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HI-FI Music AT HOME



Michael

DEVOTED TO HI-FI MUSIC FROM RECORDS, TAPE & FM RADIO



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Greensleeves; Thomas Tallis Fantasia; The Wasps. XWN 18250

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***SCARLATTI:** Harpsichord Sonatas Vol. 16. Valenti. XWN 18361

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***PALESTRINA:** Missa Papae Marcelli. Vienna Akademie Kammerchor. XWN 18364

POPULAR

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Introduction to . . . WP 6040

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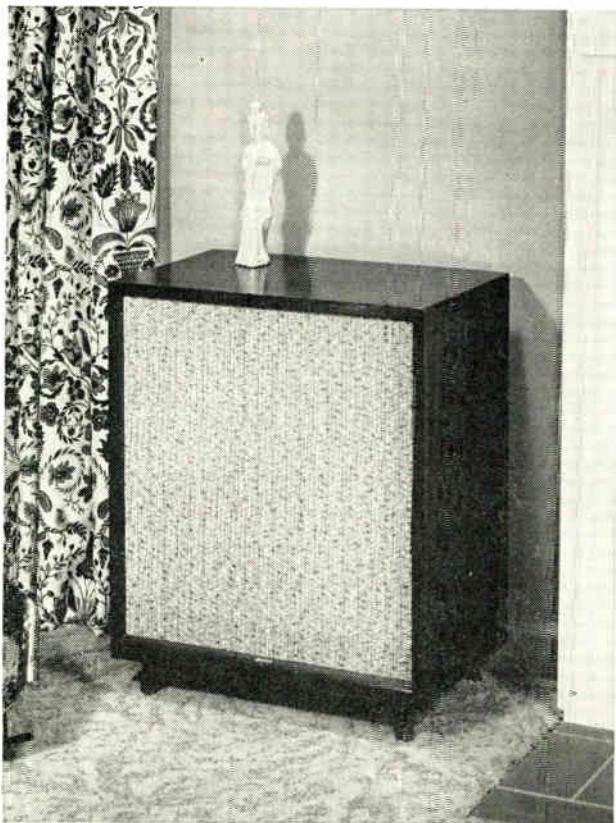


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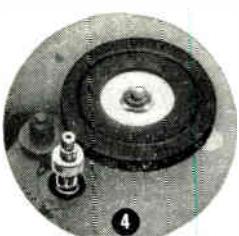
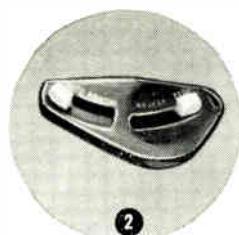
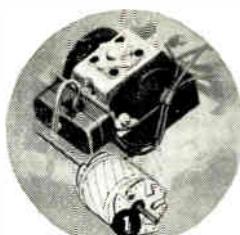
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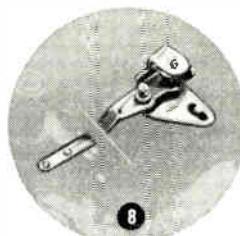
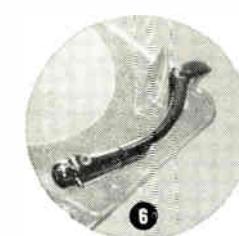
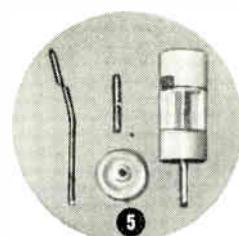


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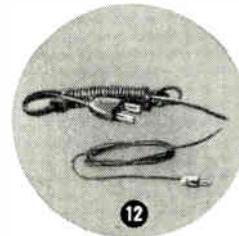
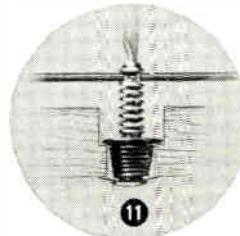
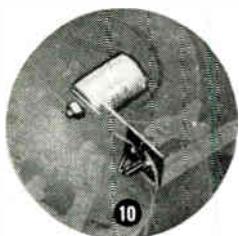
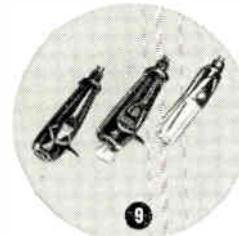
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THE COMPLETE GUIDE TO HI-FI REPRODUCTION FROM RECORDS, TAPE AND FM RADIO

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COVER Hi-fi music is becoming an essential to all members of American families, as artist Melhado has shown on this month's cover. It has something to give each age group—dance music for lively youngsters; a challenge for technically-minded boys (of all ages); relaxing entertainment that can be shared with guests; and enjoyment for older people to whom music represents scenes and events that are pleasant to recall. Truly, music has a universal appeal.

MERCURY LIVING PRESENCE

Chopin
LES SYLPHIDES
Dukas
LA PÉRI
the HALLÉ
ORCHESTRA
GEORGE WELDON
conducting



CHOPIN Les Sylphides; DUKAS La Péri. Hallé Orchestra, George Weldon conducting. MG50117

FREDERICK FENNELL
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SANDPAPER BALLET
BUGLER'S HOLIDAY

FREDERICK FENNELL conducts the music of LEROY ANDERSON. Eastman-Rochester "POPS" Orchestra, Frederick Fennell conducting. MG50130

MOZART Eine Kleine Nachtmusik; Symphony in C Major "Linz." London Symphony Orchestra, Antal Dorati conducting. MG50121

HANSON Fantasy Variations; ROGERS Leaves from "The Tale of Pinocchio"; TRIGGS The Bright Land. Eastman-Rochester Orchestra, Howard Hanson conducting. MG50114



Hi-Fi Shows

Dates are now being set for fall and winter shows. The list below will be supplemented in future issues as fast as information is received.

DETROIT, Dyckman Hotel, Feb. 1-3.

LOS ANGELES, Ambassador Hotel, Feb. 6-9.

SAN FRANCISCO, Roger Whitcomb Hotel, Feb. 15-18.

CLEVELAND, Hollanden Hotel, Feb. 22-24.

PITTSBURGH, Sheraton Penn Hotel, Mar. 8-10.

LONDON, ENGLAND, Waldorf Hotel, Aldwych, April 12-15.

CHICAGO, Palmer House, Sept. 13-15.

CINCINNATI, Sheraton-Gibson Hotel, Sept. 20-22.

MIAMI, McAllister Hotel, Oct. 18-20.

DALLAS, Adolphus Hotel, Nov. 15-17.

ST. LOUIS, Statler Hotel, Nov. 22-24.

Amplifier Power

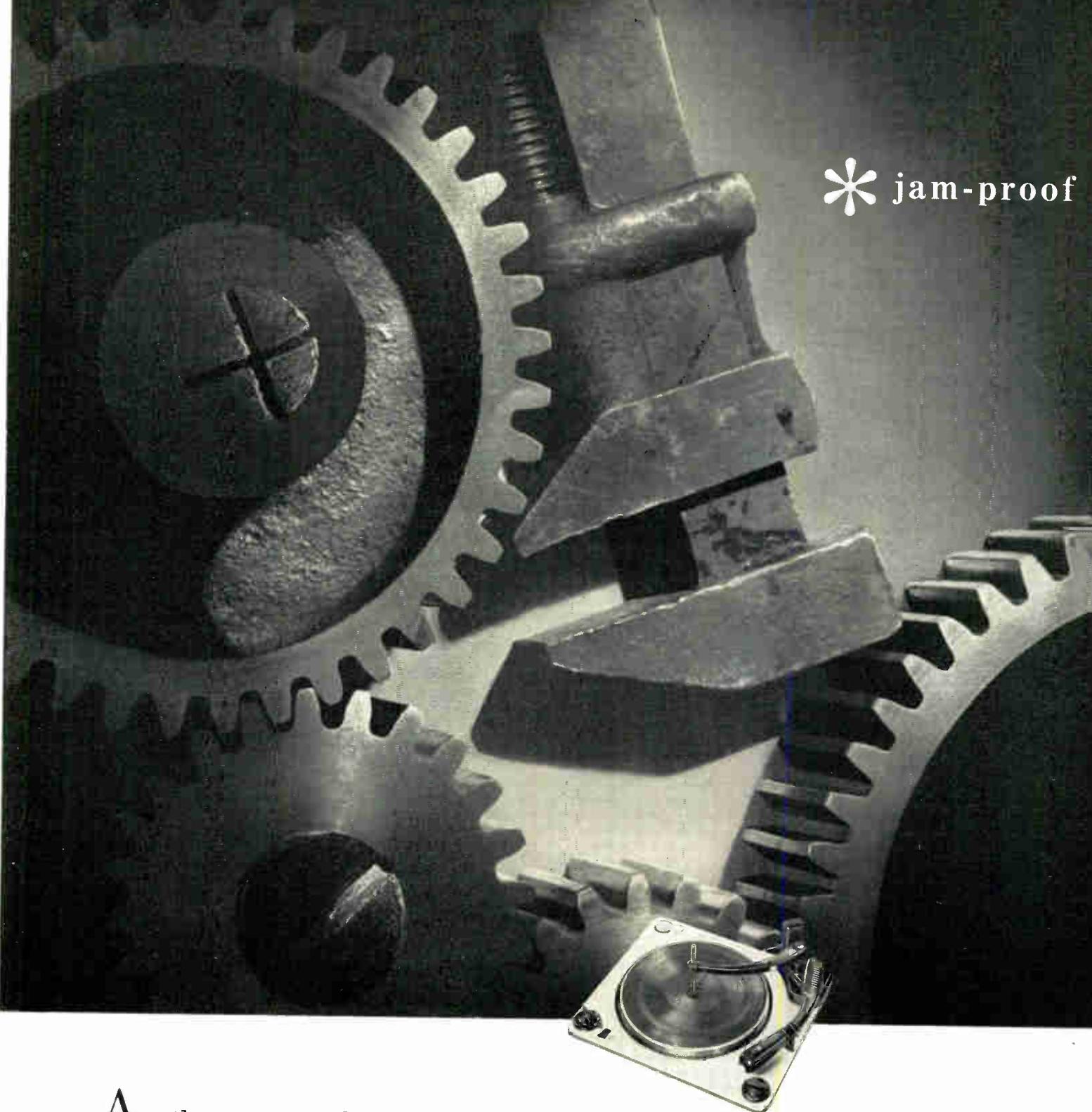
We are getting many letters about high *vs.* low power for audio amplifiers, frequently with reference to the low power generally used in England. In case you have this question on your mind, too, here is the way we answer such inquiries: Choose an amplifier that is adequate for the speaker it will drive, bearing in mind 1) speakers vary widely in efficiency, and 2) efficiency is not a measure of audio performance. Thus, if you have decided on the speaker you want to use, be sure you have adequate power to drive it. Or if you have decided on your amplifier, choose a speaker that the amplifier can drive without overloading. As for English systems, you will find that they use high-efficiency speakers with low-power amplifiers.

Ultra-Linear Circuit

Theory and operation are described in a booklet available from Keroes Enterprises, 369 Shurs Lane, Philadelphia 28. Various factors of amplifier circuitry, design, and performance are discussed, with a clear explanation of the Ultra-Linear type and the special Acrosound TO-300 output trans-

Continued on page 10

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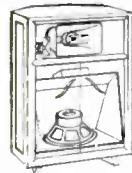
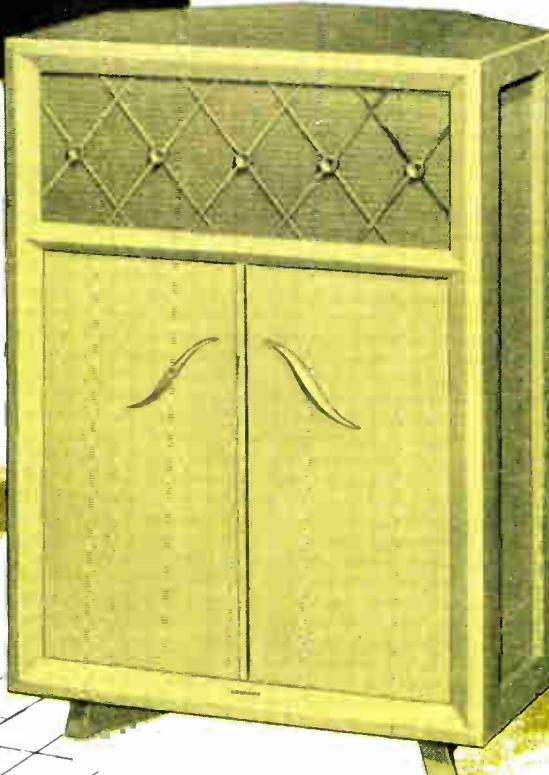
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The E-V CENTURION Corner Folded-Horn Enclosure is a beautiful, brilliant exposition of Electro-Voice superiority in high-fidelity equipment. Integrated with matched E-V Model 117 or 105 Component Package, it is an efficient 4-way reproducer that gives wide-range response from below 35 cps to beyond audibility, music in exciting, life-like fidelity. Three individual drivers (one coaxial) insure clean, distortion-free reproduction of each portion of the audio spectrum, in proper balance with smooth transition from one to the other. Level controls permit adjustment of "presence" and "brilliance" to balance room acoustics. 42" high x 29" wide x 22½" deep. Brushed-brass grille.

THE SENIOR CENTURION IV. Includes Model 105 deluxe, 4-way speaker system. Mahogany, Net \$395. Limed Oak, Net \$405. Walnut, Net \$413.80

THE CENTURION IV. Includes Model 117 4-way speaker system. Mahogany, Net \$325. Limed Oak, Net \$335. Walnut, Net \$343.80. CENTURION "DO-IT-YOURSELF" ENCLOSURE KIT. Net \$87.

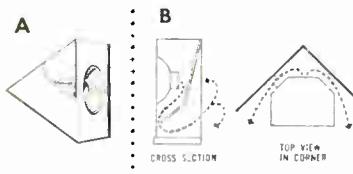


MODEL 105 DELUXE COMPONENT PACKAGE . . .
especially recommended for use with the Centurion. A complete 4-way system consisting of 15WK 15-inch LF driver, 848HF coaxial mid-bass and treble assembly, T35 VHF driver, X336 crossover network and two AT37 level controls. Net \$217. Model 117 Component Package, Net \$145.

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ULTRA-LINEAR CERAMIC PHONO CARTRIDGE improves even the finest high-fidelity systems. Model 84D with a 1-mil natural diamond playing tip has high compliance, wide-range response, no hum pickup, highest signal-to-scratch ratio and lowest intermodulation distortion. Net \$23.10.

Electro-Voice, manufacturer of the most complete high-fidelity product range — speakers, speaker enclosures, systems, amplifiers, preamps, tuners, phono cartridges, Do-It-Yourself enclosure kits, and microphones. Available everywhere.



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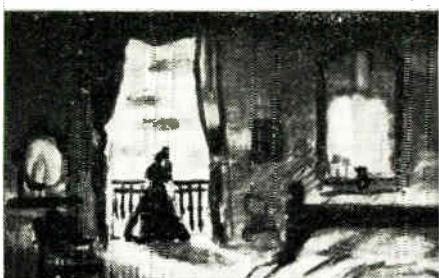
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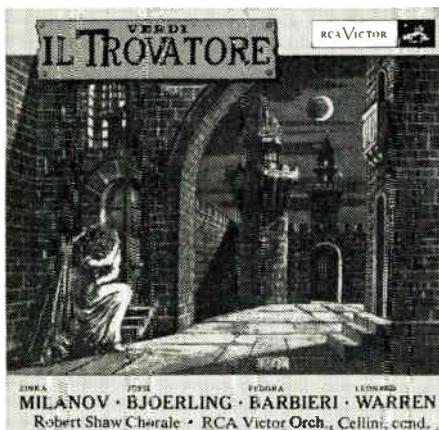
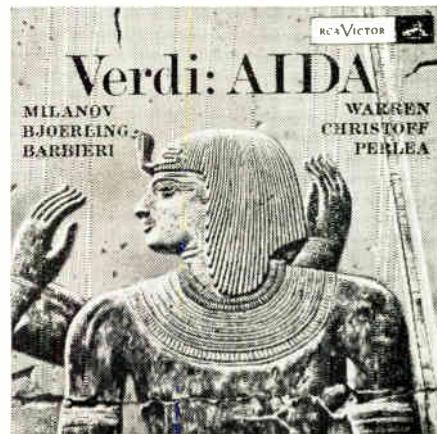


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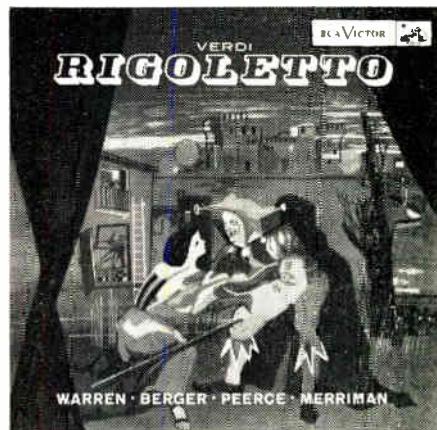
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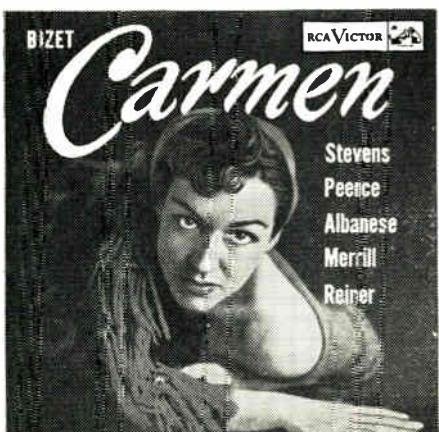
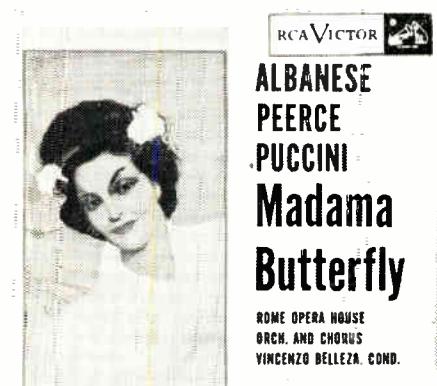
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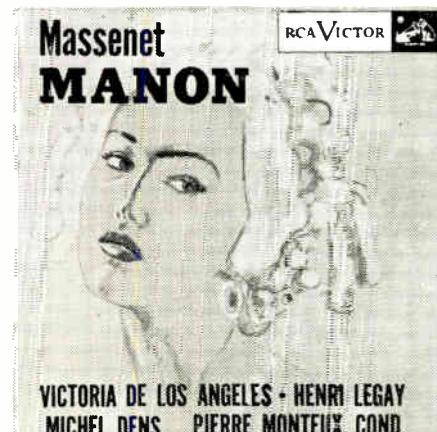
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RECORDS, TAPE, AND FM

Continued from page 4

former. A diagram with values for the components is included. Price 25c.

Groucho Said It

Heard on FM during his DeSoto Plymouth show, to a contestant who admitted being an author: "No use to plug your book on my program. If people could read, they wouldn't be looking at my television show."

Stereo Demonstrations

You are invited to hear stereo tapes of classical music daily, from Monday through Friday, at the New York Center, 227 West 46th Street, just off Times Square. The programs last 25 minutes, starting at 12:25 and 1:25 p.m. It is planned to continue them indefinitely.

Seventh Avenue and 47th Street

Enormous sign built around two sides of New York City's Mayfair Theatre features the Rodgers & Hammerstein movie "Oklahoma." Or maybe they have changed it now.

Another Exit

Avco Manufacturing Corporation has quit the production of radio and TV sets in its Crosley division. Also ranges, refrigerators, freezers, and washers.

Stereo Slide Rule

In a room of given size, where should the speakers of a stereo system be located? Engineers at station WCRB have a special interest in helping people get the best results from stereo because they schedule regular AM-FM stereo broadcasts. So they have designed a slide rule that shows where and how loudspeakers should be arranged. You can get one by sending 25c to station WCRB, Boston 54, Mass.

