

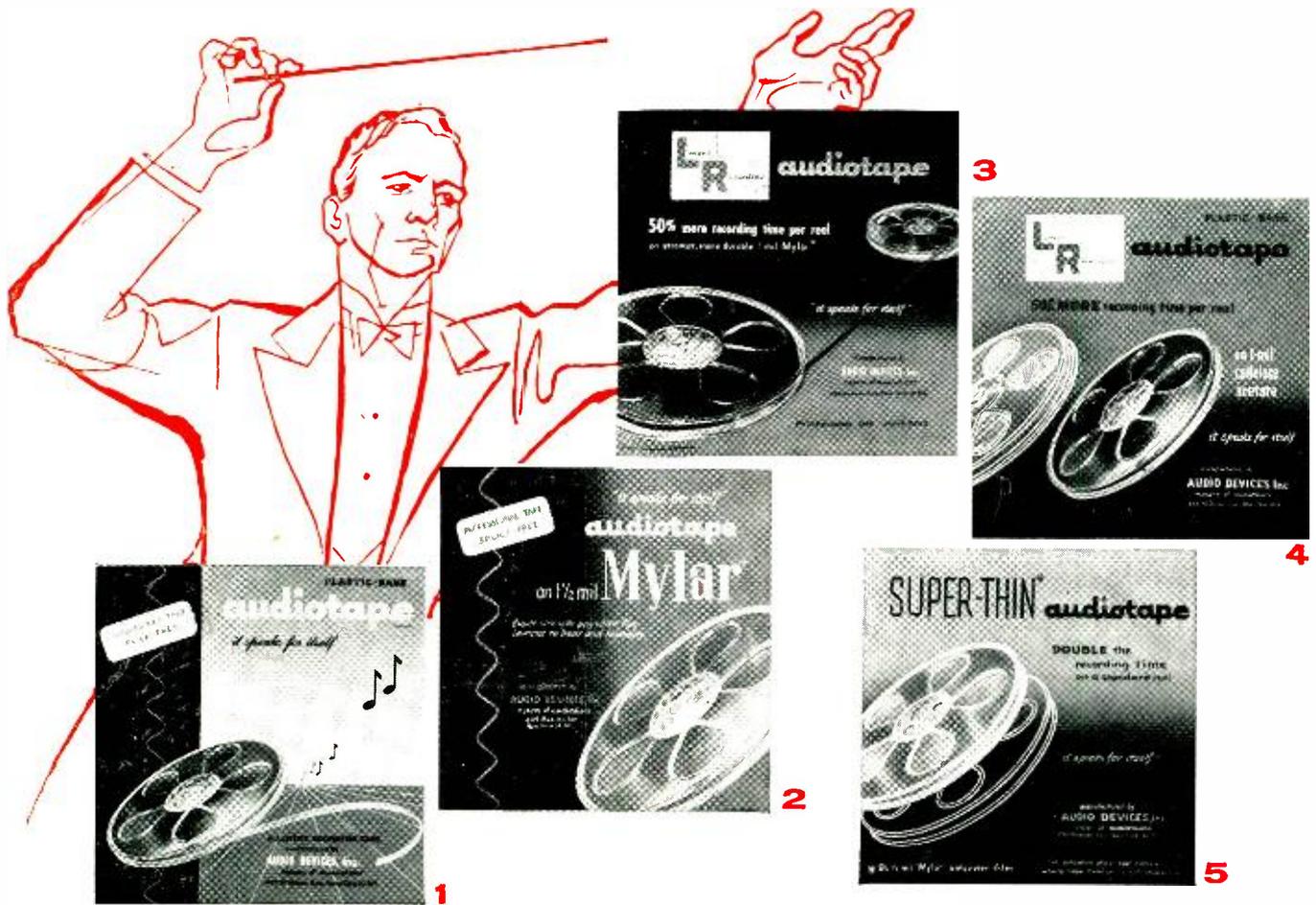
# High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

APRIL • 60 CENTS



A BRAHMS DISCOGRAPHY by C. G. BURKE



**NOW...** a truly professional quality **audiotape** TRADE MARK  
*for EVERY sound recording need and EVERY recording budget!*

**PLASTIC-BASE AUDIOTAPE**, on 1½-mil cellulose acetate, meets the most exacting requirements of the professional, educational and home recordist to excellent advantage, providing unsurpassed recording quality at minimum cost. This is the *standard* Audiotape, which has already been sold in billions of feet. Series 51, in the *red and black box*.

**AUDIOTAPE ON 1½-MIL MYLAR\*** is a premium-quality tape that provides the utmost in mechanical strength and immunity to extremes of temperature and humidity. Assures freedom from breaking or stretching under stresses of super-fast rewind, instant stops and starts or poorly adjusted clutches. Will not dry out or embrittle with age, even under unfavorable storage conditions. Series 71, in the *green box*.  
\* Du Pont Trade Mark for poly-ester film

**TYPE LR AUDIOTAPE** on 1-mil "Mylar" gives you *50% more* recording and playback time — eliminates reel changes and permits uninterrupted recording of program material that exceeds conventional reel capacity by up to 50%. The 1-mil "Mylar" base is actually stronger at high humidity than the standard 1½-mil plastic base, assuring long tape life even under unfavorable conditions of use or storage. Series 61, in the *black and red box*.

**PLASTIC-BASE LR AUDIOTAPE** provides 50% more recording and playback time per reel, on a low-cost 1-mil cellulose acetate base. Hence it affords maximum economy for extended-play applications where high mechanical strength is not required. Series 11, in the *blue box*.

**SUPER-THIN AUDIOTAPE** on ½-mil "Mylar" gives you twice as much recording time per reel as standard plastic base tape. 1200 ft on a 5" reel, 2400 ft on a 7" reel. Suitable for extended play applications where tape tension is not excessive. Series 31, in the *yellow box*.

★ ★ ★

These five types of Audiotape differ only in base material, tape thickness and footage per reel. Whatever type best meets your particular requirements, you can be *sure* that there's no finer recording tape made anywhere, at any price. That's because there's only *one* Audiotape quality — the very finest that can be produced. Its fidelity of reproduction and consistent, uniform quality have made it the first choice of critical professional recordists the world over. Now amateur and home recordists can get this same professional-quality Audiotape at *no extra cost*. There's no need to go elsewhere or accept substitutes. You can meet *all* your requirements with genuine Audiotape. For the complete story on all 5 types, ask your Dealer for a copy of the new, 5-color Audiotape Bulletin No. 250. Or write to Audio Devices, Inc., Dept. II.

**AUDIO DEVICES, Inc.**

444 MADISON AVE., NEW YORK 22, N. Y.  
 IN HOLLYWOOD: 1006 N. Fairfax Ave. • IN CHICAGO: 6571 N. Olmsted Ave.  
 Export Dept.: 13 East 40th St., New York 16, N. Y., Cables "ARLAB"

# High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

This Issue. It is now almost exactly two years since Arturo Toscanini conducted his last NBC concert in Carnegie Hall and announced his retirement. Since then very little has been heard from him or about him, though there have been fleeting TV glimpses of him disembarking from airplanes, and news photos showing him relaxing in the Italian sun. And, of course, recordings made under his baton have continued to issue forth from RCA Victor's reservoir. Still the question has remained: how could such a man endure retirement? What would he *do*? It is hard enough for a retiring stockbroker or an insurance salesman to abandon his old nine-to-five activity. But Toscanini's entire waking life, in latter years, was absorbed in music-making; he ate, drank, and breathed music. Apparently the forced cessation was, indeed, a dreadful blow to him. But, even at eighty-seven, he had the vigor and fortitude to recover from it. This is what makes Richard Gardner's account of "The Riverdale Project" so marvelously heartening, as you will agree when you read it. We—and you—are fortunate that the recording engineer assigned to work with Toscanini, when he decided he wanted to work again, was a man as sensitive and literate as Mr. Gardner. We also acknowledge, gratefully, the cordial co-operation of Mr. Walter Toscanini, Maestro's son and manager, several of whose photographs adorn the article.

Next Issue. R. D. Darrell begins in May a prerecorded tape column, untitled as yet, which will be a regular feature in the Records in Review section.

CHARLES FOWLER, *Publisher*

JOHN M. CONLY, *Editor*

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

J. GORDON HOLT, *Technical Editor*

ROY LINDSTROM, *Art Director*

*Assistant Editors*

MIRIAM D. MANNING; JOAN GRIFFITHS

ROLAND GELATT, *New York Editor*

*Contributing Editors*

C. G. BURKE

R. D. DARRELL

JAMES HINTON, JR.

CORA R. HOOPES

ROBERT CHARLES MARSH

WARREN B. SYER, *Business Manager*

SEAVER B. BUCK, JR., *Circulation Director*

Branch Offices (Advertising only): New York: Room 600, 6 East 39th Street. Telephone: Murray Hill 5-6332. Fred C. Michalove, Eastern Manager. - Chicago: John R. Rutherford and Associates, 230 East Ohio St., Chicago, Ill. Telephone: Whitehall 4-6715. - Los Angeles: 1052 West 6th Street. Telephone: Madison 6-1371. Edward Brand, West Coast Manager.

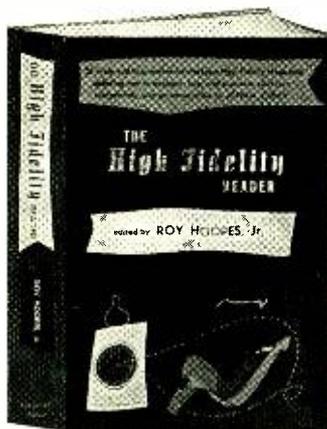
Volume 6 Number 4

April 1956

Listener's Bookshelf, by R. D. Darrell	4
AUTHORitatively Speaking	15
Noted With Interest	16
Letters	24
Swap-a-Record	46
As The Editors See It	51
The Riverdale Project, by Richard B. Gardner	53
<i>An account of a man at work in retirement — Arturo Toscanini.</i>	
"Sound, sans Crack or Flaw. . ." by J. M. Kucera	57
<i>Could Shakespeare have been a fi-man?</i>	
Equal Rights for the Percussionist, by Harold Farberman	58
<i>A protest from the "noisy corner" of the orchestra.</i>	
Right in the Middle of Your Pianissimo, by James G. Deane	60
<i>Some overdue remarks about record surfaces.</i>	
The Post-Ultimate Amplifier, by Helmholtz A. Watt	62
<i>Did someone say nineteen output tubes?</i>	
Music Makers, by Roland Gelatt	67
Record Section	71-105
<i>Records in Review; Dialing Your Disks; Building Your Record Library; The Orchestral Music of Brahms, by C. G. Burke.</i>	
Tested In the Home	107
<i>Harman Kardon "Counterpoint" FM Tuner, "Trend" Control-Unit-Amplifier, "Recital" and "Festival" Tuner-Control-Unit-Amplifiers; Audiogersh Miratwin Cartridges; Miller 595 Tuner; Kelly Ribbon Tweeter; Walco "Balanced Sound" Kit; Hi-Fi Slumber Switch; Interelectronics "Coronation" 85 Console and 400 Amplifier.</i>	
Professional Directory	125
Audio Forum	129
Trader's Marketplace	136
Advertising Index	137

High Fidelity Magazine is published monthly by Audiocom, Inc., at Great Barrington, Mass. Telephone: Great Barrington 1300. Editorial, publication, and circulation offices at: The Publishing House, Great Barrington, Mass. Subscriptions: \$6.00 per year in the United States and Canada. Single copies: 60 cents each. Editorial contributions will be welcomed by the editor. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage. Entered as second-class matter April 27, 1951 at the post office at Great Barrington, Mass., under the act of March 3, 1879. Additional entry at the post office, Pittsfield, Mass. Member Audit Bureau of Circulation. Printed in the U. S. A. by the Ben Franklin Press, Pittsfield, Mass. Copyright 1956 by Audiocom, Inc. The cover design and contents of High Fidelity magazine are fully protected by copyrights and must not be reproduced in any manner.

## For Every Listener's Bookshelf



FOR the past four years the most literate and informative writing on the subject of sound reproduction has appeared in *High Fidelity Magazine*. Now, for those of you who might have missed some of *High Fidelity's* articles and for those of you who have requested that they be preserved in permanent form, *High Fidelity's* Managing Editor, Roy H. Hoopes, Jr., has selected 26 of them for inclusion in a HIGH FIDELITY READER. The introduction was written by John M. Conly.

ALTHOUGH the READER is not intended as a "layman's guide" to high fidelity, it tells you everything you need to know, and perhaps a little more, for achieving good sound reproduction.

INCLUDED in the READER are articles by:

Roy F. Allison	Richard W. Lawton
Peter Bartók	Theodore Lindenberg
John W. Campbell	Thomas Lucci
L. F. B. Carini	Joseph Marshall
Abraham Cohen	Gilbert Plass
Emory Cook	R. S. Rummell
Eleanor Edwards	Paul Sampson
Charles Fowler	David Sarser
Irving M. Fried	Glen Southworth
Chuck Gerhardt	Fernando Valenti
Gus Jose	Edward T. Wallace
F. A. Kuttner	Harry L. Wynn

ONLY \$3.50

HIGH FIDELITY MAGAZINE  
Publishing House  
Great Barrington, Mass.

Enclosed please find \$ .....  
Please send me ..... copies of  
THE HIGH FIDELITY READER

NAME .....

ADDRESS .....

NO C.O.D.'s please

(PUBLISHED BY HANOVER HOUSE)



## LISTENERS'

by R. D. Darrell

## BOOKSHELF

LIVE—or at least Read—and Learn! I have just enlarged my vocabulary with a formidable fifty-cent word, which, although it's been around since 1836 by testimony of the *Shorter Oxford Dictionary*, is brand-new to me. It's "propaedeutic": derived from the Greek for "to teach beforehand"; hence meaning (as an adjective) "pertaining to preliminary instruction" or (as a noun) "a subject or study which forms an introduction to an art or science, or to more advanced study generally."

I wish this term didn't sound quite so grandiloquently academic, for it fills a real need as a precise label for what is perhaps the fastest growing branch of literature—or journalism—of our day: that devoted to unveiling the mysteries of the arts and sciences with which our lives have become inextricably involved, but of whose techniques and terminologies we too often have little more than a vague understanding.

Obviously, a large proportion of the music and audio books discussed in this column are essentially propaedeutic in nature, although up to now I've been able to describe them only approximately as "primers," "introductory surveys," and the like. My predicament, indeed, has been much the same as that of the countryman (in Ray Noble's memorable HMV disk-*divertissement* of the Thirties, *In the Bushes at the Bottom of the Garden*) who responded to the BBC lecturer's "Ah, *Anno Domini* creeps on one!" with "Aye, they're creepin' on me too, but I never knew the Latin name for them!"

Well, now I know it—or at least the word the incredibly foresighted Greeks had for just such books as those on "rudiments of musicianship" discussed last month and a batch of both musical and audio "introductions" currently at hand. As a matter of fact, it was in one of the latter, Robert Stevenson's *Music Before the Classic Era* (St. Martin's Press,

\$4.50), that I first stared on the term "propaedeutic" itself. I should hasten to add, however, that it appears only in Stevenson's preface; throughout the 181-page text proper he tries hard, if not always successfully, to forget that he is a professor and to remember that he is writing not for professional musicians or scholars but for the so-called "general" reader. His intention is both sensible and pertinent, for—thanks to recordings—there is today, for the first time, something approaching a mass audience for "old" music; yet probably no segment of the total musical repertory is more lacking in background information intelligible to that audience. Stevenson may have little really new to say, but to anyone who has not delved into the authoritative specialized studies, that little is a whole lot more (and more reliable) than anything likely to be encountered elsewhere.

His discussion of the still almost completely mysterious subject of ancient music should be particularly valuable not only in offsetting the usual popular misconceptions, but also in treating with admirable clarity the peculiar obscurities of medieval and renaissance music. On a few points he may disregard the latest revisions of musicological canons, but on the other hand he contributes several notably fresh and illuminating insights. Stevenson's explanation of the seeming "remoteness" of the music by Palestrina and his contemporaries is the best I have ever seen, and his explanations for the comparative failure in effectiveness of most recorded performances of sixteenth-century polyphonic works are extremely provocative—surely suggesting to any alert audiophile that "stereo" recordings may well provide the key to restoring this music's original sonal magic.

Opera Without Nonsense

Straightforward as Professor Steven-  
*Continued on page 7*

**BOOKSHELF**

*Continued from page 4*

son's valuable little book is, its "general reader" must be something more than a complete novice, since even here a considerable degree of previous musical experience is tacitly assumed. On this score, *Music Before the Classic Era* is only relatively "propaedeutic"—as in comparison, say, with a "scholarly" study. Writing for the true general reader, for whom no previous musical grounding can be supposed, is a much trickier business and seldom is achieved so skillfully that it can be read with profit both by the complete novices for whom it is intended and by those already equipped with at least a smattering of knowledge. To one of the few writers who has succeeded in a work of pure propaedeutics (Nicolas Slonimsky, author of the *Road to Music* cited last month), I am now delighted to add another who has solved the same problem no less effectively in a somewhat different area and with somewhat different methods.

This discovery is Lionel Salter in *Going to the Opera* (Philosophical Library, \$2.75), which I suspect was written purportedly for children, since it seems to be a companion work to the same writer's *Going to a Concert*, published in 1950 by Phoenix House, London, in a series of "Excursions for Young People." The American publishers of the present work give no hint, however, that it should be considered as other than an adult book—and they are quite right; for like Slonimsky's *Road*, this *Going to the Opera* has nothing of the mawkish writing-down ordinarily, and justly, associated with "juveniles." It can be read with both pleasure and profit by anyone, and ideally it should be made available in a cheap paperback edition easily accessible to the large audience its usefulness and merits richly deserve.

Some regular readers of this column well may be startled at such praise from one who certainly has made no secret of a violent disdain for "opera books" in general. I picked up this 160-page booklet reluctantly; noted its rather unattractive British typography and narrow margins with a sneer; glanced at its excellently reproduced eighteen photographs with suddenly aroused interest; and then began to read the text with mounting

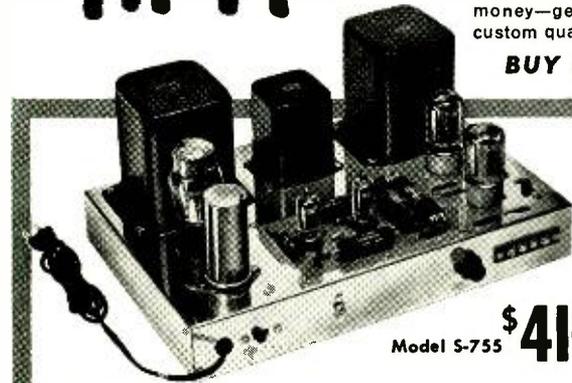
*Continued on next page*

**Save Money**  
**BUILD YOUR OWN**  
**Hi-Fi**

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

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

**BUY DIRECT... SAVE MORE**



**knight-kit**  
**LINEAR-DELUXE**  
**25-WATT BASIC HI-FI**  
**AMPLIFIER KIT**

**\$41.50** featuring Williamson-type circuit design

Designed to satisfy the most critical listener. Intended for use with tuners incorporating built-in preamp or with separate preamp. Uses latest Williamson-type ultralinear circuit. Has potted, matched transformers. Output: Maximum, 45 watts; rated, 25 watts. Frequency response:  $\pm 0.5$  db, 10 to 120,000 cps, measured at 20 watts. Harmonic distortion is only 0.15% right up to 30 watts. Intermodulation is only 0.27% at 17 watts and only 1% at 20 watts, using 60 cps and 7 kc, 1:4 ratio. Hum level is 85 db below rated output. Output impedance, 4, 8, 16 ohms. Uses two 12AU7's, two 5881's, and a 5V4. Printed circuit is utilized in voltage amplifier and phase inverter stages. Has output tube balancing control, variable damping control, and on-off switch. Handsome chrome-plated chassis, 14" x 9" x 2". Overall height, 7". Complete with all parts, tubes and construction manual (less wire and solder), Shpg. wt., 27 lbs.

**Model S-755.** Basic 25-watt Hi-Fi Linear-Deluxe Amplifier Kit. Net **\$41.50**  
**Model S-706.** Knight Preamplifier-Equalizer. Ideal for use with above amplifier. Provides 5 selectable inputs. Completely wired—ready to use. Net **\$36.95**



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

**Model S-234** Famous for wide response and smooth reproduction at low cost. Only 0.5 volt drives amplifier to full output. Response:  $\pm 1$  db, 30-20,000 cps at 10 watts. Harmonic distortion less than 0.5% at 10 watts. Intermodulation is less than 1.5% at full output. Controls: On-off volume, bass, treble. Input for crystal phono or tuner. Chassis is punched to take preamp kit (see below) for magnetic cartridges. Matches 8 ohm speakers. Shpg. wt., 14 lbs. Supplied complete (less wire and solder).  
**Model S-234.** Amplifier Kit. Net **\$22.95**  
**Model S-235.** Preamp Kit for above. Net **\$2.75**



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

**Model S-750** True Hi-Fi for less! Response,  $\pm 1$  db, 20 to 20,000 cps at 20 watts. Distortion, 1% at 20 watts. Hum and noise level: Tuner input, 90 db below 20 watts; magnetic phono, 72 db below 20 watts. Sensitivity: Tuner input, 0.6 volt for 20 watts output; magnetic phono, .007 volts. 4 inputs: Magnetic phono, microphone, crystal phono or recorder, and tuner. Controls: Bass, Treble, Volume, Selector with compensation positions for 78 and LP records. Handsome chrome-plated chassis. Shpg. wt., 23 lbs. Supplied complete (less wire and solder).  
**Model S-750** 20-Watt Hi-Fi Amplifier Kit. Net **\$35.75**

ORDER FROM



**ALLIED RADIO**

*America's Hi-Fi Center*



**FREE**

**ALLIED'S**  
**100-PAGE**  
**HI-FI CATALOG**

Shows you how to select Hi-Fi systems and components at lowest cost; offers the world's largest selection of Hi-Fi equipment. Send for your FREE copy today.

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

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

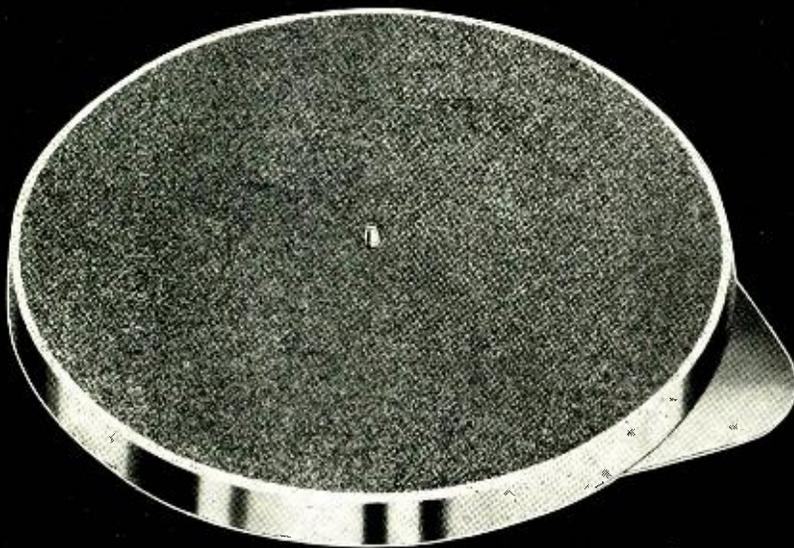
- Send me your 100-Page Hi-Fi Catalog.
- Send your latest Supplement covering Knight-Kit Hi-Fi.

Name \_\_\_\_\_

Address \_\_\_\_\_

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

# Exciting News!



A HEAVY WEIGHT  
BELT-DRIVEN TURNTABLE

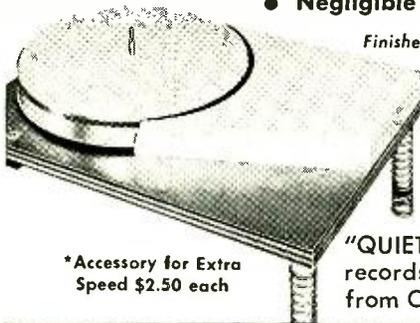
ONLY  
**\$39.50**

## THE "PROFESSIONAL" "Junior" by Components

Small, compact, precisely engineered — and packed with the distinctive features usually found in much more expensive turntables.

- Belt-Driven 12" Weighted turntable of non-magnetic polished aluminum
- Plays 4 speeds\*
- Non-slip Cork Pad
- No noisy rubber idlers
- Negligible rumble, flutter and wow

Finished plywood mounting base 13½" x 13½" x 3" \$10



\*Accessory for Extra Speed \$2.50 each

The PROFESSIONAL Junior is a worthy companion to Component's distinguished PROFESSIONAL, a complete turntable unit, ready to play, with 25 pound belt-driven turntable.

**\$99.50**

"QUIET, PLEASE" — Microgroove rumble test records 89c at your dealer, or \$1.00 postpaid from Components.



**Components Corporation**

DENVILLE, NEW JERSEY

## BOOKSHELF

*Continued from preceding page*

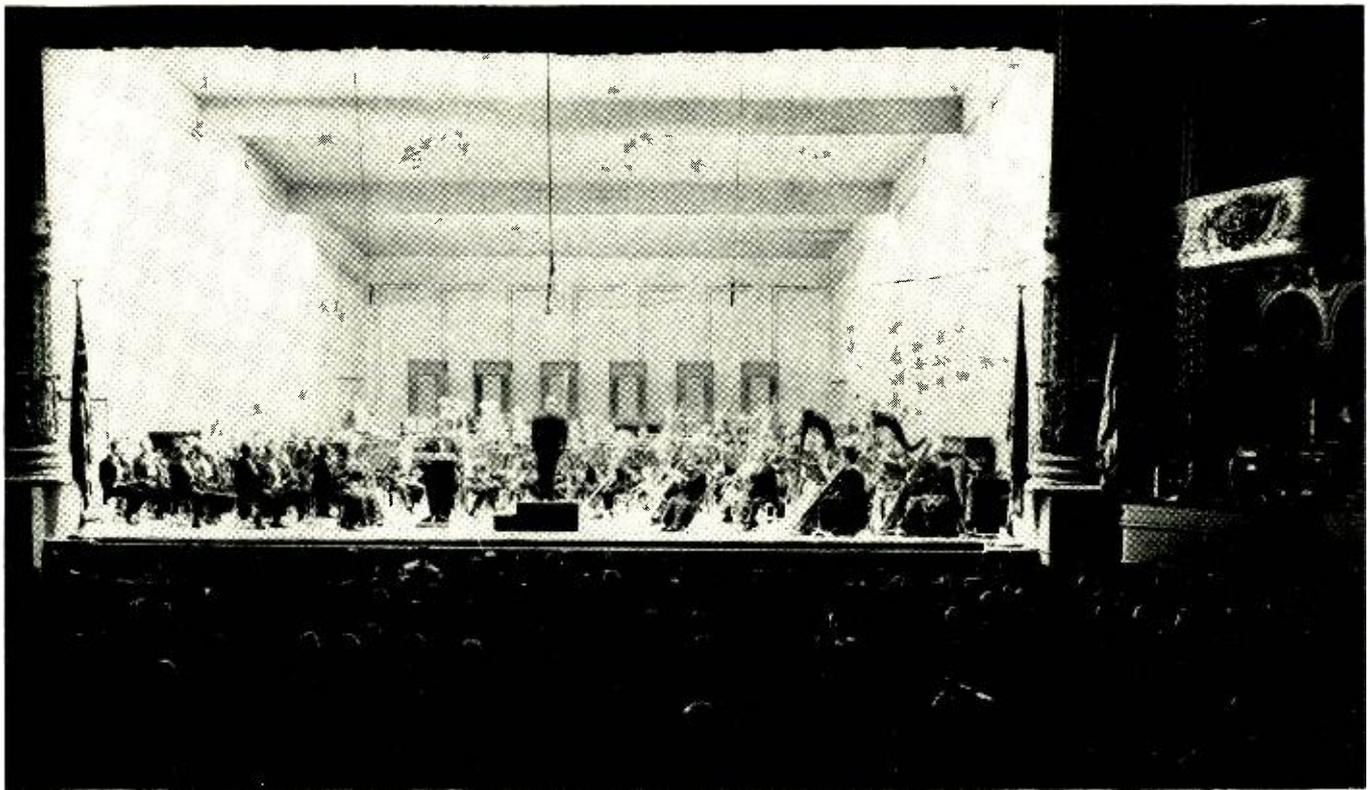
incredulity as I discovered it not only entirely free from the usual buncombe, but solidly packed with novel and highly pertinent information. Salter recounts no opera "stories" and shows no trace of a stage-door-Johnny attitude toward opera stars. He simply tells, in lucid non-technical terms, exactly what happens when an opera is planned, written, and produced; who is concerned (not excluding backstage sceneshifters and electricians) and just what their functions are; how operas of different historical periods and geographical locales differ and why; and to what extent the experience of opera via records, films, and television varies from that gained in actual performances.

It's an amazing little book, both in what it does and in what it shrewdly makes no attempt to do. Indeed Salter is so persuasive that for once in my life I listened without protest to arguments for performing foreign operas in English translations — and was almost, if not quite, convinced.

### Hi-Fi at the Supermarket

So far, unfortunately, no Salter or Slonimsky has revealed an effective abecedarian approach to the elements of audio. But the rush to capitalize on the extensive public interest in (and ignorance of) "high fidelity" has resulted in a mushrooming literature of which perhaps the most novel type — and certainly the most widely circulated — is the lavishly illustrated paper-bound, combination "catalogue" and "guide" dispensed by supermarkets and newsstands. I think the first of these were Donald C. Hoefler's *Hi-Fi Manual* (Fawcett, 1954, 75¢; later reissued in a hardcover revised edition by Arco, \$2.00) and the anonymous *Thrilling New Sounds — High Fidelity* (Trend, 1954, 75¢). These must have had some commercial success at least, for more of the same general type keep coming: another by Hoefler, *Low Cost Hi-Fi* (Fawcett, 75¢; also from Arco in hardcovers, \$2.00); another anonymous Trend book, *High Fidelity Home Music Systems* (75¢); and — most recently — the Martin Mayer and John M. Conly *Hi-Fi* (Maco, 75¢; also from Random House in hardcovers, \$2.95).

*Continued on page 10*



ORCHESTRA HALL • PHILADELPHIA, FEBRUARY 13, 1956 • THE OCCASION OF THE HIGH FIDELITY CONCERT AND SOUNDORAMA

# An Historic Event In High Fidelity

MADE POSSIBLE BY THE JOINT EFFORTS OF



EQUIPMENT AND CONTROL CENTER

ON THE EVENING of February 13, 1956, the audience at the Academy of Music in Philadelphia witnessed another milestone in the technological progress of the reproduction of sound. Part of the regular program of the orchestra's concert that evening was recorded through FISHER Master Audio Controls and Amplifiers working in conjunction with AMPEX Tape Recorders. The results were immediately played back for the audience through a group of JENSEN Imperial loudspeaker systems. The music was recorded in standard monaural, as well as stereophonic techniques. The results were thrilling. But the great significance of this event is that the amplification, recording and speaker equipment employed there was of a type *being used today* in thousands of American homes. You, too, can duplicate the quality of this performance *in your own home*. The participating manufacturers extend a cordial invitation to you and your family to visit your high fidelity equipment dealer. He will be glad to show you the instruments that made history in Philadelphia on the night of February 13, 1956 — an event that will long live in the memory of those who were there. Descriptive literature is available from your dealer.

THE PHILADELPHIA SYMPHONY ORCHESTRA  
 HIGH FIDELITY CONCERT • FEBRUARY 13, 1956  
 FOR THE BENEFIT OF THE ORCHESTRA'S PENSION FUND

# BE THE *First* IN YOUR NEIGHBORHOOD



to enjoy your favorite TV PROGRAMS in HI-FI SOUND easily . . . and at low cost

WITH THE REVOLUTIONARY

**MUS-ET\***



\* USING YOUR PRESENT HI-FI EQUIPMENT

Your favorite TV programs will come alive with rich, HI-FI sound — never before obtainable in standard TV reception.

PRICE **\$69.95**

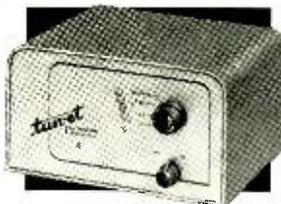
Buy MUS-ET . . . and prepare to be envied! In two minutes you can hook up MUS-ET to any HI-FI amplifier, high quality AM-FM radio or record player system. Just set the MUS-ET dial to the same channel to which your TV set is tuned and the miracle of HI-FI sound is yours.

MUS-ET has self-contained power supply, 13 channel turret-type tuner, IF strip and low impedance audio output — operates perfectly with any TV set and good amplifier system.

*If HI-FI is your "hobby" . . .*

TUN-ET is for you. Now, for the first time, you can enjoy HI-FI TV sound by adding TUN-ET to your existing HI-FI equipment operating through your FM tuner. TUN-ET is inexpensive . . . has self-contained power supply . . . is easy to install.

PRICE **\$39.95**



Ask your dealer . . . or write to

**Tapetone**  
INCORPORATED  
• WEBSTER 1, MASSACHUSETTS •

## BOOKSHELF

*Continued from page 8*

Like most high-fidelity aficionados I'm of two minds about such booklets: one delights in their energetic carrying of the gospel to the heathen; the other bitterly resents the inevitable dilution and commercialization of that gospel when it is preached in such (necessarily?) crude terms. Yet we always can comfort ourselves with the thought that these works *could* be a great deal worse than they usually are; that generally they prove to be better than they look at first glance; and that at their not infrequent best they do convey a great deal of useful information. Most importantly, perhaps, they distribute this information (and at the same time whet readers' appetites for more) where it is most needed—i.e., to a public probably unreached, or at least unmoved, by more serious and substantial books and magazines.

Least tolerable to me of the present trio is the second Trend entry, largely devoted to fancy built-in home installations (already ultra-familiar from innumerable magazine articles, the Greene-Radcliffe *New High Fidelity Handbook*, etc.) which are just dandy if one owns a penthouse apartment and doesn't care what one's system sounds like as long as it looks expensive. However, there are two chapters here (on "Outdoor Speaker Systems" and "Installing Extension Speakers") which may be reasonably helpful to some readers.

If you overlook the basic impossibility of ever reproducing first-rate sound really cheaply, Hoefler's second entry has many of the same solid merits as his first, plus even greater practical usefulness thanks to its special emphasis on making the most of free broadcasts and low-cost disks, as well as the sounder "bargains" in equipment. And for the absolute beginner, one chapter in particular is well worth the cost of the whole book: that listing magazines, catalogues, brochures, etc., which are available, free, on request.

My ambivalent attitude towards these booklets in general is further complicated when my own friends and colleagues are involved in them. Again one mind delights in their opportunity to speak to a mass audience on our favorite subject; the other (subconsciously at least!) is

*Continued on page 13*

## BOOKSHELF

Continued from page 10

envious and meanly searches for slips, errors, and compromises . . . . But in the Mayer & Conly\* work my better self was unusually gratified and my worse decisively disappointed. The approach is genuinely elementary; the writing is not merely straightforward but intelligent (and, even more exceptionally, not without a humorously light touch); while commercial components are freely cited, they are viewed reasonably critically, and in any case are not allowed to distract one's primary attention from the principles on which their functions are based; and the "photograms" by Al Squillace add a distinctive air to the otherwise more conventional, if excellently chosen, illustrations.

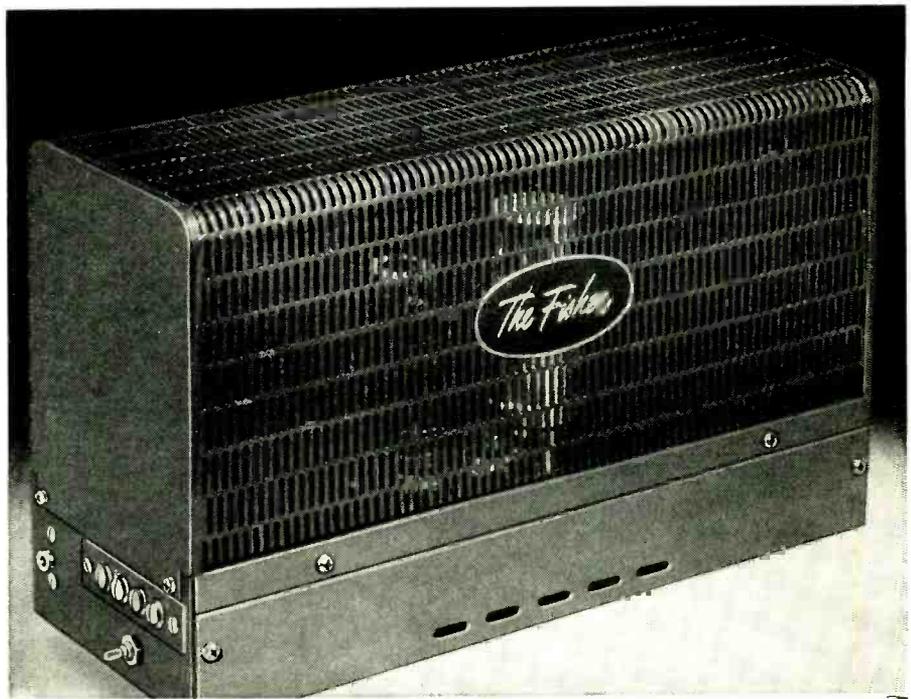
Apart from a careless reference to "loud and soft voltages" and, to me, the very dubious recommendation that the speaker is the last component to be tackled in any system-improvement program, I found little with which I could disagree and much to admire — especially in the logical organization of the materials and the way in which the most naïve (yet most natural) novice's questions are both shrewdly anticipated and reasonably answered. The section on changers vs. turntables-&-arms is particularly good; that on shopping tips and buying by mail I would think extremely helpful for beginners; the list of one hundred recommended high-fidelity recordings is chosen with a keen ear for musical as well as sonal values; and the glossary of terms is unusual in its freedom from ambiguities. In short, while most of these booklets are well worth their low cost if only for skimming-through purposes, the Mayer & Conly *Hi-Fi* honestly impresses me as a really essential handbook for the beginner — and for good measure one which even the most experienced audiophile can read, and recommend, with satisfaction.

\*Mayer, I am informed, really wrote the book. Conly serving as consultant and coach, so to speak.

### GRACE NOTES

Fundamentals of Electroacoustics. I can't imagine why this first English translation (by Ehrlich and Pordes) of a German textbook by F. A. Fischer (originally published in 1950) was sent for review here. It's far too ad-

*Continued on next page*



# The Best In Its Class!

THE  
NEW



# FISHER

## Standard Amplifier

MODEL 20-A

HERE is the amplifier you have asked for — a *low-cost* unit of conspicuous *quality*. The new FISHER Standard Amplifier meets the most exacting requirements in its field. As you would expect, traditional FISHER quality, handsome appearance, excellent workmanship and advanced design are evident throughout this exceptional unit.

### Incomparable Features of THE FISHER Model 20-A

- Power Output constant within 1 db at 15 watts from 15 to 30,000 cycles.
- Less than 0.7% distortion at 15 watts; less than 0.4% at 10 watts.
- Intermodulation distortion less than 1.5% at 10 watts and less than .75% at 5 watts. ■ Uniform response,  $\pm 0.1$  db from 20 to 20,000 cycles; within 1 db from 10 to 100,000 cycles. ■ Hum and noise better than 90 db below full output! ■ Internal impedance is 1 ohm for 16-ohm operation, giving a damping factor of 16. This assures low distortion and superior transient response. ■ TUBE COMPLEMENT: 1—12AX7, 2—EL84, 1—EZ80. ■ OUTPUT IMPEDANCES: 4, 8 and 16 ohms. ■ SIZE: 4¼" x 13" x 6¼" high. WEIGHT: 13 lbs.

*Price Slightly Higher In the West*

## Price Only \$59.50

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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



AN EXCEPTIONAL, NEW THIRTY-WATT AMPLIFIER • HANDLES SIXTY-WATT PEAKS!

# Top Quality! Low Cost!

THE   
FISHER

## 30-Watt Amplifier

MODEL 80-AZ

ANOTHER FISHER FIRST — our great new 30-watt amplifier with *PowerScope*, a Peak Power Indicator calibrated in watts to show instantly the peak load on your speaker system. The new FISHER 80-AZ Amplifier is the first with a positive indicator to prevent voice coil damage. The Model 80-AZ is magnificent in appearance and quality.

### Incomparable Features of THE FISHER Model 80-AZ

- High output — less than 0.5% distortion at 30 watts; less than 0.05% at 10 watts. Handles 60-watt peaks. ■ Intermodulation distortion less than 0.5% at 25 watts and 0.2% at 10 watts. ■ Uniform response 10 to 50,000 cycles; within 0.1 db from 20 to 20,000 cycles. ■ Power output is constant within 1 db at 30 watts, from 15 to 35,000 cycles. ■ Hum and noise level better than 96 db below full output! ■ Three separate feedback loops for lowest distortion and superior transient response. ■ Unique cathode feedback circuit for triode performance with the efficiency of tetrodes. ■ Output transformer has interleaved windings and a grain-oriented steel core. ■ Three Controls: *PowerScope*, Z-Matic and Input Level. ■ Handsome, brushed-brass control panel (with sufficient cable for built-in installations.) ■ Tube Complement: 1—12AT7, 1—12AU7A, 2—EL-37, 1—5V4-G, 1—*PowerScope* Indicator, 1—Regulator. ■ 8- and 16-ohm outputs. ■ Size: 15½ x 4¼ x 6¾" high. WEIGHT: 22 lbs.

### Price Only \$99.50

*Price Slightly Higher West of the Rockies*

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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

## BOOKSHELF

*Continued from preceding page*

vanced and mathematical in nature for all but a possible tiny fraction of "Bookshelf" readers to utilize, and it's certainly nothing I am able to discuss, let alone judge. All I can note is that it seems accurately described by its publishers as "written for those who intend to engage in the solution of electroacoustical problems in a thorough and exhaustive manner, and its purpose is to present the necessary fundamental theory in closed forms." Further, I can only add that it is handsomely printed in 198 pages, with 102 illustrations, 5 tables, innumerable mathematical equations, and a two-page bibliography (Interscience, \$6.00).

*Libretto in Search of a Composer.* Another mystery, of very different sort, is S. A. DeWitt's libretto for a grand opera, *François Villon*, for which the music is yet to be written — maybe. Just possibly there are a few aspiring opera composers among my readers, but again I abdicate responsibility for pronouncing judgment on a form of literature about which I can't pretend even in my boldest dreams to having any authority. The best, or worst, I can say is that this example seems to surpass even the accepted norm in degree of confusion, abundance of blood-and-thunder, and freedom from any degree of rationality (Greenberg, boards, \$2.00).

*Ballet Carnival.* A fat, very-very British, balletomane's "companion," in which Margaret Crosland diligently provides "everything you want to know about the world of ballet." In this case, "everything" includes photographs (40 pages); biographical sketches of some 114 dancers (62 pages); the "stories" of some 161 ballets (308 pages); a vocabulary of ballet terms (5 pages); and an unannotated LP discography, listing British order numbers only (21 pages). The relative space allotments provide a significant index to the author's, and presumably most of her readers', primary interests (Arco, \$4.75).



## AUTHORitatively Speaking

Richard B. Gardner, whose Toscanini-chronicle, "The Riverdale Project," begins on page 53, has been pointed, in his life, at three different careers. As a youth, he studied the violin for twelve years, but decided to remain an amateur. An attorney's son, he took a pre-law course at Cornell, but then lost interest. Instead of going to law school, he went to work for a Boston radio station, and studied electronics by night. He became something of an expert in electrical transcription; among the programs he long prepared for the air was that of the Christian Science Publications, which went out to nearly a thousand stations. After World War II, during which he prepared material for short wave propagation, he went to work in New York for NBC. A year later he transferred to RCA as a recording engineer. After the arrival of tape, his job became more and more nearly that of an editor—choosing, cutting, and splicing tape-takes. Probably he was the first man in the industry to make a full-time job of this, and he was the obvious man for RCA Victor to assign to the task of organizing the Toscanini treasury of tapes and transcriptions into salable record-content.

J. M. Kucera, who establishes the Bard of Avon's audiophilia on Page 57, is a San Francisco record retailer whose avocation is writing. He puts forth a local critical pamphlet called *Sound Ideas*, and has contributed humorous items to *The Saturday Evening Post* and *Saturday Review*. He thinks Beethoven was the greatest man who ever lived, and Shakespeare the second greatest, and wishes the latter had lived long enough to hear the former's music on his hi-fi set.

Harold Farberman, the Boston Symphony Orchestra percussionist who speaks up for his craft on page 58, studied music at the Juilliard School and continues to do so at the New England Conservatory. He has played for the City Center Ballet Opera, in New York, the Indian Court Dancers, and José Limon. When he isn't playing, or conducting percussion groups in concert, he composes. Coming up soon is a Farberman symphony for percussion and strings—commissioned but not finished. He says it will be a fi-fancier's delight.

James G. Deane, whose writings are familiar to *Washington Evening Star* readers as well as long-time HIGH FIDELITY readers, hates only one thing more than turntable rumble, and that is record surface-noise—meaning not the sometimes inevitable gentle hiss, but pops, clicks and bangs. And he does not think these latter inevitable. He thinks they could be almost, if not entirely, done away with by adequate factory inspection. Hence the crusade he calls for on page 60. It may irk some record manufacturers, but it gave us a vengeful satisfaction to print it.

There is no such person as Helmholtz A. Watt, as anyone with an historico-scientific background (or a remembrance of *Brave New World*) will at once realize. The man behind the pseudonym is a very well known audio expert with a sense of humor. He alone, of all our contributors, remembered that this issue would appear April 1.

# ALL-TRANSISTOR!

America's  
FIRST!

MODEL  
TR-1

BOTTOM VIEW WITH COVER REMOVED • PRECISION WORKMANSHIP THROUGHOUT

## THE FISHER

### ALL-TRANSISTOR Preamplifier - Equalizer

WE ARE PROUD to announce the new FISHER All-Transistor Preamplifier-Equalizer, Model TR-1. This little giant is the result of four years of research and development and represents one of the greatest achievements in the long line of FISHER FIRSTS. We believe the TR-1 is the first all-transistor product of any kind in the high fidelity field. Its development was no accident, but rather the fruit of twenty years of leadership in audio technology. The TR-1 has NO hum. We repeat: ABSOLUTELY NO HUM. Second, it has NO microphonism. Other unique features of the TR-1 are listed below. The initial demand for this revolutionary device may exceed the available supply. To avoid disappointment, may we suggest that you place your order now.

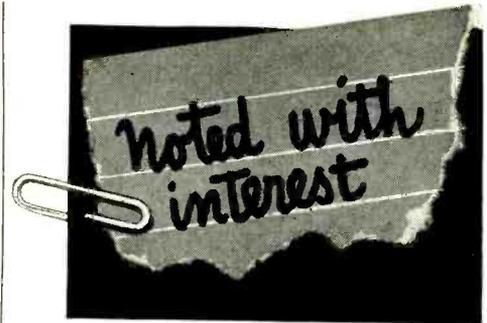
#### Outstanding Features of THE FISHER Model TR-1

- Can be used with any existing amplifier, audio control, or sound system. ■ Battery powered. Power consumption only 0.033 watts. Battery will last as long as it would when lying idle on a shelf! ■ Can be used as a phonograph or microphone preamplifier.
- Uniform response, within 2 db, 20 to 20,000 cycles. ■ Built-in switch selects cartridge impedance. ■ Handles all popular magnetic cartridges including very low-level type. Does not require transformer with the latter. ■ Hum level: *absolute zero!*
- Noise level, 65 db below 10 mv input for high impedance cartridges. Better than 60 db below 2 mv for low impedance cartridges. ■ Incorporates RIAA equalization, now standard on all records. ■ Permits output leads up to 200 ft. ■ Three Controls: Power/Volume, Cartridge Impedance Selector, Phono-Microphone Selector Switch.
- Uses three transistors. Printed wiring throughout. ■ Fully shielded chassis with bottom cover. ■ Attractive control designation plate. ■ size: 2" by 4" by 4½" deep.
- WEIGHT: 12 ounces.

Price Only \$24.95

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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



### Department of Utter Confusion

As readers know, one of the free services we offer to readers and advertisers alike are the Product Information cards bound into every copy of this magazine. All you have to do is fill in the names of the products about which you want information and *add your name and address*. Drop the card in the mail, postage free, and we cut it apart and forward the segments to the advertisers you have listed. When we started this service we thought it would be a nice thing for everyone involved, but we had no idea that it would grow into a major operation. We have to handle nowadays between 8,000 and 10,000 of these little coupons every month!

This is a process all by itself—sorting and mailing—and, generally speaking, everything runs smoothly enough. But there are times when our coupon-clipping department really starts to froth at the mouth. For instance, what would you do with these?

Here is one of our good readers who sent us an envelope with eight coupons inside. Unfortunately, he forgot to put his address on the cards, but we kept the envelope. The stamp is from the British West Indies and here is his return address as it appeared on the back of the envelope:

*F. H. Jansen Antigua  
 P.O. Box 45  
 St. John's  
 Antigua*

We've studied this for some time, but simply aren't sure enough of it to fill it in on the cards enclosed in the envelope. So we have one reader who is now going to be annoyed with eight advertisers for not sending the information requested—or at us for not forwarding his cards to the advertisers. Maybe we'll be lucky and the man who filled in those cards will

**“Breathtaking!”** — EDWARD TATNALL CANBY

# THE FISHER

## Master Audio Control

SERIES 80-C

“**S**TARTLINGLY DIFFERENT,” says Edward Tatnall Canby, *Audio Magazine*. “Has everything, at a very reasonable price for top-quality hi-fi equipment. The easiest to read and operate I’ve ever seen. The specs on performance are breathtaking and the over-all quality of its electrical operation is pretty closely comparable to that of a professional broadcast console control board. This is the current standard for really hi-fi operation of controls in the home. Hum, distortion, *et al* are so low as to be inaudible and mostly unmeasurable in the lab. And all this, mind you, in the middle price range.”

Chassis Only, **\$99.50** • Mahogany or Blonde Cabinet, **\$9.95**

### Remarkable Features of THE FISHER 80-C

- Professional, lever-type equalization for all current recording characteristics.
- Seven inputs, including two Phono, Mic and Tape.
- Two cathode-follower outputs.
- Complete mixing and fading on two, three, four or five channels.
- Bass and Treble Tone Controls of the variable-crossover feedback type.
- Accurately calibrated Loudness Balance Control.
- Self-powered.
- Magnetically shielded and potted transformer.
- DC on all filaments; achieves hum level that is inaudible under any conditions.
- Inherent hum: non-measurable. (On Phono, 72 db below output on 10 mv input signal; better than 85 db below 2v output on high-level channels.)
- IM and harmonic distortion: non-measurable.
- Frequency response: uniform, 10 to 100,000 cycles.
- Separate equalization and amplification directly from tape playback head.
- Four dual-purpose tubes, all shielded and shock-mounted.
- Separate, high-gain microphone preamplifier.
- Push-Button Channel-Selectors with individual indicator lights and simultaneous AC On-Off switching on two channels (for tuner, TV, etc.)
- Master Volume Control plus 5 independent Level Controls on front panel.
- 11 Controls plus 5 push-buttons.
- Three auxiliary AC receptacles.

SIZE: Chassis, 12 $\frac{3}{4}$ " x 7 $\frac{3}{4}$ " x 4 $\frac{1}{4}$ " high. In cabinet, 13-11/16" x 8" x 5 $\frac{1}{4}$ " high. Shipping weight, 10 pounds.

Prices Slightly Higher West of the Rockies

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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

recognize his own handwriting and tell us who he is — in good old block print.

If that works we might as well try another one. Whose handwriting is this?

**PLEASE SEND INFORMATION ABOUT:**

Advertiser **HARMON-KARDON**..... Page.....  
 Product **COMPLETE LINE**.....  
 TO: **HARMON-KARDON Co.**.....  
 ..520 MAIN ST.....  
 ..WEST BURY L.I. N.Y.....

**K HIGH FIDELITY MAGAZINE**

We received sixteen inquiries from this reader but he got mixed up somehow and filled in the complete name and address of the manufacturer, rather than his own! All we know is that the postmark says "New Hyde Park, New York."

We're holding the coupons which the above unidentified individuals sent in and will whisk them off to the advertisers as soon as we get the needed information.

Service — that's our motto!

**New Tape**

Afton Industries has announced the availability of Afton Tapes which are supplied on both Acetate and Mylar bases in all standard thicknesses. For more information, write them at 8300 Flex-O-Lite Drive, St. Louis 23, Mo.

**Speaking of Tape ...**

We see where Harmon Kardon, not satisfied with providing facilities on its preamplifier-control units for direct connection to tape playback heads, has gone a step further and now provides three positions of tape equalization to compensate for speeds of 15, 7.5 and 3.75 ips. This new feature appears on their Model C-300.

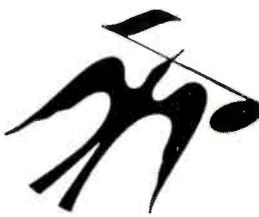
**The Votes Are In, No. 2**

In the November NWI we asked you to vote for an AM, FM, or AM-FM tuner kit, and once again, we were gratified at the number of readers who responded. The AM-FM combination kit brought the largest vote and the price preferred was somewhere in the \$50-\$75 range, with a few willing to pay \$100. The second choice was for an FM-only kit and, oddly enough, these voters, for the most part, prefer one in the \$75-\$100 range, with a few

*Continued on next page*



**NEW! And Only \$99<sup>50</sup>!**

**THE FISHER**  
  
**FISHER**  
**FM TUNER**  
**MODEL FM-40**

HERE IT IS, a FISHER FM Tuner — with all that the name implies — for only \$99.50. Through the years it has been our policy to bring equipment of FISHER calibre within the reach of the widest possible audience. Rarely has that objective been more spectacularly attained. For the FM-40 represents one of our greatest values in almost two decades. It is a superb combination of engineering excellence and dazzling performance at moderate cost. Its specifications, conservatively outlined below, are your best index to the quality of this instrument.

**Important Features of THE FISHER FM-40**

- Meter for micro-accurate, center-of-channel tuning. ■ Sensitivity: 3 microvolts for 20 db of quieting. ■ Uniform response, ± 1 db, 20 to 20,000 cycles.
- Three-gang variable capacitor. ■ Three IF stages and a cascade RF stage.
- Two outputs: Detector/Multiplex (on switch) plus cathode-follower-type Main Audio, permitting leads up to 200 feet. ■ Two Controls: AC Power/Volume, and Station Selector. ■ Chassis completely shielded and shock-mounted; includes bottom plate. ■ 8 tubes: 1-6BQ7A, 1-6U8, 3-6BH6, 1-6AL5, 1-12AU7A, 1-6X4. ■ Folded dipole antenna supplied. ■ Heavy flywheel tuning mechanism. ■ Beautiful brown-and-gold brushed-brass, front control panel. ■ Highly legible, edge-lighted glass dial scale (accurately calibrated slide-rule type) with logging scale. ■ Self-powered. ■ Size: 12 3/4" wide, 4" high, 8 3/8" deep, including knobs. ■ SHIPPING WEIGHT: 15 pounds.

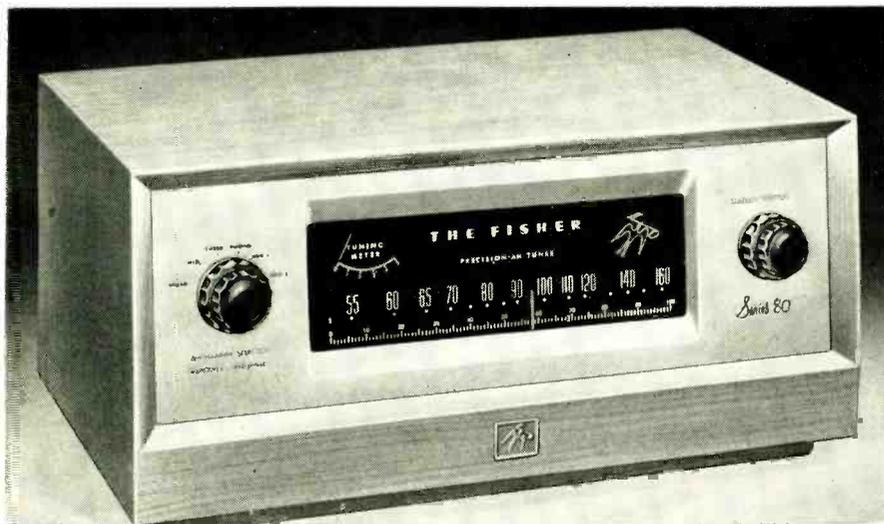
**Professional FM Tuner • Only \$99.50**

**MAHOGANY OR BLONDE CABINET: \$14.95**

Prices Slightly Higher West of the Rockies

**WRITE TODAY FOR COMPLETE SPECIFICATIONS**

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



# AM Quality Leader!

## THE FISHER AM TUNER

MODEL AM-80

**S**HORTLY after the appearance of the famous FISHER FM-80 Tuner, we received many requests for an *AM* counterpart of the same blue-ribbon breed. The AM-80 was engineered in response to those requests and we are proud of it — as its owners will be. In areas beyond the service of FM stations, users of the AM-80 will discover with delight that it has the pulling power of a professional communications receiver, bringing *enjoyable* reception of ordinarily elusive, distant stations. The AM-80 offers broad-tuning for *high fidelity* AM reception, as well as medium and sharp tuning for suppression of interference where it exists; and it is a perfect companion for the FM-80. The specifications below speak for themselves.

### Outstanding Features of THE FISHER AM-80

- Features a relative-sensitivity tuning meter for micro-accurate station selection
- Sensitivity: better than *one microvolt!*
- Three-gang variable condenser.
- One tuned RF and two IF stages.
- Three-position, adjustable band-width.
- Frequency response (broad position) —3 db at 8 Kc. Audio section: uniform response, 20 to 20,000 cycles.
- Built-in 10 Kc whistle filter.
- Dual antenna inputs. Loop antenna supplied.
- Three high-impedance inputs.
- Cathode-follower output permits leads up to 200 feet.
- Completely shielded and shock-mounted construction, including bottom plate.
- Flywheel tuning.
- Slide-rule tuning dial with logging scale.
- Beautiful, brushed-brass control panel.
- Four controls: Power Sensitivity, Function, Tuning, Output Level Control.
- Tube Complement: Total of Eight, 3—6BJ6, 1—6BE6, 1—6AL5, 2—6C4, 1—6X4. Size: 12¾" wide, 4" high, 8¼" deep, including knobs.

**Price Only \$139.50**

Mahogany or Blonde Cabinet: **\$14.95**

*Price Slightly Higher West of the Rockies*

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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

## NOTED WITH INTEREST

*Continued from preceding page*

holding out for \$50. For an AM-only kit, the few who wanted it specified a price of \$50. Several voters specified that the tuner wanted was one which was designed with the "fringe areas" in mind; others specified such things as a tuning eye or meter, Armstrong circuit; variable AFC; cathode follower output. Well, that should give the kit manufacturers something to work on.

### Auto Tape Recorder

Cousino, who have already had experience manufacturing tape cartridges, have announced a device to fit into the dashboard of your car so that you can play back pre-recorded tapes while driving or make new recordings. They suggest many serious uses for this device such as dictation, learning from self-improvement tapes, recording a vacation diary, entertaining children on long trips, etc. And, if you're disinclined to be serious-minded during your daily trek to the office or from client to client, then you can have some fun recording, say, a bevy of screeching starlings flying at low altitude, car-pool jokes which you can never remember, that particular aria which sounds so good in the car or shower, or the cop bawling you out for sloppy driving.

Write Cousino, Inc., 2325 Madison Ave., Toledo 2, Ohio, for full information.

### Finishing Kit

Yield House, N. Conway, N. H., has announced the availability of a kit which contains everything needed to finish unfinished furniture: primer, sealer, stain, wax, sandpaper, and steel wool pads (no brushes needed); and offers a choice of seven colors from honey-tone pine to mahogany. Cost: \$1.65.

### Pickup-Arm Handle

A reader suggested in "Letters" last year that someone devise a handle for pickup arms. This idea was picked up by a student of industrial design who has devised such a handle and would like to offer it to a manufacturer for production. Anyone interested write Box PU, High Fidelity Magazine, Great Barrington, Mass.

## Tape Delay Mechanisms, cont'd

Back a few issues ago we mentioned a tape device for use in conjunction with public address systems in large auditoriums. By careful positioning of a series of playback heads the arrival of sound from the microphone at the extension speakers was delayed an appropriate amount. Thus was avoided the "double talk" effect which is often associated with large PA systems.

Our NWI item brought an interesting letter from C. J. LeBel (Audio Instrument Company) in which he described a similar device developed by his company. Here is what he said: ". . . Our Model 301 Magnetic Tape Time Delay System uses a tape loop instead of a drum, but the net result is the same. We built the prototype of Model 301 for the United Nations, and they have used it in the Plenary (General Assembly) Hall for nearly three years. The result is startlingly effective — you can stand right under the loudspeakers under the rear or side balconies and not know that they are operating. The sound *seems* to originate up front. This is achieved by using the Fay-Hall (usually called Haas) effect, which involves having the sound leave the rear speakers slightly (up to 35 milliseconds) *after* the sound from the front reaches the rear. According to this effect, the first sound which reaches the ear takes command of the ear's directional apparatus, even if weaker in intensity. On your next trip to New York, if during a General Assembly meeting, stop in there and listen . . ."

## A Matter of Taste

Not long ago, in this column, we reproduced a drawing by an 8-year-old of his house filled with music, and commented at the time that one never knows how high fidelity will affect a child.

This month, with great pleasure, we give you a poem written by 13½-year-old Barbara Friedberg, of Brooklyn, obviously a daughter of hi-fi.

### My Hi-Fi Dog

Playing on the pianoforte,  
I hear my cocker spaniel snort.  
He becomes so insolent,  
When the music's dissonant.  
"I beg your pardon,  
This stuff is modern!"  
Now I'll play a popular tune,  
Maybe that'll make him swoon.

*Continued on next page*



AMERICA'S TOP FM TUNER IN SENSITIVITY, APPEARANCE AND WORKMANSHIP

# 150,000 Witnesses

HAVE VERIFIED THE FM-80'S SUPERIORITY!

THE  
FISHER

FM TUNER MODEL  
FM-80

*World's Best by LAB Standards*

THOSE who attended the Audio Fairs in New York, Chicago, Los Angeles, Washington, Boston and Philadelphia found that *only* Fisher Radio Corporation had set up a battery of regular production tuners so that you, the consumer, might operate them as you saw fit, in an obviously radio-difficult location, and with only the most elementary of antennas taped to the wall. More than 150,000 people made these tests, and were astonished to find FM stations coming in perfectly from 'impossible' distances. This Missouri-show-me style test has settled once and for all the question as to who makes the best tuners in America. To those who did not attend the Audio Fairs, we say: Try it before you buy it! *Chassis Only, \$139.50*  
*Mahogany or Blonde Cabinet, \$14.95*

### Outstanding Features of THE FISHER FM-80

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

*Price Slightly Higher West of the Rockies*

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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

# HOW DIRECT-DRIVE SAVES YOU TWICE THE COST OF THIS THORENS MANUAL PLAYER

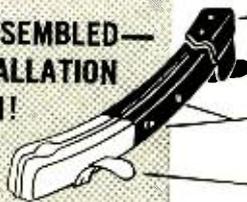


**CB-33P**  
**\$52<sup>50</sup>**  
net

## WITH PREASSEMBLED TONEARM...

You'd have to spend at least twice as much for a turntable comparable in performance to the CB-33P Manual Player. Most quality units are complex in design . . . more costly to make. **Just as efficient but far less costly** is the "near-perfection" performance of the **DIRECT-DRIVE** system in the CB-33P. A cast-iron frame encasing the Swiss-precision motor and a mechanical filter act to reduce rumble. Power is transmitted through machined gears which drive the main shaft with unwavering speed regularity. A flyball governor on this electronically-balanced shaft provides freedom from undesirable wow. In test after test the CB-33P maintains a noise ratio of **-48db below program level!**

**TONEARM PREASSEMBLED—  
IMMEDIATE INSTALLATION  
IN YOUR SYSTEM!**



- Low resonance aluminum construction
- Tracking weight and cartridge alignment adjustments
- Convenient finger lift

**EASIER  
3-SPEED  
SELECTION**



Knob for "exact pitch" adjustment

**MORE CONVENIENCE  
FEATURES**

- ✓ Adjustable base plate for dead-level setting
- ✓ Switch-noise-eliminating condenser.

