburgh Symphony, many of you will find it the most satisfying on long play. It is smooth, restrained, builds to a triumphant climax, and never once gets out of hand, something that can very easily happen. Sound is alive and compelling with presence. RP



SCHUBERT: Symphony No. 7 in C ("The Great") A
 Philharmonic Promenade Orchestra under A
 Sir Adrian Boult B
 Westminster WN 18026 12"

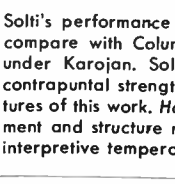
Boult



Boult perceives Schubert as *Gemütlich*, uncomplicated. Unlike Toscanini, he ventures no dramatic inferences in this work, so that the ariel just keeps bobbing along above the storm clouds without any heroic attempt to take them on as protagonist. No complaint should be implied. Straightforwardness in the standard repertory always demands approbation. Still, the buttons might have been loosened and the inherent romanticism given its head, for the Schubertian lilt does not quite respond to propriety. It is too bad that this ensemble had to be disguised in a soubriquet; the orchestral tone is sumptuous. JL

BARTÓK: Music for Strings, Percussion and Celesta A-B
KODÁLY: Hány Janós-Symphonic Suite B-A
 The London Philharmonic Orchestra under B
 Georg Solti A
 London LL 1230 12"

Solti



Solti's performance of the Bartók masterpiece, though very good indeed, cannot compare with Columbia's disc of the same work with the Philharmonia Orchestra under Karajan. Solti's rendering accents the impressionist effect, Karajan's the contrapuntal strength and layered perspectives of sound that are the striking features of this work. *Hány Janós*, though 20th century in its dissonant surface, is in sentiment and structure more of the 19th and, seemingly, much more affinitive to Solti's interpretive temperament. PGH



TCHAIKOVSKY: Symphony No. 6 in B Minor, Op. 74 ("Pathétique") A
 Boston Symphony Orchestra under Pierre B
 Monteux A
 RCA Victor LM 1901 12"

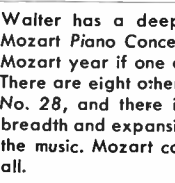
Monteux



The great French conductor is a curious choice for interpreting the highly colored subjectivism of Tchaikovsky's *Pathétique* Symphony. Kubelik, Ormandy, Bernstein, Toscanini and Rodzinski (Westminster, new) are the most formidable exponents of this music in recorded performance ranked in order of expressive intensity and color. Monteux most certainly belongs in this company, but as the most "objective" interpreter of them all. Here is a *Pathétique* in powerful black and white, perhaps not for all tastes. Close-to recording emphasizes this. DH

MOZART: Symphony No. 25 in G Minor, K.183; Symphony No. 28 in C Major, K.200 B
 The Columbia Symphony Orchestra under A
 Bruno Walter A
 Columbia ML 5002 12"

Walter



Walter has a deeply uncommon feeling for Mozart. His own performances of Mozart Piano Concertos were memorable indeed. It would contribute much to this Mozart year if one of these might be released again. [The K.466 is due soon—Ed.] There are eight other recordings of the *Symphony No. 25* and three of the *Symphony No. 28*, and there is not too much choice. What Walter infuses into the music is breadth and expansiveness; it is the warm humanity of the man that seems to pervade the music. Mozart comes very much alive. Perhaps these are among the best after all. OD



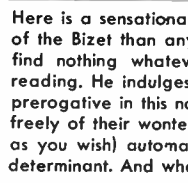
The Smiling Bach A
 RCA Victor LM 1877 12"

Landowska



As the title of this album implies, here is the master in a smiling mood. More to the point is the fact that Victor presents us with bits of Bach performed by many famed artists. There are selections from the *Bach Suites* by Fritz Reiner, "The Well Tempered Clavier" by Wanda Landowska, Leopold Stokowski's *Sheep May Safely Graze* and *Jesu, Joy of Man's Desiring*, a smattering of Serge Koussevitsky's *Second Brandenburg Concerto*, Eileen Farrell and the Bach Cantata Group in an aria from the *Bach Cantata No. 41*, and the Shaw Chorale doing the *Finale* from the "St. John Passion." It's all good work if you like piecemeal Bach. RP

BIZET: L'Arlésienne Suites A-A
GRIEG: Peer Gynt Suites B
 Philadelphia Orchestra under Eugene A
 Ormandy A
 Columbia ML 5035 12"



Here is a sensational bargain. I continue to hear more in the Cluytens performance of the Bizet than anywhere else, but that is entirely a subjective matter, and I can find nothing whatever to complain about in Ormandy's mostly straightforward reading. He indulges in some superfluous rubati, however, which is any conductor's prerogative in this non-sacrosanct repertory. On both sides the Philadelphians give freely of their wonted skill. Competitive versions of either work (or any of the four as you wish) automatically must step aside for this omnibus disc if economy be a determinant. And when is it not? JL



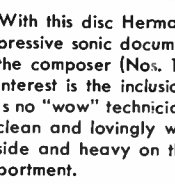
BARANOVICH: The Gingerbread Heart C-C
 Belgrade Philharmonic Orchestra under B
 Kreshimir Baranovich B
LHOTKA: The Devil in the Village
 Orchestra of the National Opera House, Zagreb, under Fran Lhotka
 London LL 1235 12"



Both of these Ballet Suites are pop concert fare. Pleasant, agreeable, and light, these have many brightly attractive moments. The content is meager, but the arranging techniques are given full play. While Baranovich leans somewhat on Stravinsky of the "Petrouchka" days, he is rather an undistinguished counterfeiter. Lhotka whips up his score with a lot of Slavic vigor. While all of it is commonplace, it is still good fun and pleasant music to drive to. Both ballets are unpretentious, and that gives them a fresher quality than they would possess if they aspired to be more. OD

LISZT: Hungarian Rhapsodies Nos. 3, 4, 6 B
 Philharmonic Symphony Orchestra of London under Hermann Scherchen B
 Westminster W-LAB 7007 12"

Scherchen



With this disc Hermann Scherchen and Westminster have completed their most impressive sonic documentation of the six Liszt Hungarian rhapsodies orchestrated by the composer (Nos. 14, 12, 6, 2, 5 and 9 of the original piano series). Of special interest is the inclusion of the native Hungarian cymbalom in No. 3. Mr. Scherchen is no "wow" technician when it comes to this sort of music, but his performances are clean and lovingly wrought. The recording is full-blooded, a bit light on the string side and heavy on the percussion. A good item, this, in the "listening for fun" deportment. DH



ELGAR: Enigma Variations, Op. 36 A-B-B
Cockaigne Overture, Op. 40 A
Serenade For String Orchestra, Op. 20 A
 The Royal Philharmonic Orchestra under Sir Thomas Beecham
 Columbia ML 5031 12"

Beecham

Sir Thomas Beecham's *Enigma* will surely invite comparison with the expressive Toscanini performance released by Victor. Actually, choosing one above the other is a matter of personal preference, for Beecham's music is equally persuasive and eloquent. You may even agree that Sir Thomas has the edge on the Maestro in some instances, notably *Variation XI*, describing Miss Dora Penny, and *Variation IV*, a salute to England's landed gentry, the blustery, jovial country squire. Elgar's lesser known *Cockaigne Overture* and *Serenade for String Orchestra* are splendidly performed, and the sound is excellent throughout. **RP**



BIZET: L' Arlésienne Suites A
 Philharmonic Symphony Orchestra of London under Artur Rodzinski A
 Westminster W-LAB 7006 12" A

Rodzinski



High fidelity does not go any higher than Westminster takes you in its accumulating "Laboratory" series. On competitive issues you can find all of this music within a single side, but neither Westminster nor its devoted market has shown any concern for the price disparity as regards these super-sonic jobs. Rodzinski elicits a pair of flavorful performances, with rather too much help from the control room or not as you wish — depending on what section of the pit you sit near in the opera house. Considered in purely orchestral terms, which is proper, the results are impressive to say the least. **JL**

VON EINEM: Meditationen B-B-C
RATHAUS: Prelude for Orchestra B
PERLE: Rhapsody for Orchestra B
 The Louisville Symphony Orchestra under Robert Whitney
 Louisville Commission Series 12" Whitney

Whitney

The Louisville Orchestra's increasing polish and brilliance under Whitney's tutelage is apparent in this recent disc. Von Einem's work is the most accomplished and impressive, with its vigor and natural evolution from the esthetic of the composer's own musical environment. Rathaus' *Prelude* is eloquent of this composer's sensitive romantic idiom, that never in his lifetime found quite the time or place where it exactly belonged. George Perle's *Rhapsody* is an untalented construction. **PGH**



BERLIOZ: Symphonie Fantastique, Op. 14 A
 Boston Symphony Orchestra under Charles Munch C
 RCA Victor LM 1900 12"

Munch



Where does the word "definitive" belong? Can any one recording of any one work be truly definitive? Perhaps so, perhaps not, depending entirely upon the viewpoint of each individual listener. To this reviewer, the great Berlioz symphony achieves its most definitive interpretation in this recording. Mr. Munch has long been known for his affinity for the works of both Berlioz and Ravel, while the Boston Symphony, as most everyone knows, is a superb organization. Their collaboration is a major achievement. Sound, especially in some of the string passages, seems slightly shrill, but aside from that, RCA Victor has a great milestone. **FR**

Bravo! B
 Philharmonic-Symphony Orchestra of New York under Andre Kostelanetz A
 Columbia CL 758 12" B

Kostelanetz

This excellent LP was inspired by the roundly applauded Saturday Night Concerts that are presented by Mr. Kostelanetz with the Philharmonic-Symphony Orchestra at Carnegie Hall. Included are selections from Prokofiev's *The Love for Three Oranges*, Tchaikovsky's *None But the Lonely Heart* and *March Miniature*, Toch's *Circus-Overture*, Boccherini *Menuet du Quintette*, Rachmaninov's *Vocalise*, and Khachaturian's *Masquerade Suite*. This is the first time I recall hearing the *Circus-Overture* on recording, and it's an unusual, boisterous piece, complete with the cracking of the bull whip, a stimulating sound on hi-fi. **FR**



The Serious Gershwin A
 Morton Gould and His Orchestra B
 RCA Victor LM 6033 2-12" B

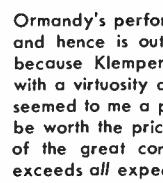
Gould



"The Serious Gershwin" is a virtually complete selection of all the major works composed by George Gershwin in a serious vein. It represents the first time to my knowledge that *Rhapsody in Blue*, *Concerto in F*, *An American in Paris*, three *Preludes for Piano*, and a symphonic suite from the folk opera "Porgy and Bess" have been included in one album. Mr. Gould is both the pianist and the conductor; at both he is professional and straightforward. The accompanying heavily illustrated brochure written by Gershwin's friend and fellow composer, Arthur Schwartz, is a masterpiece. **FR**

HINDEMITH: Nobilissima Visione A-A
BRAHMS: Variations on a Theme by Haydn A
 Philharmonia Orchestra under Otto Klemperer A
 Angel 35221 12"

Klemperer



Ormandy's performance — the only other one on LP — dates from the late forties and hence is out of the running on comparative grounds. It would be anyway, because Klemperer's interpretation is the last word and the Philharmonia plays with a virtuosity and a sheen that even the Philadelphians could envy. The overside seemed to me a poor coupling, but I have to concede on the evidence that it would be worth the price of the disc by itself. Klemperer is perhaps the most inconsistent of the great conductors, so that one never knows what to expect. Herewith he exceeds all expectations. Stunning sound, too. **JL**



The Birth of a Performance A
 Columbia Symphony Orchestra under Bruno Walter A
 Columbia SL 224 2-12" B

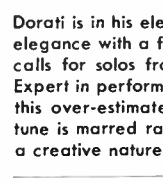
Walter



An intensely interesting (and musical) set of records, presenting Dr. Walter and the Columbia Symphony in the hour and a half rehearsals as well as the final studio performance of Mozart's *Symphony No. 36 in C Major* ("Linz"). It is fascinating to hear the great conductor mold notes into music, to listen with him as he takes a brilliant group of musicians, transmits to them his wonderful warmth and understanding of Mozart, and finally evokes from them this same warmth and understanding in their playing. All amateur listeners to classical music especially should find this set richly rewarding. **FR**

**GINASTERA: Variaciones Concer- B-C
 tantes** A-B
**BRITTEN: The Young Person's Guide A
 to the Orchestra**
 The Minneapolis Symphony Orchestra under Antal Dorati
 Mercury MG 50047 12" Dorati

Dorati



Dorati is in his element with the nostalgias of Ginastera's *Variations*, which combines elegance with a fine-boned strength. This is its initial recording, and its orchestration calls for solos from many of the principal players of the Minneapolis Orchestra. Expert in performance is Britten's *Young Person's Guide*, though here, as elsewhere in this over-estimated composer's work, the borrowed charm of another composer's tune is marred rather than enhanced by the trick effects of an inventive rather than a creative nature. **PGH**



**TCHAIKOVSKY: Romeo and Juliet A
 Overture-Fantasia; Overture Solen- A
 nelle "1812", Op. 49; Marche Slav, A
 Op. 31**
 Philadelphia Orchestra under Eugene Ormandy
 Columbia ML 4997 12"

Ormandy



As far as I am concerned anyhow, Tchaikovsky's "Romeo and Juliet" Overture is one of the great romantic pieces of music; his *1812 Overture* is enormously thrilling, and *Marche Slav* is dynamic and brilliant. This recording was made with an obvious eye towards the hi-fi enthusiasts. All of these pieces ring with presence and volume, and the Columbia engineers have done a remarkable job in getting all of the Philadelphia Orchestra and Tchaikovsky into the grooves of the LP. The Orchestra is its usual slick, stunning, magnificent force, a glorious organization in superb form with great music. **FR**

RIMSKY-KORSAKOV: Scheherazade A
 L'Orchestre de la Société des Concerts du A
 Conservatoire de Paris under Ernest A
 Ansermet
 London LL 1162 12"

Ansermet

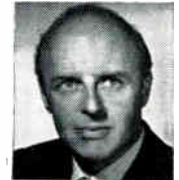


This makes the twentieth Scheherazade currently available, including the dated Ansermet-Paris Conservatoire version that will now be retired with honor. Stiff competition faces this release on all sides, the most formidable being Quadri's (sonically) and Stokowski's (musically). On the whole it combines their virtues more or less unbeatably — the qualification being that partisans of the recent Ormandy issue will be by this time thoroughly accustomed to that Philadelphia sound, the like of which never was aspired to in Paris. Rimsky, who made musical rainbows, would have flipped over it. But color isn't everything. JL

VERDI: Aida (Opera-for-Orchestra) A
 Andre Kostelanetz and His Orchestra B
 Columbia CL 755 12" B

Kostelanetz

It isn't the complete opera, but it is the music of "Aida" in all of its pomp and glory. Other works by Mr. Kostelanetz in this same line — "Carmen", "La Traviata", "Queen of Spades", and "La Bohème" — have proven immensely popular, and there isn't a reason in the world why this shouldn't find even wider favor. I heartily commend Mr. Kostelanetz for doing an operatic suite for orchestra in this manner, rather than performing several albums of various well-known arias from different operas. I commend him for accomplishing his artistry so well. Do not sneer at Andre Kostelanetz for his world-wide popularity; he deserves it. A rich treasure is this. FR



DEBUSSY: Images for Orchestra (Complete) B
 B
 Amsterdam Concertgebouw Orchestra C
 under Eduard van Beinum
 Epic LC 3147 12"

van Beinum



Gigues, Ibéria, Rondes de Printemps—essays in the Celtic, Spanish and French idiom—comprise the orchestral images composed by Debussy between 1908 and 1912. *Ibéria*, earliest of the series, remains a superb masterpiece, while the others are strangely enigmatic pieces that don't quite come off. Beinum faces redoubtable recorded competition from Ansermet and Monteux. However, his great Amsterdam Concertgebouw Orchestra and sheer richness of recorded sound might have carried off the honors were it not for a curiously cavernous reverberation characteristic and a decided overemphasis in the snare drum department. DH

CONCERTOS

CIMAROSA: Oboe Concerto A-B-B
TARTINI-BONELLI: Concerto No. 58 B
LULLY-MOTTL: Ballet Suite B
 Sidney Gallesi, Oboe, with the Scarlatti
 Orchestra of Naples under Franco
 Caracciolo
 Angel 35255 12"

Caracciolo

Mitch Miller's chrome Cimarosa, an early Mercury, still is competitive, and its over-side is the only LP version of the touching Vaughan Williams concerto. The soloist herewith is less far forward, more sweetly dulcet. The Lully is an LP first; ditto the Tartini in transcription. Admirers of pre-Classical Italiana do not need to be assured of this ensemble's persuasive way with such pieces. Of the three the Cimarosa is by far the strongest, the Tartini being a formula item and the Lully, thanks to Mottl's mischief, a somewhat too large shadow of its original and several contexts. Sound is quite comfortable, if not really rich. JL



MOZART: Concerto No. 2 in D Major, K.211 B
Concerto No. 5 in A Major, K.219 A
 Arthur Grumiaux, Violin, with the Vienna
 Symphony Orchestra under Bernard
 Paumgartner
 Epic LC 3175 12" B

Grumiaux



Mozart has lasted long and has remained fresh. Let us hope that the bicentenary jubilee will not kill him off. One must gird oneself against the superabundance scheduled for 1956. Paumgartner has long been an ardent Mozartian and he conducts him with taste. Arthur Grumiaux plays sensitively; his tone is warm and the recording does him full justice. Epic proclaims with little modesty that its legend, "Mozart Jubilee Edition 1956", denotes a definitive recording, whatever that is supposed to be. Curiously I do not feel impelled to rush out and buy a dozen. OD

MOZART: Violin Concertos No. 3 in G, K.216, and No. 7 in E Flat, K.268 A
 Christian Ferras, Violin, with the Stuttgart
 Chamber Orchestra under Karl Münchinger
 London LL 1172 12" B

As if some madman had planned it, the eight Mozart violin concertos (three are of dubious authorship anyway) are coupled so variously that the poor consumer cannot acquire desirable recordings of the lot without duplicating somewhere. The coming bicentennial probably will elicit omnibus LP cycles. Meantime this latest issue makes sense because it offers a perfectly acceptable K. 216 and easily the best buy, on points, among the K. 268 choices. Ferras owns a small but silvery tone. Also his intonation is clean, and he has a nice sense of style to complement Münchinger's carefully buttoned formality. Elegant sound. J



BRAHMS: Violin Concerto in D, Op. 77 A
 Jascha Heifetz, Violin, with the Chicago
 Symphony Orchestra under Fritz Reiner
 RCA Victor LM 1903 12" A

Heifetz



Heifetz with the Chicago Orchestra under Fritz Reiner's direction gives an exemplary rendering of this Brahms Concerto. In their hands, the gracious arches of one of the violin's great works curve with grandeur and fill with tranquility as Brahms designed. The pure heart of this composer is more immediately reached by Menuhin, for Heifetz portrays rather than loses himself in the mood. Nonetheless, many may prefer the slight austerity that portrayal brings. This new recording supersedes an earlier version that long has been a cherished treasure. PGH

GERSHWIN: Rhapsody in Blue; Concerto in F A
 B
 Sondra Bianca, Piano, with the Pro Musica
 Symphony of Hamburg under Hans-
 Jurgen Walther
 MGM E 3237 12" C

This seems to be a Fall for Gershwin, although I don't know any particular reason why it should be. So be it, we never tire of Mr. Gershwin's magnificent music. A gorgeous cover will help sell this album, but it doesn't have a whole lot else to recommend it above the really tough competition. Miss Bianca is a capable pianist, and the Hamburg Orchestra performs with energy and a certain richness. In fact, at times there are deep, grand tones in the recording, all of which were marred by some inexcusable surface noises. FR



CHAMBER MUSIC

KODÁLY: Quartet No. 1, Op. 2 B
 Roth String Quartet A
 Mercury MG 80004 12" A



The Roth Quartet gives a careful and loving performance of this unfamiliar work, music that stands on the threshold between romantic and modern idioms. For those accustomed to the more highly integrated textures of Bartók — sprung from the same tense Magyar folk-root — this music may seem lacking in sinew; yet it has stature and a rhapsodic expressivity of its own. Although this is one of Kodály's earliest works, cast in the classical four-movement pattern, this is the first time that it has appeared on recording. PGH

Modern American Composers, Vol. 1 A
 Soloists and Chamber Ensemble from the
 New Symphony Orchestra under Cama-
 rata
 London LL 1213 12" A

Camarata

This recording will become a smash hit. In this packet of bright, light tidbits are McBride's *Pumpkin Eaters Little Fugue* and Mourant's *In the Valley of the Moon*. Both could become juke box favorites, as could Ulysses Kay's *Round Dance and Polka*. Mourant adds a richness that is positively slick. Longer and more developed is McBride's *Workout for Small Orchestra*, which is a jazzy pop concert affair. It is hard to imagine this engaging, unpretentious music being done better than Camarata performs it. The recording itself is masterful, a real hi-fi treat. OD



MOZART: Serenade No. 9 in D Major, K.320 ("Pasthorn") B
 The Barylli Quartet and the Vienna Philharmonic Wind Group B
 Westminster WN 18033 12"

In the excellently written program notes by James Lyons, he suggests that this Serenade, like other Mozart divertimenti, is the eighteenth century equivalent of Muzak fare. And listened to with that in mind, one can be happy with the deliciously beautiful movements that are generally interspersed with ones that are pretty humdrum. It is surely not great music, but it is pleasant dinner music; more than likely it was intended as such. The recording is good. OD

PROKOFIEV: Sonata in D Major, Op. 94 A-A-B
HANDEL: Sonata No. 4 in D Major A
VITALI: Chaconne B
 Nathan Milstein, Violin, with Artur Balsam, Piano
 Capitol P 8315 12"
 Milstein



Despite the fact that Prokofiev wrote the D Major Violin Sonata in Moscow in 1943, during the most anxious hours of World War II, it is a beautifully lyric work, without any trace of desperation or melancholy. The melodic line is charming and spirited, a pleasure to hear, and entirely free from the customary Prokofiev sting. Although Handel wrote his lovely Sonata in D Major some two hundred years earlier, it makes an ideal companion piece because it, too, stresses the importance of melody. A Vitali Chaconne fills out the album, Milstein plays superbly, and Artur Balsam proves again that he is truly a splendid accompanist. RP

LULLY: Miserere B
 St. Anthony Singers with Soloists and Oiseau-Lyre Orchestral Ensemble under Anthony Lewis B
 Oiseau-Lyre DL53003 12"

Despite renown as the greatest French operatic master of the 17th century, Jean Baptiste Lully's chief representation on long play discs is by way of his brilliant Te Deum (Westminster), and now this restrained yet noble setting of the Miserere, which reveals a little known aspect of the composer's creative personality. The five soloists are among Britain's best, including counter-tenor Alfred Deller and soprano Margaret Ritchie. The reading under Anthony Lewis's baton is carefully wrought, the recorded sound thoroughly adequate to the purpose. DH

SCHUMANN: Dichterliebe, Op. 48 & Other Songs A-B
 Anton Dermata with Hilde Dermota, Piano B
 Telefunken LGX66023 10"



With this recorded performance of Schumann's exquisite song-cycle to Heine's poems, Dermota takes his place as the foremost German tenor interpreter of the German Lied today. The Dichterliebe he makes an infinitely moving experience with felicitous phrasing, subtle vocal coloration, and flawless diction. The recorded sound is intimate as befits this type of music. Only the Aksel Schiotz and Charles Panzera performances (Victor) offer this disc any serious competition. Dermota's renderings of five other Schumann songs are variable in merit, and highlighted by a lovely interpretation of the very popular Der Nussbaum. DH

RAVEL: Daphnis and Chloé (Complete) A
 The Boston Symphony Orchestra under Charles Munch with the New England Conservatory Chorus and Alumni Chorus directed by Robert Shaw A
 RCA Victor LM 1893 12"

Hard on the heels of Dorati's un-cut version for Mercury of the work, Charles Munch with the Boston Orchestra gives us another complete version of Ravel's ballet masterpiece. The choral sections add a weird new dimension to the more familiar and more dynamic closing sections that we know best. The performance, like the work, is full of magic. The handsomely designed, colorful album includes an extensive illustrated essay by John Burk on the ballet's choreography, score, and source. Altogether, it is an enticing package. PGH

WARLOCK: The Curlew; 12 songs A
 Alexander Young, Tenor; Lionel Solomon, Flute; Peter Graeme, English horn; the Sebastian String Quartet; and, in the songs, Gordon Watson, Piano A
 Westminster WN 18022 12"



Whether or not *The Curlew* is the saddest thing ever composed, it is surely unique in the vocal literature for its sustained poignancy. We have waited a long time for this first LP performance. The quality of the music-making and the recorded sound is in direct inverse proportion to its tardiness. The tenor soloist is a real find, the accompaniments perfect, the engineering presence itself. Anyone who is not brought to tears by this deeply affecting experience had better consider psychoanalysis. The songs on the overside are variable, but all are turned out as if they were masterworks, which is the only way. JL

CALLAS: Coloratura Lyric A
 Maria Callas with the Philharmonia Orchestra under Tullio Serafin A
 Angel 35233 12"

Callas

You don't describe the dramatic voice of Maria Callas. You buy her records, play them, and marvel again at what this extraordinarily gifted young woman has already accomplished. In this splendid album, Callas sings two arias from "Adriana Lecouvreur", the famous Bell Song from "Lakmé", La Mamma Morta from "Andrea Chenier", Ebben? Ne Andro Lontana from "La Wally", L'altra Notte in Fondo al Mare from "Mefistofele", Una Voce Poco Fa from "Il Barbiere di Siviglia", the Shadow Song from "Dinorah", and Merce, Dilette Amiche from "I Vespri Siciliani". This singing makes opera a vivid, thrilling and unforgettable experience. RP



MOUSSORGSKY: Khovantchina (Complete) B
 Soloists, Chorus, and Orchestra of the National Opera, Belgrade, under Kreshimir Baranovich A
 London XLLA 29 4-12"



Anyone fond of the beautiful "Khovantchina" prelude might welcome the opportunity of becoming familiar with the entire opera. It is splendidly produced and excellently recorded. While the opera is of less musical interest than "Boris", it does have many impressive and characteristic moments. One must be grateful for this recording, for there is little chance that it will ever return to the repertory of the retrogressive Met. The singing of Zharko Tzveych and Miro Changaovich is particularly impressive. Belgrade is fortunate in having such an array of basses; this work calls for six. OD

SPELMAN: The Virgil of Venus C
 Ilona Steingruber, Soprano; Otto Wiener, Baritone; Vienne Academy Chorus and Vienna State Opera Orchestra under Zoltan Fekete C
 MGM E 3085 12"

A strange blend of Gregorian and modern elements makes this Timothy Mather Spelman work of some interest in the choral repertory, one not well represented on discs. Choral singing is spirited and of good tone, and makes what it can of music somewhat lacking in contrast and profile. Baritone and soprano soli are only so-so. Lack of clarity in orchestral sound seems to stem from thick orchestration rather than from technical inadequacies. PGH



BRITTEN: Soint Nicholas; Winter Words; 7 Sonnets of Michelangelo A-A-C
 Peter Pears, Tenor, with the Aldeburgh Festival Choir and Orchestra under Britten C-B-B
 London LL 1254 and LL 1204 Each 12"
 Britten



One disc is given over to *Saint Nicholas*, an enchanting cantata that was quite understandably a highlight of the Aldeburgh Festival. Britten conducts his work lovingly, but it would have been worth the most painstaking effort under any other circumstances. As much I cannot say, and never could, for the 7 Sonnets, although they enjoy the distinction of having been composed in America and do, indeed, have their ravishing moments. Contrariwise, the *Winter Words* set is a masterpiece in its every aspect; Thomas Hardy, who wrote the poems, would have loved it. Pears is the nonpareil Britten interpreter, but his voice is beginning to go. JL

BORODIN: Prince Igor (Complete) A
Soloists, Chorus, and Orchestra of the Bel-
grade National Opera under Oscar B
Danon B
London XLLA 30 5 12"



Borodin was a phenomenon — an illegitimate son of an aged prince who grew up to be a famous chemist. Music was only his hobby, and he never rode it quite hard enough to reach Parnassus. A pity, for "Prince Igor" must be accounted among the most magnificent of all artistic failures. Today it is rarely mounted this side of the Soviet perimeter, the ubiquitous Polovtsian dances notwithstanding. Before the Met dropped it in 1917, Act III long since had been cut out. Period's set does likewise. London presents the work complete, with less impressive baritone and bass leads, but with altogether more dramatic horsepower. Opulent sound. JL

PUCCINI: Madama Butterfly (Complete) A
Victoria de los Angeles, Anna Maria Can-
nali, Giuseppe di Stefano with Chorus B
and Orchestra of the Rome Opera House
under Gianandrea Gavazzeni B
RCA Victor LM 6121 3-12"
Los Angeles

Victoria de los Angeles' voice is wonderfully cast for the role of Cio-Cio-San, for it has clarity of tone and trueness of pitch that gives the effect of fresh innocence that this part must have to be truly touching. Di Stefano's Pinkerton is beautifully paced, and his voice makes perfect color counterpoint to los Angeles. Vocally, in solo and ensemble, this performance is fine. Orchestrally it is not always in focus especially in high dynamic points. But Gavazzeni's direction, interpretively and in continuity, is sumptuous. PGH



BIZET: Les Pêcheurs de Perles (Complete) A
Martha Angelici, Henri Legay, Michel
Dens, Louis Noguera, others, with the
Chorus and Orchestra of the Théâtre
National de l'Opéra-Comique under
André Cluytens B
Angel 3524 B/L 2-12"
Angelica



Whether or not Carmen be the most nearly perfect opera ever composed, there is no justification whatever for the continuing neglect (except on LP and an occasional concert presentation) of this admittedly less formidable effulgence of a rare lyric genius. I happen to cherish its *longeurs* and hence cannot but approve of the artful way in which Cluytens protracts them. His cast sings with style and on pitch, and the recording has a nice theatrical sound, but it is the conducting that gives this issue its clear superiority. There is a nobility of line in it even at the most fragile points, which are more numerous than Cluytens would let you guess. JL

DOWLAND: Ayres for 4 Voices, Vol. 1 A
The Golden Age Singers A
Westminster WLE 102 12" A

Away to thy Orpherian and Lute, for these sweete Songes and Ayres of Master Dowland, whose all foure parts doe sweetlie thus agree, doe make such prettie soundes and grayceful lilte. Ye maides and menn must haste to buy ye fine Westminster disc to spin upon thy table turner. More lovely musick hath n'er grayced mine ear. And so golde the medallion that graceth the square jacket of this disc. Truly it doeth deserve all prizes for its excellence. OD



BRITTEN: The Turn of the Screw (Complete) B
Peter Pears, Olive Dyer, Joan Cross, David
Hemmings, Arda Mandikian, and Jenni-
fer Vyvyan, with the English Opera
Group Orchestra under Benjamin Britten A
London LL 1207/8 2-12" A



