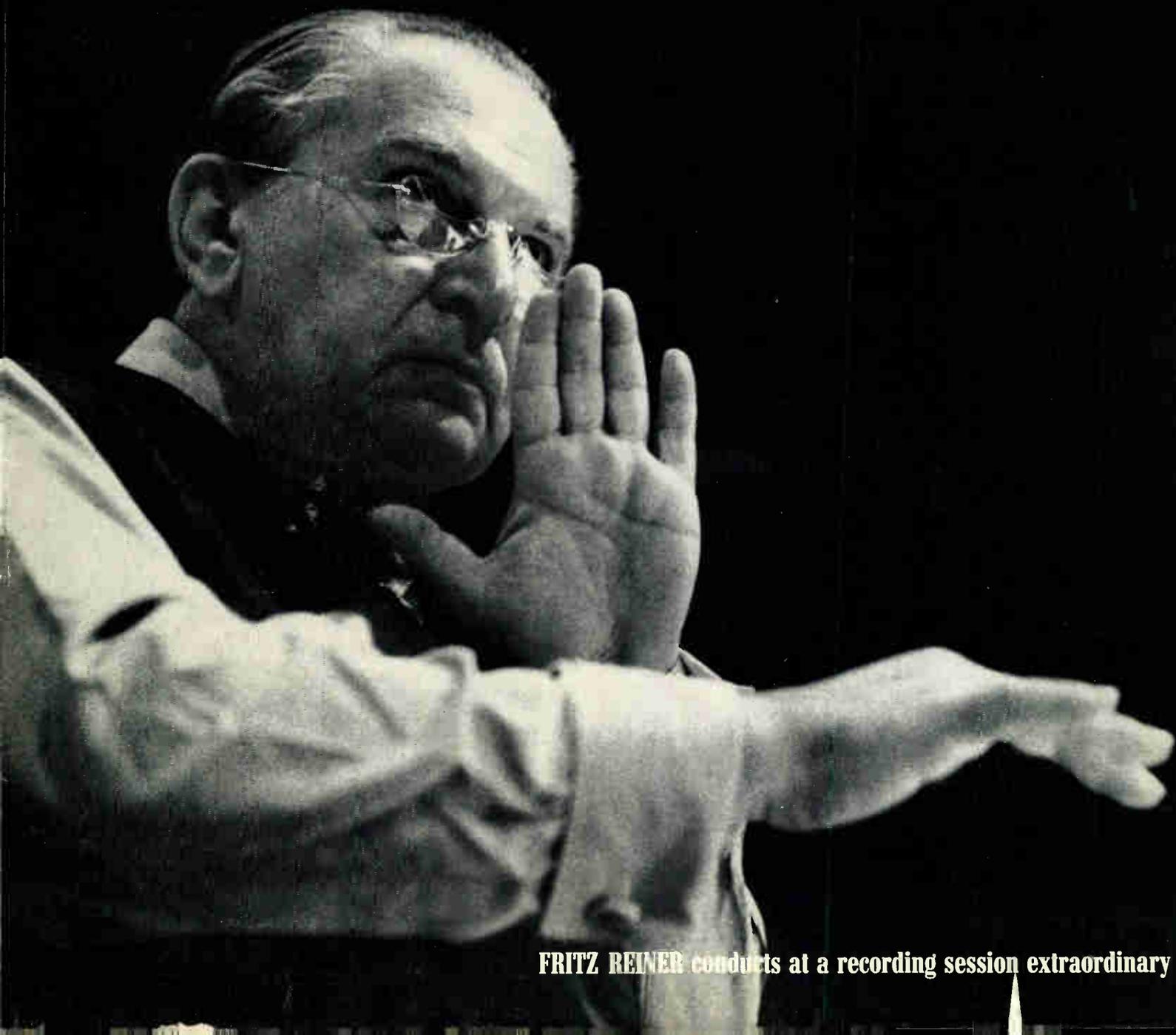


HI-FI *Music* AT HOME

MARCH-APRIL 1955

Published by MILTON S. SLEEPER

PRICE 50¢



FRITZ REINER conducts at a recording session extraordinary

Full electronic remote controlled

custom television



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

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

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

*true audio-visual
fidelity*



Fleetwood

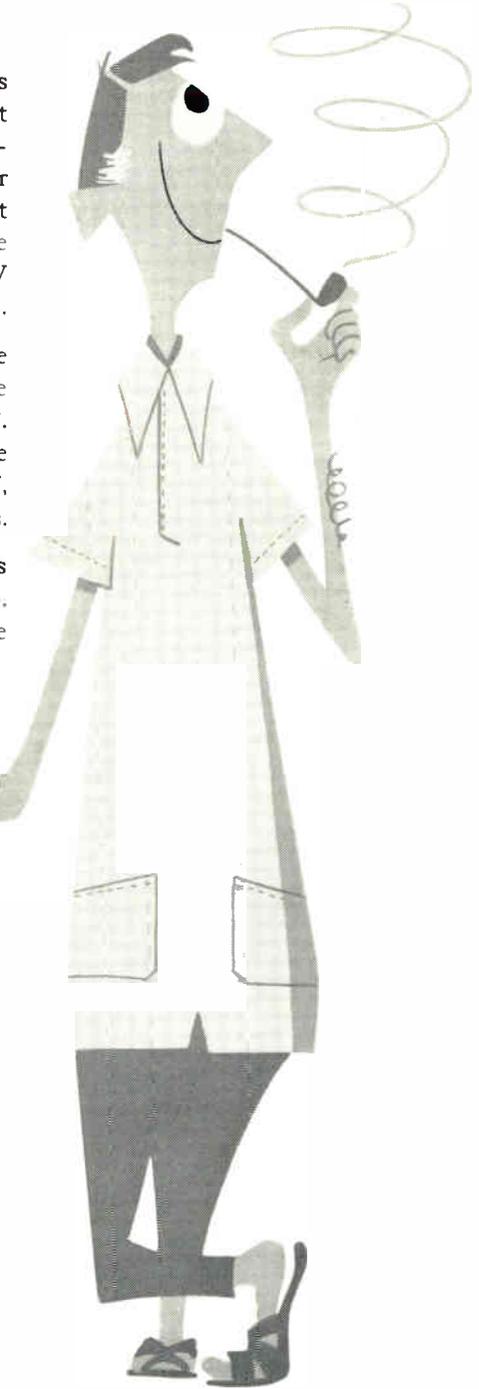
CUSTOM TELEVISION

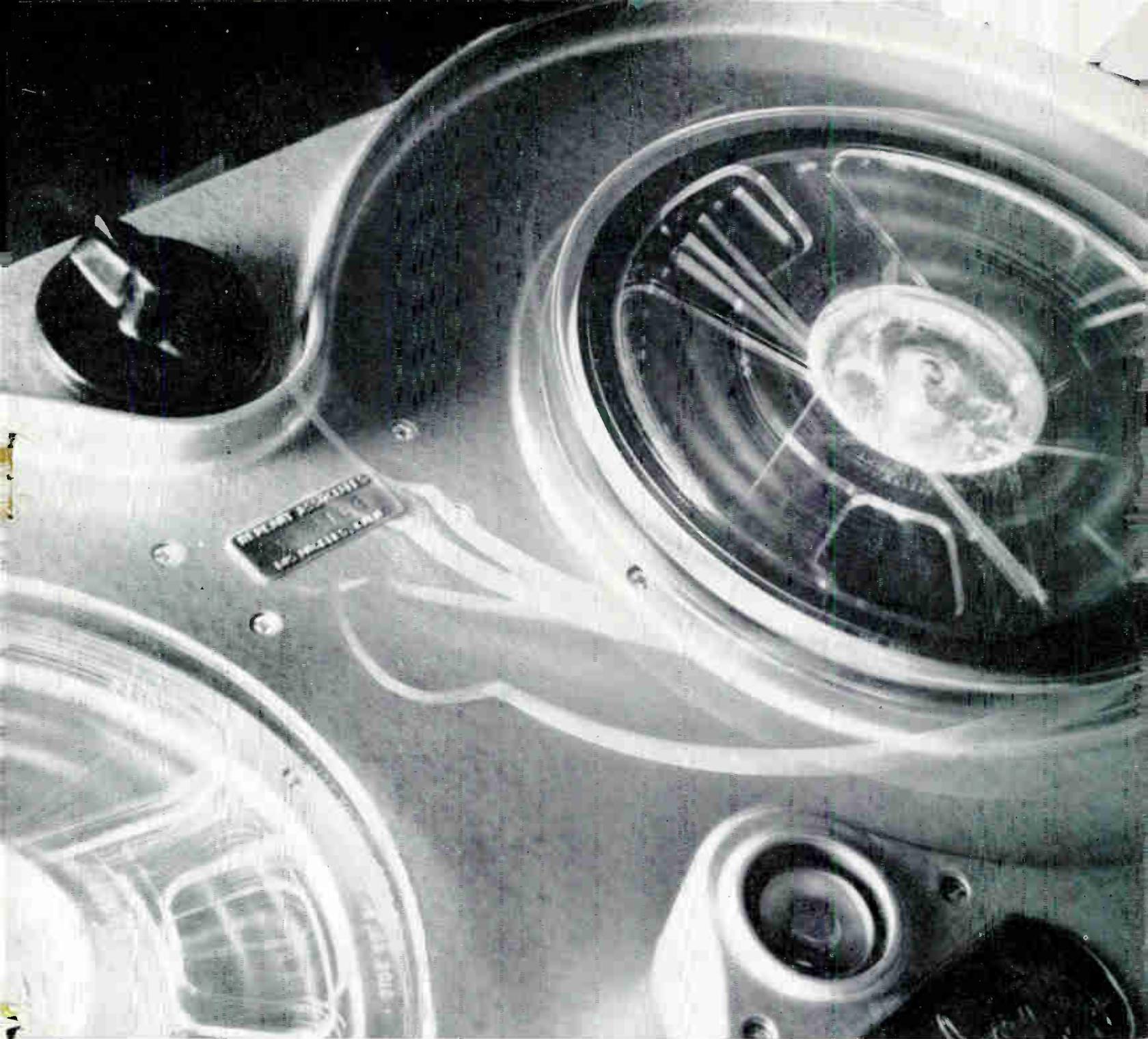
manufactured by CONRAC, Inc.
Dept. A • Glendora, California

Conrac is the
Canadian name
for Fleetwood Television.

A few dealer franchises still available

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





NO MORE "UNFINISHED" SYMPHONIES!

WITH SOUNDCRAFT "PLUS-50" MAGNETIC RECORDING TAPE! • 50% EXTRA PLAYING TIME • EXTRA STRENGTH "MYLAR" BASE • FULL DEPTH OXIDE COATING

Here at last is the *perfected* "long-playing" magnetic tape, bringing you *50% extra* playing time with no compromise in strength or recording quality.

Backed with DuPont "Mylar" Polyester Film a third thinner than standard acetate, it's a third as strong as steel—yet actually stronger than standard tapes.

A normal 5", 600-ft. reel now holds 900'—a 7" reel 1800'. And yet cost-per-foot remains almost exactly the same!

Symphonies up to 48 minutes long can now be recorded or played at a full 7½" per second on a single 7" reel—without interruption. Forty-eight minutes against only 32 minutes on standard tapes!

And yet the same perfected Soundcraft magnetic oxide, in full standard depth, is still there to give you the utmost high fidelity obtainable. There's been no change in output level! No change in bias characteristics!

Add to all this: "Plus-50" is Micro-Polished® for perfect high-frequency response right from the start. It's Pre-Coated with adhesive to prevent oxide chipping, peeling. It's lubricated on both sides, eliminating squeals. It can be interspliced with any quality tapes. Output variation is an inaudible $\pm \frac{1}{4}$ db. within a reel, $\pm \frac{1}{2}$ db. reel-to-reel.

More than 200 million feet of this iden-

tical tape have been supplied by Soundcraft to the U. S. Government prior to this announcement.

See for yourself why there's no finer tape at any price than Soundcraft "Plus-50" Tape. Get some at your dealer's today! For further information, write Dept. F4.

FOR EVERY SOUND REASON

REEVES

SOUNDCRAFT

CORP.

10 E. 52nd St., N.Y. 22, N.Y.





**Harold J. Leak, Esq. explains...*

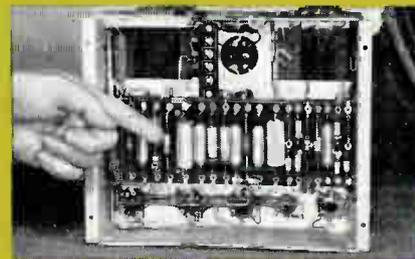
How the LEAK "Point One" high-fidelity amplifier actually duplicates the original music

... and how it simplifies radio-record playing and tape recording

LC: Mr. Leak, please tell our readers what the "Point One" amplifier combination does in a high fidelity music system.

HJL: As you know, Mr. Carduner, the amplifier is actually the "heart" of the system. Your record player, radio tuner, or tape recorder feeds electrical impulses into the pre-amplifier and amplifier. These, in turn, strengthen the signals and feed them into a speaker.

It is difficult to strengthen a signal without distortion. "Point One" means that the Leak reproduces voice and instruments with insignificant harmonic distortion of 0.1% at 8 watts! This gives the illusion of the actual "presence" of the performer.



LC: In demonstrating the "Point One" amplifier at Audio Fairs, the most impressive thing we do is to turn the amplifier on its side, show people the terminal board "custom" construction used in American scientific instruments, almost never in radios.

HJL: We had a practical reason for this ... because every terminal connection is easily accessible. It keeps servicing costs down ...



LC: Yes, and many have praised the control panel of the "Point One" pre-amplifier, because it offers every sensible adjustment to match the new hi-fi records ... and full 25 db bass and treble range.

HJL: In fact, the "Point One" has more adjustments than the Leak amplifiers supplied to the BBC, but no superfluous settings to add unnecessary cost.



LC: Well, you have one very important exclusive feature. Plug-in jacks on the Leak front panel make it easy to give any tape recorder the full benefit of the Leak circuit, in recording and playback! People with portable tape recorders, who put them away when not in use, can connect them instantly. Practical features like this make the "Point One" most enjoyable to use.

A quality-endorsed product of the British Industries Group, which includes Garrard Record Players, Leak Amplifiers, Wharfedale Loudspeakers, and R-J Enclosures.



Most economical combination
ever built by **LEAK**
manufacturer of Britain's
finest audio equipment

Model TL/10 \$109.50 (Pre-Amplifier, Control Panel, and Amplifier, complete in every respect, including tubes)

Specifications: Ultra-Linear Circuit • KT61 Tetrads in push pull • Damping Factor: 23 • Low Hum Level: 76 db below full output.



* An interview between Harold J. Leak, Director of H. J. Leak & Co., Ltd., London, and Leonard Carduner, President of British Industries Corporation, New York. B.I.C. is an American company which offers you Britain's finest audio equipment ... all fully guaranteed, with service and spare parts available throughout the U.S.

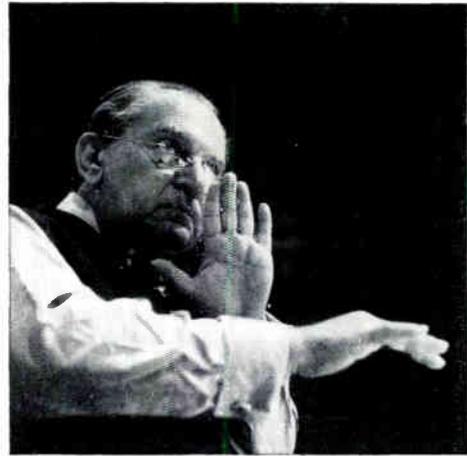
BRITISH INDUSTRIES CORP., 164 DUANE STREET, NEW YORK 13, N. Y.

Write for dealers names and a copy of fully illustrated booklet "SOUND CRAFTSMANSHIP"

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Please send "Sound Craftsmanship" to:
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Street _____
City _____ Zone _____ State _____

Music AT HOME

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



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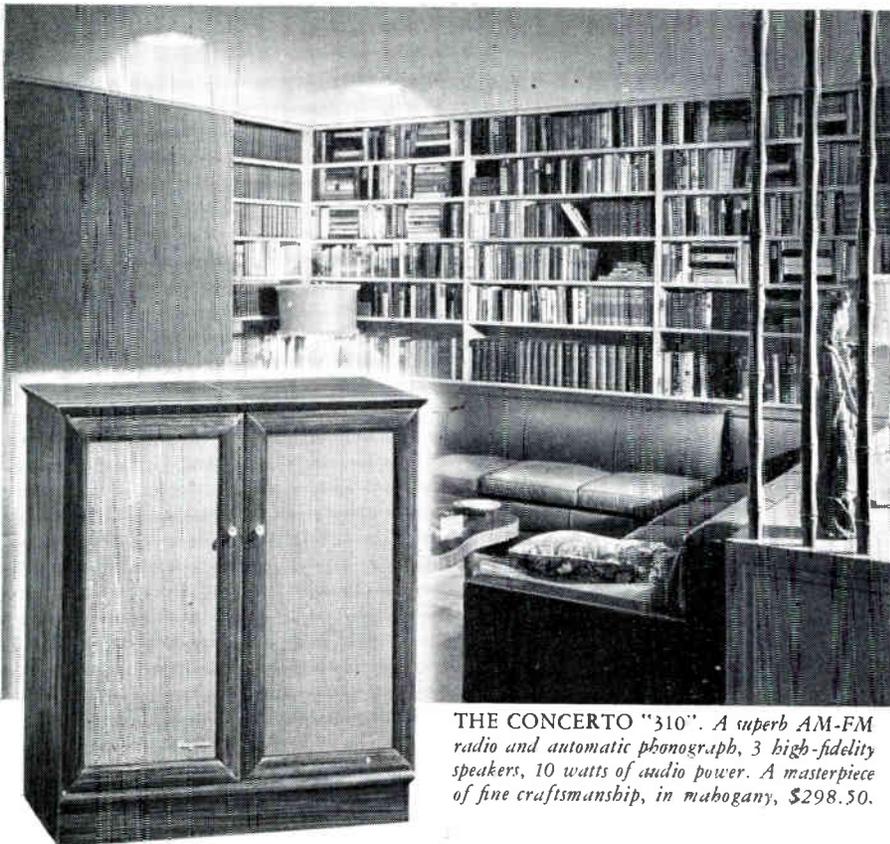
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COVER PHOTO: This unusual study of Fritz Reiner in action was snapped during the recording session when the *Concerto for Jazz Band and Symphony* was being taped by RCA Victor. Mr. Reiner does not conduct for the benefit of the audience, but only for the orchestra. Each expression of his hands and face transmits a coded message of instruction to the musicians, with whom he maintains close communication.



THE CONCERTO "310". A superb AM-FM radio and automatic phonograph, 3 high-fidelity speakers, 10 watts of audio power. A masterpiece of fine craftsmanship, in mahogany, \$298.50.

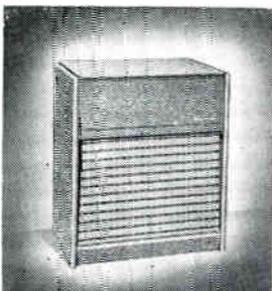
Custom high-fidelity performance and fine furniture styling!

THERE is a new world of pleasure in music awaiting you in the new extended-range recordings—and in high-fidelity FM radio, too. You need only the *instrument* to release it—to re-create all the timbre, brilliance, and presence of the living performance.

Magnavox is *the instrument*, the finest music-reproducing instrument ever developed. And even more, a Magnavox instrument is always beautiful furniture, matching the finest perfected high-fidelity sound reproduction with the finest in beautiful cabinetmaking.

With Magnavox you can choose from the widest selection of styles, priced from as low as \$69.95 to \$495. You could pay up to a thousand dollars more and still get neither the fidelity, quality, nor value that you are *sure* of getting in Magnavox.

Visit your Magnavox dealer soon—the classified phone book lists his name under "Television." Discover how easily the full beauty of the new recordings and high-fidelity FM radio can be yours to enjoy. The Magnavox Company, Fort Wayne 4, Indiana.



MAGNASONIC "210". High-fidelity console priced no more than many table-model phonographs! Three-speed changer, 12" and 5" speakers, 10 watts power. Acoustical cabinet, sand or russet finish, \$149.50.

PRICES INCLUDE FEDERAL TAX AND ARE SUBJECT TO CHANGE.

The magnificent **Magnavox** high-fidelity television • radio-phonographs



Records, Tape, and FM Radio

Recording Costs in the USA

Due to excessively high costs, Columbia has terminated its exclusive contract with the Metropolitan Opera Association, in effect since 1947. For example, Columbia's 1954 recording of "Lucia di Lammermoor" cost over \$35,000, almost as much as some of the Met's new stage productions. With sharp competition from low-cost recordings made in Europe, it is not economically practical to record productions of the Metropolitan Opera. Union rules, and the employment of large choral forces not needed for satisfactory recording were the principal factors in Columbia's decision.

Pre-Recorded Tapes

A comprehensive catalog of pre-recorded tapes, including both classical and popular music, is available at last. Most of the tapes listed are made from various recording companies' masters. You can get a copy of the catalog by writing to Livingston Electronic Corporation, Livingston, N. J.

Attention, AT & T

In Vienna, if you want to tune a musical instrument, you can get the tone of a A by simply dialing a number on your telephone. Thus, everyone has the same A, and at the precise frequency. Why can't we have that service in this Country? To many people, it is much more important than the time or weather.

Hi-Fi Music Reviews

With this issue we initiate an entirely new system of record and tape reviews, designed specifically to be of greatest usefulness to the largest number of our readers, that was dictated in plan and arrangement by requests, comments, and suggestions from those who felt that there should be reviews in MUSIC AT HOME, but of a different character from those in other publications.

Here are the basic features of the Hi-Fi Record Reviews, planned to provide the information you require in order to decide which records are of sufficient interest to you to be worth checking on at your local record shop:

1. The reviewers have been instructed to sift out the best of the new records as to the importance of the compositions, artists, and orchestras, together with those of unusual value to collectors, and those representing new techniques. Thus, you can be certain that any record reviewed is worth owning. We have set the standards very high so that you will not have to wade

Continued on page 8

Introducing a new Triumph in engineering
and designing skill created by

Pilot



MODEL AF-850 AM-FM PILOTUNER \$154.50*

the *Ultimate* in sensitivity interpreted by the exclusive

micro-meter



The *Ultimate* in High Fidelity . . . a proud achievement in engineering efficiency exemplified by Pilot's vast electronic experience for 35 years.

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 - AM Sensitivity better than 2 microvolts for 20 db signal-to-noise ratio.
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 - Two-stage IF amplifier for broad or sharp AM bandwidth.
 - Selectively illuminated slide rule dials.
 - Temperature compensated oscillator for drift free operation.
 - Cathode follower audio output permits use of up to 100 ft. of cable.
 - Built-in power line antenna for FM. Built-in loop stick antenna for AM.
- Visit your Pilot dealer for a new concept of brilliant musical reproduction. **\$154.50***



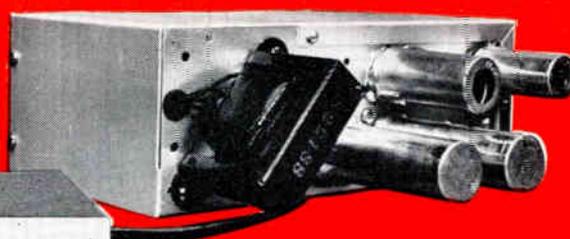
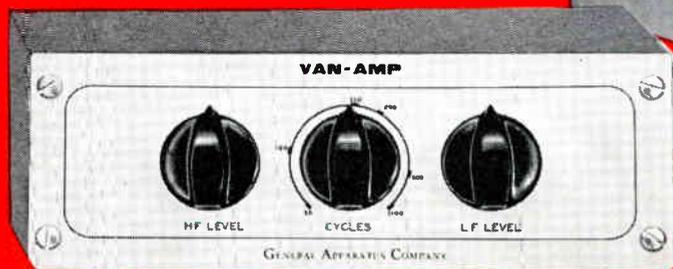
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*Slightly higher West of Rockies

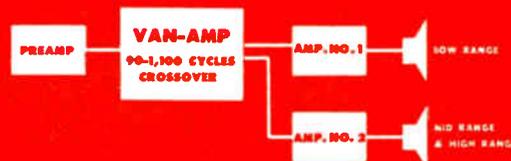
PILOT RADIO CORPORATION 37-06 36th ST., LONG ISLAND CITY 1, N. Y.

March-April 1955

with the **VAN-AMP** you can
IMPROVE ANY SPEAKER SYSTEM



IN KIT FORM OR COMPLETELY ASSEMBLED



The VARIABLE Audio Network

WITH ADJUSTABLE VOLTAGE AMPLIFICATION FOR EACH CHANNEL

IF YOU use two loudspeakers, you must have a network to feed the lower frequencies into one speaker, and the higher frequencies into the other. But at what point (crossover frequency) should they be divided by the network? Consider these facts:

The crossover frequency for best audio quality depends on the speakers, their enclosures, and room acoustics. The only way to determine the correct crossover is to use a variable network that can be adjusted while listening to your speakers.

That is the purpose of the G. A. VAN-AMP. Because it is a tube-operated network, the crossover can be varied from 90 to 1,100 cycles, according to the requirements of your installation. And if you change your speakers or enclosures, or move your equipment, the VAN-AMP can be re-adjusted to meet the new conditions.

That makes the VAN-AMP a permanent investment in top performance. Without experience, you can connect it in ten minutes. Then you will hear an improvement you never thought possible from your present speakers. For the technical-minded, these details:

Speakers: use the VAN-AMP with any types of speakers, any impedance. Instructions include 3-speaker diagrams. **Wiring:** the VAN-AMP drives two amplifiers of 10 watts output or more, for the high and low-frequency ranges. **Frequency Cutoff:** high-efficiency double R-C circuit has full 12-db slope per octave. **Crossover:** continuously variable from 90 to 1,100 cycles.

Reduced Intermodulation Distortion: results from use of separate amplifiers for high and low frequencies. **Voltage Gain:** While fixed networks introduce power loss, each VAN-AMP channel has an adjustable voltage gain up to 8 times. Thus each speaker can be adjusted for precise system balance.

Low-Impedance Output: permits use of long leads without attenuating high frequencies.

Tubes: 6AV6 and 12AX7 are supplied, plus a selenium rectifier. **Adjustable Mounting:** for any panel up to 1/2 in. thick. **Size:** 8 1/4 ins. wide, 3 ins. high, 7 1/2 ins. overall behind the panel.

The G. A. VAN-AMP is similar to the design shown in *Music at Home*, January-February issue, but with circuit refinements. It is available as a kit, or completely assembled. Tubes are included. You may purchase the Instruction Book first, if you wish, and deduct the price of \$1.00 when you order a VAN-AMP. Place your order now, and enjoy improved, balanced performance from your system—whatever types of speakers you use.

GENERAL APPARATUS COMPANY

General Apparatus Company, 346 E. 32nd St., New York 16, N. Y.

- Enclosed \$56.95 VAN-AMP assembled, with tubes, ready to operate.
- \$39.95 VAN-AMP construction kit, complete with tubes.
- \$1.00 Instruction book, includes parts list, diagrams, values.