**THORENS**



Music Boxes  
Hi-Fi Components  
Spring-Powered Shavers  
Lighters  
SWISS MADE  
NEW HYDE PARK NEW YORK

**WRITE FOR  
"HI-FI AND  
YOUR  
BUDGET."**

## NOTED WITH INTEREST

*Continued from preceding page*

development of radio could be told with postage stamps? No philatelists we, we still get a kick out of following the progress of electronics from the first electrical generator right through present-day electronics in the booklet *Radio Philatelia*, by Herbert Rosen, published by Audio-Master Corp., 17 E. 45th St., N. Y., N. Y. (\$2.00). We were especially intrigued by a Prague postmark which depicts on one end a conductor leading an orchestra and, on the other side of the round city-date mark, a man listening to his radio. That was a commemorative postmark issued in 1935.

It seems that all phases of telecommunications have been covered except the phonograph. Maybe we should start lobbying for that.

## Shortwave Outlook

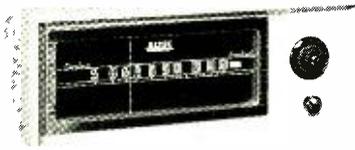
If you've been delaying buying a shortwave receiver because of poor reception, the time is about ripe for you to take the plunge. In a release from the U. S. Information Agency in Washington, we are informed that signal strength in most areas is "good to excellent," improved over previous years and standing to get better and better. In fact, their studies indicate that shortwave transmissions in 1957-8 will be the best in years and may be the best in history. This great improvement is due to better conditions in the upper atmosphere, which, in turn, are caused by an increase in the number of sun spots — craters caused by explosions on the sun's surfaces — and their accompanying solar radiation. So, go ahead and get that shortwave tuner; those explosions might die down in a few years.

## Demitasse and Mozart

We were pleased as punch recently when we learned what a New Yorker planned to do with the eleven copies of our January Mozart issue which she ordered: she presented them as favors to guests at a luncheon. (Incidentally, at this writing, there are copies of that timeless issue still available.)



The system shown—like every Altec System—is made of components proved in rigorous studio and theatrical use. See your Altec Lansing dealer soon for a demonstration of this or other complete Altec high fidelity systems ranging in price from \$324. to \$1180.



**305A AM Broadcast Tuner**

gives highest fidelity AM reception • exceptional stability • outstanding sensitivity • mahogany or blond hardwood cabinet\* • ideal tuner for areas lacking FM broadcast . . . \$99.00



**901B Melodist  
Record Reproducer**

utilizing exceptional Altec 339B amplifier • finest English-made 3-speed changer • magnetic pickup • three inputs: one low level, two high level • powerful enough to drive any size speaker; comprises a complete music system • finest record reproducer-amplifier-preamplifier available • Mahogany or blond hardwood cabinet\* . . . \$237.00



**415A biflex Speaker**

guaranteed frequency response 30-14,000 cycles • 15" cone using multiple concentric compliances • outstanding efficiency • extremely low distortion • smoothest speaker response at an economy price . . . \$60.00

*\*All Altec furniture-finish cabinets bear the seal of the Fine Hardwoods Association*



**GUARANTEED PERFORMANCE  
With Altec Lansing High Fidelity Components**

The exclusive Altec Lansing Performance Guarantee is your assurance that every Altec home music component you buy will meet or exceed its published technical specifications. This guarantee is made possible by the engineering integrity, proud craftsmanship, and product testing that goes into every Altec Lansing component. In addition to quality performance Altec offers beautiful, smartly designed cabinets that bear the Fine Hardwoods Association Seal. When you check the specifications on Altec equipment, remember that these are conservative figures that will be exceeded in actual performance.

**ALTEC FIDELITY IS HIGHEST FIDELITY**

Dept. 4-H  
9356 Santa Monica Blvd., Beverly Hills, Calif.  
161 Sixth Avenue, New York 13, New York





Webcor Imperial Diskchanger 1631-21

## The amazing new **WEBCOR** "MAGIC-MIND" diskchanger changes speeds automatically!

Here is the most sensational new feature in record players since Webcor first introduced a low-priced automatic disk-changer.

The MAGIC MIND in the new Webcor Diskchangers automatically selects the

proper speed for *each* record in an *intermixed* stack of 45 and 33½ rpm records of 7", 10" and 12" size. Now you can sit back and enjoy Microgroove records for hours... without raising a finger! (Plays 78 rpm records, too, of course.)



Model 1632-21

### The Imperial Plug-In Fonograf

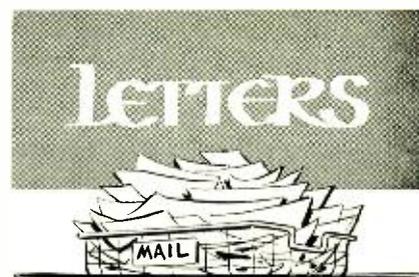
Finest diskchanger! Plays all speeds, all size records. Magic Mind Speed Selector.

Weighted turntable with rubber mat. Easy set-down adjustment. Free tracking tone arm. Adjustable counter-balance for regulating stylus pressure. GE magnetic cartridge with diamond, sapphire styli. Ebony and chrome or burgundy and beige finishes. Other

Webcor Diskchangers available with wide range ceramic cartridge or plug-in head.

All music sounds better on a —

# **WEBCOR** Chicago 39, Ill.



SIR:

We read with a great deal of dismay Mr. Burke's article "On Modifying the Senescence and Mortality of Disks" in the February issue of *HIGH FIDELITY* Magazine. While we feel that Mr. Burke is certainly entitled to his own opinion on how records should be cared for and what products to use in their care, we think he was unfair and uninformed in two specific instances.

1. Mr. Burke says, "most of the other protective inner envelopes are nuisances," etc., and that a record can be removed from a "diaphanous chemise," referring obviously to a polyethylene bag, with difficulty, and that the bag itself "prefers to crumple and tear rather than be slid back into the outer jacket." Walco's round-bottomed polyethylene sleeves, which we call Discovers, have been sold in record stores for more than a year now, and there are many millions in use. We think anyone who has used them will agree that the problems Burke lists do not pertain to these Discovers. They are easy to use, do not tear, and provide an excellent method of protecting delicate LP record surfaces. Further, their rounded bottom permits easy insertion into and removal from the outer record jackets.

2. Mr. Burke charges that a number of liquids and emulsions designed to neutralize static electricity do the job but "clog pick-ups with sticky iotas of their own substance, eventually restricting response." Then as if to exempt two or three from this horrible category, he says "some fluids which do not bedeck the stylus with gum put a visible film upon the disk." In some way this is supposed to signify dire results, but what exactly does Mr. Burke imply when he makes this statement? No doubt there have been some chemical preparations marketed which would indeed leave a residue on the records, and it is well to point this out to future collectors.

*Continued on page 27*

## LETTERS

*Continued from page 24*

However, we think it is extremely unfair to lump all such preparations in one category and with one sweeping generalization condemn them all. Our own product, Stati-Clean, has been on the market ever since the inception of the LP record, and more than a million users can attest to its efficiency and its unique property of NOT leaving any sticky or gummy residues on the record.

As a matter of fact, the editors of HIGH FIDELITY Magazine saw fit to refute the same sort of statement that Mr. Burke made relative to liquid cleaners by publishing a "Department of Fuller Explanation" editorial in the TITH section on page 112 of the February issue. The editors pointed out that there is indeed a difference in liquid cleaners for records and referred readers to the TITH report on Stati-Clean in the May 1954 issue, part of which states: "... during this test, which was supposed to represent an accelerated trial of the spray's long-term effects there seemed to be no building up of residual deposits on the records ...."

*Herbert A. Bodkin*

Sales Manager, Walco Products Inc.  
East Orange, N. J.

We do not, of course, attempt to control our contributors' opinions, nor do we censor them. As it happens, in this case, Mr. Burke wrote his article last summer, as part of a forthcoming book, and it is possible that he never even had seen a Walco Discover, since these were not, at that time, commonly used by record companies as protective inner envelopes. The plastic inner sleeves that were most commonly used behaved precisely as Mr. Burke said they did. For the record, though, the undersigned editor is a confirmed Discover-user. Both Mr. Bodkin's un-sticky fluid and Mr. Burke's anti-static alpha-ray gadget strike him, however, as symptoms of effiteness in our civilization. The way to clean records, sirs, is with a damp linen handkerchief. — J.M.C.

SIR:

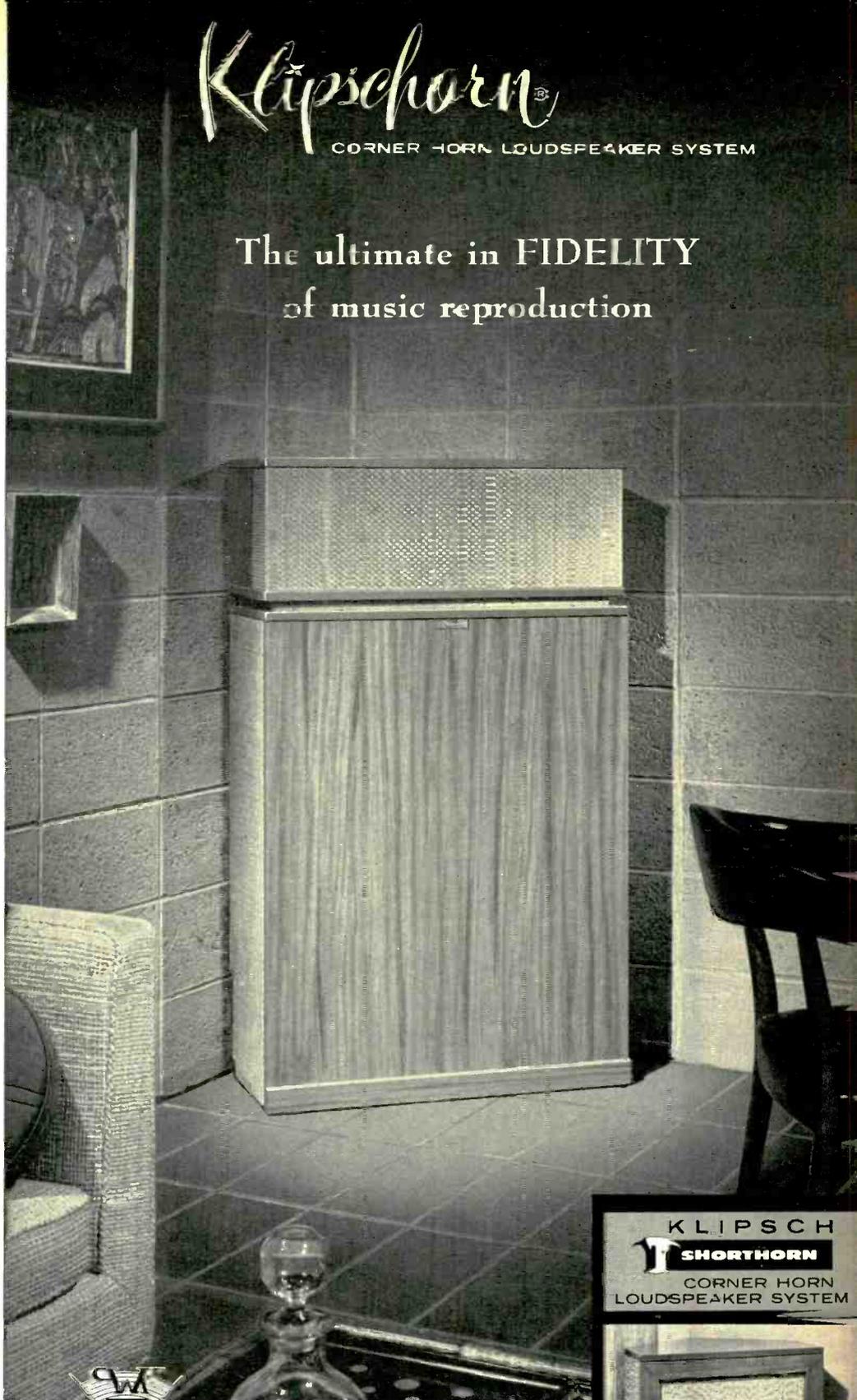
As a charter subscriber I have enjoyed your magazine very much since its inception — some articles more than others, but, by-and-large, the most of them. However, in your October issue, the feature "Big Band Jazz" had some puzzling statements by John S. Wilson concerning the music of Glen Gray

*Continued on next page*

# Klipschorn®

CORNER HORN LOUDSPEAKER SYSTEM

## The ultimate in FIDELITY of music reproduction



**KLIPSCH**  
**SHORTHORN**  
CORNER HORN  
LOUDSPEAKER SYSTEM

For low or medium budget sound systems the Shorthorn corner horn with Klipsch ortho 3-way drive system approaches the Klipschorn system in performance. Available as shown, with or without drivers, or in utility model or unassembled kit form.

Both the Klipschorn and Shorthorn systems are fabricated under personal supervision of the designer, Paul W. Klipsch. Write for the latest literature and prices on Klipsch loudspeaker systems.

**KLIPSCH AND ASSOCIATES**  
HOPE, ARKANSAS

TELEPHONES:

FRospec: 7-3395

FRospec: 7-4538

FRospec: 7-5573

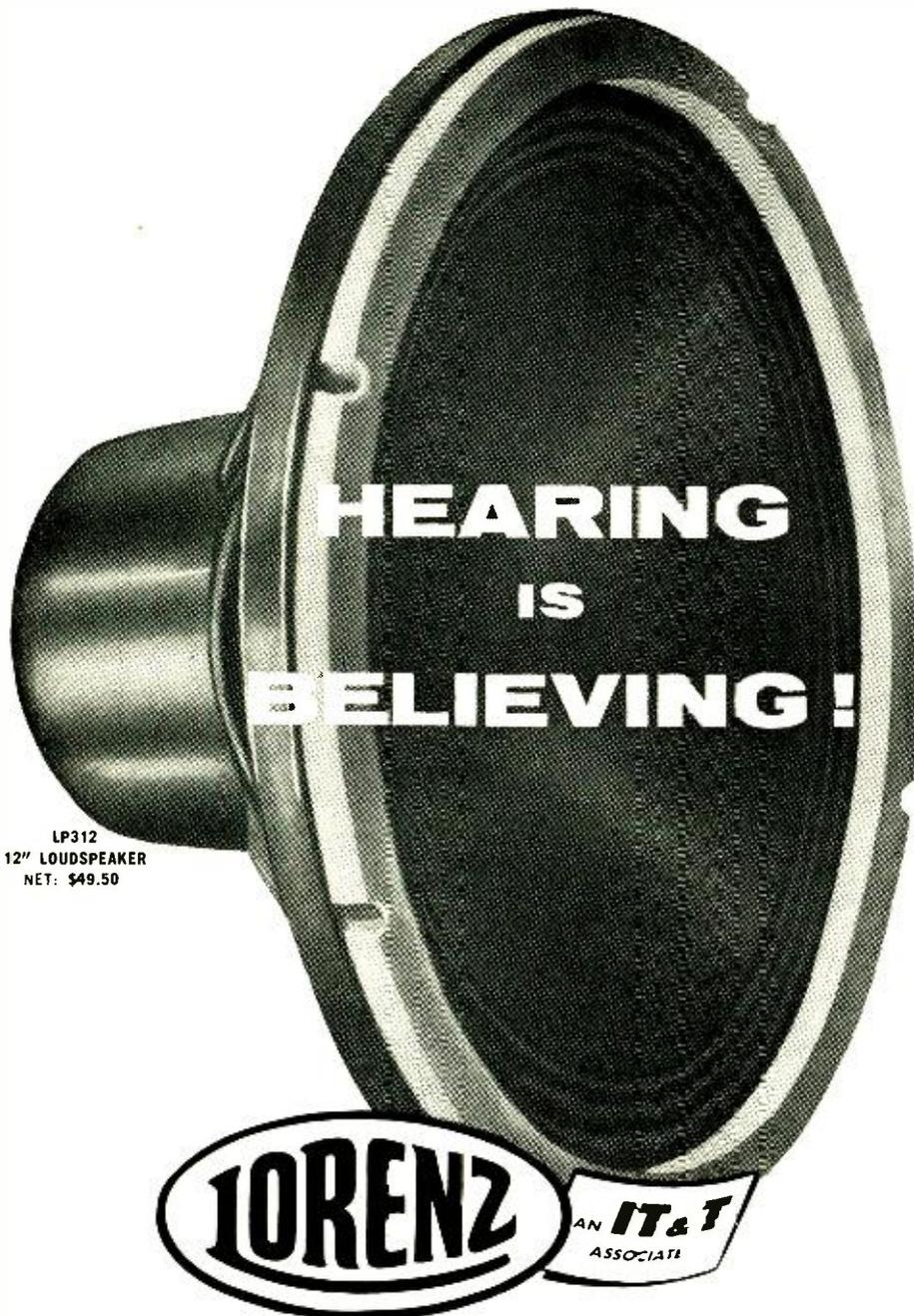
## LETTERS

*Continued from preceding page*

and Glenn Miller. He chose to exclude their efforts from the list of Jazz of Distinction, with two minor exceptions. Since Jazz has many, and varied, definitions, this does not arouse objection until one sees the list of other offerings such as Harry James's "Sleepy Lagoon" and Tommy Dorsey's "Embraceable You," to mention but a couple; however, this is still in the realm of opinion. But now, in the December issue, when he reviews the third Miller "big" album, he makes some comments that just *must* be spotlighted as careless. For example, in the second paragraph (where an obvious typographical error exists: the word "not" was omitted before "noted"\*) he bemoans the lack of solo artists in Glenn's peacetime band, and points out the luster of Mel Powell, Ray McKinley, and Peanuts Hucko in the service band. These men were good, indeed, but has he forgotten that Ray McKinley was in the civilian band, as were some other not-to-be-laughed-at instrument masters such as Bobby Hackett, Billy May, Ernie Caceres, and others? He then goes on to deride the great civilian band as "afflicted" with "one-dimensional" sound, and as "stodgy" and "formula-bound." Frankly, one suspects that his yardstick of great popular music is (apparently) something heavy with improvisation, and the superbly-rehearsed band of 1940 probably irritated him by playing a tune in the same fashion more than once. Surely Jazz is one of America's great forms of music (whatever its proper definition may be!), but so was Miller's civilian outfit great, and a comparison between its recordings and the military group's reveals a more important difference than "a greater jazz feeling among the side-men" — namely, the professional polish of the glad-raggers vs. the sloppy casualness of the khaki-clads. Also, his comparison of the Goodman standard "Mission to Moscow" with the rough-cut Miller wartime crew and its rendition is like comparing a GMC diesel tractor with a Cadillac Convertible — they are both excellent in their respective fields. After all, how would the Goodman ver-

\*Amen — Ed.

*Continued on page 30*



LP312  
12" LOUDSPEAKER  
NET: \$49.50



*World Famous Quality*

### SPEAKERS • TWEETERS • COMPONENTS

When you select a loudspeaker, your ear is the final judge. After you have read the manufacturer's claims and specifications, you listen. . . . Then you choose the speaker which gives you the greatest musical satisfaction.

That is why, in a short time, Lorenz Wide-Range Speakers have won unqualified approval. No other speakers seem to please so many people, both critic and layman alike. It is a new listening experience, proudly evolved out of 75 years of traditional Lorenz craftsmanship and research.

Visit your high fidelity dealer soon. You'll hear why, when choosing a loudspeaker, most people who listen to Lorenz, buy Lorenz!

**Built for Quality — Amazingly low in price — Write for Catalog**

<p>The Lorenz "Growth Principle" permits you to build your sound system through the years, as space and budget permits, with the assurance it will never become "dated".</p>	 <p><b>LP200</b> 8" Loudspeaker Use as wide-range speaker, or as part of your expanding system. NET: \$22.50</p>	 <p><b>LP312-1</b> 12" Loudspeaker with coaxial tweeter assembly. Complete with HP-1 High Pass Filter. NET: \$66.90</p>	 <p><b>TB-1 &amp; TB-2</b> Tweeter Assemblies Coaxial and Di-axial. Fit across any 12" speaker. TB1 NET: \$11.85 TB2 NET: \$21.69</p>
--	---	--	--

\*NOTE: The LP312-1 and the LP312-2 now includes the HP-1 High Pass Filter at no additional cost

Exclusive U.S. Distributors **KINGDOM PRODUCTS, Ltd.**  
23 Park Place, New York 7, N Y • WOrth 4-8585

"BUILD-IT-YOURSELF" AND ENJOY . . . .

*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  $\pm 1$  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  $\pm 1$  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  $\pm 1$  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  $\pm 1$  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:

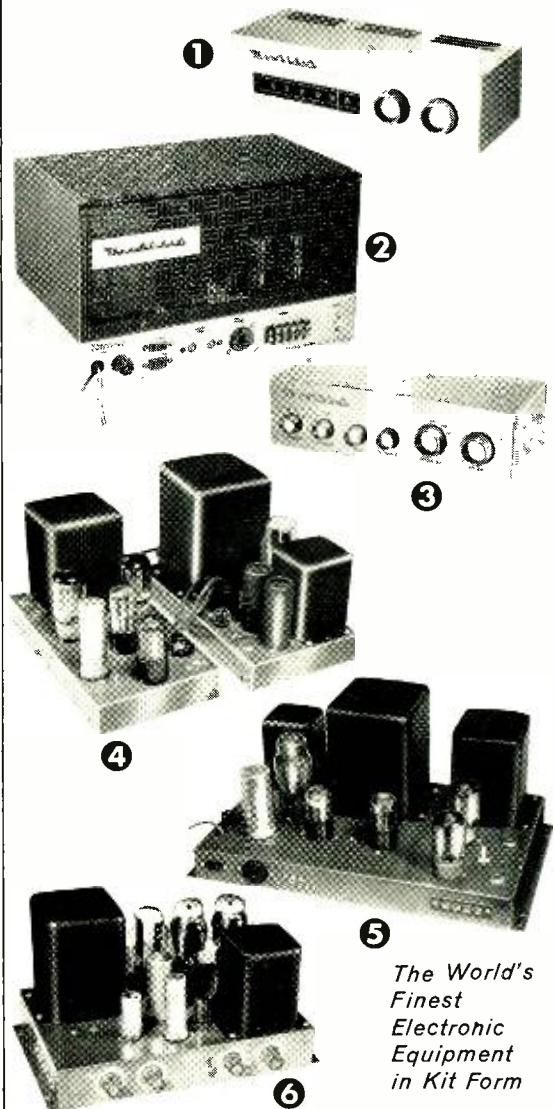
**W-4M AMPLIFIER KIT:** Consists of main amplifier and power supply for single chassis construction. Shpg. Wt. 28 lbs. Express only. **\$39.75**

**W-4A COMBINATION AMPLIFIER KIT:** Consists of W-4M 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  $\pm 1$  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*

*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.

**HEATH COMPANY**

A Subsidiary of Daystrom Inc.

**BENTON HARBOR 8,  
MICHIGAN . . . . .**



## ANYONE CAN CHANGE A G-E STYLUS AT HOME ...no tools...no waste of time!

**Smart new convenience, even better performance with General Electric Clip-In-Tip Cartridges!**

Now anyone can change hi-fi styli at home with new General Electric Clip-In-Tip Cartridges. Worn stylus slips out—new G-E stylus clips in—no worry about tools, tricky springs, and no waste of time.

Clip-In-Tip is available on all new G-E Cartridges: on superb "Golden Treasure" with long-lasting diamond styli—on the standard cartridges with sapphire\* styli.

Unsurpassed performance has made G-E Cartridges first choice of audio experts and professional broadcasters. Now you get new Clip-In-Tip convenience, too.

When you buy a new phonograph, a new cartridge, or replace a worn stylus, be sure to insist on a *genuine G-E Cartridge and Stylus*—with quick-change Clip-In-Tip.

See the new G-E Cartridges at your hi-fi dealer's, or, write to: *General Electric Co., Special Products, TV Receiver Dept., Section R5446, Electronics Park, Syracuse, N. Y.*



**IT'S SO QUICK AND EASY.** Raise the tone arm, rotate the stylus bar. Worn stylus slips out, new G-E diamond or sapphire\* stylus clips in.

*\*Some sapphires are synthetic*



*Progress Is Our Most Important Product*

**GENERAL  ELECTRIC**

## LETTERS

*Continued from page 28*

sion of "Moonlight Serenade" compare with Glenn's? I doubt if anyone will ever top Miller here.

I hate to criticize anyone who can turn out such a huge amount of verbiage and still find time to listen to the records as he does (I would imagine that if you paid him only ten-cents per hour, that article must have cost ten thousand dollars!), but too much of that type of reviewing is enough to jolt my great respect for HIGH FIDELITY, and believe me that December item was more than just enough. Tell our friend Mr. Wilson that he can placate me completely just by telling me where I can hear a band such as Miller's 1940 outfit today.

*Elbert L. Griffin  
Anaheim, Calif.*

Mr. Wilson replies:

I suspect that any differences there may be between Mr. Griffin and me stem from the fact that we are discussing two different things. I get this clue from Mr. Griffin's reference to my "yardstick of great popular music." If by "popular music" he is referring to what is frequently called "pop" music, as distinct from jazz, then I agree with most of what he says. Miller's was certainly one of the most polished of all "pop" bands. But it was not, in my estimate, a jazz band . . .

Miller's civilian band was essentially an ensemble and section band which provided little opportunity for soloists. The only consistently featured soloist, as I recall, was Tex Beneke, an extremely nice guy but only a workaday saxophonist by any standard. Bobby Hackett was in the band, to be sure, but this excellent trumpet man spent almost all his time buried in the rhythm section playing guitar. I think Mr. Griffin is mistaken when he says that Ray McKinley was in the band. Maurice Purtill was the Miller drummer from April 1939 until the band broke up in 1942. At this time McKinley and Will Bradley had a band of their own.

It's Mr. Griffin's privilege, of course, to prefer the "professional polish" of Miller's civilian band to the "sloppy casualness" of his Air Force group. I found that the "professional polish" soon became

*Continued on page 32*

THE *Genii* OF STAN WHITE LABORATORIES

BRINGS YOU THE VOICE OF THE FUTURE... *today!*

New developments are not brought into being as easily as the wonders created by the Genii of Aladdin's Lamp. But, Stan White's "Genii"—a combination of extensive research, endless experimentation and the smile of fortune—has produced 2 new developments that completely revolutionize loud speaker design and performance.

# Stan White

PRESENTS

The First New Aerodynamic Ring Speaker

## THE **Mach I**®

- Ceramic Magnet • 15 inch Voice Coil
- Piston Oriented Speaker • Ringside Fidelity
- 18 inch Speaker only 3 inches deep

Revolutionary Pot Structure embodying radical concepts in magnetic circuitry.  
Cone Geometry based on wind tunnel data.  
The first truly new speaker development in the past twenty years.  
To be released shortly.

The First Motional Feed-Back Tweeter with Amplifier

## THE **Beta-Tron**\*

- A Massless Tweeter • No Intermodulation Distortion
- High Frequency Response passes 70,000 cycle square waves
- 14 Watt Peak Response

The original Stan White Electronic Crossover (24 db/octave) Amplifier Firsts

- No Voltage Feed-Back • No Current Feed-Back
- No Powtron Feed-Back (sometimes called variable damping).

Now: Massless response due to motional feed-back only

\*So named because "Beta" is a feed-back factor and "Beta" is an atomic particle which actuates this device.  
Net Price, complete with amplifier.....99.50

## Stan White Exponential Horn Speakers

featuring

the **MIRACLE OF MULTI-FLARE** curled into cabinets within 1% of a special horn formula

Available in Blonde Korina, Walnut, Mahogany and Ebony Cabinets.  
The **Opus I**. Size: 30x20x15 inches.....99.50  
The perfect speaker for small rooms and apartments.

The **Esquire**. Size: 36x24x16 inches.....199.50  
Deluxe three way horn system of unusual quality.

And **Le Sabre**—69.50 . . . The **HiFi**—339.50 . . . The **Millennium**—1000.00. Each one the outstanding speaker in its price class.

See your exclusive Stan White Distributor. Some of the above releases are so new there may be a slight delay in delivery. But . . . you'll be glad you waited!

# Stan White

INC.

A DIVISION OF EDDIE BRACKEN ENTERPRISES  
Dept. H-4, 725 S. La Salle Street, Chicago 5, Illinois



Mark  
of  
Discrimination...



# Bell Capri Amplifiers

Now, the world-renowned Bell Amplifiers . . . in a choice of models . . . are available in beautifully styled chassis covers.

This means that you can enjoy the unmatched performance of Bell in combination with striking self-cabinetry that blends

perfectly with any decor. We urge you

to hear . . . and to see . . . the fine line of Bell

Capri amplifiers at your high fidelity dealer's salon.

Your comparison with other, far more costly equipment is earnestly invited.



2122-CG  
10 watt



2199-BG  
12 watt



2200-CG  
20 watt



Export Office: 401 Broadway, New York City 13  
In Canada:  
Charles W. Pointon, Ltd., 6 Alcina Ave., Toronto, 10, Ont.

Those who demand the finest in "living reproduction" always choose Bell

## LETTERS

*Continued from page 30*

bogged in formula, that the looser, more relaxed (sloppily casual, if Mr. G. insists) playing of the jazz-injected Service band is more consistently interesting.

I don't know about that *Mission to Moscow* comparison. When Miller undertakes to copy a Goodman original because he has a former Goodman pianist available, it is more or less as though Mr. Griffin were to order all the necessary parts for a GMC diesel tractor and then try to put it together himself when a General Motors engineer happened to be visiting him.

*John S. Wilson*

SIR:

The excellent article on Sir Thomas Beecham [January 1956] brought to mind the years I spent at school in England during the Twenties. At that time he was something of a controversial figure, what with his private life, his temperament, and his musical initiative and activities.

His critics (and who can say the English are devoid of a sense of humor) referred to the London Philharmonic, which Sir Thomas organized, as the London Pillharmonic. There was also a popular parody revived for his discomfiture, to wit:

Hark the herald angels sing,  
Beecham's Pills are just the thing.  
Peace on earth and mercy mild,  
Two for man, and one for child.

Over the years, the criticism has diminished to a mere trickle while respect and praise has steadily increased almost to the point of reverence for this once so-called "musical amateur." He is now one of the five greatest conductors of our times; some people even say that he is the greatest.

*Albert Sadler*  
San Diego, Calif.

SIR:

I should like to second the motion (made in "Letters," December 1955) that HIGH FIDELITY include a section regarding readers' requests concerning Artists and Repertory. HIGH FIDELITY readers would welcome such a section, I believe.

If such a section is under consideration, permit me to suggest the following recordings: (1) a recording of Al-

*Continued on page 36*

HIGH FIDELITY MAGAZINE

# want magnetic tape?

## High Fidelity?

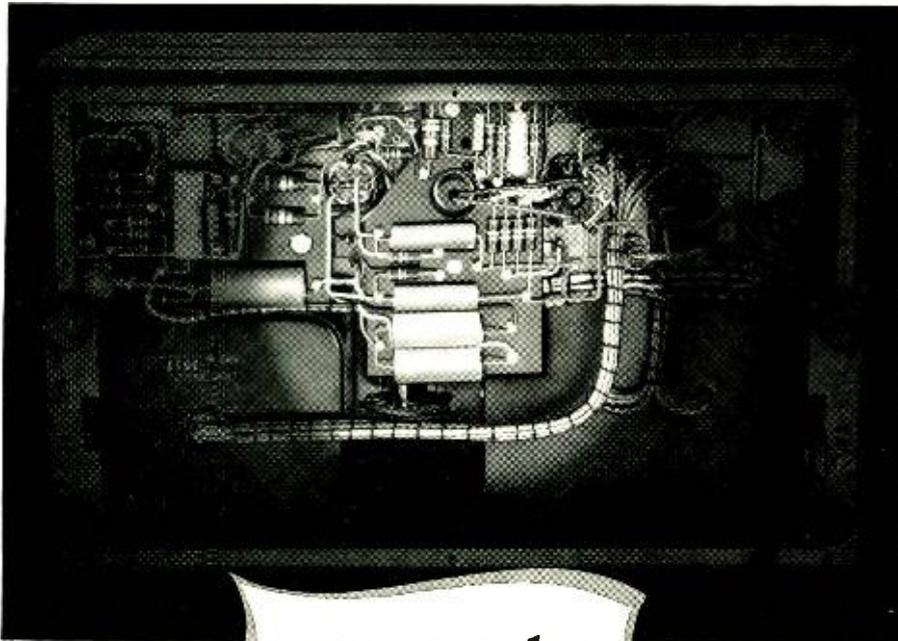
New "Scotch" Brand High Output Magnetic Tape 120 guarantees greater dynamic range recordings... with harmonic distortion reduced to a minimum. 133% more output permits brilliant sound reproduction. A must for hi fi fans. Also available with Polyester backing at slight extra cost.

## Extra strength?

New "Scotch" Brand Extra Play Magnetic Tape 150 is made to take even hardest wear—thanks to its tough, durable "Mylar"\* plastic backing. In addition to super-strength, new 150 Tape offers 50% more recording time on a standard-size reel, and famous "Scotch" Brand recording quality.

*\*"Mylar" is a registered DuPont trademark.*





**marantz**  
*means*

*Fine Craftsmanship*

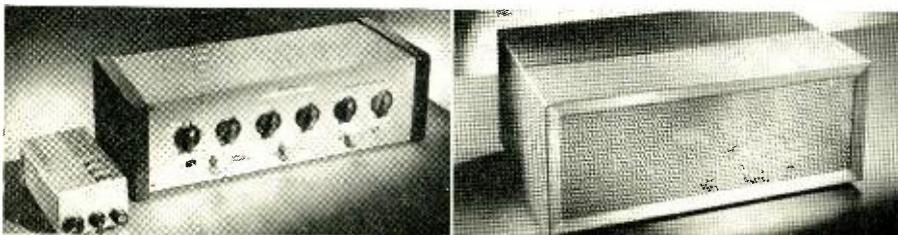
Pride of ownership comes to the possessor of MARANTZ equipment. He wants . . . and gets . . . the finest results obtainable today. Careful engineering—superb fabrication—individual testing and adjustment—all are obvious in the superior performance of the MARANTZ Audio Console and the new MARANTZ Power Amplifier.

**marantz company**

44-15 Vernon Blvd., Long Island City, N. Y.

Audio Console with cabinet, \$162  
In West and Deep South \$170.10

Power Amplifier, \$189  
In West and Deep South \$198.45



**LETTERS**

*Continued from page 32*

ceste, with Flagstad; (2) the 1942 performance of *La Damnation de Faust*, with Novotna, Jagel, and Pinza; (3) a complete opera with Flagstad and Traubel; (4) an Emma Calvé disk. (5) recordings of *Lakmé*, *Fille du Regiment*, with Pons; (6) a new *Fledermaus*, with Novotna and Munsel; (7) a recording of *Contes d'Hoffman*, with Munsel and Novotna; and (8) recordings of *Gioconda*, *Forza del Destino*, *Ernani*, *Tosca*, *Un Ballo in Maschera*, and *Norma*, with Milanov.

J. E. Spencer, Jr.  
Clarksville, Tex.

Until such time as we're inundated with requests, we shall try to print Artist & Repertory suggestions in this column, as space permits.—Ed.

SIR:

I have a complete set [of HIGH FIDELITY] and could loan old issues to people in the Berkeley area who are interested. . . .

I should like to make one suggestion: I have a turntable and find that LP albums, arranged in "automatic sequence," require duplicate handling; would it be possible for the manufacturers to issue them in the "manual" sequence again? I feel that LP has made automatic changers obsolete for long pieces. How many of us can take several hours of uninterrupted music, anyway? . . .

Robert Karplus  
57 Overhill Rd  
Orinda, Calif.

SIR:

A few days ago I wrote to both Philip Miller and George Marek, of RCA, trying to interest them in a lieder project similar to the 50 Years of Great Operatic Singing album. I am convinced that the only way reissued lieder would even reach the break-even point commercially is if it were done as a plush package. And it is criminal that none of Husch, Gerhardt, Ginster, Janssen, and many others plus most of the best of Schumann and Lehmann are not available (and RCA has deleted its Lehmann and Schumann LPs to boot). They have also deleted the

*Continued on page 38*

now everyone  
can afford Ampex



AMPEX  
6121

STEREOPHONIC  
Tape Phonograph

*Signature of Perfection in Sound*

AMPEX CORPORATION

## the new Ampex Time Pay Plan

... is good news for the music-loving family on a budget. Now you can afford the best home music system. And there's no need to wait — no need to compromise on lesser quality which may lead to a costly succession of unsatisfying sound equipment. You can buy your Ampex today, get immediate listening pleasure, and pay for it conveniently on the new **Ampex Time Pay Plan**. It's a simplified financing plan with personalized terms designed to fit your budget. It can be easily arranged in just a few minutes by any Ampex Dealer.

Whether you choose the exciting Ampex 612 Stereophonic System or the 600 portable tape recorder and 620 Amplifier Speaker, you can be sure of this fact: **Ampex tape equipment is a lasting investment.**

It's durable, trouble-free, clearly performs with the highest professional quality. The recognized Ampex reputation for quality maintains the market value of an Ampex with less depreciation than any other sound equipment. Therefore an Ampex is well worth financing — and now it's easier than ever on the new **Ampex Time Pay Plan**.

**There's an Ampex dealer near you**

AMPEX  
CORPORATION

Dealers in principal cities (see your local Telephone Directory under "Recording Equipment").  
Canadian distribution by Canadian General Electric Company

**SIGNATURE OF PERFECTION IN SOUND**

934 Charter Street, Redwood City, California



## QUAINT BUT...

hardly adequate to reproduce modern  
High Fidelity records.

Now you can hear in your own home, the living presence of the world's finest music faithfully reproduced by a *Gray High Fidelity Record Player*.

See your local Gray Dealer for a most convincing demonstration.

*Descriptive literature on request.*

**GRAY** RESEARCH & DEVELOPMENT CO., INC.  
Manchester, Connecticut

## LETTERS

*Continued from page 36*

great Fischer-Dieskau LHMV-1046. . .

Will be greatly appreciative if I can enlist your readers' help in a worthy cause.

*Bob Tharalson*  
Billings, Mont.

SIR:

In your "Noted With Interest" column in January you mentioned high-fidelity systems that die out "exactly 1½ hours before you are about to begin a demonstration to a carefully selected group of friends . . ." This comment recalls an incident which occurred last year while I was living in Tokyo.

The young and remarkably gifted Swiss conductor, Nicklaus Aeschbacher, who was invited by the Japanese to guest conduct and instruct the NHK Symphony Orchestra (equivalent: NBC) for six months (extended to one year), was visiting me at my home for the first of many pleasant get-togethers. Mr. Aeschbacher has never been to the United States and had not heard hi-fi. I had, of course, been praising it to the skies and was eagerly anticipating the opportunity to demonstrate hi-fi to someone like him who understood music and could really appreciate it.

During the afternoon prior to Mr. Aeschbacher's arrival I received in the mail a package from Fisher containing the Z-matic attachment which I had ordered to install in my earlier model 50-watt Fisher amplifier. In a flash of bad judgment I decided to hurriedly install the Z-matic and make the set "even better" for the maestro's visit. Well, you can guess what happened. The strings were "sandy," as Mr. Aeschbacher put it (in a graciously tactful way), and things were far from what they should have been. All my fault, mind you; I had grounded the attachment in the wrong place, shorting out the entire unit and leaving only the handicapped amplifier, with several missing resistors, to reproduce the glorious sound I had predicted—which it didn't. The happy ending to the story is that next day the Z-matic was *properly* installed, I issued another invitation to Mr. Aeschbacher, which he accepted with his lovely wife, Margaret, and we

*Continued on page 42*

# your best buy

In this receiver system remote control is completely electronic . . . there are no ratchet devices. An exclusive Fleetwood feature you'll like is the definition control which lets you vary the picture texture . . . sharp and clear . . . soft and diffused . . . or in-between — any way you prefer it. See your dealer for a demonstration soon. Fleetwood builds quality receivers that surpass any TV you've ever seen. The same company supplies station monitors to the networks. The Fleetwood you get for home use is engineered to the same exacting standards as this professional equipment.

Custom  
Installed  
TV

If you appreciate the difference,  
you'll enjoy Fleetwood!

## Fleetwood®

Manufactured by **CONRAC, INC.**  
Department A • Glendora, California

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

Conrac is the Canadian name for Fleetwood television

© Conrac, Inc., 1956

### NEW YORK

#### **BUFFALO AUDIO CENTER**

161 Genesee Street, Buffalo 3  
Phone: MOhawk 1368

#### **NEWMARK & LEWIS, INC.**

THE HOUSE OF HI FI

43 Main Street, Hempstead, L. I.  
Phone: IVanhoe 1-6890

#### **THE AUDIO EXCHANGE, INC.**

159-19 Hillside Avenue, Jamaica 32  
Phone: OLYmpia 8-0445

#### **HOUSE OF HI-FI**

605 Plandome Rd., Manhasset, L. I.  
Phone: MA 7-1376

#### **ARROW ELECTRONICS, INC.**

65 Cortlandt Street, New York 7  
Phone: DIgby 9-4714

#### **ASCO SOUND CORPORATION**

115 West 45th Street, (3rd Floor),  
New York 36 Phone: JUDson 2-1750

#### **HARVEY RADIO CO., INC.**

103 West 43rd Street  
1123 6th Avenue, New York 36  
Phone: JUDson 2-1500

#### **LYRIC HIGH FIDELITY**

1081 Lexington Ave. (at 76 St.)  
New York 21  
Phone: LE 5-5710 & 5711

#### **SUN RADIO & ELECTRONICS CO., INC.**

650 Sixth Avenue, New York 11  
Phone: OREGon 5-8600

#### **SUTTON AUDIO SYSTEMS**

970 First Ave. at 53rd St., N. Y. 22  
Phone: PL 3-7224

#### **TERMINAL RADIO CORP.**

85 Cortlandt Street, New York 7  
Phone: WORTH 4-3311

#### **JERRY FINK CO.**

644 Clinton Ave. So., Rochester 20  
Phone: Browning 3503

#### **W. G. BROWN SOUND EQUIP. CORP.**

349 E. Onondaga St., Syracuse 2  
Phone: 2-8979

### NEW YORK (continued)

#### **AUDIO EXCHANGE, INC.**

367 Mamaroneck Ave., White Plains

#### **WESTLAB ELECTRONICS**

2475 Central Avenue, Yonkers  
Phone: SPencer 9-6400

### OHIO

#### **AUDIO CRAFT CO.**

2915 Prospect Ave., Cleveland 15  
Phone: CHerry 1-5560

#### **PIONEER ELECTRONIC SUPPLY CO.**

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

#### **RICHARD J. SAUER**

CUSTOM ELECTRONICS, INC.  
1000 South Main St., Dayton 9  
Phone: ADams 3158

#### **CUSTOM CLASSICS**

13421 Euclid Ave., E. Cleveland 12  
Phone: GLEnville 1-0256

#### **COUNTERPOINT**

20971 Westgate (Westgate Shp. Ctr.)  
Fairview Park 26  
Phone: EDison 1-6448

#### **R. S. T. LABS**

14511 Granger Rd., Maple Heights  
Phone: MONTrose 2-3213

### OKLAHOMA

#### **CUSTOM-CRAFT ELECTRONICS**

1314 S. Peoria, Tulsa  
Phone: LUTher 5-5148

### OREGON

#### **L. D. HEATER MUSIC CO.**

1001 S.W. Morrison, Portland 5  
Phone: CA 8-8455

### PENNSYLVANIA

#### **AUDIO LABORATORIES, INC.**

808 Mohican Street, Bethlehem  
Phone: UNiversity 7-3909

#### **DANBY RADIO CORP.**

19 So. 21st St., Philadelphia 3  
Phone: RITtenhouse 6-5686

#### **TEN CATE ASSOCIATES**

6128 Morton St., Philadelphia 44  
Phone: GERMantown 8-5448

### SOUTH CAROLINA

#### **HI-FI SOUND & RECORDS**

621-23 Harden Street, Columbia  
Phone: 6-3538

### TENNESSEE

#### **BLUFF CITY DISTRIBUTING CO.**

234 East St., Memphis 2  
Phone: BRoadway 6-4501

### TEXAS

#### **MELODY SHOP**

466 Pine Street, Abilene  
Phone: 4-4848

#### **TOWN NORTH MUSIC CORP.**

5328 W. Lovers Lane at Inwood Rd.,  
Dallas 9 Phone: ELMhurst 6477

#### **CLIFFORD HERRING SOUND EQUIP. CO**

West Lancaster at Burnet Streets  
Fort Worth 3 Phone: FO 4877

#### **TRUETT KIMZEY COMPANY**

3515 West Vickery, Ft. Worth 7  
Phone: FANNin 6145

#### **GULF COAST ELECTRONICS**

1110 Winbern Street, Houston 4  
Phone: JUSTin 1551

#### **WRYE CO., LTD.**

2410 W. Alabama, Houston 6  
Phone: JA 3-7874

### UTAH

#### **DAYNES MUSIC CO.**

15 East 1st So., Salt Lake City  
Phone: ELgin 9-7633

### VIRGINIA

#### **AUDIO CONSULTANTS, INC.**

76 North Glebe Road, Arlington 3  
Phone: JACKson 5-3355

### WASHINGTON

#### **OLYMPIC ENGINEERING CO.**

2008 Westlake Avenue, Seattle 1  
Phone: ELiot 4650

#### **UNIVERSITY HI-FI SHOP**

4111 University Way, Seattle 5  
Phone: ME 6000

### WISCONSIN

#### **THE AUDIO SHACK**

1208 Milwaukee Ave., Janesville  
Phone: PLEasant 4-7657

#### **THE HI-FI CENTER, INC.**

2630 No. Downer Ave., Milwaukee 11  
Phone: WOODruff 4-3344

### CANADA

#### **AVENUE RADIO & TELEVISION, INC.**

4114 St. Catherine St., W., Montreal  
Phone: GLEnview 4236

#### **PAYETTE RADIO LIMITED**

730 St. James Street, W., Montreal 3  
Phone: UN 6-6681

#### **TOWER PRODUCTIONS LTD.**

342 Gladstone Avenue, Ottawa 4  
Phone: CENTral 6-7219

#### **ALPHA ARAON RADIO CO., LTD.**

29 Adelaide Street West, Toronto 1  
Phone: EM 6-1591

### HAWAII

#### **TELCO LTD.**

605-607 South Queen St., Honolulu  
Phone: 85991

your Fleetwood® dealer or write: Conrac, Inc., Glendora, Cal.

# Recommended by LECTRONICS

## -AVAILABLE TO YOU BY MAIL!

We are pleased with the number of music lovers throughout the world who are doing their hi-fi shopping from our advertising columns . . . on recommendation of I. M. Fried and the Lectronics laboratories. Two more outstanding values are offered for your consideration this month.

### MARK II DYNAKIT 50 WATT AMPLIFIER



The MARK II DYNAKIT—custom assembled and completely tested by LECTRONICS laboratory, is delivered to you with a six months' UNCONDITIONAL GUARANTEE, and will outperform any 50 or 60 watt unit except the incomparable "Custom ONLY 55". **ONLY \$99.95**

Specifications: 50 W. continuous, at 1% IM (most measure .2-.4 at this load). Frequency Response — ±1db.—6c. to 60 KC. Full Power—20c. to 20 KC. Guaranteed Absolute Stability. Size 9" x 9" x 6 3/8".

Also Available as a kit . . . ONLY \$69.75

### THE JANSZEN ELECTROSTATIC-AR-1 SPEAKER SYSTEM

Since its introduction a few months ago this system has created a sensation. In a limited space, at a moderate price, is contained a system which matches any known speaker. UNCONDITIONALLY GUARANTEED to be the "smoothest, flattest, least distorted system," available at any price, in any size. Can actually recreate the full impact of the symphony orchestra.



COMPLETE SYSTEM — (Size 25" x 21 1/4" x 12" — wt. 70 lbs.) . . . . . \$329.00

Units available separately — Woofer (\$132-145); Tweeter (\$161-184). Details on request.

*Satisfaction Guaranteed . . . Order Today!*

## LECTRONICS

Continually Moving Ahead  
Toward Perfection in Sound

City Line Center,  
Phila. 31, Pa.

Gentlemen:

Please ship the following, GUARANTEED UNCONDITIONALLY as advertised for which is enclosed \$..... (check or money order):

- MARK II 50 W. DYNAKIT AMPLIFIER (Assembled) . . . . . \$ 99.95
- MARK II 50 W. DYNAKIT AMPLIFIER (Kit Only) . . . . . 69.75
- JANSZEN ELECTROSTATIC-AR-1 SPEAKER SYSTEM . . . . . 329.00

Ship To .....

Street .....

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

HF456

## LETTERS

*Continued from page 38*

spent a thoroughly pleasant and interesting evening. The most impressive recording we listened to (played through twice) was the Mercury-Dorati *Rite of Spring*, which, incidentally, gets my vote as probably the finest orchestra recording ever made. As a result of this session, Mr. Aeschbacher decided to include the Stravinsky piece in his final concert in Tokyo (February 1956).

Equipment used at that time included Fisher 50-watt amplifier, Scott 121-A pre-amp., Fairchild 215-A cartridge, Garrard RC-90 (eminently satisfactory), and Altec 604-C in folded exponential horn especially made for it.

Mr. Aeschbacher returns to Europe in a few weeks and I am sorry to report that he is not going there by way of the United States. Before long we will hear a lot of him. A tall, handsome, unaffected, almost shy man, Aeschbacher has remarkable musical gifts and a sure, effective control over his orchestras and vocalists. I urge you to keep peeled and cocked (eye and ear) for Nicklaus Aeschbacher—he's worth it.

H. C. Coleman  
New Haven, Conn

SIR:

First, as a loyal reader of HIGH FIDELITY, I would like to congratulate you for your fine series of illustrations entitled "Christmas Music-Making in Pictures" (December 1955). It is not only timely but informative as well.

Second, as a specialist in medieval musical instruments, I would like to comment on two of the illustrations. The instrument in Raphael's "Coronation of the Virgin" is actually not a medieval *vielle*, but a Renaissance *lyra viol*. Belonging to the family of "arm viols," it has rear pegs, a drone string attached to a lateral peg, edges of the sides overhanging the ribs, and a ridge, or purfling, along the top and bottom all the way around. Raphael's "Parnassus" in the Vatican depicts a similar instrument. The musician-angel from the Bamberg Cathedral is blowing a specific type of horn, an *oliphant*. As the name implies, it was ordinarily fashioned out of an ivory tusk.

Edmund A. Bowles  
Summit, N. J.

RC 121  
RC 88  
RC 98

RC 121  
RC 88  
RC 98

**12 GENUINE RUBBER TRACTION MAT**  
Exclusive raised outside tread is self-adapting to the varied contours of record edges. Washable, lint-free.



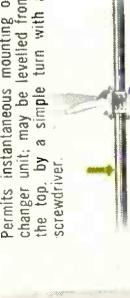
**13 HEAVY STEEL PRECISION TURNTABLE**  
A full-inch high... and recessed into unit plate. Improves shielding of motor, and eliminates hum caused by stray magnetic fields. Flywheel action, so that voltage changes are not reflected in record reproduction.

**14 SILENT, FREE-WHEELING RAIL-BEARING TURNTABLE MOUNT**  
Meticulously engineered to prevent wow and friction. Bearings are silvered bronze, expertly burnished to size... and revolve freely and smoothly in an exclusive Garrard non-metallic cage, eliminating noisy metal-to-metal contact, and binding found in the usual cup races.



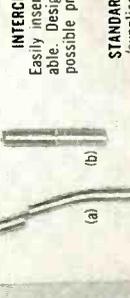
**15 STEEL "MONO-BUILT" UNIT PLATE**  
Permanently true; affords husky, rigid support for entire mechanism.

**EXCLUSIVE "SNAP MOUNT" SPRINGS**  
Permits instantaneous mounting of changer unit; may be levelled from the top, by a simple turn with a screwdriver.

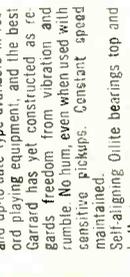


**INTERCHANGEABLE SPINDLES**  
Easily inserted and instantly removable. Designed to afford greatest possible protection to records.

**STANDARD SPINDLE EQUIPMENT**  
(a) Garrard "beet" one-piece spindle for standard center holes. Heavily chromi-plated, and polished to mirror finish... perfectly smooth as a spindle should be. No moving parts to nick or enlarge center holes.  
(b) Manual "single play" spindle.  
(c) Manual 45 rpm adaptor.



**16 "INDUCTION-SHURE" MOTORS**  
Heavy duty engineered and built entirely in Garrard plants. The smoothest, quietest, most powerful and up-to-date type available in record playing equipment, and the best Garrard has yet constructed as regards freedom from vibration and rumble. No hum, even when used with sensitive pickups. Constant speed maintained.  
Self-aligning Oritte bearings top and bottom.



**EXCLUSIVE, DYNAMICALLY-BALANCED MOTOR ARMATURES**  
Individually weighted by special Garrard equipment, to insure perfect speed, without vibration. The only rotors of which we have cognizance, balanced in this manner.

**17 REINFORCED, AUTOMATIC MUTING SWITCH**  
New, heavy-duty design requires no servicing. Eliminates sound through speaker during record-change cycle. Continuity of music undisturbed by extraneous noises.

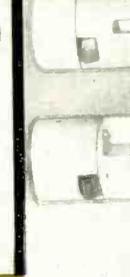


**18 WATCH-LIKE CONSTRUCTION**  
The hallmark of Garrard engineering! All levers machined to close tolerances and fully adjustable... easy, inexpensive to service. Bronze bearings at all moving points for longer life! Precision-ground gears perfectly meshed to insure constant, smooth action through years of service.

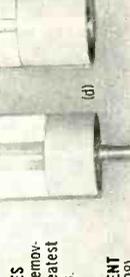
**19 NEW-TYPE SHIELDED CONDENSOR-RESISTOR NETWORK**  
Pioneered by Garrard, this feature eliminates the startling "plop" noise through speaker when changer shuts off at end of last record.



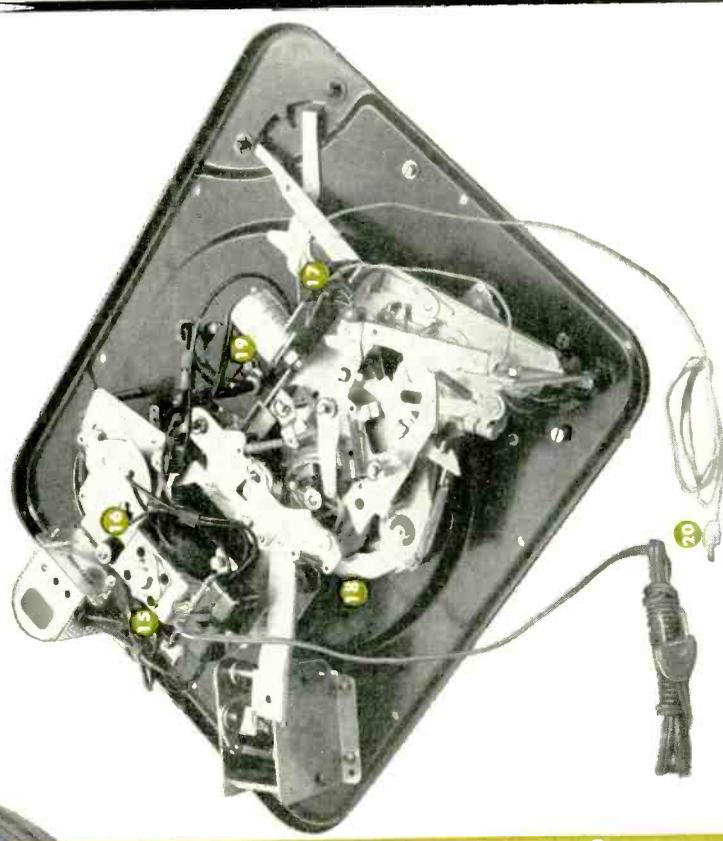
**20 COMPLETE U.I. APPROVED WIRING**  
Changer comes with full 6 ft. U.I.-approved electrical line cord, and with pickup cable, terminating in standard jack. Fits into any system of high fidelity components, without soldering or tools for connecting.



**21 SERVICE AND REPLACEMENT PARTS**  
Garrard changers hold their pre-eminent position in the American market by virtue of the finest service and parts facilities available in the industry... the guarantee and facilities of the B.I.C. Group. This policy protects owners of all Garrard equipment... old models, current models, and newest models. You may purchase any Garrard equipment with complete confidence.



RC 121  
RC 88  
RC 98



RC 121  
RC 88  
RC 98

**22 \* Garrard equipment now covers the complete high fidelity range, from manual players to professional transcription turntables.**



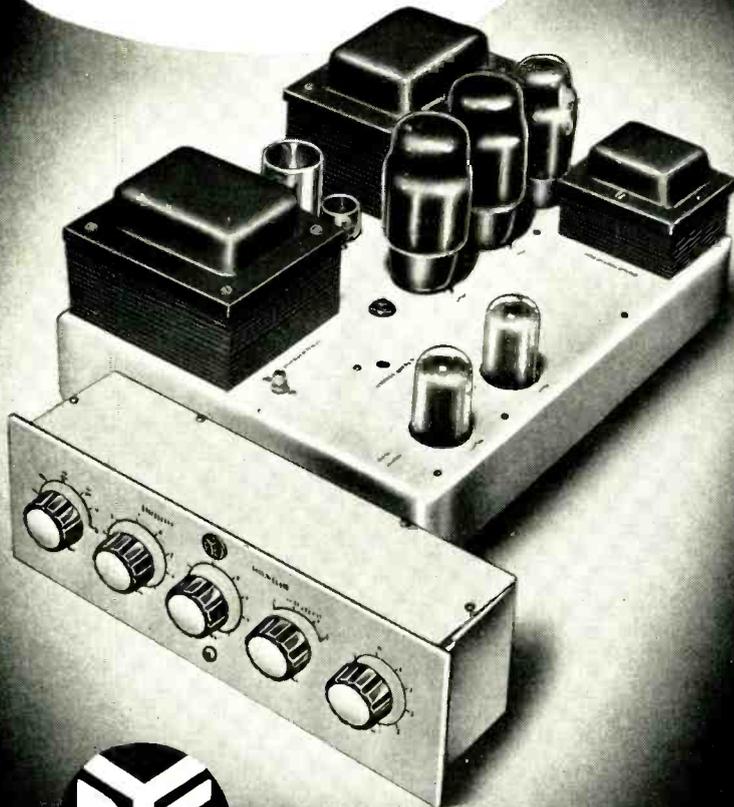
**Plan Book**  
All Garrard and other B.I.C. components are illustrated and described fully in the B.I.C. High Fidelity Plan Book, a useful guide in planning any hi-fi system.  
A quality-endorsed product of the B.I.C. Group  
**BRITISH INDUSTRIES CORP.**  
Port Washington New York

**MAIL THIS COUPON**  
British Industries Corporation  
Port Washington, N. Y.  
Please send BIC High Fidelity Plan Book.  
Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

Dept. GD-26

# the Quality Amplifier

made in  
**Cambridge**  
**ENGLAND**  
THE CENTER OF SCIENTIFIC RESEARCH



Makers of the famous Black Box

**Model HF25.** This new wide-band amplifier, as its specification shows, represents an outstanding advance in sound reproduction.

**Specification:** Amplifier—output 35W. undistorted, 50W. peak; I.M. distortion 25W. 0.5%, 35W. 0.72%; response substantially flat 2—160,000 c.p.s.; infinite damping factor. Control Unit—inputs for radio, tape, pick-up (with interchangeable pick-up compensator plugs), microphone; feedback equalization networks; bass, treble, filter and volume controls; front panel of heavy burnished copper.

**Price: Amplifier \$139.50 ; Control Unit \$59.50.**

DISTRIBUTED IN THE U.S.A. BY: BRITISH RADIO ELECTRONICS,  
1833 JEFFERSON PLACE N.W., WASHINGTON 6, D.C.

## swap-a-record



The following are lists of records for trade: if any records listed here interest you, write directly to the person offering them and give him your trade list. The records listed below are stated to be in good condition, however, we cannot be held responsible for any records obtained through this column.

Lists submitted for publication in this column must be limited to ten records for trade and ten which are wanted. Composer, title, performers, recording company, record number and speed must be supplied by the trader. Only 33 $\frac{1}{3}$  and 78 rpm records will be listed.

A. R. Boileau, 1017 Isabella Ave., Coronado 18, Calif., wants to trade, in exchange for a 12-inch, classical LP:

Rachmaninoff: Sonata in G minor for Cello and Piano, Op. 19. Schuster, Penario. Capitol P 8248, 12-in.

\* \* \* \* \*

Michael Foxman, 1463 Vyse Ave., Bronx, N.Y., is seeking copies of "V" disks (78 rpm) recorded during World War II by such artists as Tibbett, John Charles Thomas, Rosa Ponselle, etc.; also off-the-air recordings of above artists. Will exchange interesting vocals on 78 rpm.

\* \* \* \* \*

H. Hedley Smith, 137 Union St., Kingston, Ont., Canada, offers the following LPs to a fellow Canadian:

Bartók: Improvisations; Out of Doors Suite. Hambro. Bartók BRS 9002.

Bach: Passacaglia in C minor; Pastorale in F major. Walcha, organ. Decca DL 9560.

De Falla: Three Cornered Hat. Ansermet, Suisse Romande Orch. London LL 598.

Holst: The Planets. Boult, London Philh. Westminster WL 5235.

Liszt: Hungarian Rhapsody No. 2; Massenet: Werther (excerpts). Wolff, Paris Orchestra. London LD 9171, 10-in.

Percussion and Pedal, Vol. 3. Foort at the Mosque. Cook 1052, 10-in.

In exchange, Mr. Smith wants the following:

Ravel: L'Enfant et les Sortilèges. London LL 1180.

Bach: Concerti for Three and Four Harpsichords. Vox PL 8670.

Tchaikovsky: Manfred Symphony. Angel 35167.

Rimsky-Korsakov: Scheherazade. London LL 1162.

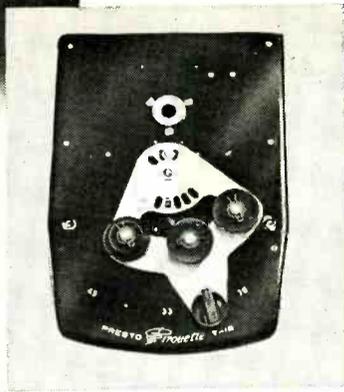
Any Audiophile records.

\* \* \* \* \*

John Clark, 229 Hayward St., Yonkers 4, N. Y., wants a recording of the Beecham *Eroica* (Columbia ML 4698) and any single 78s by Erna Berger. In exchange he offers:

Beethoven: Symphony No. 3 (*Eroica*).