Britten himself directs a subtle, vivid performance of his latest "opera". It is not really an opera, unless you accept the TV form as synonymous with earlier meanings of the term. For the music, despite its "suite" of "movements" as Britten terms the scene sequence, does not carry the expression of the structure, but simply heightens a literary script as radio background music does. Without knowledge of the book, the brief, disjointed scenes might not convey the story; but at least the musical background music (and it is little more than that) creates some hectic, highly atmospheric, often beautiful sound effects. PGH

BRETON: La Verbena de la Paloma A-A
TORROBA: Luisa Fernanda B
Soloists, Chorus and Orchestra under
Ataulfo Argenta B
London International B
TW 91015 and TW 91022 Each 12"

The zarzuela is an exotic but thoroughly accredited brand of lyric theater, stylistically a sort of cross between Donizetti and Gilbert & Sullivan with pervading national overtones. Except in Spain, this repertory never has had it so good as on records, thanks originally to Soria and more recently to London. The latter has filled so many yawning gaps that it is now indulging in duplications. The two listed above are each of them classics of the genre and good bets for anyone who wants to wet a toe. Both are better sounding than their aging competition, and Argenta's brilliant stick work makes them sound even better than they are. JL

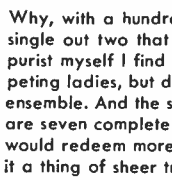


ROSSINI: Il Turco in Italia (Complete) B
Maria Meneghini Callas, Nicola Rossi-
Lemeni, Nicolai Gedda, Mariano Stabile, B
and others with the Orchestra and Chorus
of La Scala under Gianandrea Gavaz-
zeni B
Angel 3535-5S/L 2-12"
Callas



Decidedly lesser Rossini, but operaphiles should not be dissuaded. The libretto is particularly absurd, all about an over-sexed young wife who takes up with an over-available tourist until, after many florid pages, the "dear vine" returns to her "beloved elm" towards the final curtain. The performance is superior to its slender material, although Rossi-Lemeni (in the title role) still fails to substantiate his reputation, and Callas, though stunning, never quite achieves *buffa* tongue-in-cheek. Stabile, as the poet, is stylistically the most successful and vocally the most engaging of the lot. Rather pedestrian conducting. The sound is excellent. JL

BACH: Cantatas 54, 170; Agnus dei from B Minor Mass A-A-A
Alfred Deller with the Leonhardt Ba-
roque Ensemble B
Vanguard/Bach Guild BG 550 12"
Deller



Why, with a hundred and fifty unrecorded cantatas to choose from, did Vanguard single out two that others already have accounted for satisfactorily? Not being a purist myself I find the dulcet-voiced Deller easier to listen to than any of the competing ladies, but dedicated baroque folk might take umbrage. Ditto as regards the ensemble. And the snippet from the B Minor hardly is defensible in a day when there are seven complete versions in print. I am bound to add that Deller's singular artistry would redeem more grievous sins; the man's voice is beautiful in itself and he makes it a thing of sheer transport. Good sound. JL



BEETHOVEN: Symphony No. 4 in B-flat, Op. 60; Aria "Ah! Perfido", Op. 65 A-B
Philharmonia Orchestra under Herbert
von Karajan; Elisabeth Schwarzkopf, C-A
Soprano B
Angel 35203 12"
von Karajan



It takes a truly great conductor to bring to complete realization in living performance the inherent greatness and beauty of this, Beethoven's finest lyrical symphony. Monteux and Beecham have both filled the bill superbly in earlier recordings. A less than great conductor can make this music a deadly bore, as does Karajan with his drillmaster handling of the score. Elisabeth Schwarzkopf's wonderfully brilliant and warm singing of *Ah! Perfido*, a youthful preparatory essay for the aria style brought to full flower in Beethoven's opera "Fidelio", redeems somewhat our feeling of disappointment. Sonics are altogether excellent. DH

WILLIAMS: Songs English Songs and Sea Ballads A-B
Richard Standen, Bass A
Westminster WLE 103 12"
Williams

Richard Standen's bass voice, one usually full of color and fine phrasing, discovers the tenderness and strength that inhabits Vaughan Williams' songs, some of the best in the English Lied form. This great, modest master, in these early intimate pieces, reveals as only the song form can the rock of deep expressivity upon which he built his church. Other composers, represented herein, notably Warlock and John Ireland, make major contributions to the English song repertoire, though only Williams lifts the ballad esthetic to the real Lied level. PGH



MOZART: *Così fan tutte* (Complete) A
 Elisabeth Schwarzkopf, Nan Merriman, B
 Leopold Simoneau, Rolando Panerai, B
 Lise Otto, and Sesto Bruscantii with
 Chorus and Philharmonia Orchestra
 under Herbert von Karajan
 Angel 3522 C 3-12"

Merriman

An 18th century musical counterpart of a Noel Coward drawing room comedy is this extraordinarily polished, richly human and humorous opera buffa from Mozart's pen, written in 1789 when he was at the very peak of his creative powers. The vocalism displayed by all the principals throughout this recorded performance represents the near-ultimate in elegance and perfection of Mozartian style. Schwarzkopf's rendering of the famous *Come scoglio* aria is utterly breathtaking. Only Karajan's rather cold and overly taut conducting deprives this album of an A-rating for performance. Recording is good.

DH



RESPIGHI: *Il Tramonto; Quartetto Dorico* A-B
 Sena Jurinac, Soprano, with the Barylli A
 Quartet A
 Westminster WLE 101 12"



The lovely *Dorico* has been available on a mixed-grille Urania disc, but this latest performance represents a vast improvement on all counts. And we are indebted to Westminster for presenting the first microgroove recording of the haunting *Il Tramonto*, unquestionably the finest of Respighi's three vocal settings after Shelley. Sena Jurinac figured in this label's initial release six years ago (the *Kodaly Te Deum*), and it is fitting that her services were enlisted for the "Limited Edition" series launched herewith. Her singing is liquid gold. The Baryllis play divinely. An auspicious beginning.

JL

Famous Soprano Arias B
 Hilde Zadek, Soprano, with the Vienna B
 Symphony Orchestra under Bernhard B
 Paumgartner
 Epic LC 3135 12"

Paumgartner

This past year has seen a deserved revival of interest in Mozart's rarely-staged opera, "Idomeneo". It was brilliantly performed this past summer in Athens, Greece, and one of the opera's loveliest arias—*Tutte Nel Cor Vi Sento*—is our introduction on this record to the warm and vibrant singing of Hilde Zadek. She also sings *E Sussanna Non Vien* from "The Marriage of Figaro", *Deh Se Piacer Mi Vuoi* and *Ecco Il Punto* from "Titus", and *Basta, Vincesti* (K.486a), *Alma Grande* (K.578), and *Bella Mia Fiamma* (K.528). Another fine disc in the admirable series Epic calls the Mozart Jubilee Edition, 1956. Clear sound.

RP



WALTON: *Troilus and Cressida* (Scenes) A
 Elisabeth Schwarzkopf and Richard Lewis A
 with the Philharmonia Orchestra under A
 Sir William Walton
 Angel 35278/L 12"

Schwarzkopf



This work, which had its world première at Covent Garden, London, last December, should certainly take its place in the international operatic repertory. Judging from these scenes, it is a moving, deeply-felt drama that unfolds in splendid orchestral sound and soaring vocal lines. One senses that this will be considered one of the major operatic efforts of our time, and will establish Walton as the finest composer England has produced since Purcell. Both Schwarzkopf and Lewis sing superbly. The little Angel should be right proud. This is a major contribution to record collectors.

OD

D. SCARLATTI: *Sonatas for Harpsichord, Vol. 9* —
 Fernando Valenti, Harpsichord A
 Westminster WN 18029 12"

Valenti

It gets to be rather a game for the reviewer to think up new approaches to the continuing Valenti-Westminster collaboration that was long ago dubbed "Project Scarlatti". This volume brings the accumulative total of *Sonatas* recorded to 108 — only 442 to go. Herewith Longo Nos. 302 in G, 458 in C, 257 in E, Sup. 12 in D minor, 423 in D minor, Sup. 36 in B flat, Sup. 2 in C, 322 in G, 382 in F minor, Sup. in C, 335 in G and Sup. 31 in A. None of these is recurrent even as recital filler, but all of them emerge from under Valenti's electric fingers as miniature masterworks, wholly deserving of this belated scrutiny. Superb sound.

JL



Organ Music from Sweelinck to Hindemith A
 Fritz Heitmann, Organ B
 Telefunken LGX66037/8 2-12"



While not as comprehensive in coverage as the title implies, these two discs offer Bach's celebrated *Tocatta and Fugue in D Minor* and *Prelude and Fugue in A Minor*, Hindemith's *Organ Sonata No. 1*, chorale-pretudes by Ernst Pepping, and *Prelude and Fugue in D* by Hans Micheelsen, a *Tocatta in A Minor* by the 17th century Dutch master, Sweelinck, as well as pieces in variation style by Byrd, Purcell, Georg Böhm and Nicolaus Hanff. Heitmann's playing is stiff in the variation piece but comes to life in the Bach and the modern works. Recording OK.

DH

MOZART: *Sonata in A Major, K.331; Fantasy in C Minor, K.475; Sonata in C Minor, K.457* A
 Paul Badura-Skoda, Piano A
 Westminster WN 18028 12"

These works, here recorded on the pianoforte of Mozart's own time, have also been recorded by Badura-Skoda on a modern piano (Westminster WL 5317), and the short, clear cut sounds of the earlier instrument tend to direct the listening mind away from color and timbre back to the design of the music, away from the performer back to the composer. Minus lush and sumptuous tone, it is design rather than the medium of presentation that draws the attention. The pianist is an exquisite musician, and the sound focus is almost like an aural close-up photograph of this pre-romantic instrument.

PGH



FALLA: *Concerto for Harpsichord* B
RIETI: *Partita* B
SURINACH: *Tientos* A
 Sylvia Marlowe, Harpsichord with the
 Concert Arts Players
 Capital P 8309 12"

Marlowe



Manuel de Falla's unusual *Concerto for Harpsichord, Flute, Oboe, Clarinet, Violin, and Cello* is considered by many to be his masterpiece. It took him three years to compose the work, which was introduced in Barcelona in 1926, with Wanda Landowska playing the harpsichord. Unless you know this music and appreciate the harpsichord, chances are you will find the austerity, discipline and dissonance tough going. Rieti's *Partita for Harpsichord* is bright, easy-going music, and the Surinach *Tientos* evokes the weird, mystic atmosphere of Moorish Spain. Sylvia Marlowe is an accomplished artist, sound is excellent, but the appeal is limited.

RP

DEBUSSY: *Études; D'un Cahier d'Esquisses* B-B
 Walter Gieseking, Piano A
 Angel 35250 12"

Gieseking

Angel herewith completes its Debussy-Gieseking project. This is the sixth issue in a series that began with the revitalization of the label itself, way back when. The earliest ones might now be re-mastered; they could use a boost of sonic tonic. All are somewhat sub-standard in sound by Angel's own high criteria. Still, they comprise an imperishable memorial, for this artist's way with this composer is among the supreme interpretative achievements of our musical epoch. The contents of this final release will not beguile the listener whose affection for the pianistic Debussy is in any way limited. Others will cherish it.

JL



CHOPIN: *Sonata No. 3 in B Minor, Op. 53; 4 Impromptus, Opus 29, 36, 51, 66; Berceuse in D Flat Major, Opus 57* A
 Nikita Magaloff, Piano A
 London LL 1189 12"

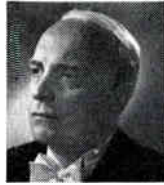


Paderewski, De Pachman, Rubenstein, and Liszt, and perhaps even Chopin himself might nudge themselves ectoplasmically to note approval of Magaloff's playing. Magaloff avoids some of the exaggerations of the great romantic tradition (in fact no one could get away with it now), but he still evokes a real romanticism that fits beautifully with his Chopin playing. These are very satisfying performances. Some might like a more dramatic line and a bit of sharpening here and there, but disregarding small, personal preferences, we have some Chopin superbly performed and recorded.

OD

French Piano Music —
Jean Casadesus, Piano **B**
Angel 35261 12'' **B**

Casadesus



Six of Rameau's short-shorts and five of Couperin's (including *The Knitters* of each) take care of side one. The coupling assembles Poulenc's *Improvisation No. 5*, two of Francaix's *Cinq portraits de jeunes filles*, a *Valse lente* and *Larghetto* by Tailleferre, and finally *Sardane*, *Résonances* and the *Tocatta, Op. 40* by Papa — being Robert C., himself an old hand in the ivory trade. As these catch-all discs go, an exceptional issue. The ingeniously contrived program is mostly new to microgroove, and the whole of it is nimbly set forth by the promising scion of French music's most distinguished family. Also, admirable engineering. **JL**

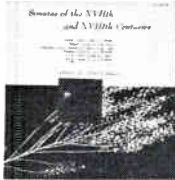
BACH: Toccata (and Fugue) in D Minor **A**
E. Power Biggs, Organ **A**
Columbia ML 5032 **A**

Biggs

Columbia calls this unusual and interesting album an adventure in hi fi. This it is. E. Power Biggs has chosen one of the most dramatic of all pieces in the organ repertoire—Bach's *Toccata (and Fugue) in D Minor*—and plays it on 14 of the most historic organs in Europe. Two of the instruments were played by Bach himself, the 15th century organ in Lübeck, and the splendid organ of the St. Jacobi Kirche in Hamburg. The entire *Toccata and Fugue* is performed on the new organ in London's Royal Festival Hall. A superb job of recording, complete with cathedral echoes, you'll enjoy comparing these great organs of the past five centuries. **RP**



Sonatas of the 17th and 18th Centuries —
Dorel Handman, Piano **A**
London/Oiseau-Lyre OL 50078 12'' **C**



From the recent welter of releases and re-releases on the new L'Oiseau-Lyre label I am conscience-bound to isolate for special attention, lest it be missed by any prospective listener whatsoever, this shrewdly built and magnificently played recital by an uncommonly gifted artist of whom I otherwise know nothing. The program: Kuhnau's *Sonata quarta in C minor*, Pasquini's *Sonata di primo tono*, D. Scarlatti's *Sonata in F* (Longo 384), Paradisi's *Sonata No. 10 in D*, K. P. E. Bach's *Sonata in C minor* and Haydn's *Sonata No. 34 in E minor*. The studio sound is acceptable, but the artistic worth of the contents obviates any other factor. **JL**

JAZZ, THEATRE MUSIC, AND POPULAR ALBUMS

JAZZ **Traditional Jazz, Vol. 4 & 5** **A**
Doc Evans and His Band **A**
Audiophile AP 29 & 30 Each 12'' **A**

Ewing Nunn of Audiophile can smirk lovingly over these two albums, for they are marvelous in every way. Recorded at superlative quality, cornetist Doc Evans has never blown better jazz, and seldom has he been accompanied by a more able group. That's *A-Plenty*, *London Blues*, *Eccentric*, *Bye and Bye*, *Dill Pickles Rag*, *Black and Blue*, *Grandpa's Spells*, and a great *Bugle Call Rag* are as good tunes as you're likely to find anywhere around, and each is presented in strictly individual style by Evans. I must commend Mrs. Frieda Nunn for her work on stove pipe on the final note of *Bugle Call*. Wow! **FR**



Jolly Jumps In **A**
Pete Jolly, His Trio and Sextet **A**
RCA Victor LPM 1105 12'' **B**

Jolly



This album represents a sort of graduation from the ranks of sideman to leader for Pete Jolly. It is his first album and a good one, showing much ability and promising more. There is a vitality, freshness, and enthusiasm that can definitely be felt in his playing. The album also shows off Pete Jolly's talent as a composer and accordianist. Shorty Rogers, Jimmy Giuffre, and Shelly Manne, with whom he regularly works, are heard as sidemen on this date. Top Brass at RCA Victor consider Jolly their find of the year. Besides the originals, there are *Will You Still Be Mine*, *I've Got You Under My Skin*, and *It Might as Well Be Spring*. **AC**

Steve Allen's All-Star Jazz Concert, Vol. 1 & 2 **A**
Lawson-Haggart Jazz Band, Billy Butterfield Jazz Band, and Sylvia Syms **B**
Decca DL 8151 & 8152 Each 12''

Allen

These albums—and get both of them—were recorded at Manhattan Center on May 8, 1954, and if there is a better jazz concert on wax I have yet to hear it. For pure swinging, sustained excitement this is it! Both bands are superlative, representing a gathering of some of the best jazzmen in the world, including Lou McGarity, "Peanuts" Hucka, "Cutty" Cutshall, Ray McKinley, George Barnes, Lou Stein, and Bill Stegemeyer. The bands play individually, and they play together, producing some of the most explosive music you've come across in ages. Wait'll you hear that ride out on *South Rampart Street!* **FR**



The Swinging Mr. Rogers **A**
Shorty Rogers and His Giants **A**
Atlantic 1212 12'' **A**



This is an album of quality. It is the best Shorty Rogers to date, and Shorty has put out some great ones. With him on this LP are Jimmy Giuffre clarinet, tenor sax, and baritone sax, Pete Jolly piano, Curtis Counce bass, and Shelly Manne drums, and the tunes they play are delightful, especially *Martians Go Home*. The presence of the recording gives it an intimate, in-person sound, and it is very pleasant. The musicians were relaxed and inventive, and there isn't a doubt you can feel a warm esprit de West Coast. Mr. Rogers at his swinging best. **AC**

Woodchopper's Ball! **A**
Woody Herman and His Orchestra **A**
Decca DL 8133 12'' **R**

Herman

This corking batch of re-issues hail from that period when Woodrow Wilson Herman was lord and master of "The Band that Plays the Blues". That band may not have attracted the fame and the talk of the various Herman Herds, but in its own way it was always a spirited organization, and it swung terrifically. This LP is long overdue. In the collection are such Herman trademarks as *Woodchopper's Ball*, *Yardbird Shuffle*, *Indian Boogie Woogie*, *Blue Flame*, *Four or Five Times*, *Chip's Boogie Woogie*, and *Woodsheddin' with Woody*. Sound is quite reasonable, much better than the originals. **FR**



RATINGS OF JAZZ AND POPULAR RECORDS AND TAPES

It must be obvious to everyone that popular music, jazz, and music of the theatre and motion picture, cannot be rated in the same manner as classical music, save for the audio quality of the records. Therefore, the following explanation is given so that you will fully understand the significance of the three letters which appear at the left of reviews of popular, jazz, theatre and motion picture albums:

COMPOSITION (Top Letter)

A: Extraordinary

Indicates that the collection is of superior character, both from a standpoint of material and programming. Assignment of this rating means an unqualified recommendation.

B: Good

In general, the collection is excellent, but additions or substitutions might have made the work more attractive and more lastingly enjoyable.

C: Satisfactory

A collection that is highlighted by only a few numbers, yet the over-all is quite acceptable. This might often apply to collections that have a limited appeal, yet are important to those who specialize in specific types of music. It might often apply to collections of historic importance where the artistic performance is the primary factor.

PERFORMANCE (Middle Letter)

A: Extraordinary

Indicates a superior performance throughout the collection. Assignment of this rating means an unqualified recommendation.

B: Good

In general the performance is excellent, save that there are minor imperfections or breaches of artistry.

C: Satisfactory

To all intents and purposes an enjoyable recording, yet one that does not qualify for B rating.

RECORDING QUALITY (Bottom Letter)

A, B, C: The same as for classical recordings.
R: Indicates a re-issue.

Cornet Artistry
 Doc Evans Quartet
 Audiophile AP 31 12"

A Again Audiophile's Ewing Nunn spotlights the cornet artistry of Professor Paul W.
B "Doc" Evans, although upon this occasion it is in a very golden and easy frame.
A In smooth, effortless style, Doc plays *Sugar, Just a Gigolo, Old Fashioned Love, Stars Fell on Alabama, Limehouse Blues, Don't Worry About Me, Melancholy Baby, and Memories of You*. He is backed by Sid Nierman piano, Art Kay bass viol and vibraharp, and drummer Bob Thompson, the great Green Bay Packer fan. An enjoyable, well performed, cleanly recorded album that fits neatly with Doc's Dixieland Audiophiles. **FR**



Basie
 Count Basie and His Orchestra
 Clef MG C 666 12"

A
A
B



This is Count Basie and his Orchestra, without a doubt the greatest band in the land. An orchestra of all-stars playing together under the leadership of the indomitable one, the unassuming Bill Basie of Red Bank, New Jersey. It is all-purpose music in this album — dancing, listening, or just close the door and sit in a stupor. Tunes are *Blues Backstage, Down for the Count, Eventide, Ain't Misbehavin', Perdido, Ska-di-dee-dee-bee-doo, Two Franks, and Rails*. Whatever you pay for this LP you've got an investment in sound. The best recorded Basie to date. It would make a tasty Christmas gift. **AC**

Jazz and Romantic Places
 Dave Pell Octet
 Atlantic 1216 12"

A
A
B

5" Dual Track, 7 1/2 ips
 Atlantic AT 5-7

On record and tape, the Pell Octet plays deftly, warmly, and wonderfully the likes of *How Are Things in Glocca Morra?, On a Slow Boat to China, Memphis in June, Paris in the Spring, and Shuffle Off to Buffalo*. Here is one of the most able, cohesive modern jazz groups ever assembled. Most of these men work regularly for the Les Brown band and their experience is considerable. So is their taste. They enhance the tune rather than detract from its proved melodic worth. They're slick and yet enthusiastic, in tune and yet rhythmically superb. Their music is crackerjack; so is this album! **FR**



Wailin' At The Trianon
 Lionel Hampton and His Orchestra
 Columbia CL 711 12"

B
B
B



Hampton

Hampton is always special and his slicing from an actual night at the Trianon Ballroom is a typical Hampton Social. All the stops are pulled and pure drive, beat and emotion take over. Lionel is electricity and it is felt here almost as if in-person contact were being made. There is also a lot of seemingly wasted material and energy, but that has to be expected in a let-it-run-type recording like this. Edited too closely takes away much of the fun. Numbers in the LP include *The Chase, Stardust, Mark VII, How High the Moon, Love for Sale, and Wailin' at the Trianon*. Try it on for size some party night. **AC**

Louis Armstrong at the Crescendo, Vol. 1 & 2
 Louis Armstrong and His All-Stars
 Decca DL 8168 & 8169 Each 12"

B
B
C

Armstrong

Armstrong, of course, never blows cool; but on some nights he does blow hotter than others. It seems to me that these LP's represent pretty routine Armstrong. Which is not bad even though it isn't his greatest. Here is an hour of Louis and his cohorts going through their paces exactly as they do on countless nights in countless spots all over the world. Each of his All-Stars is given a turn in the solo spotlight, and Louis sings up a storm. Everything is here but that electrifying stimulation to greatness that somehow, sometimes sparks Louis Armstrong. **FR**



Rockin' with Milt
 Milt Buckner Quintet
 Capitol T 642 12"

B
B
B

Buckner



Not everybody likes the electric organ, mainly, I suppose, because there are few people who really recognize that the instrument is a unique combination of sounds. Milt Buckner doesn't play the organ like a piano. To him the Hammond is an instrument that should rock, and he's been rockin' it mightily since his early days with Hampton. Buckner's development of the now famous "black-chord style" of playing is heard throughout a prodigiously swinging group of tunes, including *Lean Baby, Take the "A" Train, Easy To Love, and Bernie's Tune*. This album will have a message for you if you respond to drive. **AC**

Bixieland
 Eddie Condon and his All-Stars
 Columbia CL 719 12"

A
B
A

Condon

The ebullient Albert Edward and his Torpedo Merchants launch a full-scale salute to Bix Beiderbecke that comes off particularly well. A lot of Dixielanders have tried this in the past, but I don't think that any succeeded better than Condon's All-Stars. Of course, few knew Bix so well as Eddie; few had the hi-fi recording opportunities. Few chose such splendid tunes as *I'll Be a Friend with Pleasure, Singin' the Blues, From Monday On, Louisiana, and Jazz Me Blues*. George Wetling's drumming is especially outstanding, as is Edmond Hall's terrific clarinetting. Bix would have liked this one. **FR**



Basses Loaded
 Milt Hinton, Wendell Marshall, and Bull Ruther
 RCA Victor LPM 1107 12"

A
B
A



It's about time that some credit was given in album form to great bass players. Certainly there can be no question that three of the greatest are here represented. Bull Ruther of Dave Brubeck Quartet and Errol Garner Trio fame, Wendell Marshall of the Duke Ellington band, and Milt Hinton of Cab Calloway days are all without peer in their styles. They have fine sidemen and the arrangements intensify and spotlight the bass as a solo instrument. Al Cohn, Billy Byers, and Manny Albam are responsible for the dandy arrangements. There are some great jazz moments in "Bosses Loaded". **AC**

Rugolomania
 Pete Rugolo and His Orchestra with the Rugolettes
 Columbia CL 689 12"

B
B
B

Rugolo

This album represents a more relaxed Rugolo than we've heard for quite a while. There is almost something for everyone here, from bongos by Jack Costango to French horn by Johnny Graas, from some fine Howard Roberts guitar to some French horn by Julius Watkins. Most of the tunes are standards with the exception of an original, *Bobbin' with Bob*, written by Pete for the late Bob Gordon. In *Gone with the Wind*, Doug Mettome on trumpet is showcased by some fairly exciting Rugolo background. Reeds and woodwinds come off most intimately. **AC**



Down to Eartha
 Eartha Kitt with Henri René and His Orchestra and Chorus
 RCA Victor LPM 1109 12"

C
C
B



Kitt

I think that the Eartha Kitt star is on its way down, and once upon a time, in old Chicago, I was one of her greatest admirers. But judging from this LP, the freshness, the uniqueness that once was hers have faded into a cool professionalism. Her novelty has worn pretty thin and let's face it, although the girl can speak a half dozen languages fluently she never could sing worth a worn out tiger skin. How many different ways can you do the same thing before you start to bore your listener? It's the question I ask Eartha Kitt about this album, and she can answer it! **FR**

POPULAR

Old Masters
Bing Crosby
Decca DX 152 3-12"

A
A
R



Let's just not beat around the bush—Bing Crosby is the best singer of popular songs we have ever known, and this is a superb, beautifully packaged collection of 36 of his original recordings, from 1934's *Someday, Sweetheart* to 1947's *I'll See You in My Dreams*. In between are such Crosby classics as *Shoe Shine Boy, My Reverie, Old Folks, Lazy, But Beautiful, It's the Talk of the Town, On Behalf of the Visiting Fireman, and Sweet Lorraine*. Decca's reprocessed sound is smooth and clean, and the whole affair represents Crosby at his finest. One couldn't ask for anything more.

FR

Crosby

Fred Astaire's Covelcode of Dance
Paul Whiteman and His "New" Palais
Royale Orchestra
Coral CRL 57008 12"

B
B
B

Illustrating such dance forms as the Polka, the Versouviana, Texas Tommy, and Brazilian Maxixe are *Beer Barrel Polka, Put Your Little Foot Right Out, Everybody's Doin' It Now, Texas Tommy Swing, Too Much Mustard, Grizzly Bear, Ballin' the Jack, Dengozo, Nights of Gladness, Charleston, Black Bottom, and Jukin'*. Astaire chose the numbers; Paul Whiteman bats them out in hi-fi to arrangements that are more than 20 years old. Some of the numbers are sung by a "New" Rhythm Boys, who try mighty hard to sound like the originals — Bing Crosby, Harry Barris, and Al Rinker. It's a clambake, effervescent and ribald.

FR



Heartbeats
Gordon Jenkins and His Orchestra
Decca DL 8116 12"

C
B
C



Mr. Jenkins left Decca about a year back, so this LP is a collection of things he did before that or a gathering of some of the discs that were originally issued as singles. I rather suspect it's a combination of both. At any rate, it's pleasant. I always enjoy hearing Gordon on piano; his one-finger style is unique and an unmistakable trademark. The majority of the selections in the album were written by Mr. Jenkins and none are particularly distinguished. Probably the LP's most musical spot is *Lazy River*, which was penned by Hoagy Carmichael. Unhackneyed listening.

FR

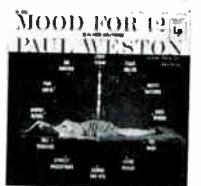
Jenkins

Mood for 12
Paul Weston and His Orchestra
Columbia CL 693 12"

A
A
A

Here is mood music that is contrary to tradition and quite marvelous indeed. Each selection features Weston's orchestra and the smooth improvisation of a different musician. Selections are *It's the Talk of the Town, I'm Comin' Virginia, Memories of You, Nice Work If You Can Get It, My Funny Valentine, Emaline, Skylark, Judy, Louisiana, Georgia on My Mind, Between the Devil and the Deep Blue Sea, and Confessin'*; and the soloists respectively are Babe Russin, Bill Schaefer, Clyde Hurley, Paul Smith, Barney Kessel, Eddie Miller, Ted Nash, Matty Matlock, George Van Eps, Joe Howard, Stan Wrightsman, and Ziggy Elman.

FR



Ethel Mermon Memories
Ethel Merman, the Mitchell Boys Choir, the
Old Timers Quartet, and Jay Blackton's
Orchestra
Decca DL 9028 12"

A
A
B



A crackerjack album, as the remarkable Miss Merman thrillingly spans the popular musical history of America from the "Gay Nineties" to the "Roaring Twenties". A flamboyant, richly kaleidoscopic LP with imaginative arrangements, zinging accompaniments, and a particularly vivid Ethel Merman. She sings 40 great tunes, introducing us in music to such contraptions as the automobile, the telephone, the bicycle, and to such memorable spots as the Bowery, New Orleans, the old mill stream, Broadway, and the sidewalks of New York. Three ringing cheers for Ethel Merman and this LP; both are wonderful!

FR

Merman

So Smooth
Perry Como with Mitchell Ayres and His
Orchestra and the Ray Charles Singers
RCA Victor LPM 1085 12"

A
B
B

Never before has the amiable Como treated us to such a delightful, diverse line-up of popular standards, including *As Time Goes By, I've Got the World on a String, For Me and My Gal, Breezin' Along with the Breeze, It's the Talk of the Town, and It Happened in Monterey*. To each Como adds his own genial interpretation. And all the songs, save *One for My Baby*, are perfectly splendid for Como's rich, easy style. Too bad his accompaniment couldn't have been more imaginative, a little less square. Never does the orchestra really glisten or sparkle. And the Charles singers are too chummy, too synthetically rhythmic.

FR



Como

Decco's Record Hop
All-Time Dance Favorite,
Decca DL 8067 12"

B
A
R



Nice to have these all-time dance favorites in a single LP—Tommy Dorsey's *The Most Beautiful Girl in the World*, Randy Brooks' masterful *Tenderly*, Guy Lombardo's *Humoresque*, Woody Herman's *Woodchopper's Ball*, Russ Morgan's *Cruising Down the River*, and *Forever and Ever*, Count Basie's *One O'Clock Jump*, Carmen Cavallaro's *Chopin's Polonaise*, Leroy Anderson's *Blue Tango*, Jimmy Dorsey's original *Green Eyes*, and Sonny Burke's *Mambo No. 5* and *Mambo Jambo*. For a delightful change, the album was programmed well, which makes it better listening than it might have been had the LP just been tossed together.