James Lyons

Our Music Editor is producing the Philharmonic-Symphony Hour at 9:00 to 10:00 p.m. on Tuesdays over New York station WNYC FM-AM. A new program of recorded music, it includes interviews with soloists appearing from week to week with the New York Philharmonic. This is in addition to his regular program Today in Ballet at 9:30 to 10:30 p.m. on Saturdays.

Henry F. Robbins

One of our New York City subscribers: "It is refreshing to learn from your November-December issue that you do not sell the names and addresses of your subscribers."

Research Project

Why do people go to New York City's Copacabana? You can get a better steak from your butcher for 79c. There's more elbow room at any lunch counter. And their audio

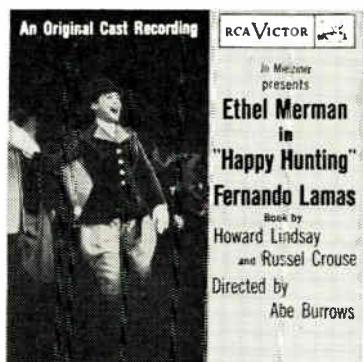
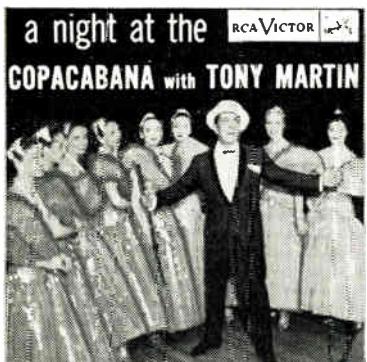
Continued on page 12

Hi-Fi Music at Home



***PLAY MELANCHOLY BABY.** Here is Matt Dennis with the kind of warm, spontaneous, supper club entertainment which has made him a favorite everywhere. An exciting array of unhackneyed music: I'm Through With Love, Cottage For Sale, Spring Is Here, Heart of Stone, My Melancholy Baby, and 7 others.

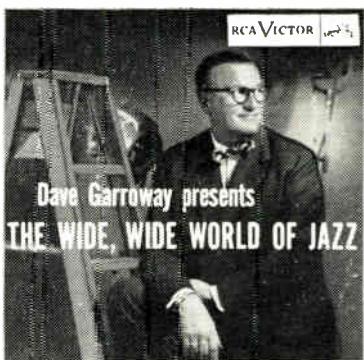
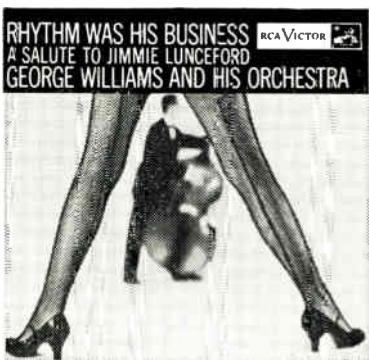
***WONDERFUL ONE.** The big-band sounds of Luis Arcaraz and His Orch. featuring the most exciting trumpet section going. Dance tunes, swingin' blues, Latin American rhythms including the fast-paced Merengue. Included in the 12 selections are: Lisbon Antigua, Love Me Or Leave Me, Learning the Blues.



***A NIGHT AT THE COPACABANA.** Tony Martin's sensational in-person show actually recorded at New York's famous Copa! Album includes a hilarious performance of "Security", specially written for the Copa show, plus such favorites as Begin the Beguine, Let's Face the Music and Dance, Goodnight Sweetheart.

***HAPPY HUNTING.** "Happy Hunting" is a hit! Ethel Merman is great! Here you have 'em both in this Original Cast recording! Singing with Miss Merman is Fernando Lamas, and together they cavort through a wealth of exciting, new tunes. Long Play, \$4.98.

NEW SENSATIONS IN SOUND FOR 1957 from **RCA VICTOR**



Brilliant New Orthophonic High Fidelity Recordings. Only \$3.98 for each Long Play; on 45 EP, of course.*

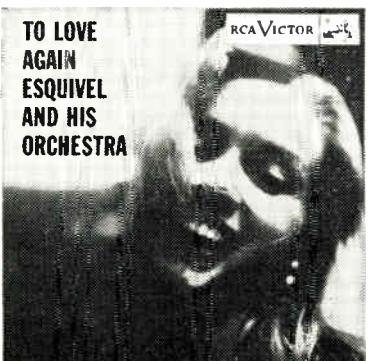
***RHYTHM WAS HIS BUSINESS.** George Williams and His Orch. play a musical tribute to the great Jimmie Lunceford. 12 selections in Jimmie's own swingin' style. For Dancers Only, Lunceford Special, Margie, Swingin' On C, Uptown Blues.

***WIDE, WIDE WORLD OF JAZZ.** Dave Garroway follows the format of his popular NBC-TV show by leap-frogging over the map—jazz, swing, modern, Dixie, Latin! Hear unforgettable Lee Wiley and Helen Ward for the first time in hi fi, plus jazz greats like Billy Butterfield, Barbara Carroll, Tito Puente.

***TO LOVE AGAIN.** Mexico's Esquivel and His Orch. with an exciting blend of instruments and voices. Here's electrifying new sound in the big band world. Includes: To Love Again, Siboney, Besame Mucho, Jungle Drums and 8 other unusual arrangements.

***LET'S CHA CHA WITH PUENTE.** A great new album by the man who started America dancing the Cha Cha Cha. This master of Latin-American rhythm plays 12 delightful numbers including Lindo Cha-Cha, Cubarama, Cha-Cha Fiesta, It's the Burru, Habanero.

*Hear these exciting New Orthophonic High Fidelity recordings best on an RCA Victor New Orthophonic High Fidelity "Victrola."®



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Hear these two superb examples of Decca's New World of Sound!

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BODY AND SOUL: Norman Greene & Orch.; 'Dreaming On My Shoulder', 'My Foolish Heart', 'Cheek To Cheek', etc.
DL 8377

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IGOR OISTRAKH: Bach: Concerto No. 2; Beethoven: Romances, Nos. 1 and 2. Gewandhaus Orch., Konwitschny, Conductor.
DL 9875*

*Recorded in Europe by Deutsche Grammophon.

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**FM PICKUP
SYSTEM**

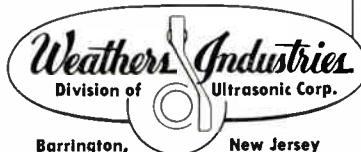


**the ONLY
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ONLY with a Weathers Pickup can you enjoy full-range true fidelity sound reproduction. The moving mass and motional impedance of the stylus force are so low, it reproduces full-recorded range without tearing the delicately engraved record grooves.

You can increase your record effectiveness by thousands of plays by using a Weathers FM pickup system—the most significant Hi-Fi achievement for the record collector and discriminating music lover.

Hearing is believing. Ask your dealer to demonstrate a Weathers Pickup.



- Follows every recorded detail faithfully without damaging delicate record engravings.
- Widest frequency range response.
- Lower distortion than anything previously known.
- A sapphire stylus lasts a 1000 plays longer—a diamond stylus forever!

RECORDS, TAPE, AND FM

Continued from page 10

system, over which mike-gargling performers sing, is nothing less than ghastly. There must be something good about the place, but the only thing hi about the place that we observed was the prices. They are tops. Seriously, though, that audio system and the way the performers use the microphone is something something should be done about.

FM Station Status

In October and November, the FCC granted seven applications for new FM stations, and authorized the deletion of one, making a net gain of six. The grants were:

GLOBE, ARIZ. — 100.3 mc., 11 kw., Paul Merrill, 520 Main St., Stafford, Ariz.

PATTERSON, N. J. — 93.1 mc., 20 kw., WPAT, Inc., 66 Hamilton St., Patterson

SACRAMENTO, CALIF. — 95.3 mc., 1 kw., W. T. White, 3431 Kentfield Dr., Sacramento

BRUNSWICK, ME., — 91.1 mc., 10 w., Elroy La Casle, Bowdoin College, Brunswick

LOS ANGELES, CALIF. — 103.5 mc., 12.7 kw., Echo Park Evangelistic Assn., 1100 Glendale Blvd., Los Angeles

NEW YORK, N. Y. — 104.3 mc., 15 kw., General Bctg. Corp., Box 374, Providence, R. I.

SALT LAKE CITY, UTAH — 93.9 mc., 195 w., R. R. Laird, Box 1211, Salt Lake City

DELETED — KOA-FM, Denver

Tape Date Correction

Westminster has called our attention to an error in a review of their tape of Schubert's *Trio No. 1, Opus 39*, on page 55 of our November-December issue. The tape was made in 1953, and not in 1951.

Tuning Your FM Set

If your tuner has automatic frequency control (AFC), you may have trouble tuning a weak station if it is adjacent to a strong one. In that case, try tuning the weak station with the AFC cut out. After you have it tuned right on the nose, switch the AFC on again. Then the AFC should hold the wanted station.

For Canadian Tape Enthusiasts

The SoundScription Service Company, 5239 Park Avenue, Montreal 8, publishes a most interesting news bulletin for tape enthusiasts, covering new recorded tape releases and hi-fi equipment, with special emphasis on stereo developments. They'll be glad to put you on their mailing list without charge, if you request it.

Richard L. Kaye

The station manager of WCRB Boston sent us this piece of information: I was very happy to read that Ward Botsford has joined your excellent group of reviewers. As you mentioned, Mr. Botsford has many

Continued on page 14

Hi-Fi Music at Home

There is a difference in High-Fidelity speakers



Hear the wonderful, wonderful difference! In the REGENCY SPEAKER SYSTEMS

The first ripple of the scintillating treble, the textured impact of the sonorous bass . . . and you know that this is high fidelity with a real and vital difference. You close your eyes and you are there! Sheer magic? No, you're hearing Electro-Voice . . . the ultimate in hi-fi realism.

Electro-Voice speaker superiority is only a part of the wonderful difference E-V brings to high fidelity. Balanced speaker components matched to the superlative REGENCY enclosure are the secret of E-V's marvelous range, realism and cleanliness of reproduction. By using the walls or the corner of the room as an extension of its folded horn, the REGENCY provides you with one entire octave more bass than ordinary bass-reflex enclosures.

Hear it First...Then Decide!

Don't spend a cent until you hear the difference between a single speaker and a multi-speaker system. Unique E-V *Systems Selector* lets you hear *in advance* how each added speaker component enhances the illusion of musical reality. Dial it yourself at your E-V hi-fi dealer!



Electro-Voice, manufacturer of the most complete high-fidelity product family—speakers, speaker enclosures, speaker systems, amplifiers, preamps, tuners, phono cartridges, do-it-yourself enclosure kits and microphones. Available everywhere.

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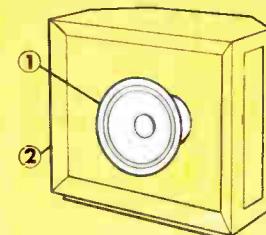
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High Fidelity That Goes Hand-In-Hand With Your Budget!

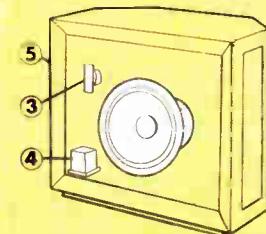
FIRST STEP

Buy the E-V Model SP15 15-in. Radax Coaxial Loudspeaker (1) and the REGENCY Enclosure (2). You get response from 30 to 13,000 cps. You pay: only \$85.00 Net for the speaker and \$127.50 Net for the enclosure in Mahogany, Blonde, Net \$137.00. Walnut, Net . . . \$143.85.

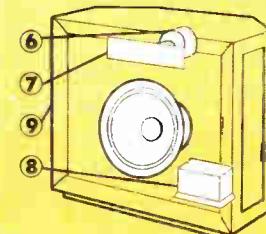


SECOND STEP

Whenever your budget permits, expand into a separate two-way system. Additional silky highs? Add Speaker Building Block 2 . . . T25 Super-Sonox VHF Driver (3), X36 Crossover Network (4), and AT37 Level Control with wiring harness (5). It costs you only \$46.50 Net.

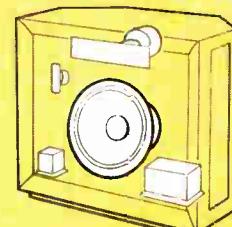


OR, maybe you prefer smoother, richer mid-range response. Then add Speaker Building Block 4 . . . T25A HF Driver (6) with 8HD Diffraction Horn (7), X8 ½-section Crossover Network (8), and AT37 Level Control with wiring harness (9). Only \$112.00 Net for Building Block 4.



THIRD STEP

Add the Speaker Building Block that you didn't select in Step Two. You now have a deluxe E-V separate 3-way system . . . and without obsoleting any components. Your total cost, spread over any period of time you wish, is \$371.00 Net.



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ALL LIVINGSTON tapes are 1200', splice-free, on 7" reels, fully guaranteed. All tapes come in attractive individual boxes, immediately identifiable and with complete program annotation.

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RECORDS, TAPE, AND FM

Continued from page 12

interesting qualifications, but I think you missed one of his most striking and unusual accomplishments. Mr. Botsford, as you undoubtedly do not know, is one of the world's finest ophidian virtuosi. As a matter of fact, he is one of the few modern performers on this difficult ancient wind instrument. It was my rare privilege to attend a private performance which he gave in Symphony Hall last spring, and it is my pleasure to report to you on his unusual and impressive musicianship. His tone and the manner in which he produces it are truly extraordinary. Incidentally, since there is very little existing written music for the ophidian, Mr. Botsford's Symphony Hall performance was in the form of variations on an original theme. His handling of legato phrasing and of short, rapid staccato passages on this instrument can only be described as incredible.

All TV on UHF

Don't expect that all TV stations will be shifted to UHF, whatever plan the FCC proposes, without a battle royal from the present VHF stations. An organization called the Association of Maximum Service Telecasters, with headquarters in Washington, is now being formed to fight the move. One-half the 202 eligible stations took part in setting up the association.

Now, FM broadcasters whose stations are limited to 10 kw. effective radiation are eyeing TV stations authorized to use over 300 kw., and they're wondering why they are being discriminated against. Also FM listeners with limited FM service are beginning to wonder why, with 100 FM channels available, stations are being held down to peanut power when the FCC has authorized some 200 super-power stations on 12 channels!

Disappointing

Reception of the Boston Symphony over WRCA-FM is definitely below hi-fi standards. It's not up to what WBAI puts out from records, if you want to make a specific comparison. The people who would enjoy the BSO most can hardly give WRCA's effort a creditable rating.

Attention, Record Collectors

Remark we heard somewhere: People who can't judge a record buy its jacket. Now try repeating that three times!

The President on Radio

On October 31st, when the President addressed the nation from the White House on the situation in Eastern Europe and the Near East, NBC followed his talk with the playing of *The Star Spangled Banner*. CBS went directly into a commercial announcement. Which makes us wonder if CBS is too busy to show respect to the President of the United States. Or was it just thoughtless?

Concluded on page 18

Hi-Fi Music at Home

the smoother the tape, the greater the fidelity...

... BECAUSE OF BETTER
HEAD-TO-TAPE CONTACT

irish
BRAND

FERRO-SHEEN TAPE has the smoothest surface of them all!*



The magnetic oxide coating of recording tape must make close and uniform contact with the tape recorder head for accurate reproduction of the upper frequency range. The high frequencies correspond to such small physical dimensions in the magnetic recording process that the minutest discontinuities in the oxide coating will interfere with the magnetic influence of the head on the oxide. Hence, the coating should have as little "grain" in it as possible. The **irish FERRO-SHEEN** process of tape manufacture results in the smoothest and most homogeneous magnetic surface ever produced on tape, improving high-frequency reproduction and overall tonal fidelity on any tape recorder—from the most modestly priced home machine to the most expensive professional instrument.

Your Choice of FOUR Great **irish FERRO-SHEEN** Tapes:

Shamrock #300: The ultimate in professional premium tape. For broadcast and studio use. Comes with 5-foot Mylar leader in dustproof polyethylene bag.
1200 feet on 7" reel

Double Play #7-2400: The equivalent of two reels of conventional premium tape—on one standard reel. Mylar base. For long, uninterrupted recording where tape tension is not excessive.
2400 feet on standard 7" reel

Long Play #600: Extends playing time 50% over conventional tape on same size reels.....
1800 feet on 7" reel

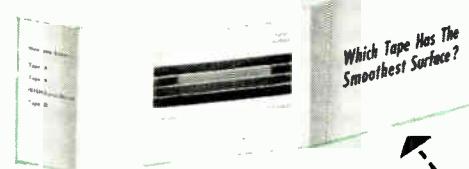
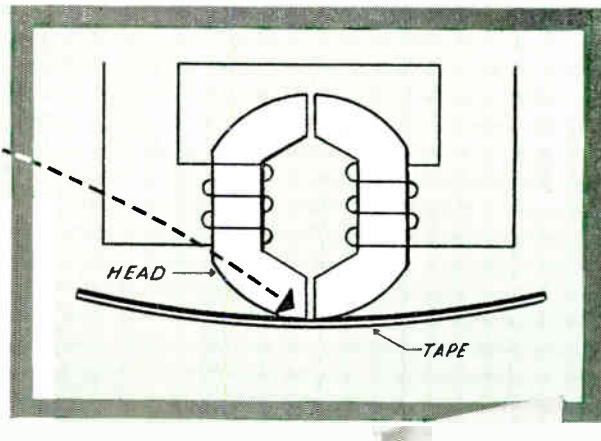
Green-Band #211: Now, for the first time, a premium-quality recording tape at the standard price. Same extraordinary characteristics as other **irish FERRO-SHEEN** process tapes—for the same price as ordinary coated tape. Standard 1.5-mil. acetate base.....
1200 feet on 7" reel

If not available at your favorite dealer, write directly to:

ORRADIO INDUSTRIES, INC., Opelika, Alabama

EXPORT DIVISION: Morhan Exporting Corp., 458 Broadway, New York 13, N.Y., U.S.A.

IN CANADA: Atlas Radio Corp., Ltd., Toronto, Ontario

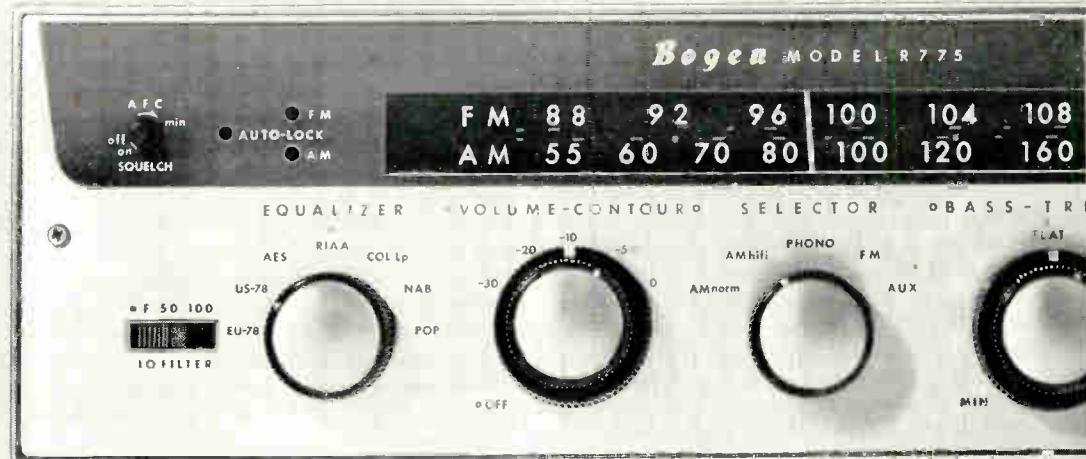


*See for Yourself—
Send for FREE Comparator Card

The smoother surface of **irish FERRO-SHEEN** recording tape in comparison with other brands is most dramatically illustrated by photo-micrographs, but the difference is great enough to be visible with the naked eye! The **irish** Comparator Card has strips of all the leading brands of tape mounted side by side for your direct visual comparison. You will see at a glance the obvious difference in surface between **irish FERRO-SHEEN** tape and all others. And...the difference you can SEE is responsible for the improvement you can HEAR!