*Continued on page 48*



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 ...**

# THE PRESTO *Pirouette* T-18

- improves record performance tremendously.
- gives your hi-fi system the professional touch.
- professionally built to last by world's largest manufacturer of precision recording equipment.
- styled by Bruce Kamp... leading industrial designer.
- revolutionary 3-speed shift mechanism — 3 idler wheels.
- extra heavy weight, wide-bevel, cast aluminum 12" table covered with non-slip cork.
- 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 \$53<sup>50</sup>**



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.



PRESTO PIROUETTE

**T-68-H TURNTABLE**—The world's finest and most versatile hi-fi mechanism... a 16" flick-shift turntable with hysteresis motor... a new pinnacle in hi-fi at a modest price. \$134.



Send this coupon for more information →

**RECORDING CORPORATION**  
PARAMUS, NEW JERSEY

**Export Division:** 25 Warren Street, New York 7, N. Y.  
**Canadian Division:** Instantaneous Recording Service, 42 Lombard Street, Toronto

PRESTO RECORDING CORP.  
Hi-Fi Sales Division  
Dept. HF4  
PARAMUS, NEW JERSEY

Rush catalog sheets on the new PRESTO *Pirouette* T-18, T-18-H, T-68, T-68-H turntables and name of nearest PRESTO distributor.

Name.....  
Address.....  
City..... Zone.....  
State.....

**WORLD'S LARGEST MANUFACTURER OF PRECISION RECORDING EQUIPMENT AND DISCS**

took place. It will occasion no grief hereabouts if he didn't, for although it is an honor to be consulted and/or cited by Mr. Adams, the figure itself wasn't terribly impressive. Indeed, it seemed just a little puny for promulgation, under the circumstances. It was (circa) \$35,000,000.

Now this is no negligible sum, to be sure. It would buy a bottle of beer for every American citizen old enough to drink one. But it stands up very poorly against the semi-astronomical figures that the query used to evoke in days of yore — even from us.

This does not mean that the industry has slumped, for it certainly has not. It simply reflects one of the pains of growing up, which afflict industries as well as people. This one springs from the transition from fantasy to fact. Nowadays audio equipment companies carefully categorize their sales figures, and even report them, in some cases, to an industry association. In the early, halcyon days of high fidelity, no such data were available. When an authority (like us) was asked the mystic figure, the ensuing procedure went something like this. After choosing (shrewdly) several leading manufacturers in the field, you asked their sales managers (1) to estimate what share of the nationwide business they thought they handled, and then (2) to extrapolate from that, and from what they knew of their own sales-statistics, what the national figure ought to be. The results were extremely plausible and convincing, since from a half-dozen sales managers you could get very nearly the same figure. The only trouble with it was that it was wrong, and in no piddling way. The average error (from my own investigative efforts) ran somewhere in the neighborhood of 1000 per cent. The only conclusion to be drawn is that sales managers, unsuspectingly, are horribly overmodest about their own prowess and achievements. Each always grossly under-

stated the truth, as we are — that the reservoir of potential customers was being used up at an uncomfortably rapid rate, and this before they themselves (the suppliers) even had come in sight of the legendary corner beyond which prosperity lurks.

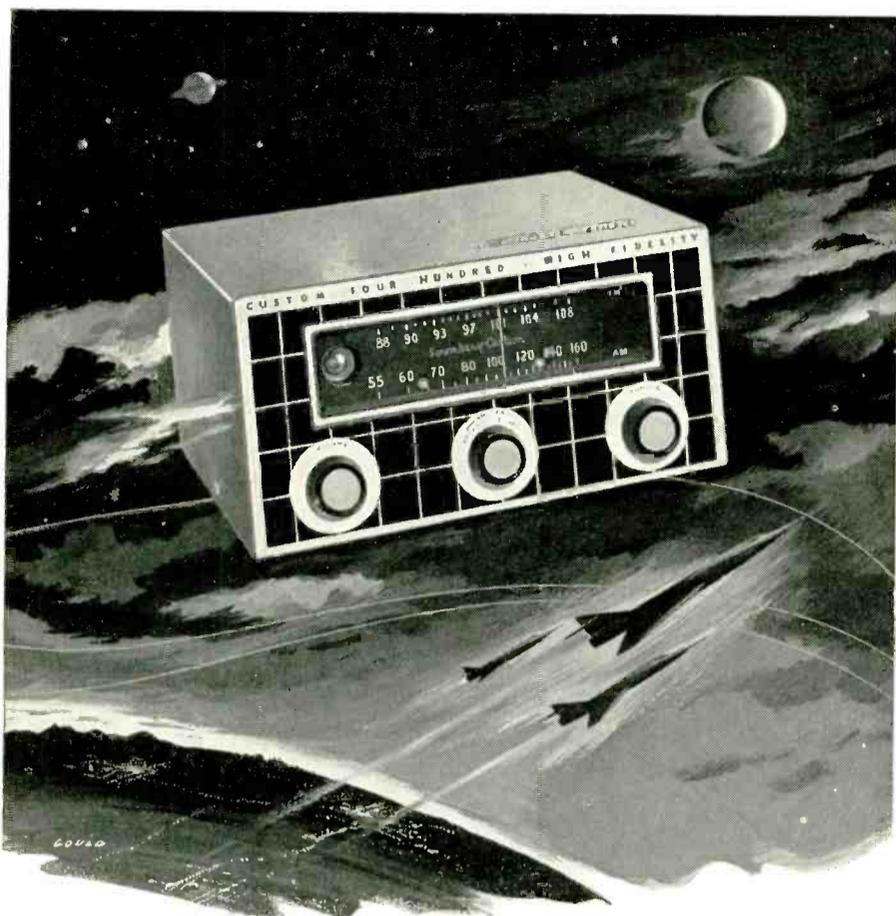
Under the circumstances, it is something of a relief to realize that, in fact, the much bruited high fidelity "boom" never really happened at all. There has been steady growth. Sundry manufacturers and dealers now can afford Cadillacs. A couple even own airplanes. There are some social circles or sets, in some cities, where nearly everyone one meets mentions his music system. But the Great Surge is yet to come, if it is to come at all.

We think it is to come, for various reasons. After long depression, war, and turmoil, we are entering an age of home ownership and of at-home recreation. You know and I know what an entrancingly satisfactory part of at-home recreation music can be, when it sounds forth properly. But of the many, many millions of people now concerned with fitting their homes for recreation, only a few thousands are aware even that music can sound forth properly in a living room.

This doesn't mean that many are not now listening to something, though as audio it is something we wouldn't like. The Metropolitan Opera broadcasts still command an audience of millions — Tebaldi in AM network low-fi. And there is one two-disk record album in which I have a special interest that now has sold until one of every thousand Americans owns a copy. It is the Toscanini Beethoven Ninth Symphony. Nobody buys that as background "mood" music; it implies a serious intent to listen. Yet I doubt that half the owners of the album also own sound systems on which they really can hear it. And they ought to. They deserve to.

What are we going to do about it?

J. M. C.



*They'll be calling this  
"The Standard" in 1966  
The fabulous new Stromberg-Carlson*

## SWAP-A-RECORD

*Continued from page 46*

Toscanini, NBC Sym. Victor LM 1042.  
Franck: Symphony in D minor. Furtwängler. Vox PL 7230.

\*\*\*\*\*

G. E. McGavran, Publisher, *Daily Pacific Builder*, 465 10th St., San Francisco 3, Cal., is seeking a copy of a 78 rpm record or tape recording of the Abdication Speech of King Edward VIII. In exchange he'll purchase and send new records of the trader's choice.

\*\*\*\*\*

Walter J. Sandberg, 215 W. Main St., Whitehall, Mich., wants to trade the following records:

Beethoven: Symphony No. 3; Von Karajan, Philharmonic Orch. Angel 35000 12-in.

Haydn: Symphonies No. 88 and 93. Scherchen, Vienna State Opera Orch. Westminster 5178. 12-in.

Beethoven: Overtures: Leonore 1, 2, 3; Fidelio. Scherchen, Vienna State Opera Orch. Westminster 5177. 12-in.

Tchaikovsky: Symphony No. 5. Music Appreciation Record 59A. 12-in., plus 10-in. Analysis record.

Beethoven: Concerto No. 3. Musical Masterpiece Society MMS 25. 10-in.

Beethoven: Symphony No. 7. MMS 33. 10-in.

Dvořák: Symphony No. 5. MMS 36. 10-in.

Rachmaninoff: Concerto No. 2. Plymouth P 12-12. 12-in.

Schumann: Piano Concerto, in A minor. Richez, orchestra. Remington 199-65. 12-in.

Mozart: Piano Concerto No. 23; Liszt: Hungarian Fantasia. Kilenvi. P. Walter



WALTER TOSCANINI

AT ABOUT 7:45 on Sunday evening, April 4, 1954, a tired and confused little man stepped from the podium in Carnegie Hall and quickly sought the sanctuary of his dressing room. There had been a feeling of something impending during that concert; and shortly after the last strains of music were swallowed up in applause, the world was informed that Maestro Arturo Toscanini had retired. He did not return to acknowledge the plaudits of a grateful audience. He couldn't. It is not proper to pry into and make public the intimate details of a man's suffering; it may be proper to touch upon what can be delicately and intelligently surmised. Maestro could not return to the stage of Carnegie Hall simply because he had arrived at the exact moment every adult alive dreads -- the moment when he must cease doing what he has always done. We can only imagine the turmoil in Toscanini's mind at this moment.

A few days after his last concert, I went up to his home in suburban Riverdale with the tapes of Verdi's *Falstaff* under my arm. RCA Victor wanted Maestro's approval of this important work. Much effort and thought and devotion had gone into its preparation, and at the appointed time Maestro was ready and willing to listen. It was hoped that the playing of *Falstaff*, one of Maestro's favorite operas, would lift him from the mood of black despair into which he had fallen after the previous week end and would help him to forget for a while the serious illness of his daughter-in-law, Cia, Mrs. Walter Toscanini, who had suffered a severe heart attack, also on the previous week end. So that we would not disturb Mrs. Toscanini,

numb and bewildered. The evening had been a fiasco.

A few days later he again listened to *Falstaff*, this time alone, and approved it. The gloom of retirement was beginning to lift. In May he was in such good spirits that the Artists and Repertoire Department was emboldened to make a large request. Complete recordings of Verdi's *Aida* and *Ballo in Maschera* under Toscanini's direction were already on tape, but they were flawed with a few vocal imperfections. The request was this: would Maestro step out of retirement long enough to remake the portions that needed improvement while the orchestra and soloists were still available? Toscanini agreed, and early in June led two recording sessions in Carnegie Hall that lasted more than three hours each. Everyone present was agreed that the conductor had never seemed more robust, more intensely concentrated, or more firmly in command of the forces under his baton. But that really was the end. Shortly thereafter he returned to Italy.

My next contact with Arturo Toscanini was in his home in Milan three months after his retirement. RCA Victor had long wanted to make available on disks his 1951 broadcast performance of the Verdi Requiem, and Maestro had just as consistently refused to approve it. The Requiem has always been an extremely important work to Maestro, and it seems that throughout the years a perverse fate has denied him the satisfaction of a perfect performance. Vocally, for soloists and chorus alike, it is very difficult. Its dynamics are a nightmare to recording engineers, especially when one is working to the exacting standards of Arturo Toscanini. The technical problems in the Requi-

## TOSCANINI IN RETIREMENT

# The Riverdale Project



by RICHARD B. GARDNER

it was decided to hear the playback in the basement billiard room instead of the large hall where we usually played our tapes to Maestro.

We had hoped for great things that evening. Distinguished guests had been invited. Representatives of Victor's Artists and Repertoire Department were present. But scarcely had the first fortissimo chord sounded than the small, well-known, and eloquent signs of discontent began to appear: slight gestures of the head, and (more significantly) none at all with the hands. We started again after making changes designed to make the music more palatable, explaining to Maestro that the acoustics of the billiard room were not those of the large hall. At about the same place in the music where we had stopped before, Maestro hit the table with his fist and exclaimed, "This is not *my Falstaff* . . ." And he would hear no more. He ascended the stairs, a torrent of Italian streaming over his shoulder, and disappeared into his rooms, leaving us

em were always very much with us, beginning at the time of its performance and extending to the time we worked on it in earnest in Italy. RCA Victor wanted this work in its catalogue so much that it was decided to gamble on the great odds against its approval to the extent of sending me to Milan. Maestro was so advised, and he cabled back that he would be happy to welcome me but that this was not to be construed to mean a change of mind about the Requiem itself. Accordingly, in July of 1954, I flew to Italy carrying with me more than ninety pounds of tape -- on which were recorded at least four different sound versions of the broadcast in addition to all of the rehearsal sessions. The next day I was met at the Rome airport by Albert Pulley, Recording Administrator, and Richard Mohr, Red Seal Artists and Repertoire Representative of the New York Victor Studios, who were already in Italy for other recording sessions. Together we traveled to Milan.

From the start the Milan episode was to be an up-

hill struggle. When we knocked on the door of Via Durini 20, we were warmly and graciously welcomed by Maestro's daughter, the Contessa Wally Castelbarco, but we were immediately advised that my trip to Milan was for naught. Maestro was ill and had been attended by his doctor twice the day before. I did not exactly understand the nature of his illness, nor do I know to this day what it was. The flood of discouragement that swept over me those first few moments was alleviated somewhat when the Contessa assured us that her father wanted to greet us and that we were invited to dinner that evening. We were made comfortable in the study, and in a few moments Maestro entered. I almost wept when I saw him. His face was ashen, not the almost childlike pink complexion known so well and admired so much by his friends. He walked slowly and with much effort, barely lifting his feet from the floor. He shook hands with each of us and, in a very tired voice, welcomed us. Here, indeed, was a sick man. Our conversation concerned nothing of importance until the Requiem was mentioned. He then showed a bit more interest. When asked if he would care to hear our latest "improved" version he agreed, but there was implied in his manner that it should last only to the extent of his patience with the music and his physical capacity to listen.

The music began, and there ensued almost immediately the familiar gestures of discontent. The sound was not good. It was not clear. Perhaps there was too much artificial reverberation, I suggested. The expression on his face was eloquent indication that he did not understand such things. We tried another version. This was not satisfactory either. Maestro was a bit excited and more than a bit disgusted. Fortunately, at times of desperation there sometimes occurs a moment of inspiration. I pulled out the original tape of the broadcast, just as it had been

recorded from the NBC lines as it went on the air — Carnegie Hall exactly, and no tricks. Maestro slowly sank back into his chair and listened, and he listened to the end of the reel. He made no comments, but I knew that his few signs of discontent had to do with the music and not with the sound. When the first reel had been completed, he observed that although the sound was not perfect, it was not bad. Would he listen to the rest of the original version tomorrow? He would.

At this point, I must digress from chronology for a moment and set down a point or two which have materially contributed to the education of this recording engineer, at least insofar as they pertain to facts peculiar to, and learned from, Arturo Toscanini. I believe this important because my job is to produce sound on records — sound which the buyer of records will accept, and sound which the artist will approve. In the case of Arturo Toscanini they are not always the same. One important thing I have learned: while Maestro listens to playbacks of his music, he is conducting from a podium, surrounded by his musicians. In the performance, he blends and balances and colors sound with the utmost care. Perhaps he knows how this will sound in the fifth or fifteenth or fiftieth row. I can't say for sure; but I now know that he will never approve a musical selection unless and until it sounds very much the way it sounded to him on the podium. If a recording session has been held in empty Carnegie Hall and there is a pleasant period of reverberation, so much the better. If it is an older recording made in Studio 8H, the sound will be dry, lacking in reverberation, and clean. This also Maestro will accept, perhaps even more than some overly enthusiastic high-fidelity listeners who believe that any recorded sound is good only when it has the echo of a cathedral. If you will, smear the original

sound with artificial reverberation, boost the highs, make the bass boom — but don't expect Maestro to approve this as his work. He won't. He gives to every instrumentalist and vocalist before him credit for knowing how to produce the pure sound peculiar to his instrument; he demands it. Let no recording engineer, albeit with the best of intentions, interfere with original purity in any way.

The above observations about purity of sound were of great importance during our work on the Requiem. Yes, we returned to Via Durini the next day. The improvement in Maestro's appearance was remarkable. He greeted us warmly, and we proceeded almost immediately to play the remaining tapes. He listened intently throughout, indicating nothing until we had finished, when he remarked sadly that he did not see how he could give an approval. There was too

*The elaborate control center of the Project is in this quasi-Byzantine billiard room.*  
FRED J. SASS



much wrong with it, musically speaking. I told him that I had with me complete rehearsal tapes and that perhaps a substitution here and there might save the recording as a whole. This seemed to interest him somewhat. But he really *wanted* to go to work only after I had played for him parts of recordings of the Requiem by other artists. I felt that the expressions of amazement, anger, and contempt which swept over his face while he listened to the other recordings were indications of a dawning realization that he had an obligation to discharge to his old friend and idol, Verdi. Tomorrow, he promised, we would go to work. We then relaxed with cocktails and conversation.

The number of people in Maestro's study the next afternoon had been reduced. There were just three of us: Maestro; Sandro Cicogna, a young and brilliant electrical engineer, whose help was of inestimable value; and I. This was to be the working team. Sandro, for whom Maestro had the greatest affection resulting from several years of close friendship, spoke impeccable English. There is no doubt that my objective would have been much more difficult to achieve had it not been for his ability to translate into Italian for Maestro's benefit certain information, especially that of a technical nature. Quite frequently during the days to come we had the pleasure of the presence of Signorina Anita Colombo, friend and business associate of Arturo Toscanini for more than forty years. Her knowledge of Maestro and the music in question, together with her natural enthusiasm, was certainly welcome during the inspiring, but sometimes trying, days to come.

We went to work in earnest. There was not a note nor a phrase of the broadcast or any of the rehearsals that was not scrutinized many, many times. We weighed and balanced; we compared and discussed; we argued the relative merits of mechanical versus musical excellence of each portion of the Requiem. Our work was concentrated, consecrated, and often lasted far into the night. When a score would hurtle across the room, missing a priceless old Italian painting by inches, a cold, black fear would well up inside me. My only defense for being there at all under the circumstances was the existence of other recordings of the Requiem by other artists. Maestro never refused to listen to the other recordings. Perhaps he was seeking relief too. But after having listened, he was always ready to go back to work on his own. Progress was slow. We went through the Requiem phrase by phrase. And then we did it again. And again. Rehearsals and broadcast. Again.

During these many days, Maestro became interested in things electronic. In all of my previous dealings with him, this had never

happened. He wanted to know how sound could be changed, particularly in a reverberation chamber. He listened intently as the operation of this device was explained to him. Maestro then repeated in his own words and in his own way what he had just learned. Describing with long sweeping sinewave-like gestures of his hand, starting at his mouth and extending off into space, he explained how pure sound is propagated. If this sound originates in a large auditorium, it will flow forth and eventually return to the microphone from whatever reflecting surfaces there are. This is natural reverberation as determined by the characteristics of the hall. In a reverberation chamber, which at best is a small room or labyrinth, this cannot happen. Sound emanating from the speaker in such an enclosure impinges *immediately* upon the microphone, thereby altering the original sound *as it is being produced*. It does not matter that the reverberation chamber may be designed to retain sound within its walls for the same period of time as a large hall; the original sound has been interfered with at its source. Maestro's arm motions became jerking and irregular as he described sound so treated. I was convinced that never again would I attempt to "improve" the sound of Maestro's music by such means. If the sound origin is Carnegie Hall, it will sound like Carnegie Hall. If it is the short, dry, clean sound of 8H, that is the way it will be on the record. It will be the way Arturo Toscanini heard it when he conducted.

Maestro at last expressed a reluctant satisfaction with the Requiem. It seemed at the very moment when we realized there was no more work to be done that the walls fell away from Maestro's study. Rejoicing people flowed in, people I had never seen before. In the next room, the large white and gold salon, the popping of champagne

*Villa Pauline, west front. Maestro's studio lies behind the bay windows at the right.*  
FRED J. SASS



bottles could be heard. We drank to the completion of the Requiem, and Maestro insisted on touching the glass of each of his guests. It almost seemed that he would dance if given the opportunity. He was well again, and he was happy. I knew that work was as much Maestro's life as was his music.

I shall never forget the wonderful days on Via Durini. Our days were spent in hard and often discouraging work. But the dinners late in the evening were something else. Maestro presided at the head of his table as course after course came and went with impeccable service, all made completely charming by stimulating and interesting conversation. I was invited to spend a week with the family at Isolino, their summer island home in Lake Maggiore, but records had to be pressed, and I returned to New York.

Maestro spent the rest of the summer of 1954 at Isolino, resting and enjoying the rural life of his beloved Italian countryside. Upon his return to Milan in the fall, he attended an occasional concert and opera, and his drawing room became the center of Milan's musical life. His daughter, the Contessa Castelbarco, and his beautiful and charming granddaughter, Emanuela, were perfect hostesses. Solicitous for Maestro's happiness, they strove to provide in the persons of their guests at Via Durini the stimulation and interest necessary for the man Arturo Toscanini, who looked upon himself as one retired.

I cannot speak with authority upon the reasons that impelled Maestro to return to New York. I can only surmise, along the lines that, delightful as his life in Milan might be, he was not doing there anything creative. It is impossible that Toscanini, who for so many years has been recognized as the greatest musician on earth, could sink into a state of lethargy and allow time to flow past and beyond him. There are too many contradictions. Toscanini has lived long enough (when you read this he will be eighty-nine) to prove that his origin lies in sturdy stock, and his entire life has been one of artistic creativeness and an almost fanatical drive in the service of music.

So, in the fullness of time, on Monday, the last day of February 1955, Arturo Toscanini came back to Riverdale, New York City — ". . . to work on his recordings," as the press reported. And this was true. At this particular moment in his life, the only links which connected him

*On the terrace, left to right: the author; Miss Lillian Moore, a visitor; Miss Eugenia Cale, Walter Toscanini's secretary; Signorina Anita Colombo, and smiling Maestro.*



WALTER TOSCANINI

creatively to his illustrious past were the little magnetized particles of iron oxide on tape and the microscopic wiggles on lacquer disks. They were all in New York, and so now was Toscanini.

Within one week after his return to New York, I was summoned to Riverdale. Production pressings of the Verdi Requiem had revealed further flaws, although slavish attention had been expended upon the execution of Maestro's exact wishes as determined in Milan. I should like to express one further opinion about the Requiem and then not mention it again. I doubt very much that any number of changes will ever produce a Requiem completely satisfactory to Maestro. Human device will never render it as Verdi envisioned it and as Arturo Toscanini, Verdi's friend and greatest interpreter, knows it should be. As long as Maestro lives, he will wish it could be better.

Over the years there have been many memorable and historic radio performances by Toscanini and the NBC Symphony for which there has always been great public demand. Now that there was no longer the pressing necessity to keep a tremendous orchestra busy, Maestro could utilize his newly found free time to review his past efforts. Accordingly there was begun a close scrutiny of all his past performances which had not been released to the public on disks. As we delved deeper into this great mass of material, we were able to see how much more extensive it was than originally estimated. It soon became apparent that a more efficient *modus operandi* was necessary.

In July 1955 there came into being a plan known affectionately by those concerned with it as "The Riverdale Project." By arrangement between the Toscanini family and RCA Victor, I was assigned to work in Riverdale on a full-time basis. This would bring me into frequent contact with Maestro and would save much time in the making of master tapes. On-the-spot decisions could be obtained, thereby saving hours or even days in obtaining required approvals. The entire operation, from a first listening session with Maestro to the actual production of final tape, was to be done on the premises. The billiard room of Villa Pauline, Maestro's beautiful Riverdale home, had long before been converted into an efficient and completely professional recording and transfer studio. Walter Toscanini, Maestro's son and manager, has spared neither expense nor effort in the single purpose of preserving every note of music ever conducted by his father where such source material can be found. He has availed himself of the full-time services of a young and conscientious recording engineer, John Corbett, whose work is well known in New York recording circles. All rehearsals, broadcasts, and concert performances are being systematically submitted to tape; the historical value of this library is evident. Walter Toscanini is diligent in his search for better and better source material. His search has extended to wherever such might be found, and I am sure this work will continue until he is certain that there is not anywhere better material than that which he has.

Walter Toscanini's program of preserving all of Maestro's works and the newer RCA "Riverdale Project" coexist beautifully and are progressing smoothly. Co-operation has been complete by all in a

*Continued on page 119*

**N**OW, LOOKING BACK OVER my extensive reading, I can only say how astonished I am to be the first student of Shakespeare's world to make the discovery that the Bard of Avon was a hi-fi addict. In fact, I haven't been quite so surprised by anything since the time an earlier research project led me to the knowledge that Ludwig van Beethoven means Louis-from-the-Beetpatch.

It all began when I stumbled across this line:

Portia: Let music sound while he doth make his choice;

—*Merchant of Venice*, III, ii, 43.

Who in the world would have imagined Elizabethan hi-fi shops so adequately stocked as to permit the browsing audiophile a decent choice of custom components so many centuries ago? Please note my use of the word "shops." At first I thought myself wrong in supposing that London Town boasted more than one hi-fi emporium in those days, but my discovery of the following lines soon justified the assumption:

Guiderius: The music is round about us.

Belarius: Let us from it.

—*Cymbeline*, IV, iv, 1-2.

You'll agree with me that no finer description of an audio fair exists in all the realm of letters. Not even the genius of Shakespeare could have brought off such an apt turn of phrase in only ten words without actual experience

## "Sound, sans Crack or Flaw..."

by J. M. Kucera

of such a function. Thus there *were* audio shows in Shakespeare's time, and therefore a concomitant legion of components manufacturers. It follows, then, that there were also partisan adherents to specific brands of components, and necessarily a multitude of hi-fi dealers to rent those rooms in whatever London hotel housed the audio fair from which Belarius wished to escape.

Choosing the right components out of all the various brands on the market can have been no easier for Shakespeare than we find it today. Just when the seemingly endless search for the perfect loudspeaker enclosure began, no man can say, but thanks to Shakespeare I've been able to date the quest back at least 355 years. Note the lines:

Touchstone: . . . Courage! As horns are odious, they are necessary . . . many a man has good horns, and knows no end of them.

—*As You Like it*, III, iii, 51-54.

I at least am astounded to learn that three-quarter-inch plywood has been around for so long!

As a social amenity, high fidelity was as effective an icebreaker in Shakespeare's day as it is in ours; and we can feel certain that the Bard experienced as much frustration as we do over certain audiophilic encounters. Attend this exchange of words between two early-day audiophiles:

Belarius: My ingenious instrument!

Hark, Polydore, it sounds!

—*Cymbeline*, IV, ii, 187-188

Bianca: Let's hear. O fie! the treble jars.

—*Taming of the Shrew*, III, i, 39.

From the foregoing conversation we can infer alternative facts. Either Belarius' tweeter was out of balance, or else Bianca suffered from the same malady ascribed to today's woman by certain writers in hi-fi journals — namely, aural hypersensitivity to high frequencies. I for one tend towards the latter hypothesis; if you'll recall, Belarius was the hypercritical character whose suggestion it was to quit the audio show, so it's hardly likely that he'd put up with strident highs in his rig at home.



By now some of my readers are doubtless complaining that Belarius was actually speaking to someone named Polydore rather than to a woman named Bianca. To this objection I simply call attention to the inconsistency of Shakespeare's spelling throughout his plays. In truth, Belarius was actually speaking *about*, not to, Polydore; and for my part I feel that this is an allusion to Shakespeare's particular choice of LP records. It also establishes in my mind the fact that England began importing disks from Germany as early as 1610.

Pursuing the subject of recordings, and again following the chronology of the Bard's plays, we can say today with a measure of certainty that Shakespeare damaged his first LP sometime before 1596, at which time he had this to say about the badly-worn needle which caused the ruin:

Salarino: . . . a very dangerous flat and fatal . . .

—*Merchant of Venice*, III, i, 4.

*Continued on page 128*

# Equal Rights for the Percussionist

by HAROLD FARBERMAN

*The author is Boston Symphony Orchestra percussionist. He also has led percussion groups in concert, sometimes in his own music, for he is a composer, too. Currently he is at work on the Farberman First Symphony.*

THE PERCUSSION SECTION in the contemporary symphony orchestra is almost *terra incognita* for anyone except — if I may use the expression — the natives.

It is saddening enough that most members of an average concert audience do not even know the names of most of the instruments in the so-called "noisy corner" of the orchestra.\* But it is not, perhaps, surprising. Some of the instruments are new, and many never make an appearance in music of the classical period. What is less understandable and more frustrating to percussionists is that many modern composers and conductors seem almost as ill-versed as their audiences in the language of percussion. The orchestra has grown hugely in size and complexity since the days of Mozart and Beethoven, and it is perhaps in this section, the percussion, that the greatest elaboration has taken place, and the orchestra's tonal potential has been most widely expanded. Yet there seems to be small disposition, among the men who write our music, to use this new potential. I am being quite serious when I say I suspect that many do not even know it is there.

For evidence, look to the books. Leaf through one or two authoritative volumes on orchestral instrumentation. Unless your choices have been lucky ones, you will find that, although they discuss in great detail the instruments and organization of the string, brass, and wood wind sections, they dismiss the percussion in a few rear pages, leaving the distinct impression that percussion is a very

\*Boston Symphony Orchestra's percussion section ordinarily includes tympani, bass drum, cymbals, snare drum, tenor drum, Conga drum, timbals, xylophone, tam-tam, tambourine, glockenspiel, gong, claves, gourd, triangle and chimes.



Charles Munch brought the author down front for the *Bolero*.

sorry stepchild in the family of the orchestra. It would seem almost as if there were something faintly disgraceful, or at least undignified, about playing an instrument by striking it rather than by stroking it or blowing it. Some percussionists themselves appear to have yielded to this feeling, that serious music making should be left to the strings, brass, and wood winds, that their own province is that of mere noise.

That word *noise*, and the attitude it engenders, is at the core of our grievance. Through the last hundred years of Western music, composers have stuck steadfastly to one prime formula for the use of percussion. When noise has been needed, the men with the war clubs at the back of the stage have been called on to attack. What makes this even more humiliating to the percussionist is that, on top of being called on to make noise, *not music*, he finds that his parts are incorrectly notated. Indeed, he often finds them scored for instruments that are obviously *not the ones the composer actually had in mind*. In other words, the composer didn't even know the names of the instruments for which he was writing. This kind of thing can become traumatic.

I do not wish to give the impression that *no* composer ever has written knowingly for percussion. There have been some (Bartok is a notable example) and there are some now, who can and do. But in the main composers still use percussion only as seasoning, rather than as a major taste-ingredient in the main course, so to speak. And it does not seem to me that they can do otherwise, so long as they remain so flagrantly ignorant of percussion scoring. It is not pardonable. There has been much study, since the time of Berlioz and Mendelssohn, of proper and exact notation for strings, brasses, and wood winds. Technically, the percussion has at least kept pace with these sections in its technical advancement. Musically, so far as concerns composers and interpreters, it has hardly been allowed to advance beyond the stage it had attained in pre-history, when drums were the main sonic stimulant to social intercourse (in dances and so forth) and the leading means of cross-country communication. For some reason — scientists seem unclear as to what it was — percussion dropped out of Western social music during the Dark Ages, or earlier. It has not, obviously, re-established itself yet. The Asians and Africans have far outpaced us in its use.

Let me cite a few egregious examples of what the percussion player must put up with in his weekly orchestral

round (and the equivalent would send violin sections out on strike without a second thought). Anyone who ever has played in a high school band, or a Boy Scout fife-and-drum corps, will understand what I mean when I say that the average symphonic composer today does not know how to score such rudimentary essentials as drags, flams, four-stroke ruffs, or 5-6-7-8-9-10-11-stroke rolls. Indeed, there seems to be, among serious composers, no commonly accepted system at all of scoring for percussion. Different composers use different notations for what (they hope) will be the same result. And rarely does any of them insert a phrase mark. Why? Who knows? The information is available, in such works as Morris Goldenberg's *Percussion Book* and Saul Goodman's *Tympani Method*.

Further, as I have indicated, a composer will, all too frequently, when writing for percussion, score for instruments for which he doesn't really mean to write. He will confuse, for instance, the military with the tenor drum, or the snare drum with the piccolo drum. On occasion, the composer may simply write "drum." Which of fifteen or sixteen drums does he mean? A French composer, for another example, will specify a "*caisse claire*" when he wants a snare drum, but if a percussionist were to walk into an American rehearsal with a military drum instead, most conductors wouldn't know the difference.

Most conductors, unfortunately, seem as ignorant as most composers concerning correct percussion usage. Significant exceptions are Charles Munch and Pierre Monteux. Munch's handling of the percussion section in Debussy's *Iberia* shows a sensitivity for percussion sound that is always personally gratifying. I remember that for a performance once of Debussy's *Jeux*, Monteux asked specifically for an American dance band drum — a jazz drum. Jazz drums, you see, have snares across their bottom heads different from those of their symphony counterparts. The jazz drum uses a James metal snare and the symphonic a gut snare — a fact few conductors know.

Having listed some of the indignities that harass the percussionist, I should like to present several suggestions that might constitute the beginning of a positive program to emancipate him.

First, the percussion section should be valued as highly, musically, as are the other sections in the orchestra. I have seen aged string and woodwind players, ready to retire, kept on in some orchestras in the guise of percussion players. The illuminating irony is that because of the ineptness of percussion writing by the composers, some of these new, inexperienced additions to the section have been able to do a halfway creditable job.

Secondly, it should finally be realized that percussion instruments can play melodically, and in a way that is uniquely fresh and exciting.

In the third place, more composers should realize that many of the individual instruments within the percussion section are no less capable of being solo instruments than are the violin, clarinet, trumpet, and so forth.

As a fourth point, I should like to see a merciful end to pieces for percussion that utilize sirens, whistles, glass plates, and the like. The inclusion of this kind of device debases the percussion section and embarrasses its members.

A fifth suggestion is that composers today might try writing percussion parts not merely subsidiary to what is happening elsewhere among the protagonists of the orchestra, but also as leading voices, that share melodic and rhythmic responsibilities with the other sections.

Obviously the percussion section is not capable of producing what (say) the string section can, any more than can the brass section, for instance, but the point is that the potential within the percussion section is considerable and has barely been tried.

There is also the matter of recording. Almost invariably, the percussion section is poorly reproduced on records. This owes variously to the way the parts are written, the way the instruments are placed in the recording studio, and the way the microphones are placed. Remember that the percussion section contains more individual instruments of distinctive color than any other section of the orchestra. It has a range from low E below the bass clef to high double C above the treble clef. The section can furthermore be broken into three or four little sections within itself. I suggest, on the basis of much frustrating first-hand observation, that the percussion section, at least in some recording sessions, should have its own set of microphones. It is true that on rather rare occasions, when a specific accent or sound is wanted, a separate microphone sometimes is placed alongside one of the percussion instruments, but the provision of separate microphones for the section is not a general recording rule by any means. In multi-mike sessions, it probably should be.

Many of the pianissimo orchestral passages that contain background percussion writing would be given startling new color if the percussion instruments were to be heard clearly — as perhaps the composer intended. For these passages to be ideally heard, added microphones must be set up, especially so that passages involving the tambourines, the low register of the xylophone, the chimes, the tam-tam, soft cymbal rolls, *Continued on page 126*



# Right in the Middle of your Pianissimo

by JAMES G. DEANE

DO RECORD-MAKERS ever sample their own finished product?

What may seem a facetious question is quite seriously intended. Recently I opened a handsome cellophane-sealed album, extracted a shiny new disk, placed it with care on the turntable, set the stylus in position and sat down to listen. What issued from the speaker enclosure across the room, along with the expected music, was a sound which was neither heralded on the label nor prescribed by the score, a sound singularly alien and irritating. It was unnecessary to examine the record to identify it. The record obviously was scratched.

How common is this experience? I have no way of knowing for sure. But it has occurred to me dishearteningly often, and I suspect not to me alone.

A scratch on a record is in its own class as a device of torture. Some insensitive listeners may be able to tolerate it. For me, nothing can more readily rob music of all its rapture. A persistent tick or pop, at war with the purposes of both composer and performer, quickly renders the most inspired creation pointless. Like the repeated rustle of some heedless person's program at a concert, a scratch is a destroyer of mood and of meaning; yet it is a thousand times worse than the rustling paper, for it must be endured permanently.

If this sort of desecration occurred rarely, it could perhaps be excused — or at least chalked off as one of the inevitabilities of mass manufacture. My impression, however, is that it is not a rarity. As a record reviewer I listen to hundreds of newly issued classical records each year. These arrive "factory fresh," presumably never before played except possibly (by all the evidence a very slim possibility) by factory inspectors. Increasingly these days, many arrive like the record mentioned above in packages sealed against alien hands and dust. Yet an astonishing proportion of these review disks arrive blemished — blemished seriously enough, moreover, so that if I had bought them in a shop I would return them with a demand for either a replacement or a refund. In several years' retrospect it almost seems as if scratchless disks have been the minority, although I have made no systematic effort to keep count.

Since reviewers receive records through the mail, it may be theorized that some of this damage occurs outside the factory. This means, however, that the packing is inadequate.

There is at least circumstantial evidence that the problem

is not one restricted to reviewers (who, one would suppose, would be more likely to get favored treatment, if only for reasons of good public relations, than the reverse). Some record manufacturers in recent months have begun enclosing each disk in an inner sleeve of paper, cellophane, or plastic before inserting it in a box or cardboard jacket. More and more records are "factory sealed," although some of the seals — the kind that can be peeled off and stuck back on again with nobody the wiser — seem suspiciously like a sales promotion stratagem. Such "sealing" hardly offers much protection against either dust or fingers.

Furthermore, raised centers and edges dubbed "Gruve-Gard" (in the recently abandoned McCormick English of the Chicago *Tribune*) have been adopted by the largest maker of records, among others, expressly to avert abrasive contacts in the vital areas. It seems probable that eventually all long-playing disks will have this format.

All this is tacit admission, on the record industry's part, that all has not been well so far as the protection of record surfaces is concerned. Obviously, the industry is seeking to do something about it, and there is nothing wrong with the innovations as far as they go. But brand-new records — inner-wrapped, "gruve-garded," and sealed in cellophane — are still arriving in my mail (and I must presume also at shops) scratched or otherwise blemished.

My experience with marred records antedates my activity as a professional record critic. I confess frankly to being fussy. I have always made it a practice to

deal with shops where a defective record will be replaced, and many are the times when I have rejected an issue entirely because no acceptable copy of it was in the dealer's stock. I hope, however, that no one will reject what I am writing as the raving of an impossible perfectionist and purist. I claim, actually, to be quite reasonable. But what is reasonable about a scratched record, and what else can it be called but an imperfect product?

I have often wondered how some of the illustrious musicians identified with some of the records on my shelves would react if these records had come into their hands, instead of mine. For example, I recently played through, again, a boxed album issued a year or so ago bearing the name of one of the most celebrated of conductors. It also bears a rubber-stamped emblem indicating it was examined by a factory inspector. On one disk there is a two-inch sequence of grooves in which a steady tick competes with the music. Another record has a half-inch gouge near the



*Honi soit qui mal y pense*

outside edge which even the most casual glance would discover. One wonders how such an excavation would appear under a microscope! In general my luck with records of this particular conductor has not been good. In the case of two other albums bearing his name, I was forced to ask the manufacturer for replacements, but these also were imperfect. In one of these instances I went through *ten* fresh sets at a wholesaler's, but found none of them scratchless. Only by putting both sets together, can I manage to achieve a virtually unmarred performance.

Is this sort of thing exceptional? Evidently not, and apparently it also has no particular relationship to price, maker, packaging, or country of origin. I have received marred records from factories both at home and abroad, and in packages of both the simplest and most de luxe kinds.

A disk issued as part of a special premium-priced series touting the quality of its engineering arrived recently with a jagged canyon an inch long on one side, making it unplayable. The damage could not have occurred after packaging, since the record was triply sheathed in cardboard and plastic. Again, one of the most elaborate long-playing issues yet produced — a limited edition commanding an astronomical price — offers a remarkable succession of snaps, crackles and pops. Some of them, it must be admitted, come from defects that to the eye are almost imperceptible, but the ear is unfortunately the ultimate judge. Other copies of the disks besides my own have similar flaws; here, apparently, is more than an isolated accident.

I have a beautifully bound album of the orchestral music of one composer in which two of eight sides are scratched badly, although not unplayably. A recent multi-record choral recording, however, arrived with such major gashes across its grooves that it would have been foolhardy to trust a diamond point to them, and the album consequently has never been reviewed. It would be possible to request a replacement from a dealer or the manufacturer; but sometimes one concludes that it just wouldn't be worthwhile, since the next set, too, might very well be marred.

I have cited cases in which the advantage has been all with the manufacturer, for all these issues have been packaged better than the average — in boxes, fancy albums, or sealed cartons. I could list hundreds of others, which came packaged merely in ordinary cardboard envelopes. Latterly, standard packaging has come to include, more and more commonly, some kind of inner wrapper, which helps somewhat. But the point is that even where the package has afforded reasonable protection, including protection from dust, scratches and gouges have occurred. It is the inevitable conclusion that they must have occurred in the factory itself. Or, at any rate, some of them. And I am certain this is true.

After the long years during which record collectors had to put up with the hiss of shellac records, I suppose a manufacturer considers that anyone who complains about surfaces nowadays is merely carping. Actually, however, flaws now stand out the more. They also seem to occur more often, doubtless because plastic is more readily damaged than the harder material of 78-rpm shellac disks.

Just how readily damage can occur is not, I think,

enough appreciated by the record-makers themselves, or at least by a good many of the people charged with handling the finished product. Audible injury can result from almost microscopic abrasions. These may appear negligible to the eye; but they are far from negligible to the alert ear, and sometimes the ear need not even be alert.

What causes such abrasions, as well as the more brutal sort of damage? Since I have not visited a record factory, I can only resort to surmise, but I think it is clear that some of the fundamental rules of care that are continuously being impressed on record purchasers are being violated in the factory.

One record manufacturer with whom I once corresponded on this question admitted that there had been difficulty with careless insertion of records into their jackets. Apparently this company employed packers on a piece-work basis, with the result, naturally, that the faster disks were inserted the better the worker was paid. Obviously the workers were tempted to overenthusiasm, and did not bother to flex the jackets as they dropped the records in.

Before the packaging operation, there are doubtless many other opportunities for damage. There are mechanical matters besides scratches about which the makers ought to be concerning themselves, of course. Bubbles are not a thing of the past. Numerous review records sent to me are off-center, with sometimes an adverse effect on pitch. Warpage is a really serious problem. Recently a new opera set, in an elaborate sealed package, had one record so badly misshapen that my pickup would not track on it. In another operatic set, one of the records arrived with a small wad of cardboard actually *embedded* in the plastic — with an acoustical effect that can be imagined. The most casual kind of inspection should have kept this disk from being shipped out.

Most warped and off-center records *can* be played. But who wants to play a record with scratches? The answer is obvious.

What needs to be done? If the picture drawn here is in any way representative, the burden of action is clearly on the factories. Their fundamental need is a new philosophy of quality-control, based on the premise that the perfection of the finished disk, as delivered to the customer, is as important as the perfection of initial performance and recording. And every person involved in the manufacturing process must be impressed with the necessity for adhering to this principle, for one lapse can make the whole process pointless.

This solution is easy to prescribe but not so easy to bring about, however. I doubt if the record companies will take more pains with their product — and more pains are what is required — unless a better product is demanded. This means that both the consumer and the reviewer must become more vocal. Reviewers rarely trouble to mention a scratch. This is understandable enough, for with limited space a reviewer must deal with essentials, and surface flaws can be chalked off as accidents. No critic wants to risk damning a product unfairly, especially for a relatively minor mechanical reason.

This point of view is generous to the manufacturer, but how honest is it, with him or with *Continued on page 123*

# THE post-ultimate AMPLIFIER



THE ART of high fidelity design has, always, until the present, been stymied by the fact that various elements of a high-fidelity system are conceived and produced independently of one another. A good speaker plus a good amplifier will not make as good a combination as an *integral* amplifier-speaker combination. I have spent many arduous years studying the problems of high quality system design, and have finally arrived at a solution embodying a unique combination of features which yield a degree of reproductive perfection beyond anything previously achieved.

It must be admitted that this goal has not been realized by simple or inexpensive means. However, perfection is not easily attained, you must realize, and the results of the amplification system I shall describe justify the time and money that must go into the design.

Everybody who has analyzed the basic problems of

by HELMHOLTZ A. WATT

amplifier design has learned that the major limiting factor is the output transformer. This item is the link which connects amplifier and loudspeaker, and has been the stumbling block in the way to perfect integration of these two closely-related units in the hi-fi system. Output transformers suffer from distortion, phase and frequency discrimination, unbalance that varies with frequency, core chatter, resistance loss, resonances caused by a combination of capacitive and inductive characteristics, and similar faults. Is it any wonder, then, that it is horribly difficult to make a good amplifying system, when we must include a component with all these inherent deficiencies? In addition, the cost of a good output transformer is very high, which means that equipment manufacturers cannot ordinarily afford to use the finest.

Hence, though money is not a prime consideration in this project, it was decided to eliminate the output transformer from the Post-Ultimate amplifier. To do this, though, we must begin by considering the function of this component.

The output transformer is used to match impedances between the output tubes and the loudspeaker. It transforms high-voltage, low-current electricity to low-voltage, high-current, and it also serves to isolate the DC current at the output tubes from the speaker voice coil. To get rid of the transformer, then, some other method of connection between the output stage and the loudspeaker must be utilized. We must find a method of tube operation and speaker connection which will permit connecting a 16-ohm speaker system *directly* to the tubes.

After lengthy research and development, and much consultation with audio authorities both here and in England,\* it was determined that the most feasible procedure was the "brute force" method. A number of tubes connected in parallel and operated as cathode-followers could give as low a source impedance as desired. With tubes of the 5881 type, the cathode follower impedance when triode-connected is about 300 ohms. Nineteen of these tubes in parallel will lower the impedance to 15.8 ohms, an ideal figure for commercially available speakers. This connection was tested with admirable results, after a few minor difficulties were cleared up.

One of the major problems, of course, is to supply heater and plate-supply power to 19 output tubes. Actually, the problem is *twice* as severe as it looks, since we find that the number of tubes must be increased to 38 when the circuit is made push-pull, as will be described later.

A rather ingenious solution to the heater supply problem was found. It was noted that nineteen 6.3 volt tubes with their heaters connected in series require a 119.7-volt AC supply. This falls within  $\pm 3\%$  of the normal house AC supply voltage. The other nineteen tubes, on the opposite

side of the push-pull circuit, are similarly connected in series across the 117-volt AC line.

An equally simple solution was found to the problem of supplying plate voltage to the output stage. A voltage-tripler supply, using 2-ampere selenium rectifiers operating directly from the 117-volt line, furnishes 350 volts. With 30 volts of fixed bias, the 5881s draw 50 milliamperes each, so the 38 tubes will draw a total of 1.9 amperes, which is comfortably handled by the supply as long as sustained full output is not required. For musical program material, which has only short-duration peaks, the supply is quite adequate. Such a transformerless supply, incidentally, is not isolated from the line, and thus presents certain complications in normal living room use. If everyone in the household is well insured, however, there should be no occasion for concern.

A conventional small transformer-operated power supply (for isolation and hum reduction) takes care of the power to the early stages and for the fixed bias on the output tubes.

The most serious problem of all is that when the DC current from the output tubes is passed through the speaker voice coil, it places a DC bias on it, forcing the cone out of the central linear portion of the magnetic gap. This could be avoided with transformer coupling to isolate the DC. However, since one of the objects of the design is to get rid of the output transformer, it is important to keep the tube cathodes grounded through the speaker voice coil winding. Consequently, there can be no isolation of the DC component if we are to get direct, undistorted coupling of the AC signal component.

A method has been devised to resolve this difficulty.

This method not only solves the problem, but also has other advantages so seemingly visionary that the author has been reluctant previously even to disclose them. However, now that patent protection is being arranged, there is really no reason why the entire high-fidelity industry should not benefit.

The fundamental principle of this new design involves



\*It is essential, in a project like this, to consult authorities in England. Otherwise jealous persons in the United States later will circulate rumors that your revolutionary development has been in common use in Britain since 1927 (at least), although the taciturn British experimenters never have thought it worthwhile mentioning.

operation of two loudspeakers which are connected in push-pull for the AC signal, and *push-push* (or pull-pull, if you wish) for the DC component. Thus the cones move in a balanced, distortion-cancelling relationship for audio voltages, but are held rigidly fixed for DC current. Obviously, the AC coupling is simple. The speakers are connected out-of-phase, so that the signal from one side (19 tubes) moves one cone forward, while the signal from the other side moves the other cone backward, and vice-versa. The novel method of cancelling out the DC movement involves a new principle, however. The speakers are housed in a common baffle which is completely *airtight*. Air, or other suitable gas, is pumped in *under pressure* with the pressure calculated to force the cones out and negate the effects of the DC current through them.

The total effect can be readily visualized. On an AC cycle, one cone is moving out while the other is moving in. This is literally perfect push-pull operation. The DC cannot pull both cones in because of the pressure behind the cones. In one stride we have developed true push-pull speaker operation with all of its advantages, and we have eliminated all of the problems of output transformers.

There are other, less obvious, advantages to the Post-Ultimate design. The pressure in the speaker housing can be adjusted to give *optimum damping*. The author uses compressed gas in tanks for easy pressure regulation. The pressure gauge has been calibrated to indicate damping factor, and is labelled P-Matic. The author has found it advisable to use scented gas, so that leaks in the system can be detected immediately.

There are some additional features of this design which warrant discussion, since they represent slight departures from conventional practice. First, speaker enclosure must be completely airtight, of course; and it should also be extremely rigid. The minimum wood thickness should be 2 inches. Three thicknesses of 3/4-in. plywood, laminated together with neoprene sheet in between each two layers, has been found to be non-resonant in the range from 14 cycles upwards. A slight resonance at 13 cycles, which might tend to accentuate turntable rumble, or seismic disturbances, can be damped out by keeping three to four inches of viscous-damping fluid in the bottom of the enclosure. Since the enclosure is airtight, it is also viscous-damping-tight, so leakage is no problem. Do not raise the fluid level too high in the baffle, though, or there will be excessive speaker dampening, with its attendant effect on listening quality.

The choice of loudspeakers must be made with care. The best 12-inch drivers obtainable should be used, and these should be carefully treated to make them airtight. Six coats of silicone-based varnish, type No. 45R6, should be applied to the cone with 96-hour drying periods between coats. The rim edges should be carefully puttied after mounting. Then lead connections should be made, paying due care to proper phasing.

The stages of the amplifier which precede the output stage may be fairly conventional, since they have practically no effect on performance.

In the prototype design, it was decided to use cascode stages throughout, in order to optimize the performance and to keep noise more than 100 db below average listening levels. These cascodes are connected in cross-coupled fashion so as to combine phase inversion with high quality voltage amplification. The output stage, being of low-impedance output, should naturally be driven from a low-impedance source. Therefore, the driver stage is, in effect, a cross-coupled, cascode, cathode follower. This unique combination I have designated the "Cathcrosscode," although there are probably some who will prefer to call it the "Crosscathcode." Either is correct.

The final design consideration involves the feedback loop, and here again the principle of integration — combining several functions in one circuit element — plays an essential role.

It was found in early models of the Post-Ultimate design that there was some heating of the speaker voice coils from the repressed DC current. A small industrial refrigeration unit can easily neutralize this, but some of these produce subsonic vibrations, deemed undesirable. After many experiments, it was found that adequate air-cooling of the voice coil could be readily accomplished by adding an AC signal component to keep the voice coils *in motion*. This signal should obviously be kept out of the audio range, so that it will not be heard. This is accomplished by using a feedback system with controlled high-frequency oscillation.

Oscillation occurs in a feedback circuit when the phase shifts 180 degrees before the amplifier gain has decreased by the amount of the feedback. In this case, the feedback is *positive* instead of negative, and adds to the signal, producing regeneration. Since the Post-Ultimate design has no output transformer, one of the major sources of phase shift has been eliminated; so it is very difficult to make the amplifier oscillate. This is remedied by introducing a small output transformer into the feedback loop, so that it can shift the phase and produce supersonic signals to ventilate the voice coils. Thus the design is an output-transformerless circuit with a transformer-coupled feedback loop.

It is important to use a very fine-grade transformer in this application, in order to put the oscillation at a very high frequency where it will not intermodulate with program material or be audible in any way. No commercially available transformer of really suitable quality has yet been found for this application, although it is anticipated that transformer manufacturers will produce them as soon as demand is sufficiently high. Meanwhile, the author has designed a practical unit using a 1.8 pound hypersil toroidal core, with five separate winding sections, each interleaved several times. A simple multifilar arrangement is used with one-half-mil mylar insulation, oxide coated for inter-layer electrostatic shielding. For those who wish to roll their own, a subsequent article\* will give full winding data on this transformer, and kits may soon be available. *Continued on page 124*

\*Elsewhere. — Ed.





# music makers

by ROLAND GELATT

EVER SINCE last year's announcement by the Metropolitan Opera that the Mozart Year would be celebrated at Broadway and Thirty-ninth Street with a new production of *The Magic Flute* under Bruno Walter's direction, there have been rumors that Columbia would profit from the occasion and commit the production to LP. As it turns out, Columbia is passing the occasion by. I don't know the reasons why, but anyone who has seen and heard the Met's new *Magic Flute* can understand Columbia's diffidence. It is not that the Metropolitan has done Mozart's opera badly. Except for the drab sets and costuming (to which a record listener would remain oblivious anyway), everything about the production is in good taste. The all-American cast pays careful attention to note-values and pitch, and the orchestra performs with reasonable opera-house precision and sonority. But aside from the charmingly acted, sensitively phrased Papageno of Theodor Uppman, not one of the singers communicates a sense of rapt devotion to Mozart's unearthly music. In short, this *Magic Flute* is efficient where it it ought to be transfigured. Even Bruno Walter, whose talent for inspiring musicians is considerable, seemed on this occasion to have been operating at less than his lofty best.

The elements lacking in the *Magic Flute* were notably present in Walter's mid-March performances of the Mozart Requiem with the New York Philharmonic, and this I attribute to the circumstance that he was working with a magnificent quartet of singers — Irmgard Seefried, Jennie Tourel, Leopold Simoneau, and William Warfield — all of them individual stylists as well as accomplished vocalists. Although Columbia already has a Beecham recording of the Requiem in its "icebox" for future release, this Walter-directed performance cried out to be rewarded too; and besides, the conductor deserved a consolation prize for

not having been allowed to record *The Magic Flute*. So, in two three-hour sessions, Columbia made its second Mozart Year version of K. 626. It sounded splendid in empty Carnegie Hall; and, so far as I could ascertain from the playback, the engineers did their work well. However, Dr. Walter insists on listening to playbacks at such an ear-strainingly low level that it was really difficult to judge. He is one of the few musicians I have encountered who would sympathize with the habitual complaint of hi-fi wives on the touchy subject of volume control.

Bruno Walter will be eighty in September. One would never guess it from his appearance or from the vigorous schedule he has been following in New York. During a seven-day period he conducted one opera performance, held three rehearsals for the Requiem, and conducted three Philharmonic concerts and two recording sessions. At the end he seemed not unduly fatigued.

THE CURRENT VISIT of Salzburg's Mozarteum Orchestra must be ranked among the more agreeable phenomena of the season's festivities. It is typical of the smallish Austrian ensembles that have become familiar to us on records these last few years, and hearing



Bruno Walter drills Requiem soloists: Seefried, Simoneau, Tourel, Warfield.

its blend of soft wind tone and relaxed string articulation in Carnegie Hall was rather like meeting an old friend

in a totally unexpected place. Ernest Maczendorfer conducts Mozart with knowledge and affection, if not with overwhelming interpretative insight; yet somehow the warmth and amiability of the orchestra's music-making seemed more than sufficient. The Mozarteum ensemble is now on a two-month tour of the United States and is well worth hearing — especially if the soprano Emmy Loose is soloist, as she was in New York.

NO YOUNG INSTRUMENTALIST has ever been better publicized than the twenty-three-year-old Canadian pianist Glenn Gould, thanks to his own eccentricities and the inspired efforts of Columbia's advertising and press departments. The kind of selling campaign Columbia has waged on behalf of this artist can be exceedingly dangerous, for it is apt to irritate sophisticated listeners to the point where they can be very hard to please. But it so happens that Gould seems to be every bit as remarkable a musician as the ads proclaim. His recording of the *Goldberg Variations* has managed to impress almost everyone who has heard it; the brilliance, understanding, and originality of his playing is not to be denied.

Glenn Gould came to New York in mid-February for some more recording sessions and at the very start ran into piano trouble. None of the instruments proffered by Messrs. Steinway had what Gould considered the right sound for late Beethoven (the Opus 109 and 111 Sonatas being the principal items on the agenda). In the course of ten days he tried recording on four different grands, and at the end gave it up as a bad deal and put off the Beethoven sessions for two months. When I met him at Columbia's Thirtieth Street studio, he was on Piano No. 2 and was complaining not only of it but also of an ailing wrist for which he

*Continued on page 69*



See! Hear! The high fidelity record changer that even looks better

**CRESCENT**  
**CORSAIR**

*newest audiophile delight  
for both the eye and the ear*

Whether you've just discovered the world of high fidelity, or have been encamped in the 10 to 20,000 cycle land for years, the Crescent Corsair can give you far more satisfaction than any other changer made. We make no idle boast. Compare the Crescent Corsair, feature for feature (only a few are listed here). See the Corsair in person. Compare the Corsair . . . in *action*. You will find it as difficult to avoid the superlative as we do, for without a doubt—this *is* the finest of them all. Only \$54.95.

**NEW!** The only American changer that plays 7", 10" and 12" records with full *automatic intermix* selection of record size and *automatic* tone arm positioning.

**NEW!** Professional *stylus pressure adjustments*, prolonging record life by quickly correcting stylus weight and position.

**NEW!** Exclusive double angle isolation drive makes it virtually rumble-free.

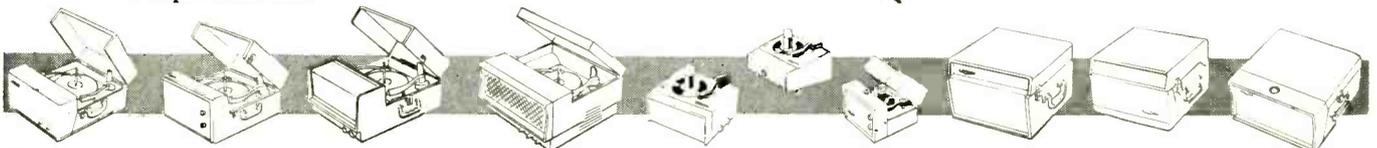
**MANUFACTURERS:** the *Corsair* is proof at first sight that you care enough to use the very best. Write for complete details.

**NEW!** Silent sentry change cycle with Crescent's exclusive rubber cam design.

**NEW!** Costly white para rubber turntable mat to keep records clean, prevent static, provide positive traction, absorb rumble . . . plus many other exclusive features! *At all leading dealers.*

The EYEFUL . . . The EARFUL for '56

**CRESCENT**



CRESCENT INDUSTRIES, INC., 5900 W. TOUHY AVE., CHICAGO 31, ILL. • WORLD'S LEADING MANUFACTURER OF HIGH FIDELITY PHONOGRAPHS AND TAPE RECORDERS

needed "ultrasonic treatments." Despite the piano and the wrist, he was playing the first movement of Opus 109 surpassingly well. Unfortunately, he was also indulging in all sorts of tongue clicks and other extraneous noises which could be heard over the microphone, and on the tape, only too well. Columbia's Howard Scott remonstrated, not realizing then that the whole session would come to nought anyway. At the end of each take he would remind Gould to be more quiet. "I know I should," the pianist replied, all contrition, "but it's hard. Even harder than in Bach. This is really very romantic music, you know." Back he would go, and for the first few bars would be as quiet as a mouse; but then inevitably he would get carried away by the lyricism and thrust of the music, forget his good intentions, and start to ruin an otherwise beautiful take. "I couldn't put up with you," Howard Scott told him with a stoical smile, "if you weren't such a darn good musician."

Actually, Glenn Gould is not only a fine pianist but a very likable young man. The eccentricities seem not at all artificial and effect-getting but part of his own intense and unorthodox nature. At the Toronto Conservatory, where he was a student in his early teens, Gould worked as much on the organ as on the piano, and this he feels was an important and salutary influence on his musicianship. He still thinks of a bass line in terms of foot pedals, which he says gives him an automatic appreciation of harmonic structure that purely piano-trained instrumentalists seldom have. His work on the organ also taught him not to pound the keys but to produce accents instead by subtle alterations of tempo.

Gould's favorite composers are Bach, Richard Strauss, and Schoenberg—a strangely assorted crew. Although he did not mention him as such, another favorite composer is undoubtedly Glenn Gould. He has been writing music for years. At first he espoused a rigorous twelve-tone style, but these early works he now disowns. His latest piece is a string quartet in one movement that lasts twenty-seven minutes and is—according to Gould's own description—richly Richard Straussian in its harmonic idiom. It will be performed this summer in Stratford, Ontario (he is musical director of the Stratford Festival, incidentally), and next winter in New York, if all goes well.

AS PREDICTED HERE last February, the long-standing association of HMV in England and Victor in the United States will come to an end upon the termination of the companies' present contract on April 30, 1957. This step seemed inevitable ever since HMV's parent company, Electric and Musical Industries Ltd., bought control of Capitol Records; for with that acquisition EMI became an important competitor of RCA Victor's in this country and not just a helpful ally across the ocean. What made it seem even more inevitable was the Radio Corporation's current program aimed at introducing the RCA trademark throughout the world. "Music is a calling card," say Victor's George Marek, "for the whole RCA family, and it is vital for us to establish the RCA label on phonograph records." In England, of course, Victor recordings have always appeared on the HMV label, with nary a mention of RCA.

Although exchange of new recordings will stop a year from now (perhaps sooner), the Victor catalogue will continue to list HMV material until April 1958, and vice versa. Thereafter, with certain exceptions, all recordings made by HMV (new and old) will be deleted from the RCA Victor line and all recordings made by Victor will be deleted from the HMV line. The exceptions will apply to large albums in which HMV and Victor material is intermingled. For example, the HMV recordings of Tamagno, Patti, and company will remain in Victor's *Fifty Years of Great Operatic Singing* so as not to disrupt the contents of a carefully compiled collec-

tion. Marek characterizes the parting as one of "sweet sorrow"—and well it should be after a marriage lasting fifty-five years.

Simultaneously with its announcement of the HMV rupture, RCA Victor made it known that it had entered into an association with the Decca Record Company Ltd. whereby English Decca will press and distribute RCA Victor recordings in England, Germany, and Switzerland utilizing the RCA label. In Germany and Switzerland the agreement goes into effect immediately; in England not until May 1, 1957. This new alliance between RCA Victor and English Decca will not, it is claimed, affect the status of London Records in the United States. English Decca will continue to use the London label and the London Records sales organization in this country for the distribution of its own recordings. In addition, however, English Decca will also make, in consultation with Victor executives, a certain number of European recordings every year for issue here on the RCA Victor label. These recordings will probably *not* use established Decca-London artists. On the other hand, there will be some reciprocal loaning of artists for certain large projects. For instance, Victor may in the future be able to add Renata Tebaldi to an opera cast, and reciprocally Decca-London may be able to borrow Jussi Bjoerling for one of its operas. Victor may also decide to use some of Decca-London's exclusive orchestras (say, the Vienna Philharmonic) for the European recordings that English Decca will make for the RCA Victor label.