FR

T. Dorsey

A Letter to Laura
Vic Schoen and His Orchestra
Decca DL 8132 12"

B
B
B

A lovely lady named Laura inspires a musical letter, in which one writes about *My Darling, My Darling, A Starry Night, It's a Lonesome Old Town, I Miss You So, Solitude, I Love My Love, You Are Too Beautiful, Lonesome Gal, I Fall in Love Too Easily, You'd Be So Nice To Come Home To, I'm All Yours, and Laura*. Schoen's orchestra is melodic and properly romantic, the singing of Sue Allen, Bill Thompson, and the Notables is above average, and the many trombone solos by Ray Sims are outstanding. "A Letter to Laura" makes for warm listening on a rainy night.

FR



Schoen

Dennis, Anyone?
Matt Dennis with Trio
RCA Victor LPM 1134 12"

B
A
B



Minus the big, brassy Harry Geller band and accompanied only by a trio, Dennis comes off to much better effect in his second RCA Victor LP. Dennis is the kind of a singer, performer, and pianist who likes and uses well a lot of latitude, a sense of freedom, an atmosphere of intimacy and rapport. "Dennis, Anyone?" was recorded in a tiny New York night club with an appreciative audience. He recorded his own songs, which aren't as good as the Dennis tunes he performed for his original! Trend LP, but they do have sparkle and originality. And the trio and Matt's piano are swell. I'm for "Dennis, Anyone?" in a big way.

FR

Dennis

Just for Lovers
Sammy Davis, Jr.
Decca DL 8170 12"

A
B
B

This LP is an obvious follow-up to Davis' successful "Starring Sammy Davis, Jr.," and I think it's somewhat better than that one. For one thing, Davis had a tendency to shout in his earlier career, and here he is a calm, thoughtful, emotional singer. And this album includes some of the best numbers of *Tin Pan Alley*—*You Do Something to Me, Come Rain or Come Shine, Body and Soul, Get Out of Town, These Foolish Things, The Thrill Is Gone, and Tenderly*. Davis is backed sharply by the bands of Sy Oliver and Marty Stevens, who know their man and their arrangements. LP should become very popular.

FR



Davis

Lullaby Time
Fred Waring and the Pennsylvanians
Decca DL 8110 12"

B
A
R

A lovely group of original 78's have been gathered for this LP, and it has a tender, glowing appeal. The album includes at least five classics—*Sweet and Low*, *Sleep*, *Toa-Ra-Loa-Ra-Loo-Ral*, *Hush-a-Bye*, and *Kentucky Babe*, the last two with Bing Crosby singing. The other pieces are *Brahms' Lullaby*, *Rockabye Baby*, *Evening Prayer*, *Hit the Road to Dreamland*, *Sleep Baby Sleep*, *Lullaby*, *Cara Cara Bella Bella*, *Lullaby*, and *Slumber Boat*. Little children should love this, as should fathers who have to walk the floor late at night with little children. It is peaceful and sometimes quite beautiful.



FR

Waring

Carousel
Robert Merrill, Patrice Munsel, Florence Henderson, Glaria Lane, Herbert Banke, George Irving, with Orchestra and Chorus under Lehman Engel
RCA Victor LPM 1048 12"

A
A
A
Munsel

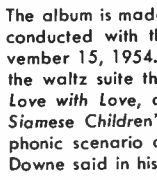


The singing is excellent, Ed Welker's production is good, and the sound is rich and big. RCA even went to the extreme of asking Dick Rodgers to do the album notes, and hence they are the best thing that Victor has printed since the "Little Doggie" discovered that this kind of thing is necessary. In all, this may well surpass both the original album of a decade and more ago and the motion picture album to come. I prefer John Raitt's *Soliloquy*, to Merrill's, but that's personal, and the only thing that keeps this always fine, generally marvelous LP from being the definitive recording of "Carousel".

FR

RODGERS: Songs and Instrumental Passages
The Philharmonic Symphony Orchestra of New York under Richard Rodgers
Columbia CL 810 12"

A
A
B
Rodgers



The album is made up of selections from the program of his own music that Rodgers conducted with the Philharmonic Orchestra of New York at Carnegie Hall, November 15, 1954. What a grand LP it is, full of things melodic and good. There is the waltz suite that includes *Lover*, *The Most Beautiful Girl in the World*, *Falling in Love with Love*, and *Oh What a Beautiful Morning*. There are "The March of the Siamese Children", *The Carousel Waltz*, *Slaughter on Tenth Avenue*, and a symphonic scenario of the great music he wrote for "Victory at Sea". It is, as Olin Downe said in his notes, "affecting . . . racy . . . and enduring."

FR



It's Always Fair Weather
From the Sound Track of the MGM Motion Picture Starring Gene Kelly, Dan Dailey, and Dolores Gray with Orchestra and Chorus under André Previn
MGM E 3241 12"

C
A
B
Gray

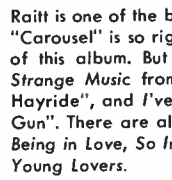


The material is in no way outstanding even though the talent is. Probably the LP's two top moments are provided by Miss Dolores Gray, an enormously capable performer from the Broadway stage, as she sings *Music Is Better than Words* and *Thanks a Lot, But No Thanks*. Gene Kelly is the usual warm, winning singer that he always is, but he's had so many better songs to sing in the past. Dan Dailey's *Situation- Wise* is clever, but not as sharp as it might have been, and my sense of humor does not extend as far as the clown-ed-up version herein given of *The Blue Danube*. MGM has done better.

FR

Highlights of Broadway
John Raitt with Orchestra and Chorus under George Bassman
Capitol T 583 12"

A
A
B
Raitt



Raitt is one of the best performers of the Broadway musical stage. His *Soliloquy* from "Carousel" is so right that no one else can quite do it so thrillingly. It is the highlight of this album. But the other numbers are wonderful too. There is an enchanting *Strange Music* from "Song of Norway", Cole Porter's *I Love You* from "Mexican Hayride", and *I've Got the Sun in the Morning* from Irving Berlin's "Annie Get Your Gun". There are also *How Are Things in Glocca Marra*, *Old Devil Moon*, *Almost Like Being in Love*, *So In Love*, *Stranger in Paradise*, *Younger than Springtime*, and *Hella, Young Lovers*.

FR



Music for Barefoot Ballerinas and Others
Larry Elgart and His Orchestra
Decca DL 8034 12"

B
A
A
Elgart

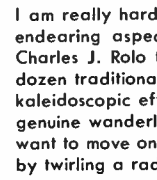


A series of ten musical impressions written by Charles Albertine, designed to please everyone from the hi fi enthusiast to the craver of exotic musical sounds. It is, without much question, one of the most electrifying hi-fi recordings ever released. Some of the tones go right through your head; others rumble around in your stomach. The vignettes are alive, volatile, vibrant, tender, and ever unpredictable. They are musically interesting. The playing is splendid, with many moments that are outstanding, and I include those when Mr. Elgart is featured on alto saxophone. A remarkable hi-fi achievement.

FR

Music for the Nostalgic Traveler
George Melachrino and His Orchestra
RCA Victor LPM 1053 12"

C
B
B
Melachrino



I am really hard put to fill out the space allotted for this whimsical item, the most endearing aspect of which is an especially readable pot-boiler of a piece by Charles J. Rolo that suffices as annotation. Within are sampled upwards of three dozen traditional melodies from sixteen lands. All this in less than fifty minutes. The kaleidoscopic effects inculcated by such a musical gazetteer are apt to unhinge the genuine wanderlust sufferer. And even the most peripatetic daydreamer would not want to move on quite so often, I should think. You can approximate the experience by twirling a radio dial.

JL



Great Band Music
Paul Lavalle and the Cities Service Band of America
RCA Victor LPM 1133 12"

B
B
B
Lavalle

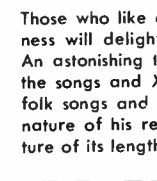


Some of this music, at least, is great and some of it is fairly average. Mr. Lavalle's program includes Rossini's *La Gazza Ladra*, Vaughan Williams' *Folk Song Suite*, *The Big Brass Band*, *Under the Double Eagle*, Prokofiev's *Summer Day Suite*, *Bugle Calls A-Plenty*, R. R. Bennett's *Western One-Step*, *Trumpet and Drum*, and the American classic, *When the Saints Go Marching In*. For the most part the Cities Service Band plays cleanly, well, and with the necessary spirit. But when the band should really swing, as with *Saints*, it never quite gets that high-stepping strut. Good, but not great.

FR

SIQUEIRA: Xango Eight Brazilian Folk Songs
Alice Ribeiro, Soprano, with Chorus and Orchestra under José Siqueira
Vanguard VRS 465 12"

B-A
A
B
Ribeiro



Those who like a voice on dead pitch, minus vibrato and of incredible wild loveliness will delight in Alice Ribeiro's exotic rendering of these exquisite folk songs. An astonishing technique enables her to accomplish the miracles of flexibility that the songs and Xango too demand. This conductor-composer's arrangements of the folk songs and his own cantata reveal a deep insight into the technical and esthetic nature of his regional materials. Though Xango lacks unifying factors for a structure of its length, it is original and moving.

PGH



Paris 1900
Maurice Chevalier and others
London International TX 91062 12"

C
C
B



This LP, including the notes, is all in French, and if that happens to be your particular bottle of wine, then maybe you should investigate its possibilities. I just can't go the route myself. The collection contains various selections by Marjane, Raymond Girerd, Suzy Solidor, Georgius, Raymond Legrand's Orchestra, Fernandel, Paul Peri, and the unique Maurice Chevalier. Chevalier does a spoken introduction to the breezy affair and then contributes one number. It isn't much. This LP may become the number one best seller in Paris and a few other French cities, but its appeal here is strictly limited.

FR

THEATRE AND MOTION PICTURE

MISCELLANY

La Danza B
 The Hollywood Bowl Symphony Orchestra A
 under Carmen Dragon A
 Capitol P 8314 12"



This is blazing music in every sense of the word, from the explosive performance of the Hollywood Bowl Symphony to the stimulating impact of hearing it on hi fi. Vital, living music, the colorful Spanish dance has seldom been heard to better advantage. The program begins with Massenet's *Castillane* from "Le Cid", and continues with Marquina's *España Cani*, Ravel's *Habañera* from "Rhapsodie Espagnole", *Cielito Lindo*, Mexican Hat Dance, *Tico Tico*, the Albéniz *Seguidillas* and *Tango in D*, *Siboney*, Rossini-Respighi's *Taranella* from "La Boutique Fantasque" and Falla's *Spanish Dance No. 1*. Exciting, emotional music. Don't pass it up. RP

Dragon

The Greatest Moments in Sports B
 Columbia ML 5000 12" C
 A

This record merely scratches the surface. No other implication should have been given. Golf is curiously overlooked, so is yachting, wrestling, rowing, auto racing, swimming; and so little is offered of football, tennis, and track as to make their inclusion practically worthless. The album concentrates largely on boxing, horse racing, and baseball. Boxing is mediocre, horse racing is noteworthy for Clem McCarthy's calling of the Whirlaway win in the Derby, and baseball is excellent. The Bobby Thompson home run to win the pennant for the Giants in 1951 and described by Russ Hodges is a humdinger!



FR

Scintillation—The Harp in High Fidelity —
 Carlos Salzedo, Harp A
 Mercury MG 80003 12" A



From *The Harmonious Blacksmith* to *Traipsin' Thru Arkansas* this is a fabulous demonstration of how high hi-fi can fly (pome), with the most dazzling array of fireworks bursting forth in the Salzedo original for which the album is named. It scintillates, all right, with such sonic results as you never have heard. All credit to the Mercury engineers for thus extending our horizons, but even more to this sovereign artist for preserving musical values throughout a program that was unquestionably designed to satisfy other, less esthetic olfactories. And it won't shatter your delicate glassware, either. JL

Vienna Holiday B
 Michel Legrand and His Orchestra C
 Columbia CL 706 12" B

This is pretty frothy stuff with arrangements that show color and lively imagination, even if all the songs aren't always true to their Austrian heritage. This is music that sparkles and tickles. And while it may be light, it is always cheerful. Legrand really turns the tricks on *The Blue Danube Waltz*. He runs the speed down to bottom and then up out of sight. I thought for a minute my machine had suddenly gone haywire. If you enjoyed Legrand's "I Love Paris," you'll like this new item. It isn't as splendid as the Paris LP, but it is entertaining if you don't take your Viennese music too seriously. FR



Folk Songs of the New World A
 The Roger Wagner Chorale B
 Capitol P 8324 12" B



This is one of the most thoroughly enjoyable recordings of American folk songs available. Every selection is beautifully sung, there is some outstanding solo work, the program has been well planned, and Capitol contributes some wonderful, living sound. Songs include *Black is the Color*, an unbeatable version of *I've Been Working on the Railroad*, *Wayfaring Stranger*, *Cindy*, *I Wonder As I Wander*, *Shenandoah*, *On Top of Old Smoky*, *Skip to Mah Lou*, *He's Gone Away*, *Drunken Sailor*, *Sometimes I Feel Like a Motherless Child*, *Blue Tail Fly*, and *The Streets of Laredo*. A grand album, and one to make us truly proud of our own musical heritage. RP

TAPES

MOZART: Symphony No. 40 in G A-A
 Minor, K.550 B
SCHUBERT: Symphony in B Minor A
 ("Unfinished")
 Vienna State Opera Orchestra under
 Felix Prohaska
 A-V 1035 7 1/2 ips

At long last the pre-recorded tape business is coming of age. Heretofore, there have not been many top notch tapes readily available, but the list is growing quite rapidly now. All of this has come about because of the partnerships that have been formed between some tape and record companies. Originally this excellent tape was a Vanguard recording; now it is available on tape too, and the tape only goes to accent the great scope of the Mozart and Schubert symphonies and the brilliant affinity in which both are held by Prohaska. Sound is simply stunning. FR

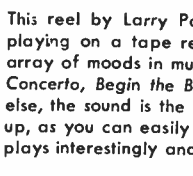


Rampart Street Paraders, Vol. 2 A
 Wilbur De Paris and His New Orleans B
 Jazzmen A
 Atlantic AT 5-9 7 1/2 ips
 Atlantic AT 7-9 Binaural



Some months ago a first tape was released by the Rampart Street Paraders, and the story has it that there has been great demand for a second. Be that as it may, a second has arrived, and it is equally as exciting as the first, particularly if you happen to hear it over the new Ampex Stereo system, which I did. On this new tape Wilbur De Paris, Sidney De Paris, Omer Simeon, Eddie Gibbs, Freddie Moore, Don Kirkpatrick and Harold Jackson take off on *Mardi Gras*, *Are You From Dixie?*, *Yawa-yawa*, *March of the Charcoal Grey*, *Pavawa*, and others. These fellers don't mess around; the sparks really fly. Dixieland as it should be. FR

Moods in Music B
 Larry Paige and His Orchestra C
 Pentron 7 1/2 ips A



This reel by Larry Paige and his Orchestra was made specifically and only for playing on a tape recorder or tape player. It is, as the title suggests, a colorful array of moods in music, as the orchestra plays *Stardust*, *Jet Flight*, Rachmaninoff's *Concerto*, *Begin the Beguine*, *Brazil*, and *Once in a Blue Mood*. More than anything else, the sound is the thing here. Everything, apparently, was recorded quite close up, as you can easily hear breathing during several of the saxophone solos. Paige plays interestingly and enjoyably; songs are good; sound is superb. FR

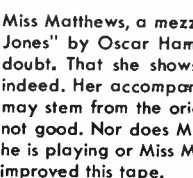


Paris Midnight C
 Liane with the Bohème Bar Trio B
 A-V 405 7 1/2 ips A



The programming and the clear sound on this tape are best of all, for vocals and instrumentals are intermixed throughout the reel. This is just as well, for the Bohème Bar Trio provides much more amusement than does Liane, who is just another French dame, attempting to establish a style that is little more than a combination of nasal come-hithers and suedo American jazz. Most of the songs are particularly undistinguished, save for *La Seine*, which is as melodic as the river, and a couple of others. A tape by the Bohème Bar Trio alone would be a most enjoyable thing. That group is France all over. FR

Spirituals B
 Inez Matthews with Jonathan Brice, Piano B
 Connoisseur D 107 7 1/2 ips C



Miss Matthews, a mezzo soprano who was selected for the original lead in "Carmen Jones" by Oscar Hammerstein, has a beautiful, full, rich voice, of that there is no doubt. That she shows her greatest advantage on this tape is quite doubtful indeed. Her accompaniment is rather poor. There is no depth to the tape, and that may stem from the original recording, for the balance between piano and voice is not good. Nor does Mr. Brice seem to have any particular affinity for the spirituals he is playing or Miss Matthew's splendid singing. A small combo would have greatly improved this tape. FR



Matthews

WANT TO JOIN THE I·F·M·T?

This is the Way Dave Hubert Initiated Penny Dunstan into the Mystic It's-Fun-to-Make-Tapes Society, at a Session with a Los Angeles Group Called "The Paduans"



First lesson to be learned in the apprenticeship required of I.F.M.T. initiates is the proper way to carry a tape recorder, at least down the front steps. From this picture, you'd never guess the weight of the equipment

The Paduans were all tuned up and ready for the tape session when the I.F.M.T.ers arrived with their recorder, playback unit, and microphone

FOR all the skill, and artistry, and expense that is lavished on the production of phonograph records, they lack the special thrill that is heard in listening to the playback of homemade tapes recorded with good equipment. Perhaps that is because the former are so perfect as to be remote and impersonal, while the latter have a wonderful human quality contributed by surprises which may range from amazingly perfect reproduction, to the intrusion of voices and comments that were not intended to be picked up by the microphone.

The difference is something like movies made for you in Hollywood, and those you make yourself — only more so for, if you hear the sound, you can supply the pictures from your imagination. And there is the special advantage that as soon as you finish running a tape, you can hear what you recorded, without delay or processing expense.

On these pages, our photographer tells the picture story of two members of that growing number who are discovering not only that It's-Fun-to-Make-Tapes, but even more entertaining to listen to the playbacks. The occasion was the opportunity to record the harp, lute, and dulcimer, played by The Paduans, whose music ranges from stately *pavanes*, *allemandes*, and *basse dances* to progressive arrangements of modern jazz numbers. Making the tapes were Dave Hubert, skilled in handling the Concertone 20/20 equipment, and Penny Dunstan, who wanted to learn how.

The equipment, as you will see from the illustrations,





Setting up the Concertone 20/20 is just a brief routine, once you have gone through it a few times

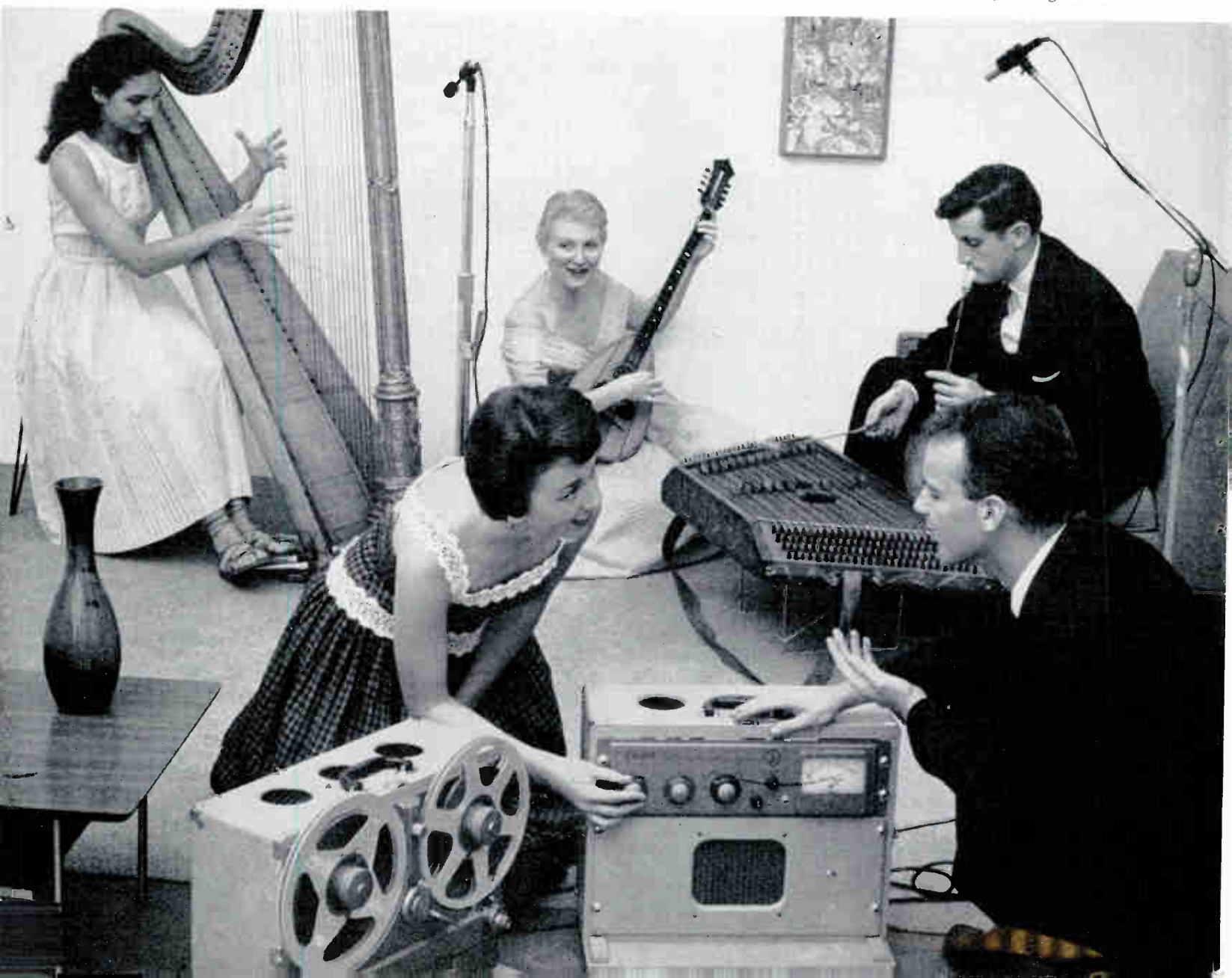
The center control in neutral, Penny threaded the tape through the head, on to the empty reel

Meanwhile, David set up the stand, mounted the mike, and plugged the cable into the recorder

comprised a recorder and a separate amplifier-control unit with a loudspeaker for the playback. Unlike a camera

(with which you hope to get good pictures, but if you don't it's too late to go back), adjustments of the tape machine

Penny's first lesson at "getting a level". Usual practice is to set the level control during a loud passage, just below the red line on the meter. Except under unusual circumstance, the control should not be changed, so that the playback volume will be the same as that of the original music



and the microphone can be checked by playing back test recordings. Then, with everything in readiness, the tape can be reeled back to the starting point, and reused for the final run. Not a foot need be wasted.

"But why," you may ask, "is professional-tape equipment used by amateurs who have no intention of making tapes for commercial purposes?" It isn't necessary, of course. You can have a lot of fun with a much less expensive recorder. In that case, however, you will probably graduate to professional equipment eventually because your enjoyment of the playbacks depends on the degree of realism you achieve. As you become experienced in the simple recording techniques, and more critical of playback quality, you will want to do things that are only possible with professional equipment. You will probably experiment with different types of microphones, or perhaps two mikes, and you may go far enough to tackle stereophonic recording.

You'll be tempted to try all kinds of new things, because you can acquire great skill without technical knowledge. All you need is experience and curiosity. Experience will enable you to record a greater degree of realism, and curiosity will lead you farther and farther into the inexhaustible sources of sounds and effects that are available to you.



Slight difference of opinion here. Penny, confident that she already knows how to use the controls, wants a chance to do it



"The playback's the thing!" There are always surprises. Each listens to the playback in his own way, as you can see from the faces of the people in this group

Here goes Penny with her first tape. The performers enjoyed the session, because they heard themselves as others hear them

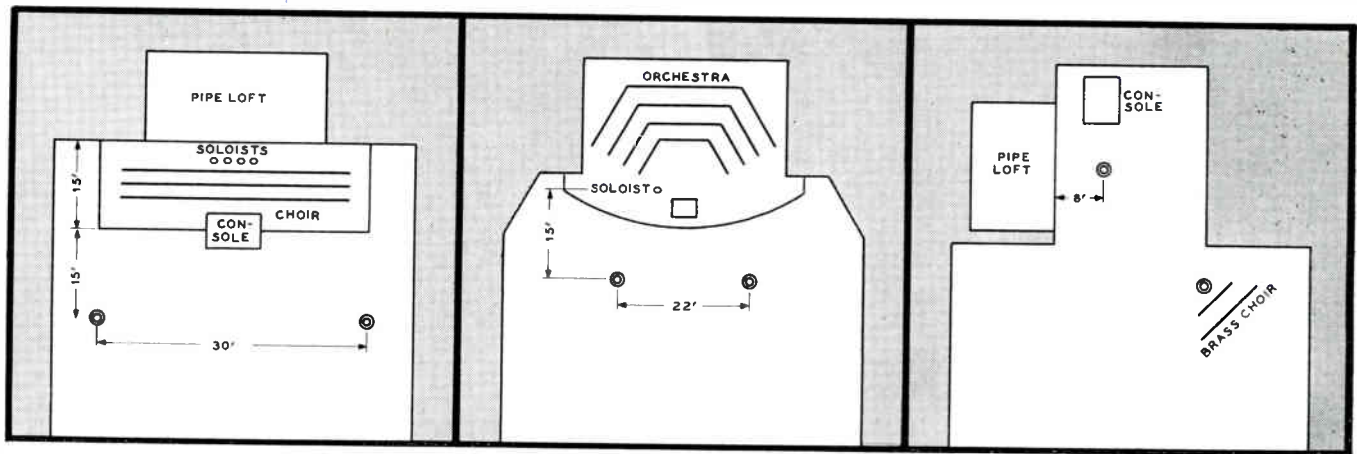


Fig. 1. Stereo recording of an organ, with choir and soloists. Fig. 2. Recording a soloist and orchestra. Fig. 3. Lateral-longitudinal setup

MAKING STEREOPHONIC TAPES

Even without Experience, It Is Possible to Make Remarkably Fine Stereo Tapes, Compared to which Single-Channel Recordings Sound a Little Tame — By Paul W. Klipsch

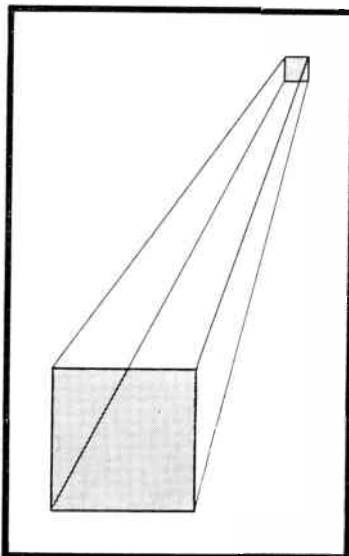
If you have the time and inclination to experiment with tape recording and with speaker systems, one of the most interesting fields to explore with home equipment is that of stereophonic reproduction. You don't need laboratory equipment, and acquaintance with the organist or choir master is sufficient to obtain access in off hours to a suitable studio: namely, your church or movie theater.

Stereophonic recording and reproduction are still so entirely in the experimental stage that there are no standards. Some of us are particularly interested in one method or another, but part of the fun is seeing, or hearing, what will happen when any particular method is modified to meet conditions under which each recording is to be made, or what modification will give the best results under those particular circumstances.

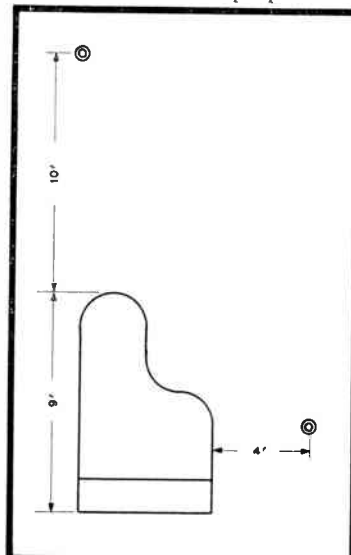
The ultimate aim, of course, is to become expert, by which is meant scoring more hits than misses. That is why this article outlines several ways of trying to get stereophonic effects, but does not go into elaborate details. This is only the guide. You must do the shooting. There's no telling what you'll find out, but you will learn plenty, and have fun doing it.

Defining Stereophonic Reproduction

If you want to bone up on the background, hunt up the initial literature on stereophonic sound, entitled "Auditory Perspective".¹ This shows the paucity of language dealing with sound, making it necessary to borrow the word *perspective*, which relates to vision. *Stereophonic* may



Figs. 4 and 5. The geometry of reproduction with audio perspective



not connote sight, but the word was lifted by analogy from *stereoscopic*. *Three-D* and *full dimensional* imply dimensional effects normally perceived visually.

Tinkham's paper² has gained widespread acceptance, and *binaural* has come to mean the transfer of dimensional sound in a manner requiring ear-distance spaced microphones and earphones. Binaural would have been a nice generic term, but it is now pre-empted to a specific meaning, leaving us in a vacuum for terminology. So let's grant the acceptance of *stereophonic* as a generic expression meaning the transfer of at least two points in a curtain of sound to two comparably-spaced points in another domain.

The lateral placement of two or more microphones, and similar³ speaker placement gives rise to *lateral* stereophonic reproduction, which is the accepted meaning.

Figs. 1 and 2 illustrate typical microphone arrangements for lateral stereophonic recording on two channels. The playback of the tape made as in Fig. 1, using two speakers, of course, puts the soloists in their normal perspective, but they drop into the background if either channel is cut out. In Fig. 2, the space between the microphones, and the distance from the soloist forward to the

¹ *Electrical Engineering*, January, 1933. (Trans. AIEE, Vol. 53.) This was a symposium by members of Bell Laboratories staff.

² R. J. Tinkham, "Binaural or Stereophonic", *Audio Engineering*, Jan. 1953.

³ "Similar" is used as in geometry to denote same proportion but not same dimension or size.

mikes gave an effect that put the soloist in proper perspective with the orchestra. Further experimenting indicated the 15-ft. distance could have been reduced, and the 22-ft. spacing increased. Conditions in Fig. 3 were slightly different, since both lateral and longitudinal effects were present.