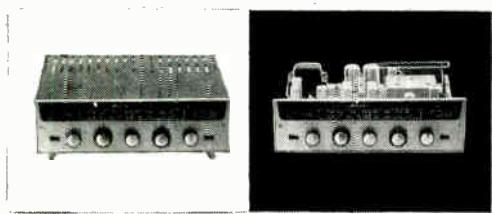
Bogen



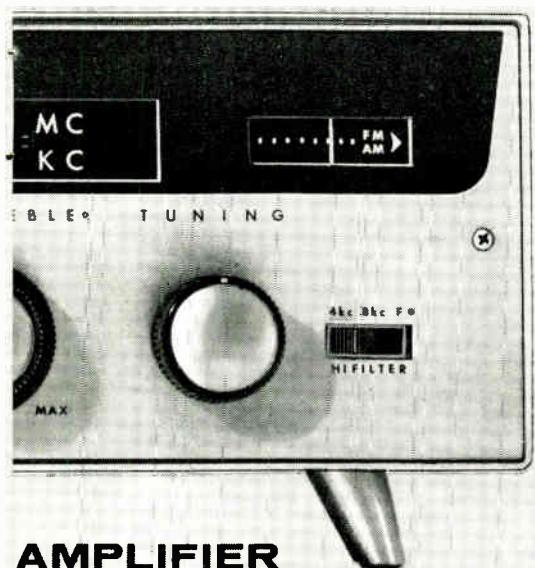
MODEL R775 DELUXE TUNER-PRE

CONTROLS: VOLUME, TUNING, SEPARATE NON-RESONANT FEEDBACK BASS AND TREBLE, 7-POSITION RECORD EQUALIZER, LOUDNESS CONTOUR SELECTOR, SEPARATE HIGH- AND LOW-FREQUENCY FILTERS, FUNCTION SELECTOR. COLORED DOTS INDICATE AVERAGE LISTENING SETTINGS. FLAT FREQUENCY RESPONSE. EXTREME SENSITIVITY (2 MICROVOLTS FOR 30dB QUIETING ON FM). EXTREMELY LOW DISTORTION (0.4% AT RATED OUTPUT). ADJUSTABLE HUM-ELIMINATOR. TAPE-RECORDER OUTPUT. INPUTS FOR MAGNETIC, CERAMIC, AND CRYSTAL CARTRIDGES.

Send 25¢ for new 56-page "Understanding High Fidelity." David Bogen Co., Inc., Box 500, Paramus, N.J.



because it sounds better...



AMPLIFIER

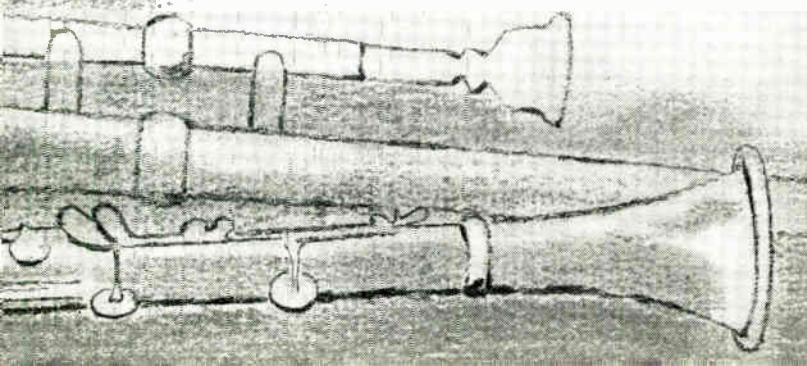
You are looking at the finest tuner money can buy—the tuner that automatically "fine" tunes itself. Just turn the tuning knob until you reach the fringe of the station you want (as indicated by the meter)—then let go. A light goes on to tell you that Bogen is taking over. Walk away. The exclusive Auto-Lock tuning "zeros in" like a homing pigeon. It makes the precise, microscopic adjustments that even the most skilled fingers can only approximate. Then it locks out all unwanted signals—however strong—and locks your station in for keeps. No drift. Pin-point-perfect reception, even in areas where others fail. All this plus special "squench" circuit which eliminates inter-station noise. Chassis: \$249.50, worth more. Blonde or mahogany-finished enclosure: \$8.00.

Bogen
HIGH FIDELITY
A UNITRONICS CORPORATION AFFILIATE

what the 'sound men' say...

"At Radio Shack we have no hesitation in recommending Bogen hi-fi equipment when customers ask for our advice. Long experience has shown us that Bogen equipment is exceptionally free of maintenance problems and that Bogen specifications are 'delivered as written.' Other factors include excellent product-design, sensible engineering innovations, and the sales aid of Bogen's consistent advertising and high consumer-magazine reports. Finally, we are secure in selling Bogen components on their 'Investment Value'—products of a company whose substance and reputation have a 'blue chip' connotation in the world of sound." —

Vollmer Hetherington, Radio Shack, Boston. To thousands of New England audiophiles "Vol" is the "dean of sound."



entirely NEW type test record



the ONLY ONE using actual musical pitches

The usual mathematical frequencies (ie 1000 cycles) are not musical pitches. The Series 60 uses actual scale tones to test your playback over entire chromatic range of 8 octaves—1 beyond the piano.

the ONLY ONE based on the established facts of human hearing

(FLETCHER-MUNSON CURVE)

Normal human hearing is not "even." Fletcher-Munson research has defined the exact variations at each pitch level. Side A of the Series 60 is adjusted so each tone will sound with equal loudness to the ear over the entire range. (Side B recorded flat.)

the new COOK Series 60 Chromatic Scale Test Record

the only one which tests BY EAR ALONE for:

- frequency response
- transients (new tone burst device)
- room acoustics
- speaker hangover tones
- false resonances (spkr. enclosure)
- comparative loudness levels
- Absolute Pitch reference
(stroboscopic label)

12"-33-1/3 rpm-\$4.98

With Informative Booklet

At Your Dealer Now or send direct

COOK *Labs*

101 Second Street, Stamford, Conn.

Please send:

- Chromatic Scale Test Record
- New 1957 catalog
- (other) _____

NAME _____

ADDRESS _____

\$4.98 enclosed

Bill me.

RECORDS, TAPE, AND FM

Continued from page 14

ness? Whatever the reason, we feel it was inexcusable.

Note on AM Quality

From time to time, AM broadcasters, including some who operate FM affiliates, come out with the claim that FM has nothing exclusive to offer as to hi-fi quality. Their AM transmitters handle up to 15,000 cycles, too. And if they are reminded that AM sets have filters to suppress all audio frequencies above 4,000 cycles so as to reduce adjacent-channel squeals, they toss that off by saying that all you need for 15,000-cycle AM is a broadband receiver. That's true, of course, but who wants hi-fi AM to the accompaniment of steady squeals. Besides, practically the only sets with broadband AM are a few FM-AM models, so why not get hi-fi quality without the squeal by tuning in on FM anyway?

F.Y.I. Department

With RCA's latest portable Victrolas (done up in simulated blue denim) you can get for free Elvis Presley's autograph in gold on the cover, plus a set of Presley 45's. Might be a real bargain if they'd throw in a free zipper.

Shortage of FM Transmitters

A few years ago, U. S. manufacturers had a surplus of FM transmitters on their hands. Now, it's almost impossible to buy a new one. What happened? Most of them were shipped to West Germany, where people listen almost exclusively to FM.

Merger

Through an exchange of securities, Magne-cord, Inc. will be merged with Midwestern Instruments, Inc., manufacturers of industrial electronics equipment at Tulsa, Okla. Magne-cord will be operated as a division of Midwestern Instruments.

Bargains for You

The Buy, Sell, and Swap department, on page 84 of this issue, is becoming increasingly popular among bargain hunters, and those who have equipment they want to exchange or turn into cash. It's really surprising to see how many answers these notices bring. Maybe there is something in equipment, records or tapes you would like to buy, sell, or swap. Number of words is limited to 35. There is no charge to readers. Notices are not accepted from business concerns.

WCRB Program Edition

With this issue, we start publication of a WCRB program edition of Hi-Fi Music, listing the hour-by-hour programs of Boston's leading AM-FM hi-fi music station. If you are a subscriber living within range of WCRB, and would like to receive this special edition, tell us. We'll send it to you without extra charge.

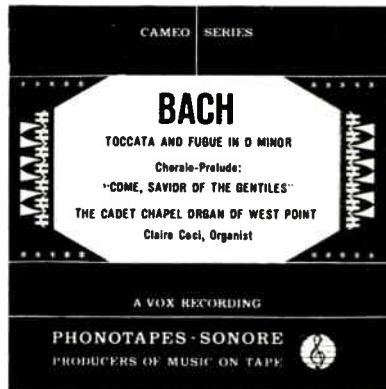


MUSIC ON TAPE

for **\$2.98**
ONLY

Phonotapes-Sonore, leader in the field of recorded tapes, breaks the price barrier to offer complete musical selections, 7½ speed — dual-track, at a bargain price. These are not samplers.

The CAMEO Series



Cameos now available:

MOZART: EINE KLEINE NACHTMUSIK

Pro Musica Chamber Orchestra, Stuttgart, Rolf Reinhardt, conductor **PMC 1001**

PROKOFIEV: CLASSICAL SYMPHONY

Concerts Colonne Orchestra, Jascha Horenstein, conductor **PMC 1002**

BACH: TOCCATA AND FUGUE IN D MINOR

"COME, SAVIOR OF THE GENTILES"
The Cadet Chapel Organ of West Point, Claire Ceci, organist **PMC 1003**

GRIEG: NORWEGIAN DANCES, Op. 35

Bamberg Symphony, Edouard van Remoortel, conductor **PMC 1004**

HOLIDAY IN NAPLES (7 Selections)

Gianni Monese and His Orch. **PMC 1005**

BORODIN: POLOVETSIAN DANCES

CUI: TARANTELLA

Bamberg Symphony, Jonel Perlea, cond. **PMC 1006**

7½ SPEED \$2.98 EACH DUAL-TRACK

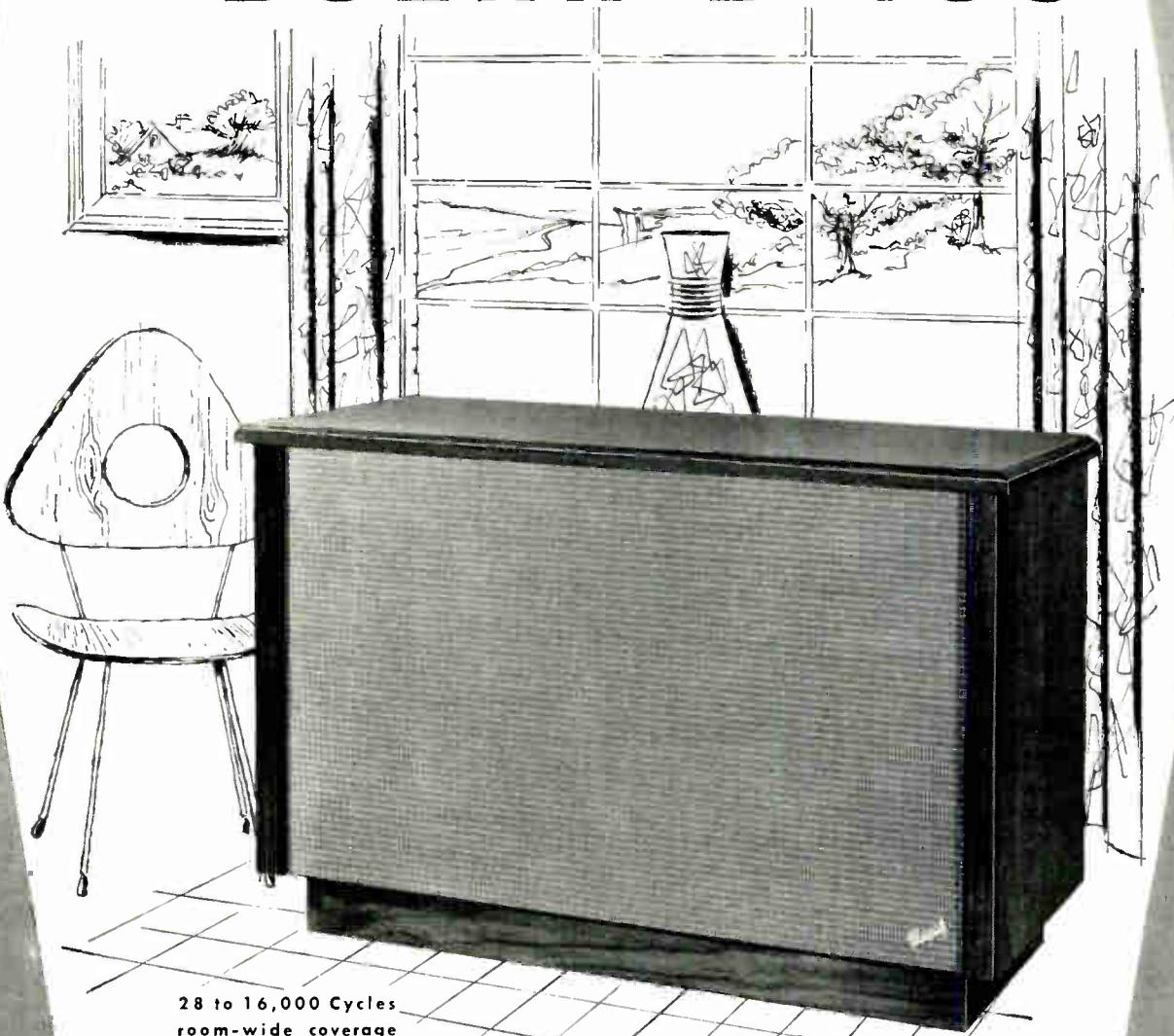
Tapes in the Cameo Series are duplicated on Ampex equipment and blue Audiotape, maintaining the same high standard achieved in the regular Phonotapes-Sonore series.

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the distinguished

BOZAK B-400



28 to 16,000 Cycles
room-wide coverage
8 Ohms — 50-60 Watts

Fourteen Bozak Loud-
speakers — four Bass, two
Mid-Range, eight Treble
— with infinite baffling to
preserve their unrivalled
precision, balance, purity.

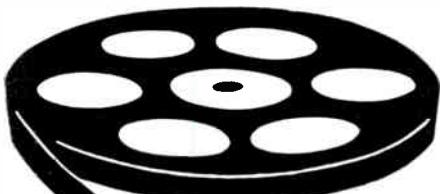
For the first time — a lowboy Speaker
System that is distinguished for both
its quiet elegance and its superb sound.

The Very Best in Sound

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EXPORT COMPANY, PLAINVIEW, NEW YORK



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TO: STEREOFONIC MUSIC SOCIETY, Inc.
301 Grand Avenue, Palisades Park, N. J.
GENTLEMEN: Please enroll me for a
 6 month period as a member of the
 1 year period as a member of the
Stereophonic Music Society. I understand that I am under no obligation to purchase any specified minimum of tapes under the Society's group purchase plan. As part of my membership I am entitled to a free one-year subscription to Hi-Fi Music at Home magazine, as well as quarterly listings of all recorded stereophonic and monaural tapes currently on the market.

My Check \$6.00 is enclosed herewith (payable to the Stereophonic Music Soc., Inc.)

NAME.....

ADDRESS.....

CITY..... ZONE..... STATE.....

MAKE OF RECORDER.....

Stereophonic
 Stacked

Staggered
 Monaural

Please send additional information concerning the Society.



AUDIO AMPLIFIERS AND ASSOCIATED EQUIPMENT, Vol. 7, a Photofact publication, 284 pages, elaborately illustrated, 8½ by 11 ins., plastic binding. Howard W. Sams & Co., Inc., Indianapolis 5, Ind. Price \$3.50.

You'll find anything you want to know about circuits, values, and replacement parts on 1955 amplifiers and tuners in this service data book. The data covers 31 different types of amplifiers from 17 manufacturers, and 16 tuners from 9 manufacturers. Also indexed are all the types detailed in the six preceding volumes of this series, so that information on models of earlier vintage can be located quickly.

GUIDE TO HIGH FIDELITY LOUDSPEAKERS, 36 pages, many illustrations, 8½ by 11 ins., paper bound. Published by Jensen Manufacturing Company, 6601 S. Laramie Ave., Chicago 38. Price 50¢.

Complete instructions and dimension drawings are given in this book for building 11 speaker systems, with Jensen cabinet designs ranging from the small Duette to the big Imperial model. The description of each enclosure is accompanied by a list, with dimensions, of all the plywood and solid wood pieces, identified with letters corresponding to those on the drawings.

Thus, if you do not have a table saw of your own, you can give the list to your local lumber yard, and have the pieces cut to exact size. Circuits are given for networks and controls, making the data complete to the last detail. There is also a chart showing the cubic contents and speakers used in each cabinet, and prices of the kits of speakers and controls.

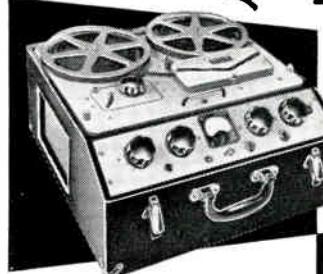
HOW TO MAKE GOOD TAPE RECORDINGS by C. J. LeBel, 160 pages, 39 illustrations, cloth or paper covers, 8 by 5¾ ins. Published by Audio Devices, Inc., 444 Madison Avenue, New York 22. Price \$1.50 paper bound; \$2.50 cloth bound.

Several books have been written about tape recorders, but this is the first, as far as we know, concerned specifically with the use of the equipment. The material presented suggests the idea that the author undertook to answer the question: "Now that I have bought a tape machine, what shall I do with it?" If that was C. J. LeBel's idea, he carried it out most successfully, for the book contains enough information on what to do with tape machines, and how, to keep the owners busy for a long time to come.

For extra measure, there is a chapter on microphone recording by V. J. Liebler, director of recording operations at Columbia Records; a chapter on tape editing by

Continued on page 23

the Magnificent Ferrograph



Model 3A/N (portable) with built in speaker. 3½-7½ ips \$379.50



The world's finest hi-fi tape recorder

The ultimate in high-fidelity tape recorders for home and professional use. Dual-speed, dual-track FERROGRAPH recorders are also available in custom models (tape decks available, from \$195.) and with 7½ and 15 ips speeds. Independent field performance tests rate Frequency Response at ± 2 db between 50 and 10,000 cycles with wow and flutter less than 0.2% at 7½ ips.

Quality standards have restricted our production and unforeseen demand may delay delivery, write TODAY for literature.

ERCONA CORPORATION

(Electronic Division)

551 Fifth Ave., Dept. 43, New York 17, N. Y.
In Canada: Astral Electric Co. Ltd.
44 Danforth Road, Toronto 13

If You're a Connoisseur... you'll want a *Connoisseur* TURNTABLE

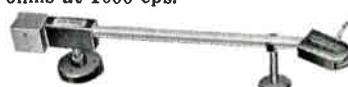


\$110.00

Compare the Connoisseur with any turntable and you'll marvel at its performance. Non-magnetic, 12" lathe-turned table; precision ground spindle; phosphor bronze turntable bearing. ±2% variation provided for all 3 speeds; hysteresis motor.

TURNTABLE: Rumble—better than 50 db down; Wow—less than 0.15% of rated speed; Dimensions: 13½x15¾".

PICKUP: Frequency Response — 20-20,000 cps ±2 db at 33⅓ rpm; Effective Mass—4 mg; Impedance—400 ohms at 1000 cps.



"Dynabalanced" tone arm with Mark II super-lightweight pickup w/diamond stylus \$49.50 . . . w/sapphire stylus \$34.50.