The big unanswered question concerns the ultimate disposition of HMV recordings in the United States. EMI already has two flourishing companies here, Capitol and Angel, each of which would very much like to be awarded the HMV catalogue. Which one of the two will get it has not yet been divulged, if indeed it has been decided. But there seems reason to believe that Angel will be given the Red Label portion of the HMV list and Capitol the remainder. In any case, a new label will have to be made for HMV-in-USA disks, inasmuch as Victor still controls the rights on this continent both to the portrait of Nipper and to the phrase "His Master's Voice." Whatever new trademark is devised, it will certainly seem strange to find such artists as Schnabel and Flagstad on any label other than Victor.



Glenn Gould: too many tongue-clicks.

at the sign of the "Angel"

Aries



## RELEASES



### PIANO - GIESEKING

#### RAVEL: COMPLETE PIANO SOLO WORKS

Another historic Gieseking piano series.

Three 12" records (5 sides) Angel Album 3541 (35272.3-4) Illustrated booklet, printed in France, containing essay on Ravel by Gieseking, reminiscences of the composer and notes on the music, photographs, drawings, etc.

35272: *Le Tombeau de Couperin, Sonatine in F sharp minor, Valses Nobles et Sentimentales.* 35273: *Gaspard de la Nuit, Prelude, Pavane pour une Infante Défunte, Menuet sur le Nom de Haydn, A la manière de Borodine, A la manière de Chabrier, Menuet antique, Jeux d'eau.* 35274 (one-side record): *Miroirs.*

#### MOZART PIANO SOLO SERIES: ALBUM 9

9th of 11 records, devoted to Mozart's music for piano solo, previously available only in gala Limited Edition. Sonata No. 12 in F, K.332; 8 Variations in A, K.460; Sonata No. 15 in C, K.545; 12 Variations in E flat, K.354; Fantasy in C minor, K.396. One 12" record

Angel 35076

Note for Mozart Year: Also available individually are the first 8 records of the series: Angel 35068, 69, 70, 71, 72, 73, 74, 75. Ask your dealer for complete contents.

### VIOLIN - OISTRAKH

#### 6th GREAT DAVID OISTRAKH ANGEL RECORDING

Prokofiev Violin Sonata No. 2 in D major, Opus 94a

Karen (nephew of Aram) Khatchaturian Violin Sonata in G minor with Vladimir Yampolsky, pianist.

One 12" record (recorded in London) Angel 35306

Other Angel-Oistrakh records: Beethoven Concerto (35162), Bruch G minor and Prokofiev D major Concerti (35243), César Franck and Szymanowski Sonatas (35163), Lalo Symphonie Espagnole (35205), Khatchaturian Concerto (35244).

### ORCHESTRAL

#### BEETHOVEN 9 SYMPHONIES (KARAJAN - PHILHARMONIA)

Symphony No. 8 in F major (recorded in London)

Symphony No. 9 in D minor, with Final Chorus on Schiller's Ode to Joy (recorded in Vienna)

Soloists: Elisabeth Schwarzkopf, Marga Höffgen, Ernst Häfliger, Otto Edelmann.

Chorus of the Gesellschaft der Musikfreunde. Two 12" records Angel Album 3544 B (35301-2)

Previously released: Beethoven Symphonies with the Philharmonia under Herbert von Karajan:

No. 1; <i>Egmont, Leonore No. 3</i> Overtures	(35097)
No. 2; <i>Coriolanus</i> Overture	(35196)
No. 3 ( <i>Eroica</i> )	(35000)
No. 4; aria, <i>Ah Perfido</i> (Schwarzkopf)	(35203)
No. 5; aria, <i>Abscheulicher!</i> (Schwarzkopf)	(35231)
No. 6 ( <i>Pastoral</i> ) (35080)	No. 7 (35005)

#### TWO HAYDN SYMPHONIES (MARKEVITCH)

Symphony No. 101 (*The Clock*), Symphony No. 102

Conductor: Igor Markevitch

Orchestre National de la Radiodiffusion Française

One 12" record Angel 35312

#### VIVALDI: THE FOUR SEASONS (GIULINI)

Conductor: Carlo Maria Giulini

Philharmonia String Orchestra

One 12" record Angel 35216

### OPERA

#### VERDI OPERA CHORUSES (LA SCALA)

Famous choruses (10) from Verdi's *Nabucco, I Lombardi, Ernani, La Traviata, Il Trovatore, Otello, Aida.*

Conductor: Tullio Serafin. La Scala Orch. and Chorus.

One 12" record Angel 35265

Illustrated booklet with texts and translations

### CHAMBER MUSIC

#### VEGH QUARTET PLAYS BARTOK QUARTETS 1 and 2

1st of 3 records devoted to the 6 Bartok string quartets.

One 12" record Angel 35240

(Booklet with notes and musical illustrations)

#### ARMENIAN STATE STRING QUARTET

Borodin, Quartet No. 2; Shostakovitch, Quartet No. 1

One 12" record (recorded in London) Angel 35239

Previously released: 1st recording of Tchaikovsky String Quartet No. 2 in F major (35238)

### ON THE "LIGHT" BLUE LABEL

#### MUSIC OF BULGARIA

Ensemble of the Bulgarian Republic, Phillipe Koutev conductor: recorded in Paris.

Wild, exciting, languorous, Oriental-sounding music. Shouts, stamping, music of mountain flutes, drums, bagpipes and primitive stringed instruments, solo singers and chorus in folk songs and dances.

One 12" record Angel Blue Label 65026

### ANGEL RECORDS FOR EASTER

#### BACH B MINOR MASS

Soloists: Schwarzkopf, Höffgen, Gedda, Rehfuss.

Cond.: Karajan. Orchestra, Chorus of Gesellschaft der Musikfreunde, Vienna. Angel Album 3500 C

#### HANDEL MESSIAH

Soloists, Huddersfield Choral Society,

Liverpool Philharmonic. Cond.: Sir Malcolm Sargent. Angel Album 3510 C

#### GREGORIAN CHANT

Easter Liturgy and Christmas Cycle. Sung by La Schola des Pères du Saint-Esprit du Grand Scholasticat de Chevilly, France.

Angel 35116

#### ST. PAUL'S CATHEDRAL CHOIR

Easter Music, Motets, Madrigals, Anthems, Christmas Carols. Recorded in London by "The Singing Boys of Paul's."

Angel Album 3516 B

#### CAVALLERIA RUSTICANA (Mascagni)

Easter morning in a Sicilian village. Starring Callas, Di Stefano and Panerai; Serafin conducting. La Scala Opera. D. H. Lawrence translation of original Verga story incl. with libretto. Angel Album 3509.3 sides/L

#### SONGS OF CORSICA sung by Martha Angelici

Haunting, beautiful songs of Napoleon's "Island of Fire and Granite" incl. delightful children's Easter Song. Angel Blue Label 65017

#### AND FOR THE CHILDREN

The Obernkirchen Children's Choir.

The Happy Wanderer

Angel Blue Label 64008

The Little White Hen

Angel Blue Label 64012

# Angel Records

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

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

# Records in Review

Reviewed by PAUL AFFELDER NATHAN BRODER C. G. BURKE RAY ERICSON  
ALFRED FRANKENSTEIN ROLAND GELATT JAMES HINTON, JR. JOHN F. INDCOX  
ROBERT KOTLOWITZ HOWARD LAFAY PHILIP L. MILLER JOHN S. WILSON

Classical Music, listed by composer	71	Dialing Your Disks	90
Advertising Index	72	Spoken Word	92
Recitals and Miscellany	86	The Best of Jazz	94
Music Between	90	Brahms Orchestral Discography, Part I	97

## CLASSICAL

### ALBINONI

#### *Concerti a cinque, Op. 9*

Cesare Ferraresi, violin; Michele Visai, Fiorentino Milanese, oboes; Italian Baroque Ensemble, Vittorio Negri Bryks, cond. VOX DL 193. Three 12-in. \$14.94.

Tomaso Albinoni, a contemporary of Vivaldi and Torelli, was until a few years ago mostly a name in the musical dictionaries. Now, thanks to a few scholars and some enterprising record companies, he is being rescued from that dusty state. And high time, too. For aside from his historical importance (he played a considerable part in the development of the concerto for a solo instrument with orchestra), he has much to offer in the way of pleasure to the open-minded music-lover. Of the twelve concertos that make up his Opus 9, four are for a solo violin, four for a solo oboe, and four for two oboes. The orchestra consists of strings and continuo.

Each concerto comprises three movements, in the pattern fast-slow-fast. The fast movements have a charming, light-hearted grace. Like Vivaldi, Albinoni writes lively, clear-cut themes. He has an apparently inexhaustible supply of these, and works them out interestingly. While he is not as venturesome harmonically as Vivaldi, he is capable of skillful counterpoint when he feels like it. No wonder Bach thought highly enough of this composer to transcribe some of his pieces.

Ferraresi plays his sometimes elaborate and bravura passages with fine style and tone, and the two oboists are also satisfactory. Vox has done up this limited edition in its usual handsome fashion, including informative notes by Remo Giazotto, author of a 360-page monograph on Al-

binoni. The only criticism I have of the recording is that the harpsichord is inaudible on Sides 1 and 6. N. B.

### ARNE

#### *Comus*

Margaret Ritchie, Elsie Morison, sopranos; William Herbert, tenor; The St. Anthony Singers; Ensemble Orchestral de L'Oiseau-Lyre, Anthony Lewis, cond.

OISEAU-LYRE OL 50070/71. Two 12-in. \$9.96.

Thomas Augustine Arne, a younger contemporary of Handel, is perhaps best known in this country as the composer of *Rule, Britannia*. Except for a few settings of Shakespeare's songs, he was not much better known in England until recent years. (In 1922, just before a revival of his music to *Comus* was to take place, a firm of photographers in Bond Street sent an invitation to Dr. Arne to sit for them!) This music for an adaptation of Milton's masque was extremely popular after its first performance in 1738, and it is easy to see why. It is simple and melodious, mostly jolly and yet not lacking in elevation and solemnity when the situation calls for those qualities. The music consists of songs, recitatives, ballads, dances, and a few short choruses. All three soloists turn in highly polished performances, with fine legato phrasing, clean trills, and no sense of strain despite the high tessitura sometimes involved. The whole thing is kept nicely animated by Professor Lewis, one of those rare conductors who can combine scrupulous scholarship with vital music-making. N. B.

### BACH

#### *Mass in B minor*

Lisa Schwarzweller (s); Lore Fischer (a); Helmut Kretschmar (t); Bruno Müller (bs); Choir of the Dreikönigskirche (Frankfurt) and Collegium Musicum Orchestra, Kurt Thomas, cond.

OISEAU-LYRE OL 50094/6. Three 12-in. \$14.94.

A special effort seems to have been made here to achieve a just balance between chorus and orchestra, between vocal soloists and obbligato instruments, and in most cases it has been successful. In the big movements that employ most of the performers, the orchestra is not just a blur in the background: one can hear the various counter-melodies and accompanying figures. Only the trumpets, very well played, are occasionally too loud; they sometimes dominate the ensemble even when they have only subordinate material to play. Within the chorus itself the balance is not quite as good. The men are frequently not strong enough; and the tenors, particularly, are sometimes barely audible.

Thomas, an experienced and capable conductor, favors slowish tempos and a somewhat reserved approach. The soloists are all good. Schwarzweller sings accurately and flexibly with a lovely, if smallish, tone. The *Laudamus te* is allotted here to Fischer, who has a pleasant voice but does not always articulate the ornaments clearly. Her *Qui sedes* and *Agnus Dei* are more successful. Kretschmar does the *Benedictus* and his share of the *Domine Deus* nicely; and Müller is his usual competent self. What one misses in the work of these artists, and indeed in the performance as a whole, is that special incandescence, that eloquence, which one finds in much of the Karajan (Angel) and Scherchen (Westminster) recordings. N. B.

### BEETHOVEN

#### *Concerto for Violin and Orchestra, in D, Op. 61*

Wolfgang Schneiderhan, violin; Berlin Philharmonic Orchestra, Paul van Kempen, cond.

DECCA DL 9784. 12-in. \$3.98.

Differs from all other recorded versions by an imperturbable reliance on massive majesty

from end to end. This is effected by a very slow and continuously regular pace in the external movements, by the use of a huge force of strings with the bass prominent, by a rejection of lively excursion, and by a very commendable symmetry in the construction of large crescendos. It is a performance predominantly orchestral, with the proficient soloist forced into some squareness of phrasing and a few inequalities of projection by the deliberate rate of progress. Impressive heavy sound, concert hall variety, with a rolling reverberation but good bite notwithstanding. The disk is worth praise for the earnestness with which it pursues an unbeaten track. Music-lovers who like the Beethoven Violin Concerto slow will find none slower. C. G. B.

**BARTOK**  
*Music for Strings, Percussion, and Celesta*  
Philharmonic Promenade Orchestra, Sir Adrian Boult, cond.  
WESTMINSTER W-LAB 7021. 12-in. \$7.50.

One of the major features of this work is its exploitation of spatial effects. The instruments are disposed on the stage according to a special plan described in the score, and their placement is important to the final result. Halsey Stevens, in his book on Bartók, therefore says the piece defies ordinary disk recording. In his notes issued with this disk, James Lyons says Westminster is glad to take up Stevens' challenge. As referee, the writer of this review must declare Stevens the winner. There is not the slightest trace of the dimensional effect Bartók intended, but the performance is very good and so is the recording, though it seems rather less worthy of being sold at a premium price than other issues in the same series. A. F.

**BEETHOVEN**  
*Sonatas for Piano: No. 23, in F minor ("Appassionata"), Op. 57; No. 32, in C minor, Op. 111*  
Julius Katchen, piano.  
LONDON LL 1233. 12-in. \$3.98.

Both are remarkably good, Op. 111 so beautiful that it will not be subjected here to the usual commendatory adjectives. In the *Appassionata*, music more tolerant of pianistics, Mr. K.—a dazzler when he wishes—wishes to underplay a little in the two fast movements, and makes taut drama by snubbing the riotous possibilities. A sense of breathlessness is induced by the very tidiness of a diminuendo, and tension is obtained by a restraint always hinting of power to come. A fine record on all points except what may be a minor one—the intrusion, into the utmost delicacies of the variations in Op. 111, of a faint, whispered, barely audible tinkle of treble seeped from the adjoining grooves. Were the recording less precise this would not be noticed. C. G. B.

**BEETHOVEN**  
*Symphony No. 5, in C minor, Op. 67*  
†Schubert: *Symphony No. 8, in B minor ("Unfinished")*  
Cleveland Orchestra, George Szell, cond.  
EPIC LC 3195. 12-in. \$3.98.

An aggregate of more than fifty LP editions of this universal pair has been issued. New ones must face grim inspection and reveal

high prowess. Two months ago the Boston Symphony Orchestra braved the same test with a superb *Unfinished* backed by a Fifth less than Olympian. Here the high scoring is made by a resolute and mighty Fifth, with the slowest *Unfinished* yet threatening never to finish at all. It is unlikely that Schubertians will accept a first movement in which the restraint is almost tangibly felt, or fail to be disturbed by the presentation of two slow movements in a row, despite the beauty of the one designated slow by the composer and despite many orchestral felicities.

Whereas the Fifth in a noble performance offers only one major vulnerability, in the slightly pressed tempo of its finale. In music as sensitive to changes of time as Beethoven's symphonies, a quickened pace like this is not taken without careful thought: it replaces the grandeur of triumph by exultation in victory. If the diminishment be correct, this version is equal to any, with the demanding, storming force of its first movement, the lovely variations of its second in undulant waltz, and the metrical earthquake of the trio in the scherzo pronounced with incontrovertible decision. The orchestra under this master is one of the country's best and has some of the curt dramatic delivery of the regretted NBC Symphony Orchestra. The record is the first of the group for Epic—a short skip from Columbia—and sounds big and brave and true after the ears have taken a minute to habituate themselves to a hall-tone inclined to dryness. C. G. B.

**BOCCHERINI**  
*Symphonies: in C, Op. 16, No. 3; in B-flat ("Funèbre")*  
Vienna Orchestral Society, F. Charles Adler, cond.  
UNICORN 1017. 12-in. \$3.98.

The gentle work in C major, scored for four flutes, four horns, and strings, is a honeypot

of pleasant savor, but Mr. Adler, a most circumspect leader of this kind of music, has withheld the spices that only a conductor can inject. He seems to be a man of taste who prefers error by reticence to the blunder by fervor: his delicate slow movements have both line and feeling, but he does not whip up a froth, no doubt fearing scum. The sweet, loving lament of the *Funeral* Symphony offers a better display of leadership, perhaps because the title and the subtitled movements suggest the conference of an interpretational liberty not inherent in the bald tempo indications of the other symphony. At any rate, the elegiac well-born death is supple and responsive in this playing, the central movements particularly.

This is music that penetrates deeper at the second hearing: a certain conventionalism is backed by a sturdy fiber not at once apparent. Satisfactory sound, without distinction or large blemish, but which requires careful adjustment to sweeten its treble. C. G. B.

**BRAHMS**  
*Hungarian Dances*  
Vienna Staatsoper Orchestra, Mario Rossi, cond.  
VANGUARD 473. 12-in. \$4.98.

Brahms assembled some of them, and composed some of them, twenty-one dances in all, published for piano four-hands and the most popular transcribed for anything available. Brahms orchestrated Nos. 1, 3, and 10; Dvorak gave homage to his patron by setting the last five, and others are known best in orchestrations by Hallen and Parlow. Vanguard retained Mr. Robert Schollum for the orchestration of Nos. 4, 8, and 9.

The only other record containing the twenty-one is not satisfactory. Sixteen dances are encompassed in the aggregate of a dozen records devoted each to an arbitrary selection. The best of these, and the best of any orchestral record of a substantial sample of the Dances, is an old Columbia holding eight conducted by Fritz Reiner. This is an enlightenment of the possibilities of virtuosity in this music. Failing a Reiner edition of them all, we can be happy with the spirited results of the Rossi leadership and the serious, balanced, deep-hued Vanguard recording. The insistence on the name Reiner here is perhaps unfair to the really considerable qualities of the record under immediate scrutiny, not least because the Reiner disk was made after what must have been arduous preparation, by an orchestra at the time his to command alone; but we all want revelation, and mere excellence is not that. A critic—who does not buy the records he hears—ought to feel shame in recommending the purchase of the Vanguard and the Reiner-Columbia, for both completion and revelation; but critics dare not feel shame. C. G. B.

**BRAHMS**  
*Liebeslieder Walzer, Op. 52*  
*Neue Liebeslieder Walzer, Op. 65*  
Elisabeth Roon (s); Maria Nussbaumer (c); Murray Dickie (t); Norman Foster (bs); Akademie Kammerchor; Joseph and Grete Dichler, piano duet; Ferdinand Grossmann, cond.  
VOX PL 9460. 12-in. \$4.98.

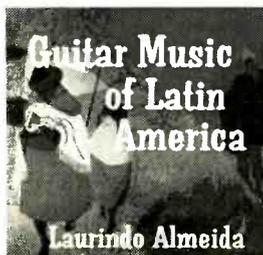
Continued on page 74

ADVERTISING INDEX	
Angel Records	70
Capitol Records	73
Chambers Radio Corp.	105
Columbia Records	87
Decca Records, Inc.	75, 96
Epic Records	77
Ficker Recording Service	104
Leslie Creations	105
Lippincott, J. B., Co.	74
London International, Inc.	102
London Records	89
McGraw-Hill Book Co.	79
Mercury Records Corp.	91
Music Box	105
Nuclear Products Co.	103
Origan, Inc.	105
Phonotapes, Inc.	101
RCA Camden Records	83
Record Market	105
Record Review Index	100
Robins Industries Corp.	105
Schwann, W.	103
Sonotape Corp.	104
Vanguard Recording Corp.	93
Vox Productions, Inc.	95
Walco (Electrovox Co., Inc.)	94
Westminster Recording Co.	81

Enter  
the  
dark  
and  
secret  
world  
of  
the  
Spanish  
Guitar



P-8295



P-8321

There are many ways to play a guitar. With a pick, it's the Jazz Guitar. Play it with a steel bar, you've got a Hawaiian Guitar. Use ten fingers—and study thirty years—and you *may* be able to play the *classic* Spanish Guitar.

It sounds lonely, intimate, unlike any music you've ever heard. It opens a private door to the dark, rich, brooding world of brilliant Spanish composers Sor, Tarrega and Torroba.

But it's a seldom opened door. Critics recognize less than a handful of men as masters of this astonishingly difficult instrument. One of them is the gentleman pictured above, the

great Brazilian guitarist, Laurindo Almeida.

Everywhere he's played—in South America, Europe and in this country—he's led his audience into the strange and secret world depicted by the Spanish Guitar.

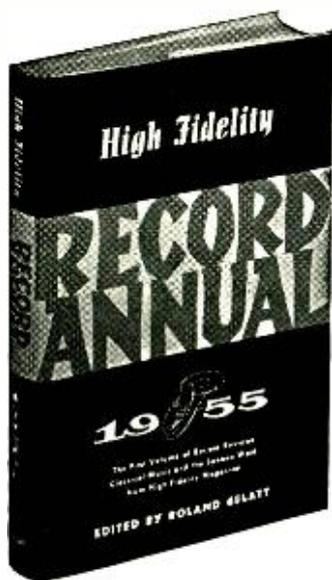
You'll enter this world soon after you touch needle to either of Mr. Almeida's two new Capitol Recordings—"Guitar Music of Spain" or "Guitar Music of Latin America." Collections of the finest pieces ever written for the Spanish Guitar, they're recorded by Capitol in flawless "Full Dimensional Sound."

You'll play them many, many times.

Incomparable High Fidelity in  
Full Dimensional Sound



Here's the book you've  
been asking for . . .



the High Fidelity

**RECORD ANNUAL  
1955**

edited by Roland Gelatt

● Don't fail to get the first volume (containing *High Fidelity* record reviews from July 1954 through July 1955) in what is planned as a permanent and continuing series—the only one which will keep you up-to-date with the thousands of long-playing records released every year.

● These are the reviews that one reader called "marvels of literacy"—delightfully readable as well as fair and accurate audio and musical criticism.

● Edited by Roland Gelatt, the reviews have been entirely rearranged and organized for easy reference. In permanent form they will be a treasured addition to your library as well as an invaluable shopping guide.

Composers (from Albeniz to Zeller) are arranged alphabetically; performers are indexed.

● More information about more records for less money than in any other record review collection—only \$4.95.

Published by J. B. Lippincott.

**SEND FOR YOUR COPY  
NOW**

HIGH FIDELITY Magazine  
The Publishing House  
Great Barrington, Mass.

Please send me, by return mail, a copy of the HIGH FIDELITY RECORD ANNUAL—1955. \$4.95 enclosed. Sorry, no C.O.D.s

NAME .....  
ADDRESS .....

Brahms's delightful sets of *Love Song Waltzes* rank among his gayest, most frankly romantic compositions. Alas, the artists who perform them on this record do not sound as if they are very gay or romantically inclined. Their performance is little more than a perfunctory run-through of the music. Furthermore, there is no explanation for using a small chorus to reinforce the solo quartet in certain of the waltzes, though it doesn't seem to hurt the tonal balance. Reproduction is clear but sometimes too resonant.

P. A.

**BRAHMS**

*Sonatas for Viola and Piano: No. 1, in F minor, Op. 120, No. 1; No. 2, in E-flat, Op. 120, No. 2*

Paul Doktor, viola; Nadia Reisenberg, piano.

WESTMINSTER 18114. 12-in. \$4.98 (or \$3.98).

It has taken until now for an LP recording of the two Brahms Clarinet Sonatas to come out in the alternate versions for viola, though both were available in several editions on 78-rpm disks. The present record was worth waiting for. Doktor and Reisenberg are an expertly matched sonata team. Both play with lyricism and extreme sensitivity to the subtle demands of the composer's phrase lines; and though neither artist has a big tone, the relatively intimate microphone placement allows them to come through clearly, smoothly, and in fine balance. It seems unlikely that a more desirable performance of these two sonatas, in the viola version, will soon be forthcoming. For those who may prefer the edition for clarinet, there is a superb recording by Kell and Rosen, recently issued by Decca. P. A.

**BRITTEN**

*Seven Sonnets of Michelangelo  
The Holy Sonnets of John Donne*

Alexander Young, tenor; Gordon Watson, piano.

WESTMINSTER 18077. 12-in. \$4.98 (or \$3.98).

Britten's lovely settings of the Michelangelo sonnets were recently recorded quite definitively for London by Peter Pears and the composer himself. Here the cycle is almost as well performed by Alexander Young and Gordon Watson, but the set is flawed by a mistake in the pressing. No. 6 is missing; No. 7 turns up on Band 6 instead, and the narrow Band 7 is merely an echo of the last phrase of No. 7.

The Donne sequence is new to records and is very commendably performed by Mr. Young and Mr. Watson, though some of the phrases put a strain on the tenor. The cycle dates from 1947, seven years later than the Michelangelo cycle. The prickly language and metaphysical ideas of Donne's poetry seem unlikely material for musical setting, but Britten is as ingenious as ever in creating apt musical figures for the words and sentiments, and he develops these figures in marvelously subtle ways as the poetic ideas develop or alter. Only Nos. 6, 7, and 9, of exceptional beauty, are likely to have immediate appeal on initial hearing, but the listener will find the other songs just as rewarding on further acquaintance. Texts and a translation of the Michelangelo cycle are printed. Highly recommended, even with a song missing.

R. E.

**BUSONI**

*Arlecchino*

Kurt Gester (narrator), Arlecchino; Elaine Malbin (ms), Colombina; Murray Dickie (t), Leandro; Ian Wallace (b), Ser Matteo; Geraint Evans (b), Abbate Cospicuo; Fritz Ollendorff (bs), Doctor Bombasto. Glyndebourne Festival Orchestra, John Pritchard, cond.

RCA VICTOR LM 1944. 12-in. \$3.98.

A completely enchanting "theatrical capriccio in one act" which reveals aspects of its composer's personality not to be found in his instrumental works. The opera, written in 1917 to a libretto by Busoni himself, is a *commedia dell'arte* piece with typical *commedia dell'arte* characters involved in a typical situation. The cynical Harlequin, the trusting husband, the pert wife, the sentimental lover, the boozing doctor and *abbé* have been stock personages for centuries, but Busoni gives them unique power and life through the brilliance of his music and the wit of his German verse.

Stylistically the score is not easy to pin down. In its mosaiclike handling of short, effervescent motifs it reminds one a little of Verdi's *Falstaff*, though its atmosphere is totally different. It is full of parodies on Italian opera in its sillier phases, and it has a flourish or two to remind one of *Rosenkavalier*. (This may arise from nothing more than Ollendorff's Ochsian interpretation of the role of Dr. Bombasto.) One of the most remarkable features of the score is that the central role, Harlequin, is spoken throughout. This places Harlequin in an eerily different dramatic dimension from all the others, silhouettes him against the music in a most extraordinary way, and provides certain rhythmic and coloristic effects of a most unusual kind. Conceivably, Alban Berg went back to *Arlecchino* for the spoken passages in his *Wozzeck*.

The performance is in the great Glyndebourne tradition, which is to say that it is worked out to perfection in the smallest detail and comes through in the liveliest and subtlest style. The recording is magnificent, and a complete libretto in German and English is provided.

A. F.

**CHOU**

*And the Fallen Petals*

†Guarnieri: *Suite IV Centenario*

†Rosenberg: *Louisville Concerto*

Louisville Orchestra, Robert Whitney, cond. LOUISVILLE ORCHESTRA COMMISSIONS LOU 56-1. 12-in. Available on subscription only.

The composition by Chou Wen-Chung, a young Chinese now living in this country, is certainly the most unusual of the many commissioned works recorded by the Louisville Orchestra, and it may be the best of them as well. Its prologue and epilogue exhibit an unparalleled gift for the handling of Chinese thematic materials in terms of the Western orchestra. Its much longer middle section is in a style Chou calls "melodic brushwork." This is actually not melodic at all; it involves extremely pungent, dramatic, shattering exploitation of timbres and rhythms in an atonal, dissonant, athenatic manner quite like that of Edgard Varèse, with whom—if I am not mistaken—Chou has studied. As in the case of Schoenberg, an approach to music that

seemed violently extreme and intensely personal turns out to have unexpectedly seminal possibilities.

The piece by Camargo Guarnieri is a pleasant affair in Brazilian folk style; it derives its title from the fact that it is dedicated to the 400th anniversary of the city of Sao Paulo, where the composer lives. The concerto by the Swedish composer Hilding Rosenberg is a lushly romantic thing which I barely managed to listen to once—and at that because I was paid to do so. A. F.

**DEBUSSY**

*Sonata for Violin and Piano*

†Fauré: *Sonata for Violin and Piano, No. 1, in A major*

Jan Tomasow, violin; Franz Holetschek, piano.

VANGUARD VRS 464. 12-in. \$4.98.

Undistinguished interpretations of both works, with the Fauré somewhat the better of the two. Mr. Tomasow's proclamatory style overpowers Debussy's rarefied sonata, and the four-square playing of Mr. Holetschek does not help. R. G.

**FAURE**

*Sonata for Violin and Piano, No. 1, in A major*— See Debussy: *Sonata for Violin and Piano*.

**GEISER**

*Symphony in D minor*— See Oboussier: *Antigone*.

**GLAZUNOV**

*Concerto for Violin and Orchestra, in A minor, Op. 82*— See Sibelius: *Concerto for Violin and Orchestra*.

**GRIEG**

*Concerto for Piano and Orchestra, in A minor, Op. 16*

†Rachmaninoff: *Rhapsody on a Theme of Paganini*

Abbey Simon, piano; Hague Philharmonic, Orchestra, Willem van Otterloo, cond. EPIC LC 3182. 12-in. \$3.98.

Abbey Simon is a high-caliber young American pianist, here saddled with two works already superlatively recorded several times. His performances hold interest primarily for the intelligent way in which he varies his treatment of the two scores. His Grieg Concerto is all-out romanticism—warm, large in scale, yet never extravagant. The big conception sometimes leads him into punching, sometimes into too fast a tempo, as in the third movement. I am sure he hits all the notes accurately, but some of them just do not sound at his tempo. On the other hand, the Rachmaninoff Rhapsody is treated with the discretion and delicacy it deserves. The playing and the mood are mercurial, exquisitely shaded for an unusually appealing, non-splasy performance.

The recording is close-to and provides transparent textures and good balance between ensemble and soloist. The Hague Philharmonic plays rather drily and stiffly under Willem van Otterloo's routine conducting. R. E.

**GUARNIERI**

*Suite IV Centenario*— See Chou: *And the Fallen Petals*.

# GOT SPRING FEVER?

## ...these new DECCA ALBUMS will pull you through!



If you've got phonographic spring fever, these rousing new Decca albums will bring back your vim, vigor and vitality!



**Sweet Adelines:** *Girls' Barbershop Quartets; Official Recordings; 1955 Medalist Winners; 'A Good Man Is Hard To Find,' etc.* (DL 8234, ED 2325-6-7)



**Home On The Range:** *Bing Crosby; 'I'm An Old Cowhand,' 'There's A Gold Mine In The Sky,' 'Mexicali Rose,' etc.* (DL 8210, ED-566)



**Rendezvous In Tahiti:** *Eddie Lund & His Tahitians; 'Ia Neke,' 'Mama Iti E Papa E,' 'Pia Hinano,' etc.* (DL 8189, ED-763)



**Sentimental Souvenirs:** *The Four Aces, featuring Al Alberts; 'Mister Sandman,' 'Dream,' 'Tell Me Why,' etc.* (DL 8227, ED 2004, 2170, 2323)



**The "Lady" Sings:** *Billy Holiday; 'Easy Living,' 'What Is This Thing Called Love?,' 'Them There Eyes,' etc.* (DL 8215, ED-775, ED 2031)



**The Court Jester:** *Danny Kaye sings selections from the Paramount picture; 'Life Could Not Better Be,' etc.* (DL 8212, ED-776)

"DL" indicates 33 1/3 Long Play Recordings  
"ED" indicates 45 Extended Play Records

# DECCA® RECORDS

## a New World of Sound

"You Can Hear The Difference!"



**HINDEMITH**

*Kleine Kammermusik, Op. 24, No. 2  
Sonata for Oboe and Piano*

French Wind Quintet; Pierre Pierlot, oboe;  
Anne d'Arco, piano.  
LONDON DL 53007. 10-in. \$2.98.

The vivacious, iconoclastic, Eulenspiegelish Hindemith of 1922 speaks in the famous *Kleine Kammermusik*, which is probably the most frequently performed woodwind quintet of modern times. The oboe sonata of 1939 dates from a more academic and didactic period, when, among many other things, Hindemith embarked on a program of writing at least one sonata for every instrument in the orchestra. Those for flute, clarinet, bassoon, trumpet, and trombone have already been recorded. The oboe sonata is a pleasant addition to the series, but it is not as important as those for the clarinet or the brass instruments. Performances and recordings are of excellent quality. A. F.

**HONEGGER**

*Chant de joie; Symphonie liturgique (Symphony No. 3)*

Paris Conservatory Orchestra, Robert F. Denzler, cond.  
LONDON LL 1294. 12-in. \$3.98.

The Honegger of the 1920s was a potentially great composer, and one of his principal avenues of expression was the short tone poem. It is surprising how many of these works of Honegger are in the current record catalogues (*Pacific 231, Rugby, Pastorale d'été, Mouvement symphonique No. 3*), and the list is now further enriched with the *Chant de joie*, which fulfils its title to perfection. *Horace victorieux* and *Le Chant de Nigamon* remain to be done. The Honegger of the 1940s who wrote the *Symphonie liturgique* was a very different person. He was a past master of his craft, and his symphonies are always very tuneful, wonderfully orchestrated, and extremely rich in harmonic tissue, but they are the work of a man who has written far too much movie music; they have everything a symphony ought to have except urgency and depth. Denzler's interpretations are excellent, and so is the recording. A. F.

**KODALY**

*Dances from Galánta; Dances from Marosszék*

Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond.  
WESTMINSTER W-LAB 7020. 12-in. \$7.50.

Rodzinski treats Kodály's sensitive orchestration with special care and respect and seems to take particular delight in the old Hungarian tunes which that orchestration embodies. The recording is the last word. A lovely piece of work all 'round. A. F.

**LISZT**

*Hungarian Fantasia for Piano and Orchestra; Totentanz*

Edith Farnadi, piano; Philharmonic Promenade Orchestra, Sir Adrian Boult, cond.  
WESTMINSTER W-LAB 7018. 12-in. \$7.50.

This recording has such remarkable clarity and definition as to make these large-ensemble pieces sound like chamber music.

This is almost too good to be natural. Although it points up the occasionally unusual and original scoring that Liszt employed, it also dries out music that should be cumulative in its aural effect. Moreover, Sir Adrian Boult's conducting, always sober and musicianly, seems rather too precise and proper for music associated with gypsies and death revels. But Edith Farnadi's Liszt is ever worthy of attention, and the intimacy of the recording is flattering to her sensitive, individual style. R. E.

**MASSENET**

*Scènes pittoresques; Scènes alsaciennes*

Orchestre de la Société des Concerts du Conservatoire de Paris, Albert Wolff, cond.  
LONDON LL 1298. 12-in. \$3.98.

Once again the venerable Albert Wolff has been able to put new life, vigor, and artistic refinement into a team of overworked war horses. The crisp orchestral playing is well reproduced, save for the cello solo in the third movement of *Scènes alsaciennes*, which is a little weak in relation to the rest of the ensemble. P. A.

**MILLOECKER**

*Der Bettelstudent*

Wilma Lipp (s), Laura; Esther Rethy (s), Bronislava; Rosette Anday (ms), Palmatica; Rudolf Christ (t), Symon; Kurt Preger (t), Colonel Ollendorf; August Jaresch (t), Henrici, Onuphrie; Richard Sallaba (t), Richtofen, Rej; Erich Kaufmann (t), Schweinitz; Franz Bierbach (b), Wangenheim; Eberhard Waechter (b), Jan; Karl Doench (bs), Enterich. Chorus and Orchestra of the Vienna Volksoper, Anton Paulik, cond.  
VANGUARD VRS 474/5. Two 12-in. \$9.96.

Fashions in popular musical theater are changeable, but there may still be older people around who can remember the days when the name of Karl Millöcker was quite as much to be reckoned with on Broadway as are the names of Rodgers and Hammerstein and Cole Porter now. In New York around the turn of the century, adapted Austrian-German operetta was the rage and "Millöcker" was even more surely a stamp of quality and success than "Strauss" or "Suppé." In fact, looking



*Mozarteans four: New Music Quartet.*

down the list of New York successes, one might come to have a vague impression that Millöcker was living somewhere on the south slope of Murray Hill, working like a beaver to keep the theaters supplied with such shows as *Poor Jonathan* and *The Beggar Student*. As a matter of fact, though, they were imported from the homeland of operetta, where the composer died in 1899

after a relatively short life but a hugely productive career. And now, when *The Beggar Student* has been forgotten on Broadway in favor of *The Pajama Game*, the LP revival of interest in operetta has brought a recording of it from Vienna, where it has deeper roots as a Volksoper staple.

Not really especially like Strauss in flavor, it has a score in the *Singspiel*-Lortzing-Suppé line of descent to give rhythm and excellent tunes to a marvelously entangled Ruritania-type story of scrambled identities and true love between the poor but charming and the lovely and noble. The performance is sung with splendid style by a Volksoper-Staatsoper cast; it takes in only the musical numbers and has bounce and spirit and, often, real lyric beauty under Anton Paulik. Text and notes and synopsis are provided. J. H., JR.

**MOZART**

*Quartets: No. 2, in D, K. 155; No. 3, in G, K. 156; No. 5, in C, K. 157; No. 5, in F, K. 158*

New Music Quartet.  
COLUMBIA ML 5003. 12-in. \$3.98.

Thanks to LP, No. 2 has had a currency on records it never had in concert, and thanks to Mozart's two-hundredth year all these early quartets are being restored to repertory. There are now four versions of K. 155 and three of each of the others, and it is impossible to compare conclusively the various records, with three or four works apiece, nor usually the identical three or four. In the present case the New Music Quartet as exhibited in the sonics have a pleasanter tonal glow than their rivals. They are habitually brisk, and the least aimless of all string quartets now recording. There is a feeling of no nonsense here, where it is entirely successful, without any apparent neglect of the deeper values — and there are a number — in this mature and captivating music by a great composer aged sixteen. C. G. B.

**MOZART**

*Quartets: No. 20, in D, K. 499; No. 21, in D, K. 575; No. 22, in B-flat, K. 589; No. 23, in F, K. 590*

Budapest Quartet.  
COLUMBIA SL 228. Two 12-in. \$7.96.

These are Mozart's last four quartets, and with them the Budapest complete the recording of the giant backbone of the quartet repertory. Already in the Columbia catalogue are the seventeen quartets of Beethoven, the six of Haydn's Op. 76, Schubert's last three, the six that Mozart dedicated to Haydn, and the three by Brahms. These were all issued in sets of two or more records and have all been reviewed here. The latest increment presents a unanimity of superiority over the united competition unprecedented in the experience of the reviewer. Furthermore, it is the first collection of four major works of any kind, by one group of musicians, so to excel in that experience.

Whether the reassumption by Alexander Schneider of the second violin has been of first instrumentality in effecting this distinction, one would prudently hesitate to say.

*Continued on page 78*



**HIGH FIDELITY THROUGH RADIAL SOUND**

**GEORGE SZELL** *conducts*  
**THE CLEVELAND ORCHESTRA . . . now**  
*exclusively on* **EPIC RECORDS!**

In just 38 years The Cleveland Orchestra has come into being and developed into one of the finest orchestras in the world. For the past 10 years this development has been under the baton of the celebrated George Szell who conducts these first Radial Sound recordings for Epic.

**BEETHOVEN:** Symphony No. 5 in C Minor; **SCHUBERT:** Symphony No. 8 in B Minor ("Unfinished"). Hear both these popular symphonies recorded in Epic's unique Radial Sound. LC 3195

**HAYDN:** Symphony No. 88 in G Major ("Paris"); Symphony No. 104 in D Major ("London"). Precision playing by the fabulous Cleveland strings, enhanced by Radial Sound. LC 3196

Each 12" long playing record in deluxe album with illustrated brochure **\$3.98**



This musician has had a vast experience in recording, and the Haydn quartets played by the organization bearing his name, recorded by the Haydn Society with Columbia's facilities, were usually more vital in sonics than the contemporaneous Budapest disks. The two newest records are a sonic leap upward, not only well above the previous Budapest standard but level with the best chamber-music sound; and in addition the tone provided by the players themselves is definitely mellower and consistently more attractive than any of the other records of this group. Perhaps the improvements are mainly the result of changes in the acoustical environment.

No room here to point out all the beauties of the playing. Needless to say the Budapest forte of supplying delicacy without concessions of force or meaning, and the Budapest inclusion of every aside, every item of punctuation, in natural proportion, are in full evidence, while in the intra-adjustments of strength and balance there seems to be no distention anywhere.

There is humor in the finales, and these players sport with it and make it indelible, not by emphasis, but by clarity (No. 21's to be particularly noted). The slow movements are invariably profoundly expressed in Budapest interpretations, no exception here; and to curtail what begins to degenerate into a panegyric, here is an admission that No. 23 seems unlikely ever to be played with more understanding and poise. C.G.B.

#### MOZART Songs

*Ridente la calma*, K. 152; *Oiseaux, si tous les ans*, K. 307; *Dans un bois solitaire*, K. 398; *Die kleine Spinnerin*, K. 531; *Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte*, K. 520; *Abendempfindung*, K. 532; *Des Kinderspiel*, K. 598; *Die Alte*, K. 517; *Das Traumbild*, K. 530; *Das Veilchen*, K. 476; *Der Zauberer*, K. 472; *Im Frühlingsanfang*, K. 597; *Das Lied der Trennung*, K. 519; *Die Zufriedenheit*, K. 349; *An Chloe*, K. 524; *Sehnsucht nach dem Frühlinge*, K. 596.

Elisabeth Schwarzkopf, soprano; Walter Gieseking, piano.  
ANGEL 35270. 12-in. \$4.98 (or \$3.48).

In my student days we were taught that the art song was born of a marriage of Goethe's poetry and Mozart's music in the famous little song *Das Veilchen*, but that since this was the only setting Mozart made of Germany's greatest poet, he failed to produce another lied of comparable importance. Henry T. Finck, in his *Songs and Song-Writers* (1900), could say: "In looking through the collection I found only five that I would care to hear again: the cradle song *Schlafe mein Prinzchen, Sei du mein Trost, Das Lied der Trennung, Das Veilchen*, and *Ich würd' auf meinem Pfad*; and of these only *Das Veilchen* ranks with the songs that live apart from the fame of their makers." (Obviously the noted critic had not discovered that the cradle song, charming as it is, is spurious).

William Mann, who provides the introductory notes for this recital, reminds us that "it is always time to reassess inherited

## The Latest *Magic Flute* Is First In More Ways Than One

IN A SENSE this is the first complete recording of *The Magic Flute*, since it is the first to include the spoken dialogue. Some non-Germans may not consider this addition an advantage, but actually it makes the difference between a genuine opera performance and a concert version. Without it the numbers follow abruptly one upon another, and we never get a chance to catch our breath.

For myself, I am glad to listen to the original German dialogue again, for perhaps the time has come for a reconsideration of its merits. Schikaneder's libretto has had more than its share of critical abuse, though on the other hand its champions included no less a personage than Goethe. Beethoven, it will be recalled, pronounced *Die Zauberflöte* the greatest of Mozart's operas, largely because of the libretto; his strait-laced moral standards would not allow him to enjoy operas on such subjects as Don Juan and Figaro. I think many commentators have condemned Schikaneder's libretto because of frustration in their efforts to root out its hidden significance. The one thing plain is its approval of the tenets of Freemasonry, the ideals of the brotherhood of man. We know that the text is full of topical references whose meaning died with the first audiences.



Fricsay and soloists: among other assets, the spoken dialogue.

Some of the less obscure problems have been unraveled—for instance, the identification of the Queen of the Night with the Empress Maria Theresa. But so far did Mozart rise above all this that such analysis is of little value. Stripped of subtle meanings, the play may be taken as pure fantasy. In any case it is splendid theater; and listening to this new recording, I feel that its very naïveté adds poignancy to the music. It seems to me that of all Mozart's operas this comes most directly from his heart. It may not be his greatest musical drama, but it certainly is the one that strikes nearest the tear ducts.

The first *allegro* tells us that this will be a bright and exuberant

performance. Fricsay's love for the score is everywhere apparent, and the lightness of his touch is rivaled on records only in the old Beecham version. Some of his tempos are on the fast side—"Bei Männern," for example, and "Ach, ich fühl's," though I am by no means opposed to performing these passages this way.

Maria Stader sings the music of Pamina with calm security, yet she is not cold. She achieves real pathos, especially in "Ach, ich fühl's," simply by her limpid, silvery tone, her unfailing musicianship, her eloquent phrasing. This is an old-fashioned ideal in singing, perhaps, but a good one. Irmgard Seefried, in the Columbia set, sings more inwardly, but no more movingly; Hilde Gueden, in the London recording, sounds shrill and not very comfortable. Ernst Häfliger's voice is strong and manly, not so heavy as Roswänge in the Victor, less fussy than Dermota on Columbia, more genuinely German than Simoneau on London. Rita Streich, who made such an impression in the Strauss *Ariadne*, is possibly the most proficient coloratura singer practicing today, certainly the most accomplished of our rival Queens. Wilma Lipp, in the Columbia and London sets, is more dramatic, but her runs are less impressively accurate.

The surprise of the set is Dietrich Fischer-Dieskau, whose Papageno gives the lie to those who have asserted (sometimes in print) that he has no humor in him. He belongs to the Rehkemper school, lightening his voice and giving the text its full due. Less pungent (less rich-toned) than Gerhard Hüsch, he is more imaginative; after him Erich Kunz (Columbia) seems inordinately heavy, Walter Berry (London) a little dull. Josef Greindl, like most Sarastros, is disappointing, simply because he cannot match in his singing the sheer sublimity of his music. The three Ladies are good, but would be better were the voice of the first of them more concentrated: the Spirits merit no such criticism.

All in all, this seems to me the best *Magic Flute* in the catalogue, and an outstandingly good one by any standard. The reproduction is clear and bright throughout, though something goes amiss at the end of the first allegro in the Overture.

PHILIP L. MILLER

#### MOZART: *Die Zauberflöte*

Maria Stader (s), Pamina; Rita Streich (s), Queen of the Night; Marianne Schech (s), First Lady; Liselotte Losch (s), Second Lady; Margarete Klose (c), Third Lady; Margot Guillaume (s), First Spirit; Maria Reith (s), Second Spirit; Diana Eustrati (ms), Third Spirit; Lisa Otto (s), An Old Woman (later Papagena); Ernst Häfliger (t), Tamino; Martin Vantin (t), Monostatos; Dietrich Fischer-Dieskau (b), Papageno; Josef Greindl (bs), Sarastro; Kim Borg (bs), Speaker; and others; various actors for the spoken dialogue; RIAS Chamber Choir and Berlin Motet Choir; RIAS Symphony Orchestra, Ferenc Fricsay, cond.

DECCA DX 134. Three 12-in. \$13.98.

values," and he hails the opportunity offered by this collection of sixteen of Mozart's forty-one lieder. This reappraisal will be by no means agonizing — even though this particular recital is not quite the revelation that Mann's notes might lead you to believe it to be. Granted that Schwarzkopf and Gieseking have given us the most generous helping of the songs on records, they are not the first in the field. Not counting the occasional single songs, we have had a set of five by Erna Berger (RCA Victor LM 133), four by Suzanne Danco (London LS 699), six by Genevieve Warner (Columbia ML 4365), and four by Earl Rogers (Allegro AL 13).

To undervalue Mozart's songs because they are not by Schubert is like taking Schubert himself to task for lacking the uncanny psychological insight of Hugo Wolf. True, a goodly number of these miniatures are strophic in form and occupy only single pages in the printed collection; but Schubert himself wrote many such songs — indeed they are as typical of one side of him as *Erlkönig* is of the other. Surely, the man who could give us the superb *Abendempfindung*, the touching *Das Lied der Trennung*, the charming *An Chloe*, and the little *szena drammatica* in which Luisa destroys her love letters, was by no means a one-song composer. Not only in their inimitable Mozartean melodies, but in their pianistic details, these songs are full of felicities.

It was a safe assumption that Elisabeth Schwarzkopf would sing her program in caressing tones and with ever dependable musicianship. If one must point to a shortcoming in her, it would be her very predictability. She never surprises us with a flash of humor as Elisabeth Schumann used to do, nor does she thrill us with unexpected turns of phrases. While Danco and Berger let their voices soar in their Mozart recitals, Schwarzkopf takes very seriously the word "intimate" so often used to describe the art of lieder singing. Only occasionally does she alter her tone for dramatic effect — most notably in *Die Alte*, which Mozart has directed to be sung through the nose. As for Gieseking, he has not been content to provide a background, but collaborates in a manner worthy of his reputation.

P. L. M.

**MOZART**

*Le Nozze di Figaro* (excerpts)

Vocal soloists; Hamburg Philharmonia Orchestra, Hans Jurgen-Walther, cond. ALLEGRO-ROYALE 1636. 12-in. \$1.89.

Poison ivy for Mozart on his two-hundredth birthday. Singers and orchestra, separated by an ocean, travel parallel but not congruent lines. The results are occasionally appalling. Some of the singing, notably that of Miss Barbata Troxell, is excellent; but the disk has expert qualifications for limbo which such talent only serves to confuse. It ought to be left to realize its destiny. C. G. B.

**MUSSORGSKY**

*Pictures at an Exhibition* (orch. Ravel)

Philharmonic Symphony Orchestra of London. Artur Rodzinski, cond. WESTMINSTER W-LAB 7019. 12-in. \$7.50.

An extremely efficient performance, magnificently recorded. James Lyons' notes

make flattering references to the present reviewer's research on this work; but, rather maddeningly, they say nothing about their purpose and point. The whole idea was to discover the pictures that hung in the exhibition and bring them to the attention of people who know and like Mussorgsky's music. They can be found in the *Musical Quarterly* for July 1939. A. F.

**OBOUSSIER**

*Antigone*  
†Geiser: *Symphony in D minor*

Elsa Cavelti, contralto; Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON LL 1265. 12-in. \$3.98.

Robert Oboussier's *Antigone* is a symphonic song cycle in three movements employing some of the more oracular portions of the play by Sophocles as translated into German. It has a lush, post-Wagnerian ring not unlike that of the early Schoenberg. There may be more to it, but the singer's mournful, wobbly wail does not encourage closer acquaintance. Walter Geiser, we are told in the notes, is a "devotee of the New Classicism." This translated means that he has no marked style of his own but uses a tuneful, clear, largely diatonic idiom. He makes the heroic gesture, the meek gesture, and the joyful gesture quite plausibly. The recordings are nothing extra special. A. F.

**PAGANINI**

*Concerto for Violin and Orchestra, No. 1, in D, Op. 6* — See Sibelius: *Concerto for Violin and Orchestra*.

**PROKOFIEV**

*Symphony No. 1, in D ("Classical"), Op. 25*  
*The Love for Three Oranges: Orchestral Suite, Op. 33a*

Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond. WESTMINSTER W-LAB 7017. 12-in. \$7.50.

It is unfortunate that this disk appeared just too late to be included in the Prokofiev discography published in these pages last month. Rodzinski's performance of the *Classical Symphony* is especially good, and the recording is one of the subtlest, particularly from the dynamic point of view, that I have ever heard; its contrasts of loud and soft are so skillfully managed as to produce almost a stereophonic effect. But the orchestra comes to grief where so many do in the performance of this work: the first violins simply do not play in tune, and the exceptionally high fidelity of the recording brings out that fact mercilessly. The recording of the suite from *The Love for Three Oranges* is magnificent, but the performance is not outstanding. A. F.

**RACHMANINOFF**

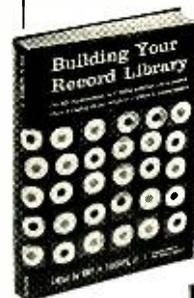
*Concerto for Piano and Orchestra, No. 2, in C minor*  
*Rhapsody on a Theme of Paganini*

Orazio Frugoni, piano; Pro Musica Orchestra (Vienna), Harold Byrns, cond. VOX PL 9650. 12-in. \$4.98.

Full, rich, all-embracing sound is the dominant feature of this recording. Mr. Frugoni plays the concerto with enormous technical brilliance and a rather hard, feverish style, while Mr. Byrns is sometimes hard put to

•••••  
**Here's your guide to:**  
**MORE LISTENING:**  
**•• ENJOYMENT ••**

Whether you're a musical connoisseur, hi-fi expert or just plain enjoy good music — here's a wealth of practical, useful information on how to select the type of records you like best, and how to obtain greater enjoyment from them. Seventeen musical specialists help enrich your understanding and deepen your appreciation of music by explaining the different types of music and recommending the best recordings in each category.



Edited by  
**Roy H. Hoopes, Jr.**  
**\$3.95**

JUST OUT!

**Building Your Record Library**

Nowadays when you walk into a music store and are confronted by a bewildering array of different versions of the same title, you need skilled advice to select the one you'll enjoy most. In this book, experts in each kind of music not only advise you on your best recording buys, but they also show you how to plan and sensibly build a well-rounded record collection, custom-tailored to your individual taste.

Whether you prefer chamber music, jazz, symphonies, opera or ballet music, you are given a handy list of finest selections available, together with detailed comments and analyses of each choice. Each selection is made on the basis of hi-fi quality of recording, quality of musical presentation and appropriateness in the overall record library.

A few of the categories covered are pre-Bach, Piano Music, Choral Music, Haydn, Mozart, Concertos, Beethoven, Broadway Musicals, Schubert, Folk Music — and many more. You even receive tips on caring for your LP records! Order this stimulating and informative guide to a better record library now!

These 17 experts help you build a well-balanced record library.

- Paul Affelder
- Roy Allison
- Nathan Broder
- C. G. Burke
- John Conly
- Raymond Ericson
- Roland Gelatt
- Fred Grunfeld
- James Hinton, Jr.
- Roy H. Hoopes, Jr.
- John F. Indcox
- Robert Kottowitz
- Rosalyn Krokover
- Howard Lafay
- Phillip Lieson Miller
- Harold C. Schonberg
- John S. Wilson

**— MAIL COUPON TODAY! —**

HIGH FIDELITY Magazine  
The Publishing House, Gt. Barrington, Mass.  
Please send me a copy of BUILDING YOUR RECORD LIBRARY. \$3.95 enclosed.

NAME .....  
ADDRESS .....

mirable, and the first scene between him and Rigoletto, sung in an eerie *sotto voce*, is the best I have ever heard. Serafin must also be given credit here, for he makes his characters really sound as though they were conspiring in the shadows. A lovely voiced newcomer is Adriana Lazzarini as Maddalena. This unknown singer commands attention in a role that can be made quite commonplace. In Plinio Clabassi we have, at last, a Monterone worthy of his dramatic position in the opera; he is very effective. Other roles are carefully outlined to bring drama and cohesion to the whole.

While there are excellent elements in the RCA Victor, London, and Cetra sets, they appear a little pale beside this recording, which has managed to return *Rigoletto* to us as the great dramatic experience it should be.

MAX DE SCHAUFENSEE

VERDI

*La Traviata*

Anna Rozsa (s), Violetta; Alessandro Ziliani (t), Alfredo; Luigi Borgonovo (b), Germont; Olga de Franco (s), Flora, Annina; Giordano Callegari (t), Gastone; Antonio Gelli (bs), Doctor Grenvil, the Marquis; Arnoldo Lenzi (bs), Baron Duphol. Chorus and Orchestra of La Scala (Milan), Carlo Sabajno, cond.  
RCA CAMDEN CAL 287/88. Two 12-in. \$3.96.

With this reissue of the HMV-Victor early electrical complete *Traviata*, Camden is be-

ginning a program of digging into its operatic files of the past. This is good news for those whose pocketbooks are slender and for others who harbor sentiment for already historical recordings. The present set was issued in Milan (where it was made) on March 15, 1931. Therefore, it is natural to assume that it was recorded sometime during 1930.

This twenty-six-year-old performance by the forces of La Scala is a pretty good one. Camden has done wonders with the sound. Once the ear becomes adjusted, you will find the recording quite acceptable. Anna Rozsa, a soprano who recorded little else, is a clear-voiced and at times exciting Violetta. Finesse, however, is not one of her strong points. Luigi Borgonovo has just the right vocal color for Germont and sings beautifully, far better than many of the hi-fi Germonts of today's sets. Alessandro Ziliani performs with ease as Alfredo, but he is totally undistinguished. He made better records later. The supporting cast is adequate under Carlo Sabajno, Italian HMV's house-conductor from the early years of the century, who always keeps things moving — sometimes too briskly. Excellent surfaces; a fine buy for so modest a price.

Let us hope that Camden will now release the thrilling Carmen Melis-Granforte *Tosca*; the Pertile-Giannini *Aida*; the yet-to-be-surpassed *Don Pasquale* with Schipa and grand old Ernesto Badini; and the *Faust*, which contains the unrivaled Mephisto of

Marcel Journet. Opera enthusiasts would welcome the reappearance of these sets.

MAX DE SCHAUFENSEE

VERDI

*Otello* (excerpts)

Mariquita Moll (s), Desdemona; Albert da Costa (t), Otello; Frank Valentino (b), Iago. Orchestra, Hans Juergens Walther, cond. ALLEGRO-ROYALE 1629. 12-in. \$1.89.

The performance bits to be heard here do the opera scanty justice, and sometimes falsify it; the recording is likely to please no one who has heard even average-good modern disks; but any *Otello* at all for less than two dollars may be worth the price. By far the best artist of the three is Frank Valentino, whose voice is narrow, tight, and unbrilliant, but who guides what voice he has with sound dramatic intelligence. As Desdemona, Mariquita Moll sings capably, if generally without more than tentative insight. The best voice, as a voice, is that of Albert da Costa, a young American who is being groomed by the Metropolitan for great things — including drastic weight-reduction and a full-dress opportunity to prove himself in the heroic repertoire. At this point, however, the sound is less that of a *Heldentenor* than of what might be called a big lyric tenor were there more freedom and at least a little caress to the tone. His interpretation is that of a learner. The voices are decently reproduced, but

## The Living Glory of Enrico Caruso's Voice

THE ENVELOPING SPLENDOR of Enrico Caruso's voice, as it came from the stage, was an indescribable sensation. I can hear the impact of those tones, so vibrant with emotion, as though it were yesterday. I first heard Caruso in *La Bohème* at Philadelphia, on December 23, 1913. The capacity audience was in a holiday mood, responding to the glory of "*Che gelida manina*" with its soaring high B-natural, and I recall vividly that during the intermission the great tenor, radiating geniality, stepped to the footlights and called out "Merree Creemas!" It was on that same night that Caruso sang the bass aria "*Vecchia zimarra*" for his ailing colleague De Segurola.

I met Caruso backstage during a 1917 performance of *Pagliacci*. He had sung the "*Vesti la giubba*" with such heart-rending emotion, with such a surge of glorious tone, that John McCormack, sitting in the row behind me, got up and cheered. In the scuffle with Beppe, just before the *arioso*, Caruso had suffered a scratch near his eye. He was feeling very sorry for himself when I was introduced to him, though he tried to smile kindly through near-tears. The baritone, Pasquale Amato, was doing his best to reassure him. Very brave and self-reliant when it came to life's great crises, Caruso was also a childlike victim of any small *contrempeps*.

Caruso always made me feel sorry for the colleagues who appeared with him on the stage. It was like seeing a heroic statue placed among statues of merely ordinary size. There was an extra dimension, a



BETTMANN ARCHIVE

Caruso in 1917, pictured with C. G. Child, Victor Recording Director.

"something" others didn't have about Caruso's voice. It belonged in another class; and yet he was surrounded by such supreme singers as Destinn, Homer, Matzenauer, Amato, and Mardones — stars of the first magnitude.

There have been tenors — not many — with bigger voices (Tamagno, I am told, was one of these); tenors with higher voices (Bonci, Lazaro, and Lauri-Volpi had easy

access to high D); tenors who boasted long-drawn-out *pianissimi*, which the peerless Enrico did not possess. Then what was it that made Caruso, as far as we know, the greatest tenor of all time?

Quality. The voice was simply ravishing in its beauty of sound; no other could match it. It had a golden ring in heroic passages; it had a velvety enchantment in its softer utterances. Beyond the beauty, the passionate temperament so filled with the drama of humanity, the heart which seemed to understand the dreams and aspirations of all men, was a charm which captivated the listener — the sun dancing on the Mediterranean was in Caruso's voice.

The present generation is apt to look bored when an earlier era of singers is discussed. However, there is one exception to this, and that exception is Enrico Caruso. Caruso seems to live on in an enduring after-death existence; his fabulous voice and art still hold a place in contemporary conversation.

Fully conscious of this fact, RCA Victor is now issuing forty-six selections by the brightest star of its considerable history. This arresting white album, stamped with a colored reproduction of the *divo* in his celebrated role of Canio, is designed as a souvenir for those who cannot forget Caruso, and as an introduction for those who had the supreme misfortune never to have heard him in life. George R. Marek, a man who responds emotionally to the Caruso-Puccini era, was in back of this project, and Francis Robinson supplied nostalgic notes and photographs to accompany six

there are difficulties, pitch-wise and other-wise, with the Hamburg-dubbed orchestra.

J. H., Jr.

## WEILL

### Berlin Theater Songs

*Die Dreigroschenoper: Moritat; Barbara-Song; Seeräuber-Jenny. Aufstieg und Fall der Stadt Mahagonny: Havanna-Lied; Alabama-Song; Wie man sich bettet. Happy End: Bilbao-Song; Surabaya Johnny; Matrosen-Tango. Das Berliner Requiem: Vom ertrunkenen Mädchen. Der Silbersee: Lied der Fennimore; Cäsars Tod.*

Lotte Lenya, soprano. Orchestra, Roger Bean, cond.

COLUMBIA ML 5056. 12-in. \$5.98.

For a very special complex of reasons, this collection, taped in Germany last summer, holds status as what might be called a certified-in-advance classic of recorded musical theater. It is timely, to be sure, since the reputations of the late Kurt Weill and of Lotte Lenya, his wife and most telling interpreter, have never been higher on this side of the Atlantic. It is of historic importance, on several counts. But the really defining thing about it is the fact that it makes accessible some of the most alive, most immediate theater to be experienced simply through listening to records.

As to what part of the total effect is creditable to the music as music, what to the words, what to the singer, it is impossible to say; all are inseparably bound up together, and there is no chance of applying

conventional work-over-performance criteria. After all, Weill is supposed to have said, "My melodies always come to my inner ear in Lenya's voice." What surer authority — and, considering the quality of the music Weill was capable of writing, what greater creative share — could a performer bear?

Miss Lenya is so closely identified with this music that her way of singing it is, for all reasonable purposes, the music itself. It is perhaps just as well that she never took vocal lessons; she might have lost the extremely individual quality of her light, thin, indescribably haunting voice, and without gaining anything very consequential to make up the difference. As for her lack of any musical training at all, there is small evidence that she needed any. Her sense of rhythm and phrase is micrometer precise and delicate in adjustments to textual and musical nuances. And, with all this, her diction is flawless — the marvelously clear, plastic sort of projection that never leaves so much as a half-syllable in doubt. The voice itself has grown a couple of shades darker, a degree less childlike in clarity than it is in the great old original-cast *Dreigroschenoper* excerpts, but that is all the change worked by time. Whether she is a great artist or a great natural genius, or both, the singing is great, and that is what matters.