Since it takes two points to locate a line, and a line has one dimension, it follows that two-channel stereo-

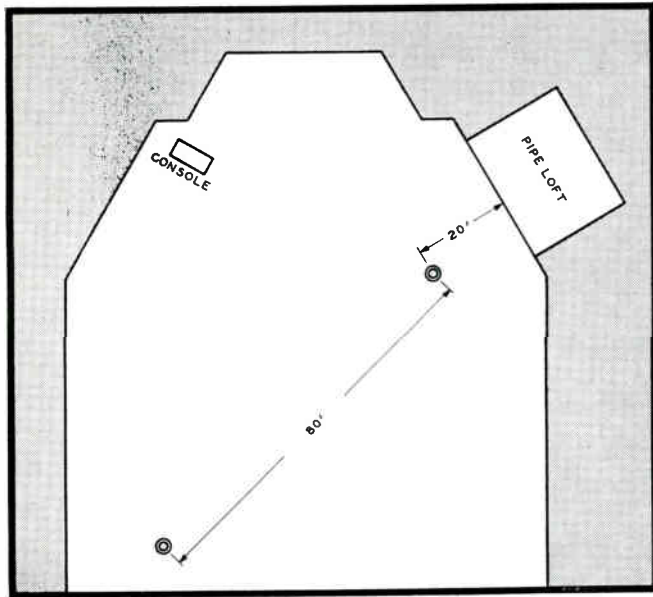


Fig. 6, above: Mike arrangement that gave an excellent effect of depth, under unusual recording conditions

Fig. 7, above, right: Connections for a recorder with stacked heads, to get a pseudo-binaural effect from an original single-channel tape recording

There are other varieties of stereophonic reproduction than the lateral variety. Consider the visual perspective sketched in Fig. 4. The long box fades to a vanishing point according to certain geometric laws. If we try to get the same effect in sound, by placing one microphone close, the other at considerable distance, a truly audio perspective results. Whether this is called *longitudinal stereophonic* or some other name, it is truly audio perspective.

Experimenting with Audio Perspective

Audio perspective, or longitudinal stereophonic effects have been employed for two-channel recording of solo instruments. One microphone is placed about 4 ft. to starboard⁴ of the piano keyboard, with the lid on the top stick. The other microphone, about 10 ft. off the toe of the bass strings, Fig. 5. Over a qualified speaker, you will say that the playback of the near channel sounds like the piano. Over two speakers, reproducing the far

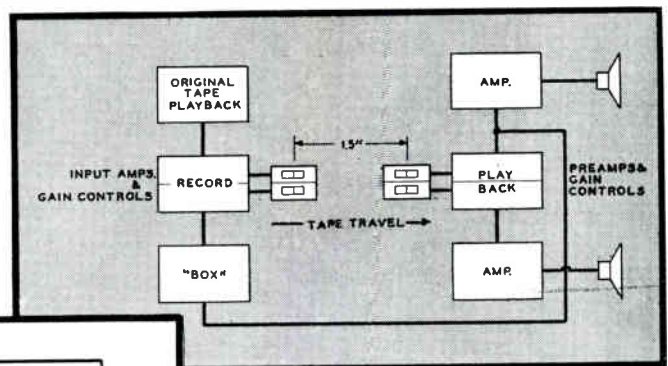
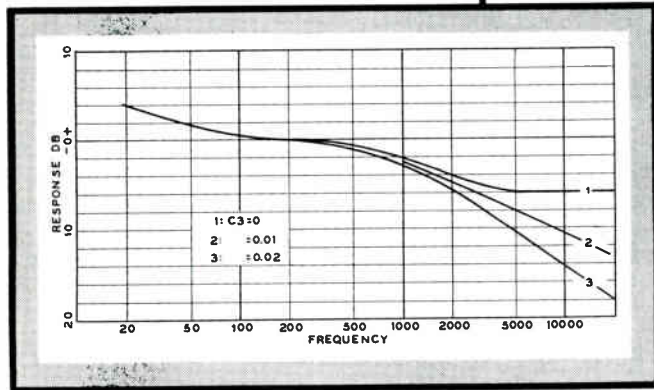
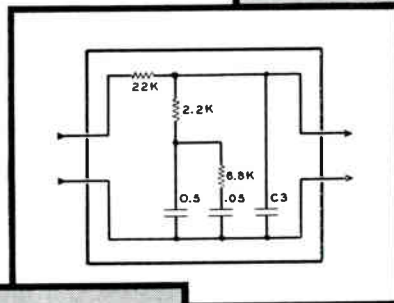


Fig. 8, center: Circuit of the unit marked BOX in Fig. 7. This introduces a slight delay in the second channel, to give a pseudo-binaural effect

Fig. 9, below, left: Characteristics of the delay circuit can be changed by substituting different values for C3 in Fig. 8



phonic reproduction is *one-D*. A plane can be located by three points (non-collinear). Thus three speakers can be *two-D*. By the same reasoning a four-channel system feeding four speakers suitably spaced might be truly *three-D*. The term "Full Dimensional Sound" which identifies one brand of records must be regarded as dimensional in some sense other than space which, of course, is legitimate enough, time and its reciprocal frequency both being considered in dimensional analysis.

channel also, the reproduction will *really* sound like the piano. Experience with different microphone placements and spacings will doubtless prove very interesting. Some experimenters may lay claim to have started a new art form with 200 ft. of spacing.

Almost as bad as that was the experiment I made with a pipe organ. Being in a single loft, the organ did not seem to be a fit subject for conventional lateral stereophonic recording. One microphone was placed about 20 ft. in front of the loft, the other 80 ft. beyond, in the balcony. The playback effect was quite natural, and not at all bizarre. The dimensional depth effect was as natural as in the theater itself. Actually this may be more nearly true stereophonic than could be obtained with two lateral pickup channels. It may be a very close and effective approach to audio perspective. The recording geometry is shown in Fig. 6. The mike opposite the pipe loft was suspended at a height of 15 ft., while the other was mounted on a 6-ft. stand.

⁴ Right, to the earth-bound.

Pseudo-Stereophonic Effects

It has already been suggested that a second or *delay* head on a tape machine affords an opportunity to produce artificial reverberation. Whereas some *pseudo-binaural* methods of the past have not met with much enthusiasm, it looks as if the simulated perspective, using one straight channel and one delayed channel and slight tampering with the frequency response might have an acceptable potential. Some old but good single-channel tapes might be given a shot of new life by special dubbing techniques, and the results might be quite legitimate.

Preliminary work with pseudo-stereophonics leads to the tentative conclusion that it is as legitimate as the true form using two microphones. I have retired a fine single-channel recording of a large West Coast organ to my library because I have only stereo machinery to use on demonstration tours. This was dubbed with the rather complicated experimental set-up which gradually became

single, unmodified track sounded better than both together. Other observers preferred the stereo modification afforded by both tracks.

For my part, being a perfectionist, and liking to provide comparisons between original and reproduced sound to demonstrate my speaker systems, I should remain pure in preferring untampered response, and pseudo-stereophonic is certainly not pure and untampered. But considerable experience with lateral stereophonic in comparisons between original and reproduced sound indicated this is just one step closer to the real thing than is single channel. Experience with longitudinal stereophonics on the pipe organ has led to the conclusion this is a true form of reproduction. Since pseudo-stereophonics achieves a close resemblance to longitudinal stereophonics, it is submitted that it is at least legitimate, if not exact. Perhaps after living with it a while, the evaluation will emerge.

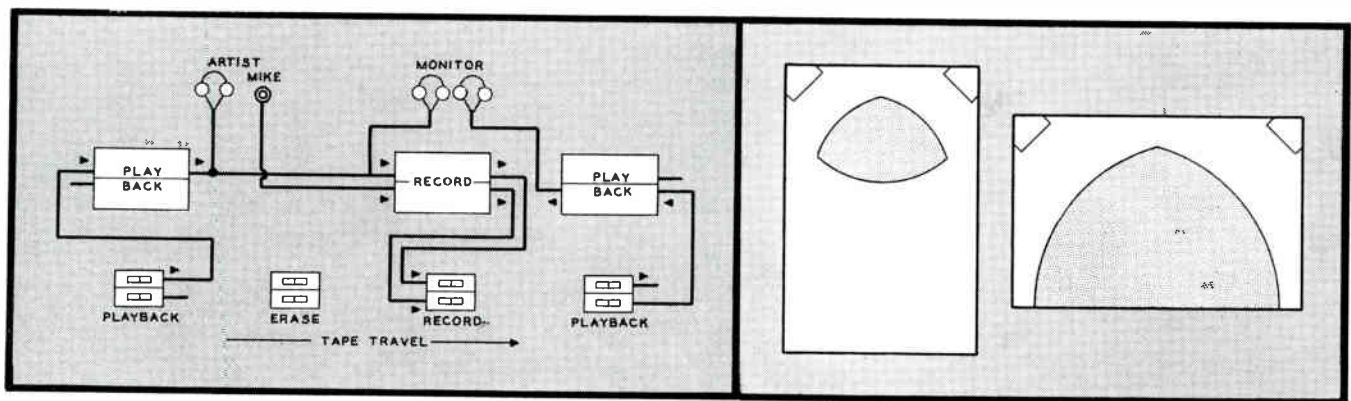


Fig. 10. Tape recorder setup for chronolateral or sound-on-sound recording. Fig. 11. Listening area is increased by speaker arrangement at right

simplified to that shown in Fig. 7. The two-channel dub can be made at one run. The Berlant stereo model provides all the functions indicated in Fig. 7. You will see in Fig. 8 the diagram and values for the components in the block marked box, except for C3, the values of which appear in Fig. 9.

In making the pseudo-stereophonic setup and dubbing, the frequency discrimination chosen was about a 4-db rise below 100 cycles, and a 6-db loss for the treble, with the 3-db loss point close to 1,500 cycles, Fig. 9. This was based on an attempt to simulate the echo in a large auditorium. The record and playback heads on the Berlant were placed in adjacent holders 1.5 ins. apart, delaying the second channel 0.1 second, the equivalent of about 90 ft. of acoustic delay.⁵ The setting of the gain controls can be made during a short practice run, and can even be altered during the run. I set both playback gains to the same value, and then adjusted the delayed input gain to get a background reverberation effect from the delayed channel. Here is where the operator can be artistic or blatant.

Listeners were not unanimous in liking the pseudo-stereo results. Mostly the reaction was favorable; one dissenter held steadfastly to the contention that the

For orchestra and male voice, the reverberation effect of the delayed channel gives the effect of a large hall. It is necessary to cut the highs more heavily by the addition of C3 equal to 0.02, indicated in Figs. 8 and 9.

Chronolateral Stereophonic Reproduction

Apparently stereophonic reproduction can have several "dimensions" even when limited to only two channels. For example, there is the *chronolateral*⁶ stereophonic method wherein the recording is spaced in time, and the playback spaced in geometry. Elements of the circuitry are shown in Fig. 10.

The performer records a first part of a duet and then dons earphones so that he can listen to the playback while he plays the second part. Like the Les Paul records, the sounds are superimposed but, in addition, are spaced. One piano, for example, comes from one corner, the other from the other corner. This, too, is a legitimate stereophonic phenomenon; perhaps more accurate technically than the true two-microphone recording. It is fraught with difficulties. The first time through, the performer has to synchronize himself with the little man that wasn't there. The second time through he faces a (Continued on page 68)

⁵ Note similarity of this delay with the 80-ft. microphone spacing in the preceding longitudinal stereophonic experiment.

⁶ P. W. Klipsch, "Experiences in Stereophonic", *Audio*, July, 1955. See also Harlan Thompson, "Now You Can Record Sound-on-Sound", *Hi-Fi Music at Home*, July-August, 1954.



*Part 1: How to Use an Audio
Oscillator and Vacuum-
Tube Voltmeter to check
Preamplifier Controls*
— By Jan Syrjala

HI-FI WORKSHOP PROJECT NO. 8

IF AUDIO EQUIPMENT contained wheels and moving machinery, you'd see some very interesting things going on. But because the components of hi-fi systems are designed only to handle and control alternating electrical currents, all is motionless and silent except when you turn the knobs, and when the currents finally reach the loudspeaker.

However, while you cannot actually see what happens, you can determine just what takes place and, moreover, find out if the electric currents are doing exactly what they are supposed to do. For this, two instruments are required: an audio oscillator, and a vacuum-tube voltmeter. You can buy these instruments or, as explained in Workshop Projects No. 6 and 7, you can make your own very inexpensively. Let's look at some of the useful things that can be done with these instruments.

Typical Performance Test

Meters and test instruments are worth owning because so many interesting and useful things can be done with them. After Projects 6 and 7 were completed, we acquired a McIntosh model C-8 preamp-preamplifier, the type shown in Fig. 1. Like most audio enthusiasts, we were curious about the various controls, and particularly we wanted to

see for ourselves if they actually did what they were supposed to do.

Whether it is this particular preamp or any other make, the only way to become really acquainted with it is to make a series of simple tests on its performance. For example, the chart with the McIntosh unit shows that, for Audiophile records, certain buttons should be pushed down to produce a turnover frequency of 310 cycles, and an attenuation of -7 db at 10,000 cycles. Since this data comes from a reliable manufacturer, it can be presumed to be accurate. But is it? There is no way to tell by merely listening to records, so that, without making measurements, all you can do is to accept the data on faith, and hope it is right. If the controls check out, you can use them with confidence. If not, you have definite knowledge of trouble. (In case you're impatient to know what we found out: the McIntosh unit checked out very accurately.)

The test setup, Fig. 1, consisted of the preamp and power supply, audio oscillator, and voltmeter. Since the settings of the tone controls would affect the results obtained from the compensation and roll-off switches, our first test was to find out if tone controls were really off at the center positions.

First, we connected the vacuum-tube voltmeter across

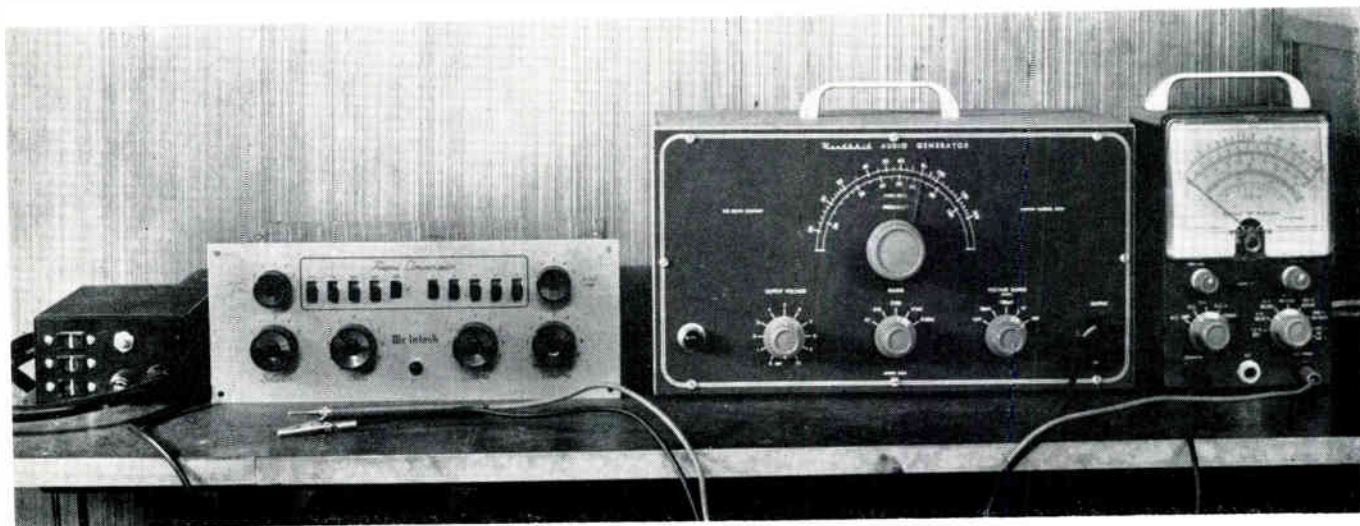


Fig. 1. The preamp and its power supply, audio oscillator, and vacuum-tube voltmeter, set up for the tests described in this Workshop Project

the output of the oscillator, to see how much the output would vary over the range of audio frequencies when it was adjusted to about 100 millivolts output. (The voltmeter is quite accurate over that frequency range.) We found that the output varied slightly, but so little that it was hardly necessary to allow for the variation.

Then we plugged the oscillator into the No. 1 input of

the oscillator. Similarly, we checked the roll-off switches with the db scale on the meter. Each was so close that it could be considered "on the button".

Finally, we went through the same routine with the aural compensator and the rumble filter, changing the audio frequency as we watched the output voltage from the preamp, and comparing the readings with the curves in the

Fig. 2. Rear view of the preamp, with the output of the oscillator plugged in at one of the input jacks, and a lead brought from the preamp output for connecting the clip and prod of the meter. It is important to study the preamp instructions carefully, so that the connections will be made in the right way. Otherwise, the tests may be misleading



the preamp, set the selector switch at position 1, plugged one end of a lead into the MAIN output, and held the voltmeter terminals on the plug at the other end of the lead. While my assistant adjusted the oscillator to various frequencies, and turned the bass and treble controls back and forth, I watched the meter to find the center points where there was neither emphasis nor de-emphasis. We were very pleased to find that they were at exactly 0 on the dials.

The next step was to check the action of the compen-

sation and roll-off switches. We expected them to check, but somehow we were surprised to see that they did!

What did the tests accomplish? They gave us a feeling of confidence in the preamp controls. It isn't possible to tell by listening to records whether the adjustments are doing what they are supposed to do, or not. No given frequencies are repeated often enough that you can hear the difference between the turnover or rolloff settings exactly. But if you actually check the adjustments, you

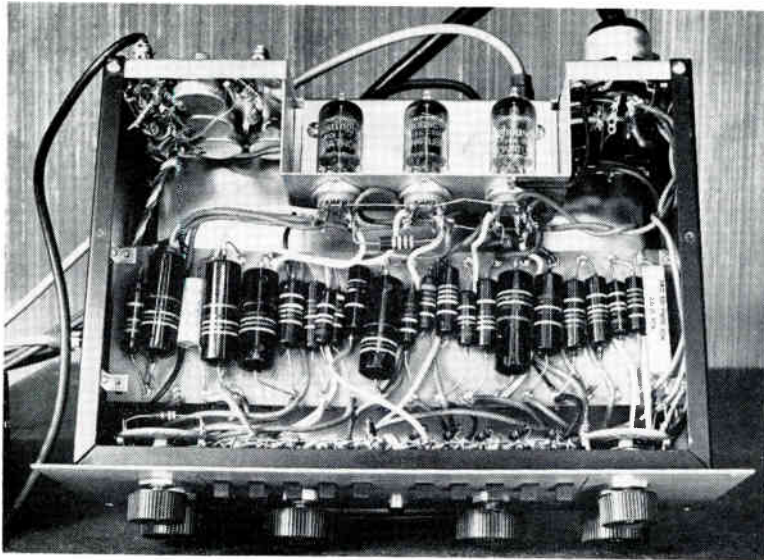


Fig. 3. Looking into the McIntosh C-8 preamp, with the top plate removed. Terminals of the various inputs are readily accessible if you want to check the voltages. Potentiometers at the rear left can be set to limit input voltages from external circuits. This model, incidentally, works with a separate power supply, so that it can be used with any type of power amplifier

sation and roll-off switches. To do this, we plugged in the oscillator lead at input No. 4, and adjusted it again so that the output from the preamp read 100 millivolts at 2,000 cycles. With the left hand compensator pushed down, we lowered the frequency, watching the meter to see at what frequency the output voltage would begin to drop. According to the calibration, it should have been at 950 cycles and, sure enough, it began to drop at that point! We tried other settings of the switches, and checked the turnover points shown on the chart against the readings of

can be certain that they are doing exactly what they are intended to do. Suppose they hadn't checked? If the controls had been seriously out of calibration, the preamp might have been defective. Or if they had been out just a little, we would have learned what allowances to make for the errors.

Part 2 will discuss in detail the matter of matched components, and methods of using the oscillator and voltmeter to match the various elements in a hi-fi system. This is a most important subject, because mismatching is frequently the unidentified cause of poor performance.



Q and A

Second report on a series of interviews with oldtimers who know the answers to questions asked by newcomers. Here we quote Rudy Bozak.

What do you mean by "hi-fi"? The term is actually self-explanatory; unfortunately, it is widely used in connection with reproduction that is sometimes hardly a reasonable facsimile of the original music. Thus it is elastic; it can be stretched to suit most any case, and any taste. The idealists want it to mean "a close approach to perfect reproduction", and they use it in that sense.

Audio reproduction is much like coffee-drinking. There are the connoisseurs, highly critical in their tastes, and those who are satisfied with a "cuppa java", into which they can pour an indeterminate amount of cream and sugar. Each has his own standards. Thus the art and science of music reproduction are conjoined with the capacity of the individual listeners to appreciate the music reproduced.

What is meant by "subjective listening"? So that we can start from a common point in arriving at a definition acceptable to all of us, let's refer to "Webster's New International Dictionary". We find: "modified or affected by the personal views, mental and emotional background of the author, painter, musician, or the like . . . Affected by the individual's bias and limitations; as a *subjective* judgment."

For example, you may listen to a particular piece of music with rapt attention at one time, but on another occasion you may say: "For heaven's sake, turn that off!" Consider the parents who were amused by *Davy Crockett* the first two or three times they heard it, but after the umpteenth playing, they could cheerfully break the record over Junior's skull! The difference was not due to the fact that the record was becoming worn, and so sounded somewhat scratchy. It was just that, while Junior still loved to hear it, their reaction had been modified or affected by their personal views, and mental and emotional background.

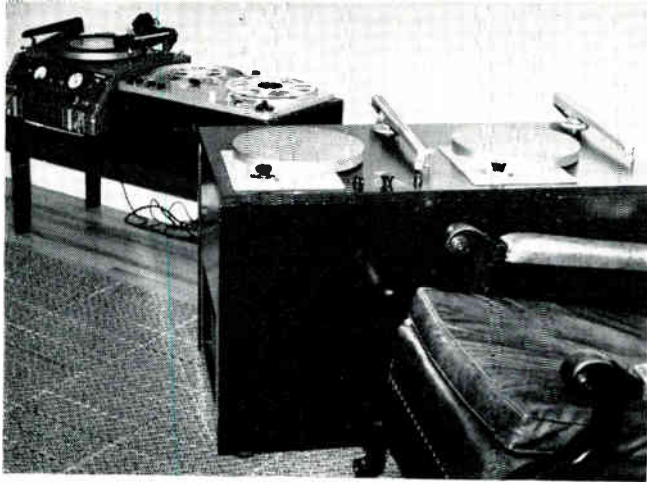
Subjective listening, therefore, involves an indeterminate, human equation. Thus, opinions and reactions based on emotional reaction (subjective listening) are differentiated from critical evaluations representing educated judgment in which the subjective factor plays only a minor part. But that subjective factor is always present in music listening.

What is the best way to demonstrate hi-fi equipment in a dealer's store? This is a rather difficult question because of the practical considerations involved, but let's mention some fundamental factors that should be considered:

The program source must be of the highest quality, chosen so as to demonstrate a wide range of instruments, in addition to solo voices. The audio equipment must be of the highest quality. For a home music system the atmosphere should approach that of a living room. The level should be moderate; most anything may be impressive when played loudly. The ambient noise level should be low, and not compete with the music. Rapid switching between units is generally confusing rather than enlightening. Comparing certainly is to be encouraged, but enough time should be allowed to let each soak in. Comparisons should not be made between more than three different combinations of equipment. Beyond that people can't remember what they heard.

Should a record-player be mounted in the same cabinet with a loudspeaker? A loudspeaker system that is capable of extended bass response may cause the tone arm to jump grooves on the records, and acoustic feed-back may be set up through the tone arm and cartridge. Because of this, conservative opinion favors mounting the speaker and record-player in separate cabinets. Shock mounting a record player is not a way out. It can be said, as a rule of thumb, that if no difficulty is experienced with LP records when they are combined, the system probably does not have full, true bass response. Apparent bass should not be confused with true bass. In the former case, the fundamental is absent, but the harmonics give a pseudo bass affect. It is the fundamental, with its sense of feel, that shakes things up. On the other hand, if you prefer a combined instrument, try it out with some LP's that have heavy bass passages, to check both the bass quality and the tracking of the pickup at loud volume.

A different but important, practical reason for separating the speaker from the rest of the equipment is this: Ordinarily, you probably sit at some *Concluded on page 73*



Dr. Elbin has all the controls within reach from his favorite chair

Hi-Fi Attic Retreat for a College President

*His Family Call It "The Padded Cell",
but to Dr. Paul N. Elbin It's a
Place to Escape from Executive Worries*

IN THE northern panhandle of West Virginia, not far from Pittsburgh, there's a college president whose interest in music has influenced not only a campus and a community, but music lovers throughout the nation.

Since 1947, Dr. Paul N. Elbin, president of West Liberty State College, has served as music editor of the *Wheeling News-Register*. Each Sunday he publishes a lively column of views on musical topics, and each Friday a review of recent record releases. Since early 1953 he has also per-

formed a monthly writing chore for *Etude* magazine, of which he is the record editor.

An ardent organ enthusiast, he gives an informal recital each year for students of his college. He has served three times as dean of the Wheeling chapter, American Guild of Organists.

The new concert hall on the campus of his college is equipped like a conservatory. A 52-stop pipe organ, an elaborate Hammond organ installation, pianos in all sizes, and hi-fi recording, phonograph, and public address equipment—all these were first dreamed of and eventually realized by the music-loving president of West Liberty State, formerly a teacher's college, but now a multi-purpose institution of higher learning with an enrollment of nearly a thousand.

In the attic of his own house on the campus, Dr. Elbin has built a hi-fi center for his private use. The illustrations on this page show how his attic looks after the third modernizing of the original hi-fi outfit he installed in 1948.

"Why the attic?" you may ask. This space, previously unfinished and used only for storage, has proved to be ideal for hi-fi music at home because it is comparatively remote from the rest of the house and, in its unfinished state, could be treated acoustically at very little extra expense. The Elbin attic is long and narrow. With the speaker system located in the center at one end of the room, the listener at the controls nearly 40 ft. away has the sensation of being in a small concert hall. While the ceiling is low, plasterboard on the walls and ceiling, and oak floors partially covered with loosely-woven rugs produce room resonance that is neither too dead nor too live.

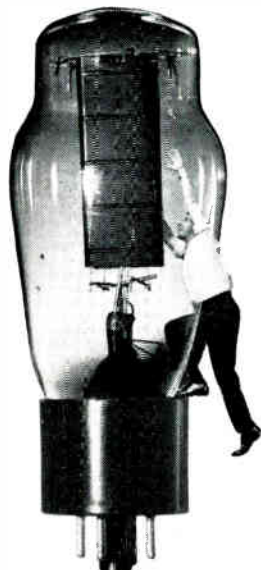
Perhaps the prime advantage of the attic room is that hi-fi music can be enjoyed there without taking over the family living room on the ground floor. Mrs. Elbin, who teaches singing professionally, needs the living room for practicing and teaching. A grand piano, a concert-model Hammond, and a good commercial phonograph are there for her use.