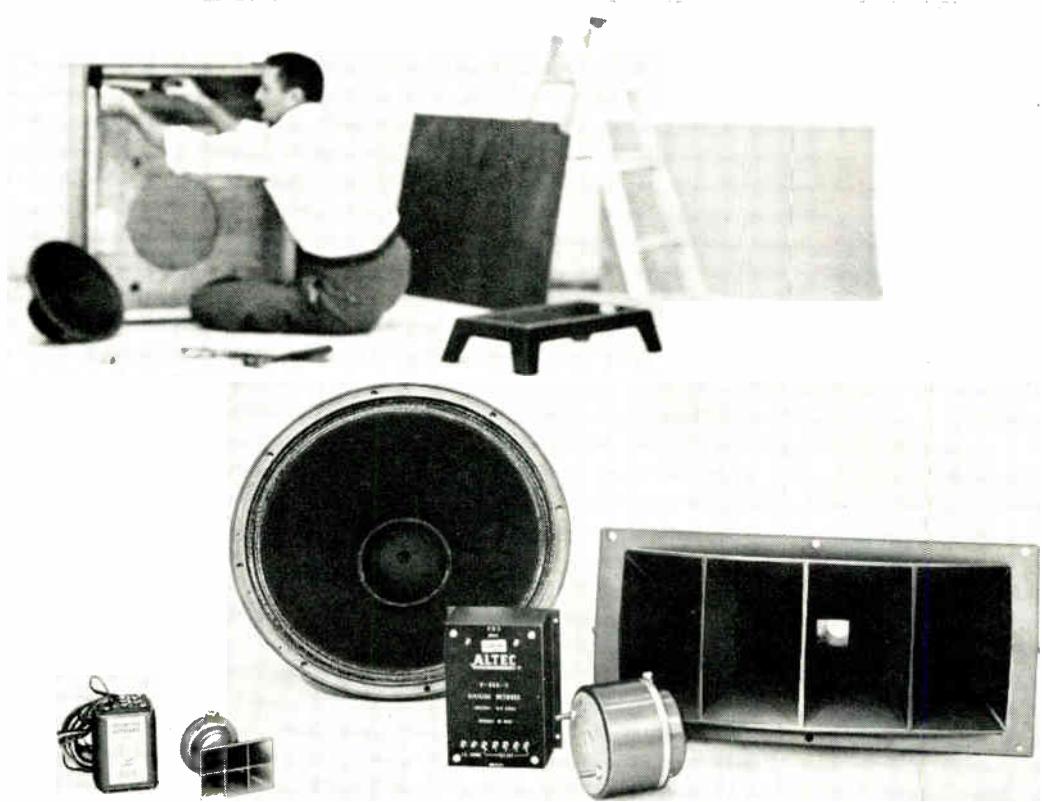
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Hi-Fi Music at Home

better DO IT YOURSELF...



with ALTEC LANSING Components

Often there is no adequate substitute for the custom-built speaker system to answer specific needs. Altec Lansing offers a complete line of components for such speaker systems to cover the full range from 30 to 22,000 cycles. Of course every Altec speaker, driver, horn and network—like all Altec products—carries the exclusive Altec "Performance Guarantee"—your assurance that every piece of Altec equipment will literally *out-perform* published specifications.

To assist the custom-builder, Altec has prepared a special brochure on speaker systems, describing the proper methods of enclosure design and construction. The brochure also provides answers to special questions that will enable you to realize the full potential of your Altec home music system.

Complete Altec 2-way speaker system components are priced from \$87.00.

For the special speaker system brochure and for further information on Altec Lansing high fidelity components, see your Altec dealer or write Dept. 1M.

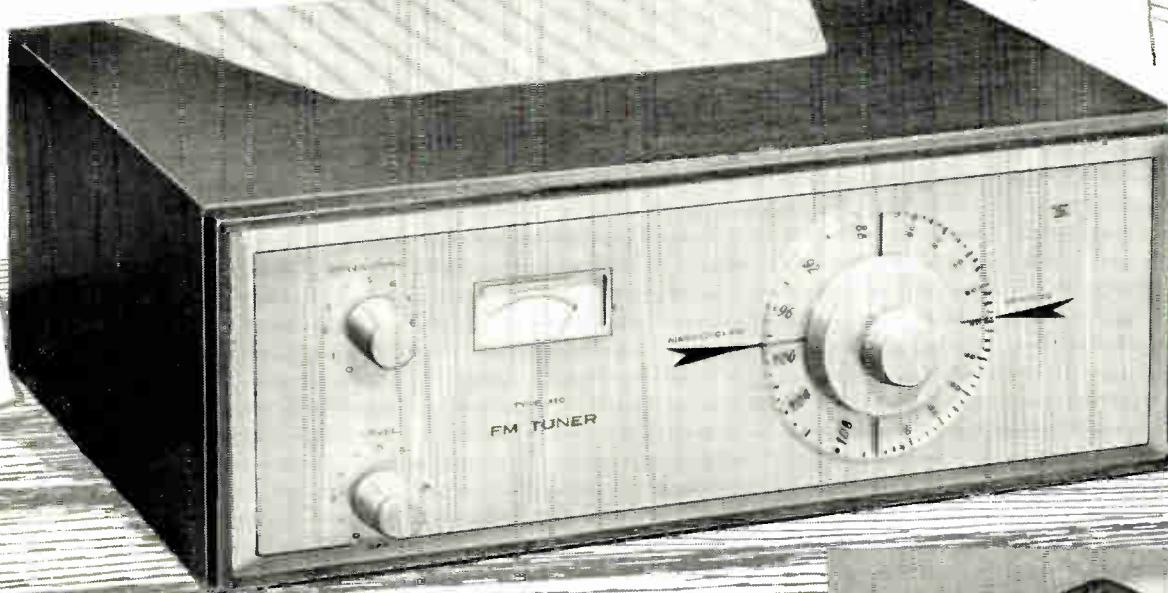
802 DRIVER AND 811 HORN Power: 30 watts • Range: 800-22,000 cycles • Impedance: 16 ohms • Distribution: Hor., 90° vert., 40° • Dimensions: 8-5/8" H; 18-3/8" W; 16" D • Price: 802C-\$57.00, 811B-\$27.00
N-8000 NETWORK Impedance: 16 ohms • HF attenuation: 4-1 db steps • Crossover: 800 cycles • Dimensions: 8-1/2" H; 5-1/2" W; 3-1/2" D • Price: \$42.00
803 SPEAKER Power: 30 watts • Impedance: 16 ohms • Range: 30-1600 cycles • Mag. Weight: 2.4 lbs. • V.C. Diam.: 3" • Cone Res.: 45 cycles • Dimensions: Diam., 15-5/16"; Depth, 7" • Price: \$60.00
3000A HIGH FREQUENCY SPEAKER Power: 20 watts • Impedance: 8 ohms • Range: 3000-22,000 cycles • Distribution: Hor., 90° vert., 40° • Dimensions: 2-5/8" H; 2-7/8" W; 3" D • Price: \$36.00
N-3000A NETWORK Impedance: 8 ohms • HF attenuation: 2-2 db steps • Crossover: 3000 cycles • Dimensions: 3-1/8" H; 2-5/8" Square • Price: \$18.00



ALTEC FIDELITY IS HIGHEST FIDELITY

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

*Looks Different...
is Different!*



H. H. Scott Model 310-B FM Tuner 13½ x 5 x 9½ \$159.95 Other H. H. Scott tuners from \$119.95
(Mahogany Case \$19.95) All tuners meet FCC radiation specifications.
All prices slightly higher west of Rockies.

**Exclusive wide band design . . .
new silver sensitive front end . . .**

Most Sensitive . . . Most Selective FM Tuner Available Anywhere!

Wide-Band Design Makes Tuning Drift Free. Once you select a station, the 310 always stays tuned perfectly. As one 310 owner put it: "I tuned my 310 to WXHR, Boston, left it there for several weeks, simply turning it on and off each day. The 310 didn't drift off station once". With wide-band, troublesome AFC is eliminated, weak and strong signals tune alike!

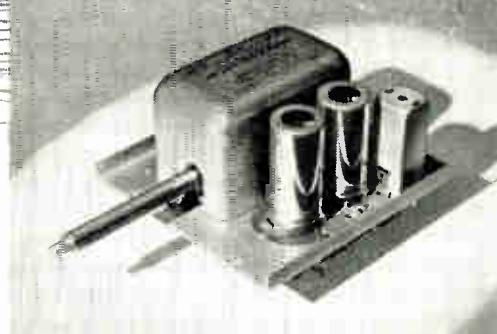
Wide-Band Design Virtually eliminates cross-modulation and co-channel interference. With conventional tuners

you often pick up a strong local station at more than one place on the dial, seriously interfering with stations you want to receive. The 310 completely eliminates this . . . lets you enjoy stations you could not receive before.

Wide-Band Design gives you greater selectivity than is possible with any other tuner. The low capture ratio (2½dB) inherent in wide-band circuitry plus 3 IF stages makes this possible. Now you can separate stations so close together ordinary tuners pass them right by.

Here are other important features:

- Planetary drive tuning with edge lighted dial that provides both quick and vernier tuning
- Dynaural Interstation Noise Suppressor eliminates annoying FM "roar" between stations
- Illuminated Signal Strength and Tuning Meter for accurate station setting on weak signals.



**Silver Sensitive Front End Makes
Distant Stations Sound Close By!**

H. H. Scott never compromises on design. The front end pictured above is a good example. Only H. H. Scott, of all manufacturers, heavily silver-plates their cascode RF section to obtain both maximum sensitivity and most reliable performance. Sensitivity 2 microvolts for 20 db of quieting on 300 ohm antenna terminals (1 microvolt with matched 75 ohm antenna). You'll get perfect reception of stations whose signals are too weak for tuners of conventional design.

Write for Complete Technical Specifications!

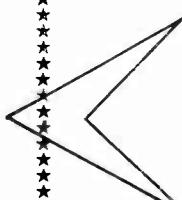


H. H. Scott, Inc.
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Rush me your new catalog M-I, showing the complete H. H. Scott line for 1957, including question and answer selection explaining hi-fi.

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**FREE! Send for H. H. Scott's
Informative Photo-Catalog Today!**

BOOKS YOU OUGHT TO OWN

Continued from page 20

A. A. Pulley, administrator of general recording at RCA Victor; and one on sound effects by H. Haverkamp, assistant director of station WNYE. You probably know C. J. LeBel as the first president of the Audio Engineering Society, a leading consultant, and chairman of the AES standards committee. However, while "Good Tape Recording" represents top professional talent, it is written as a practical guide, and in clear, layman's language, aimed at helping you to make worthwhile use of your machine, and getting the best audio quality on your tapes.

HANDBOOK OF BASIC CIRCUITS, by Matthew Mandl. 365 pages, 136 circuit diagrams, $9\frac{1}{2}$ by $6\frac{3}{8}$ ins., cloth binding. The Macmillan Company, 60 Fifth Avenue, New York 11. Price \$7.50.

Here is a new idea, and a very useful one. You may not realize it, but there are 136 different circuits, each with an identifying name, used in radio, audio, and TV equipment. In this book, the author presents each circuit diagram arranged alphabetically by name, explains where it is used, and details its functions and use.

Checking through the diagrams, this reviewer was surprised to find how little specific knowledge he has of circuits that are mentioned frequently whenever audio or FM equipment is discussed. We all know that phase inversion is used before the push-pull output stage of an audio amplifier, but who can draw a complete diagram of the circuit and then tell exactly what it does and how? Or how about an FM limiter, or one of the new transistor amplifiers? And in case you're rusty on the different amplifier classes, you'll find them discussed in the appendix, where there are also block diagrams of various transmitters and receivers. Just one criticism: it would have simplified the use of the book if the TV diagrams had been together in one section.

The author, Matthew Mandl, is a lecturer in electronics and television at Temple University's Technical Institute.

THE FORMS OF MUSIC, by Sir Donald Francis Tovey. 251 pages, $7\frac{1}{8}$ by $4\frac{1}{2}$ ins. Paper bound. Published by Meridian Books, 17 Union Square, New York 3, N. Y. \$1.35.

The contents of this volume appeared several years ago as "Musical Articles from the Encyclopedia Britannica". For those who do not happen to own that volume—or the E. B. itself—this little paperback will be worth many times its modest price. Tovey was, of course, the best writer on music in modern times. When he holds forth on the symphony, the madrigal, the fugue, the sonata, or any other subject, there is really little else to be said. Highest possible recommendation.

the Ultimate

the Ultimate

1000

uv sensitivity

"Feather-Ray" Tuning Eye

Sherwood

MODEL S-3000 FM TUNER

Indeed *the Ultimate!* Under one microvolt sensitivity for 20 db FM quieting increases station range to over 100 miles with the newly engineered Sherwood S-3000 FM (only) tuner.* Other important features include the new Feather-Ray tuning eye, a local-distance switch to suppress cross-modulation images, AFC switch, fly-wheel tuning.

\$99⁵⁰ net.

*All Sherwood tuner models now feature 0.95 μ v sensitivity.

Sherwood
ELECTRONIC LABORATORIES, INC.

Write for literature, Dept. M-1—2802 West Cullom Avenue, Chicago 18, Illinois



Sherwood is the "complete high fidelity home music center."

Modern High Fidelity by



Born of 37 Years of Electronic Experience



CHOOSING YOUR AMPLIFIER

Power Output, Frequency Response and Distortion

The most flaunted amplifier features in the world—*high power output, wide frequency response, low distortion*—are virtually meaningless terms unless they are interrelated. Specifications that fail to show this relation, say nothing, and can be quite deceptive.

An amplifier that claims “20 watts of audio power—20 to 20,000-cycle frequency response—and less than 1% harmonic distortion” may have them all. But, there is nothing to indicate any relationship among them. The distortion may be “less than 1%” ... at 2 watts, and only between 50 and 8000 cycles, beyond and below which the distortion may rise appreciably. At 20 watts the distortion may be as high as 10%. Who knows? The ‘facts’ are not facts.

Here for example, are the vital specifications of two new Pilot amplifiers with built-in preamps. Note how they are stated. There isn’t the slightest chance for misunderstanding.

Both amplifiers have built-in preamps with equalization for tape-head playback as well as for records. Other features include: variable phono input impedance, independent bass and treble tone controls, rumble and scratch filters, separate loudness and volume controls, tape recorder output and use of hum-free dc on tube heaters.

	AA-903B (Illustrated)	AA-920
Power Output	14 watts	20 watts
Total Harmonic Distortion at Rated Output	less than 1%	less than 1%
Intermodulation Distortion at Rated Output	1.5%	1.5%
Frequency Response at Rated Output	20-20,000 cycles ±1db	20-20,000 cycles ±1db
Price	\$79.95	\$99.50

prices slightly higher west of Rockies

There is a promise of performance in these statements upon which you can really rely in choosing your amplifier—a promise that will be fulfilled the very moment the amplifier is turned on in your high fidelity system.

And, as an added reward for your choice of Pilot, you will enjoy styling that will always bring admiring comment when shown off in your home—handsome metal enclosures finished in contrasting burgundy and burnished brass. A Pilot Amplifier alongside a Pilot Tuner make an attractive pair on an open shelf or table.



At your hi-fi dealer, or write for complete specifications to Dept. FA-3

RADIO CORPORATION 37-06 36th Street, Long Island City 1, N. Y.
IN CANADA: Atlas Radio Corp., 50 Wingold Avenue, Toronto 10, Ontario





Milton Sleeper discusses

MUSIC IN YOUR HOME

WE HAVE a party system in hi-fi, as well as in politics, today. You might say that we have three hi-fi parties, with tickets headed Records, Tape, and FM Radio. We even have ticket-splitters, represented by divided loyalties, and a considerable number who vote for music from any source as long as the reproduction is top quality.

Look further, and you'll find conservatives, moderates and radicals in each party. We even have reactionaries, identified by their insistence that LP's haven't the quality of the good 78's, or that the peer of the Silver-Marshall Masterpiece (circa 1935) has not yet been produced.

Then, like the voters who say, "Right or wrong, he's my candidate," there are music enthusiasts who insist, "I don't care if you call it hi-fi, lo-fi, or any-other-kind-of-fi, I've never heard music as good as I get from my setup, and it only cost me sixty-five dollars!"

The analogy between politics and hi-fi goes right down the line. We have amateurs, out-and-out theorists, and professionals, along with those argumentative souls who will take the opposite side in any discussion, and those whose ideas are a little out of date because they haven't been keeping up with what's going on in music or equipment. And you probably know of homes where wives and husbands hold definitely divergent opinions — particularly as to the proper setting of the volume control.

We must not forget the perfectionists whose divine discontent drives them on in an inspired search for what will never quite be achieved. Nor should we overlook the critics — as if they would let us — and their concern with existing deficiencies. Of these, the latter may be annoying at times, yet constructive criticism is essential to the progress of politics as well as audio reproduction. Certainly each of us in the hi-fi fraternity is, according to his lights, both a perfectionist and a critic.

All of which goes to prove that hi-fi, like politics in these United States, is a very democratic institution, welcoming everyone regardless of his particular interests, opinions, and knowledge of the subject. And that explains at least in part, the steady increase in the ranks of the hi-fi enthusiasts.

YOU MAY NOT have thought of magazines such as this as examples of precision assembly work carried to an extreme degree, but consider the number of individual

parts — more than 2 million type characters — put together in groups and spaces according to a rigid plan of co-ordinated succession. One wrong character substituted, even a tiny comma missing or misplaced, may be the cause of a publishing disaster! I was reminded of this recently when I heard a radio announcer say: "Capital gets you to Chicago in two hours and fifty-five minutes faster than any other airline." That is not true, of course. Probably the script didn't have a comma after the twelfth word.

IN THIS ISSUE, you will see an announcement of our finalized plans for the Hi-Fi Yearbook issue, to be published each year in October, and included in all future subscriptions except those ordered from the broadcast stations for the six special program editions.

You may have entered a subscription to include a Hi-Fi Yearbook to be sent you in 1956. In that case, you will receive a letter explaining how an adjustment will be made.

If it seems that a long time has elapsed since the Hi-Fi Yearbook issue was first mentioned in this Magazine, it is only because of the thoughtful, thorough effort put into the planning for this 7th issue, to assure your enthusiastic approval.

Hi-Fi Music has a new address, and telephone number, as you will see on the contents page. In December we moved to 35th Street and Park Avenue. There's a picture of the building at the top of this page. Our new location, directly adjacent to the Advertising Club, is more accessible to our visitors, and is in the Park-and-Madison orbit of publishing and advertising activities, just seven blocks straight down Park Avenue from the Grand Central Station, and a matter of minutes from the Pennsylvania Station and both Air Terminals.

It's a common complaint in the publishing that there just aren't enough hours in the working day. However, we are always glad to take time off for telephone calls or personal visits from our readers except from Thursday night to Monday mornings, since we operate on a four-day work week. So if you have suggestions or criticisms, ideas you want to tell us about, or problems we might help you solve, expect a cherry Hello, and Welcome on the doormat! We really mean it when we say that our readers are the nicest people we know, and we are always glad to meet them by letter or in person.



something wonderful happened

"I don't suppose anyone could have convinced me, beforehand, that the new Fluxvalve would mean so much in the performance of my high fidelity system," says R. W. Sampson, of Princeton, New Jersey.

"Even now, I'm still amazed by the startling clarity of the strings, the richer and fuller range of the basses, the many subtleties that I'd been missing.

"And what makes it all the more satisfying is that *this* time I made the selection myself—without any advice from the 'experts.' I know they have run tests that explain why the Fluxvalve out-performs other pick-ups, but I didn't need this technical data. I *know* how good the Fluxvalve is—because I can *hear* the difference . . . right in my own living room."

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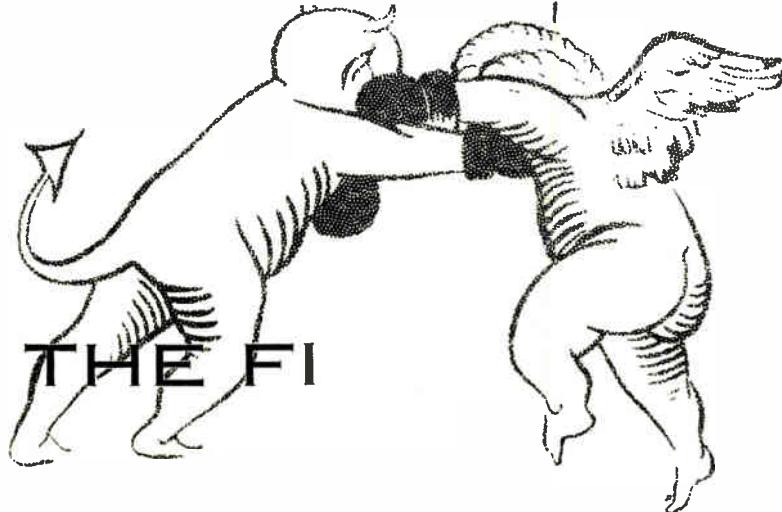
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THE HI AND THE FI



A HI-FI MUSIC TOUR of Europe in seventeen days — how does that sound to you? KLM (Royal Dutch Airlines) is working on a schedule that will take a plane load of music enthusiasts on a round of recording sessions and factory visits in England, Holland, Austria, Germany, Switzerland, and France. The itinerary now shaping up could be exciting indeed in April or May, when all the major European labels will be busy taping performances for release here next year. Tentatively, the trip is set for May 15 to 31 inclusive. If you are intrigued, write to Peter Rothholz, KLM, 430 Park Avenue, New York 22.