Of the *Dreigroschen* numbers, "Seeräuber-Jenny" is the most familiar of all Lenya properties, and if her singing of it here misses

the false-naïve, insouciant flipness that made the oldest version so chilling, it has everything else. The "Barbara-Song" is very fine, and the "Moritat" is too, though it is hard to banish the thought that this ought really be reserved for the weediest discoverable male voice, one thing Miss Lenya's voice is not. All three *Mahagonny* bits, not otherwise to be heard on records here, are absolutely first-class Weill-Brecht — the finely satirical bonga-bonga accompanied "Havanna-Lied," introduced by what is surely the most remarkable bordello conversation on records; the "Alabama-Song," with its text in Brecht's record-derived tissue of American popular-song clichés and its music to match; and "Wie man sich bettet," a savagely protesting song and one of Weill's greatest. Those from *Happy End* keep almost to the same high level of transmutation from ordinary materials. My own favorite would have to be the "Bilboa-Song" ("... Joe, macht die Musik von damals nach..."), but only at the expense of arousing partisans of "Surabaya Johnny."

In "Vom ertrunkenen Mädchen," a more sober and disquietingly beautiful tone is struck; this is not show music, even superficially, but a long-lined, hopeless dirge, superbly shaped by any standards. The excerpts from *Der Silbersee* are also earnest and concentrated in both text and music. The "Lied der Fennimore," about the horrors of being passed about as a poor relation, is desolating in Miss Lenya's singing of it; and as for "Cäsars Tod," anyone who wants

LP sides upon which engineers and technicians lavished hours of work. Obviously, such a project is a labor of love.

After duly acknowledging a lofty ideal, one finds that the inevitable coming to grips with an appraisal of the general impression made by these records has its difficult moments.

The initial disappointment lies in the realization that there is a serious loss of power and impact in several of these transferences to tape and thence to LP. Despite claims for the benefits derived from "new electronic facilities," some of the records sound as though technicians had been too smart for their own good. This album is far from a convincing proof that drastic elimination of all surface noise, insistence on the use of an "echo chamber," and the yet experimental manipulation of knobs and controls is the most effective way to reproduce originals of the acoustical era.

Obviously, the laudable desire is to bring the voice forward and to give the record a more realistic sound from today's standpoint. This has been accomplished; but in doing so, there are several instances where quality has suffered. There is some blasting on open notes, occasional fuzziness, loss of sheer impact in climaxes. During certain records, the engineers sound as though they had cut down on the "juice" at the approach of an engulfing Caruso climax.

Another cause for regret is the grouping of selections according to the composer or type of music. Any sequence of dates is ignored. Thus, the dark Caruso tone of 1918 and 1920 is sometimes followed by the lyric tenor of earlier years. Claims are made that by thus assembling the Verdis, the Puccinis, the French arias, the songs, better listening is ensured. I doubt this.

An uninterrupted string of Puccini arias or Italian love songs can prove wearisome. After all, it is the singer, his development and changing characteristics over a span of eighteen years, that interests in such a collection; not the composer or the *genre* of music.

I regret that the 1908 *Rigoletto* Quartet with Sembrich and Scotti (an excellent record) was bypassed in favor of the 1917 version. The earlier one is historically valuable because it preserves the principal associates of Caruso in his North American debut; the youthful Caruso teamed with the retiring Sembrich, who had sung with such tenors as Masini, Stagno, Campanini, and Gayarré has its provocative angle. Likewise I would have preferred the 1912 *Lucia* Sextet with Tetrizzini, for Caruso was here in more brilliant voice than in the 1917 recording with Galli-Curci. Besides, the 1917 versions have already been transferred to earlier LP disks.

Among the most successful transfers in this album are the two brief arias from *Rigoletto* (1908). Both are splendid. So is the duet "Ai nostri monti" from *Trovatore*, with Louise Homer. These will give you an accurate idea of the tenor's singing, five seasons after his New York debut. He was then at his very peak. Outstanding are Caruso's slightly earlier *Martha* and *Africana* arias. Incidentally, the *Martha* is not the 1917 version, as listed in the album's table of contents, but the far finer 1906 disk. It is a pleasure indeed that the superb trio from *I Lombardi* with Alda and Journet (one of the great Caruso recordings) and the *Good-Night* Quartet from *Martha*, in which Caruso's voice is utterly enchanting, have been revived. They are among the most successful transfers. Handel's *Largo* is another cause

for rejoicing — a splendid example of the mature Caruso, whose voice sounds as though it were actually in the room.

Among the selections that have not responded any too well to these latest techniques are the *Traviata* Brindisi with Alma Gluck; the great *Otello* scene with Titta Ruffo, which here lacks clarity and impact; the *Lucia* Sextet (muddy); Irving Berlin's *Over There* (a nostalgic momento); the aria from *Macbeth*; *Sei morta nella vita mia*; *Vaghiissima Smbianza*; and Rossini's *Crucifixus* (Caruso's last record).

Of historic interest are two of Caruso's 1902 Milan recordings: *Luna Fedel* and the aria "Amor ti vieta" from *Fedora*, which Caruso created for Giordano in 1898. Also present is one of the tenor's first New York records for Victor — "Una furtiva lagrima." All these early mementos are acceptably reproduced. Very much on the credit side is the fact that every number in this album has been recorded squarely on pitch, and that includes the two half-tone-down transpositions the tenor made in Rodolfo's Narrative from *Bobème* and "Di quella pira" from *Trovatore*. Of the present forty-six selections, twenty-three are transferred to modern speed for the first time.

Drawbacks notwithstanding, here is the living glory of Caruso's voice to charm the ear, once more, of those who heard him, and to make it possible for a younger generation to sample the voice and art of one of the operatic giants of all time.

MAX DE SCHAUSENSEE

### ENRICO CARUSO: *An Anthology of His Art on Records*

Enrico Caruso, tenor.

RCA VICTOR LM 6127. Three 12-in. \$19.98.

to know just why Weill had to leave Hitler's Germany can find out here.

All told, this is a really great theater recording, one that ought not to be missed. Elaborately and tastefully gotten out, with Saul Bolasni's fine Lenya portrait on the jacket, it is accompanied by six pages of notes and photographs. Full texts in both German and English (good English, what's more) are bound in. Very highly recommended.

J. H., Jr.

## RECITALS AND MISCELLANY

### BORIS CHRISTOFF

#### Russian Songs

Serov: *Shrove Tuesday*. Potorjinski (arr.): *Song of the Lumberjacks*; *The Bandore*. Labinski-Tchernoyarov (arr.): *Down Piter-skaya Street*. Alexandrov (arr.): *Going Down the Volga*. Potorjinski (arr.): *The Lonely Autumn Night*. Znamenny Chant: *Psalm 137 — By the Waters of Babylon*. Strokine: *Prayer of St. Simeon*. Tchesnokov: *Lord Have Mercy on Our People*. Potorjinski (arr.): *The Song of the Twelve Robbers*. Gretchaninov: *Litany*.

Boris Christoff, bass; The Potorjinski Choir. RCA VICTOR LM 1945. 12-in. \$3.98.

Of the several basses active today whose work shows a deep and devoted study of the art and methods of the late Feodor Chaliapin, Boris Christoff is the one most nearly approaching the model. His voice has an uncanny likeness at times to that of his great prototype, though it is not so big a voice, nor is his style quite so broad in its outlines. Actually this is another way of saying that his art is less bold and improvisatory. One never knew what Chaliapin was going to do, and the many records he made over a period of years demonstrate how much he could vary his delivery of the same music on different occasions.

Christoff has chosen his program almost entirely from the Chaliapin repertory. Though his choral arrangements are new, they are very much in the old tradition. Some of the titles may not be recognized at once, but there are only three of them that I do not know from Chaliapin records. *Shrove Tuesday* used to be known as *Merry Butterweek*: it is a scene from Serov's opera *The Power of Evil* (or *The Hostile Power*). *Song of the Lumberjack* is otherwise *Dubinushka*; *The Lonely Autumn Night* used to be called simply *Night*; *The Prayer of St. Simeon* (actually the *Nunc Dimittis*) has been variously labeled *We Will Now Depart* and *You Are Now Free*. Naturally all these songs and pieces of church music benefit greatly from the modern reproduction; and Christoff's singing, while derivative, is individual too.

P. L. M.

### EDISON ORIGINALS

#### Opera Excerpts (1910-1911)

Verdi: *Aida*: *Ritorna vincitor* — Carmen Melis (s). Puccini: *Tosca*: *Vissi d'arte* — Marie Rappold (s). Meyerbeer: *Les Huguenots*: *O lieto suol* — Lucette Korsoff (s). Verdi: *La Forza del Destino*: *Pace, pace* — Celestina Boninsegna (s). Mascagni:

*Cavalleria Rusticana*: *Ab, il Signore vi manda* — Emmy Destinn (s), Dinah Gilly (b). Meyerbeer: *Dinorah*: *Ombra leggiera* — Maria Galvany (s).

EDISON ORIGINALS FS 889. 10-in. \$3.50 (By mail from Voicewriter Division, Thomas A. Edison, Inc., West Orange, N. J.).

This limited-issue LP transcription of previously unreleased hill-and-dale vocal records cut in 1910-1911 was gotten out in commemoration of the seventy-eighth anniversary of Thomas A. Edison's original patent on the phonograph; and also, to be realistic about it, as a promotional gimmick to get some attention for the Edison (Modern Edison, that is) Voicewriter, which takes dictation through a microphone. On its merits, it is a fascinating recording to have around, one that no enthusiast of good singing is likely to want to ignore. But it is even more fascinating, and tantalizing, in its implications of what might have been. In fact, this little disk can be regarded as a kind of memorial to the loss of treasures that were never very firmly grasped.

A practical man and a hard-working one, Edison tended, first and last, to think of his phonograph not as a medium for bringing art and entertainment into the home, but as a dictation machine for offices, "the



BETTMANN ARCHIVE  
Emmy Destinn

ideal amanuensis," as his happy phrase put it. And he thought this way so persistently and for so long that in the end he had his way. Not until 1906 did he decide that the Edison phonograph could be trusted to reproduce "the voices of great artists . . . with all their characteristic sweetness, power, and purity of tone." By then it was a bit late in the day, for wax cylinders were already becoming less and less popular in the face of competition from the handier flat shellac-surfaced disks; and, besides, most people who were interested primarily in good music were already equipped with disk-type machines. They had had precious little encouragement from Edison. At last, in 1913, he put his own hill-and-dale disk machine on the market; and until 1925, things looked up a bit. Then came such developments as radio and the microphone, and in 1929 the Edison company went out of the record business altogether to concentrate on the inventor's old preoccupation — dictating machines.

At that time, the company's backlog of unissued recordings went into storage. Among them were some early, experimental twelve-inch disks made during the build-up

period before the shift from cylinders. These are the lot from which Roland Gelatt has selected the six to be heard in this anniversary issue, which is the first music on a record to be issued by the Edison company in twenty-six years.

Since things have worked out fairly well for music on records generally, there would be little reason to mourn the metamorphosis of phonograph-into-Voicewriter save for one thing: as a recorder of fine singing, Edison's hill-and-dale equipment did a notably better job than did lateral-cut machines of the same period. And, whatever would have been the outcome of hill-and-dale vs. lateral-cut techniques by now, it is hard to listen to acoustical reproduction as good as that accomplished in these 1910-1911 examples without reflecting wistfully on what Edison might have preserved on wax if he had stirred himself to work on the phonograph concentratedly in 1878 instead of taking his time.

These transfers from hill-and-dale are certainly more convincing representations of human voices than any (well, save possibly very exceptional individual cases) lateral-cut acousticals of the same period. They have more of what is called, for lack of a more precise term, presence. It is not that the voices as voices sound better; it is that in listening to them one gets a sense of being surer what they were actually like, because the data are more complete. There is a superior sense of vocal dimensions, vocal colors, more immediacy of impact, more perspective. Given a chance, the mind's ear can adjust to almost any recording deficiencies and pick up what there is to be heard, but with these, more than with most acousticals, it is possible to listen directly, without much filtering and correcting at all. They are really quite a remarkable lot, and the transference to LP is smooth, if sometimes questionable as to solution of the eternal revolutions-pitch problem that has to be dealt with in all such projects.

The performances selected for inclusion give no cause for complaint except that there aren't more of them. All are good, by the high standards applicable to singing in 1910-11, and some are exceptionally fine. The most impressive, if not the most spectacular, is Emmy Destinn's singing in the Mascagni duet. This is superb — the whole emotional burden poured out without reserve, with the greatest intensity, yet everything kept within the frame of singing that is classically pure and unmarred by anti-vocal driving of tones out of focus for the sake of effect. If everyone sang Santuzza this way (Ebe Stignani still does), no one would have cause to blame *verismo* for the uneven techniques of most singers now. Then there are two coloratura arias — Maria Galvany's fleet, fresh, beautifully poised "Ombra leggiera," and Lucette Korsoff's brilliantly virtuosic "O lieto suol," which can be commended to the attention of anyone who wonders why *Les Huguenots* is not given nowadays. Miss Korsoff's passage-work is wonderfully free and supple, but even so she sounds small-scale and pallid when her performance is set beside that enormously exciting Melba fragment captured on a cylinder during a Metropolitan performance in 1901 and preserved now on the IRCC label.

Continued on page 88

*The young pianist* **EUGENE ISTOMIN** *approaches the*  
**CHOPIN NOCTURNES** *with the same "astonishing*  
*maturity" that so impressed critics when he appeared last*  
*November with the Philharmonic-Symphony Orchestra of*  
*New York. His complete grasp of the intimate poetry in*  
*these pieces makes this* **ONE OF THE MOST TREASURED**  
**PIANO RECORDINGS EVER ISSUED!**

SL 226

COLUMBIA MASTERWORKS

# CHOPIN:NOCTURNES



## EUGENE ISTOMIN, PIANO



Chopin: Complete Nocturnes—on two 12" High Fidelity  
 Records—available separately or in deluxe set.  
 ML 5051 (Nos. 1-10) \$3.98  
 ML 5055 (Nos. 11-19) \$3.98  
 SL-226 \$7.98

*Eugene Istomin records exclusively for* **COLUMBIA**  **RECORDS**

Prices suggested list.

® "Columbia" ™ T. M.

APRIL 1956

87

A singer who had a limited career here but a great career at La Scala, Carmen Melis sings a thoroughly good "Ritorna vincitor," but not one essentially better than others of the first caliber. Celestina Boninsegna, whose stage career was not notable but whose recordings have nourished a cult of worshippers, gives her full power in "Pace, pace," with results that are anyhow emphatic. And Marie Rappold, who offered herself as "the original" in Edison Tone-Test Recitals, and who was the first wholly American-trained member of the Metropolitan, sings a smooth, controlled "Vissi d'arte."

The sound is as has been described; the surfaces are good. Good historical-biographical notes by Mr. Gelatt come in a booklet. All told, a very interesting and worthwhile record and strongly recommended. Perhaps the Edison people will sell enough Voicewriters to encourage them to make more such releases or re-releases.

J. H., Jr.

## Emory, Cut It Out!

I THINK that, under the circumstances, Emory Cook might have chosen a better title for this record; maybe something like "The Compleat In Sanitie." The blasé "Compleat In Fidelity" does nothing to describe this enchanting program of auditory torments.

If this doesn't get an award for the nuttiest record of the Aspirin Age, I'll be surprised and also a little disappointed. The jacket illustration itself starts things rolling with a delightful nightmare of high-fidelity symbols and fetishes which include a decadent-looking gentleman dipping a loudspeaker attached to the end of a fishing pole into a bubbling brook, and a peanut-vender's cart which looks as if it might be equipped to press Microfusion disks. The Geflockadyne amplifier and a rum-toting Great Dane listening to his master's acoustically-reproduced voice complete this scene of sylvan charm.

The back of the jacket, though, is the key to the whole mystery, listing the twelve recorded items in a matter-of-fact manner which leads one to immediate incredulity. After all, who ever heard of recording a high-fidelity baby's yowling and a barrage of Mexican firecrackers and pewter church-bells, and sandwiching a band of scratchy acoustic cylinder record sounds in between them?

These might be credible in view of the two earlier, very-hi-fi bands of jet planes and railway trains, but the Technical Section is the most fantastic thing I've ever heard on records, and I still can't believe it. The idea of offering the worst-distorted organ sound ever put on disks, for instance, is either genius or madness, but I am not positive which.

The sound, where it is supposed to be clean, is remarkably so. The recordings of trains and jet planes are a mean test for any but the best pickups, and the other live sounds are so realistic that it is disconcertingly easy to forget you're listening to a record. First-class demonstration material for a top-quality hi-fi system, but hard on the also-rans. The manufacturer offers to anyone whose pickup can ride the whole thing without dis-

## RUGGERO GERLIN

### Keyboard Music of Bach and His Sons

J. S. Bach: Fantasia-Rondo in C minor, BWV Anh. 86; *Aria variata alla maniera italiana*, BWV 989. C. P. E. Bach: Rondo in G; Sonata in E minor; W. F. Bach: Fugue in D minor; Fugue in E-flat; Polonaise in F.

Ruggero Gerlin, harpsichord and piano. OISEAU-LYRE OL 50097. 12-in. \$4.98.

The Fantasia-Rondo attributed here to Johann Sebastian is listed in the Schmieder catalogue among the works of doubtful authenticity. To these ears it has a solid Johann-Sebastian like character, but there are some traits in it that make one wonder whether it is not an early work by a gifted younger contemporary of his. Of the two pieces by Carl Philipp Emanuel, the rondo seems to me the more interesting. It is imaginative, rather sprawling, but with expressive harmonies and a gently melancholy

torturing or skipping grooves "a large and gaudy certificate" deeming him a member in good standing. No one who attempts to play the "Wide-Range Distortion" band on this disk is likely to qualify.

One whole side of the *Compleat In Fidelity* is devoted to recordings of wind: warm wind, cold wind, high wind, low wind, and zephyric moans that left me shivering under a blanket beside the radiator.

But the real gems of this disk are the worst recordings. From an ancient cylinder phonograph comes a horribly sub-fi rendition of Sousa's *Thunderer March* and a cynically profane little ditty called *He Goes to Church on Sunday*. Both are bristling with groove distortion, wow, flutter, and irregular discontinuities, although the lyrics on the latter number are appallingly intelligible.

The Wide-Range Distortion band (Technical Section) is of interest only to those who don't know what distortion sounds like. This "recording" of the Morelia Organ, in Mexico, is absolutely staggering in its unrestrained sonic filthiness; a truly incredible monstrosity of screaming, plunging distortion that is guaranteed to turn conscientious hi-fi perfectionists into blubbing, cringing idiots. And as if it weren't enough to be subjected to two minutes of 350 per cent harmonic distortion from a church organ, its last dying echo is followed by a very clean reproduction of a high-fidelity fly, which seems intent on buzzing its languid way into the diaphragm of the recording microphone.

Anyone who buys this record is out of his mind, but I feel sorry for anyone who isn't crazy enough to go out and buy it. The hour spent listening to it is good for the soul—my reaction as the last gust of wind blew through my pulsating woofer was "There, but for the Grace of God, goes fi!"

— J. GORDON HOLT

THE COMPLEAT IN FIDELTYE  
Cook Labourtries—Zounds of Ye Tymes  
Longue Plae 1044 12-in. \$4.98.

air despite the major key. Wilhelm Friedemann's Fugue in D minor, with its sinuously coiling subject, is a little gem, and his other two pieces are hardly less attractive. If room could have been found for a representative piece or two by Johann Christian, this little survey would have been even more interesting. The compositions by Johann Sebastian are played crisply on a harpsichord and the others performed sensitively on a piano. First-rate recording. N. B.

## GIANNI POGGI

### Italian Songs

*Torna a Surriento; Capelli bianchi; Mare-chiare; Malia di Napoli; O sole mio; Maria, Mari!; Ricordi di quel di musica; Non l'odio, No!; Addio, sogni di gloria; Dicitencello vuie; Non ti scordar di me; Mattinata Siciliana; Domani turnarra; Voce e notte.*

LONDON LL 942. 12-in. \$3.98.

Poggi, of course, is one of the mainstays of London's Italian opera wing, but this sally into lighter if just as difficult music is not too fortunate. The voice sounds throttled much of the time, and the expressivity the material demands is hardly ever in evidence. It's a disappointment, even though Mr. Poggi's tenor is a big one, and frequently of brilliant tone, especially in the higher register.

R. K.

## RICHARD TUCKER

### Opera Arias

Verdi: *Un Ballo in Maschera: Di tu se fedele*. Puccini: *Manon Lescaut: Donna non vidi mai*. Verdi: *Requiem: Ingemisco*. Giordano: *Andrea Chénier: Un dì all'azzurro spazio*. Mascagni: *Iris: Apri la tua finestra*. Massenet: *Manon: Ah, fuyez, douce image*. Verdi: *Luisa Miller: Quando le sere al placido*. *Il Trovatore: Ah! sì, ben mio*.

Richard Tucker, tenor; Columbia Symphony Orchestra, Fausto Cleva, cond.

COLUMBIA ML 5062. 12-in. \$3.98.

At the time of his debut in 1944, Richard Tucker's voice was noted as exceptional, free and open in delivery, perhaps a little small in size for his role of Enzo in *Gioconda*. Today it is ample enough for the parts he sings, sufficiently big, indeed, for heavier ones. But his singing remains lyrical, and his temperament suits him for the less heavily dramatic roles. He is in excellent voice throughout this program, and the arias he has chosen show him at his best. The *Improviso* from *Andrea Chénier*, with preceding recitative, is strong if not so impassioned as most tenors make it; even *Di quella pira* (sung in B rather than C) is not hurled out in the manner of Caruso or Tamagno (this *stretto* follows the aria *Ah! sì, ben mio* and makes a triumphal finish for the recital). *Quando le sere al placido*, one of Verdi's loveliest melodies, is done with recitative; in the opening part of this scene we have the most dramatic singing of the program.

The recording has a great deal of presence—too much, indeed, for the good of the balance. The orchestra is quite definitely in the background.

P. L. M.

Continued on page 90

*"Only LONDON could do justice to this work"*



**DONIZETTI  
LA FAVORITA**

Leonore ..... GIULIETTA SIMONATO      Baldassare ..... JEROME HINES  
 Fernando ..... GIANNI POGGI      Don Gasparo ..... PIERO DI PALMA  
 Alfonso ..... ETTORE BASTIANINI      Inez ..... BICE MAGNANI

Chorus and Orchestra of Maggio Musicale Fiorentino  
 (Chorus Master: Andrea Morosini) Conductor: ALBERTO EREDE

XL1A-39

(3-12" Records)  
 Italian-English Libretto

\$14.94

This opera is rarely heard in the world's opera houses because it demands exceptional vocalists: a mezzo soprano with a high C, a tenor with a D flat, a bass with a low E and a baritone capable of that much abused style known as bel-canto. We modestly like to think that only London ffr with its tremendous reservoir of fine singers could possibly hope to do this opera justice via recording. At any rate, it would be exceedingly difficult to uncover a cast better suited to the material than the one utilized here.

*"Destined to be a best seller"*



**RENATA TEBALDI  
OPERATIC RECITAL—NO. 2**

LA BOHEME—Mi chiamano Mimi ..... (Puccini)  
 LA BOHEME—Addio di Mimi ..... (Puccini)  
 MADAMA BUTTERFLY—Tu tu piccolo Iddio ..... (Puccini)  
 AIDA—O Patria mia ..... (Verdi)  
 MANON LESCAUT—L'ora o tirsi ..... (Puccini)  
 MANON LESCAUT—Solo, perduta, abbandonata ..... (Puccini)  
 LA TRAVIATA—Ah! fors e lui ..... (Verdi)  
 LA TRAVIATA—Sempre libera ..... (Verdi)  
 LA TRAVIATA—Addio del passato ..... (Verdi)  
 OTELLO—Salce, salce ..... (Verdi)  
 OTELLO—Ave Maria ..... (Verdi)

with Orchestra and Chorus of Accademia di Santa Cecilia, Rome  
 Conductors: Alberto Erede & Francesco Molinari-Pradelli

LL-1255

\$3.98

**LONDON**  
 RECORDS



## Dialing Your Disks

All LP disks are recorded with treble boost and bass cut, the amount of which often varies from one manufacturer to another. To play a disk, the bass below a certain turnover frequency must be boosted, and the treble must be rolled off a certain number of decibels at 10,000 cycles. Recommended control settings to accomplish this are listed for each manufacturer. Equalizer control panel markings correspond to the

following values in the table below. ROLL-OFF — 10.5: LON, FFRR. 12: AES, RCA, Old RCA. 13.7: RIAA, RCA, New RCA, New AES, NARTB, ORTHOphonic. 16: NAB, LP, COL, COL LP, ORTHOacoustic. TURNOVER — 400: AES, RCA. 500C: LP, COL, COL LP, Mod NAB, LON, FFRR. 500R: RIAA, ORTHOphonic, NARTB, New AES. 500: NAB: 630: BRS. 800: Old RCA.

RECORD LABEL	NEW		OLD
	Turnover	Rolloff	Record No. or Date: Turnover, Rolloff
Allied	500	16	
Amer. Rec. Soc.	400	12	
Angel	500R	13.7	
Arizona	500R	13.7	To 1955: 400, 12.7
†Atlantic	500R	13.7	
Audiophile	500	12	
Bach Guild	500R	13.7	No. 501-529: 500, 16
*Bartok	500R	13.7	No. 901-905, 308, 310, 311: 500R, 13.7 No. 906-920, 301-304, 309: 630, 16
Bethlehem	500R	13.7	
Blue Note Jazz	500R	13.7	To 1955: 400, 12
Boston	500C	16	
*Caedmon	500R	13.7	No. 1001-1022: 630, 16
Canyon	500R	13.7	To No. C6160: 400, 12
Capitol	500R	13.7	To 1955: 400, 12.7
Capitol-Cetra	500R	13.7	To 1955: 400, 12.7
Cetra-Soria	500C	16	
Classic Editions	500R	13.7	
Colosseum	500R	13.7	To January 1954: 500, 16
*Columbia	500R	13.7	To 1955: 500C, 16.
Concert Hall	500R	10.5	To 1954: 500C, 16.
*Contemporary	500R	13.7	No. 3501, 2501, 2502, 2505, 2507, 2001, 2002: 400, 12. No. 2504: 500, 16
†Cook (SOOT)	500	12-15	
Coral	500	16	
Decca	500R	13.7	To November 1955: 500, 16
Elektra	500R	13.7	No. 2-15, 18-20, 24-26: 630, 16. No. 17, 22: 400, 12. No. 16, 21, 23, 24: 500R, 13.7
EMS	500R	13.7	
Epic	500R	13.7	
Esoteric	500R	13.7	No. ES 500, 517, EST 5, 6: 400, 12
Folkways	500R	13.7	To 1955: 500C, 16
*Good-Time Jazz	500R	13.7	No. 1, 5-8: 500, 16. No. 3, 9-19: 400, 12
Haydn Society	500C	16	
HMV	500R	16	
Kapp	500R	13.7	No. 100-103, 1000-1001: 800, 16
Kendall	500	16	
*London, Lon. Int.	500R	13.7	To No. 846: 500C, 10.5
Lyrichord	500	16	
McIntosh	500R	13.7	
*Mercury	500R	13.7	To October 1954: 400, 12
MGM	500R	13.7	
Montilla	500R	13.7	
New Jazz	500R	13.7	
Nocturne	500R	13.7	No. LP 1-3, 5, XP1-10: 400, 12
Oceanic	500C	16	
*L'Oiseau-Lyre	500R	13.7	To 1954: 500C, 10.5
*Overtone	500R	13.7	No. 1-3: 500, 16
Oxford	500C	16	
Pacific Jazz	500R	13.7	No. 1-13: 400, 12
Philharmonia	400	12	
†Polymusic	500	16	
Prestige	500R	13.7	
RCA Victor	500R	13.7	To September 1952: 500 or 800, 12
Remington	500	16	
Riverside	500R	13.7	To 1955: 400, 12
Romany	500R	13.7	
Savoy	500R	13.7	
Tempo	500	16	
Transradio	500C	16	
Urania	500R	13.7	No. 7059, 224, 7066, 7063, 7065, 603, 7069: 400, 12. Others: 500C, 16
Vanguard	500R	13.7	No. 411-442, 6000-6018, 7001-7011, 8001-8004: 500, 16
Vox	500R	13.7	500, 16 unless otherwise specified.
Walden	500R	13.7	
*Westminster	500R	13.7	To October 1955: 500C, 16; or if AES specified: 400, 12

\*Currently re-recording old masters for RIAA curve.

†Binaural records produced on this label have no treble boost on the inside band, which should be played without any rolloff.

## THE MUSIC BETWEEN

### CANADIAN IMPRESSIONS

*Gateway to the West; Main Street; A la claire fontaine; Pow Wow; Prairie Sunset; Alcan Highway; Ottawa Heights; Lake of the Woods; Mountain grandeur; Canadian Caravan.*

Robert Farnon and his Orchestra.  
LONDON LL 1267. 12-in. \$3.98.

Here is an album that is labeled precisely: *Canadian Impressions* is just that. Simple and melodic, it unpretentiously describes in musical terms (and old-fashioned ones, too) famous sights of the composer's homeland. The sketches are all harmless and on their own terms do exactly what they set out to do. R. K.

### GRUSSE AUS DER HEIMAT

*Glaube mir; In mir klingt ein Lied; So ein Tag so wunderschön wie heute; Nach der Heimat möcht ich wieder; Leg deine Hand in meine Hand; Vor meinem Vaterhaus; Ich bin so gern zu Hause; Vergissmeinnicht; Heimweh nach St. Pauli; Uber's Jahr, wenn die Kornblumen blühen; Ich bin heute ja so verliebt; Nimm uns mit, Kapitän, auf die Reise.*

Willy Langel, Erich Kassen, Nana Gualdi, Carl Bay.

CADENCE CLP 1006. 12-in. \$3.98.

A nostalgic peek, larded with Teutonic sentiment, at some of Germany's popular and tearful tunes of this century. The performances, handled by a quartet of capable soloists, are very properly in the spirit of the whole enterprise, which is heavily *gemütlich* indeed. R. K.

### ROY HAMILTON

*Without a Song; Cuban Love Song; Trees; A Little Voice; Misty Valley; Take Me with You; Since I Fell for You; All This Is Mine; If You Are But a Dream; My Own Beloved; If Each One Would Teach One; Because.*

EPIC LN 3179. 12-in. \$3.98.

Mr. Hamilton has one of the biggest popular baritones to be heard today, and he puts it to good use — in his open, belting way — on a good dozen tunes that can stand the treatment. He is much more effective, however, on some of our more cherished popular songs than on the few "inspirational" ones he has also included in his program. R. K.

### HE

*He (McGuire Sisters); In God We Trust (Johnny Desmond); The Bible Tells Me So (Don Cornell); I See God (Lawrence Welk); The Lord Is a Busy Man (Steve Lawrence); Lovely Lady Dressed in Blue (Ames Bros.); One God (Dorothy Collins); If You Believe (McGuire Sisters); Jacob's Ladder (The Four Girls); The Ten Commandments (Alan Dale); These Things Are Known (Only to God) (Buddy Greco); The Lord's Prayer (Johnny Desmond).*

CORAL CRL 57033. 12-in. \$3.98.

Out of the religious revival that is skimming swiftly across the surface of American life today comes, finally, a record album called

He. It's probably what we've all been waiting for; the songs are all declarative, even elemental, in a certain sense of the word. As for the performers, they manage a degree of conviction and sincerity and volume that could conceivably blast you straight into eternity, where you will have some fairly hair-raising stories to tell about the new religious America's popular conception of He. R. K.

**HERE COME THE GIRLS**

*My Heart Belongs to Daddy* (Mary Martin); *One Night of Love* (Grace Moore); *I Get a Kick Out of You* (Ethel Merman); *Lovely to Look At* (Irene Dunn); *Something I Dreamed Last Night* (Ella Logan); *Where Are You* (Gertrude Niesen); *Wake Up and Love* (Alice Faye); *Tonight We Love* (Jane Froman); *I Cover the Waterfront* (Connie Boswell); *Sand in My Shoes* (Helen Morgan); *Once in a While* (Martha Raye); *Dream Shadows* (Bebe Daniels).

EPIC LN 3188. 12-in. \$3.98.

Epic Records has had the happy idea of gathering onto a single LP some of the more noteworthy early recording efforts of celebrated musical comedy stars. Of special interest are Helen Morgan, plaintively winding her way through a rather silly song called *Sand in My Shoes*; Grace Moore, opening up wonderful, warm memories with *One Night of Love*; and Ethel Merman singing *I Get a Kick Out of You* with superlative style. There are one or two items of considerably lesser interest, but in general it's an album at once evocative and filled with enormous pleasure. R. K.

**ANTON KARAS**  
*Viennese Bonbons*

Anton Karas, zither, accompanied by accordions.  
PERIOD SPL 1016. 10-in. \$3.98.

As the title suggests, Anton Karas' latest program consists of Viennese puffs, in waltz time, march time, and several other tempos. Karas, of course, is a well-known and skillful zitherist; if his instrument's peculiar, whiny tonal quality happens to suit your mood, this record is exactly what you're looking for. R. K.

**DANNY KAYE**  
*The Court Jester*

*Life Could Not Better Be*; *Outfox the Fox*; *My Heart Knows a Lovely Song*; *I'll Take You Dreaming*; *I Live to Love*; *Willow, Willow, Waley*; *Pass the Basket*; *The Maladjusted Jester*; *Where Walks My True Love*.

Danny Kaye, with chorus and orchestra conducted by Vic Schoen.  
DECCA DL 8212. 12-in. \$3.98.

As long as Danny Kaye is rolling his tongue around the involved lyrics of Sylvia Fine's patter songs, all goes well in this selection of numbers from the comedian's latest film venture. Although they are not in the same class as the fabulous "Tchaikovsky" number from *Lady in the Dark* or the complicated "Melody in Four F" from *Let's Face It*, they are always smart, amusing, and well suited to Kaye's talent for racing through complicated rhymes at breakneck speed. But when the comedian turns ballad singer, the results are neither as successful nor as pleasing.

The Kaye voice, with its hard and nasal quality, is anything but seductive; and when enlarged — as it is here — with the aid of echo chambers, it becomes quite tiring. Some engineering shenanigans permit Kaye to indulge in the longest and wierdest laugh on record, if that means anything. Decca's sound is clean and well forward, but takes on an uncomfortable screeching quality when the female choristers are at work. J. F. I.

**YURI KAZAKOV**  
*Yuri Kazakov Plays the Bayan*

ANGEL 65020. 12-in. \$3.98.

This is a remarkable record by one of Russia's leading button-key accordion players. Kazakov plays the bayan with a virtuosity and a command of tonal coloring that could well

be the despair of some of our heroes of more conventionally accepted instruments. It is beautiful playing — from one who is a musician first and only second a bayan-virtuoso. Listen to it if you want to hear for the first time what the accordion can really sound like. R. K.

**ANDRE KOSTELANETZ**  
*You and the Night and the Music*

*My Funny Valentine*; *Thou Swell*; *Nocturne*; *My Romance*; *Serenade*; *Entrance of the Little Fauns*; *Dancing on the Ceiling*; *To a Wild Rose*; *I Could Write a Book*; *Poème*; *Blues in the Night*; *You and the Night and the Music*.

COLUMBIA CL 772. 12-in. \$3.98.

A hodgepodge of recordings by Kostelanetz and his orchestra gathered together under a

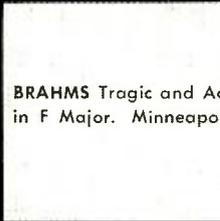
Mercury

**LIVING PRESENCE**

**HIGH FIDELITY**

**APRIL RELEASES**

**NOW \$3.98**

	<p><b>BARTOK</b> Second Suite, Op. 4. Minneapolis Symphony, Dorati conducting <b>MG50098</b></p>
	<p><b>BRAHMS</b> Tragic and Academic Festival Overtures; Symphony No. 3 in F Major. Minneapolis Symphony, Dorati conducting. <b>MG50072</b></p>
	<p><b>BLOCH</b> Violin Sonata No. 1; Violin Sonata No. 2 ("Poème Mystique"). Rafael Druian, violin; John Simms, piano. <b>MG50095</b></p>

**RECENT RELEASES**

<p><b>TCHAIKOVSKY</b> 1812 Festival Overture; Capriccio Italien. Minneapolis Symphony, Dorati conducting. <b>MG50054</b></p>	<p><b>IVES</b> Violin Sonata No. 1; <b>PORTER</b> Violin Sonata No. 2. Rafael Druian, violinist; John Simms, pianist. <b>MG50096</b></p>
<p><b>SCHUMANN</b> Symphony No. 2 in C Major. Detroit Symphony, Paray conducting. <b>MG50102</b></p>	<p><b>IVES</b> Violin Sonatas Nos. 2, 3 and 4. Rafael Druian, violinist; John Simms, pianist. <b>MG50097</b></p>

**HIGH FIDELITY CLASSICS**

LIVING PRESENCE



MERCURY RECORD CORP.  
CHICAGO 1, ILL.

title that has little or nothing to do with most of what it is supposed to describe. However, it's top-flight Kostelanetz, even though most of the compositions will raise familiar and lush echoes of previous recordings by this particular master in your mind. R. K.

**BEATRICE LILLIE**  
*An Evening with Beatrice Lillie*

*Overture; Rhythm; Nanette; Folk Song Cycle; Zither Song; Spinning Song; The Irish Song; Weary of It All; Piccolo Marina; There Are Times; Paint; Maud; There Are Fairies at the Bottom of Our Garden; The Party's Over Now.*

Beatrice Lillie; with Eadie and Rack accompanying at the pianos.  
LONDON LL 1373. 12-in. \$3.98.

I can raise only a very muffled cheer for this new Beatrice Lillie recording, which seems to me to suffer from a superfluity of indifferent material. Easily the most sparkling performance is the comedienne's deadly parody on the drawing-room ballad about fairies that cavort at the bottom of the garden. Her cutting dissection of the art of the folk singer and the barbed humor of some bibulous chatter to *Maud* are also well worth having. The Novello song and the Coward numbers, however, seem tired; and *Paint* turns out to be more pointless than pointed. Even the old Rodgers and Hart stand-by *Rhythm* loses half its charm by being over-elaborated. Eadie and Rack at the pianos offer fine support, Miss Lillie is in good voice, and London has provided excellent sound. I wish I could have been more enthusiastic. J. F. I.

**BILLY MAXTED**  
*Hi-Fi Keyboards*

CADENCE CLP 1005. 12-in. \$3.98.

Billy Maxted is a well-known purveyor of Dixieland music, but there are only a few suggestions of that joyous stuff on this record. Maxted plays a series of medleys here, some of contemporary unknowns, the rest of well-known turn-of-the-century melodies. It's trick material, played on a piano rigged out variously with tacks and pawn tickets, and what rhythmic help is needed is forthcoming from the very professional Don Lamond and Eddie Safranski. R. K.

**NOCOLA PAONE**

*Tony, the Ice Man; Whatta You Gonna Do, Eh?; Yappatty Yap; The Subway Song; Pretty Lady; Mr. Police, That Is My Girl; The Coffee Pot; I Love to Ballare with You.*

CADENCE CLP 3001. 10-in. \$2.98.

If dialect songs and spiel are what delight you most, then Nicola Paone is very probably the man for you. His material is all Italian, or American-Italian, and most of its fun derives from mispronunciations and awkward locutions. As I said, if dialect songs, etc. . . . R. K.

**JERI SOUTHERN**  
*You Better Go Now!*

*You Better Go Now; Give Me Time; Something I Dreamed Last Night; The Man That Got Away; When I Fall in Love; Just Got to Have Him Around; Dancing on the Ceiling; Speak*

*Softly to Me; What Good Am I Without You; I Thought of You Last Night; That Ole Devil Called Love; Remind Me.*

DECCA DL 8214. 12-in. \$3.98.

Another civilized entry by Miss Southern into her special vocal field, in which she is one of the most well-mannered and un-



Sean O'Casey

affected practitioners. These are cool, cool performances, in a literal sense, and very sure every note of the way. R. K.

**LOU STEIN**  
*From Broadway to Paris*

*Manhattan; Forty-Second Street; A Pretty Girl Is Like a Melody; 'S Wonderful; Give My Regards to Broadway; Top Hat, White Tie, and Tails; I Got Rhythm; Lullaby of Broadway; La Vie en rose; La Mer (Beyond the Sea); Autumn Leaves; C'est si bon; The Last Time I Saw Paris; Crazy Rhythm; April in Paris; I Love Paris.*

Lou Stein, piano.  
EPIC LN 3186. 12-in. \$3.98.

Lou Stein joins a fast-growing company of accomplished cocktail-lounge pianists with this pleasant salute to Paris and Broadway. There's not much to distinguish Mr. Stein from George Feyer and a half-dozen others; but what he does, he does with style and no pretensions. R. K.

**CATERINA VALENTE**  
*The Hi-Fi Nightingale*

*The Breeze and I; If Hearts Could Talk; Temptation; This Ecstasy; Jalonsie; Fiesta Cubana; Malagueña; The Way You Love Me; My Lonely Lover; Begin the Beguine; Siboney; This Must Be Wrong.*

DECCA DL 8203. 12-in. \$3.98.

Caterina Valente enjoys considerable fame and success on the Continent as a singer of Latin melodies. She is also noted in America through her popular recording of *Malagueña*, which was one of the big hits of last year. This album offers her in Latin melodies that closely resemble *Malagueña*—a combination, presumably, that cannot fail. Fail or not, she sings throatily and well here, even though at moments she is almost swallowed into silence by the accompaniments of several gigantic orchestras. R. K.

## THE SPOKEN WORD

**O'CASEY**  
*Juno and the Paycock*

Siobhán McKenna, Cyril Cusack, Maire Kean, Seamus Kavanagh, and others. Spoken introduction by Sean O'Casey. ANGEL 3540B. Two 12-in. \$9.98.

This recording of Sean O'Casey's classic play about the troubles of a slum family in Dublin at the time of the war for Irish independence was made in Ireland last June. It is a far from excellent reading of the play. From one point of view, it may seem shrewd to have picked Miss McKenna for Juno just before she became a Broadway star in *The Chalk Garden*. But she belongs to the wrong age-group and the wrong social class: she is too young and too refined for the part. Being highly intelligent she makes matters worse by overdoing the attempt to play both age and a proletarian crudity. Consequently, what should be only the customary roughness of a class comes through sometimes as the ill-humor of an individual, and it is hard for Miss McKenna to make us believe that the same person does the railing at the beginning and the mourning at the end. Rather, we hear the different voices of a skillful, miscast actress.

I must add that there is something odd about the vocal quality of this lovely and accomplished actress, anyway; for in *The Chalk Garden*, as in *Juno*, her voice will suddenly get loud and then get soft again for no apparent reason—as if a child had turned up the volume and then hastily turned it down again. At the end of *Juno*, where Sara Allgood used to touch us as deeply as we have ever been touched in any modern play, Miss McKenna's voice is wobbling so badly that, if we are at all conscious of technique, we forget the play and start thinking about vocal chords, larynxes, and diaphragms.

It cannot be said that the rest of the cast are uniformly better. Seamus Kavanagh is an actor by no means worthy to step into the shoes of Barry Fitzgerald and Arthur Sinclair: his readings are correct enough, but there is a lack not only of comic genius but often even of comic quality. That fine actor Cyril Cusack plays Joxer well, but on my machine was often quite hard to understand, and my machine isn't all that bad. As Mr. Cusack isn't the only actor on this recording whom I found hard to follow, I should say that I have never had any difficulty following O'Casey performances on the Abbey stage, nor had I any difficulty listening to another recording of *Juno* in the studios of Radio Eireann. I am therefore driven to the conclusion that these actors really *ar*. gabbling, as actors are prone to do when they play into a recording machine. (If any reader of HIGH FIDELITY finds he can hear every word of Maire Kean as Mrs. Madigan, let him send in a letter saying so.)

For my money, the prize performance is that of Miss May Craig as the neighbor woman Mrs. Tancred who just stops by to pour the vials of her grief over the Boyle

household — and the whole wide world. One reason, doubtless, is that Miss Craig has been playing the part on stage for decades. Another is just that she must always have been good. It's the best sort of Abbey acting — simple, heartfelt, lyrical.

One more complaint. Plays are being even more drastically and disastrously cut for the disk than for the stage. A horrifying example of What Not To Do is provided by the excision from this recording of the justly famous last scene of the play. *Juno* is a "tragi-comedy" and O'Casey's most audacious act was to refuse the obvious lure of ending on Juno's final prayer and to bring back the two comic good-for-nothings, Boyle and Joxer Daly, dead drunk and repeating that the world's in a "state o' chassis." To cut this last episode is to make O'Casey go back on his own audacity.

I've stressed the bad side, because I don't want the younger generation to think that this is all that *Juno and the Paycock*, as performed, can mean and be. On the good side, let me stress how important it is to have O'Casey available in what is at least correctly spoken form. If you've been reading O'Casey for some years without hearing him, as many Americans have, you'll realize when you play these records that you've been missing what I am tempted to call everything; for, in general the style is the man, this particular Dublin style is Sean O'Casey, and if you don't hear it right you don't understand it right. In my article on *Richard III* (HIGH FIDELITY, March 1956) I gave some opinions as to what purposes recorded drama cannot serve; I am here suggesting what might be one of its legitimate, and indeed invaluable, uses.

As for O'Casey's introductory speech, I wish it consisted of something more inspiring than stage directions, but as a permanent reminder of another great voice of another great Irish writer, as rich in individual character as it is in local color, the recording takes its place with the already famous one of Joyce, Yeats, and Shaw.

ERIC BENTLEY

**JOHN DONNE AND WILLIAM WORDSWORTH**

Selections from the poems of Donne and Wordsworth, read by Christopher Hassall. WESTMINSTER 18140. 12-in. \$4.98 (or 3.98).

One's first response to this record, even before listening to it, is that generally aroused by the shock of incongruity. One finds oneself indulging in wild speculation — will some record company some day release a disk containing Highlights from *Werther* on one side and Bach's *Goldberg Variations* on the other? Such a strange coupling is this record; and the listener interested in hearing the versified rendering of "emotion recollected in tranquillity" is also given the tortured ratiocination of a highly complex and intellectualized poet. Not that one is obliged to listen to both sides; but if one doesn't intend to, why buy the record? The fact is, that devotees of Donne are apt not to enjoy Wordsworth and that lovers of the Romantic poets are equally apt to look with loathing on the metaphysical school. Still, the patient public probably should be grateful for any effort to restore poetry

to its proper place as the speech of men speaking to men, if not in "noble numbers" at least in language of heightened intensity.

At least, the listener should be grateful for a record which, in the first place, presents a selection from both these poets of the best-known and best-loved works chosen with discrimination and tact; and which presents also a reader of poetry whose voice is intrinsically pleasing and who can read verse in such a way that the language is recognizable as English and who abjures the declamatory manner the stage and the rostrum seem so often to bring out. One could certainly wholeheartedly recommend Mr. Hassall's reading to teachers and students of "speech" — if only on the score of the purity of his enunciation and the timbre of his voice.

For even these virtues are not always virtues.

So far as I am concerned, Mr. Hassall's well-modulated tones and the even, measured tenor of his speech are simply unsuited to the poems of Donne. This conclusion is particularly unfortunate in that perhaps no poetry is more conversational and dramatic in quality, rather than reflective and lyrical, than that of this seventeenth-century saint and sinner — and no poetry cries more urgently to be read aloud. Mr. Hassall seems sometimes not to recognize that the vocatives are not classical invocations but simple direct address; that the imperative form of the verb is not traditional "poetic" entreaty but blunt command; that many of these poems, written as dramatic monologue or dialogue, *must* be read in the exclamatory



# VANGUARD

recordings for the connoisseur

## Spring is Here -- in Hi-Fi!

*The Springtime of English Song*

### THE THREE RAVENS

*Songs of Folk and Minstrelsy, out of Elizabethan England*

**ALFRED DELLER**, counter-tenor  
Desmond Dupré, lute and guitar

"A voice miraculously used with an impeccable sense of technique and style." R. H. Hagan, San Francisco Chronicle  
1-12" VRS-479

**AN OPEN INVITATION TO YOU**

We at Vanguard are in love with "THE THREE RAVENS" and we know that the haunting strains of Alfred Deller's voice as he sings ballads of by-gone days will capture your heart too. Buy it, try it — if you are "just plain crazy" about good music you should treasure this "collectors item" . . . If not, we have arranged for your dealer to credit or refund the purchase price without question.

*Prescription for Spring Fever*

## ORIENT EXPRESS

*A Musical Journey Through Europe.*

15 Continental songs inimitably styled by

### LIANE

with the Boheme Bar Trio

"Liane is just about the most enchanting warbler this reviewer has heard in a long time." The Billboard  
1-10" VRS-7036



Liane

*Blossomtime in Vienna*

## A HI-FI FROLIC WITH STRAUSS

Ten Polkas, a Galop, a March and the Beautiful Blue Danube Waltz.

Vienna State Opera Orchestra 1-12" VRS-476

**ANTON PAULIK**, conductor

"Brilliantly buoyant performances in the traditional Viennese manner. Sound of extreme purity and fidelity." High Fidelity, on Paulik's Strauss Polkas. (VRS-438).

*By Popular Request!*

### ANOTHER VANGUARD HI-FI DEMONSTRATION DISC

Two complete

## MOZART

Masterpieces

Eine kleine Nachtmusik, Serenade, K.525  
Symphony No. 40 in G Minor, K. 550

Reproduced with dazzling fidelity, designed to test the potential of your home music system. Distortion-free, vividly realistic string and woodwind sound — 25-18,000 cycle response.

**SRV-102** **SPECIAL PRICE**

## \$1.98

**LIMITED TIME ONLY**

**VANGUARD THEATRE SHOWCASE**

*Spring Productions*

## A NIGHT AT THE APOLLO

*An on-the-spot live recording at Harlem's famed Apollo Theatre. The entire Variety Show, Amateur Night, the Apollo Band, and featuring comedians George Kirby and Jackie Mabley.* 1-12" VRS-9006

## HOW TO PICK A WEDLOCK

*A Primer for Young Lovers and Old Wolves. Written by Ira Wallach, gaily acted and narrated by Kaye Ballard, Stanley Prager, Johnny Haymer, with incidental music.* 1-12" VRS-9005

Send for catalog to: VANGUARD RECORDING SOCIETY INC.,  
256 West 55th St., New York 19, N. Y.

HI-FI FANS and CRITICS AGREE:

"Still the Safest and  
Best Record Cleaner  
Known!"

WALCO  
**STATI-CLEAN**  
Anti-Static  
SPRAY



Praised like this in  
High Fidelity, Audio,  
Sat. Review of Rec-  
ordings and Ameri-  
can Record Guide:

"... deserves its fine  
reputation ..."  
"... of considerable  
help ..."  
"... nullifies static very  
effectively ..."  
"Best product!"

- Your Best Defense Against Dust— #1 Enemy of Records and Needles
- Absolutely Safe— Non-Residual— Contains No Soaps or Detergents
- Adds Years to Record Life—With No Loss of Presence or Brilliance
- Laboratory Tested. Unconditionally Guaranteed

Nothing stops dust as *safely* and *effectively* as STATI-CLEAN. No other cleaner has the *permanence* of STATI-CLEAN — one quick spray stops dust for *months!* Chemical-impregnated cloth cleaners are temporary and become useless after dirtying, washing, or short exposure to air... but with STATI-CLEAN, you use the *free* applicator cloth indefinitely. It may be *washed repeatedly*, is *continually restored* by use! Further, unlike clip-on devices that reduce static but do not *clean* the record (and are dangerously radioactive), and brushes that just generate more dust attracting static in use — STATI-CLEAN does the *whole job*, sensibly and safely.

Ask for STATI-CLEAN — the original anti-static spray cleaner — next time you visit your record dealer.

BY THE MAKERS OF THESE OTHER  
FAMOUS RECORD PRODUCTS:

WALCO  
Contoured Bottom  
**DISCOVERS**  
Protective Poly-  
ethylene Sleeves  
for Records



SEND FOR FREE SAMPLE DISCOVER  
AND STROBE DISC TO TEST YOUR  
TURNTABLE ACCURACY

**Walco PRODUCTS, INC.**  
60-H Franklin St., East Orange, N. J.  
AT LEADING RECORD SHOPS

LOOK FOR NEW  
WALCO  
RECORD  
ACCESSORY  
BAR  
AT YOUR DEALERS

tone; that their frequent abrupt beginnings and run-on lines demand the tone and the rhythm of argument—and impassioned argument. The reading of *The Canonization* comes closest to conveying the peculiar *tension* of the sublime and the ridiculous, the solemn and the satiric, the cerebral and the passionate which is characteristic of most of Donne's poetry. The interpretation of *The Funeral*, on the other hand, seems a rather somber reading of a poem which some critics at least consider to share, with many of Donne's sophisticated justifications of seduction, the quality of *jeux d'esprit*. On the whole the reading of the divine poems comes off better. But even here one wonders if Mr. Hassall is really suggesting their similarity in language and method to the secular poems. One supposes that the narrator, himself a poet, recognizes in that anguished plea for divine forgiveness of sin, *A Hymn to God the Father*, the thrice-repeated pun; but friends of mine who listened to the reading were certainly not made aware of it by the spoken word. Perhaps no great matter, except that Donne without some obeisance to his conceits, to "the most heterogeneous ideas yoked by violence together" is Donne undone.

With the poems of Wordsworth Mr. Hassall seems more at home. He doesn't quite achieve the sprightly dance of *The Daffodils* or perhaps even "the gladness of May"; but in the "season of calm weather" he is at his best. There is genuine eloquence in his reading of the



sonnets; and the expression of a somewhat formal and public emotion is made with an admirably restrained and quiet dignity. *Milton, thou shouldst be living at this hour* and *The World is too much with us* are made to seem, even to listeners who find the didactic uncongenial and the hortatory unsympathetic, much better poems *qua* poems than they had seemed before. The *Intimations of Immortality* ode, spoiled for many readers by classroom exercises of a moralistic cast, takes on a new freshness in Mr. Hassall's reading; and whatever one's own "recollections from early childhood," after all, there often are "thoughts that do lie too deep for tears" — and to hear this meditation given voice without a note of the maudlin or saccharine is in itself a salutary experience.

This record is not accompanied by texts, which — in an age much more visual- than auditory-minded — should perhaps be mandatory. And the notes on the jacket ought to be ignored.

JOAN GRIFFITHS

## THE BEST OF JAZZ

by John S. Wilson

BOB ALEXANDER QUINTET; AL  
KLINK QUINTET  
*Progressive Jazz*

*Mambo; Rush Hour; A Waltz; Chloë; Miss  
Print; Surrey with the Fringe on Top.*

Bob Alexander, trombone; Peanuts Hucko,  
tenor saxophone; Bernie Leighton, piano;  
Bob Carter, bass; Joe Morello, drums.

*Carinca; Everything Happens to Me; She Didn't  
Say; Strike Up the Band; The Nearness of You;  
Spectacular.*

Al Klink, tenor saxophone; Dick Hyman,  
piano; Mundell Lowe, guitar; Trigger Al-  
pert, bass; Eddie Shaughnessy, drums.

GRAND AWARD 33-325. 12-in. 41 min.  
\$3.98.

Alexander's group covers one side of this disk, Klink's the other, and each side is notable primarily for the work of a saxophonist. On Alexander's side, it is Peanuts Hucko, the quondam Goodman-styled clarinetist who has recently switched to tenor saxophone and the modern manner. In the process, he has brought with him that rugged swinging sense that buoyed up his clarinet playing. He plays with fascinating fire with Alexander's group, particularly on *Chloë* and *Surrey with the Fringe on Top*, and even at his most fiery his tone is clean and his phrasing beautifully articulated. Klink, the saxophonist on the other side, has spent most of his career buried either in Glenn Miller's band or in studio work. He has been known in the past as an exceptionally polished section man and on this disk he shows that he is also a graceful and forceful soloist with a tone of amazing purity for a jazz saxophonist. Both bands are swingingly modern rather than progressive, as that term is generally applied to jazz groups.

FIREHOUSE FIVE PLUS TWO

*The Firehouse Five Story*

Vol. 1: *Firehouse Stomp; Everybody Loves My  
Baby; Pagan Love Song; San; Fireman's  
Lament; Blues My Naughty Sweetie; Yes Sir,  
That's My Baby; Red Hot River Valley; River-  
side Blues; Brass Bell; World is Waiting for  
the Sunrise; Tiger Rag.*

GOOD TIME JAZZ L 12010. 12-in. 34 min.  
\$4.85.

Vol. 2: *Frankie and Johnny; Sweet Georgia  
Brown; Sobbin' Blues; Just a Stomp at Twilight;  
Down Where the Sun Goes Down; St. Louis  
Blues; 12th Street Rag; Copenhagen; Wash  
Blues; Firechief Rag; Lonesome Mama Blues;  
Who Walks In When I Walk Out.*

GOOD TIME JAZZ L 12011. 12-in. 37 min.  
\$4.85.

Vol. 3: *Chinatown, My Chinatown; South;  
Lonesome Railroad Blues; Show Me the Way  
to the Fire; Lovin' Sam; When You Wore a  
Tulip; Five Foot Two; San Antonio Rose;  
Southern Comfort; I've Been Floating Down the  
Old Green River; Mississippi Rag; Runnin'  
Wild.*

GOOD TIME JAZZ L 12012. 12-in. 35 min.  
\$4.85.

Unlike any other jazz band that you are liable to hear on records, the Firehouse Five plays only when it feels like it. This unusually permissive attitude is made possible — in fact, mandatory — because all but two of the Firemen are regularly employed at Walt Disney's studios and their musical activities are their recreation. This is reflected in their playing. It is carefree, whimsical; and it is, as the label they record for so succinctly states, "good time jazz." The basic sphere of these Firemen is the traditional jazz repertoire. But it is not enough for them simply to get together and give this repertoire a vigorous workout. It is their pleasure to decorate their work with appropriate stratagems. *Just a Stomp at Twilight*, for instance, is exactly the tune you would expect it to be, stomped up heartily and preceded and followed by a briefly devout camp-meetin' organ. *Who Walks in When I Walk Out* includes a "marching men" sound effect borrowed from the Disney studio. Their fire siren takes a break on *Tiger Rag* and adds to the panic on *Runnin' Wild*. They have evolved a devastating take-off on the Rhythm Boys for *Sweet Georgia Brown* and greet the tango section of *St. Louis Blues* with a piercing police whistle and joyous cries of "La Rhumba!"

Between such fits of fancy, they play a sturdy and respectable brand of jazz which is always enthusiastic even though it may occasionally wobble with a little uncertainty. These three disks cover the group's career from 1949 to 1954. There are no great thoughts behind this music. It's just happy — an enviable condition for anything.

**LIONEL HAMPTON AND HIS ORCHESTRA**

*Apollo Hall Concert 1954*

*How High the Moon; Star Dust; Lover Man; Midnight Sun; Love Is Here to Stay; The Nearness of You; Vibe Boogie; Flying Home.*

EPIC LN 3190. 12-in. 39 min. \$3.95.

Although attributed to Hampton and his orchestra, this disk is almost unrecognizable as a blood brother to the series of distastefully recordings made by Hampton's band. Actually — and fortunately — the band sits idly by throughout almost the entire performance while Hampton plays one fascinating solo after another. It is only on the final track of the second side, on which *Vibe Boogie* leads into *Flying Home*, that the full band bestirs itself and takes up its musical blunt instruments. For these final grooves, this disk is just as dreadful as any of the other similar things Hampton and his band have emitted. But through most of it Hampton himself is a delight, weaving together a series of provocative ideas with that wonderfully stirring beat that pulses through all his playing. Occasionally he misguidedly allows his otherwise silent sidemen to intrude with a tedious bit of clowning (the intrusion on *Star Dust* is brutal) but this is a small price to pay for hearing as much undiluted Hampton as this disk affords.

**NEAL HEFTI AND HIS ORCHESTRA**  
*Hefti Hot 'n Hearty*

*Buttercup; You Do Something to Me; Plymouth Rock; Chug-a-lug; Ready Rudy; Er'rything*

*I've Got; Scuttlebutt; Two for the Blues; Perdido; Jumpin' Jack; Lucky Duck; Little Pony.*

EPIC LN 3187. 12-in. 35 min. \$3.95.

Hefti's new band has gone back to one of the fundamentals of the successful big jazz bands of years past: an irresistibly toe-tapping beat. The rhythmic pulse on these performances is smooth, uncluttered, and moving. Over this, Hefti has laid out a variety of pleasant lines which his band attacks with obvious relish. The ensemble work has neatness and sparkle; the soloists make their points aptly and move on. The sum is a form of big band jazz that is soundly rooted in the early Basie theory and expressed in terms that take advantage of the newer jazz ideas without making a fetish of them. This is one of the most encouraging big band disks released in a long time.

**BARNEY KESSEL, Vol. 3**  
*To Swing or Not to Swing*

*Contemporary Blues; Wail Street; Happy Feeling.*

Harry Edison, trumpet; Bill Perkins, tenor saxophone; Jimmy Rowles, piano; Barney Kessel, Al Hendrickson, guitars; Red Mitchell, bass; Shelly Manne, drums.

*Louisiana; Indiana; 12th Street Rag; Moten Swing.*

Georgie Auld in place of Perkins; Irv Cottler in place of Manne.

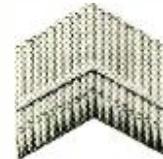
*Midnight Sun; Don't Blame Me; Embraceable You; Begin the Blues.*

Kessel; Hendrickson; Rowles; Mitchell; Cottler.

CONTEMPORARY C 3513. 12-in. 40 min. \$4.85.



**'PERMISSION GRANTED'**



Now...for the first time in history...  
the U. S. Military Academy, West Point, has permitted  
the recording of

**THE CADET CHAPEL ORGAN  
WEST POINT  
LARGEST CHURCH ORGAN IN THE  
WESTERN HEMISPHERE**

A rare opportunity for high fidelity fans to hear and to have the most inspiring music ever recorded. Performed by **CLAIRE COCI**, organist of the New York Philharmonic Symphony Orchestra.

**BACH: TOCCATA & FUGUE, D MINOR  
PRELUDE & FUGUE, A MINOR  
PASSACAGLIA & FUGUE, C MINOR  
"COME, SAVIOR OF THE GENTILES"**

Handsomely bound in a De Luxe Album. Program booklet by the noted musical authority, R. D. Darrell. **DL 210**

FOR THIS UNPRECEDENTED EVENT, EACH RECORD IS PRESSED FROM Master Stampers TO ACHIEVE THE FINEST SOUND REPRODUCTION.



The question in the title, if it is a question, is answered definitely in the affirmative. Kessel has always been a pre-eminently swinging guitarist and he is in fine form throughout this disk, both on his four relatively meditative solo numbers and as a driving element with the larger groups. This disk differs from Kessel's first two sets for Contemporary in the addition of trumpet and saxophone. Harry Edison's trumpet work has that punching zest which made him one of the stars of the original Basie band, while George Auld and Bill Perkins, sharing the saxophone chair, both play with a lightness and phrasing that are strongly reminiscent of Lester Young in his days with that same Basie band. In fact, the septet numbers are often very close to the Basie spirit, for—in addition to Edison and the Young-like tenors — Jimmie

Rowles frequently turns to Basie piano figures. There is a happy feeling (to borrow one of the titles) about the entire disk, a feeling that is established and maintained by the crisp, flowing manner in which all the numbers are played.