But when the Doctor wants 50 watts of *Continued on page 79*



Left: For best listening, Dr. Elbin sits 40 ft. from his loudspeaker. Right: Complete control center for the radio and record equipment

“INSIDE

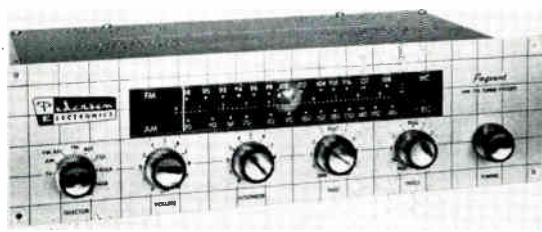
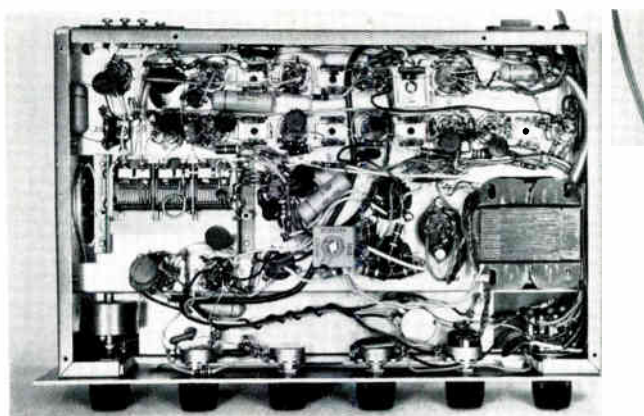
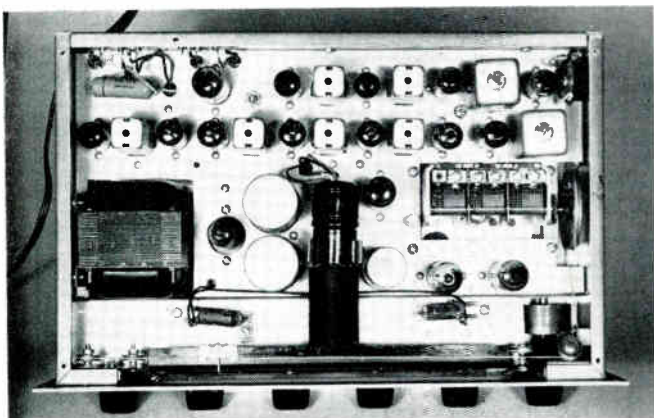


INFORMATION”

PEDERSEN model AFM-6 is an FM-AM tuner with a preamp, furnished as a chassis only, or mounted in a wood cabinet. The selector switch has positions for TV, AM, FM-AFC, FM, and 5 positions for phono compensation. Other controls, from left to

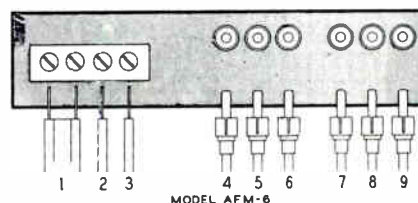
right, are volume, loudness, bass, treble, and flywheel tuning. The tuning eye works on both FM and AM. In addition to outputs for the amplifier and a tape recorder, there is an output from the discriminator for taking off the second channel on FM

multiplex transmission, a new service that will probably come into use within the next twelve months. Chassis is 14½ ins. wide, 4 high, and 8 deep. Design matches the PCP-20 20-watt amplifier. *Pedersen Electronics, Lafayette, Calif.*



1. Ground and antenna connection for AM
- 2, 3. Leads from an FM dipole. Outside antenna is recommended for maximum FM receiving range
4. Input from phonograph pickup (shielded lead)
5. Input from TV audio channel (shielded lead)

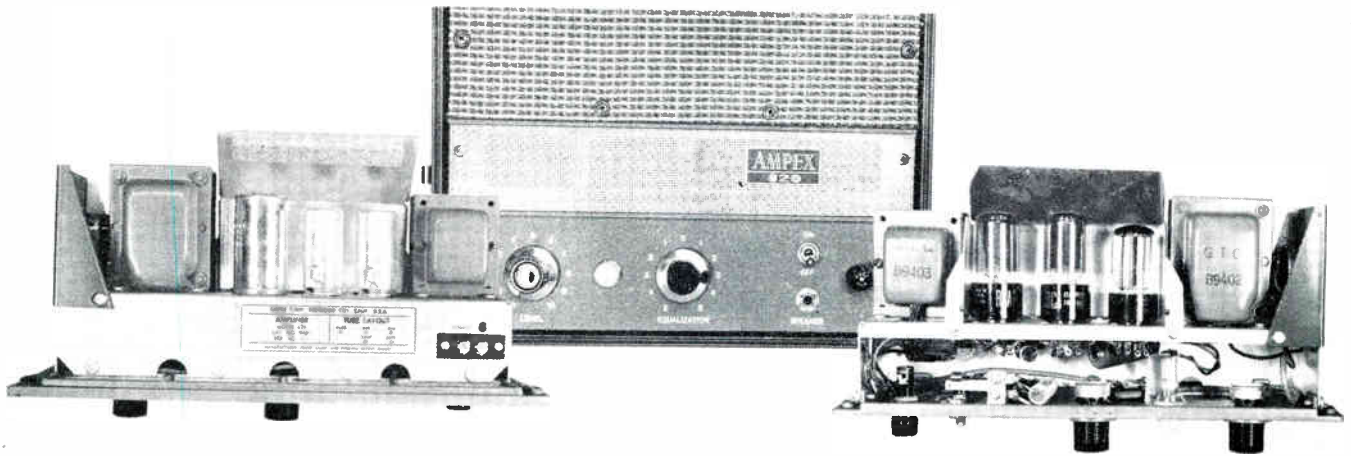
6. Input from auxiliary source (shielded lead)
7. Output from discriminator to channelizing unit for multiplex FM reception (shielded lead)
8. Output to power amplifier
9. Output to tape recorder for off-the-air recording



AMPEX model 600 recorder, and 620 amplifier-speaker unit are designed to operate together, making a truly portable equipment, since the former weighs 28 lbs., and the latter 25 lbs. The three views of the recorder show the tape transport and control sections, with rear views of those sections at the left. While the construction was designed for minimum weight, the mechanism has the ruggedness required for portable use. Front controls are for mike level, monitoring at the input or output

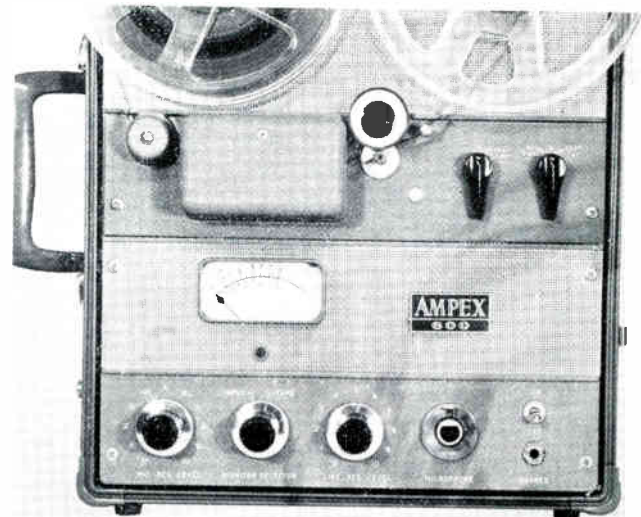
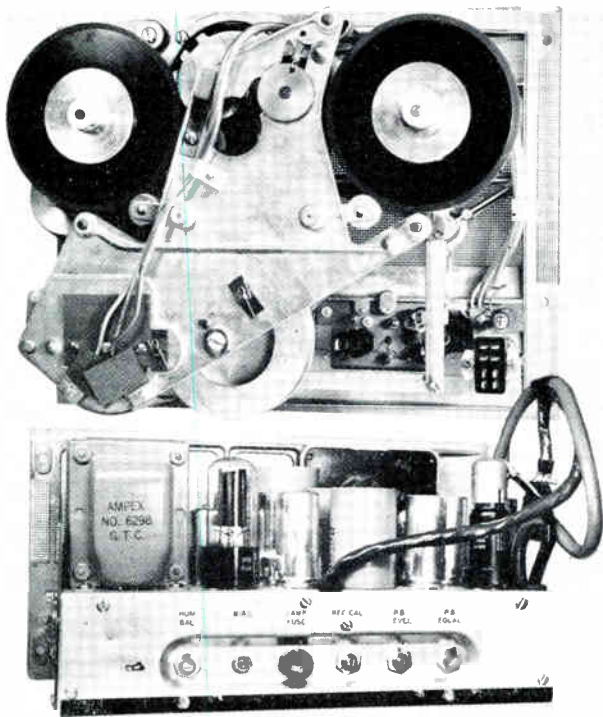
of the recording head level control for a second channel, jack for a Cannon XL-3-12 plug and high-impedance mike, on-off switch, and standard jack for plug on monitoring phones. A terminal plate on the right side has a standard male con-

nections for a second channel, jack for a Cannon XL-3-12 plug and high-impedance mike, on-off switch, and standard jack for plug on monitoring phones. A terminal plate on the right side has a standard male con-



Above: Lower front section of the amplifier-speaker unit showing the controls, with top and bottom views of the amplifier assembly.

Below: Lower front section of the recorder, showing the tape transport, which can be threaded with one hand, and the control panel. At the left are rear views of the driving mechanism and the electrical circuits, assembled separately and connected by cables and plugs.

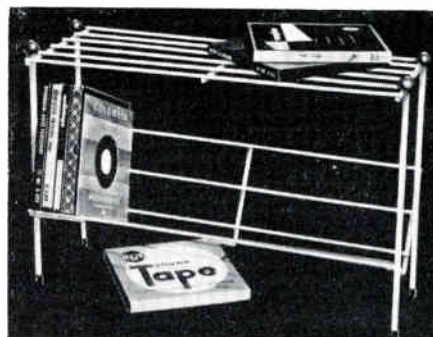


rector for 117 volts, 60 cycles; a pin jack for a shielded lead for line input such as a radio, phonograph, or an amplifier and second mike; and a standard telephone jack for the output to the amplifier-speaker. Controls above are for play-record, and rewind-fast forward operation. Tape speed is $7\frac{1}{2}$ ips. Heads for either full-track or half-track recording are supplied with this instrument.

The upper illustrations show the control section of the amplifier-speaker, and top and bottom of the amplifier unit. There are a level control at the left; bass-treble control, with a flat center position at the center, and a jack for plugging an external speaker and cutting out the speaker in the

case. A panel on the right side has the male part of a 117-volt 60-cycle line, an extra AC receptacle, and a pin jack for the input

from the recorder. This unit can also be used with the Ampex tape phonograph. *Ampex Corp., Redwood City, Calif.*

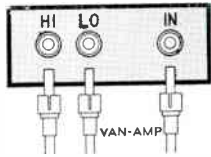


LESLIE rack holds over 30 tape boxes for home recordings or pre-recorded tapes. Introduction of this design indicates the increasing use of music tapes and playback machines. If additional storage space is required, these racks can be stacked by using sockets which are furnished. Supplied in either black or brass finish at \$6.95 or \$8.95. Each rack measures 22 ins. long, 14 high, and 9 deep. *Leslie Creations, Box 9561-M, Philadelphia 49, Pa.*

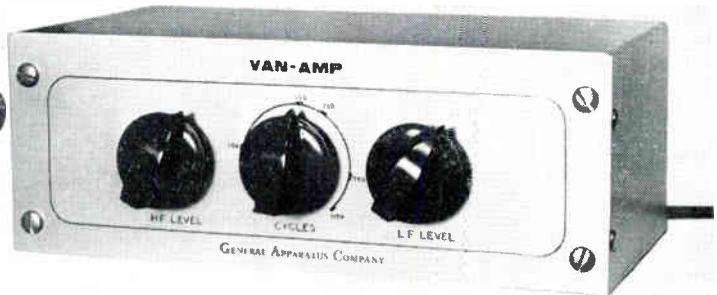
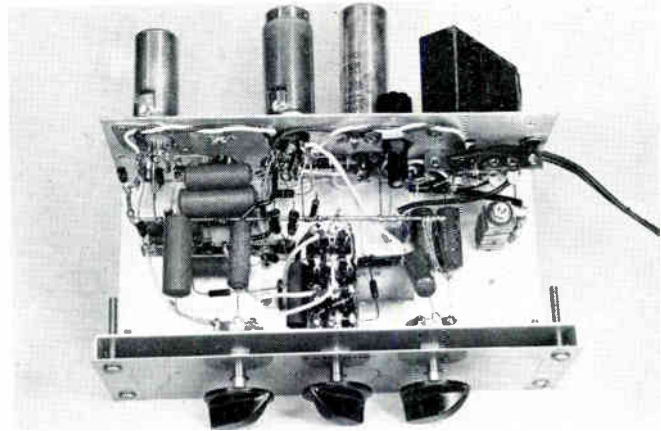
GENERAL APPARATUS VAN-AMP combines the function of a variable audio network and amplifier. The center control provides continuous adjustment of the crossover from 90 to 1,100 cycles. Separate

low and high-range control adjust the two outputs, providing up to 8 times voltage amplification. Purpose of the level controls is to obtain an exact balance between the low and high-range speakers in a hi-fi sys-

tem. In practice, the preamp is connected to the VAN-AMP input; the low-range output to one power amplifier and woofer; the high-range output to a second amplifier and upper range speaker. Crossover and



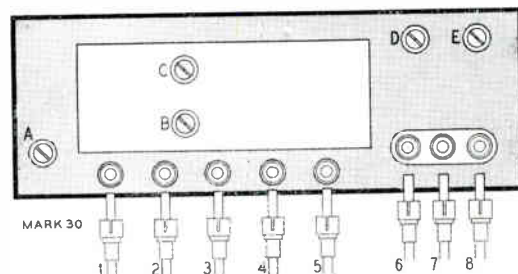
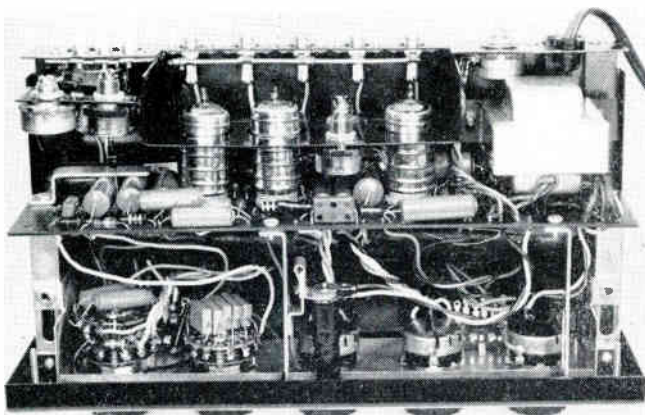
TERMINALS: IN. Shielded lead from the output of a preamp, or directly from an FM tuner or high-output pickup.
 HI. To the input of the amplifier driving the low-range speaker.
 LO. To the input of the amplifier driving the high-range speaker. If the output of one amplifier is higher than the other, it should be used with the low-range speaker.



level controls are adjusted until the speakers are balanced exactly. This unit can be used with any combination of speakers calling for a crossover between 90 and 1,100 cycles and, with the associated

amplifiers, it can be substituted for the network in an assembled cabinet speaker. It is particularly effective in improving the performance of a low-efficiency woofer combined with a high-efficiency upper

range speaker, or a dynamic woofer and electrostatic speaker such as the Janszen or Pickering, for exact balance is required between them. *General Apparatus Co., 346 E. 32nd St., New York 16.*



TERMINALS: 1. Output to power amplifier. 2. Output to tape recorder input. 3. Shielded lead from radio tuner output. 4. Shielded lead from tape machine playback output. 5. Shielded lead from TV audio channel output. 6. Shielded lead from magnetic pickup. 7. Shielded lead from high-output pickup. 8. Shielded lead from magnetic pickup. A. Noise-balancing adjustment. B. Level control on radio input. C. Level control on tape input. D. Level control on pickup input. E. Pickup termination resistor.

BROCIKER mark 30 preamp illustrated is a particularly versatile design in its provision for controls and adjustments. This can be seen from the accompanying

photos and diagram. At the front, left to right, there are the selector for TV, tape, radio, and 4 phono compensating positions; the roll-off control with 5 positions; bass,

treble, volume controls; a switch to select either of two pickups; loudness on-off switch. *Brociner Electronics Corp., 344 E. 32nd St., New York 16.*

FM BROADCAST STATIONS, BY CALL LETTERS

690 Commercial and Educational FM Stations Now on the Air in the United States

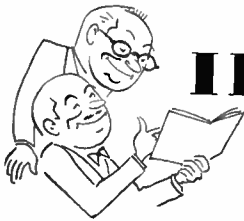
KABC-FM	Los Angeles, Cal.	95.5	KMUW	Wichita, Kan.	89.1*	KVSC	Logan, Utah	88.1*	WCAR-FM	Pontiac, Mich.	99.5
KACC-FM	Abilene, Texas	91.9*	KMYC-FM	Marysville, Calif.	99.9	KVTT	Dallas, Texas	91.7*	WCAUFM	Philadelphia, Pa.	98.1
KAIM	Honolulu, T. H.	95.5	KNBC-FM	San Francisco, Calif.	99.7	KWAR	Waverly, Iowa	89.1*	WCBS-FM	New York, N. Y.	101.1
KALB-FM	Alexandria, La.	96.9	KNEV	Reno, Nev.	95.5	KWAX	Eugene, Ore.	91.1*	WCED-FM	Dubuque, Iowa	102.1
KALE-FM	Pasco, Wash.	103.9	KNOB	Long Beach, Calif.	103.1	KWGS	Tulsa, Okla.	90.5*	WCFM	Washington, D. C.	99.5
KALW	San Francisco, Calif.	91.7*	KNX-FM	Los Angeles, Calif.	93.1	KWIL-FM	Albany, Ore.	101.7	WCHA-FM	Chambersburg, Pa.	95.9
KANU	Lawrence, Kan.	91.5*	KOA-FM	Denver, Colo.	95.7	KWIZ-FM	Santa Ana, Calif.	96.7	WCLU-FM	Corning, N. Y.	106.1
KANW	Albuquerque, N. M.	89.1*	KOEN	Oceanside, Calif.	89.7*	KWKH-FM	Shreveport, La.	94.5	WCLO-FM	Janesville, Wis.	99.9
KARM-FM	Fresno, Calif.	101.9	KOIN-FM	Portland, Ore.	101.1	KWKW-FM	Pasadena, Calif.	98.3	WCLT-FM	Newark, O.	100.3
KAYL-FM	Storm Lake, Iowa	101.5	KOKH	Oklahoma City, Okla.	88.9*	KWNO-FM	Winona, Minn.	97.5	WCMR-FM	Ashland, Ind.	93.7
KBEE	Modesto, Calif.	103.3	KOKX-FM	Keokuk, Iowa	102.7	KWOC-FM	Popular Bluff, Mo.	94.5	WCMR-FM	Elkhart, Ind.	95.1
KBHC	Shawnee, Okla.	88.9*	KONO-FM	San Antonio, Tex.	92.9	KXOA-FM	Jefferson City, Mo.	98.5	WCNB-FM	Connersville, Ind.	100.3
KBOA-FM	Kennett, Mo.	98.9	KPFA	Berkeley, Calif.	94.1	KYSA-FM	Muscataine, Iowa	99.7	WCNT-FM	Centralia, Ill.	96.5
KBTM-FM	Jonesboro, Ark.	101.9	KPFB	Berkeley, Calif.	89.3*	KYSM-FM	West Plains, Mo.	97.3	WCOB-FM	Richmond, Va.	98.1
KCBH	Los Angeles, Calif.	98.7	KPFB	Portland, Ore.	97.1	WAAT-FM	San Francisco, Calif.	97.3	WCOH-FM	Newman, Ga.	96.7
KCBS-FM	San Francisco, Calif.	98.9	KPLA	Los Angeles, Calif.	104.3	WABD-FM	San Francisco, Calif.	97.3	WCOL-FM	Columbus, O.	92.3
KCCT-FM	Corpus Christi, Tex.	95.5	KPOC-FM	Pocahontas, Ark.	97.7	WABB-FM	Sacramento, Calif.	107.9	WCOP-FM	Boston, Mass.	100.7
KCFM	St. Louis, Mo.	102.5	KPRC-FM	Portland, Ore.	98.7	WABC-FM	Mankato, Minn.	103.5	WCOS-FM	Columbia, S. C.	97.9
KCLE-FM	Cleburne, Tex.	94.3	KQFM	Houston, Tex.	102.9	WABE	Newark, N. J.	94.7	WCOW-FM	Lewiston, Me.	93.9
KCMC-FM	Texarkana, Tex.	98.1	KQXR	Portland, Ore.	100.3	WAER	Mobile, Ala.	102.1	WCOU-FM	Cincinnati, O.	105.1
KCMO-FM	Kansas City, Mo.	94.9	KRCC	Bakersfield, Calif.	92.5	WAEW-FM	New York, N. Y.	95.5	WCPS-FM	Tarboro, N. C.	104.3
KCMS	Mantou Springs, Colo.	104.9	KRE-FM	Colorado Springs, Colo.	91.3*	WAFB-FM	Atlanta, Ga.	90.1*	WCRB-FM	Waltham, Mass.	102.5
KCRA-FM	Sacramento, Calif.	96.1	KRED	Berkeley, Calif.	102.9	WAFM	Syracuse, N. Y.	88.1	WCRS-FM	Greenwood, S. C.	95.7
KCRW	Santa Monica, Calif.	89.9*	KREL-FM	Eureka, Calif.	96.3	WAGA-FM	Crossville, Tenn.	97.1	WCSC-FM	Charleston, S. C.	96.9
KCSM	San Mateo, Calif.	90.9*	KRFM	8poytown, Tex.	92.1	WAGB-FM	Baton Rouge, La.	104.3	WCTA-FM	Andalusia, Ala.	98.1
KCVN	Stockton, Calif.	91.3*	KRKM-FM	Spokane, Wash.	92.9	WAIR-FM	Birmingham, Ala.	99.5	WCTC-FM	New Brunswick, N. J.	98.3
KDFC	San Francisco, Calif.	102.1	KRKD-FM	Fresno, Calif.	93.7	WAJC	Atlanta, Ga.	103.3	WCTW	New Castle, Ind.	102.5
KDKA-FM	Pittsburgh, Pa.	92.9	KRMD-FM	Beaumont, Tex.	97.5	WAJR-FM	Winston-Salem, N. C.	93.1	WCUM-FM	Cumberland, Md.	102.9
KDPS	Des Moines, Iowa	88.1*	KRNT-FM	Los Angeles, Calif.	96.3	WAKE-FM	Indianapolis, Ind.	91.9*	WDAE-FM	Tampa, Fla.	100.7
KDNT-FM	Denton, Tex.	106.3	KRON-FM	Dallas, Tex.	92.5	WAKR-FM	Morgantown, W. Va.	99.3	WDBJ-FM	Roanoke, Va.	94.9
KDYL-FM	Salt Lake City, Utah	98.7	KRSD-FM	Shreveport, La.	101.1	WALD-FM	Greenville, S. C.	94.9	WDBQ-FM	Orlando, Fla.	92.3
KEDO	Ontario, Calif.	93.5	KRVM	Des Moines, Iowa	104.5	WALK-FM	Akron, O.	97.5	WDBQ-FM	Dubuque, Iowa	103.3
KENO-FM	Las Vegas, Nev.	103.9	KRXK-FM	San Francisco, Calif.	96.5	WAPO-FM	Walterboro, S. C.	106.3	WDEL-FM	Wilmington, Del.	93.7
KEPH	Ephraim, Utah	88.9*	KSBR	Clinton, Iowa	96.1	WAQM	Chattanooga, Tenn.	99.1	WDET-FM	Detroit, Mich.	101.9
KERN-FM	Bakersfield, Calif.	94.1	KSCJ-FM	Eugene, Ore.	91.9*	WARD-FM	Atlanta, Ga.	92.9	WDFM	State College, Pa.	91.1*
KEX-FM	Portland, Ore.	92.3	KSCU	Rexburg, Ore.	93.7	WARL-FM	Johnstown, Pa.	92.1	WDLF-FM	Marshfield, Wis.	103.9
KFAC-FM	Los Angeles, Calif.	92.3	KSDB-FM	San Bruno, Calif.	100.5	WASH	Arlington, Va.	105.1	WDNC-FM	Panama City, Fla.	98.9
KFAM-FM	St. Cloud, Minn.	104.7	KSDS	Sioux City, Iowa	94.9	WATG-FM	Washington, D. C.	97.1	WDOD-FM	Chattanooga, Tenn.	96.5
KFBK-FM	Sacramento, Calif.	96.9	KSEI-FM	Santa Clara, Calif.	90.1*	WATG-FM	Washington, D. C.	97.1	WDOK-FM	Cleveland, O.	102.1
KFCA	Phoenix, Ariz.	88.5*	KSJO-FM	Manhattan, Kan.	88.1*	WATG-FM	Ashland, O.	101.3	WDRC-FM	Hartford, Conn.	93.7
KFGQ-FM	Boone, Iowa	99.3	KSLH	San Diego, Calif.	88.3*	WATG-FM	Augusta, Ga.	105.7	WDSC-FM	Dillon, S. C.	92.9
KFH-FM	Wichita, Kan.	100.3	KSMU-FM	Pocatello, Idaho	96.5	WAUG-FM	Albertville, Ala.	105.1	WDSU-FM	New Orleans	105.3
KFML	Golden, Colo.	98.5	KSO-FM	San Jose, Calif.	95.3	WAVU-FM	Albertville, Ala.	105.1	WDTR	Detroit, Mich.	90.9
KFMU	Glendale, Calif.	97.1	KSON-FM	Salt Lake City, Utah	100.3	WAWZ-FM	Zarephath, N. J.	99.1	WDUN-FM	Gainesville, Ga.	103.9
KFOX-FM	Long Beach, Calif.	102.3	KSPI-FM	Utah	100.3	WAZL-FM	Hazlet, Pa.	97.9	WDUN-FM	Pittsburgh, Pa.	91.5*
KFPW-FM	Fort Smith, Ark.	94.9	KSTE	St. Louis, Mo.	91.5*	WBAI	New York, N. Y.	99.5	WDUQ	Pittsburgh, Pa.	91.5*
KFSA-FM	Fort Smith, Ark.	107.1	KSUI	Dallas, Texas	89.3*	WBAP-FM	Ft. Worth, Tex.	100.5	WDWD-FM	Dawson, Ga.	101.0
KFSD-FM	San Diego, Calif.	94.1	KTBS-FM	Des Moines, Iowa	97.3	WBAP-FM	Burlington, N. C.	101.1	WDWS-FM	Champaign, Ill.	97.5
KFUO-FM	Clayton, Mo.	99.1	KTEC	San Diego, Cal.	104.7	WBBS	Chicago, Ill.	96.3	WDXY	Spartanburg, S. C.	100.5
KFWB-FM	Hollywood, Calif.	94.7	KTFI-FM	Stillwater, Okla.	93.9	WBBS	Forest City, N. C.	93.3	WEAU-FM	Eau Claire, Wis.	94.1
KGLO-FM	Mason City, Iowa	101.1	KTIS-FM	Emporia, Kan.	88.7*	WBBS	Crawfordsville, Ind.	106.3	WEAW-FM	Evansville, Ill.	105.1
KGO-FM	San Francisco, Calif.	106.1	KTJO-FM	Iowa City, Iowa	91.7*	WBBS	Bay City, Mich.	96.1	WEBQ-FM	Harrisburg, Ill.	99.9
KGPO	Grants Pass, Ore.	96.9	KTKT-FM	Shreveport, La.	96.5	WBBS	Pittsfield, Mass.	94.3	WEDK	Springfield, Mass.	91.7*
KHBL	Plainview, Texas	88.1*	KTNB	Oreoch, Ore.	88.1*	WBBS	New Orleans, La.	89.3*	WEED-FM	Rocky Mount, N. C.	92.1
KHFM	Albuquerque, N. M.	96.3	KTOY	Twin Falls, Idaho	99.7	WBBS	Buffalo, N. Y.	106.5	WEEI-FM	Boston, Mass.	103.3
KHJ-FM	Los Angeles, Calif.	101.1	KTRB-FM	Minneapolis, Minn.	98.5	WBBS	Brookton, Mass.	97.7	WEEX-FM	Easton, Pa.	98.3
KIND-FM	Independence, Kan.	93.5	KTRS-FM	Ottawa, Kan.	88.1*	WBBS	Chicago, Ill.	91.5*	WEFF-FM	Chicago, Ill.	99.5
KING-FM	Seattle, Wash.	98.1	KTTA-FM	Tucson, Ariz.	99.5	WBBS	Atlanta, Ga.	95.5	WEHS	Chicago, Ill.	97.9
KIRO-FM	Seattle, Wash.	100.7	KTYL-FM	Tacoma, Wash.	97.3	WBBS	Newark, N. J.	88.3*	WEJL	Scranton, Pa.	107.3
KISS	San Antonio, Tex.	99.5	KUGN-FM	Tacoma, Wash.	91.7*	WBBS	Bowling Green, O.	88.1*	WEMC	Harrisonburg, Va.	88.1*
KISW	Seattle, Wash.	99.9	KUHF	Modesto, Calif.	104.1	WBBS	Knoxville, Tenn.	93.3	WEMP-FM	Milwaukee, Wis.	93.3
KITE-FM	San Antonio, Tex.	97.3	KUOA-FM	Houston, Tex.	101.1	WBBS	Baltimore, Md.	88.1*	WENR-FM	Chicago, Ill.	94.7
KIXL-FM	Dallas, Tex.	104.5	KUOH	San Antonio, Tex.	101.5	WBBS	Lexington, Ky.	91.3*	WEOL-FM	Elyria, O.	107.3
KLCN-FM	Blytheville, Ark.	96.1	KUOW	Springfield, Mo.	94.7	WBBS	Buffalo, N. Y.	92.9	WEPM-FM	Martinsburg, W. Va.	94.3
KLON	Long Beach, Calif.	88.1*	KUSC	Mesa, Ariz.	104.7	WBBS	Cleveland, O.	90.3*	WEPS	Elgin, Ill.	88.1*
KLTI-FM	Longview, Tex.	105.9	KUTE	Eugene, Ore.	99.1	WBBS	Terre Haute, Ind.	101.1	WEQR	Goldsboro, N. C.	96.9
KLUF-FM	Galveston, Tex.	98.7	KUTF	Houston, Tex.	91.3*	WBBS	Wilkes-Barre, Pa.	98.5	WEQR	Erie, Pa.	99.9
KLX-FM	Oakland, Calif.	101.3	KVCR	Siloam Springs, Ark.	105.7	WBBS	Detroit, Mich.	97.9	WERE-FM	Cleveland, O.	98.5
KLZ-FM	Denver, Colo.	94.1	KVCR	Honolulu, Hawaii	90.5*	WBBS	Baton Rouge, La.	98.1	WERS	Boston, Mass.	88.9*
KMJ-FM	Fresno, Calif.	97.9	KVOF-FM	Seattle, Wash.	90.5*	WBBS	New Bedford, Mass.	97.3	WESC-FM	Greenville, S. C.	92.5
KMLB-FM	Monroe, La.	104.1	KVOK	Los Angeles, Calif.	91.5*	WBBS	Danville, Va.	97.9	WEST-FM	Easton, Pa.	107.9
KMUS-FM	Muskogee, Okla.	101.5	KVOL-FM	Glendale, Calif.	101.9	WBBS	Boston, Mass.	90.9*	WEVA-FM	Emporia, Va.	100.1
				Sale Lake City, Utah	97.1	WBBS	Butler, Pa.	97.7	WEVC	Evansville, Ind.	91.5*
				San Bernardino, Calif.	91.9*	WBBS	Lexington, N. C.	94.3	WEVD-FM	New York, N. Y.	97.9
				El Paso, Calif.	88.5*	WBBS	Bradbury Hts., Md.	95.5	WEVO-FM	Laurinburg, S. C.	96.5
				Honolulu, Hawaii	88.1*	WBBS	Canton, Ill.	100.9	WFAH-FM	Alliance, O.	101.7
				Lafayette, La.	96.1	WBBS	Anderson, S. C.	101.1	WFAN	Washington, D. C.	100.3
						WCAO-FM	Baltimore, Md.	102.7	WFAS-FM	White Plains, N. Y.	103.9
									WFBC-FM	Greenville, S. C.	93.7
									WFBE	Flint, Mich.	95.1