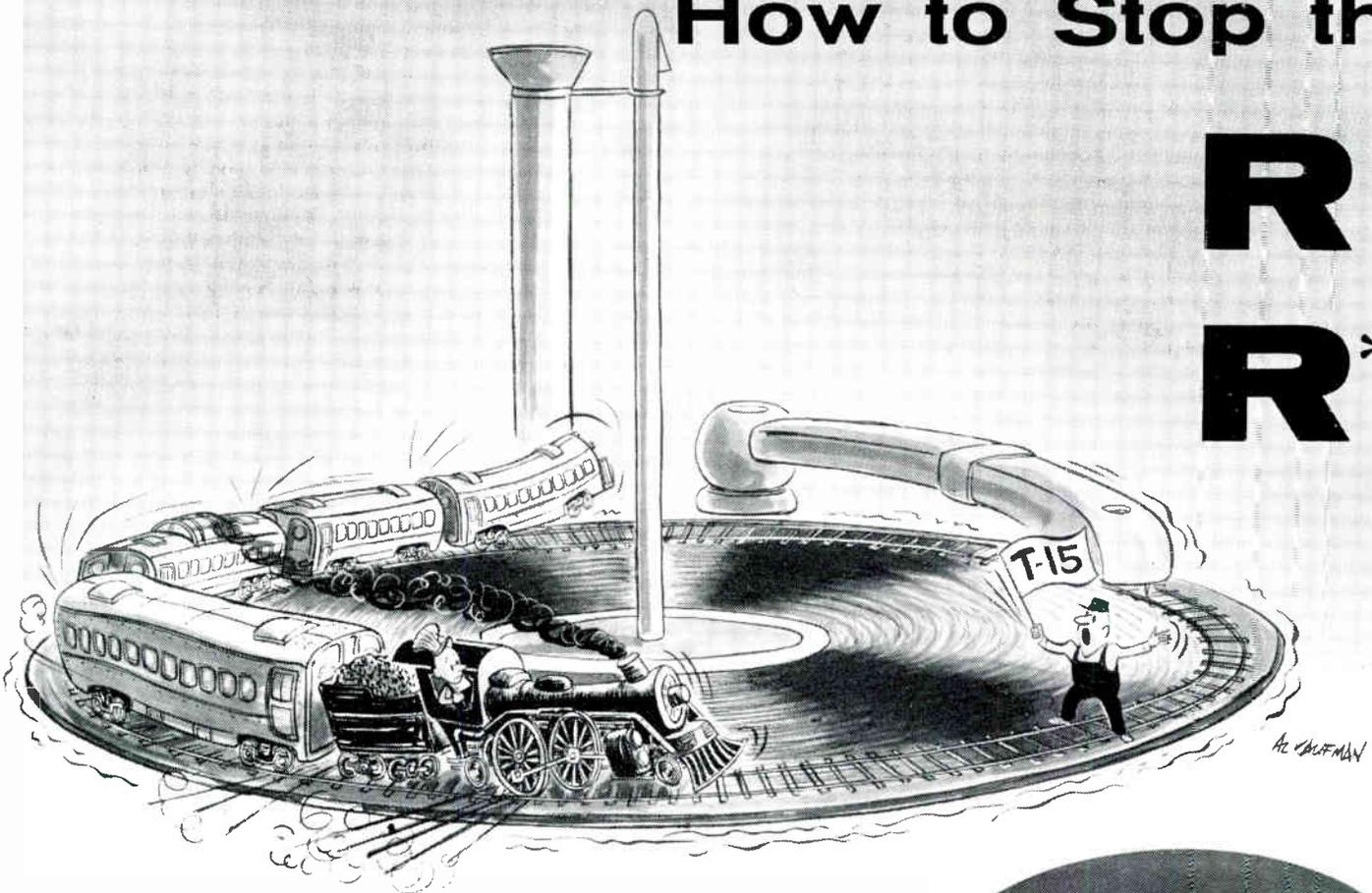
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City..... State.....

SEND 20% WITH C.O.D. ORDER. SHIPMENT BY EXPRESS, CHARGES COLLECT

How to Stop the

R R*



A good turntable
should be seen
and not heard.

If your Hi-Fi reproduction is marred by rumble, flutter, and wow... chances are your turntable is making the racket. What you need is the professional turntable that produces true Hi-Fi clarity... the new PRESTO T-15.

Here's a constant-speed, rumble-free mechanism. The T-15 is a 12", rim-driven, heavy weight turntable with a deep-well bearing for extra quiet performance. Engineered with the precision that has made PRESTO famous the world over, the PRESTO T-15 is the perfect complement to any Hi-Fi system. With the exclusive single control lever, it is the simplest of all to operate!

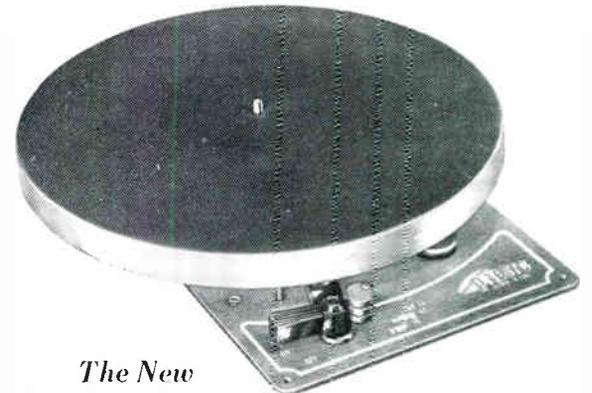
And low price is another reason why people prefer PRESTO's T-15 Turntable. It's only \$53.50.

* **Rackety R**eproduction

PRESTO RECORDING CORPORATION

PARAMUS, NEW JERSEY

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



The New

PRESTO T-15 TURNTABLE
One Control Lever Does Everything!

1. Engages and disengages idler wheel
2. Automatically switches motor off and on
3. Selects 3 speeds—33 1/3, 45, 78 rpm



Mail this coupon today!

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PARAMUS, NEW JERSEY

Please send me illustrative data and specifications on the new
Presto T-15 turntable.

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CITY _____
ZONE _____ STATE _____



**unparalleled
performance**

Fairchild 220 Series diamond cartridge

Try this world-leading cartridge and hear the best reproduction your hi-fi system can offer!

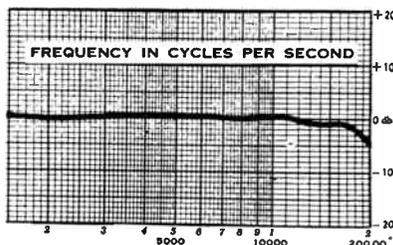
Moving-coil design, low-moving mass, are only two reasons why this new high-compliance Fairchild 220 can *guarantee* smooth,

uniform performance, eliminating harsh, unnatural sound in all ranges.

Just compare the amazing 220 with your present cartridge . . . and *hear* what you've been missing in sound perfection! **\$37.50**

Here's Proof!

Look at this even, undistorted response — completely uniform up to 17,000 cycles with slow roll-off beyond. That's your guarantee your records will be brought to life with the most satisfying, most dramatic sound.



POWER for the finest sound

20 years' Fairchild experience in production of professional recording equipment were necessary to produce this superb power amplifier for home use.

All the power you'll ever need is available — full 50 watts to accommodate crescendos and peaks that would overload an ordinary amplifier. And, Fairchild 260 is so stable that it is guaranteed not to ring at any level — even where two-way and three-way speaker systems are used!

FAIRCHILD
50-watt
professional
amplifier
\$149.50



**FAIRCHILD RECORDING
EQUIPMENT**

156th STREET AND SEVENTH AVENUE, WHITESTONE, NEW YORK

Records, Tape and FM

Continued from page 4

through pages of words about records of no particular value.

2. Records are grouped in convenient classifications, indexed on the Contents Page, so that you can locate readily the reviews of your particular kind of music.

3. Each record is rated as to the composition, performance, and audio quality. Study the detailed explanation of the rating system which appears in the review section, as it is entirely different from any method used in the past.

4. The reviews are arranged in a way which, we believe, you will find less confusing and more attractive in appearance than pages of solid type.

We hope that the Hi-Fi Music Reviews will serve as your basic guide in keeping abreast of new releases, and making your selections.

To provide this service, while we may not *publish* the largest number of reviews to appear in print, we do guarantee that our reviewers will *listen* to the greatest number of records so that we can bring to your attention all those which meet the standards of our system of ratings.

After you have studied the reviews carefully, won't you give us your comments, suggestions, and criticisms. Your letters will be welcome whether your opinions are favorable or unfavorable. If there are ways to improve any feature of the Hi-Fi Music Reviews, we want to know.

45-RPM Records

In case you are confused by the three different kinds of 45-rpm records:

Single 45's have up to 4 minutes of music on each side.

Extended-play (EP) 45's have up to 8 minutes of music on each side.

Double extended-play 45's consist of two EP's in one package, and combine to make up to 32 minutes of music. All three kinds are 7 ins. in diameter.

FM Antennas

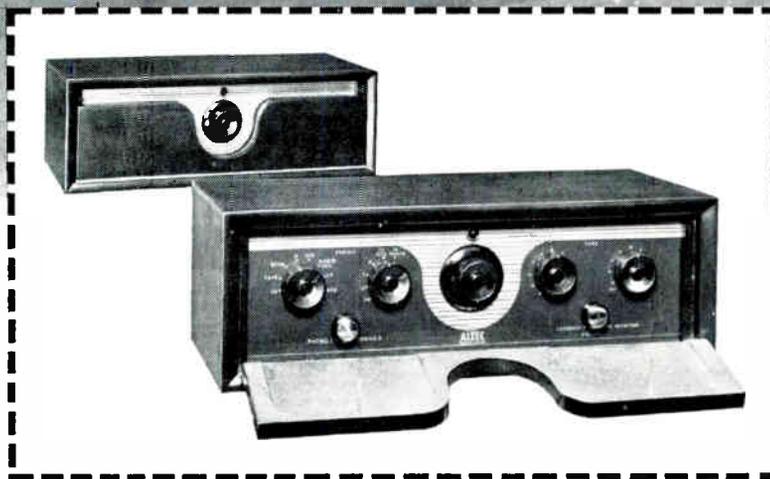
We're pleased to see that Technical Appliance Corporation of Sherburne, N. Y. is getting into the FM antenna business in a serious way, because the better the antenna, the better performance of the FM tuner used with it. Latest developments at Taco are an improved Yagi for long distance, and a new non-directional type. Both can be used singly, or stacked for extra gain.

They Record at Home

Did you know that Les Paul and Mary Ford make all the original tapes for their Capital records right in their own home? And that, in the course of developing their highly-publicized techniques, they have assembled an array of equipment that would warm the heart of every hi-fi fan? You will have the complete story of Mr. and Mrs. Ford in the May-June issue, for they in-

Concluded on page 12

**GREATER VERSATILITY
HIGHEST QUALITY
MAXIMUM CONTROL**



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

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

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

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

Altec Fidelity is HIGHEST Fidelity

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



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161 Sixth Avenue, New York 13, N.Y.



NOW! 5

the famous

HORIZON high

**NEW
SPEAKER
SYSTEM**



Furnishings by Paine's of Boston

the National CATENOID

Now! National introduces five brilliant new additions to its famous high-fidelity line — four superb new speaker systems and a magnificent new high fidelity changer!

Now, National gives you the widest choice in complete, integrated high fidelity systems — from the new Horizon 100 Record Changer, the Criterion Tuner, Horizon 5 Preamplifier and Horizon 10 and 20 Amplifiers to a complete new line of Loudspeakers . . . every component is engineered to match the others perfectly for flawless reproduction. You can select any one of 16 different systems! There's a

National system for every taste, every budget! Visit your National dealer today and listen to the highest achievement in the art of audio!

a whole new approach to speaker system design!

The National Catenoid Speaker System is the first basic improvement in loud speaker design in more than ten years. A true corner horn, (not a back loaded or semi-horn) the Catenoid is the only *practical* means of reproducing the power and dynamic quality of rich bass tones.

Catenoid design maintains the catenary taper in the horn throat within a few per cent, important because air pressures are quite high in this region of the horn. Also, the Catenoid's single path, as opposed to an exponential system's multiple path requirement, results in much simpler construction, smaller size and lower cost.

The Catenoid System consists of a full catenoidal horn from the 30 cycle region to 300 cycles; a direct radiator from 300 to 6500 cycles, and a high frequency tweeter unit from 6500 to beyond 17000 cycles per second.

Driver unit specifications were established as a result of free field measurements of more than 40 different drivers. Excellent high frequency tweeter response has been made possible by covering only a bit more than one octave and equalizing the tweeter input.

All high frequency fundamentals of the musical spectrum are fed through the mid-range speaker, adding the feeling of "presence." The 300 cycle cross-over point, as the upper cut-off for the low frequency horn, is used in order to avoid bouncing of higher frequencies in the fold of the horn. Tone bursts and square waves reproduce in a far superior manner as compared with reflex boxes and pipes.

IMPEDANCE: 8 OHMS CAPACITY: 30 WATTS
SIZE: 36" HIGH, 40 1/8" WIDE, 27 1/2" DEEP

Available in hand-rubbed walnut or mahogany or with Formica impregnated blonde mahogany, walnut or natural mahogany to resist scratches, scuffs, burns or liquids.

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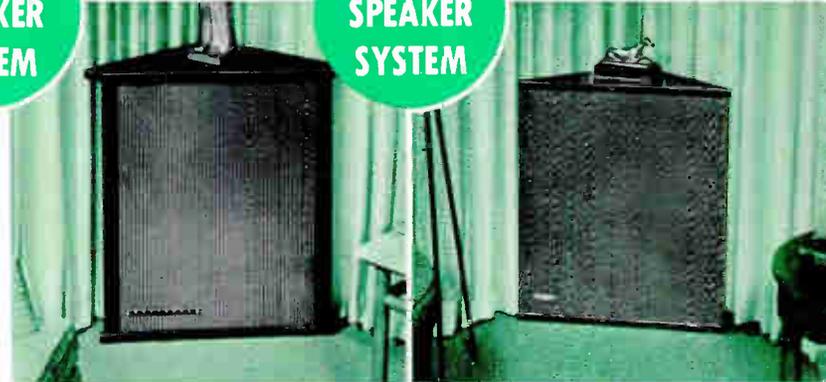
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INTERELECTRONICS

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Records, Tape and FM

Continued from page 8

vited Fred Reynolds to visit them, and to take photographer William Leftwich along. Whether your concern is with the music produced by Les and Mary, or more particularly with their equipment and techniques, you will be fascinated by this story and the illustrations.

Changes Coming up

There is a widespread feeling that the audio shows around the Country are subject to considerable improvement, and that they aren't doing as much for the visitors as they could and should. Most frequent comment is that they are operated more after the manner of trade affairs than shows designed to interest the general public. In all probability, some radical changes will be made this fall. And there may be an admission charge, the proceeds of which will be used to defray the cost of new features and attractions.

Radio Sets in Use

Figures compiled by UNESCO show 230 million radio sets in use throughout the world in 1953. This amounts to 95 sets per 1,000 inhabitants on this globe. About one-half of the total are in the U. S.

His Tom Cat Loafed on the Job

Letter from Harold D. Mohr, 719 Sheridan Avenue, Columbus, Ohio: "Just a week ago, I completed a Heath WA-P2 preamp. As I was not trying for a record, I worked only with the help of my old Tom Cat in the basement . . . I finished in 10 hours from opening the package to completion. Only made two mistakes, and found those before going on to the next operation." If that Tom Cat had just kept his mind on the job, Mr. Mohr might have beaten Jan Syrjala's time of 9 hours and 55 minutes!

The Benny Goodman Story

There is exciting news about the man who still reigns as "The King of Swing". Out on the lots of Universal-International, the cameras are grinding away on "The Benny Goodman Story," a film that will rival its famous predecessor, "The Glenn Miller Story", in popularity and musical excellence. RCA Victor apparently is starting work on a Benny Goodman limited edition volume that will be the same in general presentation as its two Glenn Miller volumes. Capitol will soon release "B.G. in Hi-Fi," an exciting album we will review next issue. Music AT HOME will have its own "Benny Goodman Story" starting in the July-August issue. Together with superb photographs and a selected discography, we will bring you many unusual sidelights in the life of this brilliant gentleman, from his early days in Chicago to the details behind the new film. We will have assistance in all of this from a very authentic source — Benny Goodman himself.

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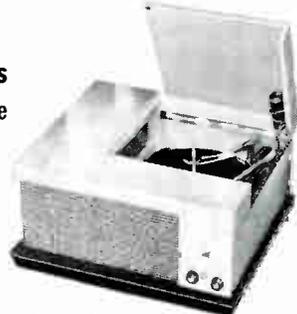
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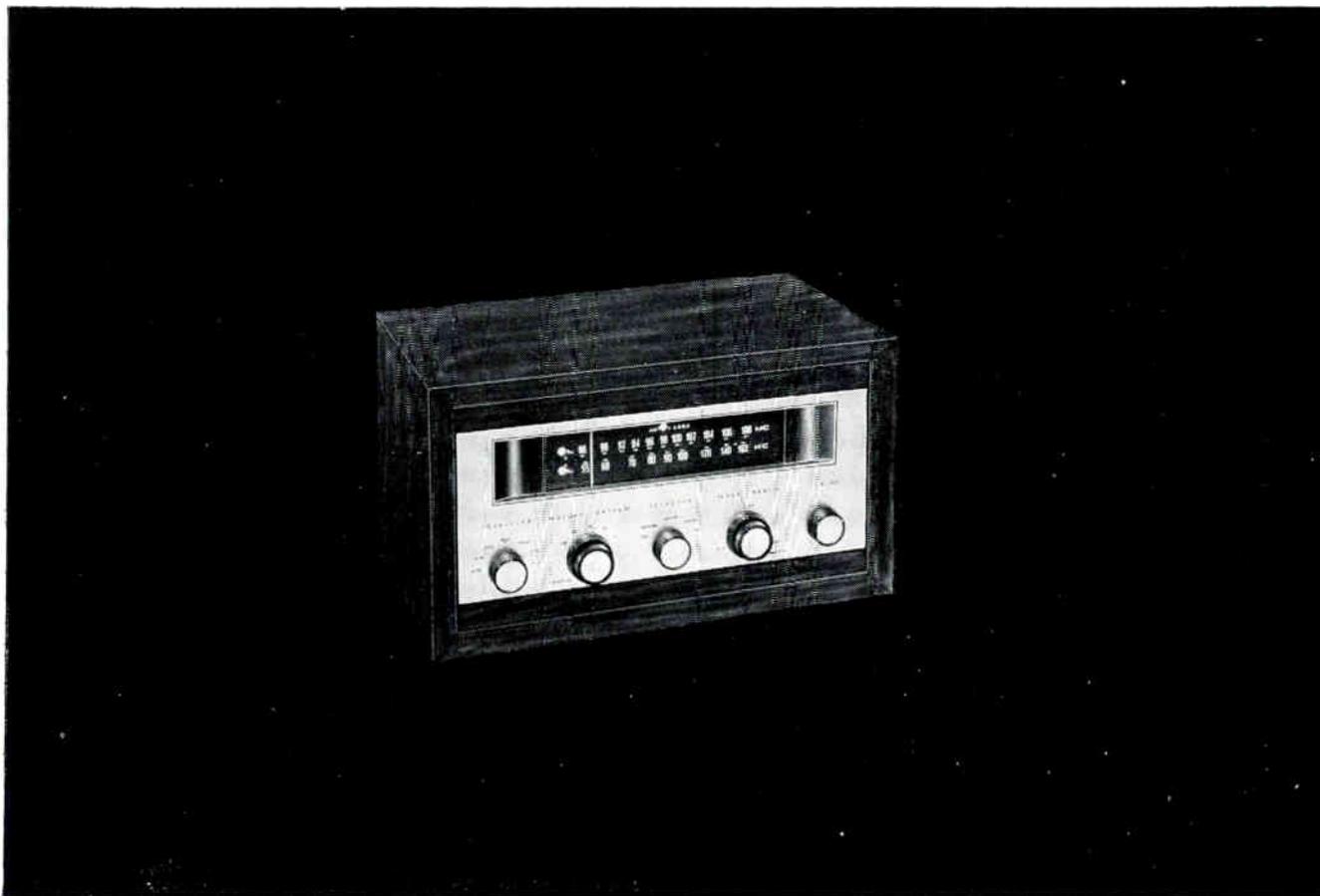


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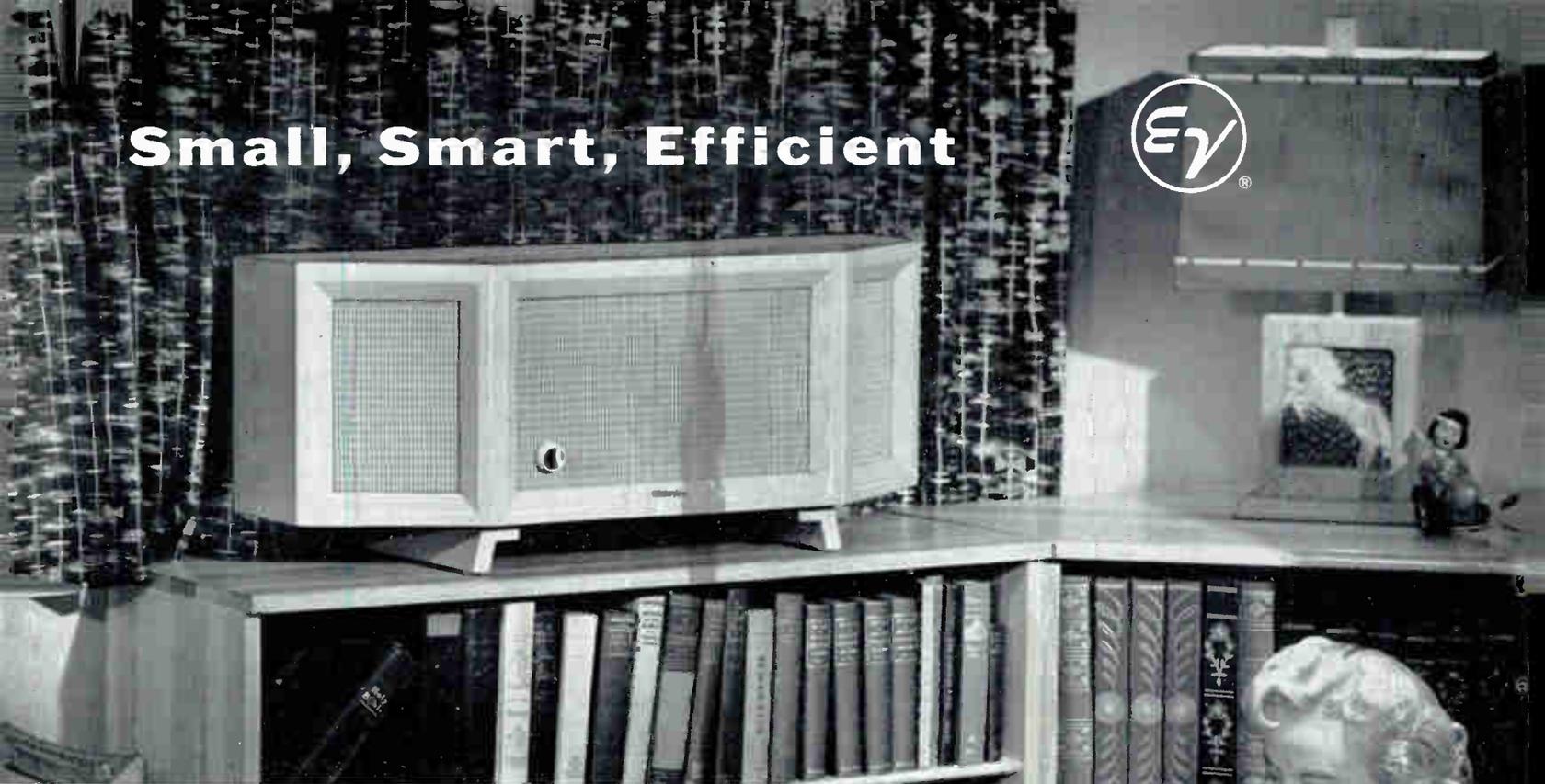
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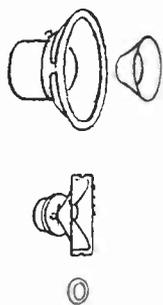
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MUSIC in YOUR HOME

THE ANNOUNCEMENT of December 30 that a settlement had been reached in Major Armstrong's suit against RCA ended another chapter of the FM Saga — the least publicized, but one of the most dramatic and bitter legal battles in the history of radio.

Now that the scene can be viewed objectively, and the score of hits and misses added up, the real heroes have not emerged from among the participants. Rather, they have proved to be the hi-fi enthusiasts who never lost faith in FM broadcasting.

Here are the facts: Some years after Major Armstrong announced his system of FM transmission and reception and the FCC had provided wide channels for FM broadcasting, RCA offered him the flat sum of \$1 million for a non-exclusive license under his patents. This offer was refused by the Major.

Subsequently, he brought suit against RCA, claiming that RCA manufactured FM receivers and encouraged its licensees to produce sets which infringed on his patents. He also accused RCA of deliberately blocking the development of FM. These claims have not been established, and all the facts on both sides may never be known, since the suit was settled, and will not be brought to trial.

The record shows, however, that while RCA and other companies developed FM broadcast transmitters and sold almost one thousand immediately after the war, most set manufacturers were as indifferent to producing FM receivers as they were to making color TV sets after the FCC adopted the Columbia standards, later abandoned and replaced by the NTSC standards now in use.

BECAUSE relatively few FM sets were made during the postwar period when so many new FM stations were going on the air, and because most of those sets afforded only inferior performance, the whole activity slowed down to a faltering pace. In this connection, it should be pointed out that the public was led to expect satisfactory reception from "built-in" antennas. A simple FM antenna would have given the required assist to sets whose major fault was low sensitivity. But neither the manufacturers nor the dealers wanted to say so, and when the sets failed to bring in FM programs, the owners simply swallowed their disappointment and switched to AM.

Broadcasters who invested heavily in FM stations, believing that FM would soon replace AM because of the superior service it could render to radio listeners, were keenly disappointed that the expected FM audiences did not materialize.

Meanwhile, RCA continued to push ahead with television. Major Armstrong, for his part, concentrated with single-minded intensity on the examination-before-trial

of his suit. However much he wanted to see FM broadcasting expand, he was unwilling to divert his attention from what he seemed to consider the primary issue, namely, the defeat of RCA.

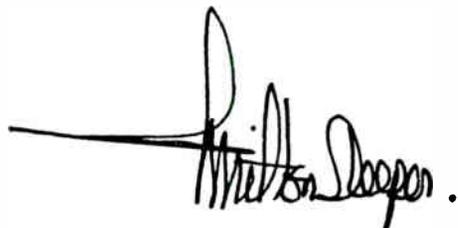
But FM could not continue in a state of suspended animation from year to year. If it couldn't go forward, it had to go backward. The general public, having heard FM on poor receivers, lost interest. The hi-fi enthusiasts, the audio perfectionists, were virtually its only supporters. Many of them became dissatisfied because, in most areas, FM stations merely duplicated the whodunits, the soap operas, and the music from worn-out 78's carried on their AM counterparts.

Various efforts were made to persuade Major Armstrong, in the interests of the broadcasters and the public, to settle his suit against RCA, but on this subject it was impossible even to approach him. How or why FM held out can be explained only by its demonstrated superiority over AM, and the tenacious faith of the hi-fi enthusiasts who refused to believe that FM could fail to replace an inferior service. Then the scattered groups of audio perfectionists began to grow in size and influence and, in response to their demands, more and more hi-fi equipment manufacturers brought out tuners capable of giving true FM reception.

Now, expanding public interest in hi-fi has put a firm foundation under FM broadcasting. And now, almost a year after Major Armstrong's death, the RCA suit is settled. The price, about \$1 million paid to his estate, is what RCA would have paid years ago to buy a license for itself under the Armstrong FM patents. Suits are still pending against eighteen other companies. No information is available, but it is reasonable to suppose that they will follow RCA's example of settling out of court.

What does all this mean to radio listeners? It may and it should be the signal for a complete revision of audio broadcasting. If that transpires, we can expect competition between stations to result in their providing FM transmission of the finest quality, leading eventually to a great improvement in the character of audio program material.

This may well happen. If it does, we shall have to thank the hi-fi enthusiasts who so loyally and persistently carried the FM torch and kept it burning.



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EXPERIMENT

by Messrs. Reiner, Sauter, and Finegan

WOULDN'T it be interesting if we could look ahead fifty or a hundred years to know the significance, as recorded in music annals yet to be written, of the collaboration between Fritz Reiner and Messrs. Sauter and Finegan when Rolf Liebermann's *Concerto for Jazz Band and Symphony* was played at Orchestra Hall last November. Then we could nod our heads in sage agreement with Seymour Raven of the *Chicago Tribune*, who wrote unenthusiastically of the occasion as "desegregation, but not integration." Or we could state positively that Fritz Reiner did not have his tongue in his cheek when he said that "this amalgamation" would in the long run do much to raise the public level of music appreciation.

One result can be affirmed even without benefit of the gift of prophesy: The photograph taken of Fritz Reiner [front cover] when the Liebermann *Concerto* was played for an RCA Victor recording session is perhaps the finest study ever made of a conductor in action.

Also, it is definite that little agreement exists among those who attended the Chicago performance or have listened to the record as to what they heard, or what the composer intended them to hear.

Swiss-born Rolf Liebermann (1910) undertook the composition of his *Concerto* as a very serious work. This is indicated by the preface he wrote for the *Schweizerische Musikzeitung* of July 15, 1954:

"In earlier centuries, art-music received a strong impulse from folksong and folkdance. In connection with this I can think of the suites of Bach, with their gavottes, minuets, gigue, etc.; then of the classical masters in Vienna, with their obligatory minuet; of the dances by Mozart, Schubert, and Beethoven. Toward the end of the 19th Century art-music lost contact with the social dance forms, and in the 20th Century it fully emancipated itself from the former in its alliance with *Gebrauchsmusik* and symphonic music, with the exceptions found in East European culture (Bartók, Stravinsky).

"The fact is that in the thirties of our century many composers wove jazz elements in their symphonic works — to name one instance: Honegger. In the last movement of his *Concertino for Piano* he did not disprove this statement,

for it was begotten of an association with jazz music. Stravinsky's *Ebony Concerto* is something different, as its score, now before me, demonstrates. It is a composition for a jazz ensemble, but not jazz music for dancing.