#### GERRY MULLIGAN QUARTET *Paris Concert*

*Come Out Wherever You Are; Five Brothers; Laura; Love Me or Leave Me; Utter Chaos; Bernie's Tune; Walkin' Shoes; Moonlight in Vermont; The Lady Is a Tramp.*

Gerry Mulligan, baritone saxophone; Bob Brookmeyer, valve trombone; Red Mitchell, bass; Frank Isola, drums.

PACIFIC JAZZ PJ 1210. 12-in. 38 min. \$3.98.

The concert in question was held two years

ago when Mulligan took his revamped quartet to Europe — Chet Baker out, Bob Brookmeyer in. The presence of Brookmeyer, a trombonist of subtlety and imagination with an exemplary feeling for jazz, changed what had been an interesting quartet into one of the finest of all small jazz groups. These performances are among the most completely realized of Mulligan's quarter recordings. They have style and vitality; they purr, they bite, and they swing from the heels. Even *Laura*, taken at a slow ballad pace, is prodded so by Mulligan, urged by Brookmeyer, and pushed along by Mitchell and Isola that it never drags its heels. The recording is well above most concert standards.

#### TURK MURPHY *New Orleans Jazz Festival*

*Storyville Blues; Just a Closer Walk with Thee; Memphis Blues; Big Butter and Egg Man; Floatin' Down to Cotton Town; Canal Street Blues; Papa Dip; Mecca Flat Blues; Pineapple Rag; High Society.*

Doc Evans, cornet; Turk Murphy, trombone; Bob Carter, clarinet; Pete Clute, piano; Dick Lammi, banjo; Thad Wilkerson, drums. Santo Pecora, trombone, added on *Big Butter and Egg Man* and *Mecca Flat Blues*.

COLUMBIA CL 793. 12-in. 37 min. \$3.98.

The Murphy group on this disk is almost completely changed from those heard on his previous recordings. The only holdover is banjoist Dick Lammi. The big difference is the presence of Doc Evans, a well-seasoned and seemingly unquenchable cornetist who brings to Murphy's band the spark of bright, clean life that it so often needs. Another veteran, trombonist Santo Pecora, makes two brief appearances providing a change of pace from Murphy's somewhat tedious trombone style. Pete Clute proves to be an able ragtiming replacement for Wally Rose, while Bob Carter shows promise as a clarinetist in the Johnny Dodds vein. It may be the influence of Evans or the fact that these are "on location" performances, but Murphy has rarely led a group on records that sounds as unfettered and spirited as this one.

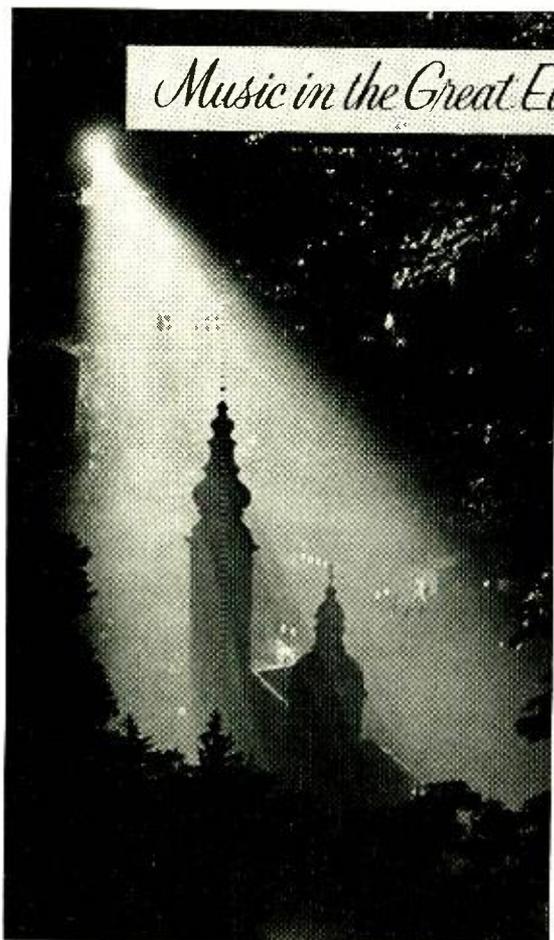
#### DICK WELLSTOOD

*Old Fashioned Love; Mule Walk; Closed Mouth Blues; The Shout; Toddlin' Home; Alligator Crawl; Oh, Baby, Watcha Doing to Me; Liza.*

Dick Wellstood, piano; Tommy Benford, drums.

RIVERSIDE RLP 2506. 10-in. 21 min. \$3.98.

Dick Wellstood is a young pianist who is carrying on the James P. Johnson-Fats Waller piano manner in admirable fashion. His playing has a looseness and ease not often found in the work of youngsters who have immersed themselves in the older jazz forms. This is largely a matter of genuine feeling for the music rather than simple respect or admiration for it. Wellstood appears to have this feeling in plenty as he shows in his varied playing of Waller's *Alligator Crawl*, Johnson's *Mule Walk*, and Art Tatum's rousing *The Shout*. This is first-rate, unself-conscious use of an essential piano style.



## Music in the Great European Tradition

MOZART:

# The Magic Flute

Decca takes great pride in presenting what we feel to be the most exciting *Magic Flute* ever recorded! Capturing all the beauty and magic of Mozart's superb score, Ferenc Fricsay directs the RIAS Symphony Orchestra, the RIAS Chamber Choir, the Berlin Motet Choir and an all-star cast in perhaps the most brilliant recording of his career. Some of the superlative artists included in this "dream" cast are: Maria Stader (Pamina), Rita Streich (The Queen of the Night), Lisa Otto (Papagena), Ernst Häfliger (Tamino), Dietrich Fischer-Dieskau (Papageno), Josef Greindl (Sarastro).



\*Inc. Fed. Exc. Tax

#### ILLUSTRATED ANNOTATED LIBRETTO...

A complete, lavishly illustrated *German-English libretto* will add to your enjoyment of this definitive recording. Three 12" Long Play Records contain the *entire* opera. Recorded in impeccable high fidelity by *Deutsche Grammophon*, Europe's most famous recording company, *The Magic Flute* links American technological skill with great European musical traditions to bring you a perfect product!

(DX-134; \$13.98\*)

**DECCA®** *Gold Label* **RECORDS**  
a *New World of Sound*



# BRAHMS *The Orchestral Music on Microgroove*

by C. G. BURKE



## Part I: Overtures; Symphonies; Serenades.

**B**RAHMS composed in many forms, but not many works in any one form, songs and dances excepted. The orchestra is prescribed in twenty-one compositions, and two-thirds of these are very much alive in most repertoires. Of the rest, only two have been neglected by the record makers, explorers who since LP have investigated most of the obscure corners of music. To compensate the absence of an *Ave Maria* and the *Song of Triumph*, both for chorus and orchestra, there are recordings of the three ballads, *Nanie*, *Song of the Parcae*, and the *Schicksalslied*, besides both Serenades and the cantata *Rinaldo*, none of which is a *succes fou* in public performance. The baker's dozen of other works are standard fare in the concert hall and abundant on records.

By the pressure of his time and associations Brahms was a romanticist. His pristine temperament decidedly was not romantic, and he never acquired those flamboyant vagaries of mien and demeanor through which the romanticist by bent and conviction—Schumann, Musset, Heine, Berlioz, Liszt, Bryon, Wagner, Shelley, Hoffmann, Novalis—proclaimed an effort to create a freedom. The wonderful formula of diatonic classical clarity consummated and exhausted by Beethoven and Schubert had become a sacred *lar* dear to Germania when Brahms started writing in the 1850s, all composers worshipping it hard in public until they had gathered enough repute to ignore it. The restrictions of the Congress of Vienna had made romanticism absolutely indispensable as a glorious lie to cover the drab machinations of existence in a horrible epoch. The magnificently ordered formalism of the preceding period was spiritually odious to the artistic leaders who for three decades after the Congress found nothing so hateful as the ordered reaction it had imposed to repress great aspirations. Wagner was the most glorious of the musical liars. He fled out of his time to an irrelevant never-never of strange braveries and preposterous but not ignoble standards of barbarian chivalry. He made the remote, the impossible and the unattainable unforgettable, so that his contemporaries could forget the imminent, the ordained and the unavoidable.

Although against his grain, but with the grain of the times, Brahms too might have essayed this had he been permitted. But while still young he was counterpoised to Wagner by an influential part of the musical public who were born when classicism was still vital and representative. Deploring the changing art of the incipient age of Smoke, they sought to anchor Brahms to the grandeur of the past and were in not inconsiderable measure successful. The composer devoted himself to those forms in which the last to be at home had been Schubert. He gave his great skill to the sonata frame, which commenced a new and artificial life under the stimulus of his prestige and success.

A talent like Brahms's, steered in three directions at once, encouraged by a cult and strengthened by a consciousness of virtue, arduously exploited and constantly re-examined, could

not fail to make a unique music. The apologetic and diligent north-German burgher hugely endowed—pulled in this direction by the rhapsody of romanticism, pushed in that direction by a swelling German nationalism which needed a second Beethoven more orderly than the first, and glued to the earth between by an instinct for comfort—proved his amazing neutrality by remaining in measure faithful to all three influences. The formidable *arrivistes* of the sudden Prussian imperialism, needing a propaganda more benign than the adventures of Holstein, Sadowa, and Sedan and shuddering at the transcendental disreputability of the Wagner genius, insisted until the end that Brahms was Beethoven redivivus, Beethoven having been dead long enough for a canonization of his rebellions.

Brahms, trying to oblige, distended his talent in applying it to a kind of music which he could not fundamentally and independently have felt, at first, was right for him to make. He had available resources of harmony and orchestration unknown to the true classicists, and his age permitted a freedom of shape and modulation which the free part of him liked to adopt and the part of him fettered to a cause often felt constrained to reject.

The Brahms symphony, modeled on the Beethoven, is special and apart. It is a grand musical contrivance constructed from the heart and the lexicon. It is tougher than the Beethoven in the sense that it is harder to deface in the playing. Its lines are not inseparable from its form, and when the form is stretched or swollen or compressed we do not hear sense or propriety breached: we hear romanticism dominant, and if the players have calculated well we hear or think we hear improvement. In music which can be bent and whipped without a wound the conductor can exercise a dictator's pleasure without wounding himself. He is shaping something forever indefinite, which may be speeded or retarded, fattened or attenuated, to produce passing effects often striking, which do not damage the whole. The conductor self-intoxicated is of course not long tolerable anywhere, but the conductor with a large capacity for exhilaration may profess it publicly in Brahms without outraging good taste unless he tries to.

A good performance may be at strong variance with another good performance. That is inherent when form is not significant. The classic composers of the classic period are definite even when they say nothing, and we all feel that their music can be played in one ideally perfect way, every other way being wrong. The great unabashed and unadulterated romantics like Wagner and Berlioz, putting positive emotions in tones, stipulate a positive clarification from the conductor, and the most successful clarifiers generally are in accord with one another. The good Brahms conductor recognizes that, with all their affirmations, the works of Brahms affirm nothing distinctly identifiable and offer opportunity for deviation from the literal indications of

their scores, a freedom inviting intelligent novelty without much risk of derision. The standards of performance are subjective with the hearers and unfixd with them, even with hearers of large experience. One prefers the last exciting performance, until one hears the next one, whose excitement may be opposite.

These considerations have soothed dogmatism in this discography. His own experience has taught the discographer that predilections for certain performances of this music are momentary in a manner damaging to strong judgment, for in a number of instances a predilection has vanished and then reappeared. In some cases interpretations of contrary concepts seem equally presentable. Therefore the printed ordination of the records below reflects a wide tolerance for imaginative and healthy idiosyncrasy of interpretation as such, and a severer examination of the relative merits of the various versions in terms of plain musicianship and sonics.

A note on Brahms's orchestration may not be superfluous. With Schumann, he has been considered the muddiest, the most turgid, of scorers among the composers who wrote good music, and this opinion is not the libel of a cabal. It is, however, a statement of evaluation with which many musicians do not concur. Indeed the very "turgidity" charms some conductors, who point out that no one else ever compounded

a similar instrumentation. He was an individual colorist, these insist, novel in the smokiness of his palette, and unfortunately judged in contrast with the greatest masters of the eighteenth century, whose smaller and more primitive orchestra had habituated listeners to easier combinations. Brahms, a careful scholar of instrumentation, tried to avoid a mere imitation of his predecessors like Beethoven and Haydn, and simultaneously to eschew a splendor of scoring for its own sake like that of Berlioz and Wagner, incompatible with the soberer temperament. He had to hew his own route in his own fashion. So they say, providing material for musical discussion.

If we avoid the fighting words, like "muddy," "turgid," "distended," etc., we must nevertheless recognize that the orchestra in Brahms is seldom luminous with daylight or any other continuous brightness. He chose to compromise the colors of his instruments by combinations in which gleam is absorbed by body, light softened by a dark environment. The brazenness of his brass is modified by union with clarinets and the lower strings; the plangency of plucked violins is subdued by a brunette background; he hesitates to loosen his trumpets without the company of less vivid chaperones; and his woodwind combinations are often of a curiously oblique subtlety. It is not an instrumentation that cuts, but somehow it does impress itself into our memory, and it is certainly Brahms's own.

## OVERTURES

### ACADEMIC FESTIVAL OVERTURE, OP. 80 (15 Editions)

This was Brahms's thesis in return for the doctorate in philosophy conferred by the University of Breslau in 1879. It is a clever potpourri on students' tunes, cooked by a man who was not clever. He was artful, and the diplomatic ambiguity of this overture, which may with equal correctness be considered a learned prank or a good-humored dedication, pleased the academic audience who first heard it and has remained in the symphonic repertory ever since. It is that ambiguity which makes the score hard to disserve, and conductors apportion ceremony and circumspet fun without danger of incurring serious rebuke. The colors do not flash, although the orchestra is large, and an able man can inject a variety of nuance by shifting relative emphases.

The recording conductors differ in detail of execution, but not very much; and are in unusual accord on essence. Orchestral quality and sonics offer a far wider disparity. There is a qualitative gap between the most substantial sound (Westminster) and the sound next most effective (London) that in terms of reproduction makes the first the obligatory preference. All the others are plainly inferior to these two, and no others reveal a superior command of skill in the orchestra. The Van Beinum direction is admirably supple and the most successful in indicating coloration, while the hearty force of Sir Adrian Boult's direction is given added value by the solidity of the reproduction.

After these two, the newest Walter edition — much gayer than his old Vienna Philharmonic performance transferred to Camden — holds a place much higher than the remaining versions, although its sound does not challenge that of the two leaders.

The rest in comparison are disappointing. Sir Malcolm Sargent has given a pleasant lilt to his performance, but the

heavy reproduction is hostile to the playing. The Collingwood record is respectable. The orchestra in the Gui interpretation is poorly proportioned or poorly distributed. Sir John Barbirolli, essaying contrast, has permitted too much solemnity. The sound of several others is notably artificial or severely deficient in clarity. Etc. — "Philharmonic Promenade" Orchestra, Sir Adrian Boult, cond. WESTMINSTER 4401. Four 12-in. \$22.50.

—Same performance. WESTMINSTER 18035. 12-in. \$4.98 (or \$3.98) (with *Rhapsody*, *Tragic Overture*, *Haydn Variations*).

—Concertgebouw Orchestra, Eduard van Beinum, cond. LONDON LL 735. 12-in. \$3.98 (with *Tragic Overture*, *Haydn Variations*).

—Same performance. LONDON LD 9038. 10-in. \$2.98 (with *Tragic Overture*).

—New York Philharmonic-Symphony Orchestra, Bruno Walter, cond. COLUMBIA SL 200. Four 12-in. \$29.90.



—Same performance (but sound somewhat duller). COLUMBIA AL 1. 10-in. \$2.98 (with *Hungarian Dances 1, 3, 10, 17*).

—Liverpool Philharmonic Orchestra, Sir Malcolm Sargent, cond. COLUMBIA RL 3060. 12-in. \$1.98 (with *Tragic Overture* and Wagner: *Three Overtures*).

—London Symphony Orchestra, Lawrence Collingwood, cond. M-G-M E 3102. 12-in. \$3.98 (with *Tragic Overture*; Schumann: *Overture*, *Scherzo*, and *Finale*).

—Berlin Philharmonic Orchestra, Paul van Kempen, cond. DECCA DL 4048. 10-in. \$2.98 (with *Tragic Overture*).

—Bamberg Symphony Orchestra, Heinrich Hollreiser, cond. VOX PL 9350. 12-in. \$4.98 (with music by Wagner, Sibelius, Liszt).

—Boston Symphony Orchestra, Serge Koussevitzky, cond. RCA VICTOR LRM 7021. 10-in. \$2.98 (with overtures by Beethoven and Mozart).

—Orchestra of the May Festival (Florence), Vittorio Gui, cond. AUDIOSPHERE 501. 12-in. \$5.95 (with Schubert: *Unfinished Symphony*; Schumann: *Manfred Overture*).

—Utrecht Symphony Orchestra, Paul Huppers, cond. MUSICAL MASTERPIECE SOCIETY 15. 10-in. \$1.98 (with *Haydn Variations*).

—New York Philharmonic-Symphony Orchestra, Sir John Barbirolli, cond. COLUMBIA ML 2075. 10-in. \$2.98 (with Smetana: *Moldau*).

—Vienna Philharmonic Orchestra, Bruno Walter, cond. RCA CAMDEN 242. 12-in. \$1.98 (with Tchaikovsky: *Serenade for Strings*, and Offenbach: *Orpheus in Hell Overture*).

### TRAGIC OVERTURE, OP. 81 (11 Editions)

The title of this well-knit narrative piece (the verbal narrative concealed) has caused a natural perplexity. The overture is not "tragic" in the most usual German or English acceptance of meaning; it is more spirited than sad, and in sum is cheerful. But all biography is tragedy to the penetrating eye and expressive mind. It is also comedy. It is the narrator's privilege to illumine either face. *Death of a Salesman*

is tragedy made from low-comedy elements, *The Devil's Disciple* is comedy made from tragic elements, and *A Streetcar Named Desire* emanates a profound universalism of tragedy from characters and situations at basis stridently comic. Brahms's cheerful overture, built of odds and ends of musical leftovers, is restlessly depressing in the memory it leaves.

If one wishes to hear it at its best, the record of Sir Adrian Boult has incontestable leadership in most of the features wherein records are estimated. The performance is exceptionally vivid in establishing sharp shapes of mood, and yet it proceeds at a serenely steady pace within each chapter. The tautness of construction is emphasized by the delineated purity of orchestral sound so impressive in all these Boult records. The best of the others is notably a less complete realization than this version.

Beecham: more relaxed, with darker sound, smooth but less striking. Convincing and commendable, but overshadowed. Walter: the greatest variety of expression; it slaps and sprawls with the confidence of skill. It is an arousing display, but strains the texture. First-class dramatic reproduction with wide dynamics and assertive timbres. Lehmann: straight performance a little stiff, which imparts belief and is supplemented by well-nourished sonics slightly harsh.

Van Beinum: a deft orchestra mechanism, but little color. Kletzki: good-humored and indefinite interpretation in a pleasant registration with an overstuffed bass but pretty good definition. Mengelberg: vital performance in unruly sound. Collingwood: casual performance in fair sound. Reiger: miserable sound.

—"Philharmonic Promenade" Orchestra. Sir Adrian Boult, cond. WESTMINSTER 18035. 12-in. \$4.98 (or \$3.98) (with *Academic Festival Overture*; *Alto Rhapsody*; *Haydn Variations*).

—Same performance in WESTMINSTER 4401. Four 12-in. \$22.50 ("*Sir Adrian Boult Conducts Brahms*").

—Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. COLUMBIA ML 5029. 12-in. \$3.98 (in *Sir Thomas*, an orchestral miscellany).

—New York Philharmonic-Symphony Orchestra, Bruno Walter, cond. COLUMBIA SL 200. Four 12-in. \$29.90 ("*Orchestral Music of Brahms*").

—Berlin Philharmonic Orchestra, Fritz Lehmann, cond. DECCA DL 4048. 10-in. \$2.98 (with *Academic Festival Overture*).

—Concertgebouw Orchestra, Eduard van Beinum, cond. LONDON LL 735. 12-in. \$3.98 (with *Academic Festival Overture*; *Haydn Variations*).

—Same performance on LONDON LD 9038. 10-in. \$2.98 (with *Academic Festival Overture*).

—Philharmonic Orchestra, Paul Kletzki, cond. COLUMBIA RL 3060. 12-in. \$1.98 (with *Academic Festival Overture*; Wagner: *Three Overtures*).

—Concertgebouw Orchestra, Willem Mengelberg, cond. CAPITOL P 8078. 12-in. \$3.98 (with works by Beethoven and Schubert).

—London Symphony Orchestra, Lawrence Collingwood, cond. M-G-M 3102. 12-in. \$3.98 (with *Academic Festival Overture*; Schumann: *Overture, Scherzo, and Finale*, Op. 52).

—Munich Philharmonic Orchestra, Fritz Reiger, cond. MERCURY 15038. 10-in. \$2.98 (with Beethoven: *Leonora Overture*, No. 2).

## SYMPHONIES

Everyone knows them and no one knows just how they should be played. The aggregate of some sixty editions for the four cannot be so delinquent as not to include one version of each to give at least a moderate pleasure to even the most precious taste. Nearly every admissible style is represented on records, besides a few inadmissible.

Selection is complicated for collectors by the existence of five complete editions—five sets of records containing the four symphonies led by one conductor and sponsored by one company. Columbia has three of these, including one, Bruno Walter's, containing other orchestral music of Brahms and available only as a unit. Westminster's edition with Sir Adrian Boult as conductor is similar in plan, however vast the difference in style of musical conveyance. The Toscanini records, now separately offered, originally comprised a limited edition. The Weingartner and Ormandy disks were recorded over a leisurely span of years.

All these have points to be commended, and the three most recent—Boult, Walter, and Toscanini—have received consistently excellent registration, Sir Adrian the most consistently consistent; not the most dramatic, but the most mellowly glowing. His edition was the only one to be planned and executed as an entity, and benefits from the various homogeneities conferred by that condition. In the pure light of this edition's sound the orchestral playing is peculiarly benign, and the hand of familiar love is on the direction.

At the other pole are the gypsy ardors of Dr. Walter and the effulgence of (most of) the reproduction accorded to the New York Philharmonic, whose skill in following the conductor's personal and perilous route wins particular admiration.

The disciplined distinction, the exactitude of clarity, and the aerated architecture of the Toscanini direction of an orchestra of etchers make an undistended Brahms of great appeal to this writer but distasteful to many serious Brahmsians. Other conductors employ a somewhat similar style in one or another of the symphonies, but the Toscanini touch refreshes all four.

The persistent characteristic of the Ormandy records, produced over an extended period, is the always recognizable marrow of the orchestra for thirty years the most distinctive in the world.

Weingartner died too soon to receive what we would consent now to call good recording. Students, historians, and others with special interest in special records will examine the poised direction of his Brahms with admiration and regret. Weingartner could imply vastness without being loud, and had a wonderful talent for maintaining a natural grace free of daintiness. But today's collectors require a quality of sound not dreamed of in the remote age when his records were made.

No complete edition yet recorded of a standard series, like the Brahms symphonies, has been able to dominate all

the individual competitors for preference. Three such editions here have credentials far superior to most. In two—the Walter and the Boult—the components cannot be obtained separately. If one wishes the Toscanini Second and Third—and it is hard not so to wish—one does not now have to buy two extra disks to have them, as one must to have the Walter First and Fourth. The Boult case has its special problem for collectors, in that there is something symphonic, correlated, and inseparable in his presentations, which are bound into one by the constant action of a sort of transfigured recititude, nothing being novel or extreme, but nearly everything being realized with a confident regularity of routine flowing with meaning. Insatiate Brahmsians who would like the four symphonies and the *Tragic Overture* in a row will find a continuity of gravely lofty style in Sir Adrian's procession more appropriate than any other style to such an enormity of appetite.

The Walter edition is called "Orchestral Music of Brahms," four records in automatic sequence enclosed in a heavy album with notes and photographs. Besides the four symphonies, the album contains the two overtures, the *Variations on a Theme by Haydn*, and four *Hungarian Dances*. The Fourth Symphony, the *Academic Festival Overture*, and the *Hungarian Dances* can be obtained in the same performances on other Columbia records.

The Boult edition, four records in a substantial album with notes and photographs, includes the same music except for the substitution of the *Alto Rhapsody* for the *Hungarian Dances*. The sequence of sides is for operation without a changer, each symphony occupying a disk whose reverse is filled by one of the shorter works appended to the symphony's finale. These shorter works also occupy both sides of a record extracted from the complete edition, but none of the symphonies is available as yet in dissociation from the album.

### SYMPHONY NO. 1, IN C MINOR, OP. 68 (22 Editions)

No need, and no space, for a synopsis of its features. Brahms agonized over it for nearly fifteen years, and its stolid ecstasies eighty years after his release from the travail of delivery are more esteemed than they have ever been. It is an old coat that will not wear out in spite of all the efforts of conductors to stretch or shrink it to their personal dimensions. The spate of recorded editions guarantees variety, and the first four listed below, considered the outstanding records, are each an imposing example of a different manner. Substantial cause can be found for giving first preference to any of these, and the writer urges that the indicated sequence be accepted rather as a relegation of three. It must also be said that the Von Karajan and Cantelli versions immediately following are of a general excellence very little inferior. The six editions are clearly the cream to be separated.

No doubt the passionate individualism of the Walter projection will excite dissent from its high estimate here. Nevertheless this hot romanticism does not rely on eccentricities for its hypodermic of excitement, unless the rare pace of the trio in

# RECORD INDEX

of all  
**High Fidelity**  
RECORD REVIEWS  
for  
**1954**  
available  
**NOW**

A complete index, alphabetical by composer or collection-title, of all the classical and semi-classical, jazz and spoken word record reviews contained in HIGH FIDELITY Magazine during 1954. Discographies included. A "must" reference.

**ONLY 50¢ EACH**

Send for your copy NOW

HIGH FIDELITY Magazine Dept. R15  
Publishing House  
Great Barrington, Mass.

Enclosed find ..... Please  
send me a copy of:

1954 Index

NAME .....

ADDRESS .....

No C.O.D.'s. please

the *poco allegretto* be accounted an eccentricity. Except in the andante, a luxuriant bath in deeply flowing lava, the orchestra is driven hard, with small deviations from literalism and marked urgency in the interjections of sudden force; and never on a disk has this orchestra responded to difficult commands with a readier unanimity of skill. Nor have its *ppps* been more securely caught by the engineers, its timbres more decisively enunciated, the gloss of its violins more tenderly preserved. The cumulative effect is one of striding splendor.

The Boult version, abounding in less conspicuous felicities, stalwart and symmetrical, ought to delight everyone repelled by Dr. Walter's ebullience. Orderliness does not preclude a fine metrical snap in the first movement or a sweet relaxation in the third. The pure, resilient reproduction permits the orchestra an ingratiation of tonal appeal beyond the evidence of the other records. The proportioned clarity of subsidiary details is a credit equally to Sir Adrian and the Westminster engineers. No surprises in this version unless so much excellence be—it takes the Symphony along the most direct of roads, but loses none of its equipment in the journey.

Vastly hearty in direction and carried by the fattest sound, the Van Beinum record billows purposeful strength in a broad straight path to leave the most telling proclamation of the major lines, the expected shape, of the Symphony. The assured finesse of the orchestra is directed more at the creation of smooth blocks than at elaboration of episode. The sweeping reproduction, huge in volume, gives good articulation to the strings and allows memorable vibrant color to the winds. Metallic shimmer may be expected from the violins if reproducers are not equipped with resourceful controls.

Forceful and curt, with sharp, dramatic *sforzati* and the cleanest stroke, the Toscanini disk presents the Symphony younger and fresher than usual. The beautiful cantabile of the violins makes the andante something of special value, and the coda of the finale blazes in a glory of regimented flames. Distinctive and bright sonics best at good volume, a little coarse in the first movement, imposing in all the wind instruments throughout.

Both leading the Philharmonia Orchestra, but to very different results, Messrs. Von Karajan and Cantelli make beautiful performances, the first from a dark, the second from a light, palette of orchestral colors. The first proceeds with stately foot steadily towards a finality of majesty not completely realized by a generally accurate and spreading sound a trifle lacking in force. The Cantelli tread is also measured, but an orchestral fabric brightened by bringing out the higher instruments—in interesting combination with strong drums—makes an airier progress. Spacious, realistic, pleasing sound.

Below these, greater or more faults of one kind or another are increasingly noticeable. In cavalier summation regrettably unfair in its brevity to a lot of good musicianship, here are some features: Wallenstein, bold and decided performance in pretty good sound with near strings, fair discrimination, and indifferent articulation.

Keilberth, rich finale, nice nuance in broad mass, swollen andante, rather sticky *allegretto*, big sound with easy string-tone, and contrapuntally transparent. There is a point of bad splicing, quickly forgotten. The same tape was used less effectively for an old Capitol now withdrawn. Scherchen, straight, carefully drawn interpretation of obvious merit, but violins shrill in reproduction. Leinsdorf, very honorable in tempos and stresses, orchestra graciously pliant, satisfactory sonics at high volume. Ormandy, plodding interludes, grand coda, meritorious sound here and there coarse.

Kubelik, rather smug first movement, very gracious *allegretto*, brave finale, violin trouble on the first side, much better reproduction on the reverse. Rodzinski, alert and imaginative, with bright and difficult sound obtuse in the bass. Van Otterloo, risky, highly calculated interpretation overdrawn in contrasts, intimate and delightful *allegretto*, heavy sound excellent at its best, but with different volume and characteristic for the two sides. Brown, consistently neither stiff nor fluent but in spasms both, strong sound of orchestra in dubious balance. Page binaural, most effective of all in restating the orchestra, but the orchestra states less a logically-dictated flow of music than a few changes of posture. Weingartner, the resilient strength and natural grace are compromised too severely by the aged sound.

The remainder will rest more peacefully without comment.

—New York Philharmonic-Symphony Orchestra, Bruno Walter, cond. COLUMBIA SL 200. Four 12-in. \$29.90 ("Orchestral Music of Brahms").

—"Philharmonic Promenade" Orchestra, Sir Adrian Boult, cond. WESTMINSTER 4401. Four 12-in. \$22.50. ("Sir Adrian Boult Conducts Brahms").

—Concertgebouw Orchestra, Eduard van Beinum, cond. LONDON LL 490. 12-in. \$3.98.

—NBC Orchestra, Arturo Toscanini, cond. RCA VICTOR LM 1702. 12-in. \$3.98.

—Philharmonia Orchestra, Herbert von Karajan, cond. ANGEL 35001. 12-in. \$4.98 (or \$3.48).



—Philharmonia Orchestra, Guido Cantelli, cond. RCA VICTOR LHMV 1054. 12-in. \$4.98.

—Los Angeles Philharmonic Orchestra, Alfred Wallenstein, cond. DECCA DL 9603. 12-in. \$3.98.

—Berlin Philharmonic Orchestra, Joseph Keilberth, cond. TELEFUNKEN LGX 66003. 12-in. \$4.98.

—(Same performance on an old disk withdrawn by Capitol was sonically less effective.)

—Orchestra of the Vienna Staatsoper, Herman Scherchen, cond. WESTMINSTER 5189. 12-in. \$2.99.

—Robin Hood Dell Orchestra of Philadelphia, Erich Leinsdorf, cond. RCA VICTOR LBC 1004. 12-in. \$2.98.

—Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 4477. 12-in. \$3.98.



The finest artists are on  
**PHONOTAPES-SONORE**  
 Recorded tapes at their best!

**"STUNNING SOUND!"**

**RAVEL:**  
 Bolero; Alborada del Gracioso; Pavane;  
 La Valse; Rapsodie Espagnole  
 Paris Radio Symphony Orchestra,  
 René Leibowitz, conductor  
 PM 107 7½ dual-\$8.95; 3¾ dual-\$6.95

"Almost a complete hour of Ravel on one reel . . . enhanced by virtue of its stunning sound. Surely the Bolero is prime demonstration footage for anyone mulling tape purchase . . ."

THE BILLBOARD

**MOZART:**  
 Piano Concerto No. 20 in D minor, K. 466  
 Sondra Bianca, piano;  
 Pro Musica Symphony Orchestra of Hamburg,  
 Hans Jurgen-Walther, conductor  
 PM 5003 7½ dual-\$6.95; 3¾ dual-\$4.95

"Listening to a group of recent Phonotapes releases, one was struck by their general superiority . . . Tonally speaking, a tape of Mozart's Piano Concerto in D minor, played by Sondra Bianca, is really excellent. The piano tone is firm and clear, the balance with orchestra is good, and the sound of the orchestra has been captured with realism."

Harold C. Schonberg  
 THE NEW YORK TIMES

- Extended signal to noise ratio
- Extended flat frequency response
- Durable, Grade 1 color tape
- Guarantee against accidental erasure!

**MUSIC DEMONSTRATOR**

Your introduction to PHONOTAPES-SONORE

excerpts from:  
 Gershwin: Porgy & Bess  
 Holiday in Naples  
 Grieg: Piano Concerto  
 Ravel: String Quartet  
 Mendelssohn: Violin Concerto  
 Shostakovich: Symphony #5  
 Schubert: Trout Quintet  
 Tchaikovsky: Capriccio Italien  
 Spotlight on Percussion

7½ speed • Dual Track • 5" reel

**ONLY \$1.98**

SPECIAL: Each MUSIC DEMONSTRATOR contains a coupon worth \$1 toward the purchase from your dealer of one tape at list price from the PHONOTAPES-SONORE catalogue.

PHONOTAPES-SONORE has acquired the exclusive tape rights to the VOX, FOLKWAYS and PHILHARMONIA catalogues. Write for the latest FREE listing of tapes.

PHONOTAPES-SONORE is another fine product of PHONOTAPES INC.  
 248 West 49th St., N. Y. 19, N. Y.

—Chicago Symphony Orchestra, Rafael Kubelik, cond. MERCURY 50007. 12-in. \$3.98.

—New York Philharmonic-Symphony Orchestra, Artur Rodzinski, cond. COLUMBIA RL 3117. 12-in. \$1.98.

—(Identical product formerly on retired COLUMBIA ML 4016.)

—Hague Philharmonic Orchestra, Willem van Otterloo, cond. EPIC LC 3155. 12-in. \$3.98.

—A Vienna Orchestra, H. Arthur Brown, cond. REMINGTON 199-5. 12-in. \$1.98.

—"New Orchestral Society of Boston," Willis Page, cond. COOK (binaural) 1060. Two 12-in. \$8.95.

—London Symphony Orchestra, Felix Weingartner, cond. COLUMBIA ML 4510. 12-in. \$3.98.

—Hollywood Bowl Symphony Orchestra, Leopold Stokowski, cond. RCA VICTOR LM 1070. 12-in. \$3.98.

—"New Orchestral Society of Boston," Willis Page, cond. COOK (standard) 1060. 12-in. \$4.98.

—Philadelphia Orchestra, Leopold Stokowski, cond. RCA CAMDEN CAL 105. 12-in. \$1.98.

**SYMPHONY NO. 2, IN D, OP. 73 (16 Editions)**

The Second and Third Symphonies are ambiguously built. Are they heavy frames with an abundance of frivolous excursions, or are they light architecture precarious with weighted ornaments? A good preponderance of opinion favors the Second in carefree guise, but there are dissenters, including some among the conductors, the majority of whom are in fact inclined to take the conflicts as they come, without attempting to change the balance in favor of a dogmatic plan. No one will agree on an inference of meaning, and the result is a multiple divergence of direction in the recorded editions.

Some thirty hours of listening instilled the conviction, however, that the Symphony sounds best when given all the buoyancy possible, by lightening the harmonies, giving voice to the high instruments, keeping the allegro phrases short, and flicking the accent. In general this is what we hear in the Toscanini version, plus silky violins, limpid lyricism in the slow movement, full chords like whiplashes, and an unhesitant advance which belittles a presumption that there could be another way. Since the sound given to this importance is thorough, nowhere frayed, and remarkable for its vivid evidence of the presence of all instruments, the record is recommended above all others.

In preparing this survey, the discographer was helped immeasurably by the occasional sudden apparition of the involuntary or incredulous grin. In obedience to this signal an immediate and automatic demotion was effected. Thus Dr. Walter's headlong rush to nowhere, in the finale—after a good deal of disheartening thrashing-about earlier—evoked the grin, and down went his record. The grin was wrier at the portentous futility of Furtwängler treading water, and hilarious at the flustered hurry of Sir John Barbirolli. (Weingartner plays as fast in a performance alive with light and grace). The grin extorted by the Schuricht record was thoughtful, for that version in its way

is able and honorable. But the full harmonies, the enormous sound, a romantic looseness, and the Vienna Philharmonic echo make it awfully serious.

The Boult disk is much closer in merit to the Toscanini than any of the rest to the Boult. Performance and sonics are of exquisite delineation, and episodic refinements recur with a frequency causing one to inquire how long Sir Adrian has had this gift of delicacy. His strength has long been known and is plentifully apparent here, but this discrimination of tone, this superfine calculation of the dynamic gradient, have not previously been notable in our phonographic experience of him, which indeed left an impression of bluntness. Genial and manly his Brahms certainly is, as it was, but the polish of sophistication re-enforces its command of its hearers.

It is difficult to hear in the remaining versions merits comparable to those of the Toscanini and Boult editions. Here briefly are some notes on the better ones:

The last two movements of the Monteux flourish a puckish animation after a duller start, leaving a gay impression. Competent sound although pretty old. The Weingartner performance is dulcet, mobile, sensitive, and smiling. With new sound it could not be resisted, but what it has suffices to convey the line and some of the texture of an endearing interpretation. The mass is in fact rather compelling, but details are blunt and the climaxes incomplete. From Dr. Rodzinski we hear one of those finely-adjusted essays for which he ought to be more renowned, stating an energetic and sparkling re-creation, recorded close-to sound both impressive and distorted, the latter in overbold passages.

Mengelberg. The old disk has been retired, but it is far from the poorest of this lot, with a decided beat emphasizing a bright vitality and brass timbre of high appeal in sonics otherwise showing wear.

Van Beinum. Big and square. Clear, hard sound of good definition will need careful reduction of its treble. Ormandy. Beautiful episodes amidst a delivery sounding at once offhand and pretentious. Joachim. Sensitively wrought but disturbed by high instruments shrill, and low instruments murky. Wolf. Comfortable performance except for a few bad moments with winds. Overbright treble, and echo oppresses details.

—NBC Orchestra, Arturo Toscanini, cond. RCA VICTOR LM 1731. 12-in. \$3.98.

—"Philharmonic Promenade" Orchestra, Sir Adrian Boult, cond. WESTMINSTER 4401. Four 12-in. \$22.50 ("Sir Adrian Boult Conducts Brahms").

—San Francisco Symphony Orchestra, Pierre Monteux, cond. RCA VICTOR LM 1173. 12-in. \$3.98.

—London Symphony Orchestra, Felix Weingartner, cond. COLUMBIA ML 4511. 12-in. \$3.98.

—New York Philharmonic-Symphony Orchestra, Artur Rodzinski, cond. COLUMBIA ML 4068. 12-in. \$3.98.

—Concertgebouw Orchestra, Willem Mengelberg, cond. CAPITOL P 8070. 12-in. \$3.98. (Deleted).

—Concertgebouw Orchestra, Eduard van Beinum, cond. EPIC LC 3098. 12-in. \$3.98.

# "Rescued From Neglect"

—N. Y. Herald Tribune

## Two HANDEL Masterpieces

### SOSARME

—(complete)



Alfred Deller with Soloists, Chorus and Orch. cond. by Anthony Lewis.

(free libretto) 3-12" OL 50091/3—\$14.94

"'Sosarme' should cause a good deal of excitement... L'Oiseau-Lyre has assembled a brilliant cast." —N. Y. TIMES

"It is far and away the best complete recording of a Handel opera." —SATURDAY REVIEW

"A warm, fresh and flaming score... intense and vibrant music." —N. Y. HERALD TRIBUNE

### SEMELE

—(complete)



Jennifer Vyvyan with Soloists, Chorus and Orch. cond. by Anthony Lewis.

(free libretto) 3-12" OL 50098/100—\$14.94

"'Semele' constantly fountains musical inspiration... sung with power and vocal beauty." —SATURDAY REVIEW

"The work abounds in subtly beautiful things, and also in very positive and striking numbers." —THE GRAMOPHONE

"A brilliant cast... each sings the famous arias with clarity and grace." —N. Y. TIMES

EDITIONS DE

L'OISEAU-LYRE

LONDON

INTERNATIONAL, INC.

539 W. 25th St. New York 1, N. Y.

—New York Philharmonic-Symphony Orchestra, Bruno Walter, cond. COLUMBIA SL 200. Four 12-in. \$29.90 ("Orchestral Music of Brahms").

—Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 4827. 12-in. \$3.98.

—Berlin Philharmonic Orchestra, Eugen Jochum, cond. DECCA DL 9556. 12-in. \$3.98.

—Vienna Philharmonic Orchestra, Carl Schuricht, cond. LONDON LL 867. 12-in. \$3.98.

—"Austrian" Symphony Orchestra, Hans Wolf, cond. REMINGTON 199-19. 12-in. \$1.95.

—Orchestra of the May Festival, Florence, Vittorio Gui, cond. TEMPO 2074. 12-in. \$5.07.

—"Claridge" Symphony Orchestra. CAMDEN CAL 236. 12-in. \$1.98.

—London Philharmonic Orchestra, Wilhelm Furtwängler, cond. LONDON LLP 28. 12-in. \$3.98.

—New York Philharmonic-Symphony Orchestra, Sir John Barbirolli, cond. COLUMBIA RL 3044. 12-in. \$1.98.

#### SYMPHONY NO. 3, IN F, OP. 90 (14 Editions)

The very elastic personality of the Third Symphony is illuminated by the characterizing adjectives it has harvested. Two are enough, "heroic" and "confessional." It is hard to earn both descriptions by the same performance, but in the different performances recorded each can be applied to several examples. Long sections of the first three movements are scored to permit a style of enlarged chamber music, and these sections are often so played. Contrarily some conductors—Koussevitzky and George Szell, for instance—maintain a big symphonic surge wherever that is possible. Both ways are effective, and a good pronouncement of one seems as righteous as a good showing in the other.

In consequence of such considerations, three editions of different aspect have obtained an equal preference. Naturally the orchestral refinement worked by Sir Adrian Boult and described under the preceding symphonies is of apposite value here; not that one is to imagine that this conductor is deficient in aggressiveness. His is an even-paced strongly accented performance of transparent instrumental clarity, which illumines the chamber-music semblances without their being underlined in pale ink. The performance is inseparable from the delicate poise of the sonics, suggesting that conductor and engineers had reconnoitered thoroughly before opening fire.

The finesse in the Szell performance is in the establishment and maintenance of a powerful symphonic whole. The chamber music here is confined to the third movement, where it is inherent. Elsewhere all is solid muscle under admirable control, registered to rare effect in that the great rushes of sound are clean down low and bright above. Heavy bass like this is seldom so well articulated. It is impossible to say which of three is the best version, but this is the most arresting.

Another bright and dynamic but not perfervid interpretation gives a Toscanini record high place for the third time.

The glints are familiar—the bright vertical adjustment, the violins somehow terrorized into sounding like one mercurial instrument, the chordal unification—in an interpretation remarkable for its affirmation without any demur of the dual implications of the big-little score. As a result there are quick dramatic transferences from the painting of miniatures to the firing of broadsides, an alternation of extremes warranted to maintain interest. The performance has encountered wide opposition from those who cherish a hypothesis on the meaning of this Symphony, and this is part of a fairly common opinion that the conductor perverts Brahms. The feeling here is that the Toscanini treatment, in all the Brahms he has undertaken, is fresh and enlightening; and of course anything intelligent is "controversial." The singular cohesion and life of the orchestra will not be disputed, nor the admirable reproduction.

The soft hand of Karl Böhm contrives a moving lyricism in the andante and is not tolerant to the extent of weakening the finale. The other movements are blunt in accent and wear full harmonic dress emphasized by meaty registration.

One must hear the Barbirolli version through before one can admire its patient planning—three degrees of prayer answered by a gush of rejoicing. In mellowly assimilable sound this is laudable but a little trying until the final breeze blows away the incense of the third movement, which seems interminable. This and the Ackermann record are the bargains, the latter having a special appeal in the bold statement of the wind instruments, with rich horn-timbre and good throat in the woods. The performance is direct and circumspect without much shading, but in no other disk does the brass in the finale emerge as it should.

The others are less than wonderful, a number suffering from ailing sound and several from overstriving interpretations. The Weingartner, Stock, Abendroth, and Gui performances are in unequal degree commendable and their sonics are inadequate. Mr. Ormandy, heated in the first movement, is not dull, and fusses with his beautiful strings athletically in the andante and finale. With the help of first-class reproduction Dr. Walter muses attractively during the first two movements and erases a good impression by a finale of apoplectic excitement rather embarrassing to hear. If the late Serge Koussevitzky had stopped after the clean eloquence of his delivery of the first movement—! but the rest is maudlin or fligid or clamorous. The Stokowski record, originally inscribed nearly thirty years ago, is tubby in the bass and glassy in the treble, without much discernible quality between.

—"Philharmonic Promenade" Orchestra, Sir Adrian Boult, cond. WESTMINSTER 4401. Four 12-in. \$22.50 ("Sir Adrian Boult Conducts Brahms").

—Concertgebouw Orchestra, George Szell, cond. LONDON LL 487. 12-in. \$3.98.

—NBC Orchestra, Arturo Toscanini, cond. RCA VICTOR LM 1836. 12-in. \$3.98.

—Vienna Philharmonic Orchestra, Karl Böhm, cond. LONDON LL 857. 12-in. \$3.98.

—Hallé Orchestra (Manchester), Sir John Barbirolli, cond. RCA VICTOR LBC 1042. 12-in. \$2.98.

—Zurich Tonhalle Orchestra, Otto Ackermann, cond. MUSICAL MASTERPIECE SOCIETY 28. 10-in. \$1.98.  
 —New York Philharmonic-Symphony Orchestra, Bruno Walter, cond. COLUMBIA SL 200. Four 12-in. \$29.90 ("Orchestral Music of Brahms").  
 —London Philharmonic Orchestra, Felix Weingartner, cond. COLUMBIA, ML 4512. 12-in. \$3.98.  
 —Philadelphia Orchestra. Eugene Ormandy, cond. COLUMBIA ML 4088. 12-in. \$3.98.  
 —Boston Symphony Orchestra. Serge Koussevitzky, cond. RCA VICTOR LM 1025. 12-in. \$3.98.  
 —Orchestra of Radio Leipzig, Hermann Abendroth, cond. URANIA 7-5. 12-in. \$3.98.  
 —Orchestra of the May Festival (Florence), Vittorio Gui, cond. TEMPO 2040. 12-in. \$5.07.  
 —Chicago Symphony Orchestra, Frederick Stock, cond. COLUMBIA RL 3013. \$1.98.  
 —Philadelphia Orchestra, Leopold Stokowski, cond. RCA CAMDEN CAL 164. 12-in. \$1.98.

**SYMPHONY NO. 4, IN E MINOR, OP. 98**  
 (14 Editions)

Invariably those who study Brahms thoroughly conclude that the Fourth is the greatest of his symphonies. The presence of a true scherzo in place of the wispy *allegretto grazioso* interludes in the preceding symphonies has some natural influence on this conclusion, to which also a pungency of thematic material snugly elaborated contributes considerably. Conductors, by prudent instinct, draw in their

projections of wayward temperament when essaying the score; and the good ones try not to moderate but to fulfill this peculiarly passionate declaration of austerity. In the recorded editions some conceits can be heard, some extravagances, and of course some ingrown mannerisms, but few inordinate, none repellent.

The records may be divided without strain into three groups of which the lowest contains only four examples, all suffering from grief-giving sound. The highest contains four disks of three performances. These are estimated to hold the greatest appeal in union of performance and sonics. The intermediate group of six are a praiseworthy array less remarkable than the highest.

No leniency was exercised to reach such a large proportion of acceptable versions. The results were dictated by the evidence of the records, and congratulations are the lot of the manufacturers. However, frankness insists on the admission that notes taken in relation to this Symphony show that no fewer than four versions have had a temporary absolute verdict of leadership. These are the Walter, Toscanini, Boult, and Paray records. The notes also show that each of the first three has been able to reoccupy the position of first esteem after having been ejected. It is still that way. Each can prevail over the others, according to which special feature has for the moment the ascendant appeal. The latest order is Walter, Boult, Toscanini.

While each is true to the general manner thoroughly demonstrated in the first three symphonies, there are some deviations from what could with reason be expected.

# Why is SCHWANN'S Long Playing Record Catalog "the Bible" of Record Collectors?

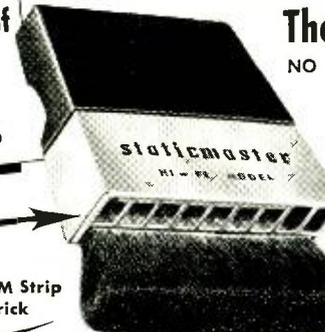
Because Schwann offers on a regular monthly basis a complete listing of long play records classified as follows:

- Classical (By Composer)
- Chamber Music
- Anthologies
- Piano
- Organ
- Vocal
- Spoken & Miscellaneous
- Orchestral
- Operas
- Musical Shows
- Operettas
- Films
- Folk Music & Folksongs
- Popular, Jazz, Swing
- Childrens

If your dealer does not handle Schwann Catalogs kindly send us his name and address.

**USE *STATIC* masters® Enjoy Even Better Musical Recordings**

**RID YOUR RECORDS of DUST and FOREIGN PARTICLES**



**The Best... The Dry Method**  
 NO SPRAYING • NO WASHING • NO RUBBING

LET ATOMIC ENERGY WORK FOR YOU! ... Employing the fast-acting static neutralizer, Polonium, cleaning musical records is fast and easy. A few circular sweeps on both sides of the record and it is free of dust and lint and will remain free for a longer period of time. If desirable, brushing can be done while the record is rotating on the turntable.

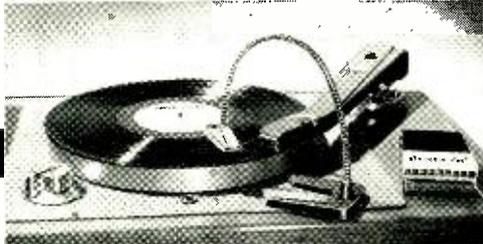
**The Easy Way \$1785**  
 HI-FI STATICMASTER

The POLONIUM Strip does the trick

**STATICMASTERS CARRY A DOUBLE GUARANTEE** Satisfactory Performance and Workmanship and Materials

And... to KEEP records free of surface static and dust

**THE NEW *STATIC* master®**  
**FLEXIBLE ARM and IONIZING UNIT**



**Complete *STATIC* MASTER \$3900**  
**System for Audiophile....**  
 Consisting of *STATIC* MASTER Brush, Ionizing Unit, and Flexible Arm

After the record has been cleaned with the *STATIC* MASTER Record Brush, it becomes important to prevent another build up of static. It is easy to adjust the Flexible Arm with its Ionizing Unit so as to eliminate static noises and dust attraction while record is played. Stops popping. Flexible Arm and Ionizing Unit combined, \$21.25.

Buy *STATIC* MASTERS at your Hi-Fi dealers or order direct... sent postpaid—cash with order.

**NUCLEAR PRODUCTS CO., 10173 E. Rush St., El Monte 1, Calif.**

**Have you seen the new SCHWANN DIGEST?**

The Schwann Digest is the companion piece to our regular catalog. It's a beautifully illustrated brochure which lists fifty to sixty outstanding releases of the month as selected by the record manufacturers. Many of the album covers are illustrated in a sparkling display of color. Ask your Schwann dealer for this exciting new addition to the Schwann family.

**Schwann Long Playing Record Catalog**  
 137 Newbury St. Boston 16, Mass.

Have you heard  
the sound of  
a hi-fi bird?



### HEAR 275 WILD BIRD SONGS

... nature's own show on  
long-play hi-fi records!

**Exciting!**— your hi-fi set reproduces the "highs" needed to capture many of these remarkable bird songs in all their woodland glory... a stunning effect!

**Unusual!**— the sounds nature intended simply for pleasure.

**Authentic!**— every bird song is introduced by the famous Stillwells who made these remarkable contributions to nature study over a 5-year period! **YOU'LL LOVE IT!**

Each record in its own plastic cover!

Vol. 1 — 135 songs & calls of 49 species.

Vol. 2 — 140 songs & calls of 58 species.

Endorsed by the American Nature Association

Unbreakable Vinylite  
only **\$7.95**  
each, ppd.

ORDER BY MAIL! Orders filled promptly.  
Money-back guarantee. No C.O.D.'s please.

**FICKER RECORDING SERVICE**  
2301 Arcadia Road, Old Greenwich, Conn.

The Walter fervor is not in short supply, nor the range of expression and force, but they are not in surfeit and they are in place. The phrase is held long and the harmony is deep. The registration, catching a vast expanse of emotional sound without disorder, is the most arresting— although not necessarily the best— of all, in its bulk and the nicety of its definition of color within the bulk.

Sir Adrian, whose tread leans to deliberation in most places, speeds the andante, after a first movement of graduated growth culminating in a stunning coda, forward with regard to the warning *moderato* affixed by the composer, yet without reduction of the mystery usually obtained by more leisurely strokes. As usual, his interpretation gains by a purity of (smaller) sound not equaled in another version, and as usual the steady forcefulness of his work is embellished by the evidence of details slurred by the other orchestras or the other engineers.

The adjectives used to describe Mr. Toscanini's Brahms must serve again: luminous, exact, cohesive, incisive. It is important to note that other adjectives associated with the conductor—"imperious," "hard," "precipitate"— are alien to his direction of Brahms, where in fact his lyric line is as sinuous as any man's although slenderer than most. Rather upsetting to preconceptions is the rousing good-humor in the rustic sport of the scherzo. The vivid exposition of the final passacaglia and the lightning flashes of the coda are more easily imagined. Reproduction, fresh and living, will be most imposing with fairly high volume.

The Paray production is continuously burly and disdainful of finesse in its pile-driving strokes. It is a salute to power that seldom in this close recording falls to a true *piano*,— which seems to be because the conductor has willed it so. The confident tramp, impatient of the gentleness of the andante and the whimsical alleviations of the scherzo, manages to keep a rough vigor dominant everywhere and not preposterous, leading to a culmination of tiered brassy in the finale sounded with a sensational and shattering accuracy. It is unblushing blatancy in art, but so is *Tamburlaine the Great*, still alive in spite of epithets. Both, however, are weak in that subsequent performances vitiate the effect of the first. The record is overloaded with treble, which most good apparatus can subdue without difficulty.

The individuality of the interpretation led by Victor de Sabata is equally apparent, altogether opposite, and probably much more durable. The first movement is exposed with a sensitive, poetic craft reticent of force and insinuating with grace, the latter property endowing the andante, diminished in breadth, with an easy fluency enhanced by strings beautifully singing. The scherzo too is given out with a supple suavity not customary. The finale is nervous, unsettled, a battle hard to assess. The rather old sound has some obscurities, but sweet violins and glowing brass are a redemption of more significance than the elision of some woodwind timbres.

The Krips and Bernstein editions are excellent products, the former exhibiting the best Krips, which is lyrical, and an-

other Krips, masculine and aspiring, of less common occurrence. For all its age the sonics are hearty and define the instruments well. There is some intermittent hum. The record is less dramatic than the Bernstein, which in addition has a smoother registration of strings, but it has a superior clarification of subsidiary elements and a smoother response from the orchestra.

A virile and nervous performance comes from Boston in a recording of good values especially in the characterization of the choirs. It is a pity that an unlikely over-prominence of the woodwinds was permitted to disarrange the deep gloss of the orchestra. This kind of fault is much more serious when applied to an organization like the Boston Symphony than to a lesser band, which it might in fact improve, if the winds were good and the rest less good.

The Philadelphia version, on one of those early LPs that surprise by their show of merit in the midst of more recent glories, wins attention by the richly sensuous enticements of a great virtuoso orchestra. The string playing is so exuberantly voluptuous that it distracts the mind from more serious things, as if an odalisque generously bare were descanting on the state of the Union. Not only the strings—the woods are commensurate, and one will hear the celebrated flutist fashioning a sound as plump and succulent as a sausage. A vigorous performance withal, if loose; and if the conductor seems a little intoxicated with the united gorgeousness of his minions, that is proof of no more than humanity.

—New York Philharmonic-Symphony Orchestra, Bruno Walter, cond. COLUMBIA SL 200. Four 12-in. \$29.90 ("Orchestral Music of Brahms").

—Same performance on COLUMBIA ML 4472. 12-in. \$3.98.

—"Philharmonic Promenade" Orchestra, Sir Adrian Boult, cond. WESTMINSTER 4401. Four 12-in. \$22.50 ("Sir Adrian Boult Conducts Brahms").

—NBC Orchestra, Arturo Toscanini, cond. RCA VICTOR LM 1713. 12-in. \$3.98.

—Detroit Symphony Orchestra, Paul Paray, cond. MERCURY 50057. 12-in. \$3.98.

—Berlin Philharmonic Orchestra, Victor de Sabata, cond. DECCA DL 9516. 12-in. \$3.98.

—London Symphony Orchestra, Josef Krips, cond. LONDON LL 208 12-in. \$3.98.

—Stadium Concerts Orchestra (New York), Leonard Bernstein, cond. DECCA DL 9717. 12-in. \$3.98.

—Boston Symphony Orchestra, Charles Munch, cond. RCA VICTOR LM 1086. 12-in. \$3.98.

—Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 4017. 12-in. \$3.98.

—London Symphony Orchestra, Felix Weingartner, cond. COLUMBIA ML 4513. 12-in. \$3.98.

—"Austrian" Symphony Orchestra, Kurt Wöss, cond. REMINGTON 199-42. 12-in. \$1.95.

—Orchestra of Radio Berlin, Arthur Rother, cond. URANIA RS 7-14. 12-in. \$3.98.

—BBC Orchestra, Bruno Walter, cond. RCA CAMDEN CAL 246. 12-in. \$1.98.

the finest in  
pre-recorded  
tapes.

Write for  
listing Dept. HF.  
**SONOTAPE  
CORPORATION**  
185 Madison Ave.  
New York 16, N. Y.

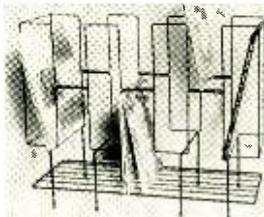
# Record Market



Send For Our  
**WONDER VALUE CATALOG**  
OF LONG PLAYING  
CLASSICAL RECORDS  
One Of The Largest Selections  
In The Whole Country  
Write Dept. H

**CHAMBERS RADIO CORP.**  
97 Chambers St., New York 7, N. Y.

## "HI-FI" RECORD FANS!



Where do YOU store your "HI-FIDELITY" discs? Scattered around the house? Squeezed into a drawer... or near the DANGEROUS HEAT of your player? All these cause WARPING! And Warped records CANNOT produce "HI-FI" SOUNDS! New collector-designed Wrought Iron Record Cabinet holds over 200 "HI-FI" discs VERTICALLY CORRECT! Modular design subdivides collection into 10 handy compartments. Sturdily constructed, 25" x 22" x 10". Nothing to assemble! Please remit \$9.95 with order, shipping chgs. collect. Positively not in stores. Money Back Guarantee. Ask about our 45 rpm & Tape Rack, too! **\$9.95**

JOHN J. LESLIE, JR. • Box 9516 • Dept. 209A • Phila. 49, Pa.

## K33

**B  
Y  
M  
A  
I  
L  
O  
R  
D  
E  
R**

Now you can use the marvelous record cleaner the leading radio and TV networks use and approve. K33 eliminates surface noise and doubles record and stylus life — will rejuvenate even oldest records.

K33 is recommended by broadcast engineers, record critics and Hi Fi authorities. Harold D. Weiler, author of "Wear and Care of Records and Stylus," says "K33 is the world's finest record cleaner."

Send \$1.95 for K33 and complete instructions. Enough to make 32 quarts of concentrate, sufficient to clean thousands of records.

**ORIGAN, INC.**  
P.O. BOX 218, MT. KISCO, N.Y.

## GIBSON GIRL TAPE SPLICERS

splices in a wink!

NO SCISSORS!  
NO SAZOR BLADES!

Disposable cure tape ends  
and trim splice edges

At Your Dealers

ROBINS INDUSTRIES CORP.

Bayside 61, N. Y.

## ATOMIC JEWEL RADIOACTIVE STATIC ELIMINATOR



- Reduces Record Wear
  - Reduces Needle Wear
  - Improves Fidelity
- At Your Dealer

ROBINS INDUSTRIES CORP. Bayside 61, N. Y.

## SERENADES

SERENADE NO. 1, IN D, OP. 11 (3 Editions)

Was originally a nonet, and its chamber music character is easily apparent in the expansion to orchestral scoring. Modeled on the serenades of the classical composers of the century preceding its own, it parades six movements contrasting in speed, meter, and temper, including — so great was Brahms's respect for traditional classicism — a minuet and trio. Neat tunes, studied instrumentation with amusing coloration from the woodwinds, and varied harmony usually a little less lightsome than the air or rhythm it decorates, give a curiously spongy, a uniquely diverting incongruity of charm — something like fashionable bridesmaids in mittens — to a modest kind of entertainment fortified by the very incongruity.

The records do not permit quick categorical classification. The mellowest performance and the one likely to appeal most is the Heger, in delapidated old sonics. Fluent and deft, at ease, the Swoboda interpretation would be better served by a registration less raw; for although this sound does not hurt, it nowhere sings, and an adaptation to artificiality of tone is required of the listener. Decca has presented to Mr. Scherman a competent sound of decent if not remarkable values, in fair compensation to the conductor most in need of it, but confusing to the collector who would prefer a less symphonic, more genial and undulant style of play.

—Concert Hall Symphony Orchestra, Henry Swoboda, cond. CONCERT HALL 1087. 12-in. \$4.98.

—Little Orchestra Society, New York, Thomas Scherman, cond. DECCA DL 9651. 12-in. \$3.98.

—Bamberg Symphony Orchestra, Robert Heger, cond. MERCURY 10076. 12-in. \$3.98.

SERENADE NO. 2, IN A, OP. 16 (1 Edition)

The same lexicon of description fits the two Serenades. The second is jointed a little more delicately, and must not be played big. The big orchestral treatment of the Concertgebouw would be alien to a score warning of its preoccupation with small, dim nuances by vacant staves in the violin's location. The visiting Italian conductor (or the recording engineers) relapses into comfortable bigness briefly at two points, and then recalls himself to the soft business of restraining his experts — particularly those playing reeds — within dispassionate bounds. To this writer, the Second Serenade is even more agreeable than the First, and the one record of the Second, in its sophisticated playing and modern sound, is worth the three of the First with their virtues added and their sins condoned. But if the volume is not kept fairly low, harshness will spoil the bubble of the woodwinds and the glide of the strings.

—Concertgebouw Orchestra, Carlo Zecchi, cond. EPIC LC 3116. 12-in. \$3.98.