* Non-commercial educational FM station

WFHR-FM	Wisconsin Rapids, Wis. 103.3	WHYN-FM	Holyoke, Mass. ... 93.1	WLOG-FM	Logan, W. Va. ... 103.3	WPRS-FM	Paris, Ill. 98.3
WFIL-FM	Philadelphia, Pa. ... 102.1	WHYY	Philadelphia, Pa. ... 90.9*	WLOS-FM	Asheville, N. C. ... 104.3	WPTF-FM	Raleigh, N. C. ... 94.7
WFIN-FM	Findlay, O. 100.5	WIAN	Indianapolis, Ind. ... 90.1*	WLRD	Miami Beach, Fla. ... 93.9	WPWT	Philadelphia, Pa. ... 91.7*
WFUI	Bloomington, Ind. ... 103.7	WIBA-FM	Madison, Wis. ... 101.5	WLSU	Baton Rouge, La. ... 91.7*	WQAM-FM	Miami, Fla. 94.9
WFJL	Chicago, Ill. 93.1	WIBC-FM	Philadelphia, Pa. ... 94.1	WLTN	Lewistown, Pa. ... 97.9	WQXR-FM	New York, N. Y. ... 96.3
WFLA-FM	Tampa, Fla. ... 93.3	WICA-FM	Ashtabula, O. 103.7	WLVA-FM	Lynchburg, Va. ... 97.5	WRAC-FM	Williamsport, Pa. ... 100.3
WFLN	Philadelphia, Pa. ... 95.7	WIFM-FM	Alkin, N. C. 100.9	WLYC-FM	Williamsport, Pa. ... 105.1	WRAL-FM	Raleigh, N. C. 101.5
WFLY	Troy, N. Y. 92.3	WIKY-FM	Evansville, Ind. ... 104.1	WMAA-FM	Washington, D. C. ... 107.3	WRBL-FM	Columbus, Ga. ... 93.3
WFMA	Rocky Mount, N. C. ... 100.7	WILL-FM	Urbana, Ill. 91.7*	WMAQ-FM	Chicago, Ill. 101.1	WRBS	Bay Shore, N. Y. ... 105.9
WFMB	Mayodan, N. C. ... 93.5	WIMA-FM	Lima, O. 102.1	WMAA-FM	Springfield, Mass. ... 94.7	WRC-FM	Washington, D. C. ... 93.9
WFMB	Chicago, Ill. 100.3	WIMS-FM	Michigan City, Ind. 93.5	WMBD-FM	Macon, Ga. 99.1	WRCA-FM	New York, N. Y. ... 97.1
WFMH-FM	Cullman, Ala. 101.1	WINA-FM	Charlottesville, Va. ... 95.3	WMAZ-FM	Peoria, Ill. 92.5	WRCA-FM	New Orleans, La. ... 97.1
WFML	Washington, Ind. ... 106.5	WINL	Lebanon, Ind. 107.1	WMBH-F	Joplin, Mo. 96.1	WREX-FM	Reidsville, N. C. ... 102.1
WFMT	Chicago, Ill. 98.7	WIOD-FM	Miami, Fla. 97.3	WMBR-FM	Auburn, N. Y. 96.1	WRFL	Winchester, Va. ... 92.5
WFMW-FM	Madisonville, Ky. ... 93.9	WIP-FM	Philadelphia, Pa. ... 93.3	WMCB-FM	Jacksonville, Fla. ... 96.1	WRFRM	Hattiesburg, Miss. ... 97.9
WFMZ	Allentown, Pa. 100.7	WIS-FM	Columbia, S. C. ... 94.5	WMCF	Memphis, Tenn. ... 99.7	WRFS-FM	Alexander City, Ala. 106.1
WFNC-FM	Fayetteville, N. C. ... 98.1	WISC-FM	Madison, Wis. ... 98.1	WMCR	Kalamazoo, Mich. 91.1*	WRGA-FM	Rome, Ga. 106.5
WFNS-FM	Burlington, N. C. ... 93.9	WITH-FM	Baltimore, Md. ... 104.3	WMFD-FM	Wilmingon, N. C. ... 96.3	WRHI-FM	Rock Hill, S. C. ... 98.3
WFOB-FM	Fostoria, O. 96.7	WITJ	Ithaca, N. Y. 91.7*	WFMF	Madison, Wis. ... 104.1	WRJN-FM	Racine, Wis. 100.7
WFOB-FM	Louisville, Ky. 91.9*	WITZ-FM	Jasper, Ind. 104.7	WMFR-FM	High Point, N. C. ... 99.5	WRLD-FM	Lonett, Ala. 102.9
WFPL	Louisville, Ky. 89.3*	WJAC-FM	Johnstown, Pa. ... 95.5	WMGM-FM	New York, N. Y. ... 100.3	WRNL-FM	Richmond, Va. 102.1
WFRD-FM	Fremont, O. 99.3	WJAS-FM	Pittsburgh, Pa. ... 99.7	WMOV-FM	Meadville, Pa. ... 100.3	WRNY-FM	Rochester, N. Y. ... 97.9
WFSI	Lakeland, Fla. ... 88.1*	WJAT-FM	Pittsburgh, Pa. ... 101.7	WMIN-FM	St. Paul, Minn. ... 99.5	WROK-FM	Rockford, Ill. 97.5
WFSU-FM	Tallahassee, Fla. ... 91.5*	WJAX-FM	Swainsboro, Ga. ... 101.7	WMIT	Clingman's Peak, N. C. 106.9	WROV-FM	Roanoke, Va. 103.7
WFUL-FM	Fulton, Ky. 104.9	WJBC-FM	Jacksonville, Fla. ... 95.1	WMIX-FM	Mt. Vernon, Ill. ... 94.1	WROY-FM	Carmi, Ill. 97.3
WFUM	Flint, Mich. 107.1	WJBR-FM	Bloomington, Ill. ... 101.5	WMLL	Evansville, Ind. ... 94.5	WRR-FM	Dallas, Tex. 101.1
WFUV	New York, N. Y. ... 90.7*	WJCK-FM	Detroit, Mich. ... 93.1	WMMI	Jackson, Miss. ... 102.9	WRRR	Ithaca, N. Y. 103.7
WGAL-FM	Lancaster, Pa. ... 101.3	WJDX-FM	Jackson, Miss. ... 102.9	WMMW-FM	Grand Rapids, Mich. 93.7	WRRR	Cherry Valley, N. Y. 101.9
WGAR-FM	Cleveland, O. ... 99.5	WJEF-FM	Grand Rapids, Mich. 93.7	WMMW-FM	Hagerstown, Md. ... 104.7	WRRD	De Ruyter, N. Y. ... 105.1
WGAU-FM	Athens, Ga. 99.5	WJHL-FM	Hagerstown, Md. ... 104.7	WMOU-FM	Jahson City, Tenn. 100.7	WRRE	S. Bristol, N. Y. ... 95.1
WGBH	Boston, Mass. ... 89.7*	WJHP-FM	Jacksonville, Fla. ... 96.9	WMRI-FM	Jacksonville, Fla. ... 96.9	WRRL	Wethersfield, N. Y. 107.7
WGBI-FM	Scranton, Pa. ... 101.3	WJL-FM	Asbury Park, N. J. ... 94.3	WMRN-FM	Asbury Park, N. J. ... 94.3	WRRN	Warren, Pa. 92.3
WGBS-FM	Miami, Fla. 96.3	WJLK-FM	Birmingham, Ala. ... 104.7	WMSA-FM	Birmingham, Ala. ... 104.7	WRSW-FM	Warsaw, Ind. 107.3
WGCM-FM	Gulfport, Miss. ... 101.5	WJLN	Beckley, W. Va. ... 99.5	WMUA	Oxford, O. 88.5*	WRTI-FM	Philadelphia, Pa. ... 90.1*
WGEM-FM	Quincy, Ill. 105.1	WJLS-FM	Rice Lake, Wis. ... 96.3	WMUB	Norman, Okla. ... 90.9*	WRUF-FM	Gainesville, Fla. ... 104.1
WGFM	Schenectady, N. Y. ... 99.5	WJMC-FM	Hammond, Ind. ... 92.3	WNAD-FM	Muncie, Ind. 104.1	WRUN-FM	Utica, N. Y. 105.7
WGH-FM	Newport News, Va. 96.5	WJOB-FM	Florence, Ala. ... 98.3	WMUN	New Albany, Ind. ... 88.1*	WRV	Richmond, Va. ... 94.5
WGHF	New York, N. Y. ... 101.9	WJOI-FM	Washington, Pa. ... 104.3	WMUZ	Detroit, Mich. ... 103.5	WRVC	Norfolk, Va. ... 102.5
WGMS-FM	Washington, D. C. ... 103.5	WJPA-FM	Fairmont, W. Va. ... 92.3	WMVA-FM	Martinsville, Va. ... 96.3	WRZE	York, Pa. 98.5
WGNC-FM	Gastonia, N. C. ... 101.9	WJPB	Detroit, Mich. ... 96.3	WMVO	Mount Vernon, O. ... 93.7	WSAM-FM	Saginaw, Mich. ... 98.1
WGPA-FM	Bethlehem, Pa. ... 95.1	WJR-FM	Jameson, N. Y. ... 93.3	WMVO	Boston, Mass. ... 98.5	WSAN-FM	Allentown, Pa. ... 99.9
WGPA-FM	Bethlehem, Pa. ... 95.1	WJTN-FM	Cleveland, O. ... 104.1	WNAC-FM	Raleigh, N. C. ... 96.1	WSAV-FM	Savannah, Ga. ... 100.3
WGPA-FM	Bethlehem, Pa. ... 95.1	WJW-FM	E. Lansing, Mich. ... 90.5*	WNAV-FM	Annapolis, Md. ... 99.1	WSB-FM	Atlanta, Ga. ... 98.5
WGPA-FM	Bethlehem, Pa. ... 95.1	WKAR-FM	Miami Beach, Fla. ... 93.1	WNBH-FM	New Bedford, Mass. 98.1	WSBX	Louisville, Ky. ... 90.3*
WGPA-FM	Bethlehem, Pa. ... 95.1	WKAT-FM	Youngstown, O. ... 98.9			WSEI-FM	Effingham, Ill. ... 95.7
WGPA-FM	Bethlehem, Pa. ... 95.1	WKBN-FM	Manchester, N. H. ... 100.1	WNDB-FM	Daytona Beach, Fla. 94.5	WSET	Chicago, Ill. ... 104.3
WGPA-FM	Bethlehem, Pa. ... 95.1	WKBR-FM	Muskegon, Mich. ... 98.9			WSGN-FM	Birmingham, Ala. ... 93.7
WGPA-FM	Bethlehem, Pa. ... 95.1	WKBS-FM	Knoxville, Tenn. ... 91.1*	WNHC-FM	New Haven, Conn. ... 99.1	WSHS	Floral Park, N. Y. ... 90.3*
WGPA-FM	Bethlehem, Pa. ... 95.1	WKCS	Griffin, Ga. 95.9	WNIC	De Kalb, Ill. 91.1	WSIC-FM	Statesville, N. C. ... 105.7
WGPA-FM	Bethlehem, Pa. ... 95.1	WKCU-FM	Roanoke Rapids, N. C. 98.5	WNOS-FM	High Point, N. C. ... 100.3	WSJS-FM	Winston-Salem, N. C. 104.1
WGPA-FM	Bethlehem, Pa. ... 95.1	WKDF-FM	Urbana, Ill. 103.3	WNOV	St. Paul, Minn. ... 89.1*	WSKS	Wabash, Ind. ... 91.3*
WGPA-FM	Bethlehem, Pa. ... 95.1	WKID-FM	Rock Island, Ill. ... 98.9	WNOV-FM	York, Pa. 105.7	WSLB-FM	Ogdensburg, N. Y. 106.1
WGPA-FM	Bethlehem, Pa. ... 95.1	WKIF-FM	Pittsburgh, Pa. ... 93.7	WNRC-FM	New Rochelle, N. Y. 93.5	WSLN	Delaware, O. 91.1*
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJF	Pittsburgh, Pa. ... 93.7			WSLS-FM	Roanoke, Va. ... 99.1
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WNUR	Evanston, Ill. ... 89.3*	WSNJ-FM	Bridgeton, N. J. ... 98.9
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WNYC-FM	New York, N. Y. ... 93.9	WSNS	Sanford, N. C. ... 103.1
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WNYE	Brooklyn, N. Y. ... 91.5*	WSNW-FM	Seneca, S. C. ... 98.1
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WOAY-FM	Oak Hill, W. Va. ... 94.1	WSOC-FM	Charlotte, N. C. ... 103.5
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WOY-FM	Davenport, Iowa ... 103.7	WSOK-FM	Nashville, Tenn. ... 105.9
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WOCB-FM	West Yarmouth, Mass. 94.3	WSOQ-FM	Henderson, Ky. ... 99.5
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1			WSOU	So. Orange, N. J. ... 89.5*
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WOHS-FM	Shelby, N. C. ... 96.1	WSPY-FM	Decatur, Ill. ... 102.1
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WCI-FM	Ames, Iowa ... 90.1*	WSPA-FM	Spartanburg, S. C. ... 98.9
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WOL-FM	Washington, D. C. ... 98.7	WSPD-FM	Toledo, O. 101.5
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WOMC	Royal Oak, Mich. ... 104.3	WSPE	Springville, N. Y. ... 88.1*
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WOMI-FM	Owensboro, Ky. ... 92.5	WSRS-FM	Cleveland Heights, O. 95.3
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WOPA-FM	Oak Park, Ill. ... 102.3		
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WOPJ-FM	Bristol, Tenn. ... 96.9	WSTC-FM	Stamford, Conn. ... 96.7
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WOR-FM	New York, N. Y. ... 98.7	WSTP-FM	Salisbury, N. C. ... 106.5
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WORX-FM	Orangeburg, S. C. ... 102.7	WSTR-FM	Sturgis, Mich. ... 103.1
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WORG-FM	Madison, Ind. ... 96.7	WSTV-FM	Stuebenville, O. ... 103.5
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WORZ-FM	Orlando, Fla. ... 100.3	WSVA-FM	Harrisonburg, Va. ... 100.7
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WOSU-FM	Columbus, Ohio ... 89.7*	WSVS-FM	Crewe, Va. ... 104.7
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WOTW-FM	Nashua, N. H. ... 106.3	WSYR-FM	Syracuse, N. Y. ... 94.5
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WOU	Athens, Ohio ... 91.5	WTAD-FM	Quincy, Ill. 99.5
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WPAD-FM	Paducah, Ky. ... 96.9	WTAG-FM	Worcester, Mass. ... 96.1
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WPAY-FM	Parkersburg, W. Va. 106.5	WTAL-FM	Tallahassee, Fla. ... 103.9
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WPEN-FM	Portsmouth, O. ... 104.1	WTAM-FM	Cleveland, O. ... 105.7
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WPFM-FM	Philadelphia, Pa. ... 102.9	WTAX-FM	Springfield, Ill. ... 103.7
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WPIC-FM	Providence, R. I. ... 101.5	WTBC-FM	Tuscaloosa, Ala. ... 95.7
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WPKM	Sharon, Pa. ... 102.9	WTCH-FM	Minneapolis, Minn. ... 97.1
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WPPJ-FM	Providence, R. I. ... 105.1	WTDS	Toledo, O. 91.3*
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WPKM	Tampa, Fla. ... 104.7	WTHI-FM	Terre Haute, Ind. ... 99.9
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WPPA-FM	Pottsville, Pa. ... 101.9	WTHS	Miami, Fla. ... 91.7*
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WPRK	Winter Park, Fla. ... 91.5*	WTIC-FM	Hartford, Conn. ... 96.5
WGPA-FM	Bethlehem, Pa. ... 95.1	WKJG-FM	Ft. Wayne, Ind. ... 106.1	WPRO-FM	Providence, R. I. ... 92.3		

WTJS-FM	Jackson, Tenn....	100.7	WTSV-FM	Claremont, N. H..	106.1	WVLN-FM	Olney, Ill.....	92.9	WWON-FM	Woonsocket, R.I..	105.5
WTMA-FM	Charleston, S. C..	95.1	WTUN	Tampa, Fla.....	88.9*	*WVSH	Huntington, Ind...	91.9*			
WTMH	Providence, R. I..	101.5	WTVB-FM	Coldwater, Mich..	98.3	WWCF	Greenfield, Wis..	94.9	WWPB-FM	Miami, Fla.....	101.5
WTNC-FM	Thomasville, N. C.	98.3	WUNC	Chapel Hill, N. C.	91.5	WWDC-FM	Washington, D.C	101.1	WWPG-FM	Palm Beach, Fla..	97.9
WTOA	Trenton, N. J....	97.5	WUOA	Tuscaloosa, Ala...	91.7*	WWGP-FM	Sanford, N. C....	105.5	WWRI-FM	New York, N. Y...	105.1
WTOC-FM	Savannah, Ga....	97.3	WUOM	Ann Arbor, Mich..	91.7*	WWHG-FM	Hornell, N. Y....	105.3	WWST-FM	Wooster, O.....	104.5
WTOL-FM	Toledo, O.....	104.7	WUOT	Knoxville, Tenn...	91.9*	WWHI	Muncie, Ind.....	91.5*	WWSW-FM	Pittsburgh, Pa....	94.5
WTOP-FM	Washington, D. C.	96.3	WUSC-FM	Columbia, S. C...	89.9*	WWJ-FM	Detroit, Mich....	97.1	WWVA-FM	Wheeling, W. Va.	98.7
WTPR-FM	Paris, Tenn.....	97.9	WUST-FM	Bethesda, Md....	106.3	WWMT	New Orleans, La..	95.7	WWWB-FM	Jasper, Ala.....	102.5
WTOL-FM	Elkhart, Ind.....	100.7	WUSV	Scranton, Pa....	89.9*	WWNY-FM	Watertown, N. Y..	100.5	WXHR	Cambridge, Mass.	96.9
WTRF-FM	Bellaire, O.....	100.5	WVAM-FM	Allentown, Pa....	100.1	WWOD-FM	Lynchburg, Va....	100.1	WXRC	Buffalo, N. Y....	103.3
WTRT	Toledo, O.....	99.9	WVJS-FM	Owensboro, Ky...	96.1	WWOL-FM	Buffalo, N. Y....	104.1	WXYZ-FM..	Detroit, Mich....	101.1
WTSP-FM	St. Petersburg, Fla.	102.5	WVKO-FM	Columbus, O.....	94.7				WYSN	New Castle, Ind..	91.1*

FM station data presented here was provided by "Broadcasting-Telecasting", 1735 DeSales St., N. W. Washington, D. C.



IDEAS for YOU

IN ORDER to keep you up-to-date on new equipment and components that are being brought out, illustrations have been omitted in this Department, enabling us to bring more items to your attention in the space available. You will find the manufacturer's name and address after each description. Use the Catalog Request Cards bound into this magazine to send for bulletins and descriptive literature, so that you will have the full details.

Allied Radio Catalog

Listing over 28,000 items, the new 324-page catalog qualifies as an encyclopedia of radio, audio, and TV equipment, components, and supplies. Nearly 100 pages are devoted to hi-fi and public address equipment. *Allied Radio Corp., 100 N. Western Ave., Chicago 80*

Altec Hi-Fi Equipment

New literature describes AM and FM-AM tuners, added speakers, and a compact



Mr. and Mrs. Andy Perni made this interesting installation by using two flush doors on brass legs to mount a National FM-AM tuner and preamp-amplifier, Techmaster TV set, and a cabinet holding a Thorens changer. Speaker is a Jensen tri-plex design

cabinet-mounted changer-amplifier for use with a separate speaker. *Altec-Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Calif., or 161 6th Ave., New York*

Pilot Preamp-Amplifier

Model AA-905 combines a preamp which cuts in any of 5 input circuits, and a 35-watt amplifier with KT-66 output tubes.

Dynamic damping control can be added. Price is \$129.50. *Pilot Radio Corp., 37-06 36th St., Long Island City 1, N. Y.*

Bell FM Tuner

Model 2254 FM tuner, contained in a gold-finished cabinet of pierced metal, employs the Armstrong circuit with dual limiters. Outputs are provided to feed an amplifier and tape recorder. *Bell Sound Systems, Inc., Columbus 7, Ohio*

Marantz Amplifier

Ultra-linear 40-watt design has meter for adjusting the circuits dynamically and statically. Variable damping is provided for separate outputs of 4, 8, and 16 ohms. Designed to meet unusually high performance standards. *Marantz Co., 44-15 Vernon Blvd., Long Island City 1, N. Y.*

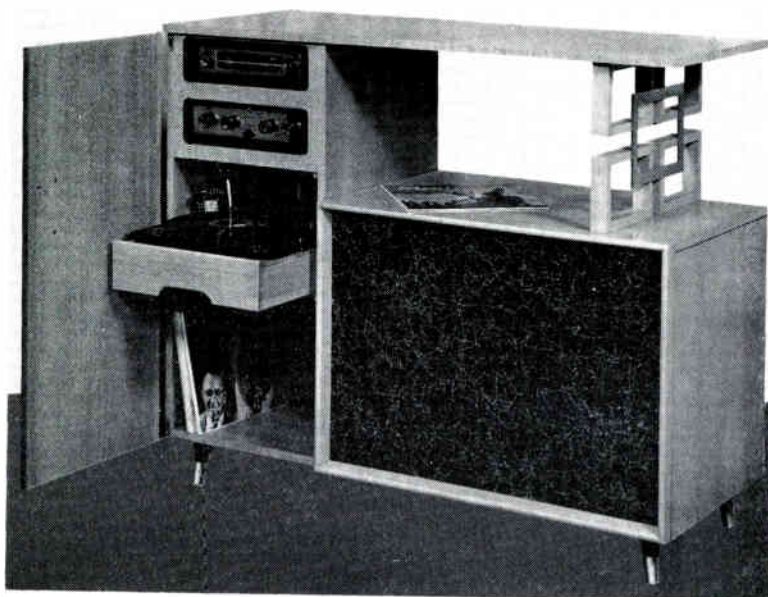
Fisher FM-AM Tuners

Models 80-R and 80-T are both 2-meter designs, with channel-selector switches, differing in that the latter has a complete preamp. Prices are \$169.50 and \$199.50. Wood cabinet is available at \$17.95. *Fisher Radio Corp., 21-21 44th Drive, Long Island City 1, N. Y.*

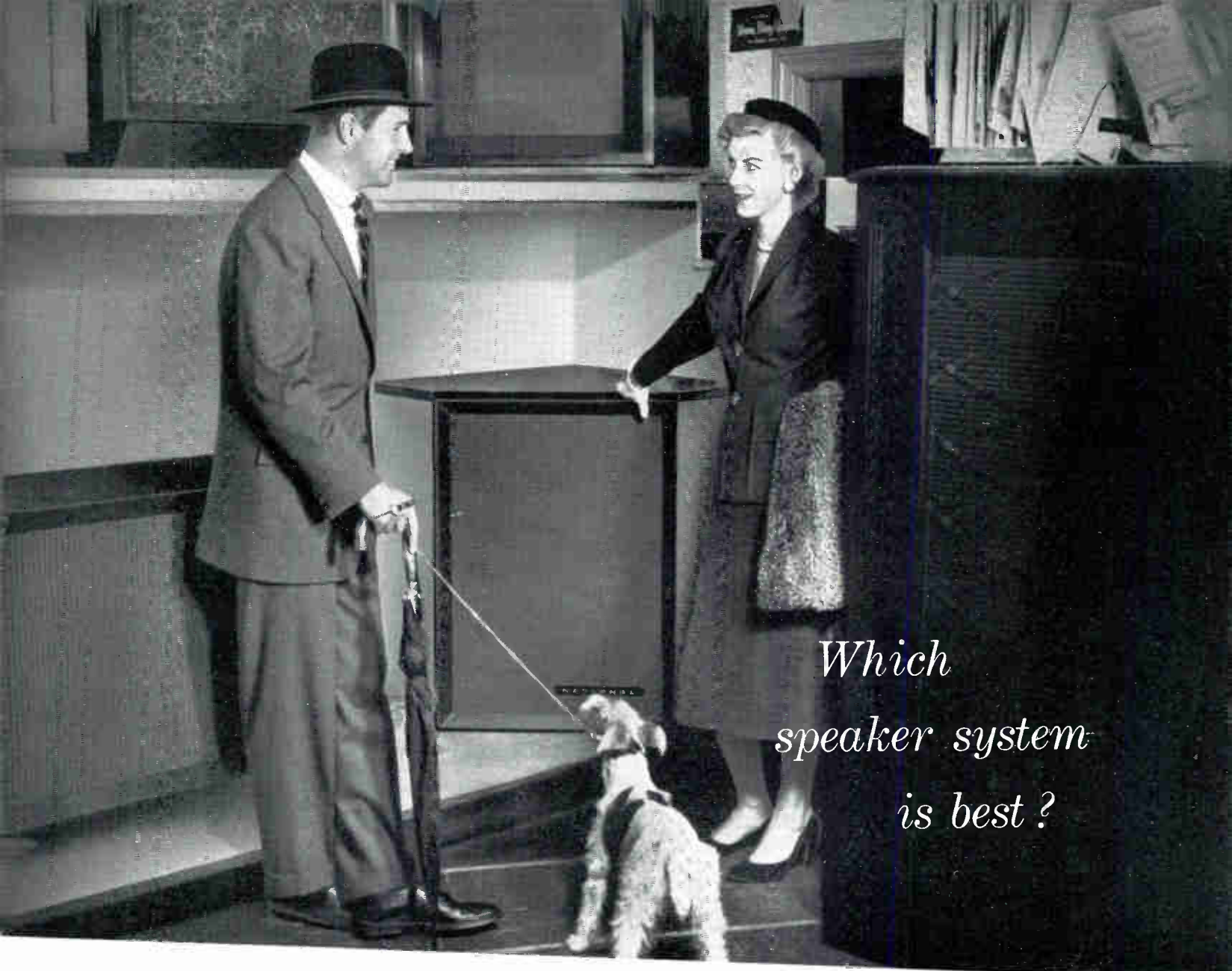
Rauland Tuner and Amplifier

FM-AM tuner with tuning and selector controls is mounted in a pancake metal cabinet only 3½ ins. high. Design matches the

Concluded on page 68



Here is an FM-AM-phonograph made up of hi-fi components in a cabinet of particularly interesting design from AMI, Inc., 1500 Union Ave., S.E., Grand Rapids



*Which
speaker system
is best?*

RESONANT pipe or back-loaded . . .
Exponential, parabolic, or something else . . .
Which type of speaker system gives you the
full concert hall power you want . . . the
dynamic quality of rich bass tones . . . and
in an enclosure of reasonable proportions?

In tests by The Audio League, Pleasantville,
N. Y., National's Catenoid speaker system
was compared A-B with a competitive exponential
horn.

Let's forget that the exponential horn costs
twice as much. What did the League report
on Catenoid? Just this:

*"We have never heard a smoother over-all
sound. The balance of lows, middles, and highs
was well-nigh perfect. And for styling and size
. . . the Catenoid was far superior."*

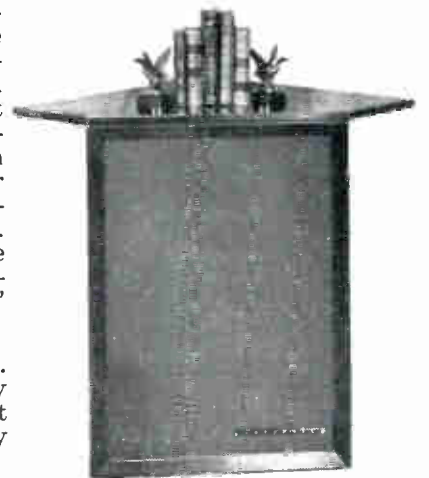
About damping? The report goes on:

*"Our transient response tests indicate the
Catenoid's damping to be as much as an order
of magnitude better than a (competitive resonant*

*pipe system named here) and a (competitive
back-loaded horn) which we tested at the
same time."*

There's no secret to Catenoid's superior performance . . . except that it represents the first basically new approach to speaker systems in a decade: catenoidal design instead of exponential. It's a *true* corner horn (not back-loaded or a semi-horn) with a three-way speaker array: the full catenoidal horn for 30 to 300 cycles; a special direct radiator for 300 to 6500 cycles; a super tweeter extending the high range beyond 17,000 cps. And all high-frequency fundamentals of the musical spectrum are fed through the mid-range speaker to add a feeling of "presence" you've never quite experienced before.

For performance, enclosure size, and price . . . National's Catenoid is the best buy today in speaker systems. You can hear it only at an authorized full-line National Company distributor's sound room.



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distributors are identified by this sign

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Manufacturers of high-fidelity record changers, AM/FM tuners,
preamplifiers, amplifiers, and speaker systems.

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61 SHERMAN ST., MALDEN, MASS.

Eye-wise and ear-wise it pleases as no other can



New Sonotone Amplifier

Compare this Sonotone HFA-100 for both performance and appearance with any amplifier you can buy—at any price!

Its 12-watt output is ample for the largest living room. Frequency response is flat beyond audible limits, at any volume setting. At normal listening levels distortion is virtually unmeasurable, and only 0.15% at maximum! Hum and noise, too, are completely negligible.

Cabinetry is equally superb—either solid mahogany or solid walnut: the panel, softly-glowing solid brushed brass. Picture this unit conveniently at your chairside...its beauty is at home in any home.

The Sonotone HFA-100 is for use with fine ceramic phono cartridges, tuners, tape recorders, television, etc. If splendidly reproduced, noise-free *music* is your interest, rather than gadgetry and knob-turning, here is the amplifier for you. **\$117.50.** (\$99.50 less cabinet).

SONOTONE CONTROL UNIT

Similar in appearance to the HFA-100 above, this CU-50 is a self-powered control amplifier, designed to work with any power amplifier.

Used with ceramic phono cartridge, tuner, tape, or television sound, the CU-50 gives you complete chairside tone, volume and selector control, for your relaxed listening pleasure. **\$59.00.** (\$49.50 less cabinet).



SONOTONE® Corporation
Elmsford, N. Y.

We will gladly supply full technical information on request to Dept. AM 115



IDEAS FOR YOU

Continued from page 66

preamp-amplifier. Rauland-Borg Corp., 3515 W. Addison St., Chicago 18

Stephens Tweeter

Model 212 tweeter, with double exponential horn, previously available only with 152AX and 122AX coaxial speakers, is now supplied separately. Response is from 5,000 cycles to above audibility. Price \$22.50. Stephens Mfg. Corp., 8538 Warner Dr., Culver City, Calif.

STEREOPHONIC TAPES

Continued from page 56

10-bar rest from the first time through, and has to pace himself again to the little man that wasn't there; unless of course he cheats a little and leaves some slight audible markers. During an impasse in a practice session, it was suggested we record a duet for piano and metronome, but there was too much change in pace involved.

General Comments

There is one thing about this new phase of the recording art: microphone placement has more latitude. Duffers can make more mistakes, and still get a good recording. And even just-fair stereo recordings make the best of the single-channel tapes sound just a little tame.

For the experimentally-inclined, stereo offers a much wider range for original work than single-microphone techniques, and greater possibilities for interesting and sometimes spectacular results.

The following notes, although they are generalizations, are offered because they are based on actual and very extensive experience with various methods of stereophonic recording.

1. In monitoring, one should do so on normally-placed speakers. Earphones at the site should be considered of value only in seeing that the channels are operating.
2. Avoid frequency-peaked components. If one microphone droops, try to get the other one flat, but don't use a peaked one.
3. Don't worry about phasing.
4. Either channel may be deficient at either end of the spectrum; if the other is full-range, the deficiency will likely not be noticed.

5. A tape speed of 15-ips. is recommended for the very best results. Frequency response, distortion, and signal-to-noise ratio are all perceptibly improved. From theoretical considerations it does not follow, however, that 30 ips. would afford a further improvement, but rather a loss in the bass range.

6. Best speaker placement has been found by extensive experience to be in the corners on the long wall of an oblong room. Fig. 11 explains this recommendation. As to the use of corner speakers: it has

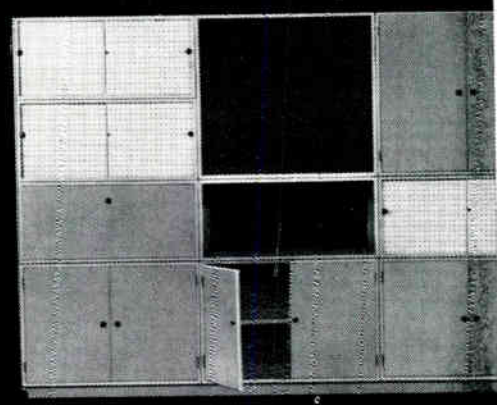
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CABINART '56 - HI FI CABINET KITS

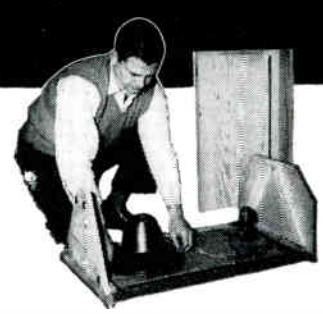
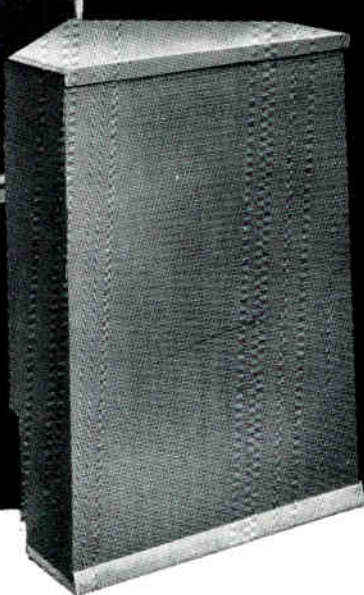


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MODEL 28K**
matched equipment
and speaker
cabinets

**Hi Fi
wall storage
units**



**Model K-3
newest Rebel*
corner folded horn kit**



... all you need is a screwdriver!