"My *Concerto* is an attempt to absorb a part of today's effective current dance music into art-music. In accomplishing this, the following problems resulted: Both musical planes are so widely separated that only specialists in each can make their realization possible. The plane of the orchestra is completely different. A normal 'big band' of four trumpets, four trombones, five saxophones, and a rhythm section would with difficulty be balanced by the symphony orchestra's largely increased strings and twelve woodwind instruments.

"But the interpretive problems of both orchestras are something else. While the primary realization of a symphony orchestra must be true to the notes, the jazz orchestra cultivates a far-going style of improvisation, built purely on a rhythmic and harmonic frame. These considerations forced me to the employment of two specialized orchestras, and these compelled the form to be that of the early concerto. The jazz orchestra is set in the form of the (18th Century) concertino, while the symphony takes on the function of accompaniment, and adopts certain problems of its own in the matter of interlinking material."

Liebermann wrote his *Concerto* for the Society of the Friends of Music of Donau, by whom it was first produced at the Donau Festival Hall, October 17, 1945. On that occasion, Hans Robaud conducted the Southwest Radio Orchestra of Baden-Baden, and Kurt Edelhagen's Jazz Orchestra.

Contrary to the general impression, the Chicago performance of the *Concerto* was not the first time that a major symphony orchestra and a top jazz band ever played together in this Country.

Don Gillis recalls that as long ago as August 1951, Toscanini's NBC Symphony Orchestra and Duke Ellington's Band played together at the Lewisohn Stadium, with Ellington conducting *New World a-Comin'*, for piano, dance band, and symphony orchestra, and *Harlem* for dance band and symphony orchestra.

Kostelanetz Lieberson and Hi-Fi

An intermission interview during a recent New York Philharmonic program

ONLY A FEW years ago, hi-fi was an almost unknown term, cautiously whispered about among a tiny group of audio perfectionists. Such has been the astounding growth of public interest in this activity, however, that on Sunday afternoon, January 23rd, over the complete CBS radio network, hi-fi was the subject of an enlightening discussion during the intermission of the New York Philharmonic broadcast from Carnegie Hall, New York. Those participating were André Kostelanetz, the distinguished conductor; Goddard Lieberson, executive vice-president of Columbia Records; and James Fassett, the intermission host. CBS was kind enough to give us the recorded text of this discussion. Mr. Fassett started the discussion by asking Mr. Kostelanetz if he still held to

André Kostelanetz, a distinguished conductor who has always been keenly interested in broadcast and recorded music



At the microphone: Goddard Lieberson, critical music listener, and executive vice president of Columbia Records

the definition of hi-fi that he had given the year before on a similar New York Philharmonic broadcast.

KOSTELANETZ: About a year ago, we had decided that high-fidelity means many things and different things to many people. However, I am still wondering whether high-fidelity should not be called something else, perhaps high and low fidelity, because it's not only the high frequencies that are important and are being developed, but also the great domain of the lower frequencies. And finally, what's the fidelity? Fidelity to what?

FASSETT: Well, do you think "high" refers to frequencies or does it refer to the degree of fidelity?

KOSTELANETZ: That is again open to interpretation.

FASSETT: All right. So, your definition would be . . .

KOSTELANETZ: I would say that this is an enormous new school of listening, of the sharpening of the aural sense and the outer peripheries of sound so to speak, the highs and lows.

FASSETT: Well, would you accept that definition, Mr. Lieberson?

LIEBERSON: Yes, I think so. It would be rude of me to say otherwise with André sitting here (laughter).

FASSETT: Do you have anything to add or change?

LIEBERSON: Well, when we speak of high-fidelity, there is always this mystery of what another person means. One person, in speaking about it, is thinking of the remarkable set of reproductive phonographic machinery at home, and another person is speaking about a record. I take the position that records, although they've changed to some degree, really changed very little because their basic objective was always high-fidelity. The thing I think has changed the most is that people have interested themselves in getting better reproduction from records, and have bought better equipment for doing that. For the fifteen years that I've been in the business, I know that we have always put more on the record, you might say, than was taken off by the machines.

Continued on page 59



1945: "Carousel", second Rodgers and Hammerstein production, starred Alfred Drake and Celeste Holm, gave us *The Waltz*

Richard the Melody-Hearted

Part 2: A story of the man who has given us so many of our finest American melodies—By Fred Reynolds

IN THE middle of 1942 the Theatre Guild, very much in need of a smash hit, decided to do a musical version of Lynn Riggs' play, "Green Grow the Lilacs". To do the music they immediately thought of the amazingly successful team of Rodgers and Hart. Dick Rodgers was ready, willing, and able, but Larry Hart, not at all in the best of health, told his partner this one time to get himself another lyricist, and thereupon he flew off to Mexico. Rodgers picked up the telephone and asked Oscar Hammerstein to have lunch with him.

Oscar Hammerstein II represents the third generation of the theatrical family founded by the former cigar maker from Germany who became Broadway's most publicized impresario, Oscar I. His cousin Elaine was a silent picture star, his father, William, and his uncle, Arthur, both were Broadway producers. Oscar II, however, surpassed them all in achievement. He had been Rudolph Friml's lyricist for "Rose-Marie", Sigmund Romberg's for "The New Moon" and "The Desert Song", and Jerome Kern's for "Sunny", "Music in the Air", and "Show Boat".

The team: Richard Rodgers and Oscar Hammerstein II





1951: "The King and I", fifth Rodgers and Hammerstein success, starred Gertrude Lawrence in the last role she played. Here she sang *Shall We Dance?* with Yul Brynner

Except in physical appearance, both Rodgers and Hammerstein are remarkably alike. Both are New Yorkers, both have homes in the city and in the country, both live on about the same standards, and each has a wife named Dorothy. More important than all of these things, they are pitched in the same creative key. This mutual harmony in turn complements their collective efforts. So from the very start there was warm agreement.

Dick Rodgers takes up the story: "The first thing we did, after agreeing on the play and tossing out the folk songs in the original script, was to decide to do the whole thing over — to do it fresh, from start to finish. Then we decided, Oscar and I, on the viewpoint, what kind of music, what kind of lyrics, what size orchestra — in other words, we tried to set the personality of the show we wanted to create." Then they went to work on the book and the music.

Hammerstein and Rodgers reversed the old Hart and Rodgers formula. In other words, Oscar gives Dick the lyrics first, and then the music is composed. It is a system which Mr. Rodgers greatly prefers, as he feels it allows more freedom for both lyricist and composer. Hammerstein's initial lyric was for the opening song of the show, *Oh, What a Beautiful Mornin'*. Of this, Rodgers said: "When he handed it to me and I read it for the first time, I was a little sick with joy because it was so lovely and so right. When you're given lines like 'The corn is as high as an elephant's eye,' you get something to say musically."

Work progressed rapidly, although there was some trouble in getting financial backing. When the show tried out, first in New Haven, and then in Boston, the sharp boys from Broadway brought back the gleeful news that things weren't going so well. Thus everyone connected with "Oklahoma!", for so the new musical show had been re-named, was somewhat apprehensive on a rather cool March 31, 1943, when a critical opening night audience assembled at the St. James Theatre in New York.

All presentiment, however, was magically swept away from the opening notes of "Oklahoma!", with Alfred Drake as Curly singing *Oh, What a Beautiful Mornin'*. It may have been cold outside, but inside the theatre the Oklahoma sun shone with ever more wonderful radiance. And it didn't stop shining until May 29, 1948, five years and nine months later, after a continuous run of 2,202 performances, the longest in musical theatre history. Here in "Oklahoma!" was something new and different — a musical play with perfectly integrated music and dancing, and a delightful story full of youth and hope. It rocketed Alfred Drake and Celeste Holm to stardom, won a special Pulitzer Prize, quite naturally got the Theatre Guild out of its financially embarrassing position, and founded the theatrical dynasty of Rodgers and Hammerstein. It was truly magnificent.

One tragic note was tolled. Larry Hart returned from Mexico to work on a revival of "A Connecticut Yankee" with Dick Rodgers. On opening night he wandered out into the dark. He died of double pneumonia on November 22, 1943. His loss was a great one, especially to the man who had loved him so well, Dick Rodgers.

Well, after a smash like "Oklahoma!," what in the world was there to turn to next? If you were Rodgers and Hammerstein you would have taken a look at a success by the Hungarian Ferenc Molnar known as "Liliom". Against a Budapest background, this unusual

Here are LP albums of music by Richard Rodgers. In some instances, the quality is slightly below present-day standards. But happily most of those will have been reissued at improved quality by the time you read this article. All listed albums are recommended; however, each to his own. The order of listing has no significance. There is, of course, a fabulous list of single records and single bands of Richard Rodgers' music. The author will be happy to furnish the complete list to anyone in exchange for a Ford Thunderbird!

- OKLAHOMA!: Original cast album, starring Alfred Drake, Celeste Holm, and Joan Roberts (Decca DL8000)
- CAROUSEL: Original cast album, starring Jan Clayton and John Raitt (Decca DL8003)
- THE KING AND I: Original cast album, starring Gertrude Lawrence and Yul Brynner (Decca DL9008)
- SOUTH PACIFIC: Original cast album, starring Mary Martin and Ezio Pinza (Columbia ML4180)
- VICTORY AT SEA: Robert Russell Bennett conducting the NBC Symphony Orchestra (RCA Victor LM1779)
- OKLAHOMA!: Full musical show, starring Nelson Eddy, Virginia Haskins, and Portia Nelson (Columbia ML4598)
- THE BOYS FROM SYRACUSE: Full musical show, starring

drama had played in New York in 1921 under the auspices of the Theatre Guild, and again in 1940, when its stars were Burgess Meredith and Ingrid Bergman. Besides being musical, this 1945 edition would have a change in setting.

It was finally decided by Rodgers and Hammerstein to set the scene of "Liliom" in a small coastal town of New England in the year 1873, and to call it "Carousel". The Budapest bouncer became Billy Bigelow, barker at an amusement park, and foreign Julie emerged as shy and sweet Julie Jordan. And into it Rodgers and Hammerstein poured their most lyrical and tuneful score. Recently I asked Mr. Rodgers if he had any special yen to write serious, longer music, and he replied, "I am only interested in dramatic music; academic music doesn't intrigue me. I think it's a little late for me to start now, anyway. As for opera, I think we have done some pretty serious work already. 'Carousel' was as serious a subject as any that has been treated on the musical stage; the soliloquy in it was certainly solemn." Yes, solemn and superb!

So "Carousel" carried on the grand traditions set by "Oklahoma!", and after it came "Allegro", which was only mildly successful by Rodgers and Hammerstein standards. Next, in 1949 to be exact, mighty "South Pacific" opened at the Majestic Theatre. This show was based on several of the stories in James A. Michener's Pulitzer prize winning "Tales of the South Pacific". Its original cast starred Mary Martin as Ensign Nellie Forbush, and Ezio Pinza as the cultured Frenchman, Emile de Becque, with Bill Tabbert, Juanita Hall, and Myron McCormick. For years the show itself promised to emulate Tennyson's famous brook, and run on forever. For it Rodgers and Hammerstein created some of their best songs. At least three of them reached the very top of the nation's hit parade, and at one time four of the songs were among the top ten all at the same time. Small wonder then that Ezio Pinza's doorbell strikes the opening notes of *Some Enchanted*

-
- Portia Nelson and Jack Cassidy (Columbia ML4837)
 BABES IN ARMS: Full musical show, starring Mary Martin
 (Columbia ML4488)
 ON YOUR TOES: Full musical show, starring Portia Nelson
 and Jack Cassidy (Columbia ML4645)
 ME AND JULIET: Original cast album, starring Isabel Bigley,
 Bill Hayes, and Joan McCracker (RCA Victor LOC1012)
 LEE WILEY SINGING RODGERS AND HART (Storyville 312)
 A FOLIO OF TUNES BY RODGERS AND HART: The Dave Pell
 Octet (Trend TL1501)
 PORTRAIT OF RICHARD RODGERS: Guy Luypaerts and his
 orchestra (Capitol P278)
 RICHARD RODGERS SONGS: André Kostelanetz and his
 orchestra (Columbia ML4130)
 SOUTH PACIFIC: A Symphonic Scenario for Concert Orchestra
 André Kostelanetz and his orchestra (Columbia ML4514)
 OSCAR PETERSON PLAYS RICHARD RODGERS (Clef MGC624)
 RICHARD RODGERS AND OSCAR HAMMERSTEIN SONGS: Fred
 Waring and his Pennsylvanians (Decca DL5292 & 5293)
 RODGERS AND HART MUSICAL COMEDY HITS: Richard Rod-
 gers conducting the orchestra (Columbia CL6074)
 RODGERS AND HART SONG BOOK: Patrice Munsel and
 Vaughn Monroe (RCA Victor LPM4)

Evening, and that Mary Martin can sing *I'm in Love with a Wonderful Guy*, and look affectionately in the direction of Richard Rodgers and Oscar Hammerstein II.

Almost exactly eight years from the date of the opening of "Oklahoma!" and at the same theatre, Rodgers and Hammerstein unveiled another triumph, "The King and I", starring Gertrude Lawrence and Yul Brynner. Here was the perfect wedding of words and music, a musical play, and a drama that was both serious and humorous. Based on Margaret Langdon's "Anna and the King of Siam", this is the story of the Oriental king who brought a young English widow to his court to impart Western culture to his many wives and children. It was a rich, wondrous production, exquisitely produced, directed, and acted, and beautifully sung. It was a warm show, colorfully costumed, fascinatingly alive, and extremely memorable. Never before had Rodgers and Hammerstein so splendidly interwoven their music with a story, so that each song was not only a part of the plot but a necessity to its structure. And these melodies, once you have got to know them, are the kind you want around forever; they become warm, lovely friends.

May I here interject a few personal words — about

1943: First Rodgers and Hammerstein production was "Oklahoma!" which ran for nearly six years. Alfred Drake and Joan Roberts were the original Curly and Laurey

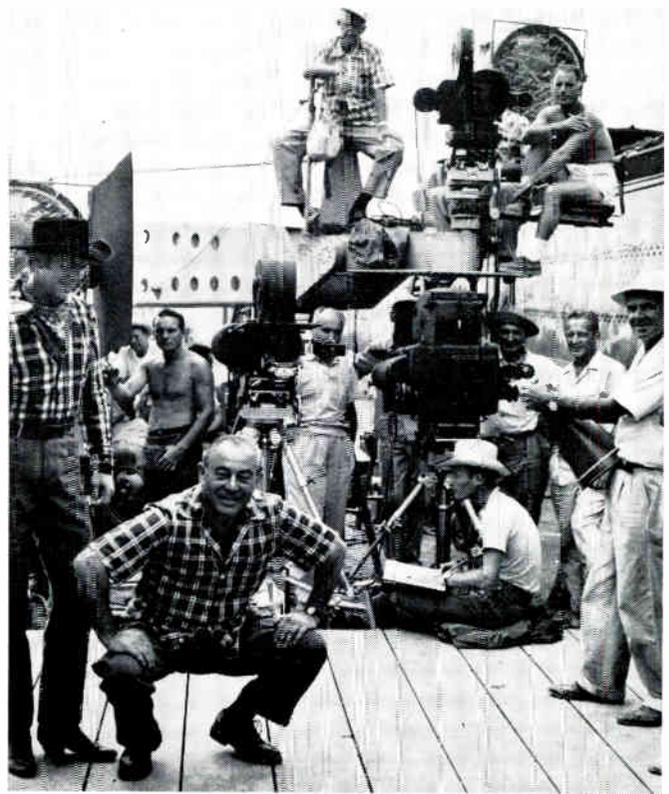


Miss Gertrude Lawrence, who was the "I" of "The King and I". This very great lady of the stage made Anna an unforgettable woman. It was during the run of this show that grim old cancer finally caught Miss Lawrence, but even while in deep pain, she never gave up until the bitter end. She was adored by those with whom she worked, especially the boys and the girls of the chorus, and I guess maybe that goes, too, for all of us who loved to watch her perform. No one can ever take her place.

Among other things, Rodgers and Hammerstein have their own production company, and R & H Productions has been responsible for such outstanding hits as "I Remember Mama", "Annie Get Your Gun", "Happy Birthday", and "The Happy Time". In 1952 Dick Rodgers wrote the complete score for the NBC television series "Victory at Sea", a documentary of the joint United States and allied naval operations during the critical years of World War II. The show ran continually for twenty-six episodes, so Mr. Rodgers' score was thirteen hours long. Both the score and the film are superlative. In 1953 came "Me and Juliet", a musical comedy by Rodgers and Hammerstein, a tribute to the theatre that did mildly well.

Lately a great deal of energy has been devoted to the motion picture production of "Oklahoma!" in the Todd-AO film process. It is being produced by Rodgers and Hammerstein Pictures, Inc. and is about ready for release. A

1955: In the movie version of "Oklahoma!" you'll see Gordon MacRae and Shirley Jones riding in the surrey with the fringe on top, made famous by that hit tune



Richard Rodgers on location in Arkansas, where "Oklahoma!" was actually filmed. You can see the huge lens of the Todd-AO camera at the top of the dolly

new show is in preparation based on John Steinbeck's recent book "Sweet Thursday". It will be called "Pipe Dream", and will definitely be produced by fall of this year. Last November, Mr. Rodgers had the honor of conducting the New York Philharmonic Symphony at Carnegie Hall in a program of his own work for the benefit of the Pension Fund.

All composers, I suppose, like some of their songs better than others. Mr. Rodgers has no strong preference, but a list of his own favorites would include *My Heart Stood Still*, *Carousel Waltz*, *My Romance*, *It's a Grand Night for Singing*, *Manhattan*, *There's a Small Hotel*, *A Wonderful Guy*, *With a Song in My Heart*, *My Funny Valentine*, *Out of My Dreams*, *Blue Room*, and *Younger than Springtime*. Does he mind the distorted arrangements that often are given his many melodies in this modern age of ours? "I cannot speak for my colleagues in light music," says Rodgers, "but, in general, I don't mind distortion very much. I must admit that when a tune is new and offered to the public for the first time I am inclined to protect it with my heart, soul, and body as if it were a new baby. This, reasonably, I think, is because I want it to be liked in my terms and not in those of a stranger. This jealousy tends to disappear with the increasing age of the tune, as with age comes the realization that the work has a lasting public. One becomes more secure and thus more lenient."

Quite truly Mr. Rodgers feels that anything that enables the listener to hear more music is worth while. Hence his interest in hi-fi recordings and equipment. His own record collection, as you might suspect, is composed extensively of show music. On the serious side, he has no strong favorites, but admits to a slight preference for the harmonic line of Brahms, Chopin, and the other romantics to the simpler classical idiom. *Continued on page 57*

FROM REBECKS TO RECORDS

Part 1: How the Tape Recorders and Phonographs Are Encouraging Interest in Music, Changing Public Tastes, and Altering Listening Habits

By OLIVER DANIEL

EVERY AGE shows preference for certain types of music. The 16th Century was a time for rebecks and sackbuts; the 17th a time for madagrials; during the 18th Century musicians turned to stringed instruments, the harpsichord and the organ; in the 19th to the piano and the symphony orchestra. Time, geography, and accidents all play a part. The Balinese, for instance, have begun to turn away from the gamelangs they have hammered for centuries, and have become fascinated by jazz bands. The Scotsmen who, for similar years, have delighted in bagpipes are turning to symphonic festivals. If we were to select the characteristic instruments of the 20th Century, we would have to select the saxophone, trumpets, and the instruments of the jazz "combo". But these would apply only to the first half for, starting with 1950, one would have to recognize that the truly representative musical instruments are the reproducing machines: the phonograph and the tape recorder.

LP records are changing the entire musical aesthetic of our time. First of all, the places where music is heard are no longer the cathedral or the concert hall, but the living room, the bedroom, and the automobile. The space factor now suggests intimacy rather than heroic proportions. It's terribly hard to feel heroic with one's feet up on a coffee table, a tall glass in one's hand, and a favorite record spinning out hi- or low-fi sounds. I find the monumental slightly uncomfortable in such surroundings.

So much music is heard today from recording that we have the phenomenon of the music enthusiast who hears familiar music performed by "live talent" for the first time! And he may complain that the performance sounds less full, that it lacks the ringing, echoing "liveness factors" that he has become accustomed to in many new recordings. Where is that sharp relief of a single solo instrument or voice projecting clean and clear against a full symphony? Why do the sonorities of Kostelanetz seem absent in the concert hall? For some of these listeners, the live music cannot compete with its reproduction.

I know many hi-fi enthusiasts and engineers who want their music at full volume. Now by full volume they mean something a little louder than the sound they would expect to hear with their ears three or four inches from the bell of a trumpet playing double fortissimo. For them, *music* is really a secondary matter. They are intrigued with *sound*, bright and shiny. Their interest in the recordings of Varèse, for example, is sometimes a matter of egotism since the thwacks, bangs, and other percussion bongles show off their equipment better than the more musical selections. And, mind you, I for one will

not discredit Varèse. It is practically boiled down to the problem of finding recordings that tweet the tweeters best or woof the woofers most resoundingly.

Whether one's primary interest is in sound values or in music, the listening habits of today have been revolutionized by LP records. First of all, it's no longer *de rigueur* to listen with what cliché experts call "rapt attention". No composer or conductor is present to rap for silence when a work begins from the turntable. The telephone, the door bell, the clicking of a typewriter, plus the soft purr of midtown New York traffic all may shatter the air indelicately as the world's greatest orchestras play. That is happening now as I type this manuscript, and listen to a symphony by Henry Cowell.

But is music any less good under such circumstances than when it is heard in a concert hall? Should one be told by the signal from a buzzer that it is time to sit erect and listen attentively to music that will be played continuously until intermission time, and then resumed when the buzzer sounds again? Or is it more pleasant to take it in easy doses, when one wants it. Many prefer the latter.

I recall with deep affection a Sunday afternoon when I heard the Brahms *Double Concerto* as I drove through the woods of northern Wisconsin. It is perhaps in such surroundings that the critical faculties are more easily laid to rest. Similarly, I cannot think of the Gaspé peninsula without remembering that there, on an unseasonably cool Sunday afternoon during this past summer, I heard a broadcast of a *Concerto for Orchestra* by Alan Hovhaness and then, almost immediately thereafter, a second performance of the same work on a transcribed broadcast of the same program. I think, too, that I will always keep somewhere in mind the music track of a drive from Santa Barbara to Los Angeles made a few days before this is being written. If you ask me how long it takes to drive that distance, I can tell you: a symphony by Chausson, a Mozart serenade, assorted arias by Verdi and Puccini (called "operatic rarities" or some such innanity), and a Bruckner symphony. Part was missed while the car and I were being tanked up on gas, oil, and coffee.

What Grand Vizier could ever assemble such a set of musicians to make incidental travel music? What regal patron could afford the variety of choruses and orchestras that anyone can assemble at home from a collection of records?

What do we make of such masses of music available at the turn of a dial or the spin of a record? Out go those nicely scheduled plans of music appreciation, beginning with the more readily digested works of the 18th Century, and progressing from the Romantics to the Moderns. Who

Continued on page 62

BY DAVID HALL — KARL KARLSON — FRED REYNOLDS — DR. HANS WOLF

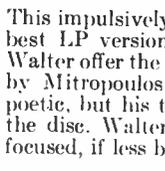
ORCHESTRAL MUSIC: RECORDS

TCHAIKOVSKY: Serenade in C Major Op. 48 2
PROKOFIEV: Classical Symphony Op. 25 2
 Pittsburgh Symphony Orchestra under William Steinberg
 Capitol P8290

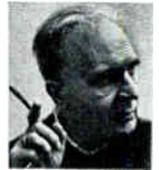


While neither work is completely typical of its composer, you should remember that Tchaikovsky's favorite composer was Mozart, and Prokofiev himself stated that his *Classical Symphony* was a symphony written "as Haydn would have written it had he lived in our day." Neither work is among its composer's most impressive, yet each is an artistic delight. Coupled in this manner, and presented at fine quality by a first-class orchestra, the record should find many friends.

MAHLER: Symphony No. 1 in D Major (Titan) 1
 2
 Vienna Philharmonic Orchestra
 London LL1107 12"
 N. Y. Philharmonic Symphony Orchestra
 Columbia SL218 12" 2



This impulsively youthful, nature-inspired music is heard here in the two best LP versions to date — all things considered. Neither Kubelik nor Walter offer the amazing dynamism of the now sonically out-dated reading by Mitropoulos and the Minneapolis Symphony. Kubelik is the more poetic, but his third movement is divided between the A and B sides of the disc. Walter suffers from no such interruptions and is given better focused, if less brilliant sound. Hear both and make your own choice.

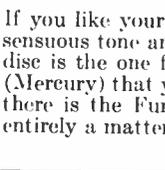


TCHAIKOVSKY: The Swan Lake Ballet, Opus 20 2
 (Complete recording of original score)
 Minneapolis Symphony Orchestra under Antal Dorati
 Mercury OL-3-102 3 12"



For ballet fans, this first un-cut performance on or off records of Tchaikovsky's early dance masterpiece will be a *must*. Here not only the familiar sections are played with wonderful verve and style, but there are (as in Mercury's complete *Nutcracker* with Dorati) many delightful pages heretofore unknown to any of us — as for instance the *Russian Dance* for solo violin and orchestra. Good, solid, living sound.

FRANCK: Symphony in D Minor 1
 2
 Philadelphia Orchestra under Eugene Ormandy
 Columbia 12"



If you like your César Franck Symphony played with the maximum of sensuous tone and darkly passionate expression, then this new Ormandy disc is the one for you to select. For drama and clarity there is Paray (Mercury) that you might prefer, in addition to which, for lyrical impulse there is the Furtwängler (London). The choice between these three is entirely a matter of personal taste, for all feature excellent sound.



BALAKIREV: Thamar — Symphonic Poem 2
LIADOV: Kikimora; Baba Yaga; Eight Russian Folk Songs 2
 Suisse Romande Orchestra under Ernest Ansermet
 London LL1068 12"



Early (Balakirev) and late (Liadov) 19th century Russian nationalism are showcased here, with Ansermet's fine sense of orchestral balance and color underlying the richly-textured *Thamar* (about a legendary princess of the Caucasus celebrated in a poem of Lermontov's) and the fanciful pieces dealing with creatures of Russian folklore, *Baba Yaga* and *Kikimora*, but his readings of the Russian Folk Songs lack real rhythmic sparkle.

RATINGS OF CLASSICAL RECORDS AND TAPES

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

COMPOSITION (Top Number)

1: Outstandingly Important

Indicates that the composition is one of the composer's best works, or that it is outstanding in a particular class of music. This rating is an unusual distinction.

2: Important

This rating indicates that the composition is only a little below the No. 1 level.

3: Excellent

A composition which merits representation in a library of the composer's works,

or in a collection of that particular music.

ARTIST or ORCHESTRA (Middle Number)

1: Outstanding Performance

Indicates an exceptionally fine performance by a top-ranking artist or orchestra. This rating is an unusual distinction.

2: Important Performance

An excellent performance by one of the top-ranking artists or orchestras.

3: Excellent Performance

A recording well worth owning and recommended for purchase, by an artist or orchestra of ability deserving of public recognition.

RECORDING QUALITY (Bottom Number)

1: Outstanding Realism

Representing the highest present attain-

ments in acoustic and recording techniques.

2: Excellent Quality

Slightly below No. 1 rating because of minor faults in the acoustics or recording, or because the noise is considered somewhat above the minimum currently attainable.

3: Acceptable Quality

Representing the current average of the better LP records.

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

Important Note: Records which are rated below No. 3 as to the composition, artist or orchestra, or recording quality are not ordinarily reviewed here. However, the omission of a record does not mean that it was rejected, as it may not have been submitted to MUSIC AT HOME for review.

STRAUSS, JOHANN JR. and JOSEF: Wine, Women and Song; and other Waltzes, Polkas, Marches, and Csardas 3
2
2
Vienna State Opera Orchestra
under Anton Paulik
Vanguard VRS-457



One does not choose to compare these compositions with the more serious classical works. However, each of the pieces can safely be termed a popular masterpiece, not pretending to be something that it isn't. But music full of life, buoyancy, and sparkling instrumentation. There have been many albums of Strauss music issued heretofore, and you perhaps should compare first. To the advantages of this album are striking interpretations and splendid quality.

BRAHMS: Symphony No. 2 in D major, Op. 73 1
2
Amsterdam Concertgebouw Orchestra
under Eduard van Beinum
Epic 3098 12''

This rich-hued reading of Brahms's lyrical *Second Symphony* takes its place beside those of Weingartner (Columbia), Monteux (Victor), and Toscanini (Victor) as the best that have been released up to this time, and are superior to all competition recording-wise. Beinum's musical thought and expression here is in the broadest classical-romantic tradition, which befits this music supremely well!

RACHMANINOFF: Symphony No. 2 in E Minor 2
1
1
Pittsburgh Symphony Orchestra
under William Steinberg
Capitol P8293

From a purely audio standpoint, this recording may well mark Capitol's greatest achievement to date. It is absolutely superb, as is the performance of the Pittsburgh Symphony. It is difficult to see how anyone can fail to enjoy this composition; certainly it belongs in every collection of classical recordings. Quite possibly the recording may work wonders in bringing this music back to the vogue it enjoyed in the early part of this century.