COMMON SENSE will out. When the Ormandy "Gaité Parisienne" was issued last fall, this journal took a dim view of the asking price, which was \$5.98, the extra \$2 being a tariff for an enclosed brochure. Now the tag has been cut to the standard \$3.98, so that our recommendation of the record is no longer qualified by the price.

THERE ARE SOME new initials in the review pages that follow. "RLK" is Richard Kaye, manager of Boston's hi-fi music station WCRB. Dick is an alumnus of the Longy School of Music. At Harvard he continued his music studies as a sideline while earning two degrees in physics. This tandem aptitude, along with his broadcasting experience, qualifies him especially well to write about stereo tapes, which will be his principal duty in your behalf.

"SS" is the same Sheldon Soffer whose article on FM programming will be found in this issue. Recently returned to New York after a year afield with "Teahouse of the August Moon", Sheldon is otherwise known as one of our most gifted young conductors. He studied at Queens College with Karol Rathaus and at the University of California with Roger Sessions before becoming a protégé of the Metropolitan's Fritz Stiedry. More recently he has been music director of the Lemonade Opera and an assistant at the New York City Opera.

IRON CURTAIN item: The superb Czech Philharmonic Orchestra, under Karel Ančerl, is expected to make its first visit to America sometime this year, politics permitting. This would be our initial exposure to a major ensemble from eastern

Europe. On the strength of Ančerl's one known recording — the *Tenth Symphony* of Shostakovich on Decca — the experience is worth anticipating.

CONNOISSEURSHIP and the delectation of its adherents will be the principal order of business for *Expériences Anonymes*, a new label to which we bid welcome in the ensuing review pages. *Bonne chance*, EA.

ENGINEERS FIND some pretty unlikely places to do their recording. But perhaps the strangest venue of them all was chosen by Columbia for its forthcoming series with the St. Louis Symphony Orchestra under Vladimir Golschmann.

After a diligent investigation of that city's more orthodox auditoria, recording director Howard Scott decided on the annex of the Old St. Louis House — a beer hall premise more usually given over to wrestling matches. We understand the acoustics are sensational. The first evidence will be presented this month: a coupling of the sonically spirited *First Symphony* by Shostakovich and the Suite from Kabalevsky's "Colas Breugnon".

AS PROOF POSITIVE of the extent to which the moguls of the daily press have come to accept the arts as news, note that a *Chicago Daily News* advertisement on the front cover of a recent *Editor & Publisher* chose culture to demonstrate the excellence of its photography staff.

Of three CDN shots reproduced, one was the famous "Not So Prim a Donna", showing Maria Callas with her teeth bared at a process server. A second picture, "Dreams of Glory", poignantly caught a child dancer trying to emulate a stunning attitude by ballerina Diana Adams.

It is the beautiful Miss Adams, by the way, who adorns the Mercury re-release of Dorati's complete *Daphnis et Chloé*. She is far more soothing to the eye than are the absurd models on the cover of RCA's Munch performance. Alas, the ear values are the other way around.

CONGRATULATIONS to our sometime contributor Herman Neuman, music director of New York's station WNYC, whose efforts in behalf of international good will via the universal language have

brought him a Knighthood in the Order of Dannebrog — one of Denmark's highest honors.

BOSTON, MASSACHUSETTS used to be the headquarters of our musical culture, but one begins to suspect that Bay State audiences are no longer as sophisticated as once they were. Listening to the BSO do Tchaikovsky's *Pathétique* on FM recently was rather a harrowing ordeal. To be sure, the performance was all that it should have been. But there was general applause between each of the movements — a breach of protocol that would have mortified the late George Apley. Worse, NBC compounded the error by re-announcing the performance each time it was interrupted.

Lest you infer that this is to make out a sly case for New York, it should be reported that an ostensibly knowledgeable Carnegie Hall audience walked out on the Philharmonic one Thursday evening a few seasons back under the mistaken impression that the concert was over. Ravel's *Alborada del gracioso* was to follow Debussy's *Images*, the second of which (*Iberia*) is of course separately familiar. After the concluding *Rondes de Printemps*, Dimitri Mitropoulos retired for a few moments. He returned to find the house fast emptying! The critics had left long before, needless to add, so that no one who read the next day's papers was the wiser. *Sic transit gloria cognoscenti*.

MUSIC JOURNALISM is a tricky proposition for the non-specialist, and funny things can happen when other hands attempt it. One must have profound respect for the news job performed by *The Billboard* and *Variety*, for instance, but sometimes it would seem that their editors don't know Beethoven from Bagel.

A BB critic recently approved the performance of Dvořák's Violin Concerto by Johanna Martzy — that well known "Hungarian fem vocalist". And in a single issue its renowned competitor referred to "the Paganini piano concerto" (none such) and "South American pianist" Andor Foldes (he's a native of Hungary but long since an American citizen).

If the trade paper guys and dolls don't unmix this fix, soon even the hix will nix their crux pix. — J.L.



Tony Scott, the jazz clarinetist, posed a problem because he was on the road when plans were being made to record "Touch of Tony Scott," but a schedule was made up to fit him in on the fly

Teddi King did a dozen songs for "To You from Teddi King," not with a small modern jazz band, however, but to the accompaniment of mellowed strings, soft reeds, and muted horns

Dave Garroway, who was so successful with his jazz radio program "11-60 Club," was chosen to tie together a potpourri of jazz under the title "The Wide, Wide World of Jazz"

How to Make an Album

There's a Lot about Records That Your Loudspeaker Doesn't Tell You, as This A & R Man Explains — By Fred Reynolds

HOW MANY TIMES have you thought to yourself while listening to a recording: "Now, why did they ever do that?" "They," of course, is the record company, and the question in particular is directed to the A & R director who was responsible for the album. Still another query heard frequently is: "Why don't they do such-and-such?" Before joining RCA Victor as A & R director for jazz I used to ask those questions frequently myself. Now, however, working under Ed Welker, manager of the album department, I've found out a few answers. And since you are just as interested in the cause of fine recorded music as I am, I'd like to pass these on to you.

First of all, though, let's clear up this A & R business, which for many is an empty phrase. "A" stands for *artist* and "R" for *repertoire*. So the A & R director has to do with artists and the repertoire selected for recording. He, in his own particular avenue, is responsible for the signing of artists; he must keep them happy, present them to their best advantage, solve whatever problems may arise and, most important of all, make money for them and for the company. Repertoire is not so easy to define. It has to do,

naturally, with the selection of songs for an album, but in doing this a very weather eye must be kept on what has already been recorded, not only by your own record company but by competition as well. One must select towards the over all balance of the LP and, at the same time, for the 45 EP's, of which there are usually one or two made from each LP. He must fit the repertoire to the artist and to the idea, for in back of every album is usually some central plan. In so doing, he must also look at repertoire from the viewpoint of what is going to go on the cover, because covers are a vital part of album sales.

All of these things can better be illustrated by tracing the development of three albums: "To You from Teddi King" released in October '56, "The Touch of Tony Scott" released in December '56, and "The Wide, Wide World of Jazz" — Dave Garroway, released in January '57.

Teddi King is a young and very fine singer, as yet not widely known but a person in whom I have infinite faith. Heretofore, for RCA Victor and for Storyville, she had always been accompanied by a small, modern jazz band. After listening carefully to her albums, I came to the conclusion that her superb voice would stand out best against the warmth of mellowed strings, soft reeds, or muted horns. I went to see her in Boston with this idea in mind; she was eagerly receptive. Then I suggested the "To You" notion, in which each song in the album would have the word "you", "your" or "you're" in the title. This, I admit, strikes a note of corn, but we decided to butter the golden bantam by never mentioning this fact in the notes or on the cover. Before the evening was over, our list of worthwhile tunes was well over one hundred. Meanwhile, I'd proposed George Siravo do the arranging for the album; I had known of his work from the first Capitol Frank Sinatra album, "Songs for Young

Top: Tony Scott's big-band session at Webster Hall, New York City, where RCA Victor maintains recording facilities. Center: Helen Ward, who sang with the first Benny Goodman band, is represented in "The Wide, Wide World of Jazz", which also includes Latin tunes with Tito Puente



Lovers", and I knew the tasty, imaginative things he could do with small orchestras.

After pruning our list of songs down to a final dozen, I had Teddi record them with piano and drums, merely so she could give on tape to Siravo the exact feel that she wanted to get into each number. With this in hand, George and I sat down one afternoon and worked over each song, fitting the twelve into three different categories. There is reason for this "three".¹ Usually, we record four regular selections at any one three-hour session. Recording one album in three different sessions gives you the opportunity of changing the personnel and physical set-up of the orchestra from session to session. As a result, for one session we used four rhythm,² four strings, and two reeds; for the second we simply subtracted one reed; *Continued on page 74*

¹ Editor's Note: In the U. S., rules of the musicians' union specify that overtime must be paid if more than four numbers are recorded in a three-hour session, or if the session lasts more than three hours.

² The musicians' way of indicating piano, bass, guitar, and drum.



WANDA LANDOWSKA
Lists her choice of Harpsichord Music

The Golden Age of the Harpsichord—those centuries before the invention of the piano—produced masterpieces that every music lover is happier for knowing. Here Wanda Landowska, pre-eminent exponent of this wonderfully strange sounding instrument, lists those works which she considers the *sine qua non* of pre-piano literature.

Notes and Comments by Robert Sabin

Guide to Record Collecting

WANDA LANDOWSKA has been careful to choose a series of works that reveals the full versatility of the harpsichord — its intimate charm as well as its majestic power; its wide range of color as well as its ability to etch in black-and-white. Thus, we find not only such familiar landmarks of musical history as Bach's *Well-Tempered Clavier* and Scarlatti's sonatas, but delightful character studies such as Rameau's *La Dauphine*, a noble ground by Purcell, a series of fascinating keyboard portraits by François Couperin, and a chaconne by Chambonnières, the "founder of the French school of keyboard music", as Landowska has termed him. The music lover who wishes to know more about the amazing renaissance of the harpsichord in the past fifty years, and about Landowska's role in this phenomenon, should consult an article which I wrote for the Special Issue of *Musical America* in February 1955.

The following paragraphs explain briefly why the particular works were especially qualified for Landowska's list, and comment on the best available recordings of them.

Bach: Goldberg Variations. These harpsichord variations, together with Beethoven's *Diabelli Variations* for piano, constitute the greatest keyboard works in this form that we possess. Supreme contrapuntal mastery and perfection of design are combined with the most powerful emotional expression and the most enchanting virtuosic playfulness. Almost every resource of the harpsichord is called upon, for the work was written for one of Bach's most talented pupils to play for his patron, Baron von Kayserling, well known for his passionate devotion to music.

Landowska's recording (RCA Victor LM-1080) is one of her greatest achievements. It represents her art in its fullest maturity and is overpowering both in its technical mastery and spiritual intensity. This is the indispensable performance. Both Ralph Kirkpatrick and Gustav Leonhardt

have recorded the work on the harpsichord with technical and scholarly assiduity. Kirkpatrick (Haydn Society HS-3062) is a bit more individual and expressive than Leonhardt (Bach Guild BG-536).

Bach: The Well-Tempered Clavier. The choice of this "daily bread" of all musicians and keyboard artists was a matter of course. But what will amaze the music lover who has not heard this music on the harpsichord is the fact that so much of its color and splendor are lost on the modern piano. There is only one complete harpsichord recording — Landowska's (RCA Victor LM-1017, -1107, -1136, -1152, -1708, -1820). And if there were never another, one could rest easy that the work had received its full musical justice, for her monumental recording represents a lifetime of work, study, and deepest love of Bach's music. No pianist who is going to come to grips with "The Well-Tempered Clavier" should fail to study this recording, even though his approach to the music on the modern piano is bound to be quite different in many ways. For Landowska is not only a consummate performer of contrapuntal music but a visionary who understands Bach in his most tragic as well as in his most tender moods.

Bach: Prelude, Fugue, and Allegro in E flat. On the autograph manuscript of this work we find that it was intended "for the lute or cembalo". Landowska thinks that the lute-harpsichord (*Lautenwerk*) was meant, "a combined instrument in the construction of which Bach took a great interest". And she points out that it "sounds admirably on the harpsichord grand with lute stop". Apart from its interest as far as registration and color are concerned, the work is a musical masterpiece. Landowska's recording (RCA Victor LM-1217) is definitive. This work also has been recorded on the harpsichord by Fernando Valenti (Lyrichord 48).

Couperin le Grand: Passacaglia in

B minor; Les Folies Françaises. "An amplitude and nobility of line, bold and ingratiating harmonies, an intensity of atmosphere and expression are characteristic of Couperin, and distinguish his works from all others." It is thus that Landowska, with her usual penetration, characterizes François Couperin le Grand (called "the Great" to distinguish him from his uncle). The amplitude and nobility of line are wonderfully exemplified in the *Passacaglia* from the *Ordre* (or suite) No. 8. We find the bold and ingratiating harmonies and intensity of atmosphere and expression in *Les Folies Françaises ou les Dominos*, a programmatic work whose fantastic subtitles such as "Ancient gallants and wives of superannuated treasures under purple masks and dead leaves" bear witness to Couperin's wit and imagination. For all its expressive freedom and bizarreness, this work is a masterpiece of musical design, in the form of a series of variations on a ground bass.

There are several harpsichord recordings of Couperin's *Les Folies Françaises* available. It will be found in Ruggero Gerlin's recording of the complete harpsichord pieces (Oiseau-Lyre OL-50052/67) in the *Ordre 13* of Book 3. Gerlin, a pupil of Landowska, is a solid musician and careful scholar. Sylvia Marlowe (who also studied with Landowska) has recorded an animated performance (Remington 199-136). There is also a recording by Claude Jean Chiasson (Lyrichord 12). The *Passacaglia* will be found in the Gerlin set, but is not, to my knowledge, available separately.

Rameau: La Dauphine. This vivid character piece was composed in honor of Marie Josephine, daughter of Frederick Augustus II of Saxony, who was married in 1747 to the eldest son of Louis XV of France. In her program notes on this work in her "Treasury of Harpsichord Music" (RCA Victor LM-1217) Landowska pro-

Continued on page 64



Left: conductor Arnold U. Gamson who, with Allen Sven Oxenborg, founded the American Opera Society. Below: Jan Peerce, right, with Mrs. Peerce and Arnold Gamson

WE HAVE COME to think of "grand" opera as synonymous with "great" opera, but that is not true at all, for grand opera connotes a scale of magnitude rather than actual quality. And thereby hangs a tale known to few music lovers.

For many years, the only lyric theatre in New York to be supported by a respectable number of subscribers — 60 per cent of the seating capacity — was the Metropolitan. But now, for the first time in decades, there is a series which has crashed the subscription barrier with the announcement of a season, weeks before its opening performance, that it is 100 per cent sold out! The name of this organization has become a cultural shibboleth, still strange to the ears of the general public, yet commanding the fervid loyalty of an audience that includes some of the music world's most celebrated personalities, an impressive representation from other intellectual circles, and the proudest names in the social register.

It may seem strange to say that an organization which has acquired such remarkable prestige remains practically unknown to many music lovers who consider themselves

Great Opera Isn't Always Grand

Until Records Are Available, Performances by the American Opera Society Will Not Be Heard by the Public, for Subscribers Hold All the Seats

By Marvin David Levy



well informed. But they could not join anyway; the ranks are full. That is the paradox of the American Opera Society. Tickets for its performances are quite as difficult to get as opening night seats at the Met, for the original enraptured audience still holds its subscriptions, and there is no plan to increase the number.

Why? Because they can hear old, small-scale, but no less grand opera that they never — or almost never — could hear at the Diamond Horseshoe. Not in full stage productions, to be sure; the appeal is auditory rather than visual. One after another, early, and now unfamiliar works had been dropped from the repertoires of the world's leading opera houses because our latter-day masses somehow do not like their opera soft or subtle. Almost anything pre-Verdi simply would not be box office-worthy in an establishment such as the Metropolitan. Not even Mozart was, until recent seasons!

The possibilities of revitalizing earlier repertory were first explored just six years ago by two young men then aged twenty-one: Arnold U. Gamson and Allen Sven Oxenborg. Cousins by circumstance and kin in spirit, they wanted to continue their academic and musical studies and at the same time finance themselves. Gamson, who was studying at Juilliard, suggested to Oxenborg, who was at Columbia, that they organize a trio *Continued on page 70*

FM Broadcasting

While listeners must recognize that broadcast stations in this Country, with few exceptions, are commercial enterprises, operated for profit, broadcasters must be alert to the critical attitude toward programming that exists to an increasing degree on the part of a great body of radio listeners.

Several factors have contributed to the spread of this new attitude. One is public response to the promotion of classical music on records and tape. Another is the discovery of new musical values through the use of hi-fi equipment. Also, people of taste who were beguiled by the novelty of television, as they were years ago by long-distance radio reception, are rediscovering the advantages of radio as a means of home entertainment.

Somewhere between the philosophy expressed by Howard Rhines in our September-October issue, and the views of Sheldon Soffer presented here lies an optimum program formula, subject to modification according to the particular area served for audiences, like critics, have personality traits peculiarly their own.

By SHELDON SOFFER

THE ART of building a program for a live concert is a difficult task, but compared to radio scheduling it seems to be almost child's play. Radio programs are geared for millions rather than thousands, and selections must be made for a seventeen-hour daily concert, in effect, as compared to the weekly two-hour live program.

The responsibility of scheduling music on the radio, therefore, is of formidable dimensions, and only a few stations come near to the ideal solution. Through first-hand experience, I have been able to sample many that do not. I have just completed a year-long tour throughout the United States, conducting "Teahouse of the August Moon" in 58 cities, relying in my spare time almost entirely upon the radio to appease my insatiable appetite for music. Having to perform the same score six evenings a week, and traveling on Sundays, my private musical diet consisted mainly of recorded music over radio stations. I must say that, except in a very few cities, I went hungry until midnight, when I lulled myself to sleep listening to the American Airlines "Music Till Dawn". Only in Atlanta, Boston, Chicago, Los Angeles, Philadelphia and San Francisco, besides New York City, do any stations that were on my itinerary devote much of their broadcasting time to "good" music.

By way of approaching the pros and cons of this matter, I would like to take issue with the six principles set forth by Howard Rhines, program director of KFAC, Los Angeles, in the September-October issue of this publication. In general, his article gave me the impression that his policy consists of "playing down" to his audience rather than presenting stimulating and edifying programs.