Machined wood pieces key exactly to each other! Pre-shaped, pre-drilled, pre-engineered and not a scrap of sawdust left over!

THE REBEL K-3

Identical acoustically with the KR-3, first and largest of the Klipsch-designed Rebel series of corner folded horns. Using the mirror images of room walls at a corner, the K-3 extends bass down nearly to 30 cycles! Two companion Rebel kits are more economical but only in price and size.

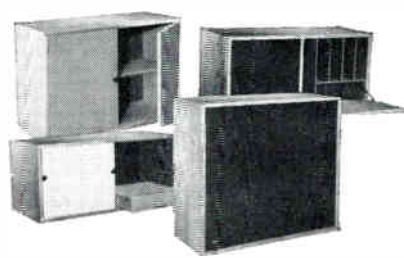


K-3 . . . \$54.00

Prices slightly higher west and south

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**Bass Reflex
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GRAY

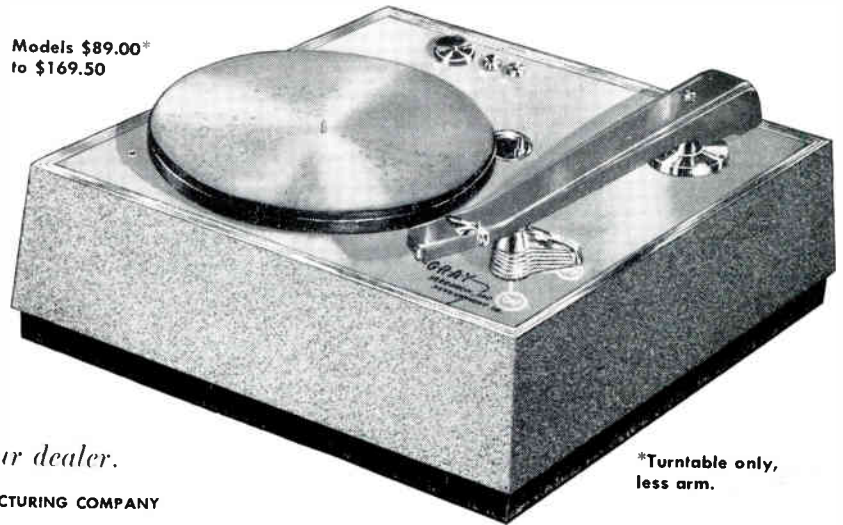
High Fidelity turntable and tone arm combination with cue light

This extremely rugged, rigidly designed unit will absolutely prevent all possible rumble and mechanical vibration through the use of a massive turntable and motorboard assembly. Combined with the famous Gray Viscous Damped 108C Tone Arm, (which actually floats in oil) you are assured the finest in High Fidelity record reproduction.

This beautiful, colorful combination Turntable and Tone Arm assembly will prove to be the highlight of any high fidelity installation—and adds a note of distinction to any surrounding.

- Extra long, tapered steel bearing prevents turntable wobble forever.
- Heavy steel motorboard makes it the most stable record player known.
- Up to 12-inch records or 16-inch professional transcriptions.
- Operates on all three standard speeds.
- Available in four colors. Standard model, pebbled gray. Deluxe models in red, green, or yellow.

Models \$89.00*
to \$169.50



*Turntable only,
less arm.

Write for additional literature or see your dealer.

GRAY

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RESEARCH and Development Co., Inc., Hilliard Street, Manchester, Connecticut

Grommes

Best Buy in Hi-Fi



GRT-1 HI-FIDELITY FM-AM TUNER

This is the ideal radio tuner for use with Grommes amplifiers or any other amplifier with self contained controls. Small and compact yet gives full sized performance. The Armstrong FM circuit with 3 gang condenser, cascode RF Stage, ten tuned IF circuits and two double tuned Foster Seeley limiter stages assures maximum sensitivity and freedom from interference, full AFC on FM, flywheel tuning and magic eye make tuning simple and precise. AM operation features built-in low noise antenna and wide frequency response. Cathode follower output and no audio stages or controls permits maximum high fidelity. Fully enclosed for table top and shelf use or compact cabinet installation.

USERS NET—\$129.50



55C "FLAT SIX" 12 WATT HIGH FIDELITY AMPLIFIER

A new concept in flat amplifier design features six tubes, six controls, separate turnover and roll off for record compensation, loudness control, and "Tri-Linear" output stage. A new low distortion figure is achieved by employing feedback around every stage from input to output. Feedback phono equalization as well as feed back bass and treble control circuits are used. Simple layout of components on chassis meet highest engineering standards. Fully enclosed for table top and shelf use or compact cabinet installation.

USERS NET—\$79.50

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high fidelity at its finest

IN KIT FORM



1 Heathkit FM TUNER KIT

Features brand new circuit and physical design. Matches WA-P2 Preamplifier. Modern tube line-up provides better than 10 uv. sensitivity for 20 db of quieting. Built-in power supply. Incorporates automatic gain control—highly stabilized oscillator—illuminated tuning dial—pre-aligned IF and ratio transformers and front end tuning unit. Uses 6BQ7A Cascode RF stage, 6U8 oscillator—mixer, two 6CB6 IF amplifiers, 6AL5 ratio detector, 6C4 audio amplifier, and 6X4 rectifier. **MODEL FM-3 \$24.50** Shpg. Wt. 7 Lbs.

2 Heathkit 25-Watt HIGH FIDELITY AMPLIFIER KIT

Features a new-design Peerless output transformer and KT66 output tubes. Frequency response within ± 1 db from 5 cps to 160 Kc at 1 watt. Harmonic distortion only 1% at 25 watts, 20-20,000 cps. IM distortion only 1% at 20 watts, 4, 8, or 16 ohms output. Hum and noise, 99 db below rated output. Uses 2-12AU7's, 2-KT66's and 5R4GY. Attractive physical appearance harmonizes with WA-P2 Preamplifier. Kit combinations:

W-5M AMPLIFIER KIT: Consists of main amplifier and power supply, all on one chassis. Shpg. Wt. 31 Lbs. Express only. **\$59.75**

W-5 COMBINATION AMPLIFIER KIT: Consists of W-5M amplifier kit plus Heathkit Model WA-P2 Preamplifier kit. Shpg. **\$79.50** wt. 38 Lbs. Express only.

3 Heathkit HIGH FIDELITY PREAMPLIFIER KIT

Designed specifically for use with the Williamson Type Amplifiers, the WA-P2 features 5 separate switch-selected input channels, each with its own input control—full record equalization with turnover and rolloff controls—separate bass and treble tone controls—and many other desirable features. Frequency response is within ± 1 db from 25 to 30,000 cps. Beautiful satin-gold finish. Power requirements from the Heathkit Williamson Type Amplifier. **MODEL WA-P2 \$19.75** Shpg. Wt. 7 Lbs.

4 Heathkit Williamson Type HIGH FIDELITY AMPLIFIER KIT

This amplifier employs the famous Acrosound TO-300 "Ultra Linear" output transformer, and has a frequency response within ± 1 db from 6 cps to 150 Kc at 1 watt. Harmonic distortion only 1% at 21 watts. IM distortion at 20 watts only 1.3%. Power output 20 watts, 4, 8, or 16 ohms output. Hum and noise, 88 db below 20 watts. Uses 2-6SN7's, 2-5881's and 5V4G. Kit combinations:

W-3M AMPLIFIER KIT: Consists of main amplifier and power supply for separate chassis construction. Shpg. Wt. 29 lbs. Express only. **\$49.75**

W-3 COMBINATION AMPLIFIER KIT: Consists of W-3M amplifier kit plus Heathkit Model WA-P2 Preamplifier kit. Shpg. **\$69.50** Wt. 37 lbs. Express only.

5 Heathkit Williamson Type HIGH FIDELITY AMPLIFIER KIT

This is the lowest price Williamson type amplifier ever offered in kit form, and yet it retains all the usual Williamson features. Employs Chicago output transformer. Frequency response, within ± 1 db from 10 cps to 100 Kc at 1 watt. Harmonic distortion only 1.5% at 20 watts. IM distortion at rated output 2.7%. Power output 20 watts, 4, 8, or 16 ohms output. Hum and noise, 95 db below 20 watts, uses 2-6SN7's, 2-5881's, and 5V4G. An exceptional dollar value by any standard. Kit combinations:

W-4AM AMPLIFIER KIT: Consists of main amplifier and power supply for single chassis construction. Shpg. Wt. 23 lbs. Express only. **\$39.75**

W-4A COMBINATION AMPLIFIER KIT: Consists of W-4AM amplifier kit plus Heathkit Model WA-P2 Preamplifier kit. Shpg. **\$59.50** Wt. 35 lbs. Express only.

6 Heathkit 20-Watt HIGH FIDELITY AMPLIFIER KIT

This model represents the least expensive route to high fidelity performance. Frequency response is ± 1 db from 20-20,000 cps. Features full 20 watt output using push-pull 6L6's and has separate bass and treble tone controls. Preamplifier and main amplifier on same chassis. Four switch-selected inputs, and separate bass and treble tone controls provided. Employs miniature tube types for low hum and noise. Excellent for home or PA applications. **MODEL A-9B \$35.50** Shpg. Wt. 23 Lbs.



Heathkits®



The World's Finest Electronic Equipment in Kit Form

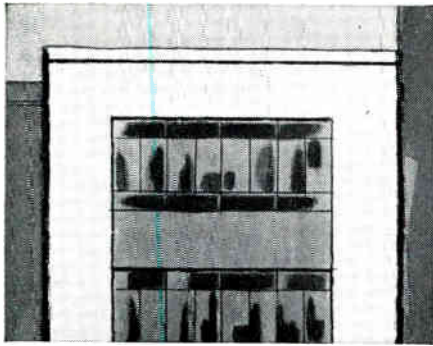
New Heathkits are easy to build..

Heathkit construction manuals are full of big, clear pictorial diagrams that show the placement of each lead and part in the circuit. In addition, the step-by-step procedure describes each phase of the construction very carefully, and supplies all the information you need to assemble the kit properly. Includes information on resistor color-codes, tips on soldering, and information on the tools you need. Even a beginner can build high quality Heathkits and enjoy their wonderful performance.

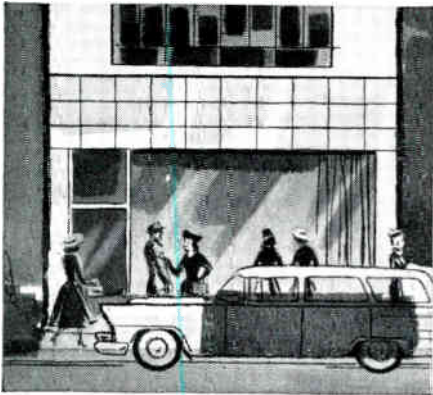
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STEREOPHONIC TAPES

Continued from page 68

been the writer's experience, in the course of giving many stereo demonstrations under widely different conditions of room size, shape, and acoustics, that the radiation pattern of the corner speaker makes this design superior to any other for this method of reproduction.

7. As in mike channels, the speaker channels need not be alike. One successful demonstration used the Klipschorn for one channel and the diminutive Cabinart Rebel V, 20 ins. high, with 3-way drive, for the other channel. A 13-piece "combo" was reproduced with an approach to accuracy that deceived the orchestra members, as well as the audience.

8. As a final suggestion: be sure to mark each tape so that you will have a record of the original microphone placement, and of the speaker arrangement which gave the most realistic stereo effect. This is important, because you'll never be able to remember which was which after you have made a series of experimental tapes.

HI-FI AT CARNEGIE HALL

Continued from page 26

original sounds from the instruments.

How much alike did they actually sound? Well, where we sat, in the orchestra, third row center, we could not distinguish between the musicians themselves and the tape. Our attempts to tell which was which was purely a matter of guessing. Of course, there was a little trick to the way the music was shifted. It was done at times when the score called for a change in volume level. But sometimes there was no shift when the volume level changed. We could always tell during the organ selections, however, but that was to be expected since the pipes were off stage at the right. On the other hand, one of the newspaper reports commented on the fact that the organ and its reproduction sounded identical, but the piano was definitely different from the tape. Which only proved that the effects varied in different parts of the auditorium.

On one point there was complete agreement: everyone, even the ladies who are the severest critics of hi-fi, enjoyed the music.

Lunching with Mr. Briggs the next day, we asked some rather frank questions which he answered with equal frankness. Were you able to make a profit on this demonstration? On the contrary, the expenses were more than \$4,000 above the receipts, in spite of the fact that nearly all the 2,800 seats were sold at \$1.15 to \$2.15. Charged against that income were the cost of two trips across the Atlantic for Mr. Briggs and his assistants, \$750 for the Hall, \$600 (union wages) just to get the equipment in and out, and sundry items such as the \$25 required to help the chief electrician.

Concluded on page 73

for the
discriminating
listener

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THE CLASSIC
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presents a group of high fidelity components featuring superiority of sound reproduction and elegance of appearance.

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- exclusive AM hi-fi circuitry with infinite impedance detector
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- low IM distortion on FM and AM

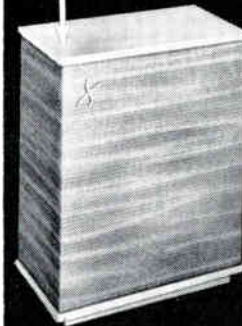
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TWICE AS MUCH!

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HI-FI AT CARNEGIE HALL

Continued from page 76

cian remember that Carnegie Hall really does have AC current. Expense for programs and advertising came to a substantial sum. So history was repeated, for it is traditional that performances at Carnegie show substantial loss.

Was the purpose of the demonstration to promote the sale of Wharfedale speakers? No. When he first told Leonard Carduner, head of British Industries, that he wanted to repeat the demonstration here that he had given twice in London, Mr. Carduner was opposed to anything that would increase the demand for the limited number of Wharfedale speakers available for shipment to the U. S. A. But Mr. Briggs wanted to do it and did, finally, with the full cooperation of Leonard Carduner, and the assistance of Arthur Gasman. For that, those of us who attended the demonstration are grateful to Mr. Briggs. It was a most entertaining program, prepared with the utmost thoroughness, and carried out with admirable precision.

Q AND A

Continued from page 59

distance from the speaker. If you adjust your system while you stand in front of the speaker, it won't sound right, or the volume will be too high or low, when you walk across the room to your chair. For this reason, there are advantages in having the turntable and preamp where you can make adjustments at your customary listening position, with the speaker at some distance away.

Does a loudspeaker wear out, or does it require any special care? The only care one need exercise with a loudspeaker is to keep using it. An inoperative loudspeaker is more likely to go bad than one in continuous use. The life expectancy of a good loudspeaker may be as long as 20 years. Most generally it improves with age because the suspension system becomes more supple. This tends to improve bass as well as transient response. The greatest enemy of a loudspeaker is iron filings; thus any filing or sawing near a speaker must be avoided. Iron filings make their way into the air-gap through the fine openings in the centering suspension, causing scraping or buzzy sounds. This caution applies to the use of steel wool, also.

What do you consider the best location for a speaker system? I would recommend that the middle-range and treble speakers be at approximately ear height, at or near the middle of the wall that is most commonly faced. The location of woofer speakers is less critical, since there is little directional effect at very low frequencies. Music directed at your back is not good. If the position is too low, middle-range and treble frequencies may be directed into overstuffed furniture which is

Dimitri Mitropoulos

Comments on Diamond Phonograph Needles



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likely to absorb a large part of them. Beaming the sound upward is not particularly satisfactory because it may limit the listening area.

A corner position may seem to improve the bass response. This is because the sound energy is more concentrated and directed. The actual efficiency is the same, regardless of position. The best reason for using a corner is convenience, unless the baffle design requires a corner location, in which case it is a necessity.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF

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MILTON B. SLEEPER, *Publisher*
Sworn to and subscribed before me this 3rd day of October, 1955.

CIRIL BRATHWAITE, *Notary Public.*
[SEAL] (My commission expires Mar. 30, 1957)

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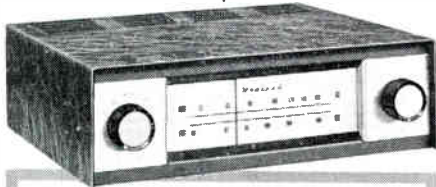
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JAZZ AND THE CLASSICS

Continued from page 36

MANTOVANI RECORDINGS

The Music of Rudolf Friml	London LL 1150
Waltz Time	London LL 1094
Music of Sigmund Romberg	London LL 1031
Romantic Melodies	London LL 979
Mantovani Plays the Immortal Classics	London LL 877
Album of Favorite Tangos	London LL 768
An Enchanted Evening With Mantovani	London LL 766
The Music of Victor Herbert	London LL 746
Strauss Waltzes	London LL 685
Selection of Favorite Waltzes	London LL 570
Song Hits From Theatreland	London LL 1219
Gershwin: Rhapsody In Blue; Concerto in F; with Julius Katchen, Piano	London LL 1262
Musical Modes	London LL 1259
Operatic Arias	London LL 1331

of the strings" was playing the Bruch *G Minor* to his mentor's satisfaction.

At age eighteen, having assembled a five-piece ensemble and moved into the ballroom of the Midland Hotel in industrial Birmingham, Annunzio Paolo Mantovani made his formal debut, with a piano accompaniment, in that most violinistic of all graduate recital vehicles, the *Concerto No. 22* of Viotti. The invited audience applauded this performance, but later that night he was back on the stage playing more mundane stuff.

Except that it wasn't very mundane stuff, even then. So that three years later, his reputation as a hostelry *Kapellmeister* secure, Mantovani moved up to the Metropole in London and expanded his unit—henceforth the *Tipica Orchestra*—to an octet, including himself. It was here that he started the broadcast series that would give him household standing in Britain.

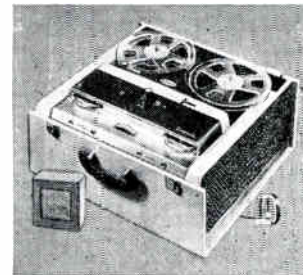
The rest is, as they say, history. From that day forward "Mante", as he is generally called by his friends, has grown in stature in the field that expediency had thrust him into—what he describes somewhat delicately as "a halfway house betwixt jazz and the classics". From the swank Metropole he went over to the swankier Monseigneur. His orchestra kept growing—its present complement hovers around forty-five—and so did his public, which today is conceivably the world's largest. And of course he has been recording constantly.

There were his World War II activities and his postwar stint as musical director for Noel Coward's shows, followed by the enormous promotion given his "New Music" orchestra of the 50's, but Mantovani credits his charming wife, an English girl née Winifred Kathleen Moss whom he met at a dance and fell in love with on the spot, with being the strongest pillar in his personal tower of strength. Nor is he at all reluctant about heaping praise on the shrewdly sensitive Aberdeener, twinkley-eyed George Elrick, who is his trusted personal representative.

Continued on page 75

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JAZZ AND THE CLASSICS

Continued from page 74

The extent to which Mantovani has made his own magic can be inferred from the foregoing. Certainly he has proved irrefutably that he knows what his public wants. Perhaps that is as far as any analysis of genius should go.

BACH ORGAN WORKS

Continued from page 33

quite safe, I also notified our representative in Denmark of my plan and asked him to prepare a similar tour of some of the best organs in Denmark. The groundwork was laid, but not without trepidation did I look forward to the responsibility of choosing the right instrument in the right place.

The Grand Tour

Upon my arrival I was received with the exquisite hospitality of which only the Scandinavian people are capable. Not only did they assist me in every way, but the press took such active interest in my search for the ideal that much to my embarrassment the whole project became front page material overnight.

Altogether, more than three dozen instruments in Sweden and Denmark were inspected. I am now the proud possessor of a sketchbook that contains minute descriptions of the dispositions and acoustical propensities of instruments completely unknown to me a year before. Several of these organs stand out in my memory for their excellence, and it is interesting to observe why they were unsuitable for our purpose despite their fine qualities.

There was the modern organ of the Oscarkyrkan in Stockholm, built in 1953 by Marcussen, with four manuals and 46 voices. Its broad majestic tone made it ideal for the larger Bach Choral Preludes, but the acoustics of the church were so diffuse that it would be next to impossible to record with clarity. Then in the Chapel of Drottningholm, the one-time summer residence of the Kings of Sweden, there was a Baroque organ with surpassingly sweet tone but, unfortunately, much too limited for Bach. The famous Compenius organ at Fredericksborg in Denmark, so far unreconstructed, had a lucid, intimate sound, but both the state of the organ and its limitation of stops ruled it out. Another excellent instrument on which other organists had already made a number of recordings was the organ in Soro, Denmark, where Mr. Schiøtz, brother of the famous tenor, is regular organist. Most obligingly, Mr. Schiøtz himself pointed out the various acoustical faults of the church, not the least of which is a reverberation time of over eight seconds at the optimum listener's position.

The organ finally chosen was the same one which so aroused our enthusiasm originally, when we heard the test tapes in New York — the organ in the Var-

Continued on page 76

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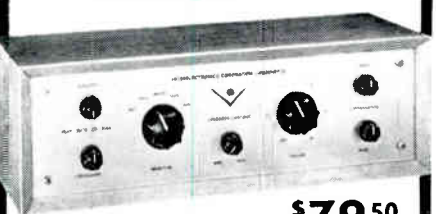


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BACH ORGAN WORKS

Continued from page 75

frukyrkan (Our Lady's Church) in Skaenninge. This was the one organ which I felt could be brought into acoustical focus so that, with much work and exceptional care, the fine qualities of the instrument could be realized in recording, and the ultimate listeners could enjoy the music in its proper sound relation in their own homes.

This Was the Place

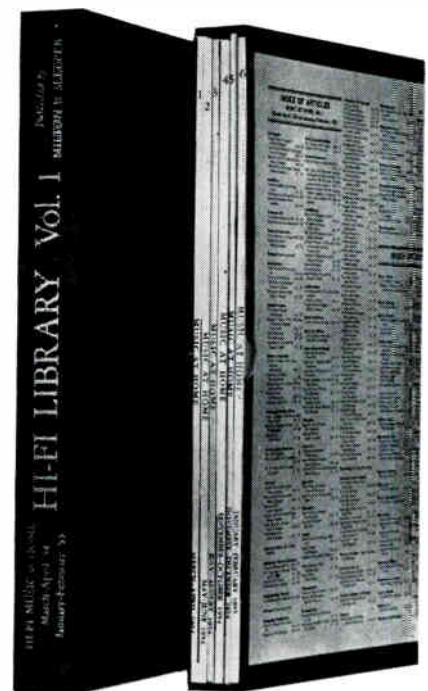
Our optimism over this choice increased as we were promised the full cooperation of the entire town. We were assured the physical conveniences, the control of noises, and the opportunity to work leisurely which are all so essential to good recording.

Skaenninge is a small town of 2,400 inhabitants, 180 miles south of Stockholm, in the heart of the rich farmland of Estergotland. It was an important market town in the middle ages. The church, whose origin dates to the 12th century, was built for the much larger community of early days. It is a stone edifice about 80 ft. wide, 200 ft. long, and 60 ft. high, giving the advantage of acoustical roominess within the quiet physical setting of a small town.

Because no separate soundproof room was available within the church, the mayor of the town most graciously gave us the use of the large town council meeting hall for our permanent control room. Our cables were laid across the 50-ft. square between the church and town hall; an inter-communication system kept us constantly in touch with the artist. The church was made available to us day and night except during its regular hours of use. The authorities cooperated with us to such an extent that all traffic was diverted from around the church during recording hours by the local police.

Such extensive cooperation was a measure of public enthusiasm. As a matter of fact, interest had been so great upon my first visit to Scandinavia that Alf Linder, chief organist of Stockholm's Oscarkyrkan, offered himself as a test pilot so to speak, travelling with me in order to demonstrate the qualities of all the organs I was interested in. This selfless labor of love bore unexpected fruits. In the course of the demonstrations, I became increasingly aware of the wonderfully subtle and delicate artistry of Mr. Linder, especially when he played on these instruments some of Buxtehude's music in which he is a specialist. When Buxtehude's music is performed with full understanding, it is clear why Bach, as a youth, walked more than 50 miles to Luebeck to hear him play his compositions. As we listened to Alf Linder's exceptionally fine interpretations, the decision grew on us to add his performances of the complete Buxtehude organ works to our program of recording Bach.

Continued on page 77



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MUSIC at HOME

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Hi-Fi Music at Home

BACH ORGAN WORKS

Continued from page 76

The Elaborate Preparations

Before we could begin, a complete overhaul of the organ was necessary. The small, original instrument in the Varfrukyrkan in Skaenninge was built along Baroque lines. Voices had been added over the years, but little repair work had been done on the older parts. In the 1920's the church board decided to rebuild the organ, using the old work as a basis for complete modernization. This was done by Marcussen and Son, Scandinavia's foremost organ builders, who utilized some of the old voices and added new ones to produce the present instrument of 36 voices (about 4,000 pipes). The three divisions, Ruckpositiv (choir), Hauptwerk (great) and Brustwerk (swell), are each handled from a separate manual, while bass notes are played from the pedal keyboard. The action is mechanical, not electrical, an advantage in phrasing.

To put the organ in perfect condition, we decided to employ again the firm of Marcussen for mechanical repairs, the overhaul of all the voices, and thorough tuning. Mr. Zachariassen, the present owner of the firm, not only supervised the work in person but was so interested in the project that he took his summer vacation nearby so that he could come over daily to make small adjustments needed during the sessions. This service helped greatly to fulfill our extended recording program.

Now, everything seemed all set for the big moment. Recording machines, microphones, loudspeakers, plus all auxiliary paraphernalia had been imported from our regular recording centers in London, Vienna, and New York. Formalities of customs were cleared. There arrived at Skaenninge an expeditionary force consisting of artists Weinrich and Linder, Westminster's European chief engineer Herbert Zeithammer, Swedish engineer Lennart Ljungberg, musical assistant Aake Leven, an organist who was to help physically with the change of registration during recording, Brita Johansson, interpreter and general administrative aid, and the writer as musical supervisor, plus wives and children followed by a crew of reporters of the leading dailies. Here began five weeks of intensive work through the months of June and July in which the first part of the Bach-Buxtehude project was to be accomplished.

The Recording Sessions

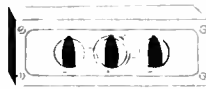
We had found the ideal organ in the nearly perfect acoustical setting, but that was only the first step. Many other problems lay ahead, calling for great patience and close cooperation between the performing artist, the musical director, and the technicians. For example, there was the problem of capturing in recorded sound the ac-

Continued on page 78

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BACH ORGAN WORKS

Continued from page 77

tual tone colors desired by the artist. We evolved a roundabout but effective method.

While I stood by at the console, the artist played each piece for me with the combination of organ voices, the registration, that sounded "right" to him. Then to prepare for recording that sound, I would listen from the control room and advise on adjustment of the microphones, or even changes of organ stops, until we seemed to have that tone color exactly. As a final check, the artist would listen to the playback in the control room to see whether my advice on registration really met with his original conception. If it did, fine and good. If not, we had to start all over again.

Recording the organ is a special problem because it is capable of a great dynamic range — as much as 120 db. (1 to 1,000,000,000,000 times) — while your living room is not likely to absorb more than 40 (1 to 10,000) or 50 db (1 to 100,000). To meet this problem, we did not sacrifice the brilliance of performance by monitoring to reduce the extremes of loud and soft. Instead we tried to give the illusion of wide dynamic range by carefully planned registration. Again, artist and musical director cooperated in a creative method of on-the-spot monitoring.

Placing the microphone to get a true and balanced sound is infinitely more difficult with the organ than with any other solo instrument, or even an orchestra. The sounding pipes of the organ are spread over a very large area. A suitable microphone location for the Ruckpositiv division of the organ might bring it much too close to the Hauptwerk, and too far away from the Brustwerk. For just a single rank of pipes, shall we say the flute stop, it is difficult to place the microphone to get an even scale because these pipes are spaced across the full width of the organ, and are not even arranged in consecutive order.

Of course distance diminishes this problem. A listener seated far out in the church hears a balanced sound; yet a microphone placed there would record a fuzzy tone quality with too much reverberation. Obviously, it is no easy task to find an optimum microphone position because the means of improving one quality may affect another adversely.

Actually, each of the 156 pieces to be recorded needed different treatment. The changes and tests of microphone placements for each new piece was such a laborious task that we finally eased the job by placing dozens of microphones within the possible recording area so that each could be tried in turn for best results with each piece.

Our sense of dedication to this project increased as the work progressed. Our concern was to give the listeners in their homes the perfect impression of the sound of an organ played in the church, but actually

Continued on page 79



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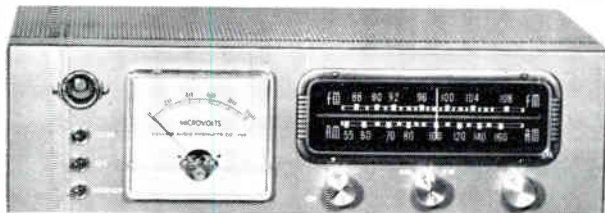
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BACH ORGAN WORKS

Continued from page 78

heard in their living rooms. We did not have the absurd aim of bringing an entire 4,000-pipe organ into the house. Rather, we were concerned with perfect proportions: true balance of the played overtones to the fundamental tones; accurate balance of resultant overtones to the fundamental tones; spatial balance of the actual music to the expanse of the church; and dynamic balance of all these elements for a faithful re-creation of this music as it would be reproduced in rooms of relatively small dimensions.

The gratifying results of the elaborate preparations and long labor will be apparent soon, as the first volumes of both the complete Bach and Buxtehude organ works are released. It is a great satisfaction to us to know that thousands of others will share the rich experience of hearing Carl Weinrich and Alf Linder as we heard them, there in the Varfrukyrkan at Skaenninge.

HI-FI ATTIC RETREAT

Continued from page 60

orchestral sound, there's no family problem. Insulation was installed over, under, and around the room when the attic was converted to its present use. The insulation nailed to the door at the foot of the attic steps suggested the term "The Padded Cell", a name now neatly lettered on the door.

Dr. Elbin shakes his head when he sees pictures of hi-fi installations in magazines. His comment: "They look and may sound wonderful, but few of them are convenient to operate. Imagine a record changer behind a door on a shelf that sits almost on the floor! It's a mistake to give the cabinet first consideration. I want everything where I can reach it without getting up, moving around, or bending over. Maybe it's a habit-transfer from sitting at an organ console, but everything in my hi-fi setup except the speaker is on the right or left of my easy chair."