BIZET: Orchestral Suite from Carmen; L'Arlesienne Suite No. 1 3
2
1
Vienna State Opera Orchestra
under Mario Rossi
Vanguard VRS-455



This recording tends to illustrate the many-sided qualities of Bizet's music. The more literate of the critics may scoff at these works for lack of anything else to say, but their proven popularity with the general listening public remains undiminished to this day. Rossi is one of Italy's most celebrated opera conductors, and his reading of the *Carmen Suite* in particular is dynamic and colorful.

BACH: The Art of Fugue (arr. Kurt Redel) 1
2
2
Pro Arte Chamber Orchestra
under Kurt Redel
Westminster WAI.220 2 12''

This mighty essay in the art of fugal texture was Bach's last and unfinished work. No indication for performance medium was given by the composer; hence it has been played in our own day in versions for keyboard, string quartet, and orchestral groups of varied sizes. Here is a felicitous chamber orchestra scoring, notable for varied woodwind coloration and for a reading which stresses the *Art of Fugue* as living music rather than a musicological exercise.

BARTÓK: Divertimento for String Orchestra; Two Portraits 2
2
2
Rias Symphony Orchestra under
Ferenc Fricsay
Decca DL9748 12''

Here are two of the most ingratiating works from Hungary's Béla Bartók, written late and early in the composer's career. Both of Fricsay's excellent performances have competition from records of other labels — in the *Divertimento* from Antal Dorati's tighter-knit but less vividly reproduced reading (Victor), and in the *Portraits* from a less good performance superlatively recorded on Bartók discs.

R. STRAUSS: Death and Transfiguration Op. 24; Don Juan, Op. 20; Till Eulenspiegel's Merry Pranks, Op. 28 1
3
2
Bamberg Symphony Orchestra
under Jascha Horenstein
Vox PL9060 12''

The coupling of the three most popular Richard Strauss tone poems puts this disc in the "best buy" class musically speaking, for this interesting combination of compositions is not available under any other label. Horenstein's readings are outstanding for style and flexibility, but the Bamberg Orchestra does them less than perfect justice. Recorded sound is warm and brilliant, though somewhat lacking in presence.

R. STRAUSS: Till Eulenspiegel's Merry Pranks, Op. 28; Death and Transfiguration, Op. 24 1
2
2
Pittsburgh Symphony Orchestra
under William Steinberg
Capitol P8291 12''

This particular pairing of two immensely popular Richard Strauss tone poems is also to be had in readings by Fritz Reiner (Victor), and by Jascha Horenstein (Vox) with the addition of *Don Juan*. See above. Steinberg's interpretations stress clarity of texture (like Reiner) rather than romantic passion (like Horenstein). Very fine recording, if a bit shy on the body of string tone.



BERNSTEIN: Jeremiah — Symphony; Facsimile — Ballet; On the Town — Dance Excerpts 1
2
R
Golden Symphony Orchestra under
Leonard Bernstein
Camden 196 12''



RCA-Victor's bargain reissue series offers here a remarkably representative package of creative work by the brilliantly talented conductor-composer-pianist, Leonard Bernstein. For us the savagely brittle *Facsimile* music and the impassioned *Lament*, with Nan Merriman as soprano soloist, are the real highlights of this disc. All are excellent quality transfers from 78 masters issued originally as performances by the St. Louis and RCA-Victor Symphony Orchestras.

NIELSEN: Symphony No. 5, Op. 50 1
2
2
Danish National Orchestra of the
State Radio, under Thomas
Jensen
London LL1143 12''

Together with the Fourth Symphony (*The Inextinguishable* HMV) this stands as the great masterpiece among Carl Nielsen's six works in this form; and will one day be recognized as one of the masterworks of 20th century music. This is music expressive of sharp conflict between the forces of good and evil. Jensen's reading is highly charged — perhaps a little too much so. Nonetheless, this is a fine long-playing disc of a wonderfully stirring and deeply human work.

DOHNANYI: Variations on a Nursery Tune 1
RACHMANINOFF: Rhapsody on a Theme of Paganini 1
 Julius Katchen, London Philharmonic Orchestra
 London LL1018 12"

Canny coupling of the half-satirical, half-serious score by Hungarian Dohnanyi, with the romantic-diabolical masterpiece by the late Russian master Rachmaninoff gets this disc well on the way toward being a winner. Added to this are the wonderfully brilliant playing of the young American, Katchen, the full-throated orchestral backing under Boult's direction, and some of London's choicest *frr* sound. The result is a best buy, any way you hear it!



BRAHMS: Piano Concerto No. 1 in D Minor, Op. 15 1
 Artur Schnabel, Chicago Symphony Orchestra under Fritz Reiner 2
 Victor LM1831 12"



This gigantic symphony with piano obbligato is all but impossible of adequate performance in view of the demands made on soloists and conductor alike; but here at last the impossible has been gloriously achieved with Schnabel giving us the best playing he has done on records in nearly 20 years, with Fritz Reiner and the Chicago Symphony rising magnificently to the occasion, and with full-blooded and well-balanced recorded sound to boot.

OFFENBACH: Offenbachiana (arr. Manuel Rosenthal) 2
 RIAS Symphony Orchestra under Manuel Rosenthal 2
 Remington 199-183 12"

The gifted French composer-conductor who gave us the delightful *Gaité Parisienne* ballet arranged from Offenbach operetta melodies offers here another potpourri brilliantly orchestrated by the conductor, Manuel Rosenthal, and served up with astonishing skill and style by the musicians of the German RIAS Symphony. Backed up by first-rate recording, this disc offers excellent listening in the lighter vein.

ANTHEIL: Ballet Mécanique 2
 N. Y. Percussion Group 1
BRANT: Signs and Alarms; Galaxy 2 2
 Chamber Ensemble under Henry Brant
 Columbia ML4956 12"

The talents of Jersey-born George Antheil (b. 1900) range from his mature works which call to mind an American Shostakovich, to his youthful pieces cast in the theatrically modernistic style of the 20's. *Ballet Mécanique* is Antheil's most famous "modern" work and as such sounds like a Balinese gamelan in a boiler factory. The Henry Brant (b. 1913) wind and percussion pieces are infinitely more vital and genuinely amusing and, as such, worth the price of this disc which offers notable playing.

CONCERTOS

BACH: Six Brandenburg Concertos 1
 Vienna State Opera Orchestra under Felix Prohaska 1
 Vanguard 540-2 3 12"

At long last we have a virtually definitive disc version of the six *Brandenburg Concertos* in which Bach explored so fully the orchestral resources of his day. The miracle achieved here has been one of combining painstaking authenticity of performance — in terms of solo instrumentation especially — with truly spirited and musical interpretation and playing. Add to this flawless recorded sound, and one could ask for no more!



BEETHOVEN: Piano Concerto No. 5 in E flat, Op. 73 (Emperor) 1
 Edwin Fischer, Philharmonia Orchestra under Wilhelm Furtwängler 1
 His Master's Voice 4 12"



This magnificently broad and majestic reading of Beethoven's most brilliant and popular piano concerto takes its place as one of the most imposing *Emperors* yet recorded. Only the readings by Schnabel (Victor), Gieseking (Columbia), and Curzon (London) achieve similar heights of virility and exaltation; but none of these boasts such excellence of recorded sound in the bargain as you will hear from this disc. Appropriately, the source is His Master's Voice, more frequently identified as HMV.

SCHUMANN: Piano Concerto in A Minor, Op. 54; Fantasiestücke, Op. 12 (for solo piano) 1
 Benno Moiseiwitsch, Philharmonic Orchestra under Otto Ackermann 2
 Bluebird LBC1081 12"

Benno Moiseiwitsch, one of the international veterans of the keyboard, has a special flair for the romantic repertoire; and these versions of two of Schumann's most popular masterpieces rank at the very top of those available. We'd suggest comparative listening to Kempff (London), and Novaes (Vox) in the *Concerto*, and to Demus (Westminster) in the *Fantasiestücke*. The differences in their personalities are expressed in their interpretations.

NIELSEN: Clarinet Concerto, Op. 57; Flute Concerto 1
 Ib Erikson, Gilbert Jespersen, Danish National Orchestra of the State Radio, Mogens Wöldike, Thomas Jensen, conductors 2
 London LL1124 12"

These two delightful pieces — the charming *Flute Concerto* and the sardonic *Clarinet Concerto* — were among the last compositions of Denmark's Carl Nielsen. They deserve to stand very high indeed in the all-too-slim wind concerto literature. Here is music with both humor and humanity, played with style and authenticity and expertly recorded throughout. If you enjoy this type of music, you should own this record.



CHAMBER MUSIC

BACH: Six Partitas and Sonatas for Solo Violin 1
 Emil Telmányi 3
 London LLA20 3 12"



Feature of this fourth complete recording of Bach's series of solo violin masterpieces, is its performance by Denmark's eminent Emil Telmányi using a modern adaptation of the early 18th century curved bow, thus enabling chords to be played *without* arpeggiation. There is neither the polish of Heifetz (Victor) nor the vitality of Schneider (Mercury) here, both of whom used the conventional modern bow, but excellent lyrical feeling and elegant sonics.

BARTÓK: Violin Sonata No. 2 1
RAVEL: Violin Sonata 1
 Rafael Druian with John Simms (piano) 2
 Mercury MG80000 12"

Bartók's brooding and poetic *Second Sonata* and Ravel's piece with its blend of Parisian *chic* and jazz of the 20's stand among the landmarks of the 20th century violin literature. Druian and Simms, making their debut on discs as a duo, offer performances well nigh impossible of improvement. The Bartók is the real prize here, in its first up-to-date LP recording. Live, rich sound, but with plenty of presence.

BARTÓK: Contrasts for Violin, Clarinet, and Piano 2
MILHAUD: Suite for Violin, Clarinet, and Piano 2
 Melvin Ritter, Reginald Kell, Joel Rosen
 Decca DL9740 12"

Both of these pieces could well be called modern chamber music in the divertimento style; both are the work of strong and sharply contrasted creative personalities. Kell and his colleagues show up to best advantage in the amusing Milhaud piece. Some will find the reading of Bartók's moody contrasts somewhat over-rehearsed in comparison to the competitive versions on the Bartók and Columbia labels. Recording is excellent.



BLOCH: Violin Sonata No. 1 2
HANDEL: Sonata in E Major, Op. 1, No. 6 2
SCHUBERT: Sonatina in G Major, Op. 137, No. 1 3
 Jascha Heifetz, Emanuel Bay
 Victor LM1861 12"



The hectic and savagely expressive Bloch *Violin Sonata* is the true *raison d'être* for citing this fine disc, for it is music that has been long overdue for recording in LP format. Heifetz is in superb form here. And, as might be expected, he contributes his usual elegance and polish to the music of Handel and Schubert. The audio quality does not quite do full justice to the Heifetz performance, however.

SCHUMANN: Violin Sonata No. 1 in A Major, Op. 105 2
BRAHMS: Violin Sonata No. 2 in A Major, Op. 100 2
 Raphael Drüian, John Simms (piano)
 Mercury 80002 12"

Here are two of the best works of the German romantic violin sonata literature made available in first-rate recorded performances. The Schumann has no other appreciable competition on LP; but the Brahms performance must contend with an equally fine version by Stern (Columbia). The latter, however, is not quite as felicitous as to the point of its balance between violin and piano.

VILLA-LOBOS: Quartet: Quintet: Trio 2
 New Art Wind Quintet
 Westminster 5360 12"

Brazil's prolific modern master is represented here in a variety of woodwind works written in the 1920's, and ranging in style from the neo-classic modern to jungle impressionism. The result is both fascinating and highly entertaining as music. You will find this recording startling in terms of topnotch wind playing, and as an example of exceptionally fine sound reproduction that will do justice to the best audio installation.

VOCAL MUSIC

VERDI: Otello (complete opera) 1
 Mario del Monaco, Renata Tibaldi, Aldo Protti, and others, Chorus and Orchestra of St. Cecilia Academy at Rome, under Alberto Erede
 London LLA24 3 12"

Vocally and sonically, this is the best available recording of Verdi's magnificent operatic version of Shakespeare's "Othello". Renata Tebaldi is truly superb as Desdemona. The redoubtable Toscanini (Victor) holds a very considerable edge in pacing and power of combined vocal and orchestral forces, but he is scarcely accorded such richly satisfying recorded sound as here. We suggest listening to both the Victor and London versions of this masterpiece.



VERDI: Manzoni Requiem 1
 La Scala Milan Chorus and Orchestra with soloists, under Victor de Sabata
 Angel 35158/9 2 12"

With this, the third recent LP version of Verdi's fiercely dramatic *Requiem*, we would say that this score has been more than adequately covered on discs. Sabata's reading is headlong and impetuous, as compared to Toscanini's stern intensity (Victor) and Friesay's far-flung lyricism (Decca). Toscanini's interpretation still stands as one of unique stature, despite inadequate recording. For those who want first class sound, we suggest careful hearing of both the Sabata and Friesay discs.

KODÁLY: Psalmus Hungaricus; Peacock Variations 2
 London Philharmonic Choir and London Philharmonic Orchestra under George Solti
 London LL1020 12"



The powerfully dramatic *Psalmus Hungaricus* is the big attraction offered here; for it is the first truly excellent performance of this music on records. The more colorful but somewhat superficial *Peacock Variations* are heard here in softer focus than in Antal Dorati's super-charged Chicago Symphony version issued by Mercury some months ago. Nevertheless, you will find it interesting to compare the two performances.

BERLIOZ: Les Nuits d'Été, Op. 7, and other songs 1
 Eleanor Steber, Columbia Symphony Orchestra under Dimitri Mitropoulos and Jean Morel
 Columbia ML4940 12"

Berlioz, as a melodist, can be heard at his most inspired mood in this exquisite *Summer Nights* cycle — notably in the tenderly fragile *L'Absence*. Steber's performance is more expressive than that of Suzanne Danco (London) but not as idiomatic as the legendary one of Maggie Teyte (yet to be released on an LP disc). The recorded sound is excellent in every respect, and will be made particularly enjoyable by the use of a top-quality hi-fi installation.

KEYBOARD MUSIC

MOZART: Complete Solo Piano Music, Vol. 1, Sonatas, Fantasias 1
 Lilli Kraus
 Haydn Society HSL-M 7 12" 1
 Walter Gieseking
 Angel 35068/78 11 12" 2

It is a gross impertinence to comment on so gigantic a project as recording the complete piano works of Mozart in this small space. However, it can be said that in the total of 18 records two very different interpretative approaches are offered — the elegance and soft-spoken manner of Gieseking as against the impetuous expressiveness of Kraus. Neither artist has the last word in the matter of performance, but both benefit by being well recorded.



CHOPIN: Etudes, Op. 10; Scherzo No. 1 in B Minor 1
 Guiomar Novaes
 Vox PL9070 12" 2

For an ideal combination of intensity, sanity, lyrical feeling and sense of style, there is no other long-play recording of the Chopin *Etudes, Op. 10* to match this one by Brazil's Mme. Novaes. Definitive recordings of Chopin are virtually impossible of attainment. It is a pleasure to report, therefore, that this Vox disc is the best recording yet made of these immensely popular etudes. The audio quality is first-rate.

NIELSEN: Commotio, Op. 58; 2
Three Motets 2
 George Fjellrad, organ; Danish State
 Radio Madrigal Choir under
 Mogens Wöldike
 London LL1030 12"



Commotio, last work by Denmark's master Carl Nielsen (1865-1931), is a powerful synthesis of modern polyphony with the great tradition embodied in the work of that 18th century Dane, Buxtehude. While the *Motets*, also from Nielsen's last years, are austere compared to the highly dramatic *Fifth Symphony* from his pen, they are deeply moving. Here are excellent performances and good recording of music that should be far more widely known.

RATINGS OF JAZZ AND POPULAR RECORDS AND TAPES

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

COMPOSITION (Top Number)

1: Extraordinary

Indicates that the collection is of superior character, both from a standpoint of

material and programming. Assignment of this rating means an unqualified recommendation.

2: Good

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

3: Satisfactory

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

ARTIST or ORCHESTRA (Middle Number)

1: Extraordinary

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

2: Good

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

3: Satisfactory

To all intent and purposes an enjoyable recording, yet one that does not qualify for No. 2 rating.

RECORDING QUALITY (Bottom Number)

1, 2, 3: The same as for classical recordings.
 R: Indicates a re-issue.

MISCELLANY

LENGSFELDER: Musical Notes 2
From a Tourist's Sketch Book 3
 World Symphony Orchestra 1
 Request 10027

A world traveler named H. J. Lengsfelder has composed a series of ten musical impressions of such spots as Carnegie Hall, Venice, France, Kitzbuhl, Ljusdal, Rio de Janeiro, and Washington, D. C. His manner of composing will remind you of Leroy Anderson, yet he doesn't quite have Anderson's artistic ability. Still, the sound is superb, and the musical sketches make satisfactory listening. Each is enjoyable without being sensational, and we hope that Mr. Lengsfelder will travel further.



Burlesque Uncensored 2
 Cook 1071



Well, I guess you just have to take this for what it is, a flouncy, exhilarating return to the strip tease, the baggy pants, and the old jokes and routines which half the comedians on TV are today using as their own. Sure they are! The sound is corking, and Emory Cook must have had just as much fun in making this album as you will in listening to it. We especially recommend it for adults on their third martini, old soldiers who never die, and Ewing D. Nunn.

JAZZ

Concert at the Palladium 2
 Les Brown and His Band of Renown 1
 Coral CX 1 — 2 12-in. records 2

Confirming the impression that Les Brown's dance band may be one of the country's best. The music flows in a straight line, with a beat, cleanly played. The Brown style, while it has moved consistently toward a more modern sound, has never deviated from a well-marked formula. This package represents 1½ hours of splendid dance music and his best arranging, notably such tunes as *Caravan*, *I Let a Song Go out of My Heart*, *Cherokee*, *Sentimental Journey*, and *Montona Clipper*.



Memories of Ellington 2
 Johnny Hodges 2
 Norgran MGN-1004 12" 2



You'll enjoy this nostalgic tribute to the Duke of Ellington, played by the warmest alto saxophonist of them all. In fact, listening to this LP with a first class audio system, you will understand how much Ellington must miss the affable Mr. Hodges. Accompanied on the whole by excellent sidemen, Johnny blows a lovely package of famous tunes. Did anyone ask for a trip to the musical past on a gossamer reed? If so, he has it on this record.

Lee Wiley Sings Rodgers and Hart 1
 Storyville 312 10" 1

Lee Wiley's deeply mellow voice, like the lady herself, is possessed of that indefinite something known as class. When she sings a song that is right for her to sing, it stays sung, as you know from *Sugar*, *Down to Steamboat*, *Tennessee*, and *Someone to Watch Over Me*. All eight of these sparklers are her sugar and spice, and the half-dozen jazzmen who accompany her are consistently in tune with Miss Wiley's singing. Here is the best Lee Wiley album ever released.



Kid Ory's Creole Jazz Band, 1954 1
 Good Time Jazz L-12004 12" 2
 1



No doubt but what this is the best LP Ory has ever cut. Nine grand old traditionals like *Muskrat Ramble*, *Gettysburg March*, *When the Saints Go Marching In*, *Wolverine Blues*, and *That's a Plenty* are represented. Give Ory something like *Oop-Shoop* and he'll likely split his trombone right down the middle from sheer frustration. So this bundle represents Ory's rocking finest, done with his special recipes for Creole Gumbo File and Shrimp Jambalaya. Just let it simmer slowly.

Barney Kessel, Vol. 2 2
Barney Kessel at the Guitar 2
Contemporary C 2514 10" 2

In his second volume of beautifully recorded jazz, Barney Kessel again shows that he is one of the most skillful and imaginative of the guitarists. Assisted tastefully by Bob Cooper, who plays both oboe and tenor sax here, Kessel makes a rare experience of each of the eight pieces. You'll surely pick out two gems. These are *A Foggy Day in London* and *Love Is Here to Stay*, both of which he handles as guitar solos. These, believe me, are unique and superb.



Contrasts 2
Erroll Garner 2
EMI ARCZY MG-36001 12" 2



If you like your jazz played on the piano, you will give this record a high rating, for surely Erroll Garner is one of the most prolific pianists, and just as surely one of the finest. Here is a collection of eleven superior numbers to which Garner gives his own interpretations as he roves over the ivories. This man has an honest way of handling a melody, for he never loses it in the playing, and his performances are of polished technical proficiency.

Dave Brubeck at Storyville 2
Dave Brubeck Quartet 2
Columbia CL 590 12" —

Recorded from broadcasts and tapes made at Boston's Storyville Club. Says the critical Mr. Brubeck "I think that *On the Alamo* is the greatest thing I have put on records so far." We agree. Listen to the lyrical quality of alto saxophonist Paul Desmond in *Gone with the Wind*. Brubeck and his group are amazing. There's something in their music for everyone, from the serious classical student to the most knocked-out jazz fan. Unfortunately, there is some poor recording in spots.



Louis Armstrong Plays W. C. Handy 1
Handy 1
Louis Armstrong's All-Stars 1
Columbia CL-591 12" 1



Handy wrote the best blues ever, and on the occasion of this recording, Louis and his gang were going better than I've heard old "Satchmo" in years. There's Barney Bigard's clarinet, and Trummy Young with his driving solos and his marvelous way of booting Louis home in the final ensembles. Said grand old W. C. Handy: "I never thought I'd hear my blues like this. Nobody could have done it but my boy Louis." Well, you've just got to hear it all.

Big Band Jazz of the Twenties 3
McKinney's Cotton Pickers, Vol. 1 3
"X" LVA-3031 10" R

These re-issues were all cut in Chicago in 1928, and tend to show why this swinging band exerted such an important influence in the years that followed. Particularly for this reason, the record is worth a place in the collections of serious jazz fans. However, the band made much better records later on, after it became a more solid outfit. Half a dozen of the selections can be heard on an album that RCA issued some time ago. Note that there is no rating for quality on reissues.



New York Jazz of the Twenties 2
Red Nichols and Miff Mole 2
Original Memphis Five R
Riverside RLP-1048 2-10"

There are four sides by Red Nichols and Miff's Stompers (1927) and four more by the Original Memphis Five (1923). The particular importance of this collection lies in the fact that Miff Mole, Red Nichols, and Phil Napoleon are three of the men who stand for and typify the so-called "New York Jazz Style". Albums of this sort are musically OK, but the great value in such reissues is largely a historical one to those who are building libraries of jazz music.

Adventures in Rhythm 2
Pete Rugolo and His Orchestra 2
Columbia CL-604 12" 2



I particularly like the voicing of the alto flute and saxophones on this record. Rugolo hopes it will become an identifying mark for the band. Lower rating, though, for Maynard Ferguson's stratospheric notes on the trumpet. Just when the band could use a real rugged, driving horn, Ferguson goes sailing. This tends to lose, rather than create, excitement. Nevertheless, it's a notable album, and a splendid contribution to the growing library of important albums of modern jazz.

Miss Teddi King 1
Storyville 314 10" 2
2

Or from George Shearing to eventual stardom, Miss King's phrasing, her intonations and feeling, her choice of material are all excellent, while the background, which features the brilliant trumpeting of young Rudy Braff, is elegant. In case you are not familiar with the label and the direction of the Storyville organization: This is jazz in Boston, and the man behind it is George Wein, who was the producer of the Jazz Festival at Newport, R. I. last year.



Tony Pastor's Best 3
Tony Pastor 3
"X" LXA-3025 10" 3

Senor Tony Pastor, of Middletown, Connecticut, has always been a joyful, happy, bubbling vocalist. Certainly he was with the old Artie Shaw band, and he is today on this fresh work. His band of 1955 can't compare with Shaw's swinging old outfit, but Anthony himself is just as much fun. And the tunes are some of those he helped to make famous, like *Dance with the Dolly* and *Paraviddle Joe*. It's all like he had a lollypop in his mouth.

Singing Instrumentals 2
Neal Hefti and His Orchestra 2
Epic LG 1013 10" 2



Neal Hefti is one of popular music and jazz's most talented arrangers. A while back he started out with his own band, but the timing was wrong. This may be a second effort, and it's a clear indication of success. The collection is a combination instrumental-vocal tribute to best selling strictly instrumental records of the past — *Summit Ridge Drive*, *Begin the Beguine*, *Skyliner*, and others. The personnel of the band is superlative, and the band swings.

Golden Horn 3
 Ray Anthony and His Orchestra 3
 Capitol T563 12" 3



Anthony's albums seem to get better with each succeeding release. There isn't much improvement here over "I Remember Glenn Miller," but that was a fair recording of dance music and so is this. Anthony's horn style is now firmly established in the middle register, and his assurance has given the band a firm, swinging hold on itself. I'd have liked some vocalists in the album, but the 12 instrumentals are all good, cleanly played, and danceable.

Dance Date 2
 Ralph Marterie and His Orchestra 2
 Mercury MG 20053 12" 2

Unquestionably trumpeter and Chicagoan Marterie commands one of the country's best and most popular going orchestras. I mean by "going" that Marterie's aggregation actually plays for dances, on the road, in ballrooms and hotels. This is not true of so many of the studio orchestras that make records these days. This "Dance Date" is one of many moods, offering music for shuffling feet, good dance music cleanly played, with excellent solos by the man himself.



Joanne Sings 2
 Mary Stuart 3
 Columbia CL 6333 10" 3



Mary Stuart, who is Joanne Barron of the CBS-TV series, "Search for Tomorrow," charmingly sings an octet of folk tunes designed primarily for the very young generation. They are songs that Mary, as Joanne, sings to her small daughter, Patti, on the TV show. Backed expertly by Percy Faith and his orchestra, Miss Stuart is both winning and winsome on this, her first album. Each assignment she handles with sincere feeling.

Music for a Rainy Night 2
 Vic Schoen and His Orchestra 2
 Decca DL 8081 12" 2

This is another in the series of "Music for Your Mood", and it quite possibly may be the best album in the series that Decca has issued to this time. At any rate its quality from every respect is fine. The Schoen orchestra and singers are an entirely pleasant group, and the songs are largely those that we never tire of hearing. Here is a warm and comfortable affair for people who happen to be in love. Or even thinking about love, for that matter.

Frankie 2
 Frank Sinatra 1
 Columbia CL 606 12" R

Within the decade of 1942 and 1952, Sinatra made an astonishing number of records for Columbia, an astounding number of which are perfectly marvelous. Not marvelous then especially, but then and today and tomorrow. This new collection is a superior cross section of those records, a dozen highlights and not-so-well-known lights that bring you Frankie in many moods and many styles. You get to like this album right away. You'll keep right on liking it too.



Sax in Silk 2
 Bobby Dukoff 2
 RCA Victor LPM 1040 12" 2



Still another in RCA's highly successful "Mood Music," series, of which there seems to be an unending supply. That's all right, if they all happen to be as good as this one. "Sax in Silk" is somewhat on the Jackie Gleason albums order, only Bobby Hackett's golden horn is replaced by Dukoff's warm tenor sax, and there is the plus value of the Ray Charles singers, who add words and notes in chosen places. Best — it isn't all syrup and cream, for the rhythm comes through.

Peter Pan 2
 Original Broadway Show 1
 RCA Victor LOC 1015 2

I love it, and so does Jean, my six-year-old daughter, and that in this day is a very rare combination indeed. However, "Peter Pan" is a story so familiar and of such infinite delight that Mary Martin's singing of the charming songs is all that is necessary to envision the story, from Mr. Darling's eviction of shaggy Nana to Peter's fight with Captain Hook. For those of you who may not care for the Lost Boys or Smee or Wendy, there is always Mary Martin. She is magnificent.



Brigadoon 3
 M-G-M Musical Picture 3
 MGM E3135 3



The well-edited sound track of the musical motion pictures are fast becoming as important in the record industry as the original cast recordings of the hit Broadway musicals. This LP comes directly from the sound track of "Brigadoon", which means Gene Kelly, Carol Richards and Van Johnson sing such songs as *Come to Me*, *Bend to Me*, *Almost Like Being in Love*, and *Once in the Highlands*. It's all quite pleasant, but its appeal may be limited to those who enjoy "Brigadoon."

Deep in My Heart 1
 M-G-M Musical Picture 2
 MGM E3153 2

This lavishly packaged LP of the musical sound track of "Deep in My Heart" should have the broadest attraction. First of all there are the wonderful and familiar Sigmund Romberg tunes — *Will You Remember*, *One Kiss*, *Softly As in a Morning Sunrise*, *Lover Come Back to Me*, *When I Grow Too Old to Dream*. And to sing them — Helen Traubel, Jose Ferrer, Ann Miller, Rosemary Clooney, Gene Kelly, Vic Damone, and Tony Martin. It's splendid, lasting entertainment.