*Brahms Orchestral Discography will be concluded in a future issue.*

## EVERY DAY

## EVERY WEEK

## EVERY MONTH

more and more discriminating music listeners, owners of high fidelity equipment, looking for perfect copies of Long Playing Records, are discovering the outstanding personal mail order record service of

## THE MUSIC BOX

A unique mail order service which guarantees that:

- ★ Every record mailed is a brand new, factory fresh, unplayed copy.
- ★ Every record mailed is most carefully inspected for visible imperfections. Every possible flaw is carefully spot checked, on the finest equipment, and records that do not conform to our rigid standards are rejected.
- ★ Every record is dusted, cleaned and enclosed in a polyethylene envelope, to protect it from possible dust damage, while in transit.
- ★ Every record is carefully packed, to reach you in absolutely perfect condition.
- ★ Every order over \$6.00 is mailed POSTAGE FREE anywhere in the U. S. A. On orders of less than \$6.00, please add 40¢ to cover mailing charges.
- ★ Our service is fast, prompt and courteous.
- ★ All records are sold at the manufacturer's suggested list price only.
- ★ We can supply you with any LP, on any label, IF it is currently available.
- ★ THE MUSIC BOX is devoted to mail orders exclusively. The general public do not have any access to our stock, which is handled only by two people.
- ★ When ordering, simply list the records needed, plus your check or money order to cover their cost. To avoid delay, list substitutes, since we will never make substitutions, without your written permission. Sorry... no C. O. D.'s.

★

The Music Box

MAIN STREET

GREAT BARRINGTON, MASS.



# NEW series 20 CONCERTONE CUSTOM TAPE RECORDER

Now an improved model of the famous Concertone tape recorder...personal choice of leading audio manufacturers...and the first choice of audiophiles too.

**only tape recorder with all these features**



BASE RECORD PLAYBACK



ALL REEL SIZES



COMPARE ORIGINAL SOUND WITH RECORDED SOUND WHILE RECORDING.



CUEING AND EDITING—simplest, fastest, most accurate means of locating tape at exact desired spot, splicing in desired sections, cutting out undesirable sound.



4 1/2" SIGNAL LEVEL METER

**3 HEADS**—for instantaneous monitoring from the tape while recording. Space for 2 extra heads allows modifications to sound on sound, stereo recording, echo effects and delayed broadcast playback while simultaneously recording new signal.

**ALL REEL SIZES UP TO 10 1/2 INCHES**—only popular priced truly high fidelity recorder with this feature. No adapters necessary. Record and playback up to 1 1/2 hours of uninterrupted music...complete programs at 7.5 ips.

**A-B TEST FADER**—compare original sound with recorded sound while making recording. Set record level separately from playback level using 2 different control knobs. Permits accurate comparison.

**4 1/2" SIGNAL LEVEL METER**—eliminates guesswork in recording by accurately measuring input signal and output signal. Reduces distortion due to over-modulation. Measures bias level to insure proper operation.

*Berlant*  *Concertone*

Audio Division of American Electronics, Inc.  
655 West Washington Blvd., Los Angeles 15, Calif.  
For industrial requirements consult Recordata Division

4-A

## plus these new features

Complete restyling of all models accentuating functional beauty

- New speed change switch
- New tape damper assembly with guides
- New tape guide bracket
- Tape transport pre-drilled for stereo and sync pulse adaptations.

**NOW**—choice of 9 all-new models: Full or Half-Track, Stereo, sound-on sound or playback only. All models available for custom installation, in handsome hardwood cabinets or in newly styled carrying cases. Matching cabinets and carrying cases also available for the new Concertone amplifier-speaker playback system. All playback equipment has been especially designed to be used with Concertone recorders for a true high fidelity complete tape home music system. See your Concertone distributor for a demonstration of the new models.

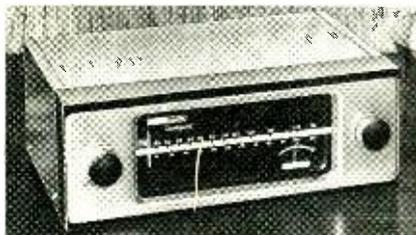
# TESTED IN THE HOME



Equipment reports appearing in this section are prepared by members of HIGH FIDELITY'S staff, on the basis of actual use in conjunction with a home music system, and the resulting subjective evaluations of equipment are expressed as the opinions of the reviewer only. Reports are usually restricted to items of general interest, and no attempt is made to report on items that are obviously not designed primarily for high fidelity applications. Each report is sent to the manufacturer before publication; he is free to correct the specifications paragraph, to add a comment at the end of the report, or to request that it be deferred (pending changes in his product) or not be published. He may not, however, change the report. Failure of a new product to appear in TITH may mean either that it has not been submitted for review, or that it was submitted and was found to be unsatisfactory. These reports may not be quoted or reproduced, in part or in whole, for any purpose whatsoever, without written permission from the publisher.

## Harman - Kardon Equipment: Counterpoint FM Tuner, Trend Control-Unit-Amplifier, Recital and Festival Tuner-Control-Unit-Amplifiers

**SPECIFICATIONS** (furnished by manufacturer):  
**A-400 COUNTERPOINT TUNER**—a compact FM tuner, with Armstrong circuit, dual limiters, and Foster-Seeley discriminator AFC control. **Sensitivity:** 2 microvolts for 20 db quieting. **Selectivity:** 200 kc bandwidth. **Drift:**  $\pm 2.5$  kc with AFC full on;  $\pm 20$  kc with AFC off. **Antenna input:** 300 ohms. **Distortion:** less than 1.0% harmonic. **Response:**  $\pm 0.5$  db, 20 to 20,000 cycles. **Controls:** AFC and AC power; tuning; output level. **Output:** 3 volts for 100% modulation, from cathode follower. **Tubes:** 6U8, 12AT7, 4-6AU6, 6AL5, 12AU7. **Dimensions:** 11 1/8 in. wide by 4 high by 7 1/2 deep, over-all. **Price:** \$89.95.  
**C-300 TREND AMPLIFIER**—a complete preamplifier-equalizer, control unit, and power amplifier combined on one chassis. **Inputs:** total of four; three high-level high-impedance, marked Tuner, Aux 1, and Aux 2; one low-level high-impedance marked Mag phono. **Controls:** Loudness Contour; Loudness; Bass ( $\pm 18$  db, 50 cycles); Treble ( $\pm 18$  db, 10,000 cycles); Equalizer-Selector (LP, RIAA, EUR, TUNER, AUX 1, AUX 2, Tape equalization: 15, 7.5, 3.75 ips). Rumble filter switch; Phono level switch; Level-set controls for Tuner, Aux 1, and Aux 2; Variable speaker damping. **Outputs:** two, one at high impedance to tape recorder; one at 4, 8, or 16 ohms to speaker. **Power output:** 30 watts at 0.5% IM. **Frequency response:**  $\pm 1.0$  db, 20 to 40,000 cycles at 30 watts output. **Damping factor:** variable from 0.1 to 20. Three convenience AC outlets, two switched, one unswitched. **Tubes:** 3-12AT7, 12AU7, 2-5Y3GT, 2-5881. **Dimensions:** 12 1/2 in. wide by 4 high by 10 3/8 deep, over-all. **Price:** \$119.95; \$129.95 with copper cage.  
**D-200 RECITAL TUNER-AMPLIFIER**—a combined FM-AM tuner, preamplifier-equalizer-control unit, and power amplifier. **Tuner—Sensitivity:** FM 3 microvolts for 20 db quieting, AM 20 microvolts.



The Counterpoint FM-only tuner.

**Selectivity:** FM 200 kc bandwidth, AM 8 kc bandwidth. **FM drift:**  $\pm 5$  kc maximum. **FM antenna input:** 300 ohms. **Loopstick AM antenna.** **Distortion:** less than 1.0% harmonic on FM, less than 1.0% harmonic on AM at levels up to 80% modulation. **Frequency response:** FM  $\pm 0.5$  db, 20 to 20,000 cycles; AM  $\pm 3$  db, 20 to 5,000 cycles. **Audio section—Inputs:** Two, one at low-level high-impedance for magnetic Phono, one at high-level high-impedance for Auxiliary. **Controls:** Tuning and AFC defeat; Equalizer-Selector (AM, FM,

AUX, LP, RIAA, EUR); Treble ( $\pm 16$  db, 10,000 cycles); Bass ( $\pm 16$  db, 50 cycles); Loudness and AC power; Loudness Contour. **Outputs:** one at high-level high-impedance to tape recorder, one at 8 or 16 ohms to speaker. **Power output:** 12 watts at 1.0% IM. **Frequency response:**  $\pm 0.5$  db, 40 to 15,000 cycles at 12 watts output;  $\pm 0.5$  db, 10 to 40,000 cycles at 1 watt. **Tubes:** 3-12AT7, 6BE6, 6BA6, 2-6AU6, 6AL5, 12AU7, 12AX7, 2-6L6GB, 5Y3GT. **Dimensions:** 11 5/16 in. wide by 5 7/16 high by 11 7/16 deep. **Price:** \$149.95.  
**D-1100 FESTIVAL TUNER-AMPLIFIER**—a combined FM-AM tuner, preamplifier-equalizer-control unit, and power amplifier. **Tuner—Sensitivity:** FM 2 microvolts for 20 db quieting, AM 5 microvolts. **Selectivity:** FM 200 kc bandwidth, AM 8 kc bandwidth. **FM drift:**  $\pm 5$  kc, maximum. **FM antenna input:** 300 ohms. **Loopstick AM antenna.** **Distortion:** Less than 1.0% harmonic on FM. **AM less than 1.0% harmonic for signals below 80% modulation.** **Frequency response:** FM  $\pm 0.5$  db, 20 to 20,000 cycles; AM  $\pm 3$  db, 20 to 5,000 cycles. **Audio section—Inputs:** three, one at low-level high-impedance for magnetic Phono, two at high-level high-impedance for Auxiliary and tape recorder Monitor output. **Controls:** Tuning and AFC defeat; Equalizer and Selector (AM, FM, AUX, LP, RIAA, EUR); Treble ( $\pm 16$  db, 10,000 cycles); Bass ( $\pm 16$  db, 50 cycles); Loudness and AC power; Loudness Contour. **Outputs:** one at high-level high-impedance to tape recorder; one at 8 or 16 ohms to speaker. **Power output:** 30 watts at 0.5% IM. **Damping factor:** 20. **Frequency response:**  $\pm 0.1$  db, 20 to 40,000 cycles at 15 watts;  $\pm 1.0$  db, 20 to 40,000 cycles at 30 watts. **Tubes:** 6U8, 2-12AT7, 6BE6, 2-6BA6, 2-6AU6, 6AL5, 3-12AU7, 2-5881, 6X4, 5U4GB. **Dimensions:** 13 5/8 in. wide by 7 high by 12 1/2 deep, over-all. **Price:** \$199.95. **MANUFACTURER:** Harman-Kardon, Inc., 520 Main Street, Westbury, L. I., N. Y.

One of the objections sometimes voiced by music-lovers is that high-fidelity equipment seems to cost more than it is worth. Admittedly, there is a broad field of components, well above the middle-of-the-road, where considerable increases in cost are reflected by diminishing improvements, and where it is possible to spend \$200 for an improvement that, to many ears, is almost undetectable.

But in the medium-to-respectable price range, an additional few dollars spent on a piece of equipment is likely to bring a very audible improvement in sound.

The Counterpoint FM tuner, for instance, is priced well below \$100. Yet its performance is in many respects comparable to tuners listed above the century mark. The sensitivity of the unit I tested was very good, particularly toward the lower end of the FM band, and in direct comparison with some more expensive tuners, the Harman-Kardon Counterpoint came surprisingly close to matching them.

Selectivity, the ability to separate closely-packed stations on the dial, was excellent on the Counterpoint. Remember also that my receiving location here in Great Barrington is definitely a fringe area for FM, with

quite a number of fairly weak stations coming in with almost equal intensity all along the dial. It takes a good tuner to separate some of the stations as well as the Counterpoint does. The automatic frequen-



The Trend control-unit-amplifier.

cy control on this tuner is really potent! With the AFC control in its full-on position, a strong station could be held locked in for almost 3/4 of an inch along the dial, completely blanking out weaker ones on both sides of it. On the other hand, with the AFC turned down a little, it could easily hold onto a weaker station next to a strong one.

The tuning meter, which is a center-of-station indicator, was very sensitive, requiring only a small amount of detuning for a marked deflection of the needle.

Sound quality was also quite good. Limiting is equally good.

The Counterpoint tuner is housed on a smartly styled brushed-copper chassis, and is available with an optional matching cover, for exposed installation of the unit on a bookshelf or table. Other optional accessories include a brass cover and fittings, in place of the standard copper ones, and a vertically-calibrated tuning dial so the unit may be installed with the knobs arranged vertically.

The Trend amplifier is a single-chassis preamp-control-unit-power-amplifier combination with the same brushed copper finish and slick styling as the tuner. It is equally compact, considering what is packed into the case, and is versatile enough to

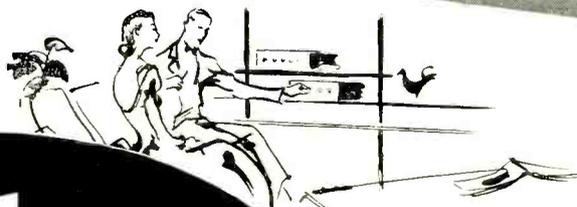
Continued on page 111

I was a Hi Fi Widow

until we discovered

# CLEAN, BRILLIANT H. H. SCOTT SOUND

as low as **\$99<sup>95</sup>**



**"THE 99"** (MODEL 99-B)  
\$99.95\* Buys the H. H. Scott  
COMPLETE CONTROL & POWER CENTER  
22 Watt Power Amplifier-Preamp



#### TECHNICAL SPECIFICATIONS

- 2 magnetic inputs so you can plug in both changer and turntable with a switch in front — you can easily select between the two.
- 5 position record compensator that includes special NARTB tape curve to let you play direct from tape heads without external pre-amp.
- Separate in-out switches for scratch and rumble so even old 78 records sound good.
- Loudness control for perfect sound at any volume setting.
- 2 tape outputs, one for actually recording, the other for monitoring direct from tape.
- Level control to match your phono cartridge perfectly to the amplifier.
- Separate

bass and treble tone controls to let you adjust perfectly for room acoustics and differences between pickups and speakers. • Output connections for any speaker between 3 and 24 ohms. • Many other features you'd expect only from much more expensive equipment, including self-balancing output circuit and clean symmetrical clipping. • Frequency Response: Flat 20cps — 30 kc. Harmonic distortion less than 0.8%, first-order difference-tone intermodulation distortion less than 0.3%. Hum Level: 80 db below full output. • Dimensions in case: 15 1/4 x 4 1/2 x 12 1/2.

Handsome accessory case . . . . . \$9.95\*  
\*Slightly higher west of Rockies

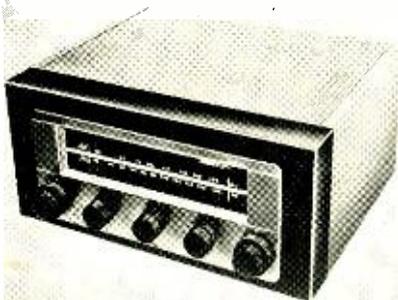
## TESTED IN THE HOME

*Continued from page 107*

suit all but the most dedicated knob-twisters.

Three record-equalization positions are included on the selector switch, to match most available 78-rpm records (Eur) and LPs (RIAA and LP). At the other extreme of the selector switch's rotation, there are three tape-equalization positions to allow a tape deck to be plugged directly into the Trend's Tape input, for precise equalization of all brands of pre-recorded tape. Also on the front panel is a rumble filter switch which in one position provides bass cut below 50 cycles. This neatly removes every trace of low-frequency interference, along with some of the deep bass in the music.

A three-position phono level switch is located at the rear of the chassis, to allow



*The Recital complete tuner-amplifier.*

the phono input level to be set for optimum operation of the loudness control. Pickup termination is fixed at 47,000 ohms. Replacing the input resistor with the correct value for any cartridge is a simple matter, though, and is recommended for best results.

A rather unusual feature of the Trend amplifier is the way its Loudness control operates. With the Contour control in its extreme counter-clockwise position, the Loudness control functions like a regular volume control, introducing no tonal compensation. But as the Contour control is advanced, the Loudness begins to introduce bass compensation as it is turned down.

For a given rotation of the Loudness control, the amount of bass boost depends upon the Contour setting; yet even with the Contour knob set for full loudness compensation, the full-volume position of the Loudness control introduces practically no boost. The net result is identical to that where a standard loudness control is used in conjunction with a front-panel level control . . . it gives optimum operation of the loudness function, almost regardless of the volume of the input source. However, since the Trend already has individual level-set controls for each input, I am a little dubious of the necessity for the additional front-panel loudness compensation adjustment.

The rest of the amplifier circuitry is fairly straightforward, with tone controls that affect the balance of the sound rather than its range, and an ultra-linear-type power amplifier.

Sound-wise, the Trend is crisp and clear, with a healthy low end that lends a very impressive quality to reproduced sound. The controls are positive-acting, with plenty of boost or cut available at both ends of the

spectrum. The loudness control should be turned down when switching inputs, to prevent switching pops.

The Recital and Festival units include an AM-FM tuner, preamp, control unit, and power amplifier on a single chassis. Both of these are, in fact, about as complete as anyone could wish . . . having controls that fulfill the functions of most of these found on the big separate-chassis assembled systems, but without any of the duplication of functions that is often characteristic of them.

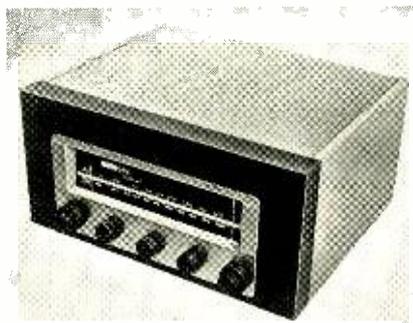
The tuner section of the Recital does not have quite the FM sensitivity of the Counterpoint, but both the AM and FM sensitivity are more than adequate for all but bad fringe areas. On the other hand, the Festival has a really hot tuner section, with FM which closely approaches the performance of the Counterpoint, and really remarkable sensitivity and selectivity on AM.

Sound from the AM section in both units is quite good, albeit somewhat restricted at the high end, and the narrow bandwidth eliminates any tendency toward 10-kilocycle interstation whistles. FM sound from both is quite as good as that from the Counterpoint.

The amplifier sections of the Recital and Festival units are similar in many respects to the Trend, with most of the differences being in flexibility of the control circuits. Both have the three-position equalizer positions on the function selector switch, and the tone controls on both are the same variable-balance type as are on the Trend.

The AFC controls on these, though, have been incorporated into the tuning knob. By depressing the tuning knob, the AFC can be temporarily cut out while the tuner is being accurately set to the center of a station, and the AFC will hold it there after the knob is released. AFC is, advisedly, less effective on these units than on the Counterpoint. Full-powered AFC would pull the tuning away from a desired weak station to an adjacent strong one.

Another feature that will be of interest to owners of three-headed tape recorders which permit monitoring from the tape, is the Monitoring facility on the Festival. A switch on the rear of the chassis allows the input to the control section to be isolated



*The Festival has a 30-watt output rating.*

from the preceding stages, and fed to an external input receptacle. This allows a signal from the tuner or phono to be run from the Tape Output jack into the recorder, while the output from the recorder's own amplifying section is feeding into the monitor jack, back into the isolated control section. What is heard through the rest of the system then is the sound coming from

the recorder, rather than that coming directly from the earlier stages.

The over-all sound of the Festival is understandably better than that from the Recital, probably because of its higher power reserve. Both have much the same crisp sound that was noted from the Trend amplifier, although it was found initially that a certain dullness in the sound from the Recital was due to the treble control knob being incorrectly positioned. It was indicating flat response for a position that was cutting highs, but since the knobs are fastened onto fluted shafts, it was a simple matter to rotate it to its correct position about 30 degrees to the right and re-orient the knob. — J. G. H.

## Audiogersh Miratwin Cartridges

**SPECIFICATIONS** (furnished by manufacturer): a turnover cartridge consisting of two variable reluctance units mounted back-to-back for use with standard or microgroove recordings. Frequency response:  $\pm 2$  db, 30 to 17,500 cycles on microgrooves;  $\pm 4$  db, 30 to 22,000 cycles on standard records. Output: 45 millivolts from standard records; 55 millivolts from microgroove records. Stylus force: 6 to 8 grams. Recommended load: 100,000 ohms. Will operate properly with between 22,000 and 100,000 ohms load. Styli: diamonds or sapphires, individually replaceable by user. Price: \$22.50 with two sapphires; \$45.00 with standard sapphire and microgroove diamond. DISTRIBUTOR: Audiogersh Corporation, 23 Park Place, New York 7, N. Y.

Phono pickups have been getting lighter and lighter during the past few years, and with at least three current types designed to operate at less than 4 grams, I was at first tempted to view the Miratwin's 6-to-8-gram rating with some distaste.

But as is often the case, there is more to this pickup than meets the eye. Users of some of the modern light-weight pickups have complained of higher-than-average distortion from them, so I was curious to see whether this pickup was good enough to justify using it despite its rather high stylus force. It is!

This is one of the sweetest-sounding cartridges I've heard for some time. Used in a good pickup arm, it tracks admirably at 6 grams on both standard and microgroove records. The high end is very smooth, reducing the annoyance value of clicks and pops on disks, and imparting a velvety sheen to massed string tone.

Its measured frequency response meets specifications as far as I could determine, and both the standard and microgroove cartridges are visibly (on the oscilloscope) and audibly clean over the entire measured range. There is no tendency for either cartridge to break up or introduce distortion in the high-frequency range, as do many pickups which are equally wide-range.

On very high-volume passages below about 50 cycles, the Miratwin's comparatively low compliance shows up as some detectable stress. This is nothing to worry a music-lover, but the cartridge may have a little difficulty tracking thunder storms, railway locomotives, and earthquakes.

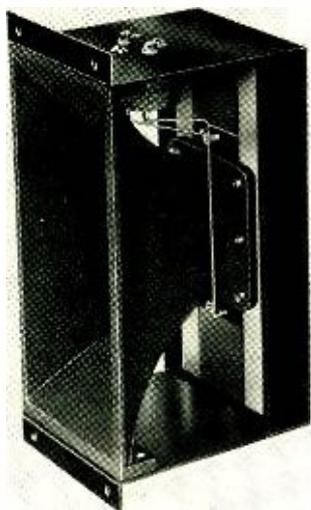
Flipping the Miratwin over for 78-rpm records verifies the measured smoothness of it. Surface noise from shellac records is

*Continued on next page*

## TESTED IN THE HOME

*Continued from page 112*

through the ribbon, and the current field, interacting with the permanent magnetic field, creates a force that acts uniformly over the entire ribbon surface. Therefore it moves as a unit at any applied frequency. Because the ribbon is as large as it is, the permanent-magnet gap is larger than it would be in a conventional tweeter; to obtain an intense field, then, the magnet must be large. This one weighs about 8 lbs. And because the ribbon is the radiating surface, in which capacity it must be considered



*A thin ribbon drives the Kelly tweeter.*

rather small, physically, it must be supplied with a horn to increase its radiation efficiency. The horn is of catenoidal shape, and has a cutoff frequency of about 1,000 cps.

This is a high-frequency reproducer that (judging by ear) has a smoothness of response, up to well beyond the hearing range, that is about the equal of any I've ever heard. Such smoothness must be heard to be appreciated; it defies description. Aside from the increased naturalness to be obtained with good program material, a most interesting and welcome bonus is the reduction in record surface noise obtained with a really smooth tweeter.

As with all good things, though, there are some limitations. First, the efficiency of the RLS/1 is approximately that of many high-quality speakers intended for direct radiation, and slightly less than some of them. For that reason the crossover network has a level control on the low-frequency channel, so that you can adjust the woofer level downward. But the tweeter is *more* efficient than some very good woofers — if you want to use one of them, you must use a different network, add a level control to the tweeter channel, or use a two-channel amplifier system. We think there ought to be a built-in tweeter level control too. If you want to use the Kelly tweeter with a highly-efficient front-loaded horn woofer, on the other hand, the efficiencies are too far apart to match with a woofer level control; here a two-channel amplifier system, with crossover filters before the amplifiers, is a must.

Again, although the RLS/1 with a match-

ing woofer can make as loud a din as you'd want to listen to for long, it isn't nearly as electrically robust as some tweeters. A strong overload pulse through a high-power amplifier might put it out of business rather quickly. Be careful here! It must be used with a sharp-cutoff crossover network operating no lower than 3,000 cps, and this may raise some problems in finding a suitable woofer; not many will go that high with quality approaching that of the tweeter. Perhaps a three-way system would do it.

The physical construction has a few shortcomings, although not serious ones. Exposed to view and the atmosphere are the ribbon and magnetic gap; a screen dust-cover of some sort would be desirable. The sheet-metal supporting frame and the horn bell itself have a tendency to ring when struck or excited by vibration at certain frequencies. This can be eliminated by clamping or mounting them firmly, so as to damp out the resonance.

Against these application restrictions must be weighed its performance, which is truly superb over its operating range, and its price — which is remarkably low for a unit of such quality. Without the network it costs \$69.95. By choosing carefully the other components, a speaker system with the Kelly tweeter at the top can be assembled for \$200 to \$250 that would be as good from 40 cps upward, in my opinion, as present techniques can devise for home listening.

One word of warning! The magnet on this unit is very powerful and will damage a watch (as well as attract pliers, nuts, bolts, paper clips, etc.) even through the cardboard box in which the RLS/1 is shipped. The carton should be labelled "Remove watch before touching." — R. A.

**MANUFACTURER'S COMMENT:** A diagram of the recommended enclosure permitting matching the sensitivity of the Kelly tweeter to that of most woofers is provided with the tweeter. We would point out, additionally, that the dividing network supplied has a potentiometer to introduce attenuation in the low frequencies, making possible accurate matching to other higher-efficiency woofers. In cases where the woofer has lower efficiency than the tweeter, a 16-ohm T-pad control may be inserted between the network and the tweeter.

In our literature, we specifically warn against the application of any signal below 3,000 cycles.

We intend to introduce in the near future a 12-inch speaker which will more than adequately handle the mid-range, so that the problems pointed out in this respect will be eliminated.

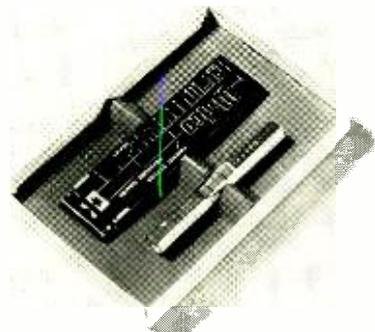
## Walco "Balanced Sound" Kit

This kit includes a small spirit level 3 in. long and a tricky device for determining stylus pressure. The spirit level works fine, and is a useful adjunct to the hi-fi tool kit. A level turntable is one of the prerequisites for minimum record wear and distortion.

Another prerequisite is, of course, correct stylus pressure. The Walco device is a folded strip of steel about an inch wide and 4 in. long. The upper piece hangs free at one end, and is marked with a scale, in grams. It takes only a small amount of weight near the free end to depress the upper strip until it parallels a fold in the lower strip. As is apparent, it takes increasingly greater weight to depress the strip as the weight is moved toward the hinged end.

A neat idea is the method of checking the accuracy of the gauge: you put a new penny

on a preset mark (at the 3-gram point). This works, and is a fine idea: the scale we received for test was twice as stiff as the scale indicated. In other words, the 3-gram mark really meant 6 grams; the 2 gram mark meant 4 grams. The penny test (as



*The Walco pressure gauge and level.*

well as a more accurate one) proved this. The penny had to be pushed almost completely off the upper strip, but the gauge could be fairly easily adjusted by bending the fold of the spring strip.

The idea is good, and certainly checking stylus weight is important, so we'd say this is a worthwhile addition to your kit, provided you check it (with a new penny) and adjust it before using.

One other point: you'll have a bit of trouble with magnetic cartridges whose magnets are oriented to attract the gauge. It snapped up against my pickup cartridge with considerable vigor and it was then difficult to slide the cartridge to determine its weight. However, this phenomenon will not affect readings or their accuracy. — C. F.

**MANUFACTURER'S COMMENT:** The Walco stylus pressure gauge is the only one which can be adjusted for accuracy by the user. Its one-piece design eliminates error caused by pivot or joint friction. Its compact length and shallow height permit placing directly on the turntable with the phono arm in the same relative position as when playing a record, to eliminate any inaccuracy which might occur with a pickup arm whose pressure varies as its vertical angle changes.

## Hi-Fi Slumber Switch

**DESCRIPTION:** an AC outlet attachment which permits the shut-off switch in a record changer to control the rest of the amplifying equipment also. Includes a two-way outlet box, switch to select conventional operation or remote switching from changer, and 3-ft. interconnecting cable. Price: \$7.95. **MANUFACTURER:** The Hi-Fi Center, Inc., 2630 N. Downer Ave., Milwaukee 11, Wis.

How many times have we wished we could put a stack of records on the changer, turn the system down to a soothing whisper, and go to sleep lulled by the strains of Berlioz' *Te Deum* or the *Trout Quintet*? Sounds like a wonderful idea, but few of us would like the idea of leaving our high-fidelity systems turned on all night, and if we have to get up to turn it off after the last record it loses its effectiveness as a bedtime sedative.

The Slumber Switch is the answer, and it's one of those things that prompt us to say "Why didn't I think of that?"

All it is is a two-way AC outlet box with two sets of wires coming out of it, one terminated by a switch, and the other by three bared wires. The Slumber Switch isn't automatic itself; it depends upon the

*Continued on page 116*



## ANTOINE JOSEPH SAX: MASTER CRAFTSMAN

This master craftsman achieved early fame in Belgium as a maker of superlative musical instruments, but his contribution to musical history did not stop there. In 1842, while working on an improved version of a bass clarinet, Sax made a startling discovery about wind instruments. He found that the timbre of the sound is not dependent on the material of the walls of the tube, as his contemporaries thought, but is a result of the proportions given to a column of air vibrating in a sonorous tube. In 1845, utilizing this discovery, he patented his saxhorn and in 1846 he registered the world's first saxophone.

You will find the same mixture of fine craftsmanship and scientific experimentation today in the sound laboratories of Radio Craftsmen. Since the first days of high fidelity, the name of Radio Craftsmen has been synonymous with "the sound of quality." At the same time Radio Craftsmen has introduced many firsts in high fidelity. The new Craftsmen Model CT-3 tuner with micro-accurate tuning meter, cascaded double limiters, wide band IF's and other features, is a typical example of Craftsmen leadership and scrupulous attention to quality details. The CT-3 has been hailed by critical audio-philes as a worthy addition to the famous Craftsmen line of high fidelity equipment. Ask for a demonstration of Craftsmen high fidelity components at your dealer now. Or write for free, illustrated catalog.



RADIO **craftsmen** INC., a subsidiary of Precision Radiation Instruments

4223-F West Jefferson Boulevard, Los Angeles 16, California

APRIL 1956

## TESTED IN THE HOME

Continued from page 114

shut-off switch on a record changer to do all the work. This device simply allows you to connect an amplifier to a record changer's switch, so that when the changer shuts off, so does everything else.

The three wires coming from the AC outlet box connect to the switch on the changer, with the red and black leads going to the switch connections (polarity doesn't matter), and the green lead going to the unswitched side of the turntable's AC line. Then the amplifier and other accessories plug into the outlet box, and it's ready to go.

The slide switch at the end of the second lead selects the *modus operandi*. One position permits the system to be used as before, independent of the changer switch, and permits warming up the rest of the equipment before starting the changer. The other position ties the amplifying equipment to the changer switch, for automatic shut-off.

To say that it works beautifully is hardly necessary; there's so little to it. But watch out for the terminals on the slide switch; they're carrying 110 volts. The safest thing would be to mount the switch on a panel as intended, if for no other reason than to keep inquisitive pets and children away from the contacts.

As far as I can see, for the \$7.95 that it costs, there is no reason why every owner of a changer that shuts itself off shouldn't have one. The convenience is more than worth the price. —J. G. H.

## Interelectronics Corona-tion 85 Console and Corona-tion 400 Amplifier

**SPECIFICATIONS** (furnished by manufacturer): a 40-watt power amplifier and separate preamplifier-control unit. **MODEL 85 CONSOLE**—Inputs: two low-level for magnetic phonos, three high-level for Tuner, Tape and TV. Controls: selector (Phono 1, Phono 2, Tuner, TV and Tape); volume and AC power; bass ( $\pm 20$  db, 20 cycles); treble ( $\pm 20$  db, 20,000 cycles); bass turnover (800, 400, 500, 500LP); treble rolloff (-8, -12, -13.7, -16 db); loudness control; level sets for AM-FM and phono inputs. Outputs: two, to main amplifier and tape recorder. **Frequency response:** 5 to 200,000 cycles. **Distortion:** virtually non-measurable; exceeds FCC FM broadcasting requirements. **Power source:** external amplifier or power supply. **Tubes:** Z-729, 12AY7, 12AX7. **Dimensions:** 14 in. wide by 4 high by 3½ deep, over-all. **Price:** \$79.50. **Cabinet:** mahogany \$9.95, blonde \$10.95. **Separate power supply:** \$9.95. **MODEL 400 POWER AMPLIFIER**—Input: one high-level high-impedance. Outputs: 8 and 16 ohms to speaker; preamplifier power; electrostatic tweeter power. Control: variable speaker damping. **Power rating:** 40 watts. **Frequency response:** 5 to 200,000 cycles. **Power response:** 18 to 35,000 cycles at 40 watts. **Distortion:** virtually unmeasurable at low levels; below .05% harmonic and .25% intermodulation at 30 watts. **Sensitivity:** 1 volt input for 40 watts output. **Hum and noise:** 96 db or more below 40 watts. **Tubes:** 2—KT-66 or 2—1614, 6S-L7GT, 6SN7GTB, 5V4G. **Dimensions:** 4¾ in. wide by 15 long by 6¾ high. **MANUFACTURER:** Interelectronics Corporation, 2432 Grand Concourse, New York 58, N. Y.

The Interelectronics line of amplifying equipment has had a most impressive appearance ever since its introduction years ago, with specifications to match. There has always been an air of elegant competence in the neat layout, chromed chassis, and high-quality components used in construction. And the prices have certainly been attractive. We are glad now to be able to say without reservation that the

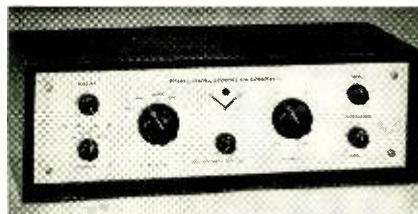
confidence inspired by the looks of this equipment is not misplaced.

The Coronation Console, an elaborate preamplifier-control-equalizer, is one of the relatively few such units having two separate magnetic phono input channels, so you can use a changer as well as a turntable. It also has three high-level inputs labeled AM-FM, TAPE, and TV. There is an input level control on the AM-FM channel and another that is effective on both phono channels. The phono preamplifier section uses feedback equalization (feedback is used in all stages of the unit, for that matter, including tone controls). There is plenty of preamp gain, and the noise level is extremely low. Individual four-position turnover and rolloff controls are furnished; positions are well selected and accurate. The equalization knobs are small, unfortunately, and fairly difficult to turn—at least when the unit is new.

Combined with the volume control is the AC on-off switch. Below and to the left is a loudness contour control, which determines the amount of loudness compensation applied to the volume control. At very high volume-control settings the contour control has no effect; at low volume settings the contour control, which is continuous in action, provides progressively more bass boost as it is rotated clockwise. In other words, it determines the maximum compensation and the slope of the compensation curve at any given low setting of the volume control. This works out very well in operation. The contour control does not effect the high frequencies, as some do, and it causes no apparent change in average level as it is operated. Maximum compensation at 50 cycles is about 13 db.

Bass and treble tone controls were, I found, truly flat in their center positions, and had average ranges of action. They were definitely not average in performance, though—I have seldom if ever worked with tone controls that were smoother and more distortion-free. It was a pleasure to use them. Further, the unit passes square waves unusually well, indicating excellent transient and frequency response and very low phase shift.

The Console has, in addition to the main output, a TAPE OUT jack that is connected ahead of the loudness and tone controls, so that you can record a flat constant-level signal while monitoring over the main system. There is also an outlet that furnishes power for a Weathers pick-

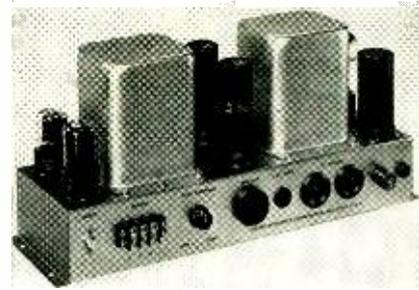


The Interelectronics model 85 console.

up although, surprisingly, there is no constant-amplitude phono input as would be required for a Weathers. The unit does not have a built-in main power supply. It is intended to receive power from the Coronation amplifier, but a separate small

power supply can be obtained at extra cost. Its performance, whether used with its complementary amplifier or another of high quality, is splendid. I have only one adverse comment—there was a loud plop in the speaker when the selector switch was turned from a high-level channel to a phono position. This may have been a peculiarity of the unit I had for testing, of course; in any case, it is good practice with all control units to turn down the volume when operating the selector switch.

Beautifully put together and a most capable performer, too, is the Coronation 400 amplifier. It is rated at 40 watts, and



The Coronation 400 power amplifier.

our test amplifier handled this power level with ease. This works out to about \$2.74 per watt, which is quite a buy. Stability at both ends of the audio range is, so far as I could determine, just about perfect. With this high power and stability, and very low distortion, the 400 takes a place among the best of modern amplifiers.

There are 8 and 16-ohm speaker taps available, and a continuously-adjustable speaker damping control is furnished. There are also two switched AC power outlets, an octal socket that supplies operating voltages for a preamp-control unit, and—first time I've seen this—an output for a high-impedance electrostatic speaker. Forward thinking, that!

In conclusion: both the amplifier and the control unit are first-rank in construction, appearance, and listening qualities. Each has some combinations of features found in no other competing units. The prices are better than right. Servicing should be easy when required, and packaging is excellent. —R.A.

**MANUFACTURER'S COMMENT:** The equalization knobs and switches on the Interelectronics Console conform to professional requirements for exact "torque" or resistance to turning for the knob sizes used. Individual preferences for torque requirements vary, and the detent action on the Console can be quickly and easily adjusted for greater ease in operation whenever required.

An auxiliary power outlet is provided on the Console for powering motion picture photocells and capacitor microphones, in addition to the Weathers FM cartridge and other devices. This insures the greatest flexibility in use, for since two high gain phono inputs are provided, the inexpensive Weathers capacitor Jack supplied by Weathers may be used in either or both inputs when the Weathers FM cartridge is used. This feature also permits using both inputs for cartridges other than the Weathers.

The selector switch "clicks" are due to the excellent rise time characteristics of both the Console and Amplifier units, which can pass even microsecond switch transients. Turning the volume down before operating the selector will make the "clicks" inaudible.

A feature worth mentioning is the Interelectronics loudspeaker damping control on the Coronation 400 amplifier. This control, unlike many others, operates over the entire frequency range, and permits adjustment to the exact point of "critical damping" where best performance of any loudspeaker occurs.

## RIVERDALE PROJECT

*Continued from page 56*

position to offer it. Perhaps the greatest co-operation in "The Riverdale Project" has come from Maestro himself. He is always willing and even anxious to listen to anything that requires his decision, whether it be an entire symphony or just a few questionable bars. A listening session with Maestro is always entered into with apprehension. Toscanini is a humble man in his daily life, but he will roar when subjected to musical slovenliness. Our listening sessions are usually composed of a small group: Maestro, Signorina Colombo, John Corbett, and I. Maestro sits in his large, high-backed chair, and the rest of us cluster closely around him with our scores. The music emanates from a huge speaker in a corner of the room, and it is capable of reproducing the full volume levels required.

The first few bars are always the most important; it is during those moments that we forget to breathe. We have learned to recognize the almost imperceptible, but immediate, signs of Maestro's pleasure or displeasure. A slight, very slow side-wise motion of the head: No! If the music is allowed to continue, there may be an eruption. No motion at all: no decision as yet. If the right hand moves ever so little, but in rhythm: probably yes. This hopeful sign becomes stronger if all goes well. The other hand begins to move. Then both arms. Soon, with the great characteristic sweeps of his arms, Arturo Toscanini is once again conducting his orchestra, bringing sections in on cue, sometimes singing with them, sometimes exhorting them to greater effort. At times like this, his great power and personality become almost hypnotic, and I am aware that I am closer to a more perfect and complete understanding of the music than ever before. It is often like hearing a piece of music for the first time.

Once in a while a note of pathos will creep into our listening sessions. Maestro will slowly stop his conducting motions and his head will settle forward. It seems that he is gazing off into space. We know this apparent abstraction is not caused by displeasure with the music, but rather by memories conjured up by what he hears. At

*Continued on next page*

# BROCINER

PRINTED CIRCUIT AUDIO AMPLIFIERS



Mark 10 Integrated Amplifier and Control Center .....\$75.00 net.

**HIGH FIDELITY Magazine** says: "This little amplifier is

## really good!"

"... the Mark 10 is ... definitely better than most of its similarly priced competitors, and is capable of competing with some that are much more expensive..."

**THE NATION** (B. H. Haggin): "Astonished me."

**AUDIO Magazine:** "... the Brociner Mark 10 ... is designed on good engineering principles and does not rely on 'gimmicks' for its performance."



Mark 30A Power Amplifier  
\$98.25 net

**HIGH FIDELITY Magazine:**

"... gives every indication of being a few steps closer to

## perfection"

"Definitely a unit to be used with top quality associated components, since it is well in that category itself."

**HIGH FIDELITY Magazine:**

"... distortion has been reduced almost to the vanishing point ... Strictly a top-quality control unit worthy of the very finest associated equipment, and well suited to the needs of the high fidelity perfectionist."

Mark 30C Audio Control Center  
\$88.50 net

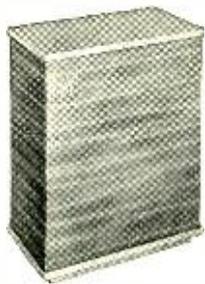


BROCINER "top quality" equipment is available at better high fidelity distributors. Prices slightly higher west of Rockies. Literature on request.



**BROCINER**  
ELECTRONICS CORPORATION

Dept. HF4  
344 E. 32nd St.  
New York 16, N. Y.

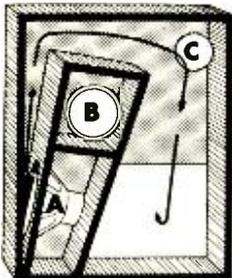


build  
your own  
**FORESTER**  
3-way  
Low Distortion  
**SPEAKER**  
**SYSTEM**

for as little as \$129.00

... with 1M distortion below that of systems costing more than \$350.00. Intermodulation distortion or "blurring" of the most-listened-to middle and high frequencies is prevented by complete electrical and acoustical isolation of each speaker. This results in less than 0.5% 1M distortion to provide exceptionally clean middle tones and clear highs with no harshness.

The Forester system contains 3 low distortion speakers. (A) a 12" woofer, 30-300 cps, with a 1 lb. magnet; (B) an 8" mid-range unit, 300-5000 cps, with a 14.6 oz. magnet and (C) a 5" tweeter, 5000-18,000 cps with a 2.15 oz. magnet and lightweight, spiderless cone. These three speakers are controlled by a 6-element, 300:5000 cps, 12 db/octave crossover network. The entire cabinet measures 32" high, 25" wide, 14 1/2" deep.



Front View

**COMPLETE SYSTEMS**

SF1	Spkrs., network, cabinet drawings...	\$ 79.50
SF1/SFK	Spkrs., network, cabinet kit.....	\$129.00
SF1/SFP	Spkrs., network and assembled 3/4" unfinished plywood cabinet.....	\$154.00
SF1C	Spkrs., network, in finished bleached mahogany cabinet (illustrated)....	\$189.00

**MODERNIZATION SYSTEMS**

For use with your present 12" speaker, instead of the Sherwood Woofer.

SF2	Same as SF1, less 12" woofer.....	\$ 49.50
SF2/SFK	Same as SF1/SFK, less 12" woofer...	\$ 99.00
SF2/SFP	Same as SF1/SFP, less 12" woofer...	\$124.00

**CROSSOVER NETWORKS (16 ohms)**

For your own speaker system.

SFX35	300/5000 cps, 12 db/octave.....	\$ 19.50
SX2	200 cps, 12 db/octave.....	\$ 26.00
SX55	500/5000 cps, 12 db/octave.....	\$ 18.50
SX6	600 cps, 12 db/octave.....	\$ 16.90
SX8	800 cps, 12 db/octave.....	\$ 15.50
SX36	3500 cps, 12 db/octave.....	\$ 6.50

See the Forester Speaker System at your hi-fi dealer or write for free descriptive catalog. Construction manual also available at 50¢.

Other Sherwood products include:  
Low Distortion Amplifiers from \$99.50  
and FM-AM Tuners from \$139.50



Dept. 4H • 2802 W. Cullom Ave.  
Chicago 18, Illinois

**RIVERDALE PROJECT**

Continued from preceding page

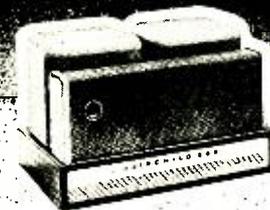
times like this we can only be very quiet and wait for him to return to us.

During playbacks Maestro hears only music, and never the many distracting noises always present in a public performance. There can be a thousand coughs and sneezes from the audience. There can be chair squeaks, the sound of turning pages and dropped mutes from the orchestra. These do not bother him. I remember one time when we were considering a particularly delicate and low level composition. It was recorded at a regular recording session, with no audience and no noise. After hearing it through, Maestro wanted to hear a particular broadcast version of the same work, and he remembered the exact date.

When this was played to him, he said that this was a better performance than the recording session. I felt at this point that he should be made aware of the noise problem. He agreed to listen again, but this time he would listen only to those things which were disturbing to me. Having decided upon the musical excellence of the composition, I am sure he did not hear a note of the music. He heard only those sounds which were extraneous and objectionable, and he indicated his awareness by a glance at me and a motion of his hand each time something of this sort was audible. Sure that he now understood my point of view, I awaited his verdict. He agreed that the broadcast was very noisy and that the recording session was quiet — but the broadcast was musically better. The record to be released will be the broadcast performance.

Approvals are given by a single word, *Bene*. Rejections are usually accompanied by an explanation. Toscanini has always been his own severest critic. He consistently blames himself for bad performances, sometimes remarking that they sound like another conductor. Once in a while, a recording will be acceptable if one small part of it can be corrected. Can a wrong note be changed, or a certain passage be made cleaner? Sometimes this can be done if it has been played properly in a rehearsal. On two occasions when such corrections were successfully made, he has paid me the supreme compliment of saying that I could do what Toscanini could not do. Of all the Red Seal artists whose recorded tapes I have worked on, and

**HUDSON HAS IT!**



**FAIRCHILD** MODEL 260R

**SUPER B**  
**HIGH FIDELITY**  
Fifty Watt  
**POWER AMPLIFIER**

AT A SMASHING LOW PRICE!  
Reg. Net \$149.50  
**\$89.50**

Finest for home music systems as well as professional installations. Wide frequency response (20 to 20,000 cps ±1.5 db) and abundant reserve power with optimum damping. Low inter-modulation and harmonic distortion, with excellent signal to noise ratio for breathtaking performance!

Because these are no longer available from Fairchild, and we have made a spectacular buy, we can afford to sell them at this price. Normal Fairchild warranty still applies.

**ANOTHER HUDSON HI-FI PRICE SENSATION!**



FABULOUS **FAIRCHILD** MODEL 215A  
**MAGNETIC CARTRIDGE**  
With **DIAMOND Stylus**

While They Last!

215A Cartridge	Regular Price \$37.50	HUDSON'S PRICE \$21.95
826 Transformer	8.75	2.95
<b>HUDSON'S PRICE For BOTH:</b>		<b>\$24.90</b>

- Fits Most Pickups
- For 33-1/3 and 45 R.P.M.

With Fairchild 826 matching transformer, this superior cartridge can be used as replacement for G.E., Pickering, Audak, etc., giving higher quality performance at a LOW PRICE! Single stylus with 1.0 mil diamond needle. Standard mounting.

**DIAMOND-SAPPHIRE STYLUS**

List \$30.00

No. S-5120  
**\$11.75**

For GE RPX-050 Cartridge. DIAMOND tip (.001") for microgroove; SAPPHIRE tip (.003") for 78 RPM. Perfect, fully guaranteed. Terrific buy!

**VISIT OUR SOUND STUDIOS**

... where you can See, HEAR, and instantly COMPARE, by ingenious pushbutton, the World's Finest Sound Systems and Components... designed for every taste... priced for every budget!

Hi-Fi Trade-ins — Easy Terms



Please Include 20% Deposit with C.O.D. Orders.  
Dept. H-4

MAIL ORDERS: 37 W. 65th St., New York 23, N. Y.

Adjoining Radio City Downtown N.Y.C. In New Jersey  
48 W. 48th St., 212 Fulton St., 35 William St.,  
New York 36, N. Y. New York 7, N.Y. Newark 2, N. J.  
Circle 7-4907 Digby 9-1192 MARKET 4-5154

there have been many, Toscanini's performances have required the least splicing and editing. They are usually either wholly good, or they are wholly bad, but to him, the ability to correct a note or a phrase by a simple insert of the kind known even to amateur tape enthusiasts is a miracle, and his gratitude is sincere.

The conclusion of the musical portion of every listening session consists of Maestro's talking about events relating to the music just heard. Sometimes he tells us about the first time this particular composition was performed, often by himself. Sometimes he recalls amusing incidents about certain artists of whom he is reminded by the music. These reminiscences could constitute a library. Always, he begs my pardon for causing me so much work. I have left him many times at the conclusion of our work with tears in my eyes and a feeling of great gratitude for the privilege it has been to work with him.

Maestro's daily living habits are simple. He will often amuse himself by playing the piano in his study and singing excerpts of operas, some of which have been obsolete for fifty years. His singing voice could not be considered beautiful, but there is *real* music in it. On warm, sunny afternoons he will occasionally go for a ride in his limousine, insisting on sitting in the front seat beside Dominick, his chauffeur. The two of them will have a great time chatting away like a couple of old cronies. Maestro likes to walk in the open air, and he will often leave the car on some back road in nearby Westchester, walk a half mile or so, and return.

And there are the wonderful evening musicales which are held at irregular intervals in Villa Pauline. Various of the members of the NBC Symphony have formed small string groups, giving freely and willingly of their time and talents so that their beloved Maestro may enjoy the sound of live music in his own home. Such evenings are memorable occasions. A few of Maestro's close friends are invited, and it is quite easy to conjure up the vision of an eighteenth-century drawing room. Mozart and Beethoven seem to be the favorites for the Riverdale musicales. After the musical portion of the evening, a delicious and elaborate Italian dinner is served. Then comes conversation and recorded music lasting far into the night, with Maestro

*Continued on page 123*



# MUSIC LISTENER'S BOOKSHOP

A TIME-SAVING SERVICE TO OUR READERS. WE ATTEMPT TO SEND YOU THE BOOKS YOU ORDER BY RETURN MAIL.

Just send the coupon with your remittance.

## BEST SELLERS

**The New HIGH FIDELITY HANDBOOK:** Irving Greene and James Radcliffe. 250 illustrations, diagrams and plans. A complete practical guide for the purchase, assembly, installation, maintenance, and enjoyment of high fidelity music systems.

No. 200 ..... \$4.95

**THE HIGH FIDELITY READER:** edited by Roy H. Hoopes, Jr. Introduction by John M. Conly. An anthology of outstanding articles originally appearing in **HIGH FIDELITY** Magazine covering various aspects of the high fidelity phenomenon. Among the contributors are Charles Fowler, Roy Allison, Fernando Valenti, Peter Bartok, Emory Cook, and David Sarser.

No. 155 ..... \$3.50

**HIGH FIDELITY RECORD ANNUAL**—A first volume of record reviews—classical music and the spoken word—from **HIGH FIDELITY** Magazine. Edited by Roland Gelatt.

No. 201 ..... \$4.95

**THE RECORD GUIDE,** Edward Sackville-West and Desmond Shawe-Taylor.

Enlarged and completely revised edition. Both a catalogue and critical review of long-play records available in England, listing the British record number. Full of details of many special recordings not included in the ordinary published lists.

No. 206 ..... \$7.50

**BINDERS FOR HIGH FIDELITY Magazine:** Red Leatherette, gold stamped on front and backbone. Each binder holds 6 issues.

Binders are now in stock for Volumes 5a, and 5b.

Binders ..... \$2.75 each

Binder 6A now available ..... \$2.75

We have on hand a limited supply of Binder Number 3 — which holds six copies of **HIGH FIDELITY**. Special clearance price — \$2.00.

**THE LIFE AND WORKS OF WOLFGANG AMADEUS MOZART IN PICTURES.** Printed in Switzerland. A beautiful addition to the music-lover's library. 225 pages of pictorial history with explanatory text.

Number 207 ..... \$12.00

**RECORD INDEX - 1954:** Complete alphabetical listings by composer or collection-title of all the classical and semi-classical, jazz and spoken word record reviews contained in **HIGH FIDELITY** Magazine in 1954. Discographies included. 50c each.

**HOME MUSIC SYSTEMS** (Revised Edition); Edward Tatnall Canby. 302 pages, illustrated. This popular guide to high fidelity has been completely revised. **Home Music Systems** explains the operation of a radio-phonograph, where to buy the separate parts, and how to house them. One chapter is devoted to suggested combinations of equipment.

No. 151 ..... \$3.95

**THE FABULOUS PHONOGRAPH:** Roland Gelatt. A history of the phonograph tracing its progress from Thomas Edison's curious tin-foil apparatus to the astounding high fidelity sound systems of today. As one of this country's outstanding music critics, Roland Gelatt has a keen appreciation of the phonograph's importance. As a sensitive social historian, he has a discerning eye for the flavorful fact, or the pungent quotation that sets a scene and illuminates an era.

No. 154 ..... \$4.95

Book Department  
**HIGH FIDELITY** Magazine  
Great Barrington, Mass.

I enclose \$..... for which please send me, postpaid, the books indicated by the circled numbers below. (No C.O.D.'s or charge orders, please.)

Foreign orders sent at buyer's risk. Add 55c for postage on foreign orders.

151      154      155      200      201      206      207

Binders: 3, 5a, 5b, 6a.      Record Index 1954

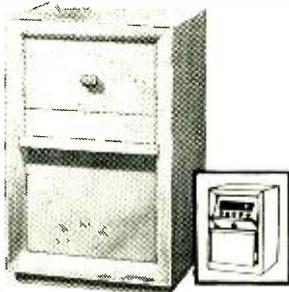
NAME .....

ADDRESS .....

CITY ..... ZONE ..... STATE .....

# MORE **Terminal** SOUND VALUES

## FAMOUS MAKE HI-FI EQUIPMENT CABINETS

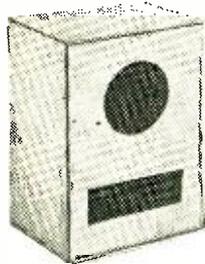


Dimensions:  
29 3/4" high  
20 1/2" wide  
18 3/4" deep

Some cut out for Craftsman C800 Tuners and Garrard RC80 Record Changers. Some with blank panels but very slight imperfections . . . Inside dimensions of tuner or pre-amp compartment are 15 1/4" w. x 11" d. x 8 1/4" h. . . . Changer drawer takes all popular makes. Amplifier stage rests on shelf behind tuner compartment. Choice of Mahogany or Blonde.

REGULAR PRICE \$96.00 - \$100.00

**NOW... CLOSING OUT FOR**  
**Only \$59<sup>95</sup>**  
*While They Last!*



## UNFINISHED UTILITY BASS REFLEX CABINET

Strong plywood construction. Acoustically lined to provide extended bass response with minimum boominess.

only **\$14<sup>00</sup>**

8" SPEAKER SIZE 23 3/4" x 18 1/2" x 11 1/2"

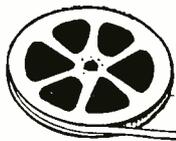
12" SPEAKER SIZE 31 1/4" x 23 1/2" x 13 1/2" only 20.00

15" SPEAKER SIZE 31 3/4" x 23 3/4" x 15 1/4" .only 24.00

## TERMAPE SPECIAL!

### Highest Quality RECORDING TAPE

Red oxide — plastic base — full 1200 ft. reels. Individually boxed, fully guaranteed. A scoop value!



3 reels for only **\$4<sup>98</sup>**

**FREE!** Send for Terminal's  
1956 AUDIO GUIDE

Prices are net — shipping charges collect. Send full remittance or 25% deposit, balance COD. Please — On orders under \$5.00, send full remittance with estimated shipping charges. Any overpayment will be refunded.

**GUARANTEE:** You are fully protected against any financial loss if any part arrives in damaged condition or becomes defective within 90 days. Every shipment is insured in transit and every item is FULLY GUARANTEED by the manufacturer and Terminal Radio.

Factory sealed, fully guaranteed, discontinued model.

## PILOT AF-824 FM-AM PILOTUNER



Size:  
7 1/2" high  
14 3/8" wide  
8 3/8" deep

Deluxe 10 tube tuner, including rectifier. 2-stage pre-amplifier with record equalizer. Phono inputs for magnetic, crystal and AUX. Two stage audio amplifier with cathode output. Frequency response 1/2 DB, 20 to 20,000 cps. Controls: Volume, Equalizer, Treble, AM-FM-Phono-AUX-Bass and AFC. Built-in antennas for FM and AM. Regular net \$119.50

**NOW... ONLY \$79<sup>95</sup>** WHILE THEY LAST!

## BSR "MONARCH" AUTOMATIC RECORD CHANGER

Features "Magidisk" selector. Plays 7", 10", 12" records at all 3 speeds. 10 record capacity — intermixed in any order. Motor shuts off after last record. Vibration-damped 4 pole motor—no rumble, no wow. No acoustic feed-back. Heavy pressed steel turntable, with rubber mat. 12 3/8" x 10 3/4", 5 3/8" above motorboard, 2 1/2" below.



MODEL UA6U with famous GOLDRING CARTRIDGE, featuring new push-pull coil assembly, eliminating hum pickup. Two replaceable sapphire styli. Frequency response 20 to 16,000 cps . . . Only \$30.00 each, in lots of 3 32.50 individually

MODEL UA6, with arm for all popular makes of crystal, ceramic or magnetic pickups, less cartridge . . . in lots of 3

Only **\$23<sup>00</sup>** each  
24.50 individually

## A NEW PURCHASE

...AT  
LOWEST  
PRICE  
EVER!



## SPECIAL HIGH FIDELITY UTAH 12" LOUDSPEAKER

While They Last! only **\$6<sup>95</sup>** each

Has Special CURVILINEAR Molded Cone with 8 ohm Voice coil impedance.

6.8 Alnico V Magnet with extremely small voice coil gap gives high sensitivity and handles 12 watts of audio continuously. Clear tone frequency. Response is exceedingly flat and smooth from 40 to 12,000 cps and is down only 5 DB at 15,000 cps. Many customers, visiting our Audio Dept., thought they were listening to a \$50.00 unit when they heard this amazing speaker.

## Made for Music! MULLARD SPECIAL QUALITY HI-FI AUDIO TUBES



EF86 — High gain pentode for pre-amp and input stages, where hum and microphonics must be kept to minimum. More efficient plug-in replacement for Z729. \$2.75



ECC83 — Directly interchangeable and a plug-in replacement for a 12AX7. Especially designed and constructed to eliminate microphonics. \$2.30  
ECC81/12AT7 2.50  
ECC82/12AU7 2.15



EL34 — World's finest audio output pentode. Designed for all applications which require peak powers up to 100 watts. \$3.95  
FACTORY MATCHED PAIRS 8.95



EL37 — Quality plug-in replacement for 6L6 and 5881. GUARANTEED TO IMPROVE YOUR PRESENT AMP AT LEAST 25%! \$3.50  
FACTORY MATCHED PAIRS 7.95

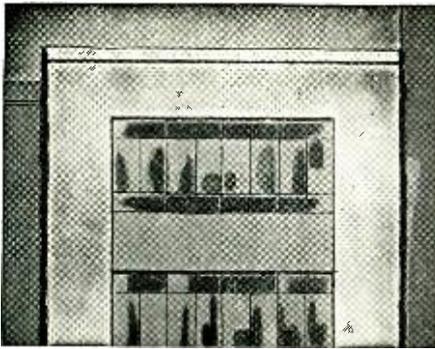


EL84 — Most powerful miniature output pentode for audio. Two EL84's in push-pull yield up to 20 watts with minimum distortion. \$2.40  
FACTORY MATCHED PAIRS 5.80



# Terminal Radio CORP.

85 CORTLANDT STREET, NEW YORK 7, N. Y. • WOrth 4-3311



*MusiCraft*



real  
high fidelity  
music  
made easy —

You no longer need to understand the complications of high fidelity sound systems to have the very finest music in your home. MusiCraft experts will recommend the best combination of components in your price range and demonstrate them in an atmosphere like that of your own living room.

We will handle all or any part of a high fidelity installation . . . from supplying a single component to designing special cabinet work or built-in construction detail. We are also prepared to work with your architect or interior decorator.

*MusiCraft*

48 East Oak

Chicago 11 • DEIaware 7-4150

COMPONENTS AND COMPLETE INSTALLATIONS  
IN ALL PRICE RANGES

## RIVERDALE PROJECT

*Continued from page 121*

very much at the center of affairs. He fairly sparkles at such times, and I know they are a tonic to him.

Arturo Toscanini's musical life has been composed of two parts: opera and symphony. There is a third broad phase which he has barely touched upon: chamber music. Thus far, he has refused all suggestions that he interest himself creatively in this field, but there are many of us who are hoping against hope that one day Maestro will pick up his baton and again give to the world of his genius. Chamber music he loves. It could be recorded in his home, and at his convenience. Maestro occasionally complains about failing vision, but when there is a musical problem to be settled he will reach for a score and settle it. Certainly, his brain and his hearing are those of a young man.

And that about brings us up to the present moment in the two years of Arturo Toscanini's retirement. He is in New York. He is well. He is working.

## RIGHT IN THE MIDDLE

*Continued from page 61*

the public? Not completely, I am afraid. Obviously, until manufacturers feel some pressure in the form of frank criticism, they are not likely to take the matter very seriously.

Even more important is the attitude of the consumer. I do not know at the moment what that is, on the whole. One might assume that if there were any great clamor on the part of the public the manufacturers would have heard it, and that in the absence of any clamor either the problem must not be great or the public must not much care. A record dealer of my acquaintance said he did not feel that the problem of damage was particularly worrisome, in terms of the percentage of records he had to return to factories for replacement. (He indicated it was about one per cent.) But I am not sure anyone really knows how the record-buying public feels. I suspect there are a great many blemished records sold whose purchasers never bother to return them to the dealer because the blemishes seem rather slight or because the purchaser's own

*Continued on next page*

# JANSZEN



"possibly the finest tweeter available at any price"

High Fidelity,  
Nov. '55

### LISTEN!

- 120° high frequency dispersion
- No hangover . . . no screech . . . no ringing
- Far less record scratch
- No coloration . . . the most realistic sound you've ever heard

### WRITE!

Get full information on this amazing speaker.

JANSZEN Laboratory Inc.

Dept. H-4, 69 Harvey St., Cambridge, Mass.

# JANSZEN

How good will your new tape recorder be?

One of the answers lies in the quality of the magnetic recording head—a basic and important part of all recorders. The better the head, the better the performance you can expect. A Shure magnetic recording head insures a unit constructed to close tolerances . . . precision specifications . . . optimum performance of your recorder.

An outstanding example is the "Micro-Gap," a new, high quality magnetic recording head specifically designed for use in professional studio and fine quality home tape recorders. It provides excellent response over an extremely wide frequency range . . . long operating life at maximum efficiency. For home recordings of professional stature, or for precision data recording equipment, the "Micro-Gap" cannot be excelled.

The "Micro-Gap" is the latest of the Shure family of fine-quality magnetic recording heads. When a tape recorder manufacturer announces a model equipped with any of them, you can be assured of the high quality of the tape recorder . . . for the choice of a Shure head is proof that the manufacturer is giving you the very best.