And everything actually is. At the right of the chair where Dr. Elbin usually sits is a cabinet with dual two-speed Rek-O-Kut turntables driven by hysteresis motors, two Audak studio-type arms and pickups, and an eleven-stage equalizer and pre-amplifier with pilot light. On the wall to the right is a knob controlling a loop antenna for an AM tuner. At the left are the AM-FM tuner, band switches, volume and tone controls, TV on-off switch, optional loudness control, rotor-motor for the FM antenna on the chimney, rack for music scores, dial light and even floor lamp switches, clock, calendar, and indoor-outdoor thermometer!

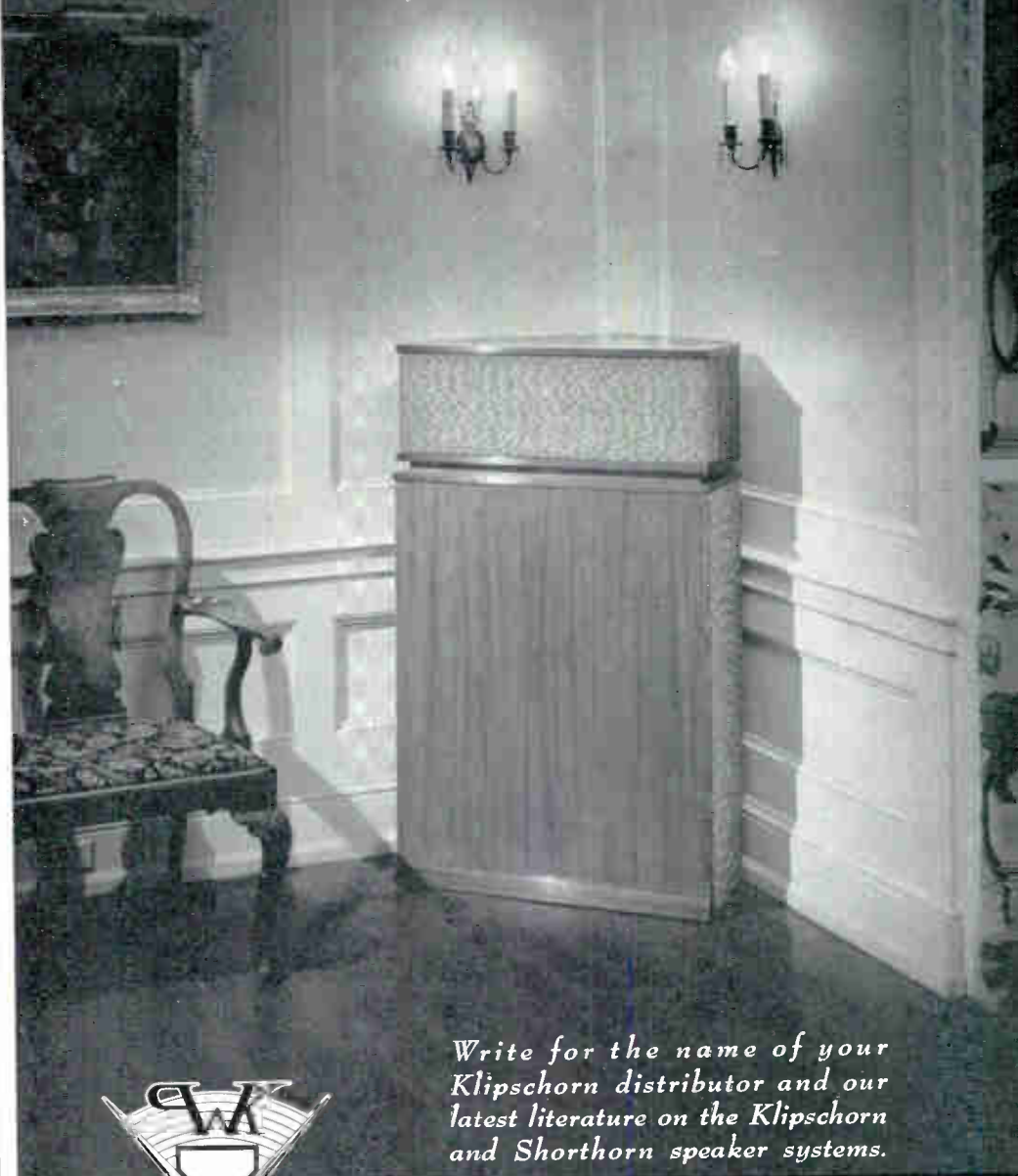
Since a college president, even during legitimate leisure hours, must be on call, there's a telephone at the right of the control chair, a door buzzer behind it, and a Teletalk system to communicate with the rest of the house.

Concluded on page 80

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HI-FI ATTIC RETREAT

Continued from page 79

In the storage space along each side of the attic room two dozen folding chairs are tucked away, for the Elbins have learned to be ready for company. The 50-watt McIntosh amplifier is also in the storage space behind the wall.

Records are kept in three places in the room. Albums of both 78 and 33 $\frac{1}{3}$ -rpm. records are housed at one end of the room. Single 78-rpm. discs are kept at the opposite end, over and around an artificial corner constructed to support a Klipschorn speaker. (This is the only room on the campus with five corners!) Single LP's are kept in an ingenious cabinet custom-built for the purpose. Its ebony finish and brass hardware contrast with the yellow of the walls and ceiling. To complete the color scheme, red and green predominate in the furnishings. The record library is carefully catalogued.

A TV receiver, a small piano, and a practice clavier, along with an assortment of chairs and lounges, make up the furnishings of The Padded Cell. An air-conditioner was found to be a necessary part of the attic equipment.

While Dr. Elbin is responsible for the plan of his hi-fi headquarters, the installation is the work of James M. Black. He built the FM-AM tuner, the preamp-equalizer, and the cabinets. Hi-Fi specialists will agree with Mr. Black's remark: "It's easy to design a hi-fi system for a man who knows what he wants." From Dr. Elbin: "When I climb to the attic of my campus home and close the door of The Padded Cell behind me, I'm about as far removed from executive worries as a college president can ever hope to be." And he might very well add that every businessman should have just such a sanctuary!

NEWELL JENKINS' RESEARCH

Continued from page 37

After African and European terms with the American Field Service, the end of the war found the young conductor at Württemberg-Baden as Regional Music Officer, from whence a career as guest conductor has been a subsequent development.

It is a sad fact that had he remained in his own country, he might still be waiting for the opportunity to direct important programs with big-time orchestras.

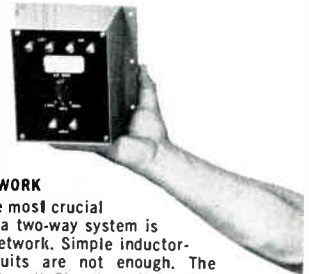
In Europe, he has already conducted the symphony orchestras of Munich, Heidelberg, Berlin, and Stuttgart, Württemberg, Friburg, Frankfurt, Bilbao, and many others. The orchestras of the Maggio Musicale of Florence has worked under his baton, and the Romagna and Bologna Symphonies have made whole tours under his direction.

As a researcher, Jenkins seems to have some kind of radar that tells him just

Continued on page 81



HIGH FREQUENCY ASSEMBLY (375-537-509) — Designed for crossover at 500 c.p.s. this Jim Lansing Signature assembly provides a mid-range ("presence" area) never before equaled. Highs and transients are smooth and precise. The driver alone measures 7" x 5 $\frac{1}{2}$ " and weighs 31 pounds. Inside are a 4" voice coil, hydraulically-formed aluminum diaphragm, and a phasing plug machined to the closest tolerances. The exponential horn is machined from cast aluminum. The serpentine Koustical Lens gives wide horizontal and narrow vertical distribution to minimize floor and ceiling reflections.



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NEWELL JENKINS' RESEARCH

Continued from page 80

where to look for the lost or forgotten masterpieces that his activities are now revealing. A Fulbright Scholarship enabled him to do special research on the 18th Century composer G. B. Sammartini, but independent enquiry has brought forth lost works by Bellini, Gossec, Hummel, Stamitz, and Gretry, not to mention the Clementi *Piano Concerto* that is one of the most dramatic finds featured in the new recorded album, or the great *Missa da Requiem* of Cimarosa, the discovery of which is an event of major importance to the musical world.

This great masterpiece for choir and orchestra has yet to be heard anywhere, and it would be a fitting tribute to this young man's achievement if he were to be invited to direct the first performance in his own country before presenting it to Europe.

Jenkins has microfilmed literally hundreds of manuscripts that lie forgotten — often unlisted — in the archives, libraries, churches, and private collections of Europe. The scene in his study at Fiesole suggests an alchemist's cell, or an expert chef's kitchen with its dozens of tiny cans of microfilm lined up on shelves for all the world like herbs and spices on a pantry shelf. The developing process too evokes a domestic scene, as the manuscripts, page by page come to light in enlargement from the tubs of hypo, to be gravely pegged out on the clothes line along with the washing to dry.

An infallible taste guides this extraordinary musician in his self-appointed task. An acute sense of style, both of the individual composer and of the period, enables him to judge well amid the scribbles, blots and scratches that often obscure the time-darkened pages of the handwritten originals, some of them never heard before, others not heard since the passing of their composers.

The works as they emerge into the modern copies in Jenkins' neat hand are in no sense arrangements, or even editions, but are the composer's originals, excavated from the years by an expert scholar, and brought whole into authoritative performance by a first class man of action.

The same esthetic sense governs his interpretive style, as also his unerring choice of soloists for these pieces. The cadenza he has added for the Clementi *Concerto* is a shining example of his subtle skill in composing a florid passage that pushes the thematic, harmonic, and virtuosic elements to the extreme edge of esthetic logic without ever infringing it. It is a cadenza that Clementi might have written himself.

It is somehow fitting that all this should be taking place in Florence, a city long famed for its soldiers of thought and thinkers of action. It is as though the

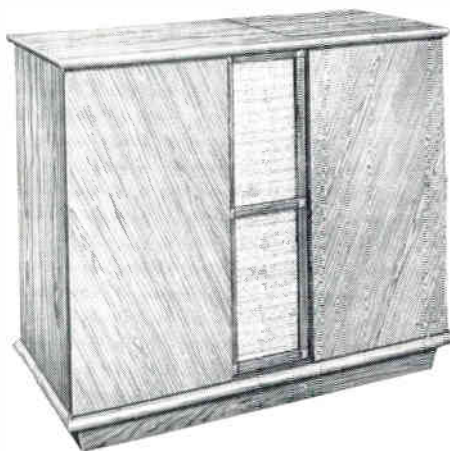
Continued on page 82

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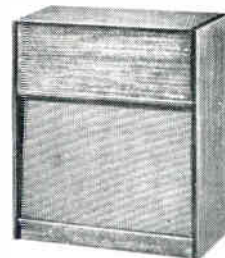
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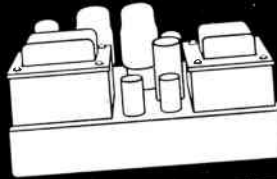
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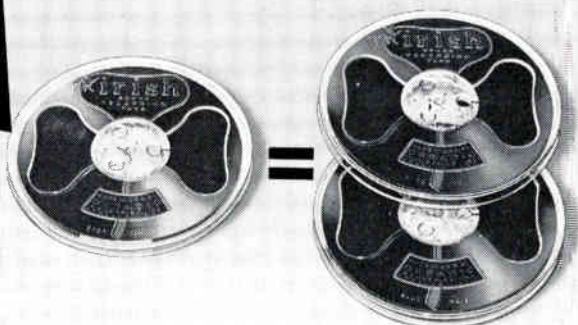
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NEWELL JENKINS' RESEARCH

Continued from page 81

vibrations of Dante, Lorenzo, Angelo, and Machiavelli still trembled in the atmosphere, challenging one to bring forth from the past and weld into the present and future only those values that are permanent and full of the blood of life.

Newell Jenkins faces this challenge well, for he emerges onto the concert stage from his "archaeological expeditions" only with those pieces which he feels contain real music, real vitality; and he imbues them with a liveliness in performance that is at once classic and contemporary.

Equally fitting was the scene of the recording sessions this summer—a villa in Bellosguardo whose owner combines in her ancestry both New England and Tuscany. Here the great hall was found whose vaulted ceiling and carpeted stone floors offered perfect acoustic conditions. Across a courtyard filled with flowering pots and tubs, a tiny chapel housed the recording unit, with all the paraphernalia of modern tape machines.

An outside courtyard, famed in the Middle Ages for its jousts and tournaments, was daily filled with a strange assortment of cars, bicycles, and scooters as the orchestra assembled for work, and the improbable sight of a double bass arriving strapped precariously to the roof of a minute Fiat topoline invariably evoked ribaldry from the players gathered at the bar—a wine counter thoughtfully improvised upon a 12th Century well in the patio.

The recording sessions proceeded on schedule and without incident except for the one appearance of the villa's ghost—supposedly a young nun. Her quick footsteps on stone pavement were clearly heard by all in the carpeted recording room, and were recorded with equal clarity on the tapes! The phenomenon remains unexplained.

Notable among the six LP sides recorded this summer are the Clementi *Piano Concerto*, and a work entitled *Il Maniatico* by the little known Brunetti, a contemporary and rival of Boccherini. The latter piece bears an inscription in the composer's own autograph stating that it represents the antics of a mad cellist obsessed with the idea of a trill, which he repeats and repeats like a maniac until he is shouted down by the orchestra! Legend has it that it was written as a gag aimed at Boccherini, who, like Brunetti himself, was a cellist. But joke or no, it is a lively and beautifully written work, symphonic in scale and substance, and with a juicy role for a fine cellist.

The long-lost Clementi *Concerto* is superbly played by Carlo Bussotti, a young Italian who is rapidly climbing into the front rank of pianists, and the composition is a notable addition to the virtuoso repertory for piano.

Concluded on page 83

NEWELL JENKINS' RESEARCH

Continued from page 82

The Piccola Academia Musicale or, as it is also known The Italian Chamber Orchestra is booked for some seventy concerts in the coming winter in Europe. Arrangements are in progress for a tour of Latin America, to be followed by appearances in the United States as the orchestra passes through on its way back to Italy.

So outstanding has been the success of these marvellous artists with their unique repertoire and brilliant conductor that the Italian Government is planning to air-lift the entire ensemble to Japan in the following season in answer to an invitation to make an extended tour there.

Here, indeed, is music at home, for the whole character of these operations should give reassurance, that there is a domestic and somewhat glamorous background to every phase of the work Newell Jenkins has performed to produce the new Haydn Society records.

One man's initiative has indeed achieved a remarkable and important renaissance in re-presenting to the world these lost Italian classicists, and New Haven, Connecticut may well be proud of its Newell Jenkins.

WRITTEN IN THE STARS

Continued from page 35

Weston was signed as a musical director of the young Capitol Record Company by one of the really great popular composers of our age, Johnny Mercer. John was the

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Broadway's Best • Columbia CL 584
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My Heart's in the Highlands • Columbia CL 6274

New Orleans • Columbia CL 578
Sacred Songs • Columbia B 1978
Starring Jo Stafford • Capitol T 435

PAUL WESTON

Caribbean Cruise • Columbia CL 572
Dream Time Music • Columbia CL 528
Mood for 12 • Columbia CL 693
Mood Music • Columbia CL 527
Music for a Rainy Night • Columbia CL 574
Music for Dreaming • Capitol T 222
Music for Memories • Capitol T 225
Music for Quiet Dancing • Columbia CL 659
Music for Romancing • Capitol T 133
Music for the Fireside • Capitol T 245
Sound Stage • Columbia CL 612

musical backbone of Capitol, while Glenn Wallichs, now Capitol's president, handled such mundane things as distribution, pressings, selling, and promotion. In 1944, the Pepsodent Company contracted with

Continued on page 84

November-December 1955

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Model "333" Concert-Line

A slender, uni-directional microphone of amazing ruggedness and striking design. It reduces random noise pickup by 73%, almost completely eliminating the distracting background noises so frequently encountered in making recordings outside a controlled studio. The "333" provides a readily accessible multi-impedance switch that permits its use with all types of amplifiers and varying lengths of cable. Other features include a Voice-Music Switch, anti-"Pff", anti-blast filter screen, and a vibration-isolation unit mounted in live rubber. The "333" provides high-output and a smooth frequency response, with a production uniformity guaranteed to $\pm 2\frac{1}{2}$ db, 30 to 15,000 cps.



Model "525" Concert-Line

An exceptionally fine probe microphone of broadcast quality. The "525" is an omni-directional microphone with a frequency response of 40 to 15,000 cps, production uniformity guaranteed to $\pm 2\frac{1}{2}$ db. Other features include multi-impedance switch . . . high output . . . and "Duracoustic" diaphragm, specially designed to withstand moisture, heat, cold, and physical shock. The "525" is furnished with a swivel adaptor and a neck lavalier cord and belt clip assembly.



Model "300" Concert-Line

A bi-directional gradient microphone that reduces reverberation and the pickup of random noise energy by 66%! The "300" can be placed at a 73% greater distance from the performer than is possible with omni-directional microphones, providing greater freedom and allowing group recording. This high fidelity microphone also features a readily accessible Voice-Music Switch, multi-impedance switch, anti-"Pff", anti-blast filter screen, vibration-isolation unit mounted in live rubber . . . frequency response with a production uniformity guaranteed to $\pm 2\frac{1}{2}$ db, 40 to 15,000 cps.



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WRITTEN IN THE STARS

Continued from page 83

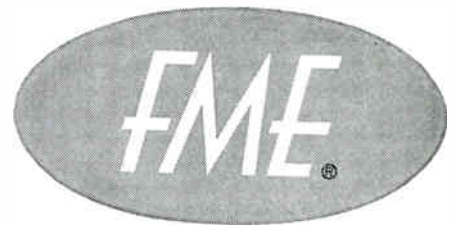
Mercer to produce Johnny Mercer's Music Shop as the summer replacement for the Bob Hope Show. For this program, which turned into one of the brightest musical hours of radio history, Johnny got Paul Weston as music director, and surrounded himself with singers Ella Mae Morse, the Pied Pipers (June Hutton was in the group then), and the girl who had left the Pipers in 1942 to go on her own, Jo Stafford. Meanwhile, Mercer signed Jo to a Capitol contract, and she struck gold with one of her first discs, *Day by Day*, composed by Axel Stordahl, Sammy Cohn, and Paul Weston.

The very next year Miss Stafford was crowned the nation's top girl singer in several polls, and Paul Weston tried out an idea of his that was to prove enormously successful. For a long while he had been thinking that the country was weary of the hot, jumping, swinging jazz arrangements that had been in vogue for two decades. So he recorded, as his first Capitol album, "Music for Dreaming", and filled it with mellow, sentimental tunes of the mid-thirties. It sold something like 175,000 copies in the first dozen months which, from an album standpoint, is more than fantastic. The album started a trend, a trend that with variations is still going strong.

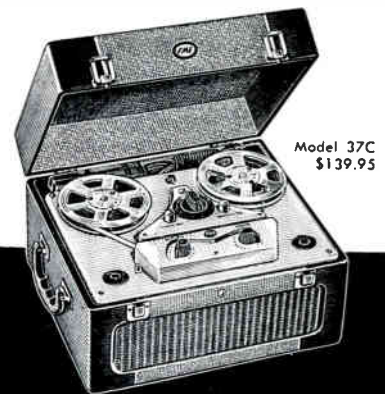
From then on nice things have happened. Weston followed his first album with others in a like mood that were equally splendid. Jo Stafford did "The Chesterfield Supper Club" and made a record with Red Ingle under the name of Cinderella G. Stump. It was a frantic hill-billy interpretation of *Temptation*, and it went over the 2,000,000 mark. Jo recorded an album of American folk songs, which was happily received and still is her own personal favorite. At Capitol she had other hits, such as *Serenade of the Bells*, *Symphony*, *No Other Love*, and *The Gentleman Is a Dope*. Then, five years ago, she and Paul both switched to Columbia Records, and she recorded *Shrimp Boats*, *Jambalaya*, *Keep It a Secret*, and *Make Love To Me*. Meanwhile, Paul continued his album career with "Caribbean Cruise", "Sound Stage", and "Music for a Rainy Night".

There were weekly transcribed radio shows for Radio Luxemburg, numerous TV and radio programs in this country, and February 26, 1952. There was also November 19, 1953, when Timothy John Weston was born. There will be March 1956, when another little Weston will put in an appearance. "A boy or girl will be equally welcome," says Paul. And now there is the prospect of a new home in Beverly Hills. The Westons plan to move from their present Bel Air home, which is built on the side of a hill, as Paul and Jo are fearful that young Timothy may step outside sometime onto a falling rock or a

Continued on page 85



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WRITTEN IN THE STARS

Continued from page 84

starved mountain lion. There is a glint in Paul's eyes whenever he thinks of the new home, because then he'll be able to do what he wants with his hi-fi. And don't make the mistake of believing that the Westons aren't hi-fi fans. They are!

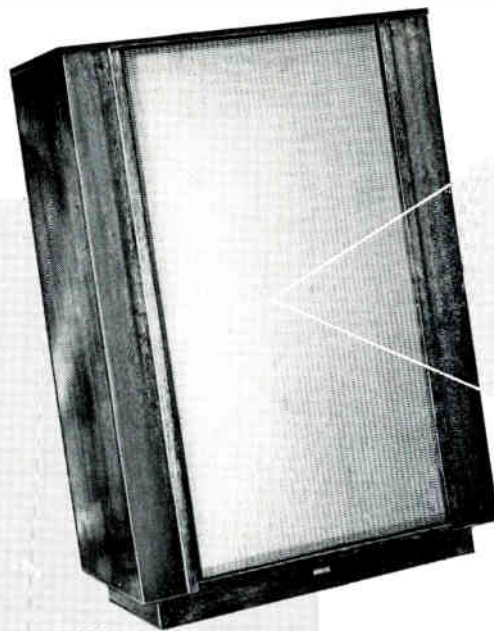
Jo and Paul enjoy listening to music, all kinds of music, all through the day. In their den they have a complete installation, including a 16-in. Rek-O-Kut turntable equipped with synchronous motor, G. E. pickup arm and cartridge. There is also a V-M changer, Altec A323C amplifier, and two G. E. speakers with connections to a motion picture projection unit. The Westons also have hi-fi tape equipment which they use for rehearsing and test recording. In their bedroom there's a phonograph just so they can wake up to "Music To Have Coffee By".

Both feel that good music is a wonderful influence for children, that a house is a better home when there's music in the air. The Westons' choice of music is very catholic, but it is characterized by quality, whatever the type. Paul and Jo believe impeccably in quality. If you dropped in on the Westons one Sunday afternoon, you might well hear a program consisting of Stokowski's Bach transcriptions, Kostelanetz LP's, jazz by the Rampart Street Paraders, "Songs of the West" by the Norman Luboff Choir, a selection or two by Delius, Frank Sinatra's "In the Wee Small Hours", a collection of authentic folk songs, and old Tommy Dorsey numbers.

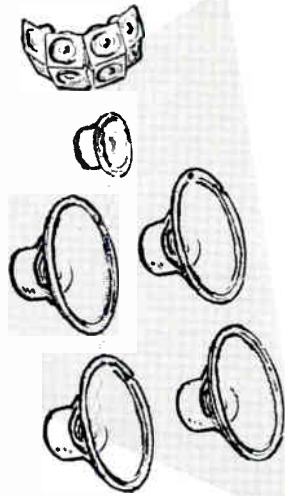
In their personal life, they exhibit the same taste that is so evident in their music. They love to be at home; they don't especially like crowds, and they never, never hurry if it can be avoided. Both are great sports fans, and there's friendly rivalry that goes on year in and year out as Jo roots for the Yankees and Paul boosts the Giants. Jo doesn't give a hoot for high heels or hats. Neither has particularly glorified tastes, they are delighted about their growing family even though it means putting aside TV plans for this season, and Paul says frankly that he quite enjoys eating what Jo cooks.

Neither Jo or Paul, as you can so easily tell, take their work lightly. Paul spends hours, days if necessary, to get an arrangement the way he believes it should be. Nor does he spare his musicians in the matter of recording. They rehearse and they re-record until the thing is right. "Hard work," says Paul, "makes for easy listening." But Paul has few troubles with his musicians, as all of them are extremely able and most have been with him for years. Paul has a deep respect for jazz and thinks that "the ability to improvise is a very respected art. American jazz actually is a way of composing. It wields a tremendous influence, and its popularity today is a manifestation of the return of good music."

Continued on page 86



B-310



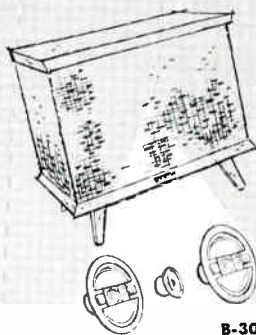
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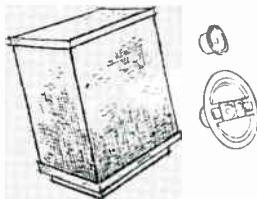
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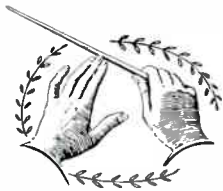
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WRITTEN IN THE STARS

Continued from page 85

Even when Weston was playing the mel-lowest of his mood music, he didn't sink into a morass of saccharinity. There has always been a rhythm in his arrangements, a spot for a small solo, a dash of just enough to get the series of songs out of the monotonous. His jazz-mood music is most clearly defined in his new Columbia album, "Mood for 12", wherein each of a dozen superior tunes features Weston's cracker-jack orchestra and the improvisation of a different, outstanding musician. These improvisations are in smooth, glowing harmony with the melody and the mood; there is no raucous breach of etiquette. And the solos make for delectable contrast, each piece shining with new, varied ideas, offering a tonal balance of diverse approach within a set framework. "Mood for 12" is a superlative album.

Weston can arrange every type of music from jazz to semi-classical, while Jo Stafford is probably America's most versatile singer. She didn't get that way by cheating on the high notes. She has a mellifluous quality to her voice that cannot be touched. Her attack is clear, clean, true, and sincere. And the girl sings everything with honesty, emotion, and humor, whether it's popular, blue, jazz, folk, hillbilly, sacred, or music from the theatre. Jo is a friendly, warm human being, and it comes through in her songs.

Some of her most heartfelt singing was done for her new Columbia album, "Happy Holiday". You see a little of the reason why when you look at the gorgeous cover that pictures Jo and her son, Timothy. Backed richly by her husband's orchestra and the Starlites, she sings a dozen or so of the favorite Christmas hymns, carols, and popular melodies with just the right mixture of emotion and tenderness. At times there are touches of whimsy, chimes, pixie-dust, wonder, and snowflakes. Over all is a starbright air of sentiment, joy, and deep faith. "Happy Holiday" is one of the finest collections of Christmas music ever recorded.

Jo and Paul Weston are convinced that good music has weathered a very difficult time, but that it is now emerging, or coming back, to its rightful place. They think there will be more and more music on TV, simply because the viewers are coming to expect more music, and they will demand it. Weston says: "The demand for quality in equipment has been paralleled by the demand for quality in music." And that's good to know. Hi-fi has many wonderful ramifications, more than immediately meets the eye, or ear, as the case may be.

So all is well with the Westons. Their refreshing, lovely music is clearly a reflection of their life together. This is good for you and good for me. Listening to music by Jo Stafford and Paul Weston is a pleasure that can make life a little brighter, a little warmer for everyone in the world.

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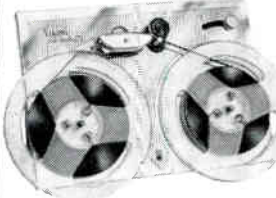
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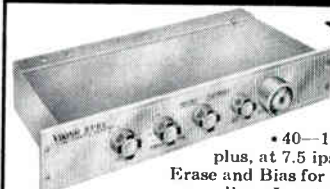
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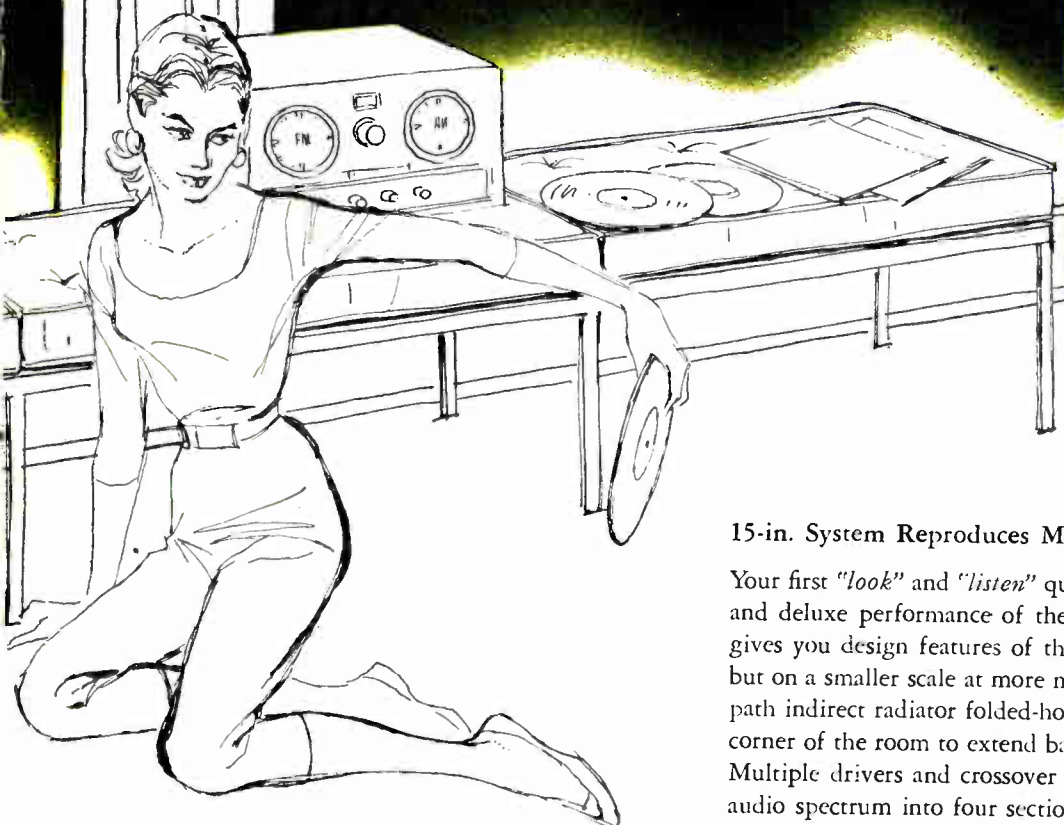
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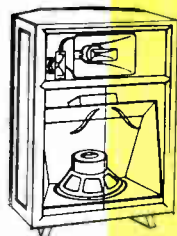


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