Frankness compels me to say that, after listening to KFAC for three weeks, I was repulsed and frustrated by its musical fare. I am one of those who like to have music in the background all day long; I usually wake up to music

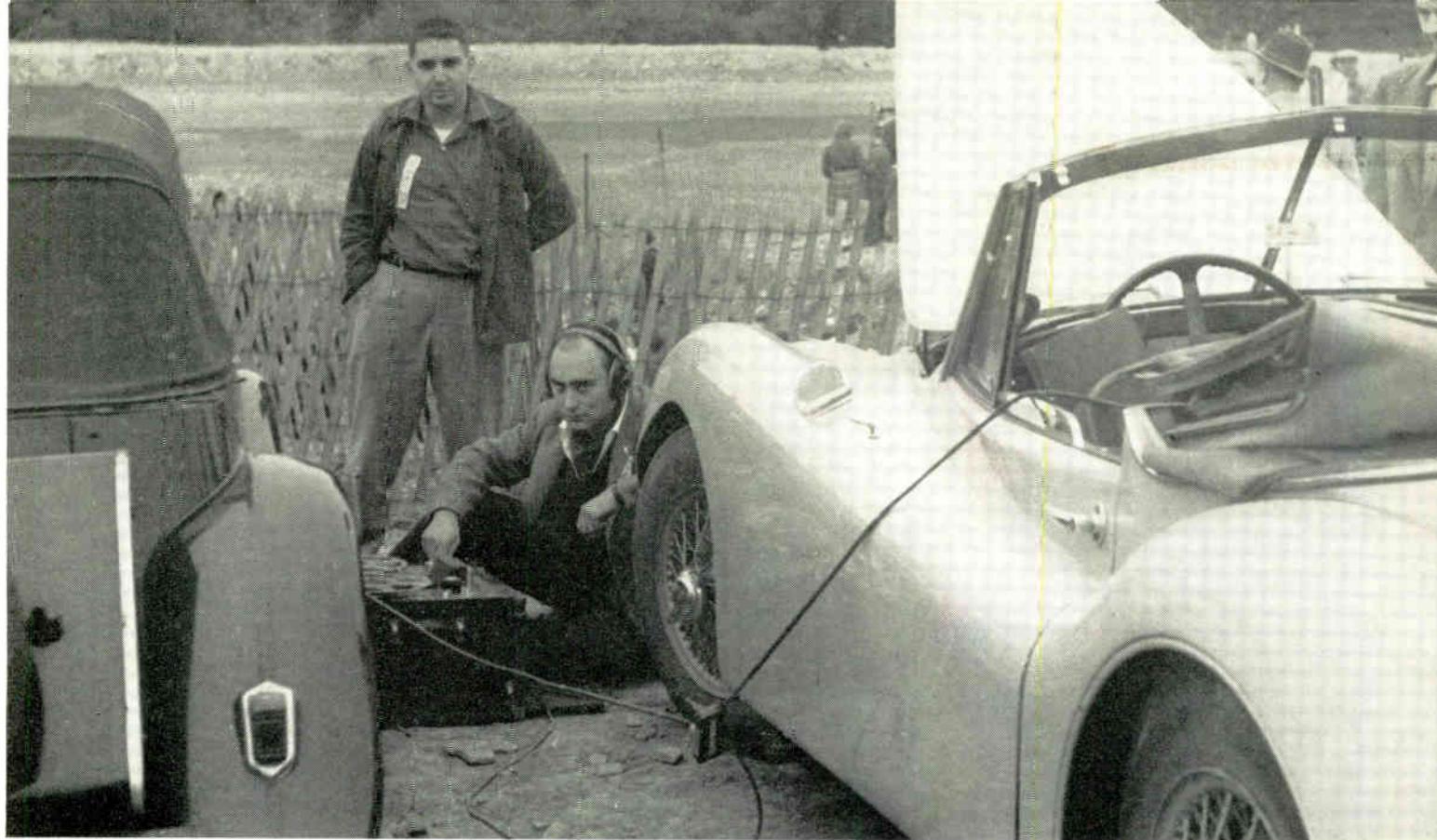
and fall asleep with music still playing. But except for one hour or so during the KFAC broadcasting day (there is music after midnight which is almost uninterrupted by commercials) one hears only a third movement of this symphony or a first movement of that concerto and commercials that are very similar to the soap operas on the national networks. Most of the morning and afternoon programs are fifteen minutes long and at least five minutes of this time is devoted to commercials in the same manner as all the horrendous advertising in the Los Angeles area. If this is the way to "Please the Critical Listeners" I would be happier following Helen Trent and Ma Perkins.

Mr. Rhines' first rule states that "classics must be presented at certain times of the day only". Basically, this is true, but Mr. Rhines does not include enough serious music to satisfy any serious audience and the classics that he does present are in such an abortive state (*i.e.*, abridged) that it would be more beneficial not to schedule the piece-meal movements at all. There is not one hour of serious music on KFAC in the morning or early afternoon, and the music that you do hear consists mainly of folk songs, pop, and other third-rate music.

Do conductors like Bruno Walter or Fritz Reiner alter greatly their evening programs for the afternoon subscription series, which is primarily attended by the fairer sex? Certainly not! Then why should Mr. Rhines' early programs, which are designed for the housewife, contain such bad (*i.e.*, inferior music) programming? In New York City, WNYC offers hour and hour-and-a-half symphonic programs at 9:00 A.M., noon, 7:00, 10:00 and 11:00 P.M. and from midnight straight through until 3:00 A.M.; WQXR does likewise at 7:00 and 10:00 A.M., and again at 1:00, 3:00 and 8:00 P.M. Yes, schedule "true classics" at specific times of the day — but *not* only one full hour a day, as KFAC does.

The second rule laid down by Mr. Rhines suggests that "works characterized by atonality and dissonance should be kept a minimum". Shall we then hide all the paintings and books of Picasso, Kandinsky, Joyce, and Stein and bring them to the open sunlight only for minutes at a time? Definitely not! Good programming can surround the bitter with the sweet and thus bring to the critical audience the current musical trends, even if they be difficult to listen to at the first hearing. Boards of directors of symphony orchestras apply a great deal of pressure against conductors' bringing contemporary scores to the fore. It is of prime importance that the radio stations do a yeoman's job for modern music, therefore. Radio audiences accustomed to certain trusted programs will not turn the dial when a work of Alban Berg or Arnold Schönberg is announced. They will give it a try, at least, confident that the next time something more familiar will be offered.

"The amount of art song, classical organ, and chamber music programmed should be propor- *Continued on page 79*



Track Sounds

You Can Almost Smell Castor Oil When You Listen to This Recording from Watkins Glen — By Dion Bartley



WITHOUT question one of the most exciting sports for both participants and spectators, and in America one of the least known, is the racing of the particular *genre* of automobiles internationally defined as sports cars — small, two-seated, highly maneuverable, responsive, and extremely fast cars which must also, to fit regulations, be capable of normal city and highway driving.

From the driver, sports-car racing requires a not completely definable but very large amount of skill — a sort of compounding of trigger reflexes, substantial knowledge of the behavior of a particular car in a variety of unusual circumstances (most of them likely to occur at very high speeds), a lot of practice, and the nebulous quality which is referred to as "feel" for a car. It should be mentioned that no amount of love is an adequate substitute for "feel."

For the knowledgeable spectator (a great number of whom have love but no "feel," or "feel" but no money), the elements which compose the long single-day or two-day race meet which has become the pattern of U. S. sports-car racing (almost all of which is under the aegis of the amateur Sports Car Club of America in contrast to the big-money European schedules) are deeply satisfying.

The ear-splitting roar of twenty or thirty cars screaming off simultaneously from a standing start; the incredible exhibition of skill demonstrated in the mélange of break-neck competition; the never-palling thrill of watching an underdog — perhaps a driver with a smaller, cheaper, less powerful, or even an ailing car — *Continued on page 66*

Above: Henry Mandler and Robert Strome with their tape equipment set up at the Annual Sports Car Grand Prix of Watkins Glen. Below: picking up the roar of the cars at close range is very risky business

Tape Reviews and Ratings

For Names of Reviewers and Explanation of Ratings, See the Record Review Section

BACH: Toccata and Fugue in D minor A
Passacaglia and Fugue in C minor A
 Carl Weinrich, organist
 7½ ips. Stereo
 Sonotape (Westminster) SWB-8001

Weinrich

Now we really know why Westminster picked this organ (Varfrukyrka, Skänninge, Sweden) for Weinrich's Bach recordings! The sound in stereo is magnificent. The performances, of course, are the same excellent ones already issued on Westminster discs. Cleanly recorded with a minimum of mechanical noise from the instrument. There is a wonderful depth here, without greatly overdone left-right effects. Lack of leaders is an annoyance; use of 1 mil tape makes the reel seem skimpy. The same material done on standard 1½ mil stock would nearly have filled the reel. Notes and package are adequate, no more.

RLK

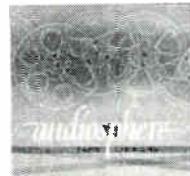


BACH: Passacaglia in C Minor A-B
MENDELSSOHN: Sonata in F Minor A-A
 Kurt Rapf, organist
 7½ ips. Stereo
 Audiosphere 712-BN

Rapf

This is the second stereo tape of the Vienna Piaristenkirche organ to be issued. It is an awesome sound, indeed, that comes out of the speakers when a loud passage is in progress. The soft passages have a roundness and fullness that is very attractive. Rapf possesses a good sense of form and his rhythms are flexible without suggesting erraticism. The Bach holds together well and builds up to a strong climax, while the lyricism of the Mendelssohn is given free play. It would be nice to be able to report that Audiosphere's program notes are adequately informative; alas, they are extremely meager and totally inadequate.

WDM



BEETHOVEN: Piano Sonata in C sharp minor ("Moonlight"); Piano Sonata in C minor ("Pathétique") B-B
 Raymond Lewenthal, pianist
 7½ ips. Stereo
 Sonotape (Westminster) SWB-8002

Lewenthal

This tape poses a mystery. What is the purpose behind recording a piano in stereo? The difference between monaural and binaural with only one instrument as the source of the sound is too minute to be appreciable; as a matter of fact, double pickup may lead to falsification of the original sound. There certainly are many monaural tapes and discs to equal the clarity, presence and range of this particular issue. Some information in the program notes about Raymond Lewenthal would be welcome; the name is new to me. He has a dependable technique and his interpretations are not marred by attempts at untoward individualism.

WDM



CHOPIN: Waltzes A
 Guiomar Novaes, pianist
 7½ ips. Double Track
 Phonotapes-Sonore (Vox) PM-118

Novaes

The fifteen waltzes of Chopin have been termed aristocratic on numerous occasions and Robert Schumann once stated that they should be danced to by countesses. Actually, they are not for dancing but for listening, and here they are played by a queen, a truly great aristocrat of the piano. This is beautiful piano playing, tonally, musically and emotionally. The style and sensitivity heard on this tape are a rarity rapidly becoming rarer. They should be listened to by all students of the piano, particularly by professionals, for there is a wealth of art and artistry on display here from which all who will may learn.

WDM



FALLA: El Amor Brujo A
 Netherlands Philharmonic Orchestra under B
 Walter Goehr, with Annie Delorie, A
 contralto
 7½ ips. Stereo
 Concert Hall Society CHT/BN-2

Goehr

This is dramatic music and stereo does help to make its rhythms and colors more vivid. There is a palpable feeling of presence in the recording and the balance between the orchestra and the vocal soloist is not strained. Goehr's conducting has the vigor to demonstrate that the Gypsy life Falla portrayed in this popular score is not a sedentary one. The interplay between the individual instruments of the orchestra is sharply delineated; there is no blurring of sounds or thickening of the tonal strands. Miss Delorie sings the role of the haunted Candelos fervently and the ensemble plays skillfully.

WDM



HAYDN: Symphony No. 101 in D Major ("Clock") A
 Orchestre Pasdeloup de Paris under Louis B
 Martin
 7½ ips. Stereo
 Concert Hall Society CHT/BN-4

Haydn

Let a conductor set a sensible tempo and keep his orchestra in tonal balance and this symphony pretty nearly plays itself. Monsieur Martin does the first part and the music the second, with the outcome a successful performance of this very ingratiating masterpiece. It does not seem to matter how often the Clock is done; it breathes good will each time. There are few subtleties in this performance; it is straightforward and has the simplicity of good taste and understanding. The playing is quite good and the recording sets it off very well, with stereo lending a spaciousness that is an enhancement rather than an obstruction.

WDM



RACHMANINOV: Concerto No. 2 A
 Artur Rubinstein, pianist; Chicago Symphony Orchestra under Fritz Reiner A
 7½ ips. Double Track Stereo
 RCA Victor ECS/ECSD-19

Rubinstein

Excepting the original shellac performance by the composer himself and the marvelous one by the late William Kapell, this umpteenth edition of the popular favorite seems to me above and beyond comparisons. It is that good. There are a few others on LP that cannot be lightly dismissed, but the competition on tape is nil. Such imperious virtuosity, so masterful a mingling of poetic tenderness and dramatic power, is encountered rarely in the concert hall and even less often captured by engineers. Who would have expected the fire of Rubinstein and the ice of Reiner to coalesce with such striking effectiveness? All things considered, the best to be had.

JL



RESPIGHI: Pines of Rome; Fountains of Rome A-A
 Vienna State Opera Orchestra under A-A
 Argeo Quadri
 7½ ips. Double Track
 Sonotape (Westminster) SW-3006

Respighi



As a musical colorist Ottorino Respighi shines brightly still, and these recorded performances let the colors glow undimmed. In comparison with competitive versions they comprise an arresting demonstration of what can be done by those who know the technic of recording. Quadri conducts both of these works with an élan that makes them strikingly evocative; the tranquil imaginative moments in the Pines and the pagan bombast of the ebullient Fountains are here in abundance. Westminster should have had Rome's inspector of waterworks and most eminent tree surgeon, respectively, write the program notes.

OD

R. STRAUSS: Death and Transfiguration B
Utrecht Symphony Orchestra under Ignace C
Neumark
7½ ips. Stereo
Concert Hall Society CHT/BN-12

R. Strauss

STRAVINSKY: L'Histoire du Soldat A
Ars Nova under Robert Mandell B
7½ ips. Stereo
Sonotape (Westminster) SWB-8003

Mandell

TCHAIKOVSKY: Romeo and Juliet — A
Fantasy Overture A
Boston Symphony Orchestra under Charles A
Munch
7½ ips. Double Track Stereo
RCA Victor BCS/BCSD-22

Munch

WAGNER: "Tristan and Isolde" Pre- A-B
lude and Liebestod; **Tannhäuser** A-A
Overture A-A
Philharmonic Symphony Orchestra of
London under Artur Rodzinski
7½ ips. Double Track
Sonotape (Westminster) SW-1040

Wagner

Toccatas for Organ B to C
Robert Owen (Christ Church, Bronx-
ville, New York)
A
7½ ips. Stereo
Sonotape (Westminster) SWB-8004

Owen

Liebert Takes Richmond C
Dick Liebert, organist
7½ ips. Stereo
Sonotape (Westminster) SWB-8006

Liebert

Your Father's Moustache in Hi-Fi A
Professor Albert White and His Gaslight A
Orchestra A
7½ ips. Double Track
Bel Canto 107

Three Swinging Bells A
Aaron Bell, bass; Charlie Bateman, piano;
Charlie Smith, drums B
7½ ips. Double Track
A-V (Herald) AV 753J

Tchaikovsky

Music in the Night B
Montini and His Orchestra B
7½ ips. Double Track
Sonotape (Westminster) SW-1027

Midnight Moods A
Phonotapes Concert Orchestra under C
Charles Magné
7½ ips. Double Track
Phonotapes-Sonore PM-142

It seems to me that unless a record company has a virtuoso orchestra and conductor available, it should not undertake the Strauss tone poems. *Death and Transfiguration* is too big, too often heard in plush performances and recordings, for this tape to make an artistic impression. With the best will in the world, these players do not project more than a skeletal performance. They lay on enthusiastically and the melodies follow in their ordained course, but posterity will little note what they have wrought. Of course, sound is the essence here, but would the sound mean less if the music were within the capabilities of the performers?

WDM



Westminster missed a sterling opportunity here. The very sketchy program notes say: "A narrator, unnecessary except for stage performance, has been omitted from the recording". Besides the narrator, there are in fact two actors, and to say that they are unnecessary is like saying that "Don Giovanni" on records is better off without singers! Oddly enough, all of the Stravinsky music is here, not just the suite usually recorded. The conductor is a bit heavy-handed but his players are able. One yearns, at times, for Leonard Bernstein's savage touch. The recording, while it has good separation, does not seem to me perfectly balanced.

WB

Under the late Koussevitzky this orchestra developed a rapport with the music of Tchaikovsky that remains unique. To be sure, the Boston strings have lost virtually all of their Slavic sound and taken on a certain French astringency. But the frenetic temperament of Munch somehow goes rather well with such a score as *Romeo and Juliet* despite one's impression that the treatment is overemotional in the extreme. And anyway, a conductor who does not let go with this music is inviting disaster, its programmatic connotations being more important in the unfoldment than its formal structure, which is shaky. The sound is presence itself.

JL



Wagner knew a good thing when he saw it. He was all showman and he employed every means to exploit his music. He, himself, orchestrated Isolde's Liebestod and joined it to the music drama's Prelude for performance on symphony orchestra programs. So much for purism versus practicality. Rodzinski is an admirable conductor. He has a fine feeling for orchestral color and texture. His interpretations enjoy a proper degree of tension and never lack in propulsion. When the music calls for it, he has ample virtuosity and he can spin a long, slow melodic line with the best. There is excellent music-making in this tape and excellent sound.

WDM

This interesting tape contains the Widor Toccata from the Fifth Symphony, Vierne's Carillon de Westminster (sic!), Mulet's Toccata Tu es Petra, and the Boëllmann Suite Gothique in its entirety. Not exactly all toccatas, but close enough. Musically, I imagine this kind of music is indefensible nowadays, but none the less I believe that it is no worse than, say, the Hungarian Rhapsodies. The first three pieces were meant to be difficult. They are. The Boëllmann, long a favorite, is terribly dull to non-organists. The playing is mostly good although the flashy Widor can be flashier. Excellent, you-are-there type sound. Poor program notes.

WB



A big theater organ (Wurlitzer Organ at the Byrd Theatre, Richmond, Va.) brilliantly recorded in very effective stereo sound. The tape is full of striking left-right as well as depth effects. Balance of tracks seem to differ from 8001 (see above) but pickup and response are similar. Musically, the material is slight, falling in the "popular standard" category; Liebert's technique is more than adequate. The instrument is large and well dispersed, and the recording of crescendos and decrescendos is a phenomenon of fidelity. Strongly recommended as a demonstration tape for stereophonic systems.

RLK

Fifteen members of the San Francisco Symphony Orchestra make up a lot of talent for recalling the Gay Nineties. Symphonic inhibitions cast aside, they follow the baton (?) of Albert White in masterpieces like *What Do You Mean You Lost Your Dog*, *Razzazza Mazzazza*, *Everybody's Doing It*, *Yah Yah Laugh*, *Alexander's Ragtime Band* and *Kutschke Polka*, plus eight equally enticing numbers. This McKinley (President, that is) Rock and Roll is pretty good fun as played here, unabashed and unrestrained, and the taping is properly bright. This material is a piece of Americana that deserves program notes; unfortunately, there are none.



WDM

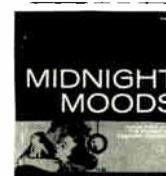


A cascade of notes is showered upon the listener by these players. The piano seems to be in the middle of a breathless cadenza most of the time and the bass and drums follow along in the same palpitating manner. There is a lot of potentially good playing here, coupled with a nervous eagerness that does not give the music a chance to express itself. A little less twisting and more relaxation might do the trick. Bass-man Aaron Bell does the arranging, so it probably is up to him. Twelve numbers, mostly standards like *Lover Come Back to Me*, *Somebody Loves Me* and *Old Man River*.

WDM

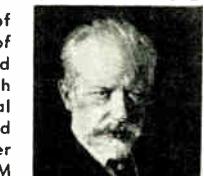
Definitely not what has made Westminster's reputation. Fairish arrangements of Schubert's Ave Maria and a Rosamunde Entr'acte, Plaisir d'amour, On Wings of Song and Tchaikovsky's Barcarolle, None But the Lonely Heart and Mélodie, played with little distinction. Unfortunately, light classics — and pop tunes — require a high degree of competence in arrangement and performance to merit more than casual consideration. The notes are written in rhymed iambic pentameter. "What indeed could be more gay/While groping through dense shadows like a mole/Than Peter i. Tchaikovsky's Barcarolle" should not be condemned to anonymity.

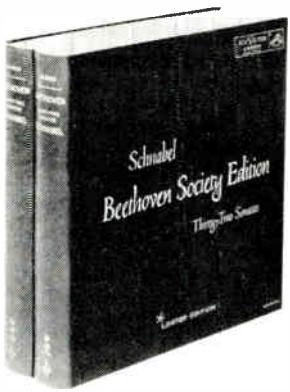
WDM



Rather soggy performances of twelve standard pop tunes by an orchestra that seems to have little enthusiasm or feeling for this kind of thing. The arrangements offer the players a minimum of inspiration. Certainly, pieces like *Night and Day*, *Jalousie*, *Solitude* and *Manhattan Serenade* should not be expected to do it all alone; the arranger and the performers must carry their share of the burden. The Mantovans and the Melachrinos know this; Magné has yet to learn the lesson, apparently. Of course, if sound is the only consideration, this tape will fill the bill; the recording has been done with Phonotapes' usual skill.