Young at Heart 2
 Frank Sinatra and Doris Day 2
 Columbia CL 6339 R



Songs selected from those featured in the film. Certain of Doris Day's numbers were freshly done; others were re-issued, but their original date of issue was not so long ago. The Frank Sinatra tunes — *Someone To Watch Over Me* and *One for My Baby and One More for the Road* — are from the Columbia catalogue, as Frank is a Capitol singer today. Nonetheless, and despite a slight lessening of quality, they are superb. The affair listens easily and lightly.

Further Studies in High Fidelity 3
 Various Capitol Artists 3
 Capitol SAL 9027 1



Almost any sequel suffers from comparison and initial excitement, and this is no exception. In fact, one wonders of the need of a further demonstration album of hi-fi music, since the great majority of the records released today are hi-fi anyhow. While the notes are most interesting, the classical selections are almost entirely excerpts and the popular pieces are overly blatant and annoying. Despite some advances in techniques of recording, the first of these demonstration albums is much the better.

CESAR FRANCK: Symphony in D minor 2
 The Robin Hood Dell Orchestra of Philadelphia under Erich Leinsdorf 2
 7½ speed, dual track, 35.55 min.
 RCA Victor TB-1

This popular symphony was criticized by Gounod at its first performance (1889) as "the affirmation of incompetence pushed to dogmatic lengths." It's emotional contents has since inspired conductors to most individual interpretations. — The Leinsdorf tape does not over-interpret. It realistically states the unrealistic, and is successful in doing so. It also reveals the personality of a conductor who never displays showmanship, but functions as music's meticulous servant.

VERDI: A Masked Ball 1
 Paris Philharmonie Chorus; Orchestre Radio Symphonique de Paris under Rene Leibowitz 2
 7½ speed, dual track (2 reels), 61.10 and 59.55 min.
 Connoisseur D-100, D-101

The first opera on tape is out — well timed with Mitropoulos' brilliant revival at the Met. The performance has drive and dramatic impact, although in spots it is somewhat slow. Apart from a few vocal shortcomings there is a great amount of talent in this Paris cast, but Mr. Borthayre as Renato, with his warm and beautiful baritone, steals the show whenever he appears. Voice reproduction on tape is truly excellent. We are grateful that an Italian-English libretto accompanies the tape.

GIOVANNI GABRIELI: Seven Canzonas for Brass Choirs 2
 The New York Brass Ensemble under Samuel Baron 1
 7½ speed, dual track, 24.00 min.
 Esoteric ES5-2

Gabrieli's *Seven Canzonas* are ideally suited for tape. The big dynamic range of the massive brass reproduces splendidly on this medium, with excellent frequency range and realistic sound. There is remarkable blending of instruments and breath control in this unusual performance by the New York Brass Ensemble. The three canzonas for double brass choirs (which were inspired by the two music galleries at opposite ends of San Marco in Venice) create an almost stereophonic effect on this monaural tape.

HAYDN: Toy Symphony 2
BEETHOVEN: Battle Symphony 2
BEETHOVEN: Overture to King Stephan 2
BIZET: Symphony No. 1
 Orchestre Radio Symphonique de Paris under Rene Leibowitz
 7½ speed, dual track, 58.45 min.
 Oceanic, OC7-5

The two unusual items of this tape are Haydn's *Toy Symphony* (employing toy instruments for the enjoyment of the Esterhazy court) — and Beethoven's *Battle Symphony*. One loves Beethoven in this less inspired work as one would love the weaker episodes in a great man's life. Rene Leibowitz' rendition of the Bizet Symphony is clear-cut and unpretentious. Free from artificial tempo manipulations, it breathes the light spirit of youthfulness in which it was written. Clear recording, good orchestral definition.

African Tribal Music and Dances 2
 Sonar Senghor and his African Troupe 2
 7½ speed, 5 inch dual track, 30.00 min.
 Esoteric ES5-4

A natural flavor permeates the performance of the Senghor Troupe, creating an instant atmosphere of strange and distant lands. About the songs of his group Senghor says ". . . an event takes place in a village, and that night a song will be made up about it. The next day everyone in the village knows it. If the event is of great enough importance, or the words are beautiful poetry it will, in time, spread . . . throughout the length and breadth of Africa." The crisp recording of the African drums should be a tape fan's delight.

Music, Wine, and Candlelight 3
 Anita Ast Quartet 2
 7½ speed, dual track (2 reels) 30.19, 30.10 min.;
 dual track (1 reel)
 binaural (2 reels)
 Audiosphere, AUD-6, AUD-7,
 AUD 709, 710, 709 BN, 710 BN

Back in the 19th century, the brothers John and Joseph Schrammel composed and played music in a Vienna folkloristic vein which was to set the mood to Vienna's famous "Heurigen" (meaning "this year's" wine), served in idyllic wine gardens at the outskirts of Vienna.

The Schrammel Quartet as authentically presented on this tape by the *Anita Ast Quartet* is considered today's standard Schrammel combination (2 violins, guitar, and concertina). The many charming retards and accelerandi are typical for this music. The more realistic binaural release is recommended.

Josh White Comes a 'Visitin' 2
 7½ speed, dual track, 22.00 min.
 binaural 1
 Livingston, T-1085, T-1085-BN 1

When Josh White comes a 'visitin' it is always a special treat. Hearing him in such selections as *You Know, Baby* or *Go Away from My Window* does something to one's spine. He creates tension and excitement, though one does not know exactly why. Is it the flavor of the strange shading in his dark, appealing voice? Is it the slurs, the whispers in his singing, or is it just Josh White's capturing personality? — The binaural recording is a step ahead in the direction to ever-increasing fidelity.

Fun with Mae Barnes 2
 7½ speed, dual track, 24.10 min.
 Atlantic, AT5-3 1
 2

"You have to see me to appreciate me. You can't get all of me on a piece of wax" says Miss Barnes. — Listening to such numbers as *Old Man Mose* or *I Ain't Gonna Be No Topsy*, we feel that on tape, one "can get" a good deal of Mae's sparkling personality. Flawless enunciation, wit, and a voice made to order for her songs. She instantly sets the mood to the dimly lighted Greenwich village room, and we are really having fun with Mae Barnes, Garland Wilson, and the Three Flames on a well-recorded reel of tape.

Jazz of the Roaring Twenties 2
 The California Ramblers 1
 7½ speed, dual track, 28.25 min.
 Riverside, RT5-1 3

A collector's item which brings to life the most colorful period of the *Roaring Twenties*. High quality audio? Definitely not. But if you are looking for a taste of the days of bobbed hair and hip flasks, open galoshes and yellow slickers, flappers and sheiks — here they are in songs recorded then and revived now in all their original verve and spirit. They are true 1924-27 vintage, produced by the California Ramblers with such artists as Red Nichols, Tommy and Jimmy Dorsey, and Adrian Rollini.



Fig. 1. Used to support one side of a table, supplemented by wrought iron legs, the enclosure occupies space not otherwise used

It's a Most Adaptable Enclosure. Here Are Ten Ways to

HIDE YOUR AIR-COUPLER

By WALTER BEUHR

HIDE an Air-Coupler? Why, it's impossible, particularly in one of the new houses or apartments where the construction costs per cubic foot have become so high that living rooms are no longer permitted the generous dimensions that once prevailed.

Impossible? Well, who ever heard of having a box 6 ft. long, 16 ins. wide, and 6 ins. deep in a living room anyway? And with a loudspeaker mounted on one side of it! To me, when I first thought about it, it seemed that the only place to put a thing of those dimensions would be up in a hayloft. That didn't qualify as a bright idea, though, for the barns I know about are the few still standing in the suburbs around New York City, and most of them have been made over for people to live in, with the space once used for storing hay now given over to bedrooms and baths.

Thinking about that reminded me of the way styles and designs of homes and furnishings have changed in recent years, particularly since the war. That has been due in part to space limitations, because of which we have evolved such things as storage walls and comfortable beds which, come morning, turn into good looking couches.

Also, labor costs have prompted so many of us to work out simple, functional designs for things we can construct ourselves, or even have a cabinet maker build for us, at far less than store prices for equivalent devices. Wrought iron table legs may not have the elegance of claw-and-ball

feet but, fastened to a flush door or some glued boards, they have helped many a young couple solve the problem of their first dining table!

Thinking along that line, I began to make sketches of Air-Couplers, not set nakedly and awkwardly against a wall, but worked into functional designs so that, in the course of serving some supplementary purpose, they would become inconspicuous, or disappear altogether. Also, bearing in mind that the designs must be suited to construction in the average home workshop, I limited myself to very simple forms.

In one respect, the Air-Coupler is most obliging. Since there is no directional effect at the low frequencies for which this enclosure is used, it is not necessary to locate it at some particular position with respect to the other speaker or speakers in the system. They can be separated by as much as 10 ft. or even more, yet you will have the feeling that the bass tones must come from the main speaker. Therefore, while you should be very careful about locating your main speaker, or mid-range speaker and tweeter, you can put the Air-Coupler anywhere, and in any position, that is convenient.

The first finished sketch I made materialized as Fig. 1. Here the Air-Coupler, set on a 1½-in. plank base 4 ins. wide and 70 ins. long, is supported by wrought iron legs. It, in turn, supports one side of a table top, the other side being held up by two longer legs.

Simple? The whole thing can be put together in three evenings. Then you can spend as much time as you please

on finishing the wood. As for the Air-Coupler, it has almost disappeared from sight, and it takes up no room at all on its own account. Moreover, it is weighted down, as it should be, by the table top and whatever objects the table holds. That is one plan for installing the Air-Coupler and getting the speaker out of harm's way.

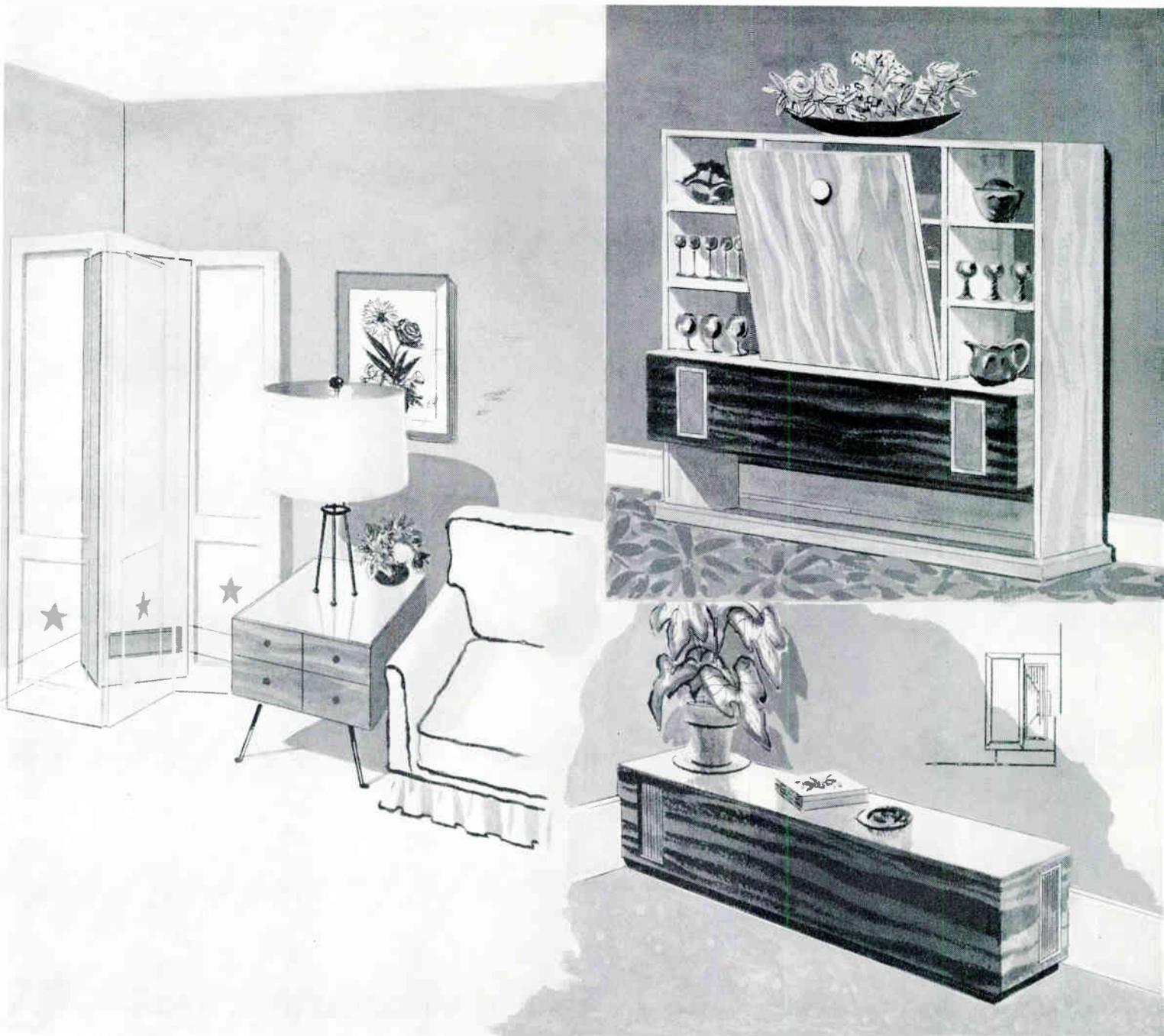
But you don't want a piece of furniture, or you don't want to build anything? All right. Here's an idea that is so easy it's almost like cheating. Do you have a dark corner where your wife doesn't want to put something really good looking because it wouldn't be seen? That is the place for a small screen, such as you will see in Fig. 2, covered by some sort of light material, or painted to match other colors in the room. It will brighten up that spot, and hide

an Air-Coupler set across the corner. Nothing could be simpler, or more effective.

Be sure that the enclosure is fastened firmly to the floor and to the wall on both sides. Otherwise, the enclosure will vibrate, and spoil your bass reproduction. Do NOT USE NAILS. Always use wood screws or bolts to hold the enclosure in any position. The vibrations from the bass frequencies are so powerful that nails will work loose in a few days' time!

If you prefer to have the enclosure out in the open, you can still make it inconspicuous by making it useful, as in Fig. 3. It is set out from the wall 6 or 8 ins. to accommodate the speaker at the back, closed across the end by a vented piece, and covered with a wide board across

Fig. 2. A dark corner can be brightened by a small screen which will serve to hide an Air-Coupler. Fig. 3. This enclosure is spaced out from the wall to accommodate the speaker, and covered over. Fig. 4. The Air-Coupler built into a cabinet. Center space can be used for other speakers



the top. The appearance is improved by using a base frame set in $1\frac{1}{2}$ ins. This construction, fitted with a long cushion, can be used as a window seat. The end vent, about the size of the Air-Coupler port, is necessary because the space behind the speaker should not be sealed tightly.

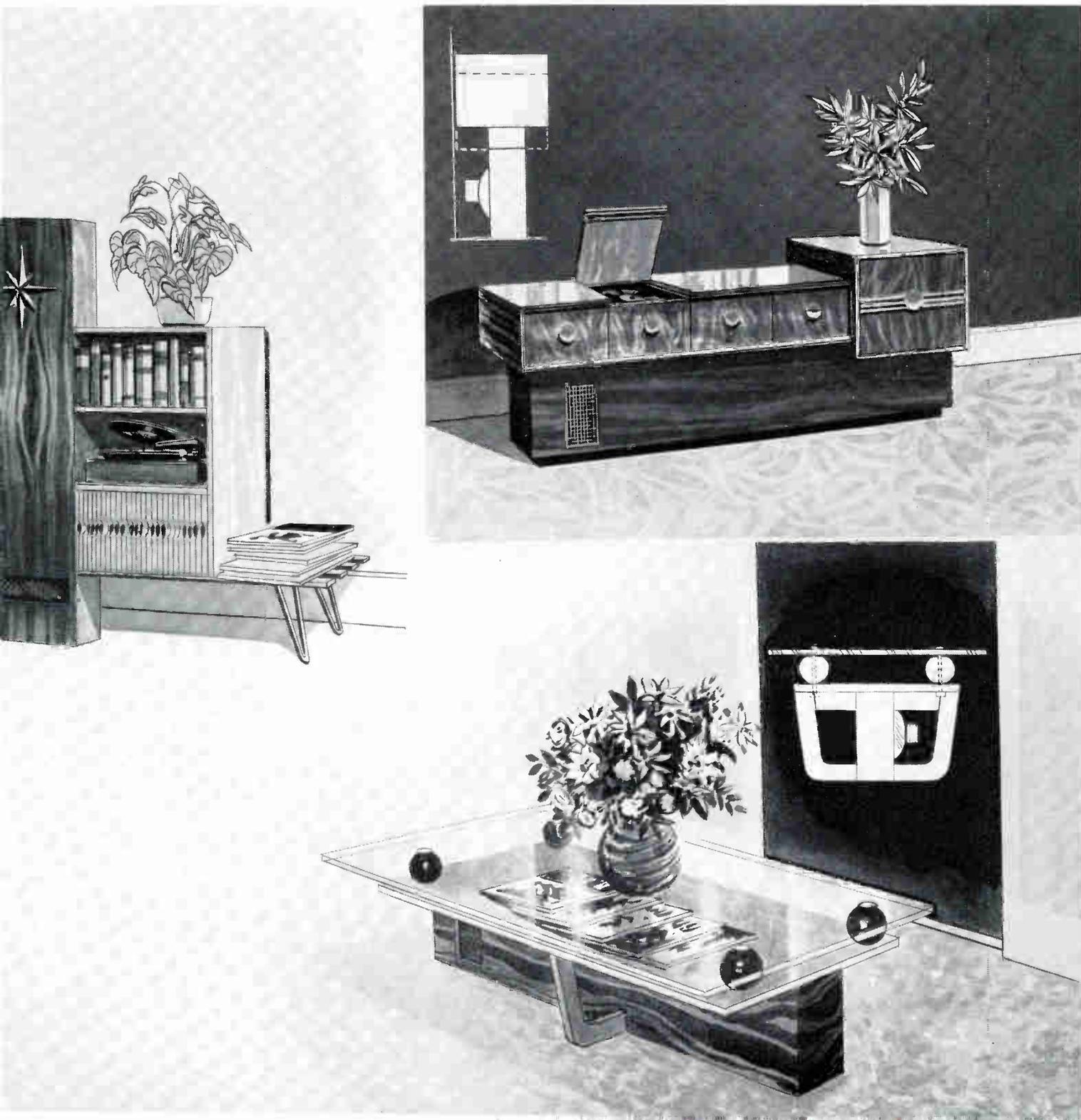
An interesting and versatile cabinet is shown in Fig. 4. With a false port at one end to match the real one at the other, the appearance of the enclosure does not seem related to bass-frequency reproduction. The space required at the rear for the speaker just makes the first shelf conveniently wider. Above, at the center, a hinged door is shown partly open. Dropped down, it makes useful, added table space. You might prefer to divide it into two doors,

hinged at the sides. Or that panel and the compartment could be arranged to house a dual speaker, or a mid-range speaker and tweeter. Put your imagination to work, and you will come up with an answer.

For that matter, these sketches were not made with the idea of furnishing hard-and-fast designs, but rather to serve as a choice of starting points from which you can work out your own ideas, to suit your particular requirements and purposes.

As I proceeded with my sketching, I began to realize that the Air-Coupler is not the awkward, ugly duckling that it seemed to be at first. Instead, I found it to be a most useful and convenient support for various furniture pieces.

Fig. 5. The enclosure is a most versatile support, serving here as one end of a phonograph and record cabinet. Fig. 6. It can be used as a mounting for radio, phonograph, and tape machine, and the upper-range speaker. Fig. 7. In this design, it supports a glass-top coffee table



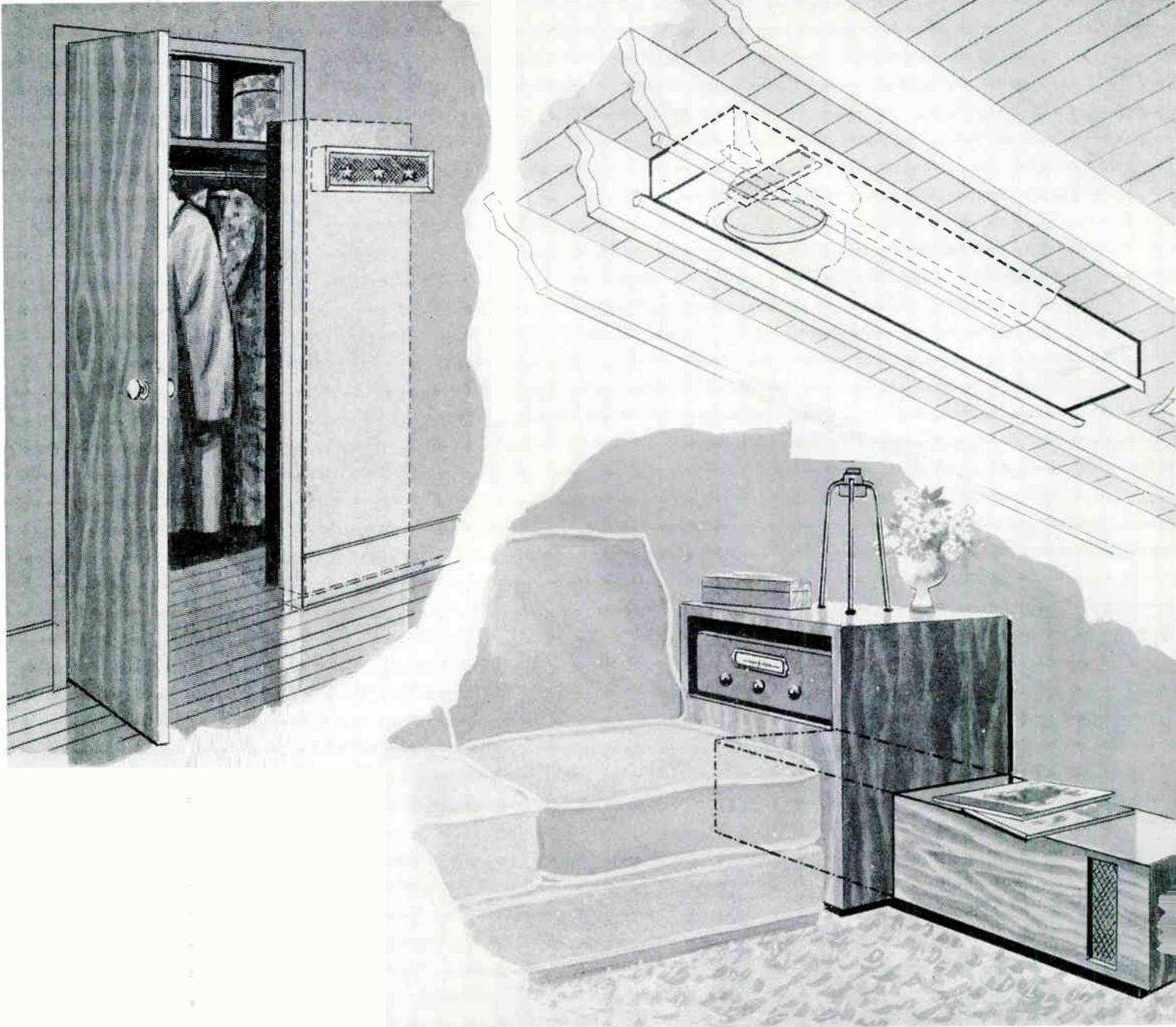


Fig. 8. If there is a closet in the room, it is an ideal place to mount the enclosure. Only construction required is an opening in the wall, opposite the port. Fig. 9. This is a very practical corner arrangement. Fig. 10. Beams under the living-room floor offer a most convenient mounting

Consider Figs. 5, 6, and 7. These show its use as an end piece for a phonograph and record cabinet; the mounting for a radio, phonograph, and tape recorder assembly, and the upper-range speaker cabinet; and as the center member of a glass-topped coffee table. The latter is patterned after one I built myself, using a secondhand piece of heavy glass for the top, supported by four croquet balls painted black and held by long screws.

Is there a closet in the room? If so, Fig. 8 shows a perfect way to dispose of the enclosure. Just cut a small opening in the wall that will be an extension of the Air-Coupler port, cover it with grille cloth held in place by picture-frame molding, and fasten the enclosure securely to the closet wall. You may need to protect the speaker by putting a wood frame around it.

Fig. 9 shows a modification of the design in Fig. 3. Here the enclosure fits into the lower part of a cabinet just big enough for a radio tuner. Or it can be modified to hold a record-player in addition. When you sit on the couch, you will still feel that the bass tones come from the part of the room where the upper-range speaker is installed.

The original method of mounting the Air-Coupler, under the living-room floor, is illustrated in Fig. 10. If the beams are 14 ins. apart inside, as many are, they can be used as the sides of the enclosure. That small reduction in inside width does not matter. However, the inside depth must be $4\frac{1}{2}$ ins. That is important. The other dimensions can be taken from the standard design. [See MUSIC at HOME, September-October, 1954.]



Fig. 1. A very simple appearance is achieved with this custom-built cabinet, by the elimination of all controls. Note that the picture tube is at a comfortable viewing height



Fig. 2. Connected to the cabinet in Fig. 1 is this compact control cabinet, containing the remote TV tuner, FM-AM tuner, and the phonograph in a drawer at the bottom

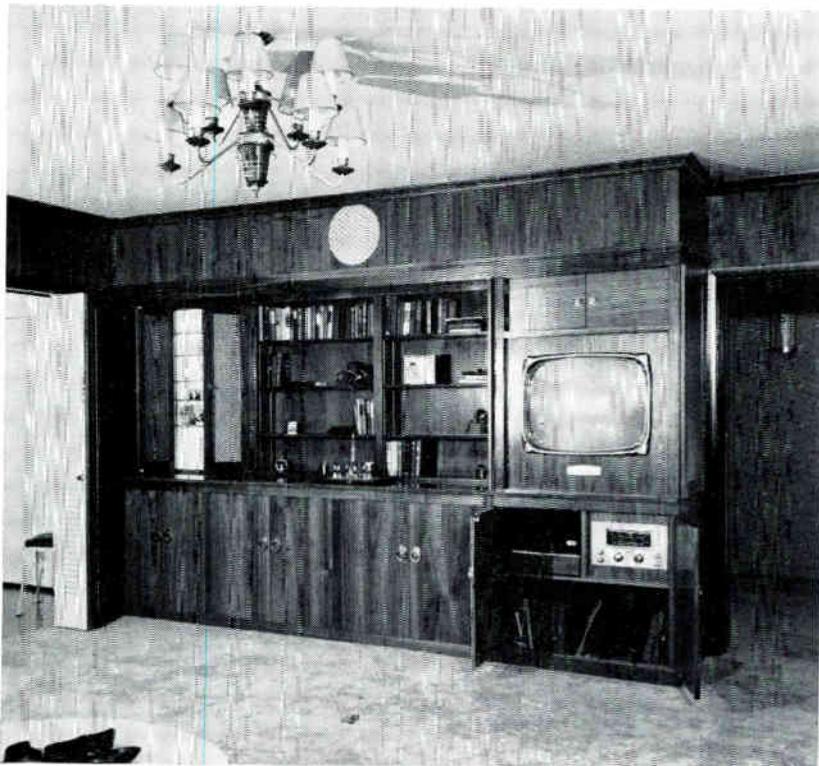


Fig. 4. The phonograph and FM-AM tuner in this installation are grouped with the picture tube, but TV tuning is done from a remote tuning unit

Fig. 3. In this installation, the TV tuning controls are on the picture-tube chassis. Speaker is directly below, with the record-changer and the FM-AM tuner at the left



HI-FI TONE FOR TV RECEPTION

BY HELEN LOTT

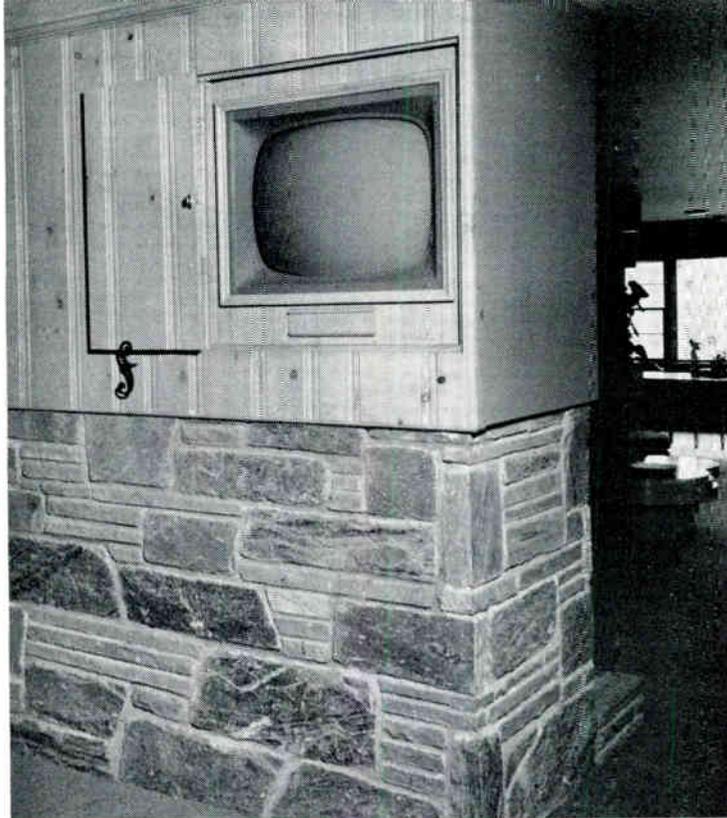


Fig. 5. Since there was only space to build in the TV chassis, a cabinet-type speaker was used to complete this installation

THE OLD prejudice against television on the part of hi-fi enthusiasts is gradually breaking down, and more and more picture tubes are in evidence in homes where there are good music systems. The reason is the advent of TV chassis designed specifically for use in conjunction with existing audio systems, or with hi-fi components used in new installations. It is possible, of course, to revise a conventional television set for this purpose, but that requires the services of an expert in TV circuits. Even then, the job is expensive; the results are apt to be not entirely satisfactory. And if the chassis is to be put in a custom-built mounting, the original cabinet must be paid for and then thrown away.