*The Mark of Quality*



**Pioneers in Magnetic Recording  
Since 1939**

**SHURE BROTHERS, Inc.**  
225 West Huron Street, Chicago 10, Illinois

## RIGHT IN THE MIDDLE

*Continued from preceding page*

sensitivity — or gumption — is low. There are plenty of Caspar Milque-toasts, I suspect, who would hesitate to complain no matter how deeply grieved. I hate doing so myself.

There is also the problem of record dealers who still adhere to the old-time practice of discouraging exchanges or refunds, in which circumstances the consumer is helpless — unless he wants to take his trade elsewhere. And the public, it is certain, is becoming steadily fussier. A record collector with high-quality reproducing apparatus wants high-quality records. The margin for error and carelessness is bound, therefore, to become steadily smaller, and lapses tolerated until now will draw more fire. The time when something has to be done about them may not be too far off.

Of course it may be that by then the mass production of prerecorded magnetic tape will have made the whole matter academic. Meanwhile, however, it seems to me that the exacting record buyer is entitled to more consideration than he has been accorded. And that he should make himself heard if he doesn't get it.

## POST-ULTIMATE AMPLIFIER

*Continued from page 64*

As yet there has been no opportunity to make complete, detailed measurements of performance, other than those of listening tests. The output capabilities of the tubes are about 10 watts each, giving a hypothesized output of up to 380 watts continuous rating, or 760 watts peak. Since the author disapproves of excesses in audio gadgeteering (remember, the music is the main thing!), he did not project performance-factors beyond these points. A 760-watt peak should satisfy the most avid music-lover.

It is calculated that the distortion content of the amplifier will be unmeasurable up to overload. Frequency response should be audibly good down to the lowest limits of human hearing. At the high end, the response rises from 20 kc up to about 21.5 megacycles, due to the high-frequency oscillation. This has been established by observation of interference with the IF channels of television sets.

It is in listening tests though, where

*Continued on page 126*

# Rauland

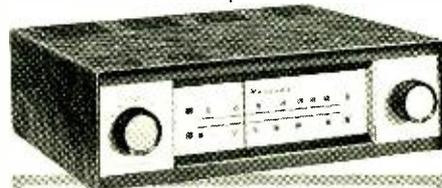
"GOLDEN SERIES"

## HIGH FIDELITY

Custom  
Quality  
Hi-Fi  
Components

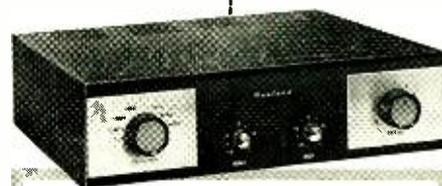


Sensibly  
Priced  
for  
Everyone



*Golden Star* MODEL HF255  
AM-FM TUNER

Provides exceptional AM-FM reception, true high fidelity realism with "space-saver" convenience and beauty at remarkably low cost. FM response,  $\pm 0.5$  db, 20 to 20,000 cycles; AM,  $\pm 4$  db, 20 to 5,000 cycles. Sensitivity: FM—5 microvolts for 20 db of quieting; AM—20 microvolts for 1 volt output. Includes AFC, drift-compensated circuits, FM di-pole antenna, AM ferrite loop, etc. Only 3 1/2" high. Ideal for use with amplifier below.



MODEL 1512  
*Golden Chief* 12-WATT  
HIGH FIDELITY AMPLIFIER

True hi-fi performance at moderate cost. Full 12 watts output; response,  $\pm 0.5$  db, 20 to 20,000 cps. Features 5 inputs; separate bass, treble controls; equalization for EUR, ffr, RIAA, Quiet; variable damping control, choice of volume control or loudness control. In compact cabinet, only 3 1/2" high.

BEAUTIFUL "SPACE SAVER" DESIGN

RAULAND matching Hi-Fi units are decorator-styled in handsome charcoal black with marbled gold finish, control panels in soft brushed brass. Designed to fit anywhere—no cabinets required. (Extension shafts available for behind-panel mount.)



# Rauland

Hear these RAULAND units at your  
Hi-Fi dealer, or write for details

**RAULAND-BORG CORPORATION**  
3515 W. Addison St., Dept. F, Chicago 18, Ill.

PROFESSIONAL DIRECTORY

• CALIFORNIA •

**HIGH-FIDELITY HOUSE**

Most complete stock of Audio components in the West

Phone: RYan 1-8171

536 S. Fair Oaks, Pasadena 1, Calif.

EVERYTHING IN HI-FI SOUND EQUIPMENT

FEATURING  WORLD'S FINEST TAPE RECORDERS

**SANTA MONICA SOUND**

12436 Santa Monica Blvd.  
West Los Angeles 25 GRanite 8-2834

*the finest in Hi-Fi*  
featuring *ElectroVoice*®

HIGH FIDELITY COMPONENTS



820 W. Olympic Blvd. • L.A. 15, Calif. • RI 7-0271

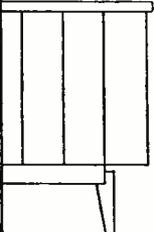
Since 1944

 **HOLLYWOOD ELECTRONICS**  
HI-FI COMPONENTS EXCLUSIVELY  
featuring *ElectroVoice*®

7460 MELROSE AVENUE  
Los Angeles 46, Calif. • WE 3-8208

• ILLINOIS •

**CABINET MAKERS**



WE SPECIALIZE IN THE DESIGN AND CONSTRUCTION OF FINER FURNITURE FOR HI-FIDELITY

CONTEMPORARY AMERICAN FURNITURE CO.  
725 S. LA SALLE ST., CHICAGO  
WE 3-6286

**EVERYTHING IN HIGH FIDELITY**

**3 ALLIED HIGH FIDELITY STUDIOS**

100 N. Western Ave., Chicago 80, Ill.  
HAYmarket 1-6800

2025 W. 95th St., Chicago 43, Ill.  
BEverly 8-1067

602 Davis St., Evanston, Ill.  
DAvis 8-8822 • SHeldrake 3-6233

• NEW YORK •

**AIREX RADIO CORP.**

"The Electronics Supermarket"

171 Washington St., N.Y.C. 7 CO 7-5218

**SEND FOR OUR FREE HI-FI CATALOG**

Includes a full line of hi-fi equipment. Send us your requirements.

**DON'T EXPERIMENT . . .**

CONSULT A SPECIALIST IN **TRUE HIGH FIDELITY**

NEW YORK CITY AREA

Specialist in the best in sound.

**BOHN MUSIC SYSTEMS CO.**  
PL 7-8569 550 Fifth Ave., N. Y. 36

No lemons here!

**CRAIG AUDIO LAB**

thoroughly bench tests all units before selling. Lowest net prices. We pay shipping within U.S.A.

12 Vine St. Rochester 7, N. Y.  
"a stylus to a Klipschorn"

**"THE FABULOUS PHONOGRAPH"**

by Roland Gelatt

For the first time—the complete story of the phonograph its invention and development. As one of this country's outstanding music critics, the author has a keen appreciation of the phonograph's aesthetic role—and as a historian he traces the phonograph's development from Thomas Edison's curious tin-foil apparatus to the astounding high fidelity sound systems of today.

Roland Gelatt, New York editor of HIGH FIDELITY Magazine, put years of research into the making of this sensitive authoritative book.

Published by J. B. Lippincott

Send \$4.98 for your copy TODAY.

---

HIGH FIDELITY Magazine  
The Publishing House,  
Great Barrington, Mass.

Please send me, by return mail, a copy of "The Fabulous Phonograph." \$4.95 enclosed sorry, no C.O.D.'S.

NAME .....

ADDRESS .....

• OHIO •

IN CINCINNATI AND THE TRI-STATE AREA

★ COMPETENT ENGINEERING  
★ COMPONENTS AT NET PRICES  
★ SERVICE ON ALL HI-FI COMPONENTS

*Customcrafters, Inc.*

2259 Gilbert Ave., CA 1-3153 - Cincinnati 2, Ohio  
"A Component or a Complete System"

• PENNSYLVANIA •

**DELAWARE VALLEY HDQTRS. FOR RCA HI-FIDELITY**

Sets • Components • Color TV Radio • Victrolas • Tape Recorders Records • Cabinets • Kits • Compare all leading makes • Terms • Trade-Ins. • Unlimited Parking. Mon., Wed., Fri. eves. FREE catalog.

**SHRYOCK HI-FIDELITY CO.** EST. 1922  
RADIO & TV  
BONWIT-TELLER BLDG. Midway 2-1920  
WYNNWOOD, PA. (Philadelphia Suburb)

In **PITTSBURGH** and the TRI-STATE AREA

*Everything in Hi-Fi*

**WOLK'S HIGH FIDELITY CENTER**  
right next to Wolk's Kamera Exchange  
306 Diamond Street Pittsburgh (22), Pa.  
Express 1-0220

• CANADA •

**CANADA'S FIRST HIGH-FIDELITY RADIO, PHONOGRAPH, RECORD AND TELEVISION CENTRE**

Stromberg-Carlson "Custom 400" Brociner — Free-1-Eisemann — Bogen Fisher Radio — Concertone Tape Recorder  
All Makes of High Fidelity Records

*Custom Sound and Vision Ltd.*

390 EGLINTON WEST TORONTO, ONT.  
Phone HUdson 9-2117

**IN CANADA —**

There's one place where you can find — and hear — all your high-fidelity equipment needs. We carry a complete stock . . . come in, or write in, for a chat, a look, and a listen.

**ELECTRO-VOICE SOUND SYSTEMS**

141 Dundas St., West, TORONTO

• GREAT BRITAIN •

**BRITISH HI-FI**

The widest selection of all top makes of British High Fidelity reproducing equipment available. We ship to any part of the world. Send for Special Export Catalogue.

**CLASSIC**

**ELECTRICAL CO. LTD.**  
352-364 LOWER ADDISCOMBE ROAD,  
CROYDON, SURREY, ENGLAND

## POST-ULTIMATE AMPLIFIER

Continued from page 124

the Post-Ultimate amplifier really shines. Direct comparison with the loudest known sounds—rivet guns and pneumatic drills—reveals that the system is every bit as loud as the original and every bit as offensive a true test of what we almost dare to call ultra-fidelity. This is true *presence*—the ability to re-create not only the original sound, but also the original feeling and *impression*. I am convinced that a new era in sound reproduction has been opened by this design, and that all present equipment will ultimately be discarded in favor of the P-U.

## EQUAL RIGHTS

Continued from page 59

soft tympani and snare drum work, can come alive. Microphones serving the strings or brass are of little assistance to the percussion section in cases like these.

Another point of interest to engineers is that during the recording, the bass drum should never be anywhere near the tympani if they have passages to play in unison. The bass drum negates the tympani, overshadowing its sound and pitch. Why it should, I do not know, but it does.

Two key aspects of the percussionists' problem remain to be discussed. One is the importance to the classical percussion section and to the composer (if he will allow) of the contributions to the art of percussion that have been made by the jazz drummer. A large part of what new and uniquely idiomatic writing for percussion has been done in this half-century is owed to influences on composers from the jazz world. I cite, for diverse examples, Milhaud's *Creation of the World*; Bartok's *Concerto for Orchestra* and *Sonata for Two Pianos and Percussion*, and Leonard Bernstein's *Age of Anxiety*. This impact of jazz percussion on the classical composer was particularly noticeable in the 1920s and has become evident again within the past decade.

The jazz drummer has introduced new techniques. He has demanded and received better instruments. He has developed a new and revolutionary rhythmic style, what jazzmen call "swinging." The classical drummer could profit from attention to the

*Why is one diamond needle  
better than another?*

All diamond needles are not really alike. The difference is in the polishing. For even the slightest microscopic burr can feather-cut the delicate record grooves.

That is why every Duotone diamond tip has been polished 15,000 times—never less—to absolute concentricity by Duotone's radius control method. It will protect your records longer.

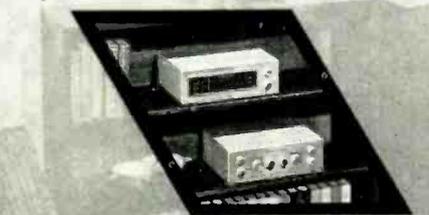
Look for the Duotone polisher's picture and certification in every Duotone Diamond Needle package. It is your assurance of a diamond needle that will protect your records. The Duotone Company, Keyport, N. J., Manufacturer. In Can., Chas. W. Pointon, Toronto. Exp. Div., Ad Auriema, New York.

Frame after one in the Museum of Modern Art



### MUSCLES DON'T MAKE MUSIC

Great music, superbly rendered, draws life and warm beauty from the teamwork of the true artist's heart and hands. Precise coordination of mind and body—**not muscular power**—is the secret of artistic accomplishment.



Great performance is faithfully recreated in the full brilliance of original rendition by electronic teamwork in high fidelity sound systems.

Newcomb compact amplifiers and tuners give you that all-important electronic teamwork—designed-in. They have no over-powered, "inflated" parts nor trick gadgets "hung on" for sales-talk purposes. From circuit through cabinet, Newcomb hi-fi system

components are tailored to true balance, to inter-relationship and interaction as precise and coordinated as the fingers and feelings of the musical artist. Only through such thorough integration can you be assured the utmost in listening pleasure.

*for the best in home hi-fi, look to Newcomb*

Ask your dealer to demonstrate the new Compact Series of amplifiers and tuners

**NEWCOMB**  
the Sound of Quality Since 1937

NEWCOMB, Dept. W-4  
6824 Lexington Ave., Hollywood 38, Calif.

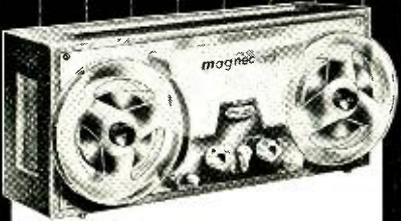
- Enclosed is 25c for booklet "Hi-Fi Is for Everybody."  
 Send name nearest Newcomb dealer and details on Newcomb Compact.

name \_\_\_\_\_  
address \_\_\_\_\_  
city \_\_\_\_\_ state \_\_\_\_\_

**A  
NEW**

*Magnificent  
tape recorder*

**BY  
MAGNECORD**



THE  
*Citation*

The Citation, finest portable tape recorder in the moderate-price field, is as modern and handsome in design as it is rich and clear in faithful reproduction.

More important, the Citation makes it possible for you to afford professional levels of full frequency and undistorted fidelity — with features usually found only in tape recorders for professional use.

Before you decide, see the Citation. To be convinced, hear the Citation.

Write for full information, or ask your Magnecord dealer for a demonstration. He's listed in the classified telephone directory under "Recorders."

**Magnecord, inc.**  
*the finest name in tape recording*

1101 S. KILBOURN AVE.  
CHICAGO 24, ILLINOIS

rhythm and phrasing of the better jazz drummers — Don Lamond, Louis Bellson, Art Blakey, Max Roach, Shelly Manne, and Kenny Clark.

The jazz and/or dance drummer is, I should make clear, not what I have in mind as the optimum future classical percussionist. Yet a useful present step for the modern composer and classical percussionist would be to absorb some of the essence of jazz drumming, because the jazz drummer plays *within* his organization and is at the pulsating heart of it. Most "serious" composers, on the other hand, seem to write percussion parts as an afterthought and, therefore, they generally write for percussion *outside* the inner fabric of the music.

The core of the general failure of American composers thus far to write creatively for percussion lies in their inability to write with pulsation, not only for percussion but in their writing for the whole orchestra. The rhythms (and the harmonic and melodic material they accompany) that have come out of America in jazz and in many of the folk musical idioms are missing in most American classical writing. The reason is that most American composers are influenced by and try to emulate their European elders (who are, in many cases, their teachers, since nearly all the prominent American composers have studied in Europe).

Gershwin, who has been very much underrated, *did* have the ability to convey this American rhythmic feeling. He was able to infuse his music with a feeling akin to that which exists when a good musician improvises in a jazz vein. And Gershwin will be influential in the years to come. Indeed, he is now. *Porgy and Bess* has caused excitement all over the world because it is so American in its music, so underivative of European models.

But most other American composers have a basically European conception of American music, it seems to me. The source material the American composer should most intensively investigate and experience now is American jazz. The work of the best of the jazzmen, to judge from its percussion-content, has much of value for the serious composer in search of new modes of expression. In a score he cannot, of course, simulate an improvised Louis Armstrong or Charlie Parker solo, but he can incorporate into his writing a degree of the *feeling* of improvised jazz, and to some ex-

*Continued on next page*

# AR-1

**PRESS COMMENT**

*"Atlantic*

"The AR-1W woofer gives the cleanest bass response I ever have heard."

**AUDIO** (*Edward Tatnall Canby*)

"...the highs impressed me immediately as very lovely, smooth, unprepossessing, musical (for music) and unusually natural. No super-hi-fi screech and scratch... As to the lows... I was no end impressed, from the first time I ran my finger over a pickup stylus and got that hearty, wall-shaking thump that betokens real bottom bass to the time when I had played records and tapes on the speaker for some months on end."

**THE Nation** (*B. H. Haggin*)

"... achieves the seemingly impossible; a real and clearly defined bass in a cabinet only 14 by 11 $\frac{3}{8}$  by 25 inches in size."

**RADIO - ELECTRONICS** (*J. M. Krech*)

"...reproduced the full range of bass, even the pedal tones of the organ, cleanly and spectacularly... shook the concrete reinforced floors of the Hotel New Yorker..."

**The Saturday Review** (*R. S. Lanier*)

"... goes down into the low, low bass with exemplary smoothness and low distortion. It is startling to hear the fundamentals of low organ notes come out, pure and undefiled, from a box that is two feet long and about a foot high."

**High Fidelity** (*Roy Allison*)

"...a woofer that works exceptionally well because of its small size, not in spite of it... I have heard clean extended bass like this only from enclosures that were at least six or seven times its size."

## THE AUDIO LEAGUE REPORT

(Oct., '55) *Pleasantville, N. Y.*

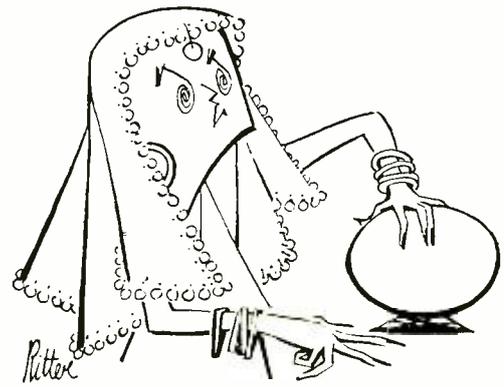
"Speaker systems that will develop much less than 30% distortion at 30 cycles are few and far between. Our standard reference speaker system,\* the best we've ever seen, has about 5% distortion at 30 cycles."

\*The AR-1

The AR-1 speaker system, in mahogany or birch, is \$185. Suggested driving power, at least 30 watts. Literature on request from Dept. H.

**ACOUSTIC RESEARCH, INC.**

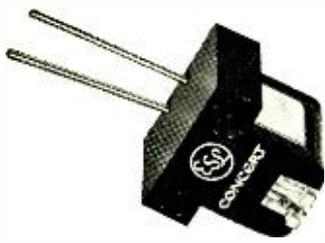
23 Mt. Auburn St., Cambridge 38, Mass.



# Unhappy Medium

With no need for occult advice on selecting a pickup, her former clients now consult *The Audio League Report*. This authoritative publication rates the ESL Professional and Concert Series cartridges as "by far the finest phonograph reproducing instruments."\*

You're missing plenty until you switch to the sensational new ESL, the world's most advanced cartridge. Your dealer has it now.



**FOR LISTENING AT ITS BEST**  
**Electro-Sonic Laboratories, Inc.**  
 35-54 Thirty-sixth Street • Long Island City 6, N. Y.

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

\*Authorized quotation No. 23. Please consult Vol. 1, Nos. 6-7 & 10 (March-April & Nov. 1955) of *The Audio League Report*, Pleasantville, N. Y., for the complete technical and subjective report.

## EQUAL RIGHTS

*Continued from preceding page*

tent he can incorporate the way the jazzman phrases and the way he selects his notes.

The American composer, if he wants to catch his rhythm for himself, must naturally first go to the pulsating source, learn more about percussion, particularly the varied art of the jazz drummers. When he is able to capture the "swing" of American jazz in his writing for the whole orchestra — including percussion — then the legendary and much joked-about "American Symphony" may finally come to life.

## SOUND

*Continued from page 57*

This quotation is of additional value to the scholar in that it urges immediate revision of present-day estimates of the approximate date of the advent of the Japanese-made pocket microscope — and, for that matter, of its inventor.

As for hi-fi addicts themselves, Shakespeare unquestionably knew many. But his opinion of one specific type — the dyed-in-the-wool soundhound, the lover of *sonus gratia soni* or sound for sound's sake — stands out above all. Shakespeare says of him:

Lucentio: Preposterous ass, that never read so far to know the cause why music was ordain'd!  
 —*Taming of the Shrew*, III, i, 9-10.

We need not worry that Shakespeare was overly upset by members of this class, since we can easily credit him with intelligence enough to have avoided them. But one form of propinquity which he necessarily suffered commands our sympathy. I allude now, of course, to his mate Anne Hathaway, who like many a modern hi-fi wife was either actually opposed to her husband's hobby or at best indifferent to it.

Gentlemen, there can be no doubt whatsoever regarding the posterity Shakespeare had in mind when he dipped his pen to write the following:

Cloten: I have assail'd her with musics, but she vouchsafes no notice.  
 —*Cymbeline*, II, iii, 44-45.



*Form-A-Top Products Co.*  
 1600 West 25th St. • Cleveland 13, Ohio

Racon Electric Company, Inc.  
 1261 Broadway  
 New York 1, New York

Gentlemen:

# FOR HIGH-FIDELITY SKEPTICS!

This is a report on a number of tests we have run on the Racon 15-HTX, 15" tri-axial Loudspeaker and here is what we found:

We started off playing records that went down to 16 cps and went up to 20,000 cps, using a Rondine B-12-H turntable, an Electrosonic professional cartridge and the Interelctronic Model Coronation 400 40 watt amplifier. This amplifier is the one I spoke to you about. It has a frequency response range from 16-35,000 CPS. We found that the speaker responded very nicely. So then we took a Cook Frequency record to find out if we had any peaks and found that we didn't have any. We were overjoyed.

We then used an Audio Oscillator and it turned out to be very good — better than any speaker we've tried. This included a 15 inch ..... with a cross-over network and tweeter and a .....

The final test we made was with a vacuum voltmeter and an Oscilloscope.

We found that the Racon 15-HTX speaker will respond without any distortion from 18 to 22,000 cps, which in my estimation indicates you can't purchase a better speaker on the market today.

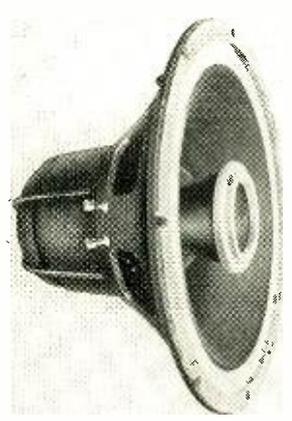
You have my permission to use any part of this letter in any of your advertisements.

Yours truly,  
 Chester Drozdz  
 FORM-A-TOP  
 PRODUCTS  
 CO.

**DATA: 15-HTX**  
 POWER: 25 Watts  
 IMP: 8 ohms  
 RES. FREQ: 24 cps.  
 FLUX: 14,500 gauss  
 RESPONSE: 20-20,000 cps.  
 CROSSOVER: 2000 and 5000 cps.  
 WEIGHT: 23 lbs  
 PRICE: \$109.50 audiophile net

Write for Free Literature

\*Speakers ranging in price from \$144 to \$245.



ACOUSTICAL EXCELLENCE

**Racon Electric Co., Inc.**  
 1261 Broadway, New York 1, N. Y.

EXPORT — JOSEPH PLASENCIA, INC.  
 401 - Broadway, N. Y., N. Y.

## AUDIO FORUM



SIR:

About a week ago I made the mistake of buying a pickup which is advertised as being able to track LPs at 3 grams needle pressure. Since I installed it I have not been able to play a single LP record side all the way through without the sound getting distorted. Sometimes it even skips grooves when the music isn't very loud.

I tried making the pickup heavier, but then the stylus flops over to one side and it sounds terrible all the time.

I've had it back to the dealer three times and he tries it out on their records and it works fine. It only does it on my own records. The third time, I took some of my own records to the dealer and he tried them with my pickup and sure enough they distorted after a few minutes of playing. He told me my records were dirty and should be washed, but I have treated them all with anti-static fluid and wipe them with a damp cloth before each play. I can't see any dust on them.

What's the matter? Does this happen to everyone who buys a light-weight pickup or should I have a personal persecution complex?

William Bristow  
Cahuenga Blvd.  
Los Angeles, Calif.

*An excess of dust is the most common source of this trouble with light-weight pickups. But since you have ruled out this possibility, it is probable that excessive use of an inferior brand of anti-static compound has filled the grooves with a greasy residue which collects on the stylus and lifts it out after a few minutes of playing.*

*The best solution to this is to wipe each of your LP records, while it revolves on the turntable, with a wad of clean surgical cotton soaked in pure grain alcohol, and then wipe each surface immediately afterwards with a dry wad of cotton. This should remove most of the contamination from the surface of the disks, but it should not, under any circumstances, be applied to shellac records.*

*Then, each time the pickup becomes contaminated, clean the stylus with a*

*small water-color paint brush dipped in alcohol. The accumulation of material that gathers on the stylus is likely to be fairly tough in consistency, so brushing with a dry stylus brush is usually not enough to remove it, and the pickup's light weight is insufficient to push the stylus through the wad of wax into the groove.*

SIR:

I have been told that some power amplifiers become unstable at the high-frequency end when capacitance is bridged across the output leads, and was advised by a friend of mine to use as little cable as possible between my amplifier and speaker. This was to keep down the capacitance effects between the two wires in the cable.

But since my system is in the dining room and I like to listen in the living room, I had to use more than twenty feet of cable, and was told that was too much.

I noticed, though, that TV twin-lead cable is advertised as being low-capacitance, so I used that and it seems to be working very well. My friend tested my system with square waves and he said the TV lead-in cable was not causing instability.

TV cable is also easy to run from one room to the other because it lies flat under the carpet and doesn't show through as a ridge.

Orlando M. Sakers  
W. 32nd St.  
Brooklyn, N. Y.

SIR:

A few months back a reader complained of a tone arm which tilted the cartridge sideways, and a few suggestions were given on the subject of leveling turntables and tone arms.

I have been bothered with that problem also, and I believe I know what is the trouble. On some tone arms you will find a height adjustment. In an effort to put the tone arm as low as possible and thus keep the cartridge as level as possible along its axis, another error is often made

*Continued on next page*



## Systematic GROWTH into the Elegant... **BOZAK B-305**

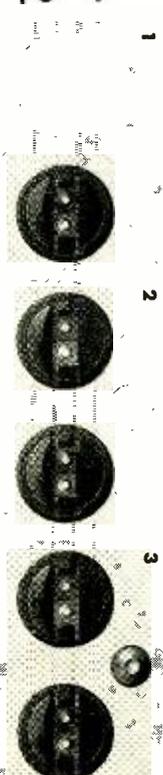
In a living room of average size, the music-lover of above-average taste in décor and audio quality will delight in the quiet elegance and restful fidelity of the Bozak B-305 — in its class the purest voice for a fine music system. With 30 clean Watts, performance from 35 cycles to beyond 16 kc is phenomenal for subtlety of detail and effortless handling of dynamics. Transient response is outstanding, distortions vanish.

The ingly-low, listening ease and realism unapproached by any speaker system near its price. The infinite baffle cabinet is in walnut, birch, or mahogany veneers. If you wish, grow from a single B-207A Coaxial to the full three-way B-305 with two coaxials and a mid-range, without carpentry, tuning the enclosure, or balancing the speakers. From the lowest orchestral tones to the ultra-

sonic shimmerings of the triangle, it's all there in its proper values — and it's all yours, with a Bozak B-305. Write for full information on

*Systematic Growth with Bozak*  
*The Very Best in Sound*

Export Office: Electronics Manufacturers' Export Co., Hicksville, N. Y.  
**The R. T. BOZAK SALES CO. • Box 966 • Darien • Conn.**



# HI-FI



**All in one great new handbook...everything you should know before buying, installing or even listening to a hi-fi set**

➔ This up-to-the-minute guide is packed with just the information you want: experts' pick of components — the best buys at every price — practical advice on installation, maintenance and repair — tape, TV tuners — binaural sound — the first listing of the 100 finest hi-fi recordings. Everything helpfully illustrated with photographs. Ask for HI-FI by Martin Mayer, \$2.95 at all bookstores. Published by RANDOM HOUSE.

## See What's New in High Fidelity



**FREE!**

Send for **NEWARK'S 1956 CATALOG** and see the newest developments in tuners, amplifiers, tape recorders, record changers and speakers. 260 pages of everything you need in High Fidelity, Radio, TV and Electronics.

**NEWARK**  
ELECTRIC COMPANY

Dept. H-4 223 W. Madison, Chicago 6, Ill.

WEST COAST BRANCH  
4736 W. Century Blvd., Inglewood, Calif.

### AUDIO FORUM

Continued from preceding page

which is not mentioned in the manufacturer's literature — not for my arm at least. The angle of deviation from level (of the head) describes an arc as the head is raised and lowered, and the tone arm must be adjusted so that the middle of the arc (level position) is effective at record height. If the arm is set too high, the cartridge will tilt to the outside, while if it is set too low, the reverse applies.

A question: how might I go about fusing my loudspeaker system? I don't like the idea of hooking a 20-watt amplifier to a 10-watt speaker, and would feel better about it if I had the speaker protected from damage.

John D. Roberts  
Route 2  
Jacksonville, Ala.

Thanks for taking the trouble to send us your answer to this problem of the tilting arm.

To calculate the required current rating for a speaker-protection fuse, use the formula:

$$I = \sqrt{\frac{P}{R}}$$

Where I is the fuse rating in amperes. P is 1½ the rated power of the speaker in watts, and R is its rated impedance in ohms.

For a single-unit speaker, the fuse should be of the value calculated, or the next largest size, in a standard-speed type.

For multiple systems, use the following fusing arrangement: the woofer fuse should be as calculated, in a standard high-speed type, but the tweeter fuse should be a slow-blow type, with its value calculated from the above formula using as the power rating a figure ⅓ that of the rated power of the entire speaker system. If there is a mid-range speaker, its fuse should be calculated using a power value equal to ⅓ the power rating of the system, and should also be a slow-blow type.

The fuses should be inserted in series with one of the leads which goes to each individual driver unit, locating them thus between the divider network output and each speaker being driven by it.

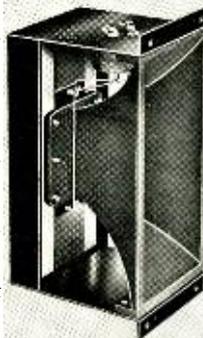
SIR:

I have a question concerning a pre-amplifier with input level-set controls.

### part Beethoven part...what?

It is one thing to hear a few bars of a sonata—it whets the appetite of the connoisseur and gives him a foretaste of future enjoyment. But to hear half of a complete symphony is more than disappointing.

Yet, you can play a recording from end to end and you can't hear ALL the music unless your hi-fi equipment includes a KELLY Ribbon "tweeter". Then, you can be sure that you've heard EVERYTHING that's on the record. For music's sake, add a KELLY made in England!



#### SPECIFICATIONS

- Frequency response — 3000-20,000 cps
- Horn loading — 1000 cps cutoff
- Dimensions — 8½" x 5½" x 4½"
- Force mass ratio — 4 x 10<sup>7</sup> dynes/gm.

Audiophile net **\$89.95**

complete with crossover network

Write for complete information

on **The KELLY** UHF reproducer.

AT LEADING HI-FI MUSIC CENTERS

**ERCONA CORPORATION**

(Electronic Division)

551 Fifth Ave., Dept. H-4 New York, N. Y.

**New ENGINEERING DESIGN!**  
**New LUXURY STYLING!**  
**New MUSICAL ENJOYMENT!**



**MIRAPHON**  
**XM-110A**  
Manual Record Player

#### TRANSCRIPTION-QUALITY FEATURES

- Constant-speed 4-pole motor
  - Rubber-matted, balanced turntable
  - Special Spring mounts
  - Plug-in head
  - 3-speed drive
  - Ball-bearing-mounted tone arm
  - PLUS . . .
- ALL THE PERFORMANCE-PROVED BASIC RECORD PLAYING FEATURES OF THE WORLD-RENOWNED MIRACORD XA-100.

At High Fidelity Dealers Everywhere

**\$37.50**

Shipped completely assembled with all plugs and leads attached, ready for operation with GE RPX-050A Cartridge . . . \$44.50

**AUDIOGERSH CORPORATION**

23 Park Place, New York 7, N. Y. • WOrth 4-8585  
In Canada: Atlas Radio Corp., Ltd. • Toronto, Canada

QUALITY SPEAKS...



**TELEFUNKEN ELITE  
FM PORTABLE HI-FI  
SYSTEM**

FM, Standard and Short Wave broadcasts plug-in for phono, tape recorder and additional external speaker.

**Elite  
TELEFUNKEN  
HIGH FIDELITY  
SYSTEMS**

Imported by  
**AMERICAN ELITE, INC.** Dept. 35  
7 Park Avenue  
N. Y. 16, N. Y.

Write for details

**NOW ULTIMATE PERFECTION  
IN TONE ARM PERFORMANCE**

**Ortho-sonic V/4**  
TRACKS COURSE OF ORIGINAL RECORDING STYLUS



**VITAL ENGINEERING  
PRINCIPLE SOLVED!**

*Tracking Error Eliminated*

**FLAWLESS REPRODUCTION ATTAINED.** Stylus moves in straight line from edge to center as originally recorded.

**INSPIRED DESIGN:** Increases record life . . . fits smallest cabinet . . . plays all size records . . . **no scratching possible** . . . all popular cartridges fit.

**NEVER BEFORE** in the history of Hi-Fi development has the introduction of a single component created such wide interest, laboratory and editorial endorsement.

Get **ORTHO-SONIC V/4** with its 10 incomparable features. **ONLY \$44.50.**

**AT BETTER HI-FI DEALERS EVERYWHERE**  
Write For Illustrated Literature

**ORTHO-SONIC INSTRUMENTS, Inc.**  
66C Mechanic Street, New Rochelle, N. Y.

Should the 2 or 3 o'clock control setting be used, with additional attenuation by the input level control? Or should the volume control be run at the 8 or 9 o'clock setting, with the input level control on the back turned full up?

I feel that use of minimum amplification in the preamp helps to cut down possible distortion of all kinds. Is this correct? The preamp in question is the Heathkit WA-P2.

Are there any readers in the Stampede City area who would like to discuss hi-fi? Call 5-5676 from 8 a.m. to 4 p.m. The name rhymes with Buick.

Heino Luik  
1016 Third St. NE  
Calgary, Alberta, Canada

*Your first guess was correct. The volume control in most control units (including the Heathkit WA-P2) has at least one stage of tube amplification preceding it in the circuit, so turning the volume control down will, of course, have no effect on the signal level that is being fed into the preceding stage.*

*Consequently, if the input signal to that preceding stage is very high, even though you use the volume control to turn the sound down to where it is bearable in the room, you will still be feeding too high an input level into the stage before the volume control. You can't overload the volume control, but you can overload the first stage of the control unit by feeding too much volume to it, even when the volume you hear is very low.*

*It is partly for this reason that input level-set controls are included in most control units. These permit the level coming into the first stage to be cut down to where it is well below the overload point. Then the volume control may be turned up further to offset the loss in volume that takes place in the level-set controls.*

*Some control units use, in place of a volume control, a loudness control which boosts bass and treble in increasing amounts as it is turned down. It is a fact that as the volume of sound in a room is lowered, the ear's sensitivity to high and low frequencies is reduced, and loudness controls are designed to overcome this effect. . .*

*But the amount of boosting that takes place in the loudness control depends simply upon how far down it is turned, not upon the actual volume in the room. So a separate input*

*Continued on next page*

## Keep Your Records Young!

No more brushing, spraying or wiping records



Use the new  
**DIS-CHARGER**

Now 100% better than ever!

**Imitated but not duplicated.**

This tiny plastic device contains a radioactive material which constantly ionizes the air in its vicinity, drawing off the static electricity generated by your records.

Static electricity causes records to attract and hold dust. Use of the Disc-Charger\* eliminates the static electricity and allows the stylus to pick up the dust and clean the record in a few plays. Records now no longer attract dust and stay clean and noise free.

½ gram — clips to any pickup arm. See your local distributor. **\$4.50** or shipped postpaid, only . . . Each

**MERCURY SCIENTIFIC  
PRODUCTS CORP.**

1725 W. 7th ST.  
LOS ANGELES 17, CALIF.  
\*Pat. App. For

## Brings Out The Best In Your Hi Fi Set!



**MIRATWIN  
Cartridge**

**NEWEST ADVANCE IN MAGNETIC  
CARTRIDGE DESIGN AND PERFORMANCE**

Miratwin Variable Reluctance Magnetic Cartridge features unusual wide-range response and sensitivity . . . Faithfully and minutely brings out the rich, full tones of today's recordings!

LOADED WITH HI FI FEATURES . . .

AT YOUR DEALER NOW!

**MST-2A** — MIRATWIN Turnover Cartridge with two Sapphire Styli **\$22.50**

**MST-2D** — MIRATWIN Turnover Cartridge with Diamond Stylus for Microgroove and Sapphire Stylus for Standard . . . **\$45.00**

**AUDIOGERSH CORPORATION**  
23 Park Place, New York 7, N. Y. • WOrth 4-8585  
In Canada, Atlas Radio Corp., Ltd. • Toronto, Canada

TESTED IN THE HOME BY HIGH FIDELITY MAGAZINE

# Rated BETTER Because...

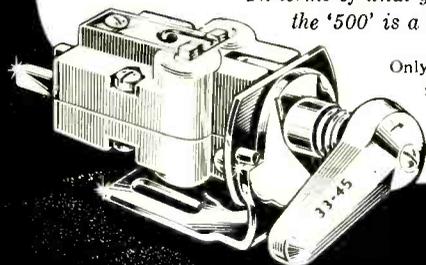
*"Such performance is excellent; exceeded only by a very few units, all of which are much higher in price."*

*"The cantilever-stylus-armature construction is inherently capable of more rough treatment than most moving-coil mechanisms."*

*"Will fit just about any American-made arm."*

*"Listening quality is very good, smooth and free of strain even on heavily recorded passages."*

*"In terms of what you receive per dollar spent, the '500' is a noteworthy bargain."*



Only \$9.90 including 2 synthetic sapphire styli (diamond styli extra)

## Recoton-Goldring

### "500" MAGNETIC TURNOVER CARTRIDGE

At leading hi-fi distributors, write for descriptive literature to:

RECOTON CORPORATION, 52-35 Barnett Ave., Long Island City 4, N. Y.  
Manufacturers of World-Famous Phonograph Styli.

## AUDIO FORUM

*Continued from preceding page*

level control is a necessity with a loudness control, so that it can be operated in that part of its rotational range where it introduces just the correct amount of boost for a given reproduced volume. Were the level-set control lacking, the loudness control would have to be used turned very far down, introducing far too much boost at full room volume levels.

SIR:

I have a Scott Radio Laboratories 800B radio in which the tuner is not working satisfactorily. It drifts and is not as sensitive as it used to be, even though I have had a new antenna put up and the tubes checked.

Could one of the new tuners be made to work into the Scott 800B system by plugging it in?

F. R. Paris  
Star Route  
Bodines, Pa.

Your poor FM reception is probably due to mis-alignment of the tuner section in your Scott 800B receiver.

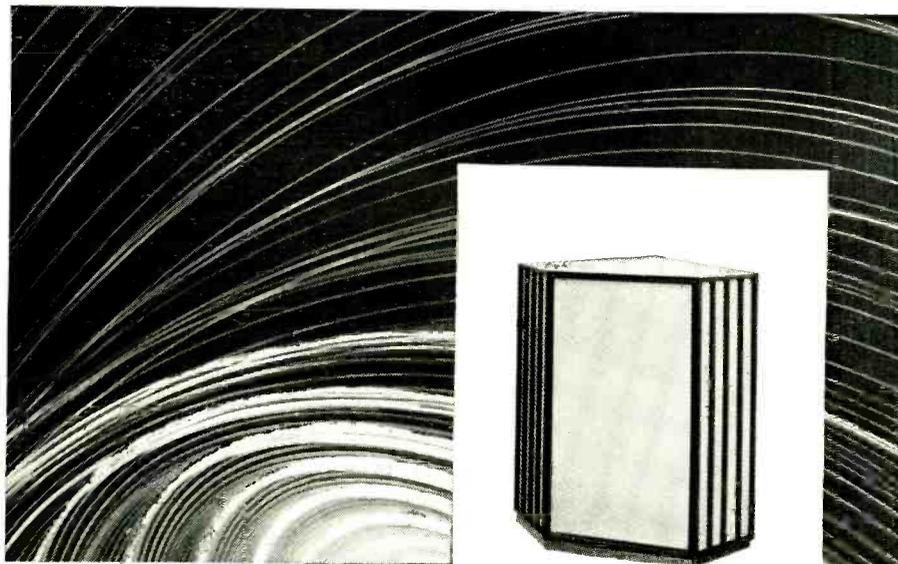
You should have a qualified radio serviceman go over your equipment with test instruments, and then when its performance has been brought up to its original level, try it for a few weeks to see whether it is sensitive enough to suit your requirements. If it still does not bring in enough stations, you could greatly increase its sensitivity by the addition of an FM booster, which you can purchase from any parts supply house.

The cable plugs into your radio chassis are probably not the same as the standard ones used in high-fidelity equipment, so adding an external tuner would involve some wiring modifications.

SIR:

When I am playing a record, it seems as if the output from the mid-range speaker drops, and I get a sputtering sound from it. When this happens, it seems as if the tweeter and woofer outputs are increased. However, this condition is intermittent. When it is working all right, the output from all three sounds equal; otherwise the mid-range seems low, and the other two accentuated.

I do not believe it is the cartridge, for I have tried different ones and the



## WHAT'S IN AN ENCLOSURE?

In the case of the Tannoy G.R.F. Speaker over 30 years' experience as pioneers of high quality reproduction! That's why this unique horn type cabinet used with the "Fifteen" Dual Concentric gives results which have caused a sensation on both sides of the Atlantic.

Designed as a complete system using the exclusive Tannoy expanding source principle, the G.R.F. once again shows that experience and unremitting care, backed by the latest production methods, have produced a loudspeaker setting a standard by which others are judged.

DIMENSIONS: Maximum front to rear 29" Maximum width 38" Overall height 44"

TANNOY (AMERICA) LTD  
38 Pearl Street, New York 4, N. Y., U.S.A.

TANNOY (CANADA) LTD  
36 Wellington Street East, Toronto 1, Ontario, Canada.



### Exciting High Fidelity Firsts!

In these superb matched instruments—enjoy the foremost advances in High-Fidelity—startling realism—lowest distortion—precision craftsmanship—gleaming polished chromium chassis.

## INTERELECTRONICS

Coronation 400

### 40 WATT AMPLIFIER



\$109<sup>50</sup>

Greatest amplifier buy today! COMPLETELY NEW, NON-RINGING NEGATIVE FEEDBACK CIRCUITRY—over 50 DB feedback. CUSTOM CRAFTED—sealed transformers, encapsulated networks, finest malded components on Bakelite terminal board. DISTORTION-FREE—less than 0.05% at 30 watts. POWER RESPONSE  $\pm 0.1$  DB 16 to 35,000 cycles at 30 watts. Surpasses FCC requirements for FM broadcasting. 5 to 200,000 cycle response. 40 WATT WIDE-RANGE OUTPUT TRANSFORMER, sealed multiple section windings, thin strip core. FOOL-PROOF DAMPING CONTROL for startling speaker performance. BUILT-IN POWER for preamplifiers and newest electrostatic tweeters.

## INTERELECTRONICS

Coronation 85

### CONSOLETTA PREAMPLIFIER-EQUALIZER



\$79<sup>50</sup>

Incomparable companion to the "CORONATION 400". EXCLUSIVE NEGATIVE FEEDBACK CIRCUITRY. Over 50 DB—virtually eliminates distortion. Surpasses FCC requirements for FM Broadcasting. 5 to 200,000 cycle response. CUSTOM CRAFTED—polished chromium chassis, satin gold front panel. Encapsulated precision networks, malded components on Bakelite panel. LOUDNESS CONTROL, continuously variable. FIVE INPUT SELECTIONS, 16 PRECISION PLAYBACK CURVES. FULL 20 DB DISTORTION-FREE Bass and Treble compensation. Phenomenal lowest noise Z-729 input tube HUM IN-AUDIBLE with all controls on full. Highest gain. Built-in power for motion picture photo-cells, FM phona cartridges, condenser micro-phones. Ultra compact, easy front mounting.

Now at your local dealer!  
Write Dept. II for literature

## INTERELECTRONICS

2432 Grand Concourse  
New York 58, New York

intermittent sputtering still occurs. Also, I do not believe it is the amplifier, for when I pull the cable from the control unit input receptacle and turn the volume all the way up, the outputs are all equal from the speakers. I have even tried swapping the mid-range driver with a couple of cone type speakers, and it still happens.

Also, when using a GE cartridge, I get a kind of high singing noise in the speakers, but when I ground the turntable to a water pipe, the noise stops. I am sure all this stems from the AC lines and improper grounding. I also get clicks and pops in the speaker when I turn the turntable on and it shuts off. I know an RC network across the switch terminals would clear this up, but I do not know the values.

I have a steady-state test record which I use to test the response of this system, and it indicates that the sputtering starts around 2,000 cycles and goes down to around 500 cycles, but only when I advance the volume control to a certain setting. Below this setting the sound is quite clear and pure.

Robert Hodges

4554 North Harding Ave.  
Chicago 25, Ill.

*Your trouble is almost certainly in the speaker system. Something is apparently making the mid-range speaker cut in and out, and the trouble is likely to be located between the divider network and the mid-range speaker unit.*

*Check for dry-soldered joints, or partially shorted leads. If this doesn't show up anything, remove the divider network from the system and connect only the woofer to the amplifier output. If the trouble does not recur, the divider network is probably defective.*

*High-pitched hum from the GE pickup is due to lack of grounding of the turntable or arm, and has nothing to do with the mid-range speaker's difficulties.*

*A 0.05 Mfd, 600 volt capacitor across the turntable's AC switch connections should minimize switching clicks from it.*

SIR:

While I derive many hours of unalloyed pleasure from reading your very literate publication, I must say that one aspect of it galls me.

Why, may I ask, do you persist in putting record reviews on the page backing the "Dialing Your Disks"

*Continued on next page*



## At last! THE CLASSIC IN HI-FI LITERATURE

### HI-FI LOUDSPEAKERS and ENCLOSURES

by Abraham B. Cohen

Here is a long-needed, long-awaited book. The classic in the field of hi-fi literature!

The subject is covered so completely, that every question any hi-fi enthusiast may ask about high fidelity loudspeakers and enclosures is answered in its information packed pages. The book is *supremely authoritative and brilliantly written!* The author is a recognized authority—a musician and an engineer who has been intimately connected with the field of loudspeaker and enclosure design.

The author's richly imaginative writing skill and technical background has resulted in a book that is not only informative—but is one which is readily understandable and very interesting as well. Hundreds of vivid and imaginative illustrations bring each important point in view to you resulting in maximum comprehension of the subject.

The last chapter in the book is devoted to blueprints showing how to build 18 loudspeaker enclosures.

This is a MUST book for every hi-fi enthusiast. It will increase your pleasure in hi-fi reproduction and enable you to select speakers intelligently. We'll guarantee that you'll love it or your money back!

Cat. No. 176. 368 pages, 5½-in. x 8½-in. Leather Finish MARCO Cover—Hundreds of illustrations.....only \$4.60

### HIGH FIDELITY SIMPLIFIED

by Harold Weiler

This is the overall hi-fi guide for the hi-fi fan. More than 50,000 copies have been sold. Discusses in understandable language what the hi-fi fan wants to know about sound, tuners, changers, amplifiers, pickups, tape recorders, speakers, etc. Its the perfect primer—and guide as to what to buy... NO OTHER BOOK LIKE IT!

Cat. No. 142. 224 pages, 5½-in. x 8½-in. Soft Cover, illus.....\$2.50

### HOW TO SERVICE TAPE RECORDERS

by C. A. Tuthill

Tells you what you need to know about the tape recorder and its operation. Explains the types of circuits, drive mechanisms, troubleshooting and repair. Soft Cover, 160 pp., 5½ x 8½-in., illus.

No. 167.....Only \$2.90

### GUIDE TO AUDIO REPRODUCTION

by David Fidelman

A comprehensive discussion of all of the facets of audio reproduction. Explains sound, hearing, circuitry of pre-amps, amplifiers, cross-over networks, testing of sound reproducing systems, etc. For the hi-fi fan with some technical background. A very helpful book.

Cat. No. 148. 240 pages, 5½-in. x 8½-in. Soft cover, illustrated.....only \$3.50

*RIDER books are available at electronic parts distributors and in technical book stores. If unavailable there order directly from*

**JOHN F. RIDER PUBLISHER, INC.**  
480 Canal St., New York 13, N.Y.  
In Canada: Charles W. Pointon, Ltd.  
6 Alcina Ave., Toronto, Ontario

**FOR A SOUND INVESTMENT ...**  
**USE A QUALITY CRAFTED DIAMOND STYLUS**

only **\$10**

Our skilled diamond craftsmen convert your present needle to a genuine, unconditionally guaranteed diamond needle! Send or bring your replaceable needle, check or money order for \$10. Specify either 33 or 78 rpm. If desired, new shaft supplied, \$2.75 additional.



**DIAMOND STYLUS CO.**

DEPT. HF1  
 31 WEST 47 STREET  
 N. Y. 36, N. Y.

**AUDIO FORUM**

*Continued from preceding page*

table? This is the section of your publication that I most often find myself referring to, and I am piqued at the fact that I cannot tear it out and tack it on the wall without mutilating the Recordings section, to which I also refer from time to time.

What is the possibility of my buying some recent back copies of HIGH FIDELITY, for the purpose of obtaining some pages of "Dialing Your Disks" that I can use to paper my study?

H. W. Crowder  
 Haverford Ave.  
 Bryn Mawr, Pa.

*Back copies of most issues of HIGH FIDELITY are available upon order, at a cost of 50 cents per issue up to and including the August 1955 one, and 60 cents each for subsequent issues.*

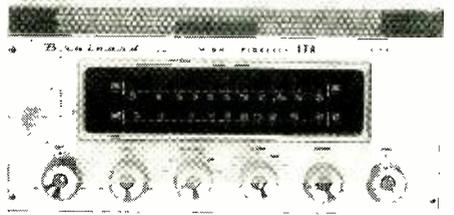
*However, if you can afford to wait a few weeks, separate "Dialing Your Disks" cards will be available for a nominal, trifling sum, without record reviews on the reverse side.*

SIR:

I have a problem which seems to have no answer, so I'm asking your assistance in solving it.

About eight months ago I traded in my 12-inch coaxial speaker for one of better quality. Since then I have had five replacement speakers. It seems that, after a little use, the tweeter stops working altogether. After the first two speakers went bad I thought it might possibly be due to a defect in their manufacture, but after the third, fourth, and fifth went out on me, I began to doubt that.

The power rating of the speaker is 20 watts continuous, and 30 watts on peaks. Across the room from it, I am using an 8-inch loudspeaker capable of 5 watts output. This one has never given me any trouble. Since both speakers are hooked up at once, I have cut the impedance in half. The 12-inch speaker has an impedance of 8 ohms, and the 8-inch speaker is rated at 15 ohms. They are connected to the 4 and 8 ohm amplifier taps, respectively, to correct any mismatch. Neither one of the speakers seems to be overloading at any time. I am not using any appreciable bass or treble boost, since the phono equalizer seems to give me adequately flat response. The ampli-



**BRAINARD TUNER-AMPLIFIER**

Every feature the experts specify, plus the exclusive Brainard Acoustic Balance Control. For complete specifications write to Engineering Department for Catalog H-2.

ELECTRONICS

**Brainard**

8586 Santa Monica Blvd./Los Angeles 46, California



**SENSATIONAL NEW COMPONENT CABINET FOR HIGH FIDELITY MUSIC SYSTEMS**

*Outstanding features . . . .*

- For turntables or record changers.
- Immediate operation.
- Unlimited arrangements, additions.
- Mahogany or blonde furniture finishes.

(UNFINISHED) STANDARD MODEL \$39.50

See Your Dealer or Write for Free Color Literature  
 DEALER INQUIRIES INVITED



**E. and R. SCHELLER**  
 1630 West Granville Ave.  
 CHICAGO 26, ILLINOIS

*Music Lovers' Masterpiece...*

**PERFECTION!**



**MIRACORD XA-100**  
 with PUSHBUTTON CONTROL and the "MAGIC WAND" SPINDLE  
**TWO in ONE!**

(1) Pushbutton Automatic Changer  
 (2) Pushbutton Manual Player

Nothing compares with MIRACORD . . . the miracle of modern high fidelity record reproduction! Acknowledged the world over for performance-perfection and versatile convenience.  
 See what you've been missing — Hear the MIRACORD at your Dealer now!

**\$67.50**

Shipped completely assembled with all plugs and leads attached, ready for operation.  
 with GE RPX-050A Cartridge . . . . . \$74.50

**AUDIOGERSH CORPORATION**  
 23 Park Place, New York 7, N. Y. • WOrth 4-8585  
 (In Canada: Atlas Radio Corp., Ltd. • Toronto, Canada)

## Do YOU Like To Waste Money?

## Can You AFFORD To Throw Money Away??

If not, there are some things you should know before buying any high fidelity equipment, regardless of where you plan to purchase.

After three years in the audio field, during which time we have become one of the largest distributors in the nation, High-Fidelity House has published Bulletin G.

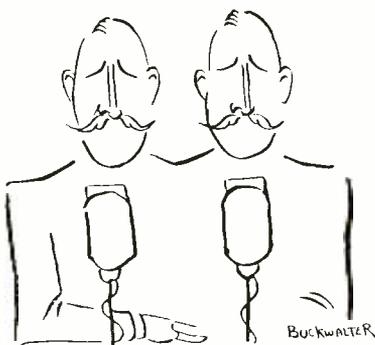
This bulletin contains some startling information, much of which has never before been put into print. It can help you to prevent costly mistakes, and you will find it most fascinating reading. We suggest you write for your copy at once. Bulletin G is absolutely free.

### HIGH-FIDELITY HOUSE

Dept. H604  
536 South Fair Oaks, Pasadena, California

## STEREOPHONIC BROADCASTING

EACH SUNDAY 2:05 P.M.



# WCRB

1330 AM 102.5 FM

**Boston's  
Concert Music Station**

A Good Music Broadcasters Affiliate

fier has an output rating of 20 watts. I don't know where I could look to find the trouble. Any ideas?

Alan M. Funk  
1475 Gaston Street  
Wantagh, N. Y.

*Your repeated tweeter failure seems to indicate that your amplifier is oscillating furiously somewhere up in the ultrasonic range. To check this, connect an AC voltmeter across the speaker terminals with the amplifier turned on, its volume control at its normal setting, and the speaker connected. If it is oscillating, you will get a voltage indication even when no sound is audible from the speaker.*

*Your speaker may be rated at 20 watts continuous, but this is not true of the tweeter. So your amplifier could easily burn out one tweeter after another if it were oscillating and producing 20 watts of RF energy.*

*If you don't happen to have any test equipment handy, you'd better get the amplifier to a good audio service agency before you go through a few more tweeters.*

SIR:

I recently purchased a turnover cartridge with sapphire standard and diamond microgroove styli. I mounted it in my pickup arm, got ready to try it, and then noticed that the instructions failed to mention which was the diamond stylus. The stylus lever is marked with a red dot on one side and a white dot on the other side. Which is which?

The dealer from whom I bought the thing doesn't know. Do you?

K. R. Gillmore  
2256 North Bolton Ave.  
Indianapolis 18, Ind.

*We don't believe that there is, as yet, any "standard" color code for phono styli, but in your case we can suggest what a likely answer might be.*

*A red dot is usually associated with microgroove styli, and while this is normally used to identify only a microgroove sapphire, we would guess that in this case it is referring to the microgroove diamond section of your cartridge. The white dot, then, is probably identifying the standard sapphire stylus.*

*Just to be safe, though, there is a way you can check to see which is which. First, counterbalance your arm so that it exerts as close to zero pres-*

*Continued on next page*

When it sounds like this ↓



...instead of this ↓



IT'S TIME FOR  
*University*

The ULTIMATE in Loudspeakers and Systems

Send for Free brochure giving complete details to Desk A8.  
UNIVERSITY LOUDSPEAKERS, INC., WHITE PLAINS, N. Y.

## LIVINGSTON HI-FI RECORDED TAPES

Can Now Be Purchased at  
**SAVINGS UP TO \$75**

through the  
**TAPE CLUB PLAN**

The famous Livingston Master Tape Treasury comprises the finest recordings of over a dozen different, well-known labels, many of them also available in stereophonic form. From classical to jazz, your kind of music, superbly performed, magnificently recorded, is now available on this incomparable medium — TAPE!

### A LIVINGSTON CLUB MEMBERSHIP

obligates you to nothing, but you receive a book of 25 coupons, each worth a 25% discount on LIVINGSTON tapes at any member-dealer or direct from Livingston! You also receive a year's subscription (or renewal) to "Tape Recording Magazine."

*Yet your membership fee is only six dollars!*

Write for the complete catalog, or better yet, join at your dealer's or send in your membership and start your library, NOW!

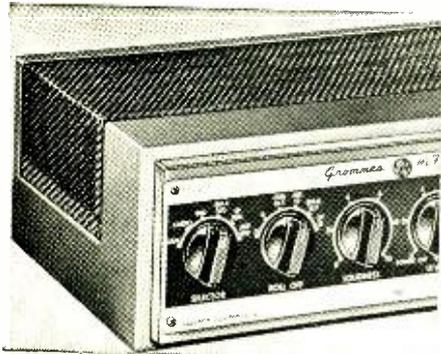
Livingston Tape Club, Dept. HF  
Livingston, New Jersey

Enclosed is my check or money order for six dollars to cover my membership in the Livingston Tape Club. Send magazine, catalog, and coupon book to

(Name) \_\_\_\_\_  
(Address) \_\_\_\_\_

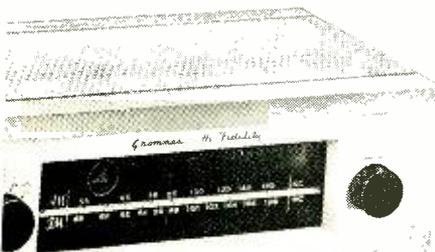
# Grommes

## BEST BUY IN HI-FI



### 55-C "FLAT SIX" AMPLIFIER

Grommes high-fidelity amplifier. Output: 12 watts. IM distortion less than 1%. Response  $\pm 0.5$  DB, 15 to 30,000 CPS. Built-in pre-amplifier with separate roll-off and turnover controls. Loudness control. Calibrated bass and treble controls. Feedback throughout; 4 loops used. \$79.50 net.



### GRT-1 FM-AM TUNER

Grommes matching high fidelity FM-AM tuner. Compact, yet full size performance. 2 Mv sensitivity. Tuning eye. Full AFC. Cathode follower output. \$129.50 net.

FREE! NEW 1956 CATALOG

**GROMMES** Division of  
PRECISION ELECTRONICS  
9101-HF King Ave., Franklin Park, Ill.

Name .....

Address .....

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

## AUDIO FORUM

Continued from preceding page

sure as possible. Then add one 5-cent piece to the head, to give about 5 grams of stylus pressure. Using your thumbnail, lift the cartridge up to where it is level with the turntable, and draw the stylus across the surface of your thumbnail, using first one stylus and then the other. The micro-groove stylus can be identified by the fact that it will score the surface of your thumbnail.

If you're still not certain about which is which, try playing a few bands (about thirty seconds worth) of a new but not-too-treasured LP record, at the arm's recommended normal tracking force. If the stylus used for this test is the wrong one, it will leave a narrow band on the record where the lustre of reflected light has definitely changed.

After these tests, the stylus pressure should be returned to that value which is recommended for the cartridge.



## TRADER'S MARKETPLACE

TAPE RECORDERS, TAPE. Unusual value. Free Catalog. Dressner, 69-02K 174 St., Flushing 65, N. Y.

QUAD-11 amplifier and preamplifier \$200, Wharfedale W12CS \$38, Wharfedale HS/CR3 crossover \$25, Presto T-18 \$45, Gray 108C \$30, Fairchild 220A, 40 hours use, \$30, Fisher FM-80 \$110; average six months light use. W. Little, 4439 Old York Rd., Baltimore 12, Maryland.

THE BEST in unusual, hard-to-find records, by mail order only. Selective list free. Helmer, Box 193, Oneida, New York.

Hi-Fi IS OUR BUSINESS—Authorized Distributors—Shipments Prepaid. Any Diamond stylus \$12.75, 1 year guarantee. Special LP Deal. Opposite Carnegie Hall. AUDIO UNLIMITED, INC., 169 W. 57th St., N. Y. 19.

6 ELEMENT BROAD BAND FM antennas. All seamless aluminum, \$10.95 ppd. Wholesale Supply Co., Lunenburg, Mass.

HI-FI SPEAKERS REPAIRED. Amprite Speaker Service 70 Vesey St., N. Y. C. 7. BA 7-2580.

TIMPANI PROFESSIONAL RECORDING TAPE. Until now sold only to stations. Now released to all recordists. Better signal ratio and response or money back. Special trial! Four 1200 ft. reels, \$10.00. Bob Freund, 56-G Bennett Avenue, New York 33, N. Y.

The new, almost tiny, ELEKTRA Speaker System with a price as small as its size has a sound that cannot be matched even by larger speaker systems selling for many times its low price, \$39.50, in hand rubbed walnut or blonde finishes. Also unfinished for \$34.50. ELEKTRA, Dept. H, 361 Bleecker Street, New York City, has full details. Write Now!



MANY SURPRISES  
HIGHEST FI  
LOWEST PRICES



### Fen-Tone REX AA

Selected by all Hi-Fi authorities as the most perfect intermix record changer ever built. Americanized version of world-famous Rex A changer. Patented intermix—plays 10 in any size between 6" and 12" without pre-setting. RUMBLE WOW and FLUTTER are practically non-existent. Short spindle supplied for use as Hi-Fi record player. Plug-in shells for all make cartridges. Truly the greatest Hi-Fi value ever!

Audiophile Net ..... \$59.50  
(45 rpm spindle — Net \$3.50 add'l.)



B&O scientists have brought you new magic — the B&O A+ professional anti-static cartridges for ABSOLUTE FIDELITY. (Pat. Pending).

Now you can enjoy static-free, dust-free, noise-free reproduction, longer lasting records and prolonged stylus life with a brilliance never before dreamed of!

Audiophile Net:  
Dual Sapphire ..... \$ 9.78  
Single Sapphire ..... \$ 9.30  
Single Diamond ..... \$21.30  
Micro Diamond St. Sapphire.....\$21.78

FREE! 1956 Fen-Tone Catalog. The above are only samples of the many terrific values in the new 1956 Fen-Tone Hi-Fi catalog including mikes, tape decks, cartridges, record changers, silent listening devices, etc.

**FENTON COMPANY**  
15 Moore Street, New York 4, N. Y.

Sold through better  
Audio Distributors.  
See yours today!

West of Rockies,  
prices slightly higher.