WDM





COLLECTORS' CORNER

YEAR'S END BEST: The complete piano sonatas of Beethoven, recorded in 1932-39 by the late Artur Schnabel and now reissued on thirteen LPs by RCA Victor (as compared to eighty-one shellac discs in the original sequence), handsomely packaged with Schnabel's own edition of the sonatas (LM-9500).

Another senior artist of tender memory, unknown to this generation but happily still among the living, is the French pianist Jeanne-Marie Darré. Capitol has just brought out her matchless performances (P-18036) of the Second and Fourth Concerti of Saint-Saëns.

Honorable mention: Rafael Kubelik's endearingly *gemütlich* Brahms *Fourth* with the Vienna Philharmonic on London LL-1485; Berl Senofsky's stunning disc début in the same composer's *Violin Concerto* on Epic LC-3291.

BE APPRISED herewith, and may the word brighten your day as it did ours, that Virgil Thomson's "The Mother of Us All" will be released by Composers Recordings, Inc., this year provided only that 1,500 copies can be subscribed in advance. No one who attended the 1947 première or the 1956 revival will need any urging. Others are assured that this opera is an absolutely unique masterpiece. Orders should be sent, with the name of your dealer, to CRI, Room 205, 2121 Broadway, New York 23.

ALAN KAYES, manager of Red Seal artists and repertoire for RCA Victor, invites recommendations for the expanding "Vault Treasures" list previewed in our September-October issue. On it are the bulk of those catalogue withdrawals, some of them transfers from shellac, that had been available in the "LCT" or early "LM" series. All were deleted because they had ceased to be commercially competitive.

Now they may be had through dealers on special order.

Some fifty-four albums comprise the initial release. Each has been assigned a new number with the preceding designation "LVT". The priceless old abridged "Der Rosenkavalier" involving Lehmann, Olscewska, and Elisabeth Schumann, for instance, has metamorphosed from M-196 to LCT-6005 to LVT-2002. A complete list may be had through any dealer or direct from RCA Victor, 155 East 24th Street, New York 10.

Of the historic Red Seal recordings not announced for reissue, this department would single out for special consideration, among others, the Liszt *B minor Sonata* of Horowitz, Act III of "Parsifal" under Muck, what remains of the Brahms songs by Kipnis, Flagstad's *Ab, Perfido!*, Barer's *Don Juan Fantasy*, the *Pathétique* of Furtwängler, the same work under Koussevitzky, and the latter conductor's early recordings (not the later ones) of the Tchaikovsky *Fourth*, the second "Daphnis et Chloé" suite, Prokofiev's *Classical Symphony*, and the Mendelssohn *Italian*.

On other occasions this department has offered as reissue-worthy the Schnabel performances of Schubert. Happily, the *Impromptus* are on the first "LVT" list. The posthumous sonatas, however, remain in limbo. So do the Schumann *Opus 17* of Backhaus and the treasurable Monteverdi discs made under Boulanger, both mentioned here before. From all the imperishables foregoing, surely, RCA Victor will be able to make its new "Vault Treasures" schedule a cause for rejoicing.

THAT INVALUABLE organization, the International Record Collectors' Club, has just issued two LP discs of inordinate interest to *aficionados*. The first, entitled "Echoes of the Golden Age of Opera,

Second Series", is another collation of arias and fragments recorded by Lionel Mapleson at the Metropolitan in 1901-03. The other new one is a program commemorating the fiftieth anniversary of Geraldine Farrar's début at the Diamond Horseshoe. Inquiries should be directed to William H. Selsam, IRCC, 318 Reservoir Avenue, Bridgeport 6, Conn.

BERLIOZIANS (a tongue-twisting word, but none other carries quite the same connotations) will be gladdened to learn that Westminster's March list includes the first recording ever of that unappreciated composer's "Rob Roy" overture. The news would have gladdened one heart in particular, and all dedicated record collectors of whatever persuasion will join us, certainly, in expressing sympathy to Mrs. Duncan S. Robinson, whose husband died a few weeks ago.

Mr. Robinson was a founder of The Berlioz Society. He was also a zealous partisan of recorded music and, in pursuit of his hobby, the personification of Mr. Collector in the eyes of the industry. Dozens of A & R executives will miss his exhaustive, distinctively handwritten, and very frequent letters of admonition, entreaty, and counsel. And thousands of like-minded enthusiasts will miss his determined advocacy of Berlioz' music.

TOSCANINI's "Aida", so very long awaited, will emerge at long last in March. Before that, in February, there will be an even more promising RCA Victor release entitled "Verdi and Toscanini". Virtually all of its contents is new to records—overtures to and/or excerpts from "I Lombardi", "Nabucco", "I vespri siciliani", "Luisa Miller", and "Rigoletto", the last being a souvenir of that great 1943 performance in Madison Square Garden.

OUR GUEST reviewer of the month, and he will be back whenever there is some major Schubert disc to consider, is Eugene Bruck, latterly of WGBH, Boston, and WQXR, New York, who is now happily ensconced as general manager of Phontapes. Gene probably has more Schubert on discs, including virtually every last work on 78's, than any other collector at large; he knows which performances are good and why; and he'll be welcome when there is occasion to make use of his sensitive Schubertian antenna.

OUR OWN Leonard Feather has improved on the Seneca maxim that all art is but imitation of nature. To wit, he has imitated technology in music. The reference is to Leonard's "High Fidelity Suite", a new M-G-M disc that will arrest the special attention of jazz-oriented audiophiles. Its contents: *Feedback Fugue*, *Amplifier Stage*, *Hi-Fi Pie*, *Squawker*, *Tweeter*, *Woofer*, *Reverberation*, *Bass Reflex*, *Flutter Waltz*, and *Wow*.

Record Reviews and Ratings

BOARD OF REVIEWERS: Ward Botsford • Jean Bowen • Eugene Bruck • Oliver Daniel • Warren DeMotte • Leonard Feather • Shirley Fleming • David Hall • Peggy Glanville-Hicks • Allen Hughes • Alfred Kaine • Richard L. Kaye • Ezra Laderman • C. J. Luten • James Lyons • George Louis Mayer • David H. Miller • Robert Prestegard • David Randolph • Richard RePass • Fred Reynolds • Abraham Skulsky • Sheldon Soffer • Walter Stegman • Saul Taishoff

ALBÉNIZ (arr. Arbós, Surinach):

Iberia (complete)
Philadelphia Orchestra under
Eugene Ormandy
Columbia set M2L-237 2-12"

A

Having deleted Arrau's irreplaceable performance of Books 1 and 2 — a pity, for no other version of the keyboard original will do — Columbia offers in its stead not only the five familiar orchestrations of Enrique Arbós but also calculatedly similar new settings of the remainder by the Spanish modernist Carlos Surinach. In the Arbós sequence Book 1 alone is complete; he did but one tableau each from 2 and 3 and none at all from 4. Now the whole is available to the concert hall. I am not sure that it should be, although more grievous sins have been committed in the name of hi-fi. A panorama of stunning colors, then, even without the redolence of the prototype. JL



ORCHESTRAL MUSIC

BADINGS: Louisville Symphony

BEN WEBER: *Prelude and Passacaglia*, Op. 42

SOWERBY: *All On a Summer's Day*
Louisville Orchestra under Robert Whitney
Louisville LOU-56-6 12"

Albéniz

B-A-B
A-A-A
A-A-A



The symphony by the Dutch composer Henk Badings is a rather pretentious work. The notes tell us about dodecaphonic features and about octophonic and hexaphonic tonality. But what it all amounts to is a busy and noisy score written with great craftsmanship in the vein of Strauss, Mahler, and Reger, to which some modernistic elements have been added. After this, Ben Weber's piece is very welcome indeed. It is concise, and it conveys a dramatic message in the composer's personalized and easily accessible twelve-tone style. As to the Sowerby, it is as conventional as it is unpretentious. At least it doesn't boast of octophonisms.

AS

BARTÓK: *Divertimento*

IVES: *The Unanswered Question*

MILHAUD: *Symphony No. 4*

SKALKOTTAS: *Little Suite*
Zimbler Sinfonietta under Lukas Foss
Unicorn UNLP-1037 12"

Ives

A-A
A-A
A-A

Balletomanes will wish that Foss had done the rest of "Ivesiana" while he was at it, just as partisans of each composer represented will begrudge the inclusion of others. He who assembles an LP as he would build a concert simply cannot win, the consumer's coupling consciousness being dominated either by the notion of "completeness" or, with the budget-minded, by an abhorrence of duplications or principle. Still, note how this crazy quilt makes sense: the first two performances listed are the best to be had; Milhaud's Nos. 1, 2, 3, and 5 are recorded elsewhere, but not No. 4; and Skalkottas (1904-49) is a fine composer long overdue general attention. JL



BEETHOVEN: *Symphonies No. 1 in C, Op. 21; No. 8 in F, Op. 93*

L'Orchestre de la Suisse Romande under Ernest Ansermet
London LL-1493 12"

Ansermet

A-A
B-B
A-A



New recordings of the Beethoven symphonies are always with us, but this is the first time that Ansermet has conducted any of them for the phonograph. There are no surprises in these performances; all is order and detailed perfection. Ansermet's Beethoven is more the classicist than most conductors permit him to be, or make him out to be. Even the Eighth Symphony, misprinted as "Opus 23" on the record sleeve, seems to have more kinship with the music of Mozart and Haydn than with the Eraica, the Kreutzer, or the Geister. The playing of the orchestra is first-rate and London's engineers exhibit their usual high degree of skill.

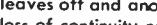
WDM

BEETHOVEN: *Symphony No. 3 in E flat, Op. 55 ("Eroica")*

Berlin Philharmonic Orchestra under Eugen Jochum
Decca DL-9865 12"

Jochum

A



Having recently listened to the Berlin Philharmonic perform the Eraica in Carnegie Hall under Karajan, I can report that this recording is a good likeness of what I heard in person. The surfaces of my review copy are a bit noisy, but the sound itself is excellent, as one would expect. The playing of the orchestra is quite beautiful except in the biggest fortissimos, where one encounters some dryness of tone. Jochum's reading is mostly fine. In transitional passages, or where one section abruptly leaves off and another begins, he is apt to use too much tempo rubato with a resultant loss of continuity or impetus. JL



BERNSTEIN: *Fancy Free*

COPLAND: *El Salón México*

MILHAUD: *Création du monde*

Columbia Symphony Orchestra under Leonard Bernstein
Columbia CL-920 12"

A-A-A

A-A-A

A-R-R



The star of Leonard Bernstein continues in the ascendant and here you can understand why. There are very few conductors who can match his alacrity and perceptiveness in this type of music, and none has been able to do so on discs. The first complete performance of *Fancy Free* to be recorded brooks no competition, interpretatively or sonically. The two couplings date back several years. However, the older recordings have been withdrawn, and with modern skill Columbia has remastered the original tapes to excellent advantage. The Copland compares favorably with its competition and the Milhaud is solitary in its eminence.

WDM

RATINGS OF CLASSICAL MUSIC

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 letters which appear at the left of each review.

COMPOSITION (Top Letter)

A: Outstanding

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

B: Important

This rating is but slightly below the A rank.

C: Worthy

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

PERFORMANCE (Middle Letter)

A: Outstanding

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

B: Excellent

A noteworthy performance, subject only to minor criticism.

C: Satisfactory

A performance not without flaws, yet deserving public notice.

RECORDING QUALITY (Bottom Letter)

A: Outstanding Realism

Representing the highest present attainments in acoustic and recording techniques.

B: Excellent Quality

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

C: Acceptable Quality

Representing the current average of the better LP records.

R: Indicates a re-issue.

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

BERWALD: Symphonies in C, E Flat C-C
 Berlin Philharmonic Orchestra under A-A
 Igor Markevitch A-A
 Decca DL-9853 12"

Markevitch



The triumph of this record is the conductor's. I am told that he esteems the music highly, and indeed these fine performances obviously are carried out con amore. However, the seeker after musical substance might go hungry. The Symphony in C is called "Singulière", but it is singular only in its almost direct quotation of distinctive touches in Berlioz and Mendelssohn. The Symphony in E Flat bears no other title, yet I found it the more pleasant and inventive of the two. Fine sound on both sides. Incidentally, this disc does not mark a recording debut for these works. They were once brought out on 78's by The Berwald Society.

ST

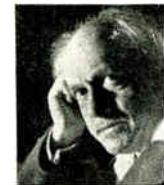
BLOCH: Concerto Grosso No. 2 B-C-C
RICHTER: Lament for String Or- C-B-C
 chestra C-B-C
ANTHEIL: Serenade for Strings
 Guilet String Quartet and M-G-M
 String Orchestra under Izler Solo-
 mon
 M-G-M E-3422 12" Block

BRAHMS: Symphony No. 4 in E minor, A
 Op. 98 A
 Vienna Philharmonic Orchestra under A
 Rafael Kubelik
 London LL-1485 12"

Kubelik

The overall string sound on both sides of this disc will not delight the ear, for much of the playing is uncomfortably harsh. However, Bloch's noteworthy Second Concerto Grosso (1952) is performed competently enough, as are the other two works. Marga Richter's Lament (composed in 1956) is a funeral piece with a descending melodic curve and some hyperactive inner voices. Antheil's Serenade (previously recorded under Alfredo Antonini on the CRI label) is an eclectic grab-bag full of tricks, few of them ingratiating ones. The studio recording is fair, but M-G-M has done much better engineering.

RR



BRUCKNER: Symphony No. 4 ("Romantic") A
 Pittsburgh Symphony Orchestra under B
 William Steinberg
 Capitol P-8352 12"

Steinberg

Here is the fifth version of this symphony to have been issued since last September. Without detailed cross-comparisons, let me say that it is possible to judge this one solely on its own merits. Kubelik's approach is fully attuned to the inherent qualities of the magnificent Vienna orchestra. He lays stress on the classic aspects of the work's structure, on its rhythmic elements, and on the sheer beauty of its sound. The ensemble seems to delight in a sort of Gemütlichkeit in which hurry and over-romanticizing have no place. There is most faithful reproduction throughout, and the overall result is extremely gratifying.

AS

CHAUSSON: Symphony in B Flat, A
 Op. 20 A
 Detroit Symphony Orchestra under Paul A
 Paray
 Mercury MG-50108 12"

Paray



In his first paragraph the anonymous annotator exhorts the listener approaching Bruckner's Fourth to be "completely at ease, for its musical process is deliberate. This unhurried pace allows easy access to the rewards the symphony offers." All well and good. Steinberg and Capitol must feel differently, however, for to the five existing musical versions of this work they have added a sixth which simply eliminates sixty measures, that is to say fully one-fourth, of the slow movement. There can be, in my opinion, no valid musical excuse for this kind of barbarism. Chalk it up to a determination to get the symphony on one record. I prefer Angel's version.



ST

DÉLIBES: Coppélia (Abridged) A
 Orchestra of the Royal Opera House, A
 Covent Garden, under Robert Irving B
 RCA Victor LM-2035 12"
DÉLIBES: Sylvia (Abridged) A
 Philharmonia Orchestra under Robert B
 Irving
 RCA Victor LM-2036 12" Délibes

For some reason the symphony has not attracted French composers on the whole. During the 1880's there was a burst of creative activity that brought forth a few, proving that the form is not altogether foreign to the Gallic spirit. Chausson's sole venture shares with Franck's popular counterpart the balancing of the dramatic and the lyric, the opulent with the leanly logical. Paray leads a blazing performance, brilliantly recorded. The playing demonstrates a degree of conviction usually reserved for an especially beloved masterpiece; at its conclusion, one believes that one has heard exactly that.

WDM

DUTILLEUX: Le Loup C-C
 L'Orchestre du Théâtre des Champs- B-B
 Elysées under Paul Bonneau B-B



Both the musical values and the charm of Délibes' delicate scores are emphasized by hearing them in extended scenes as presented here. Irving's long association with these works, as musical director of Sadler's Wells, shows in the lilt and musicality of every phrase. Désormière and others have brought greater excitement to the music, but the warm romantic glow of these readings vividly recalls the essence and spirit of the related choreography. Ballet lovers will be grateful for the well chosen excerpts from Act II and almost complete Act III of Coppélia, as well as for the most nearly complete Sylvia on records. Nicely balanced sound. Recommended.



GLM

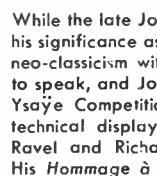
INGHELRECHT: La Nursery B-B
 Same Orchestra under D. E. Ingelbrecht
 London/Duret-Elle Thomson DTL-93086 12"

Ingelbrecht

Following the macabre tale of a bride who falls in love with a half-human wolf, after being tricked into believing he is her husband, as closely and as descriptively as it does, Dutilleux's score will be most meaningful to those who have seen the Roland Petit ballet. The music is imaginative, brightly scored, and has a strong rhythmic drive and impulse, but since the ideas are worked out to the dictates of the scenario rather than in purely musical terms, the piece is too episodic to stand well alone. Bonneau's performance is powerful but not overly melodramatic. Ingelbrecht's arrangement of French children's tunes has charm but little more.

GLM

J. JONGEN: Troisième Suite d'Or- C-B
 chestre A-A
ABSIL: Concerto pour Piano et Or- B-B
 chestre, Op. 30; Hommage à Lekeu
 L'Orchestre National de Belgique under
 Fernand Quinet; André Dumortier,
 pianist
 London International TW-91120 12" J. Jongen



While the late Joseph Jongen played an important role in the musical life of Brussels, his significance as a universal composer is very debatable indeed. His suite is pseudo neo-classicism with an impressionistic sauce; it is music by a bearded composer, so to speak, and Jongen was bearded. Jean Absil's Piano Concerto was written for the Ysaÿe Competition in 1938, and consequently it is more concerned with pianistic technical display than with musical ideas. Stylistically it is a mixture of Debussy, Ravel and Richard Strauss, and sometimes quite reminiscent of Florent Schmitt. His Hommage à Lekeu is more individual and also more chromatic in texture.



AS

L. JONGEN: Malaisie B-B
GILSON: La Mer A-B
 L'Orchestre National de Belgique B-B
 under Léon Jongen and Louis Wee-
 mael respectively
 London International TW-91121 12"



Léon Jongen is a younger brother of composer Joseph Jongen. His music is somewhat more advanced and colorful, but still falls short of anything really important. His Malaisie is pseudo-exoticism in the manner of Ibert's Ports of Call and other travelogues of the kind. Paul Gilson was at various points in his long career the teacher of Absil, Dimitri Mitropoulos and myself. His La Mer, composed in 1892, is a very forthright work in the best romantic vein. Wagner and Rimsky-Korsakov are its main influences; but how could one write otherwise in 1892? Some cuts have been made and the performance does not do the work full justice.

AS

McBRIE: Punch and the Judy A-B-B
MOORE: Cotillion Suite B-A-B
CLAFLIN: Fishhouse Punch B-B-B
 Vienna Orchestra under F. Charles Adler; Oslo Philharmonic under Alfredo Antonini
 Composers Recordings CRI-107 12" McBride

This enterprising label deserves a great deal of credit. Its latest disc couples three interesting examples of modern Americana. Most familiar of them is Robert McBride's notable dance score, Punch and the Judy, composed for Martha Graham in 1941 and still a staple of her repertoire. Douglas Moore's Cotillion Suite, commissioned by the Columbia Broadcasting System, stylizes the American dances in vogue during the nineteenth century with gusto and sweet sentimentality. Avery Clafelin's Fishhouse Punch contributes quite another kind of "reel" to the program, which is well played and cleanly recorded throughout.