The new TV chassis, intended specifically for use with hi-fi audio systems, eliminate all those disadvantages. The accompanying illustrations show one of these special TV models, and four different home installations. This is the Fleetwood design, available either with the tuning controls on the picture-tube chassis, or on a separate tuning unit connected with a cable that can be 40 ft. long or even longer, if necessary.

Hi-Fi Plus Television

Connecting a TV chassis, with or without the remote TV tuner, to a hi-fi system is so simple that it can be done in a matter of minutes. However, it might require some special installation work because, of course, the speaker must be immediately adjacent to the picture tube, preferably right below or above it. Or you might want the television in another room, entirely separate from your present music system, in which case you would use a separate preamp, amplifier, and speaker. Particularly in homes where there are children, experience indicates the advantage of locating the TV set where the youngsters can use it while their parents are listening to music.

Then there is the question of having the TV tuning controls on the picture-tube chassis, in the conventional arrangement, or using the remote control located at some convenient viewing point. The latter has the advantage of making it possible to switch stations and regulate the contrast, and turn the set on or off without getting up from your chair.

Your decision is entirely a matter of personal preference. To give you an idea as to how you might plan an arrangement adapted to your home or apartment, four different types of installations are illustrated here. There is also a choice as to the size of the picture tube, as you will see from subsequent dimension data. In a small room, or where you will sit fairly close to the screen, the 21-in. tube is big enough. In a larger room, if you expect to have a number of people watching TV, the 24 or 27-in. size will serve to better advantage.

Notice that in all the installations shown here, the picture tube is mounted at a sufficient height from the floor for viewing comfort. The optimum height to the center of the tube is 54 ins., specified because it is slightly above eye level in the normal sitting position. Don't let any consideration of convenience in making the installation persuade you to put the tube so low that you must sit with your chin on your chest while you watch TV.

Space for the TV Chassis

In order to decide where to put the picture tube, it is necessary to know how much space the chassis will occupy. Following are the overall dimensions of the two chassis models with the picture tube in place:

600 Series	21-in. tube	21 $\frac{1}{8}$ wide	20 $\frac{7}{8}$ high	24 deep
700 Series	24-in. tube	23 $\frac{1}{2}$	24 $\frac{5}{8}$	22 $\frac{1}{2}$
	27-in. tube	26 $\frac{3}{4}$	26 $\frac{1}{2}$	22 $\frac{7}{8}$

You will notice that the depth of the 27-in. tube in

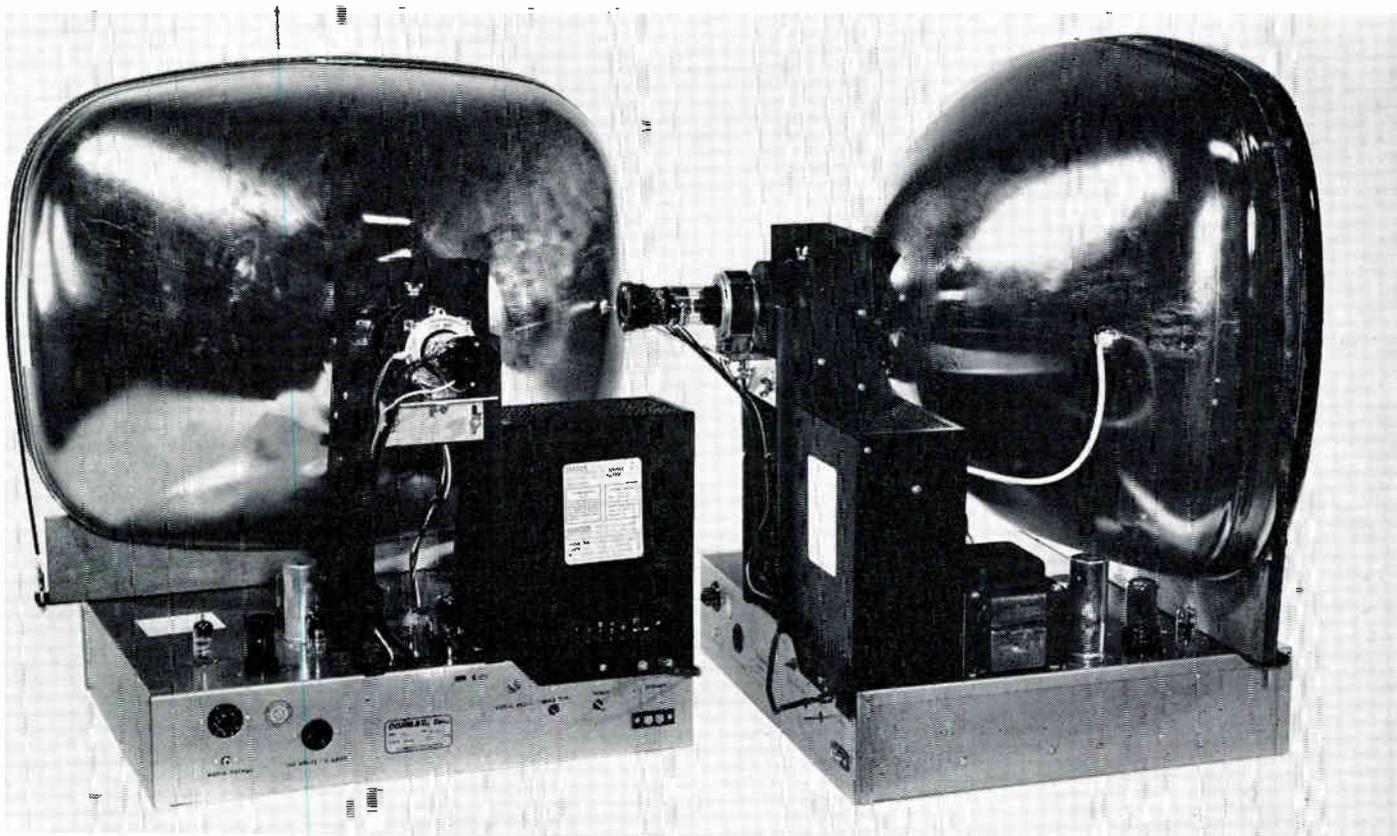


Fig. 6. Picture-tube chassis for remote-control operation. Pin jack at the left runs through the cable to cathode follower on the remote unit

the 700 chassis is smaller than with the 24-in. type in the 600 chassis. The former is a 90° tube, which accounts for the difference. From the above, you can tell how much space must be provided behind the safety-glass panel in front of the tube. An accessory kit is available for each size. This eliminates a great deal of hand work, since you can get the proper mask, safety glass, and an unfinished birch frame all made to fit and ready to fasten in place.

Mounting Requirements for the TV Chassis

While you are making preliminary plans for the TV installation, you must give very careful consideration to the matter of ventilation, because the life of the components will be reduced substantially if they operate at an excessively high temperature.

If the picture-tube chassis is to be used in a floor-mounted cabinet, there are no particular problems. For safety, the back of the cabinet must be closed with a Masonite panel, pierced with holes for ventilation. Otherwise you may ruin the set in a few hours of operation. Of course, the space under and behind the chassis must be open to permit free circulation of air.

More elaborate precautions must be planned if the chassis is to be built into a bookcase, storage wall, or other permanent construction of the room. Ventilation openings should be provided at the front of the enclosure, above and below the chassis, with a minimum area for each opening of 5 square inches.

The vents can be located at the rear, of course, in a storage wall or similar construction, provided there is

no possibility that anything will be put over them to cut off the free flow of air. If it seems that these requirements are overly severe, remember that, while the heat-generating components do not run at excessive temperatures, if there is not adequate ventilation the heat will rise slowly but steadily to a point where the insulation will break down, and the whole chassis may be ruined.

If you use the remote tuner, you may want to put it in a small case, to be located on a table beside your favorite chair, or you may prefer to mount it permanently, depending upon the arrangement of your room.

Overall dimensions of the tuner are 11½ ins. wide, 7 ins. high, and 8½ ins. deep. The cable connection to the TV chassis can be as much as 40 ft. or longer. Note that this cable carries a connection from the cathode follower output at the tuner to the TV chassis, where it comes out at just below the socket where the cable plugs in. A pin-jack on the remote control also provides a connection to the cathode follower.

There must be a 115-volt receptacle to furnish AC to the tuner, and a lead from the TV antenna. This unit is normally supplied for VHF reception, but UHF strips can be mounted on the station selector.

Different Methods of Installation

Four different ways to provide TV reception as part of a hi-fi system, or to add it to an existing system are suggested in Figs. 1 to 5, with illustrations of the picture-tube chassis and the tuner in Figs. 6 and 7. The basic diagrams, showing the very simple wiring between the units, will be seen in Fig. 8.

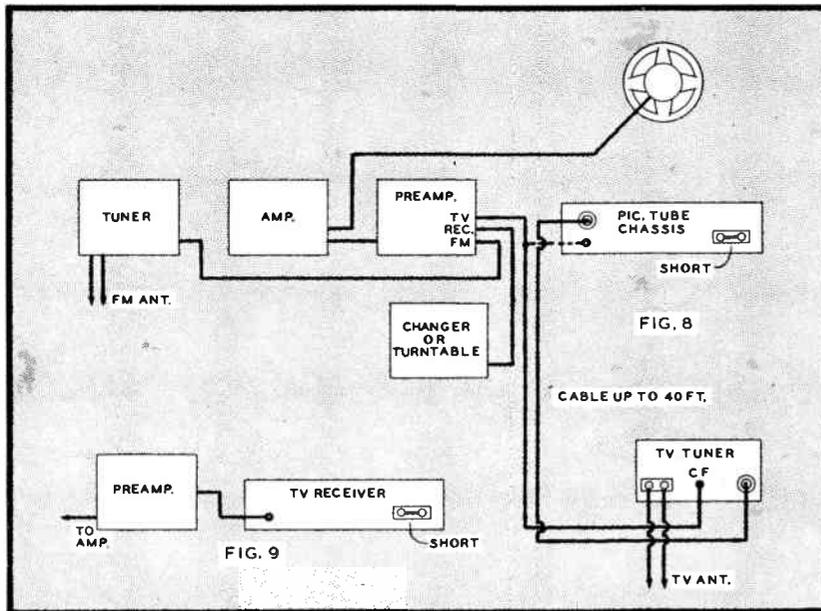


Fig. 8. Diagram of a remote-control system including TV, FM-AM, and phonograph. The preamp can be connected directly to the picture-tube chassis (dotted line) or to the cathode follower pin jack on the remote-control unit. Left, below: Using the TV chassis with tuning controls on the front, as in Fig. 3, the audio output jack is connected directly to the TV input of the preamplifier

In the first type of installation, Figs. 1 and 2, the remote tuner is mounted at the top in a small control cabinet. The FM-AM tuner and preamp controls are at the center, and the record-changer is in a drawer at the bottom. In the larger cabinet are the picture-tube chassis, speaker, and amplifier. Connections are shown in Fig. 8.

The CF output from the TV tuner is plugged into the appropriate jack on the combined FM-AM tuner and preamp, and the record-changer is similarly connected. Then the output from the preamp is connected to the amplifier, and on to the speaker. A separate cable runs from the TV tuner to the picture-tube chassis. Individual antennas are used for FM and TV. That's all there is to it.

The TV unit in Fig. 3 has the controls right on the chassis, eliminating the use of a remote control. Fig. 8 shows how easily the connections can be made to the tuner and phonograph at the left, and the speaker below. Since the amplifier is in the rear, it cannot be seen. Any one of the three services — records, radio, and TV — can be cut in by means of the switch on the front of the tuner.

A different kind of built-in design is represented in Fig. 4. Here the FM-AM tuner and record-changer are grouped with the picture tube, but the remote control is used for television tuning. You will notice that the speaker is above and to the left of the picture tube. There was prob-

ably some good reason for this, but there might be the objection that the sound source is not in line with the screen. Connections are indicated in Fig. 8, except that the TV jack of the preamp is connected to the audio output jack on the picture-tube chassis, as indicated by the dotted line in the diagram.

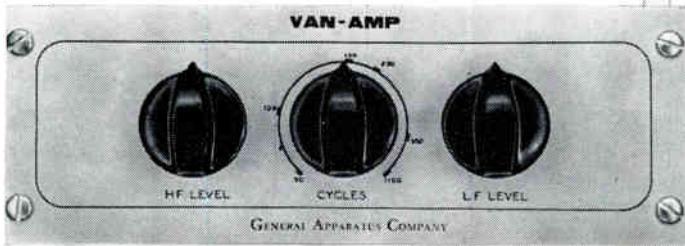
A special set of conditions were met in the last installation, Fig. 5. In this picture, taken before the job was finished, you will see that there was a suitable spot for the picture-tube chassis, but no place to set in the speaker. The simple solution, of course, was to use a cabinet-mounted speaker directly under the screen. Connections are those shown in Fig. 8.

One further note about audio connections to the remote control: You will see that there are two pin jacks at the back of the chassis marked CF and DET. If it is more convenient, you can connect the DET jack directly to the pre-amplifier or, if you do not use a preamp, as in the case where the TV set is independent of your audio system, you can connect the CF jack directly to the input of the amplifier. This CF jack, as was explained, is also connected to the jack on the picture-tube chassis through the cable. Thus, if the audio output jack on the chassis is wired to the preamp, the volume must be cut down at the remote control, to prevent overloading.

Fig. 7. This remote TV tuner, connected to the picture-tube chassis by a single cable, selects VHF or UHF stations, and carries the controls for contrast, audio volume, and on-off power switching. Since the cable can be 40 ft. or more in length, this unit can be located on a chairside table at any convenient place for watching television



Hi-Fi Projects for the DRAWING TABLE WORKSHOP • No. 4



By JAN SYRJALA

AS A PROJECT for those who enjoy the challenge of assembling and wiring their own equipment, the VAN-AMP may be less interesting because it is so easy to do. However, in this case, the fun really begins when you have wired the instrument into your speaker system, because it provides a new dimension of adjustment and flexibility that cannot be obtained from conventional fixed networks.

A word of explanation on that point: The VAN-AMP is a variable audio network. The center knob on the front panel, illustrated above, controls the crossover frequency, and is adjustable from 90 to 1,100 cycles. Unlike a fixed network, the VAN-AMP is connected to the preamplifier and divides the audio frequencies into upper and lower ranges which are *then* fed to two separate power amplifiers. Without going into details here, it can be said that many advantages in efficiency and audio quality are gained by inserting the dividing network at the low signal-level of the preamp, rather than after the power stage.

One point not generally recognized bears explanation, however. High-quality power amplifiers are very carefully designed to produce a damping effect to reduce hangover or ringing in the loudspeaker system. Such design assumes that the speaker or speaker system will be connected directly to the amplifier output. If, then, a fixed network is interposed between the power amplifier output and two or

more speakers, the electrical circuit conditions are completely changed, and the high damping-effect that should be obtained from the amplifier may be reduced substantially. This is particularly important in getting clear bass response. It applies to a lesser degree in 3-speaker systems, Fig. 9, where the low-range amplifier feeds a woofer directly, while the high-range amplifier is connected to a fixed network which feeds a mid-range speaker and tweeter.

The components, Fig. 1, include an escutcheon, front plate, chassis, and a cover, with all the mounting holes drilled. With this type of construction, all the components are carried on the front plate and chassis. The escutcheon is intended to give a finished appearance to the front panel of the cabinet, which may be of any thickness up to $\frac{1}{2}$ in.

In the first assembly stage, Figs. 2 and 3, the 4-gang crossover potentiometers are assembled and mounted on the front panel, together with the level controls for the two output channels. The only problem at this point is the matter of taking the covers off the four potentiometers to be ganged, fitting the holes and tabs so that the arms move together, and getting the potentiometers in their right order, as they are not all of the same resistance values. These parts are not wired until later. (Time: 15 minutes)

Fig. 4 shows the parts to be mounted on the rear and base sections of the chassis in the second and third assembly stages. This is all very straightforward, requiring only the use of a screwdriver and pliers. The leads which

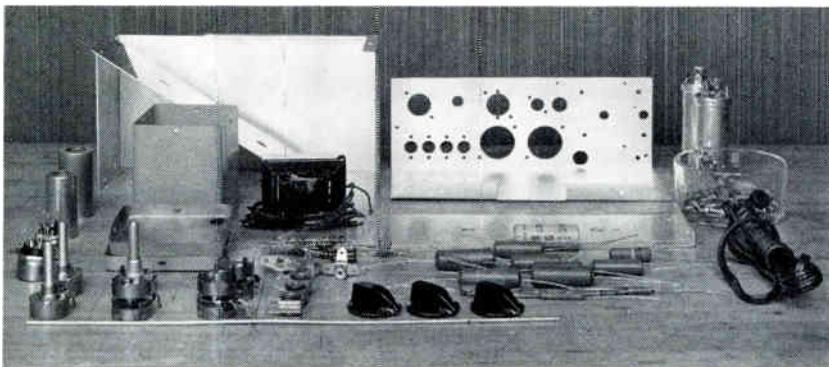
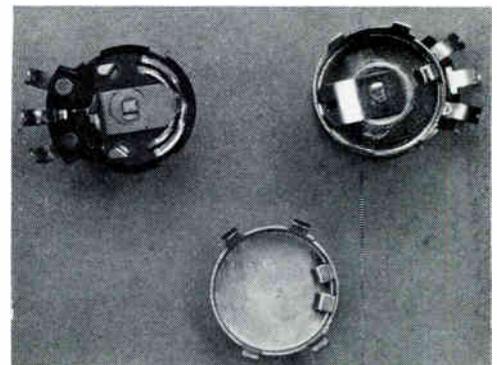


Fig. 1. First, the parts should be checked against the parts list

Fig. 2. Covers of the stacked potentiometers must be removed, so that the shafts can be ganged



can be seen in Fig. 4 are from the transformer which is on the back of the rear chassis section, along with the electrolytics, as shown in the final views, Figs. 7 and 8. (Time: 1 hour, 5 minutes, and 20 seconds)

The wiring starts at the fourth stage, Fig. 5. It is simple enough, but it must be done with great care, for some of the connections are a little crowded. Most particularly, it is necessary to make sure that solder does not drop on the rectifier plates, or, if that happens, it must be pried off, and not melted with the iron! (Time: 1 hour, 30 minutes)

The front panel wiring is not done until the fifth stage,

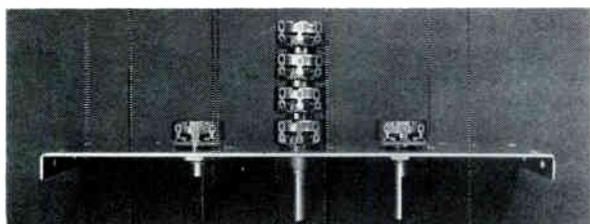


Fig. 3, above: In stage 1, the potentiometers are mounted on the front panel. Fig. 4, right: Next, these parts are mounted on the chassis. Note how the sections of the selenium rectifiers are stacked at the right

Fig. 6. This looks easy, but the connections to the lugs on the potentiometers are a little tricky. This soldering must be done quickly, so that excessive heat will not be conducted to the resistance elements. (Time: 18 minutes)

Stage six completes the work. Fig. 7 shows the last wiring between the chassis and front plate, with the

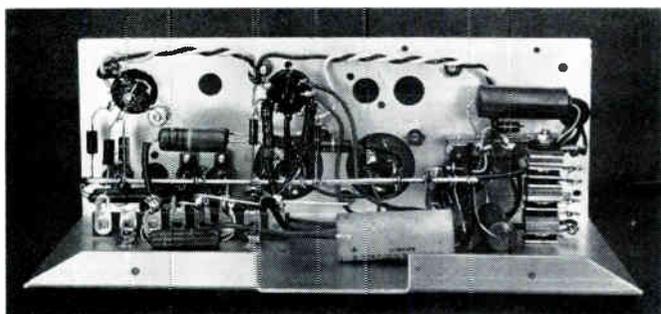


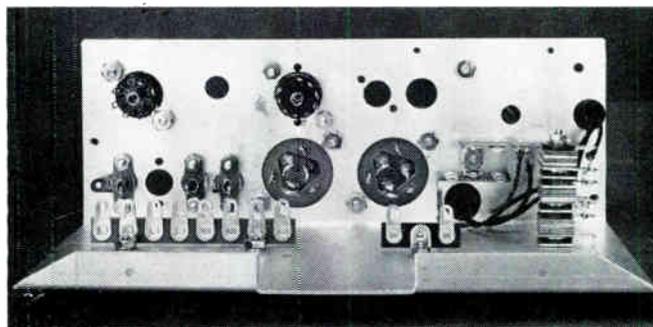
Fig. 5. This much wiring is called for in the fourth assembly stage

escutcheon in place. In Fig. 8, the cover has slipped over the chassis. You will notice that the escutcheon is held to the front plate by four long screws. When the VAN-AMP is finally mounted, the turned-over ends of the front plate fit against the rear of the panel, and the escutcheon goes at the front. The mounting screws and the potentiometer shafts are long enough to accommodate a panel thickness up to $\frac{1}{2}$ in. If a thin panel is used, it may be necessary to cut off the shafts, so that the knobs will fit snugly against the escutcheon. (Time: 30 minutes)

In Fig. 9 there are diagrams for 2-speaker and 3-speaker systems. For the former, the output of the preamp is connected to the input of the VAN-AMP. Low-range frequencies, up to 90 to 1,100 cycles according to the setting of the center knob, are fed to power amplifier No. 1. Depending upon the level at which you plan to drive the woofer, this

should have an output anywhere from 10 to 50 watts. Amplifier No. 2, of 10 to 25 watts output, drives the second speaker to handle all frequencies above the crossover point. This may be a single-cone type, or one of the dual models with a self-contained tweeter, according to your personal preference.

Or you may want to use a mid-range speaker and separate tweeter. Connections for such a system are shown in the lower part of Fig. 9. Here, amplifier No. 2 is connected to a conventional, fixed network. A crossover of 2,200 cycles will generally serve at this point, unless the speaker



manufacturer specifically recommends some other value.

Some notes on the use of the VAN-AMP may be in order, since this is not a familiar piece of equipment. Volume can be controlled at three different points, *i.e.*, at the preamp for total system volume, at the VAN-AMP which has level controls for each channel, and at the individual

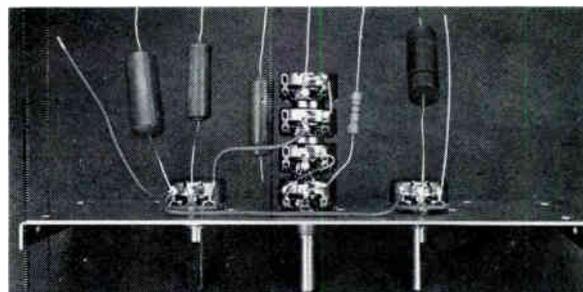


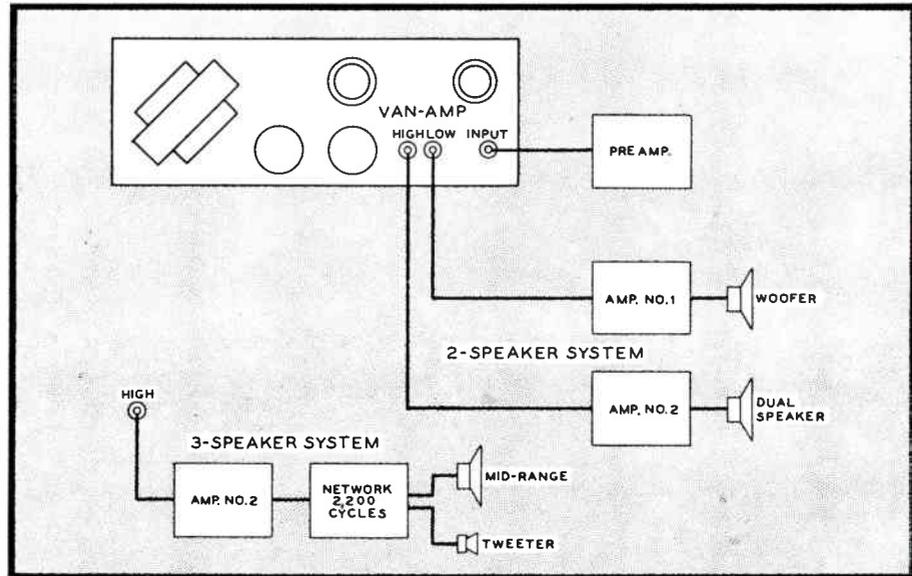
Fig. 6. Connections to the potentiometers, fifth assembly stage, must be made with the least possible amount of heat applied

amplifiers if they have their own adjustments. If not, adequate adjustment is available at the preamp and VAN-AMP.

You can learn some very interesting things about speaker performance with this system that you cannot find out if you have a fixed network. In the latter case, even though there is a level control on each channel, it is not possible to cut the volume to zero, so that each speaker can be heard separately. Moreover, changing the level on one channel affects the level of the other.

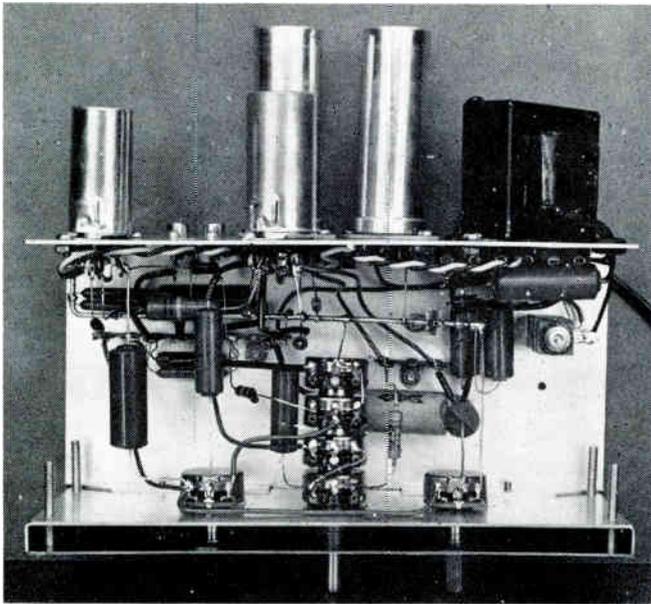
With the VAN-AMP, however, you can cut out either channel completely by switching off the amplifier. That makes it possible to hear just one speaker, and the effect on it of varying the crossover frequency. No two systems perform in exactly the same way, and you may get some unexpected effects.

Fig. 9. With two speakers, each is driven from its own amplifier. With three, the high-range channel must be connected to a fixed network which feeds the mid-range speaker and the tweeter



For example, try connecting a variable audio oscillator to the input of your preamp, with the high-range amplifier switched off. Set the oscillator at 20 cycles, and then run it

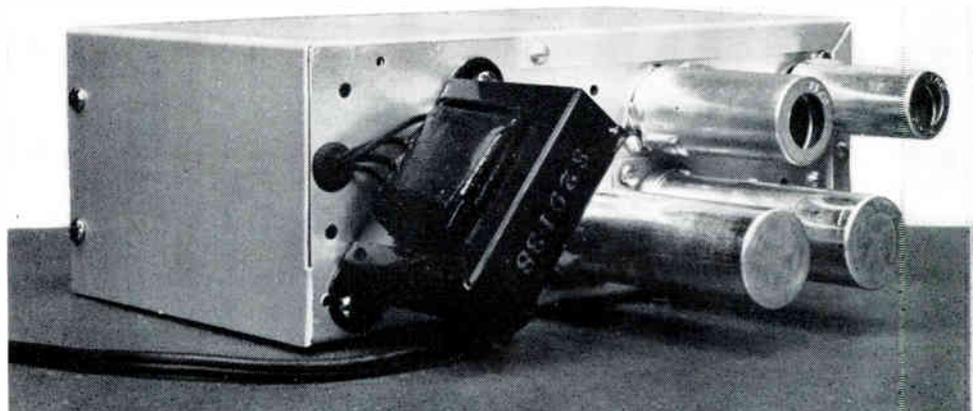
up to 400 or 500 cycles, with the crossover set at different values. If there are peaks in the woofer, you will hear them as you change the oscillator frequency, and in that way you can tell not only the response at the low end but how smooth it is going up. Then, with only the high-range amplifier switched on, try the same thing, starting the oscillator at 100 cycles.



Don't be surprised if you hear dips and peaks in both ranges, for this is a very severe listening test. And it is far more significant than merely playing records or checking the performance at a series of single frequencies. Slight peaks are acceptable, for they can be heard in the very best speaker systems.

Pronounced peaks and dips, however, indicate that there is something wrong with the speaker or the enclosure, or that the particular combination of speaker and enclosure you are using is not right unless, of course, you are overloading the speaker with too much volume. In many cases, speakers and audio systems are blamed for distortion when they are not at fault. Remember, then, that amplifier distortion increases with the power output, and that best speaker performance is obtained with operation at something less than the maximum rated power!

Fig. 7, above: This shows the assembly and wiring completed, and the escutcheon in place. Long screws and shafts permit the use of a panel up to 1/2 in. thick. Fig. 8, right: rear view of the VAN-AMP. Input and output jacks are hidden by the electrolytic capacitors



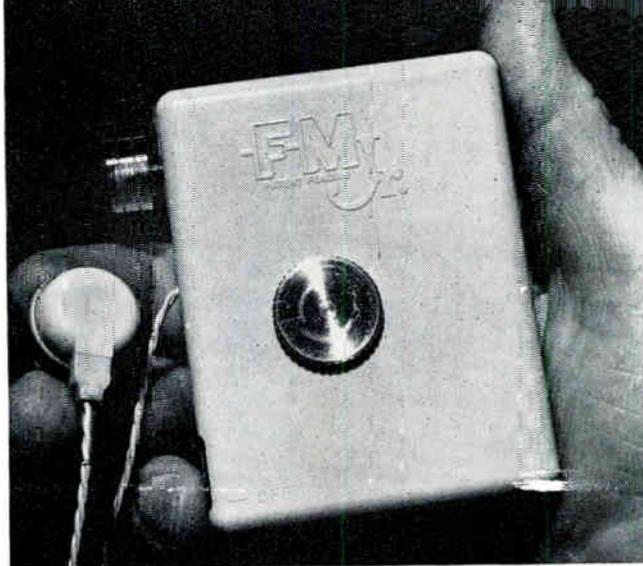
POCKET-SIZE FM RADIO

Receives up to 25 Miles or More
with a 3-Inch Antenna

IT SEEMS almost unbelievable that miniaturization has progressed to the point where a complete FM receiver, batteries and all, can be contained in a case 2½ ins. wide, 3⅛ high, and 7⁄8 thick, and so light in weight that three such sets weigh less than one pound. Yet here it is, illustrated on this page, and shown at full size in the views below.

"Can it be a practical receiver," you may ask, "or just a toy?" Well, you may not know about this, for it was one of the carefully guarded secrets of the OSS during the last war, but pocket-size FM radios, capable of transmitting as well as receiving, were developed and manufactured in this country more than ten years ago for distribution among members of the French underground.

They were of heavier construction than the FM Jr. model shown here. In size, they were of about the same width and thickness, but perhaps twice as long, with brass



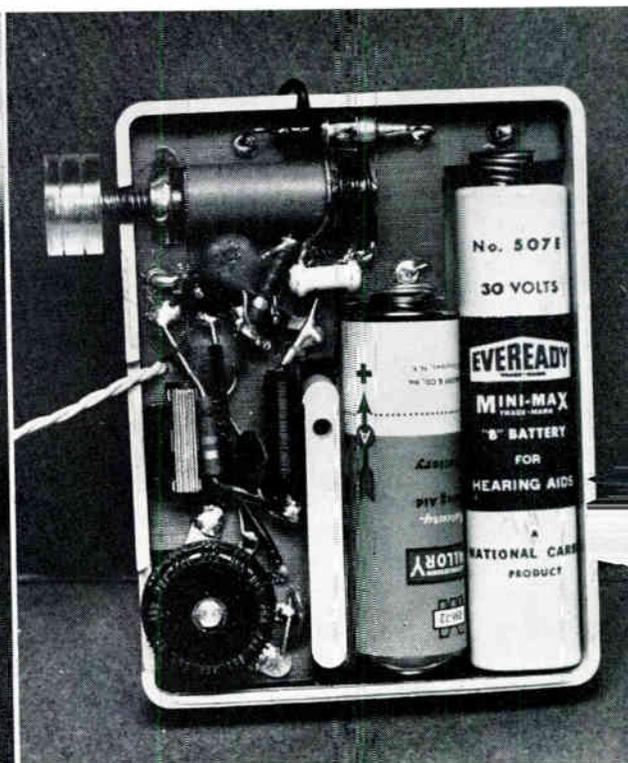
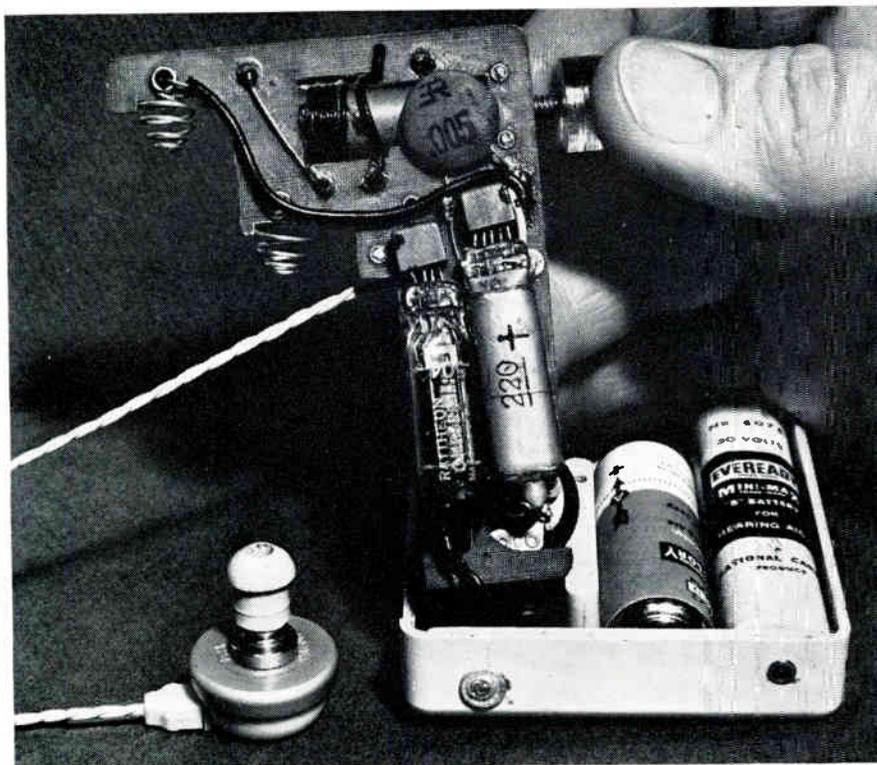
Tuning knob for this tiny FM receiver is at the upper left, volume control and switch below. Antenna is at the top

rods at the top that folded out to make a tiny dipole antenna. Batteries, considerably larger and heavier, were carried separately, in another pocket.

The purpose of those wartime units was to provide communication between partisans on the ground, and our night-flying planes. In that service, the range was increased because of the altitude above ground at which the planes flew. That was one of the ways in which our forces received information about enemy activities, and instructions were given to the underground.

Since those days, great progress has been made in miniaturization, and in simplifying FM circuits to the point where it is entirely possible to put a real receiver, and the batteries, too, in a case whose cubic contents is less than that of a king-size cigarette package. Putting an FM set capable of good performance into a space that small is not, however, a simple matter. *Concluded on page 61*

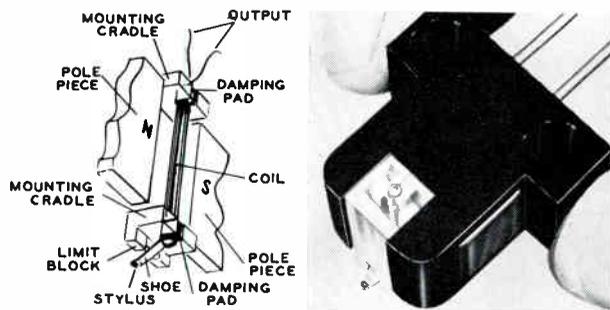
Full-size photographs of the Hastings FM Jr. set. Left: rear view of the Bakelite "chassis". Right: inside front view with the chassis in place



"INSIDE INFORMATION"

Exclusive Photographs Showing the Design Details of New Equipment

A NEW ANGLE of approach to pickup design is represented in the Electro-Sonic cartridge. Very fine wire is wound lengthwise on a thin rod of soft magnetic material, to form an armature. This armature is held vertically in the cartridge so that the long coil is in the field of a powerful permanent magnet. A thin metal stylus shoe is attached to the lower end of the armature, so that, as the stylus follows the record groove, the rod and coil are rotated a

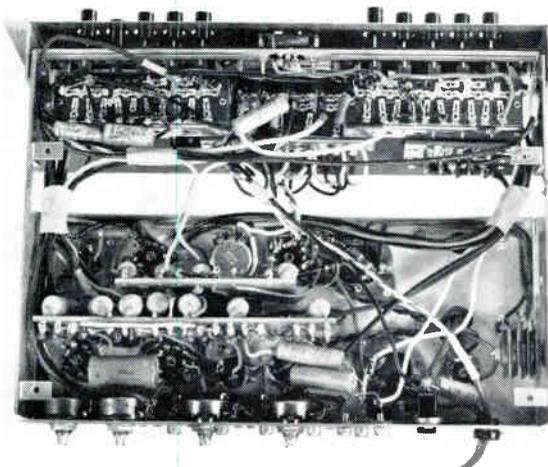


In the Electro-Sonic pickup, current is generated as the lateral movement of the stylus rotates a coil mounted in a magnetic field

fraction of a degree, thus generating an electrical current in the coil.

The design of the stylus shoe tends to avoid transmission of vertical movement to the coil, such as that caused by dirt or pinch effect. However, there is practically no response from vertical movement, because current is generated in the coil only when a rotating motion is imparted to it by the lateral movement of the stylus. Theoretically, at least, this is a "perfect" pickup design.

Pilot Radio has built almost the equivalent of a broadcast station console into its model PA-913 preamp-equalizer, the inside construction of which is shown in three



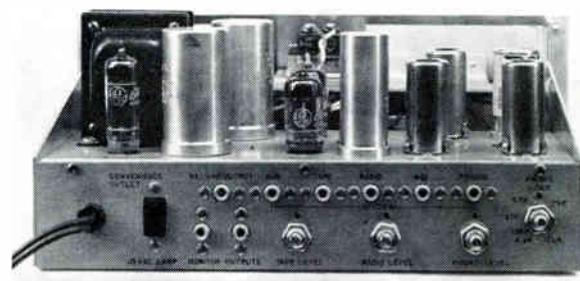
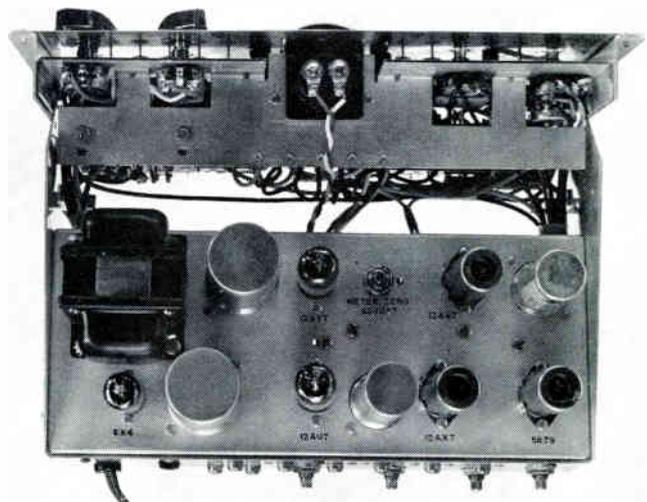
Front panel of the Pilot preamp can be tipped back at an angle, or set vertically. A new and useful feature is the provision of a db meter which can be switched from the audio output to the recording output

views here. On the front panel, there are 22 controls plus a db meter, yet the functions and arrangement are such as to make them easy and obvious to use. First there are rotating adjustments of volume, loudness, bass, and treble. Then come five push-button selectors for bass equalization, and five more for the treble end. A very attractive feature is the use of indicator lights with the five buttons which cut in the phonograph, radio, tape, or spare inputs, and switch the power on and off. Then there is a microphone volume control, and a db meter to show the audio output or recording level, and a meter-range switch.

This instrument is furnished in a sloping-front cabinet, but the panel and wiring are so arranged that the front can be swung up to the vertical position, as shown here.

The Marantz preamplifier is a noteworthy example of the school of thought which combines the rugged design of telephone equipment, the English spit-and-polish practices, and terminal-panel arrangements of components used in military gear.

Net result is not only beautiful but substantial. Also it's the servicemen's idea of the way manufacturers should make their work easy. Electrically, this preamp is of very conservative design as to tolerances and the liberal use of precision components. Marantz has even gone so far as

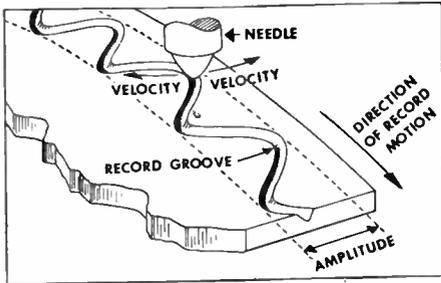


SONOTONE QUICK FACTS ON CERAMICS

By ROBERT L. LEWIS

If you haven't heard too much about ceramic cartridges, it's because this type is relatively new. Sonotone discovered the principle in 1946. Inherently, it had major advantages over other cartridge types—no deterioration from humidity or temperature...no magnetic hum pickup, no need for equalization, plus far higher voltage output. Since then, we've constantly improved the response curve, to its present superlative "flat" range.

The 1P described here is brand new. It's a single-needle type. We also make a turn-over, two-needle type that operates on the same principles. Incidentally, both types eliminate one nuisance—you can remove or replace the needle in a second, just with your fingers. Simply snap it in.



This diagram helps explain why, using Sonotone ceramics, you get a flat response without an equalizer. With a velocity type pickup, the voltage output will be 30 times as great at 10,000 cycles as at 50 cycles. It responds to side-to-side speed of needle movement. But our ceramics work on the "amplitude" principle—they respond to the amount of side-to-side movement.

So a Sonotone ceramic cartridge will play back RIAA, Orthophonic, AES, LP and other common curves so close to "flat" that your ordinary tone controls amply cover any needed delicate adjustment for individual records...and individual ears.

About hum—you'll be glad to know that Sonotone ceramics give a high voltage output that overrides hum, and require no boost at hum frequencies. And the nonmagnetic structure means no worry about nearby fields or turntable causes.

Sincerely,

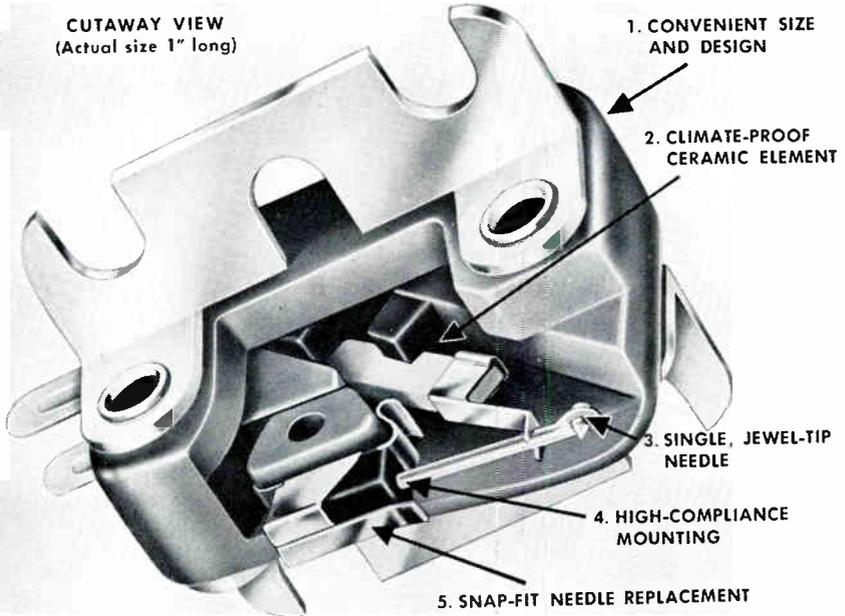
Robert L. Lewis

Head of Electronic Applications Division

March-April 1955

It gives you all the music—and none of the problems!

NEW SONOTONE 1P CERAMIC CARTRIDGE

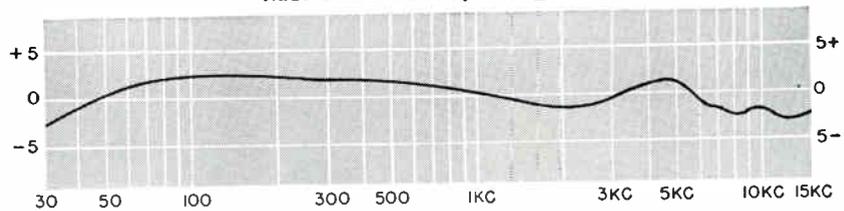


1. Easy to install. Fits most arms now in use.
2. Ceramic element gives superlative response (see curve)—requires no preamplification or equalization! No deterioration problem as with other types...virtually immune to hum pickup!
3. Replaceable needle, diamond or sapphire. Models for 33-45 rpm, or 78 rpm.
4. Extreme lateral compliance and low-mass design give superior tracking, low wear.
5. Needles snap in, snap out easily without tools.

New, Simpler Way to Finest, Noise-Free Reproduction

A Sonotone 1P Ceramic Cartridge gives you superb response—compare it with any type of cartridge at any price! In addition, this Sonotone Ceramic Cartridge eliminates expensive, cumbersome equipment...along with all the noise inherent in such circuitry. You get full-range, quieter reproduction—more simply, and at lower cost. Model 1P with sapphire, \$8.50; with diamond, \$30 list.

RESPONSE 30-15,000 ± 3 DB!

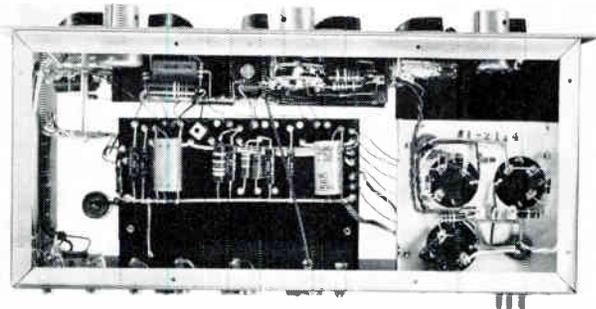


Response to new industrywide RIAA characteristic shows how 1P self-equalizes, because it works on "amplitude" rather than "velocity" principle.

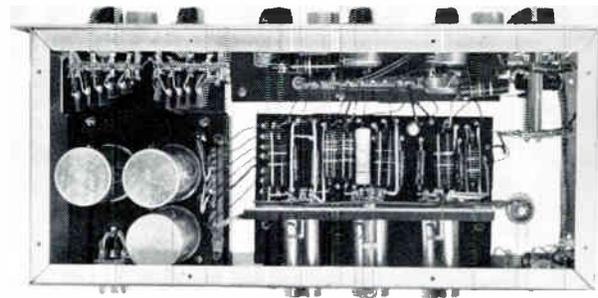
SONOTONE CORPORATION

ELMSFORD, N.Y.

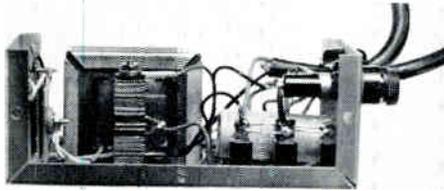
Write Dept. CM-35 for free Specification Sheet



These views of the Marantz preamp show unusual attention to construction detail, precision workmanship, and ease of access to all the components. The separate unit containing the power transformer and rectifier



was photographed upside-down. On the top are three receptacles for plugging in other equipment, all of which can be turned on and off from switch on the front panel of the preamplifier, via the power cable



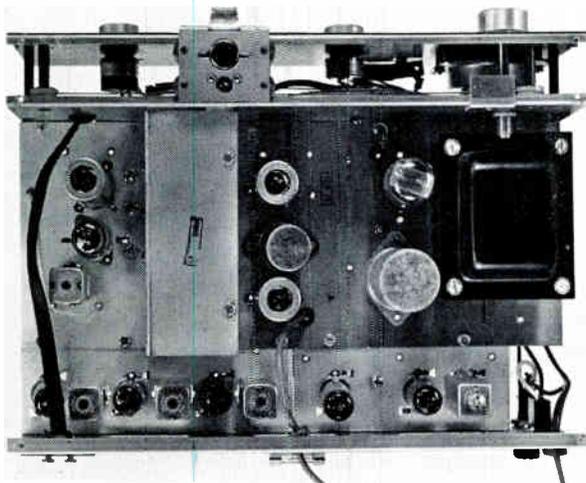
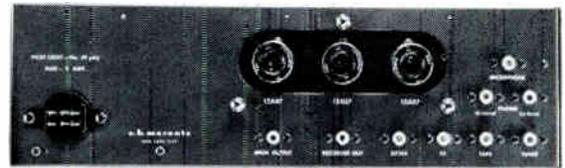
to put the power transformer and rectifier in a separate unit, to prevent hum pickup by the preamp circuits.

Front panel controls include a 7-position selector switch, loudness compensator and volume control, continuously variable bass and treble controls, separate turn-over and rolloff controls, and a treble cutoff selector. Pin jacks at the rear provide two phono inputs and one for a microphone, in addition to the usual facilities.

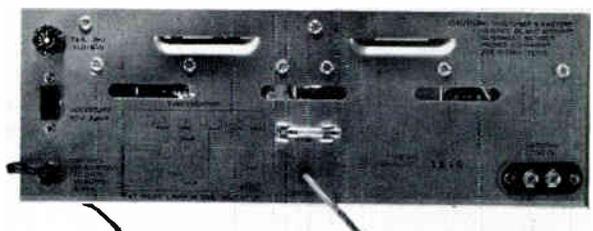
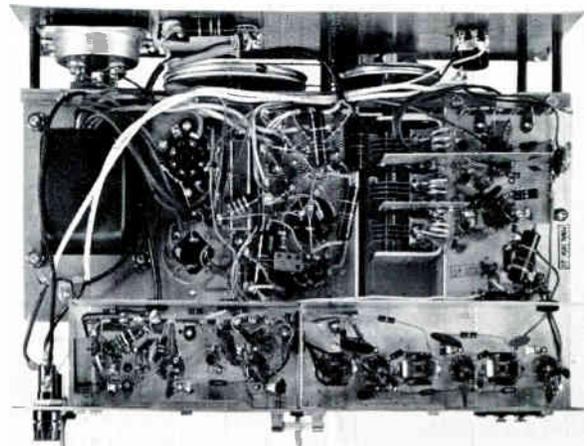
In designing the model 310 FM tuner, H. H. Scott threw the book away, and made a fresh start. In outward appearance, this tuner matches the 99-A 12-watt amplifier, and can be set directly upon it if the two are not mounted in a cabinet. There is sufficient ventilation to permit this.

Quick tuning is done by pushing the illuminated pointer directly. Fine adjustment is made with a conventional knob.

In the accompanying photographs, what appears to be the top of the chassis is actually the bottom. Thus, you must look at the top view to see the elaborate shielding employed in this receiver. There was undoubtedly a special reason for this upside-down construction, although it is not obvious. As for changing tubes, it makes little difference, since it is necessary to take the chassis out of the cabinet anyway. An excellent feature is the complete information printed on the rear panel, where it cannot be lost or mislaid.



Inside views of the H. H. Scott FM tuner. In this pancake design, the tubes are mounted under the chassis, so that the photo above is actually the bottom view. For extra noise suppression, this tuner has three limiter stages. Note the instructions and tube layout printed permanently on the rear of the chassis



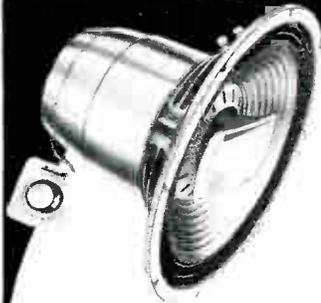
PHOTOS BY WINTHROP MORTON

FOR THREE-WAY PERFORMANCE

TRIAXIALS

BY

University



IT'S **2**ND TO NONE—
THE MODEL 312 TRIAXIAL

BY **University**

A new advance by University in the 12" field. Full range response from 40 cycles to inaudibility. Employs the "Diffusicone" principle for full-bodied mid-range and the HF-206 Super Tweeter for clean, brilliant highs. Built-in L/C network and "balance" control permit you to adjust tonal quality to your own listening tastes. All-Alnico-5 exclusive University "W" magnet and duraluminum voice coil suspension in woofer section results in deep and highly efficient bass response. 8 ohms impedance, 25 watts power capacity.

Custom Design For **University** Speaker Systems

Fine Speaker Enclosures Engineered To Acoustically Enhance The Performance Of University Speakers... Tastefully Styled To Complement The Decor Of Your Home Rather Than Dominate It

EN-15

The best features of rear horn loading, phase inversion, and direct radiation are integrated to result in a highly efficient, extended range enclosure capable of unusual power handling capacity and excellent transient response. Ideally suited for the Model 312 or Model 315 Triaxial speakers, or any of the other fine 12" or 15" University speakers. Available in cherry or blond mahogany at no extra cost, or unfinished.

The EN-15 comes equipped with adapter boards for mounting 2 or 3-way combinations of University woofers and tweeters.

EN-8

Utilizes a combination of rear horn loading for unexcelled power handling and distortion control, and tuned horn mouth for phase inverter action for increased bass efficiency. The perfect enclosure for the Model 308 Triaxial speaker or Diffusicone-8. Available in cherry or blond mahogany at no extra cost, or in unfinished mahogany.

The EN-8 has cut-out for University tweeters for use with 8" woofer or other cones.



THE **1** AND ONLY

8" TRIAXIAL SPEAKER—
MODEL 308

BY **University**

No other speaker like it! An 8" 3-way speaker—ideal for hi-fi installations where space is at a premium and quality is not to be compromised. Response down to better than 50 cycles, provided by voice coil and diaphragm operated with the exclusive University Alnico-5 "W" magnet. Rich, full-bodied mid-range is achieved through the use of the patented "Diffusicone" section of the unit, crossing over at 1,000 cycles. The high frequency reproducer, a compression driver unit wide angle tweeter which extends to 15,000 cycles, crosses over electrically at 5,000 cycles. Impedance 8 ohms, power capacity 25 watts.



IT'S A **3**-WAY WONDER—

MODEL 315 TRIAXIAL

BY **University**

Reproduces the entire range, from 30 cycles to inaudibility with such amazing clarity and presence that the superiority of this unit is readily obvious. Built around the sensational C15W woofer assembly, mid-range is provided by the patented "Diffusicone" device, while the clean and brilliant highs are reproduced by a compression driver unit with wide angle horn through an L/C electrical network crossing over at 5,000 cycles. Impedance 8 ohms, power capacity 50 watts.



University Engineering Superiority

Proven by Years of Acceptance



Model 6200 Extended Range Speaker

Full bodied response to beyond 10,000 cycles makes it ideal for radio, TV and phono applications. Excellent basic unit. Eight ohms impedance, 25 watts power capacity.



Diffusicone—8" and 12" Coaxial Speakers

Exclusive patented "Diffusicone" design with 1000-cycle mechanical crossover results in full fidelity anywhere in the room... full undistorted response without loss of highs at listening points progressively off speaker axis. Eight ohms impedance, 25 watts power capacity.

Model 6201 Dual Range System

Acknowledged as the industry's finest value in a high quality 12" loudspeaker. Complete with coaxial tweeter driver and wide angle horn, it is one of the few true dual range systems in its price class. Built-in L/C network and balance control. Eight ohms impedance, 25 watts power capacity.



For complete information on the entire University high fidelity line, write Desk 65

University Loudspeakers

80 SOUTH KENSICO AVENUE,

WHITE PLAINS, NEW YORK

INC.



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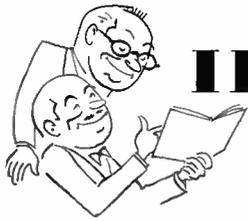
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IDEAS for YOU

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

Ronette Fonofluid Pickups

Developed and manufactured at Amsterdam, Holland, Ronette crystal pickups are now available here, with mountings adapted for use in practically all tone arms. The turn-over model has removable stylus mountings which, in operation, move independently of one another. Model TO-284P has an output of .75 volt, and is priced at \$7.50. Model TO-2840V, with 3.5 volts output, is \$5.40. *Ronette Acoustical Corp., 135 Front St., New York 5.*

D & R Audio Signal Generator

Using a 100-kc. crystal, the D & R generator has a switch-controlled output at 20, 60, 100, 300, and 400 cycles, and at 1, 3, 5, 10, 15, and 20 kc. A level control adjusts the output at each frequency. In addition, there is an output for the crystal frequency of 100 kc. for use as reference to a primary standard or WWV signals. *D & R, Ltd., 402 E. Gutierrez St., Santa Barbara, Calif.*

Permoflux Cabinet-Mounted Speakers

Largo-12 cabinet is designed for the Super Royal 12-in. speaker and 32KTR tweeter. System impedance is 8 ohms. Standing on short wooden legs, the cabinet is 23 ins. high, 27½ wide, and 15½ deep. In mahogany or Korina blonde, the price is \$149.50; slightly higher for walnut finish. *Permoflux Corp., 4900 W. Grand Ave., Chicago 39.*

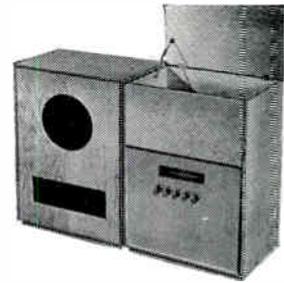
Sherwood Preamp-Amplifier

Model S-1000 Music-Center is contained in a pancake cabinet 14 ins. wide, 4 high, and 10½ deep. Preamp controls include push-button record equalizer, 5-position selector switch, bass and treble controls, center-set loudness control, power switch with loudness-out position, and switches for scratch and rumble filters. The 20-watt amplifier uses push-pull 6L6GB's in an ultra-linear circuit. The case comes finished in mahogany, black, white, and gold-tooled leatherette. *Sherwood Electronic*

Continued on page 52

BE YOUR OWN AUDIO ENGINEER

MODEL 80
MODEL 8112
MODEL 8115



CABINART



Model 80 has lift lid, removable panels. Bass reflex tuned for 12" or 15" speakers. Overall dimensions: 33½"H, 23"W, 16"D. M80 tuner section, inside: 20"H, 21¾"W, 15½"D. M8112, M8115 baffle volume: 6 cubic feet. 5/8" white pine

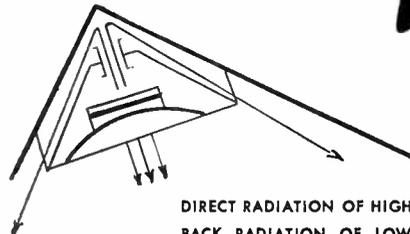
80	equipment cabinet kit	\$27.00
8112	12" speaker cabinet kit	18.00
8115	15" speaker cabinet kit	18.00

K I T S

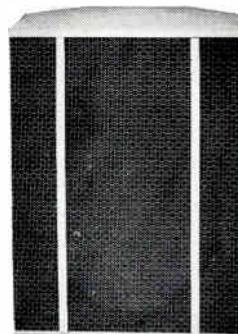
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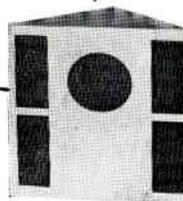
ready-to-finish birch

MODEL K-12
MODEL K-15
K. 12 36.00
K. 15 42.00

REBEL enclosure development entails a cavity and slot port, to form a resonant chamber, and a horn coupled to the slot. The slot is loaded by the horn; the proportioning of slot, cavity and horn provide bass response below 100 cycles which corresponds in efficiency to the front-of-cone direct radiator response above this critical 100-cycle point. There are two ways one might consider the function of this horn. One is a bass reflex with a horn acting as a resistive load on the port. System resonances are damped by useful radiation resistance while the horn does not cost anything. It is already formed by the room corner. Again, if a full horn were added below the 100-cycle point bass response would be boomy and unnatural. But, in the Rebel enclosures, the cavity-port combination acts as an acoustic low pass filter. And its design is such that low-end response will compare with response higher in the sound scale.

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Model 61, Model 63
corner horn



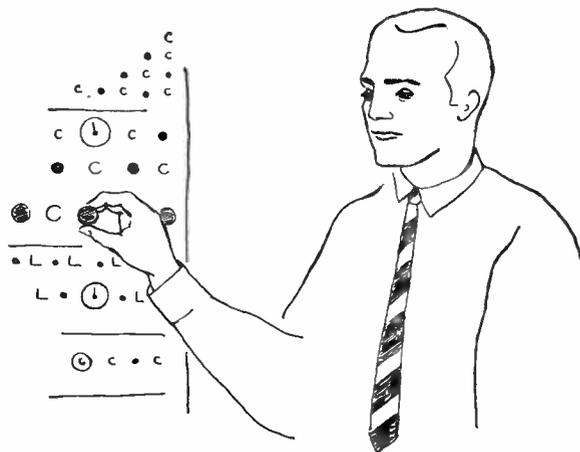
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15" speaker — \$23.95

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* Trade Mark

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Ideas for You

Continued from page 51

Laboratories, Inc., 2802 W. Cullon Ave., Chicago 18.

Pye Audio Equipment

The complete line of audio components manufactured in England by Pye, Ltd. will be distributed in this Country by British Radio Electronics, Ltd., 1833 Jefferson Place, N.W., Washington 6, D. C. The items will include amplifiers, a preamp, speakers, speaker enclosures, and a record player.

G. E. 3-Way Record Filter

Designed for use with the G. E. variable reluctance cartridge, or any other of the same inductance and impedance, this unit has three controls: a rumble filter that can be set at OFF, 40, 60 and 80 cycles with a 12-db-per-octave cutoff; a 6-position compensator for both bass and treble equalization; and a scratch suppressor with settings at FLAT, 3, 5, and 9 kc. Cabinet is 7½ ins. wide, 3½ high, and 3½ deep. The unit can be panel-mounted without the cabinet. *General Electric Co., Radio & TV Department, Electronics Park, Syracuse, N. Y.*

Barker Loudspeakers

English-made Barker Duode speakers, featuring a patented voice coil and cone drive, are being handled in the U. S. by Barker Sales Co., Fort Lee, N. J.

Robins Stylus Brush

This device for wiping the dust from the stylus of a record changer has a spring-mounted brush which can be adjusted to just the right height to touch the stylus as the tone arm swings by at the end of each record. The unit is secured with pressure-sensitive adhesive on the base. Price is \$1.59. *Robins Industries Corp., 82-09 251st St., Bellerose 26, N. Y.*

Bogen FM-AM-Phono System

Designed for those who prefer not to install separate hi-fi components, Bogen's Nassau system comprises a chairside cabinet with a top-mounted tuner and a record changer carried in a drawer, operating with a separate speaker cabinet containing an 8-in. speaker and a tweeter. Price in mahogany finish \$349.50; blonde korina \$357.75. *David Bogen Co., Inc., 29 Ninth Ave., New York 14.*

Browning FM Tuner and Clock Control

The new Brownie FM model is mounted in a wood cabinet with a Telechron clock-timer and a 3-way outlet for switching a complete hi-fi system on and off. The tuner can be plugged into a TV set that has an audio input connection. Price of the tuner and clock mounted in a mahogany or

Continued on page 53

Ideas for You

Continued from page 52

blonde-finished cabinet \$112.00; cabinet and clock \$19.95. *Browning Laboratories, Inc., Winchester, Mass.*

Heath Oscilloscope Kit

Model OM-1, with a 5-in. 5BP1 cathode ray tube, is a new design featuring printed circuits to simplify assembly. It has a twin-triode sweep circuit operating up to 100 kc., a 3-step frequency-compensated input attenuator, and push-pull deflection amplifiers, together with the usual adjustments. This is an excellent type for audio work. *Heath Co., Benton Harbor, Mich.*

Equipment Desks and Cabinets

Par-Metal is producing some very handsome desks for mounting audio equipment that will give your installation a really professional appearance. Desks and cabinets are in sectional form, so you can work out your own combinations, arranging some of the instruments in drawers, and some on desk-top cabinets with sloping fronts. The tops are 28 ins. wide by 25, 55, or 71 ins. long, and 27½ ins. above the floor when mounted on the pedestals. All kinds of combinations can be assembled from the units shown in the descriptive bulletin. *Par-Metal Products Corp., 32-62 49th St., Long Island City 3, N. Y.*

Altec Data on Speaker Enclosures

An 8-page brochure presents design data and construction details on reflex cabinets for Altec speakers, and performance curves of various types of cabinets. This is a very informative collection of data. *Altec Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Calif. or 161 Sixth Ave., New York 13.*

Installation Photos Wanted

Editor of *The Stephens Speaker* will be pleased to pay \$10 for acceptable photos of installations in which Stephens speakers are used. They must be sharp pictures, free of distortion! *Stephens Mfg. Corp., 8538 Warner Drive, Culver City, Calif.*

National Speakers and Changers

Three corner speakers in Catenoid-type cabinets, and an end-table cabinet have been added to National's hi-fi line. The Catenoids are four-way and three-way designs. Also, National has a record-changer capable of handling 7, 10, and 12-in. records intermixed. The changer is mounted on a wood base. *National Co., Malden, Mass.*

Magna-Reel Tape in Cans

Here is a new idea: Magna-Reel tape is supplied in mailable round cans which also serve to protect the tape in storage. In addition, metal cases are available, designed to hold 12 cans. The cans may be purchased separately, too. *Recording Wire and Tape Co., 163 E. 87th St., New York 28.*

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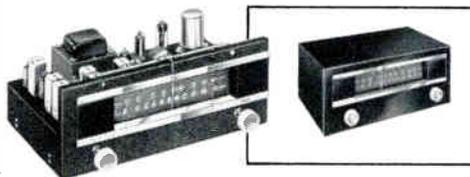
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NOTICE TO DEALERS

Listings in this Directory are available without charge to hi-fi record and equipment dealers as a service to our readers. If you operate a hi-fi record or equipment store, and do not find your company listed, please write to the Directory Editor, MUSIC at HOME Magazine, 207 E. 37th Street, New York City 16. Information for qualifying for a listing in this Directory will be sent to you at once.

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Crenshaw Hi-Fi Center,
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Figart's Sound Un-Ltd., 6320 Commodore Sloat
Henry Radio Co., 11240 W. Olympic Blvd.
Kierulff Sound Corp., 820 W. Olympic Blvd.
Magnetic Recorders Co., 7120 Melrose Ave.
Shelley Radio Co., Inc., 2008 Westwood Blvd.
Universal Radio Sup. Co., 1729 S. Los Angeles

Oakland

Elmar Electronics, Inc., 140 11th St.

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Tower Record Mart, 1518 Broadway

San Bernadino

Hollywood Hi-Fi Shop, 1839 E St.

San Diego

Breier Sound Center, 3781 Fifth Ave.
Southern Calif. Music Co., 630 C Street

San Francisco

Eber Electronics, 160 10th St.

Music San Francisco, 562 Kearney St.
Television Radio Supply Co., 408 Market St.
The Hi-Fi Shop, 3525 California St.
West Coast Radio & Elec., 409 Market St.
Zack Radio Supply Co., 1424 Market St.

San Jose

Pacific Installations Co., 1225 W. San Carlos St.
Peninsula Telev. & Radio Sup., 881 S. 1st St.

San Pedro

Bower's Music, 810 S. Gaffey

Santa Barbara

The Gramophone Shop, 9 E. Canon Perdido

Thermal

Custom Classics, 82-321 Ave. 56

Van Nuys

House of Sight & Sound, 14513 Victory Blvd.

COLORADO

Denver

Allegro Music Shop, 2410 E. Third Ave.
Chas. E. Wells Music Co., 1629 California St.

CONNECTICUT

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Heims Music Store, Inc., 268 Main St.

Hartford

Nathan Margolis Shop, 28 High St.

West Hartford

David Dean Smith, 965 Farmington Ave.

Westport

Music Systems of Westport, Inc., Post Road

DELAWARE

Newark

Delaware Music House, 20 Academy St.

Wilmington

Radio Elec. Serv. Co. of Pa., 3rd & Tatnall
Wilmington Elec. Spec. Co., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington

Custom Hi-Fi, 1642 Connecticut Ave., NW
Discount Record Shop, 1327 Conn. Ave., NW
Electronic Wholesalers, 2345 Sherman Ave., NW
Shrader Mfg. Co., Inc., 2803 M St., NW
Sound Crafters, 1744 Columbia Rd., NW
Sun Parts Distr., 520 10th St., NW

FLORIDA

Jacksonville

Southeast Audio Co., 930 W. Adams St.

Melbourne

McHose Electronics, New Haven Ave.

Miami

Electronic Supply, 61 N. E. 9th St.
Flagler Radio Co., Inc., 1068 W. Flagler St.

Pensacola

Grice Radio & Electronic Supplies, Inc.,
300 E. Wright St.

St. Petersburg

Better Listening Studio, 24 Beach Dr. North
Hi-Fi Music Shop, 6821 Central Ave.

Tampa

Burdett Sound & Recording Co.
3619-21 Henderson Blvd.

GEORGIA

Atlanta

Baker Fidelity Corp., 1429 Peachtree St., NE
High Fidelity SSS, 606 Peachtree St., NE

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Marquette Records, 3215 W. 63rd St.
Harry L. Monroe, 159 East Ontario St.
Newark Electric Co., 223 W. Madison
Voice & Vision, 53 E. Walton St.

INDIANA

Columbus

Ernie's Record Shop, 910 25th St.

Indianapolis

Graham Elec. Supply, Inc., 102 S. Penna St.

Lafayette

Golden Ear, 610 Main St.

South Bend

Commercial Sound & Hi-Fidelity Co., 3610
Mishawaka Avenue

IOWA

Iowa City

Woodburn Sound Service, 8 E. College St.

KENTUCKY

Louisville

Universal Radio Supply Co., 533 S. 7th S.

LOUISIANA

Baton Rouge

Louisiana Radio & Telev., 1645 Plank Rd.
Ogden Park Record Shop, 618 N. 3rd St.

MAINE

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Bartlett Radio Co., 625 Congress St.
Canfield Flexifone Agency, 57 Portland St.

MARYLAND

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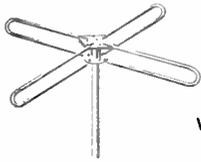
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Reno Radio Co., 1314 Broadway
Sihler's Radio Shop, 15822 Grand River

Lansing

Tape Recording Industries, 3335 E. Michigan

Sault Ste. Marie

John P. LeBlanc, 321 E. Spruce St.

MINNESOTA

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Disc & Needle Record Shops, 1439 W. Lake
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Commercial Electronic Serv., 2609 Olive St.
Von Sickle Radio Co., 1113 Pine St.

NEBRASKA

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Moss Recording Studios, 1910 California St.

NEW HAMPSHIRE

Concord

Evans Radio, Inc., P.O. Box 312 (Baw Jct.)

NEW JERSEY

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Custom Music Systems, 426 Main St.

Morristown

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Newark

Continental Sales Co., Inc.,
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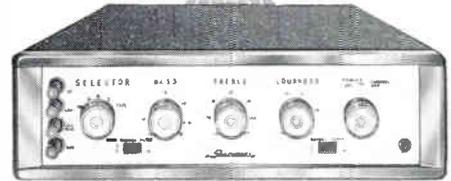
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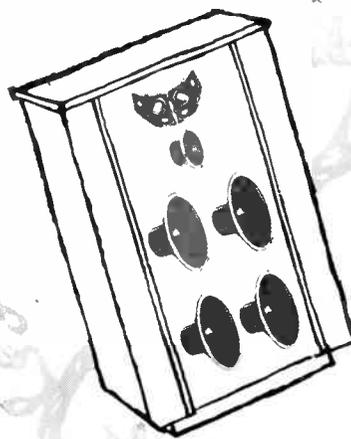
Richard Rodgers

Continued from page 24

Many, I know, are seriously concerned with what they term the trashy trend in popular music. But not Richard Rodgers: "Some people seem to assume that there are two kinds of music and women. One too good to be popular and the other too popular to be good. It's unfair in either case to assume that goodness and popularity are mutually exclusive qualities. In regard to music, we seem to forget that some of our most cherished classics were originally composed as dance tunes, and what we revere as grand opera is still in Italy the most truly popular music. In America, too, the barriers—musical, social, intellectual—separating 'good' music and 'popular' music are gradually being removed. . . . There has been created an enormous musical audience in America within the last few years. Or it might be more precise to say that the various musical

Continued on page 58

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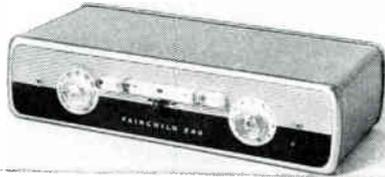
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Richard Rodgers

Continued from page 57

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If I Loved You
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June Is Bustin' out All Over
This Was a Real Nice Clambake
What's the Use of Wond'rin'
You'll Never Walk Alone

1947 ALLEGRO

A Fellow Needs a Girl
The Gentleman Is a Dope

1949 SOUTH PACIFIC

Some Enchanted Evening
There Is Nothing Like a Dame
Bali Ha'i
I'm Gonna Wash That Man Right out
of My Hair
I'm in Love with a Wonderful Guy
Younger Than Springtime
This Nearly Was Mine
Happy Talk
Honey Bun

1951 THE KING AND I

I Whistle a Happy Tune
Hello, Young Lovers
March of the Siamese Children
Getting to Know You
We Kiss in a Shadow
Something Wonderful
I Have Dreamed
Shall We Dance?

1953 ME AND JULIET

No Other Love

FROM MOTION PICTURES

1945 STATE FAIR

That's for Me
It Might as Well Be Spring
It's a Grand Night for Singing

1952 VICTORY AT SEA

Mr. Rodgers wrote the entire musical score for this television documentary

To any would-be composer, Mr. Rodgers offers these three basic suggestions:

Be in the center of things, *i.e.*, live in New York, where almost all of the musical shows originate. Want what you want more than anything else in the world. Work at it constantly.

It takes no grand genius to perceive that getting a start in the theatre is much more difficult today than in years past. Twenty years ago, a musical show could get out of the red with roughly a run of one hundred performances; today, to avoid losing money, a musical show must go approximately a

Concluded on page 59

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Richard [Rodgers

Continued from page 58

year, and a year-and-a-half is safer. Mr. Rodgers points out: "The theatre as a whole has come on hard times. It isn't the picnic it used to be by any means, and at this moment the only truly healthy segment of the living theatre is its musical wing. The healthiest and the most successful portion of this wing is to be found in the comparatively serious efforts. These are doing by far the biggest business." On the other hand, "all the public wants is a good time. You don't have to have the greatest show in the world in order to enjoy yourself."

Of course, Dick Rodgers, along with Larry Hart and Oscar Hammerstein, specialized in the presentation of some pretty great shows, no use kidding anyone on that score. And one of the nicest things about it all is what we have to look forward to, for Rodgers and Hammerstein form an enormously talented and energetic team. The things they do in the future may not be as good as some of the things they've done in the past, or they may be better. But this you do know: things will be done, and they will be worth seeing and worth hearing!

Interview

Continued from page 20

FASSETT: You spoke, Mr. Kostelanetz, of high frequencies and low frequencies. Does anyone ever speak of central-frequencies?

KOSTELANETZ: Well, as a musician, I would say that the decision, the future, of the records is whether the central frequencies are taken care of properly, because most of the music is located right there. And I would say that if there is such a thing as trying to be faithful to the realism of sound, we will be aware of it in the center frequencies, for there is where we play basically.

FASSETT: The other day I was in Caracas and talked to a Venezuelan conductor about this subject, and he brought to my attention a reaction that seemed perfectly natural once he did so. You see they make no recordings there, but they do get most of our recordings. And he was finding fault with the present trend of high-fidelity because, as he says, it seems so unnatural to him to hear the noises — by which he meant the non-musical, mechanical sounds made by instruments — on a record that you would never hear in a concert hall.

KOSTELANETZ: Well, there's no doubt that a very sharp high-fidelity record is like looking with a microscope at a page of print, or at a leaf and seeing all the veins and colors and things that nature provides. I must say that in this whole movement we must be careful not to go away from the main subject. The main subject is simply hearing music recorded as realistically as

Continued on page 60



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Interview

Continued from page 59

possible. However, I know if it interests you, you can hear it extraordinarily clearly. Or, I suppose a very good example would be *The Grand Canyon*, which begins with the lowest note of the tympani, the E, and in about five seconds you hear the highest harmonics in the violins; and with the modern equipment you can really hear all these things very clearly.

FASSETT: Yes. What do you think of these demonstration high-fidelity records, Goddard? Every company has put them out.

LIEBERSON: My objection to them has always been that they're a little antiseptic, which is to say that they're made for such a specific purpose that sometimes they're not very interesting. I think I like better your approach to this kind of experiment in *Strange to Your Ears*. Have I said something wrong?

FASSETT: No. . . . I've been sort of tickling the public for several weeks during the Philharmonic intermissions by repeating couplets about *Strange to Your Ears* without actually saying what it's about. Maybe this is as good time as any to say something about it. As you very well know, Goddard Lieberson, *Strange to Your Ears*, released on a Columbia long-playing record, is a compilation of the three "Strange to Your Ears" intermission talks that people have heard on the Philharmonic program.

What about the future of high-fidelity, Mr. Kostelanetz? What lines do you think it will take?

KOSTELANETZ: I have an idea that we will carry on in all directions in the development of the high frequencies and the low frequencies. But I think at the same time we must begin thinking also of the ears of the listeners, that the ear should be able to meet and be cognizant of all these new demands of sound that are being brought forth. I think, in that whole development, we must not lose sight of one thing—that there is somewhere something that most of us accept as realistic sound. That is what we hear when somebody plays. And no matter how we develop all outside characteristics in recording, we must always remember that the only true sound is the sound which we hear when it's performed.

FASSETT: You had some ideas on that subject, Mr. Lieberson.

LIEBERSON: Well, my ideas on the subject are comparatively simple. There are some people who speak about high-fidelity who can't hear high-fidelity. There are people whose ears actually cannot hear beyond seven, eight, nine, or ten thousand cycles, but who insist that records should play fourteen, fifteen or sixteen thousand cycles. This, of course, is obvious nonsense, even from the point of view of mathematics. But my interest is something else.

Concluded on page 61

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Interview

Continued from page 60

I still consider music an art, and I consider recording a science which is the hand- maiden to the art of music. I approve of anything which will improve the pleasure of listening to music. Anything beyond that seems eccentric and unnecessary.

FASSETT: Well, I think Mr. Kostelanetz would agree with those sentiments, too.

KOSTELANETZ: Yes, I think that, as musicians, our expression is music as such. And if we can translate on a record faithfully what we are playing, that's all that we could ask for ourselves.

FASSETT: Exactly! I'm very, very grateful to both of you, Goddard Lieberson and André Kostelanetz, for this intermission talk on the subject of hi-fi.

Pocket-Size FM Set

Continued from page 45

It is easy to work out circuits when you can use all the tubes and capacitors and resistors you want. But this was a problem of developing a circuit with components cut to the irreducible minimum. As you will see by examining the illustrations, some very clever mechanical think-through was also necessary.

You will see from the illustrations that the Hastings FM Jr. has two Raytheon sub-miniature tubes, a 5676 triode and a CK533 or 6088 pentode, plus a crystal diode. Transistors could have been used, but they would have required more space for circuitry, and would have increased the cost substantially. All the components are carried on an oddly-shaped piece of Bakelite that drops into the case in such a way as to fit around the batteries and hold them in place by the contact springs. Tuning is accomplished by screwing a metal slug in and out of the coil mounted at the top. Notice the size of the transformer just above the volume control! The antenna is just a 3-in. piece of flexible wire sticking out of the case.

You can clip the set to your front coat pocket and receive FM broadcasts as you walk around, or you can put it on your desk. You'll notice that, on some stations, moving the set a few inches one way or another may improve reception considerably. That is a peculiarity of VHF waves. It is surprising to hear how effectively this set cuts out static and background noise when stations are tuned in. Tuning, by the way, is extremely sharp. The A battery is good for at least 25 hours of service; the B battery lasts about 75 hours.

The little earpiece gives remarkably good reproduction. This can be improved further by adding a second earpiece which has a plug for connecting it to the cord. Receiving range is up to 25 miles or more, and that is really wonderful for a set so small you can actually hide it in your hand!



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Rebecks to Records

Continued from page 25

can say now that Mozart is easier to take than Crowell? Is Bach more foreboding than Barber? Is Mahler more weighty than Harris, or is the *Great Fugue* by Beethoven (a work which, incidentally, I detest) more palatable than a fugue by Wallingford Riegger? And Riegger is a tough nut to crack. The whole approach to music is altered. Any progressive music instructor must be plagued with joyous nightmares.

The tried and the true are becoming almost commonplace. Nearly 700 recordings of Beethoven's compositions are listed in one of the more recent catalogues I have on my desk. There is, similarly, a plethora of works by Bach, Mozart, and the others whom we dutifully call masters. There are new works, too — compositions by men who have been known more through record reviews than through performances. The repertoire is vast, and approaches the state of being "complete" more closely every day. But producers are always aware that there are only nine symphonies by Beethoven, four by Brahms, one by Franck, and six by Tchaikovsky. There is, after all, a limit to the tried and true.

With potential collectors emerging as long as biology functions, new works will be purchased and enjoyed. For them, a larger repertoire must be found. What, then, will be recorded in the future? Let us bypass the existing works for the moment. Those written for the future will probably be for orchestras far smaller than were thought of in the 1890's. There will be works for small combinations with multiple tape-effects employed. There will be, very likely, a great development of choral works. Not only will there be many recordings of new works for voices but a great revival of the magnificent choral works of the past. Orlando Lassus, Adrian Willaert, and Josquin des Près will probably become familiar and favorite names just as Brahms, Bach, and Wagner are now. Our own American primitives — Billings, Holden, Kimball, Read, Belcher, Morgan, and others — will be plucked from the historical card file. Music of the Shakers, of the Pennsylvania Dutch — and there were some superbly gifted men among them — and the vivid shape-note, hymn-tune writers of the early 1800's must be heard. Then, too, the name Ives will loom large in future catalogues, along with others who have become part of the modern American scene.

But in addition to all of the new works that will be recorded, there will very likely be a great revival of the Romantic spirit, not only among the moderns but a revival of works that were popular favorites during the past great Romantic surge. One revivable soul whom we ignore completely is Joachim Raff. If you look through old symphony programs you will discover that he was once played more than Brahms.

To be concluded

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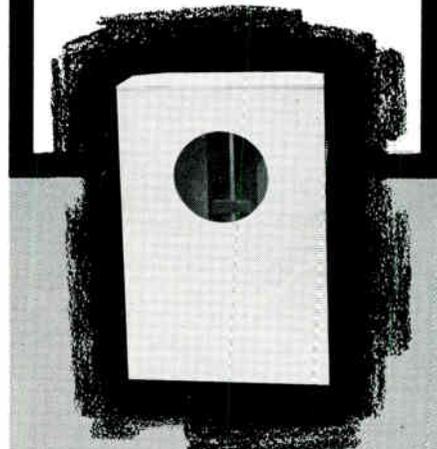
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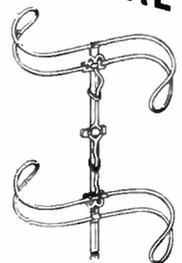


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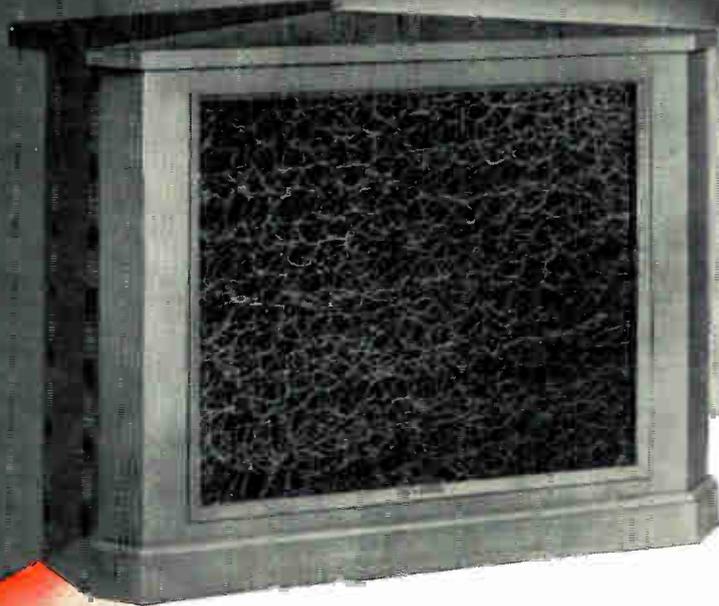
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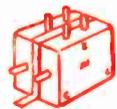
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