SS



MOZART: Symphony No. 40 in G minor, K. 550; Symphony No. 41 in C, K. 551 ("Jupiter") A-A
Cleveland Orchestra under George Szell
Epic LC-3287 12"

Szell

MOZART: Symphony No. 41 in C, K. 551 ("Jupiter") A-A

HAYDN: Symphony No. 95 in C minor A-A

RIAS Symphony Orchestra of Berlin under Ferenc Fricsay
Decca DL-9745 12"

Fricsay

One always feels of a Szell performance that each note in every phrase has been thrice-examined in advance for stress, color, value, and shading. In these meticulous readings every last fiber stands out. The bowing at the outset of the G minor is almost too crystal clear, so that contrapuntal and accompanying phrases never heard before suddenly emerge. Some might find all of this calculated and fussy, but I like it. The tempi in the G minor are perhaps a bit more relaxed than we are accustomed to hearing, but the Jupiter takes on a seldom realized majesty that is most impressive. The reproduction is Epic's best.

AK



ORREGO-SALAS: Serenata Concertante, Op. 40 A-A-B

SHAPERO: Credo for Orchestra A

MUCZYNSKI: Concerto No. 1 for Piano and Orchestra

Louisville Orchestra under Robert Whitney; Robert Muczynski, pianist
Louisville LOU-56-5 12"

Whitney

ROSSINI-RESPIGHI: La Boutique Fan-tasque A-B

PIZZETTI: La Pisanella R-A

Philharmonia Orchestra under Alceo Galliera
Angel 35324 12"

Galliera

SCHUBERT: Symphony No. 5 in B Flat; Incidental Music from "Rosamunde" A-A

N.W.D.R. Symphony Orchestra under Hans Schmidt-Isserstedt
Capitol P-18021 12"

Schmidt-Isserstedt

SCHUBERT: Symphony No. 8 in B minor ("Unfinished") A-A

MOZART: Symphony No. 35 in D, K. 385 ("Haffner") A-A

Vienna Philharmonic Orchestra under Carl Schuricht
London LL-1534 12"

Schuricht

SCHUMANN: Symphony No. 2; Overture, Scherzo and Finale A-B

Israel Philharmonic under Paul Kletzki
Angel 35373 12"

Kletzki

SCHUMANN: Symphony No. 3 ("Rhenish") A

NBC Symphony Orchestra under Arturo Toscanini
RCA Victor LM-2048 12"

Toscanini

SESSIONS: Suite from "The Black Maskers" A-A-B

HOVHANESS: Prelude and Quadruple Fugue A

LO PRESTI: The Masks
Eastman-Rochester Symphony Orchestra under Howard Hanson
Mercury MG-50106 12"

Sessions

STRAVINSKY: Song of the Nightingale; Pulcinella Suite B-A

L'Orchestre de la Suisse Romande under Ernest Ansermet
London LL-1494 12"

Stravinsky

Fricsay may well be the conductor of tomorrow. He seems bent on convincing us, in this and other recordings, that he has a firm grasp of conducting technic and a searching mind, especially in works of the Mozart-Haydn school. These are two thoroughly fascinating readings of two endlessly fascinating scores. The Haydn receives what is easily its best performance on LP to date, while the Jupiter ranks very close to those of Klempener and Beecham. Rather than the searing pace of the former, or the reflective spacing of the latter, Fricsay steers a down-the-middle course. The fugue is especially good. Fine, solid playing by the orchestra.

WB



At last, really good music reaches us from Louisville. The Serenata by the Chilean Orrego-Salas is quite engaging. Lyricism and clarity of texture are its main assets and, while the composer has fully assimilated the Milhaud manner of composition, there is never outright derivation. Harold Shapero's Credo is an interesting application of Copland methods to the model of the slow movement from Beethoven's Quartet, Op. 132. What results is a work of strong emotional impact, proving at least that both Copland and Beethoven are to be reckoned with as composers. Muczynski's brilliant Concerto is strongly influenced by Dukas and Prokofiev.

AS



Galliera's performance of the ever-delicious hyphenated work has been available by itself on a 10" disc (30001). As that number would indicate to any student of these matters, this was among Angel's initial releases, and a "best foot forward" it remains for all the growing customer resistance against small-diameter LP's. It was sensible, therefore, to schedule a 12" reissue, and be assured that none of the original luster has dimmed in the three-year meantime. The compatible coupling is a suite drawn from incidental music for a drama of d'Annunzio, the heroine of which mystique is smothered to death in roses. Pizzetti's score is appropriately chromatic. JL



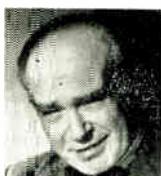
Schubert wrote this beguiling symphony at the tender age of eighteen; the sublime "Rosamunde" seven years later. At thirty-one he was dead of typhoid. But in 1816 it had been a light-hearted Schubert who composed the B Flat for an amateur group that met to practice at his father's house. In a clean, spirited performance Schmidt-Isserstedt has defily caught the composer's mood. What seemed like an accelerated tempo in the minuet sent me scurrying to my score, but happily I found that it was custom and not the gifted conductor who was amiss. The more dramatic and romantic "Rosamunde" music is played with similar sensitivity. Good sound.

AK



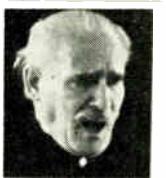
Schuricht was something of an unknown quantity before this season, when he appeared here with the Vienna Philharmonic. Now there can no longer be any doubt that he is a first-class conductor. As further evidence, this excellent record is offered. Possibly Beecham was more glowing in the Unfinished, or Walter more romantic, but there are so many "right" ways to do this piece that I would place this reading very near the top of the list. There is of course only one way of doing the marvelous Haffner and that is how it is done — with bounce and humor. The orchestra is superb, especially in the Mozart, and the sound likewise.

WB



To one who had not heard the Israelis since their 1949 visit, this disc was a welcome surprise. The ensemble on the earlier occasion was quite poor; today it seems to me first rate — with clean, transparent playing in all departments, firm attacks, and a certain brio. Kletzki undoubtedly is a fine drillmaster; however, he is just as surely not the man for the works at hand. His interpretations are overbrilliant, his pacing too fast, and the great adagio in the symphony does not have anywhere near the requisite warmth. The satisfaction of hearing a splendid orchestra go through its paces may be passed by those whose first consideration is Schumann.

CJL



This release marks the first appearance on records of Toscanini conducting a Schumann symphony, and the results are exhilarating. I have never before heard this particular work performed with such controlled surge and sweep. Some may miss a measured pace which is usually associated with the score and which all too often passes for breadth; not this listener. Schumann's music is not to be confused with proverbial Rhineland stolidity, nor is the sonic quality of the present offering, an actual 1949 performance, to be judged by current standards. In short, all RCA's echo chambers put together could not wash the harshness from the sound of Studio 8-H. ST



It is almost unbelievable that Sessions' "The Black Maskers" dates from 1923. This work has such an uncompromising quality about it that I consider it the best work by any American composer written in that decade. Certainly we can place it on equal par with works of that period by Bartók, Milhaud, or Berg. There is also a very appealing quality to Hovhaness' early Prelude and Quadruple Fugue, in which Eastern melodic elements and Bachian textures are successfully combined. Lo Presti's The Masks is on the whole terribly conventional; but the composer is still young and so we may hope for further development. Excellent performances and sound.

AS



Stravinsky's Song of the Nightingale is a symphonic poem based on the second and third acts of his opera, "Le Rossignol". Most of the colorful and fascinating elements of the opera are retained, but they are patched together in a somewhat diffuse manner and the work suffers from structural disunity. To state it bluntly, Stravinsky did not fare better in orchestrating his own opera than does Kostelanetz in his versions of Verdi and Puccini operas. The performance under Ansermet is a model of clarity, limpidity, and rhythmic urgency. That of the "Pulcinella" suite is good enough, but it lacks the bite to be had elsewhere.

AS

CONCERTOS

BACH: Double Concerto in D minor A-A
for Violin, Oboe, and Strings; A
Triple Concerto in A minor for A
Flute, Violin, Harpsichord, and
Strings
Soloisti di Zagreb under Antonio Janigro
Vanguard/Bach Guild BG-562 12"
Janigro



The right proportion of love and discipline is a handy thing to have in playing anybody's music, and with the elder Bach's it is indispensable. In just this respect the Soloisti are outstanding. They give warm performances of two works that are particularly interesting: the Double Concerto that came down to us only in Bach's transcribed version for two harpsichords, which necessitated re-scoring for what are generally agreed to have been his original solo instruments; and the Triple Concerto, which allows a formidable part to the harpsichord comparable to that in the fifth Brandenburg. On several counts, then, this recording is worth a special trip to town. SF

BEETHOVEN: Concerto in D for Violin A
and Orchestra, Op. 61 A
Jascha Heifetz, violinist, with Boston Sym- A
phony Orchestra under Charles Munch
RCA Victor LM-1922 12"

Heifetz

From the opening drum beats through the solo's single pair of pizzicati in the finale, this is a performance to remember. The BSO's tutti's are triumphant, and the woodwinds are a fair match for the violin in those passages in which they work so wonderfully together. Heifetz, of course, is imperturbable before the difficulties of this part; his playing has a self-containment that doubtless comes from the fact that he can do the impossible. His tone in the high registers has a rare sweetness, and in the fastest passages every note is an entity. In recording, the solo was projected far into the foreground, which results in clarity if not in concert hall realism. SF



BERNSTEIN: Serenade B
Isaac Stern, violinist; Symphony of the A
Air under the composer B
Columbia ML-5144 12"

Stern



Here is the latest work by the gifted Leonard Bernstein. Inspired by the composer's re-reading of Plato's "The Symposium", Serenade is a large-scale piece despite its somewhat modest title and consists of five sections or dialogues for solo violin, strings and percussion. Highly eclectic, it has nevertheless a certain surface brilliance and a rather effective, quite demanding part for the soloist. For the most part, however, it conveys little emotional communication, and also there are clashes in style at various points. The performance is superb, the recording alive but afflicted from time to time by distortion. CJL

BRAHMS: Concerto No. 2 in B Flat, A
Op. 83 B
Rudolf Serkin, pianist, with the Philadelphia A
Orchestra under Eugene Ormandy
Columbia ML-5117 12"

Serkin

Conductor and soloist seem to be performing on two separate emotional levels. Serkin's way, for the most part, is dispassionate and academic; Ormandy's approach is all exuberance and warmth. The contrast in styles is most apparent in the A minor theme of the fourth movement, where orchestra and soloist spell each other. At bar 74 and again at bar 397 of the second movement, Serkin indulges in some strange accelerandi. A tendency to cut off phrase endings in marcato fashion, particularly in the first movement, adds to the disappointment in what had been eagerly looked forward to as a rightful successor to the old Toscanini-Horowitz version. AK



BRAHMS: Violin Concerto A
Béla Seroffsky, violinist; Vienna Symphony A
Orchestra under Rudolf Moralt B
Epic LC-3291 12"

Seroffsky



The performance rating herewith applies only to that of Seroffsky. This is the auspicious debut recording of a young Philadelphia-born violinist who bids fair, on the evidence, to become an artist of the highest order. Already his eminence is assured in Europe, where he was the first American in history to win the Queen Elizabeth (of Belgium) Concours in 1955. In his own land, however, he is only just beginning to be heard. In the Brahms he discloses an amiably warm tone of sizable amplitude and unadulterated purity; his taste is impeccable, his intonation beyond cavil, and his sense of destination radar-effective in outmaneuvering the cloddish Moralt. JL



BRANT: Angels and Devils (Concerto A-C
for Flute with Flute Orchestra) A-B
FINE: Music for Piano; Mutability, A-B
a cycle of six songs
Frederick Wilkins, flautist; Henry Brant, A
conductor; Eunice Alberts, contralto;
Irving Fine, pianist
Composers Recordings, Inc. CRI-106 12" Brant

Brant



The amount of air expended in the Brant is considerable, the noise it makes relatively small. Odd that this 1931 product should become a saleable curiosity in the hi-fi era, though Brant is a fabulous technician with a bag of ideas up his sleeve. Primarily an experiment in sound, the concerto has its engaging moments as well as its shrill, bizarre, and unpredictable ones. Fine's piano pieces are quite predictable, tame, altogether listenable, and decidedly influenced by Copland. The songs of five years later (1952) show a greater freedom of expression and a more confident hand. Fine's style is sincere, searching and completely musical. EL



DVORÁK: Concerto for Violin and Or- A
chestra in A minor, Op. 53 A
Johanna Martzy, violinist, with the RIAS B
Symphony Orchestra under Ferenc B
Fricsay
Decca DL-9B5B 12"

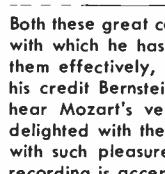
Martzy



The mystery of this concerto's failure to become one of the standard works in the violinist's repertory is only deepened by this record. What is missing? Not breadth, not moments of delectable scoring, not warmth of melody (I refer you in the last case to the second movement subject, which unfolds for 37 bars). Some weakness in construction there may be, but when one listens to Johanna Martzy's performance, one couldn't care less. Her quality is strength rather than mellowness, but she proves herself as convincing and as musical an interpreter of the romantic style as she was of the Baroque a few records back. The orchestra is admirable, the sound good. SF

MOZART: Concerto No. 17 in G, A-A
K.453; No. 15 in B flat, K. 450 C-B
Leonard Bernstein, pianist and con- C-B
ductor of the Columbia Symphony
Orchestra
Columbia ML-5145 12"
Bernstein

Bernstein



Both these great concertos are near to Bernstein's heart, to judge from the frequency with which he has presented them in the concert hall. On occasion he has played them effectively, but his recording of them I would account a disappointment. To his credit Bernstein has used an appropriately small ensemble that allows one to hear Mozart's very important woodwind parts, and in several passages one is delighted with the arch of a phrase or the alacrity of his rhythm. But cheek to jowl with such pleasures are moments of pounding and others of sentimentalizing. The recording is acceptable for K.450 but not for K.453. CJL



SAINT-SAËNS: Piano Concerti, No. 2 in A
G minor and No. 4 in C minor A
Jeanne-Marie Darré, pianist; Orchestre A
National de la Radiodiffusion Française A
under Louis Fourestier
Capitol P-18036 12"
Darré



Two re-creations of the first rank. Mlle. Darré is an entrancing soloist, and M. Fourestier provides a deftly deferent accompaniment. No matter what the technicians did in making this an audio experience, the phrasing is hers, the drive is hers, the plasticity of the interpretations is hers. There is little to choose between the concerti or the performances, since a wealth of glittering color dominates both. Nothing passé about this music, and with these exciting executants Saint-Saëns is revealed again as a passionate though refined spokesman for the romantic period. This is one of the great releases of the year. EL

TCHAIKOVSKY: Violin Concerto in A-B
D, Op. 35 A-B

SAINT-SAËNS: Introduction and B-B
Rondo Capriccioso, Op. 28
Michael Rabin, violinist, Philharmonic
Orchestra under Alceo Galliera
Angel 353BB 12"
Rabin

This is a perfectly amazing performance! Rabin not only has a high degree of technical facility, but he also has musicianship. It is a big forward tone and Rabin is not the least bit reticent about displaying it. Brave indeed is the violinist who tries the Tchaikovsky after the elder Oistrakh's many versions. But the youngster compares favorably and since the recording is better than any of King David's, I would call this the best available version. The Saint-Saëns is something else again. Heifetz practically owns this piece and Rabin is not yet a Doctor-of-making-purses-out-of-sows-ears. Recording: Too close up. WB





BARTÓK: Sonata No. 1 for Violin and Piano A
Robert Mann, violinist; Leonid Hambro, pianist A
Bartók 922 12"

Some years ago I attended a recital at which Mann and Hambro played this very sonata; their collaboration so impressed the audience that only a repeat of the entire work would do as an encore! A hearing of this disc, on which much the same exciting performance of one of Bartók's finest compositions is captured in crystal-clear sound by Peter Bartók, actually re-creates that unique event. In the hands of Hambro and Mann, this imposing work emerges in all its tense beauty, its rhapsodic character balanced by its intellectual aspects, but with the musical quality always to the fore. A perfect performance; a perfect recording.

EJ

BEETHOVEN: String Quartet No. 14 in C sharp minor, Op. 131 A
The Koeckert Quartet B
Decca DL-9863 A

It is perhaps some measure of the character of the late Beethoven quartets that the full flowering of their sound is more easily conjured in the mind's ear than in real performance. That is the only way I can explain the sense of shortcoming produced by this version of Opus 131. The last ounce of elasticity and resilience is missing in the opening Adagio; the play of light and shadow is dimmed; the energy of the idea is shackled on its way into actual sound. Yet one feels that these are capable players, though they are slightly bettered by the currently available Budapest recording. If, however, you happen to own the old Budapest 78's, hang on to them!

SF



BOCCHERINI: Chamber Music A to B
Carmirelli Quartet A
London LL-1454 12" A

Much of Boccherini's posthumous career has been spent peeping from behind the skirts of Haydn, and as a result many lovers of chamber music have missed a good thing. If his quartet writing is less developed than Haydn's later style, the music nevertheless carries the listener along with it, and no apologies need be made. Presented here are two trios (G minor, Op. 9, No. 5, and G, Op. 38, No. 2), the Quartet in A, Op. 39, No. 8, and a Quartettino ("La Tiranna"), Op. 44, No. 4. The arrangement of the G minor trio using a viola for the middle voice instead of a second violin seems to me a decided enhancement. The Carmirelli Quartet's playing is just right.

SF



BRAHMS: The Piano Quartets (complete) A
Victor Aller, pianist; members of the Hollywood Quartet B
Capitol set PCR-8346 3-12"

This is for those who admire the way of the same forces (plus one) with the F minor Quintet. To my ears, something is missing. Rather, perhaps, there is an extraneous something — a sort of patina that hides the seams and bevels the rough edges. The results are, I think, a little too slick to be Brahmsian. And yet these are carefully prepared, handsomely executed, beautifully recorded performances, patently not to be gainsaid by any fair-minded listener. It happens that I hold this music in extra special affection. So I will abide with Serkin, the Busches, Curzon, the Budapesters, Hess, and her Prades colleagues, because it seems to me that they do, too.

JL



DVORÁK: Quartet in F, Op. 96 ("American"); Quartet in E flat, Op. 51 A-A
Budapest String Quartet A-A
Columbia ML-5143 12"

The way in which these fine Dvořák quartets are played and recorded makes this disc one of the truly outstanding issues of the season. Now that Alexander Schneider is back with the Budapesters, the quartet again is playing with its prewar abandon (if not with all its former beauty of tone) and moreover it is reaching new, lofty standards in regard to unanimity. Its present performance of the American Quartet is, indeed, just about the most beautiful one I can recall. The recording is unusually successful, too, in matters of balance and tonal luster. Recommended without qualification; no other versions are in its class.

CJL



RACHMANINOV: Sonata in G minor for Cello and Piano A
Zara Nelsova, cellist; Artur Balsam, pianist A
London LL-1480 12"

If I were a cellist, I would enjoy this work to the hilt. The passion is gloriously purple, the climaxes could move mountains to say nothing of audiences, and the melodies are tailor-made to the instrument. Furthermore, the accompanist could not choose but to be happy, for the pianist in Rachmaninov would not let him forget the keyboard for a single measure; the sonata somehow manages to be as pianistic as it is celloistic. Nelsova and Balsam let none of it go to waste; the cello in particular is consistently warm, full, and communicative. Come to think of it, though I'm not a cellist I enjoy the work to the hilt, anyway. The sound is close and clear.

SF



ROSSINI: Sonatas for Strings. No. 1 in G, No. 2 in A, No. 3 in C, No. 4 in B flat A
Solisti di Zagreb under Antonio Janigro
Vanguard VRS-488 12"

Whether Rossini composed these sonatas when he was 12, or delayed them until the ripe old age of 15, as has been suggested, they are a complete delight — elegant and irresistible. The symphonic character of the Third Sonata takes one by surprise, and has the magnificence of a small boy dressed up in his father's clothes. The double-bass truly has its day (the part was written for a virtuoso friend) and its pronouncements are among the most striking features of these wonderfully musical works. The translucent playing of the ensemble defines each melodic part so cleanly that nothing is lost, and the entire performance is shimmering and exact.

SF



SCHUMANN: Trio No. 1 in D minor, Op. 63; Trio No. 3 in G minor, Op. 110 B
Trio di Bolzano A
Vox PL-9920 12"

A citizen before jury duty must confess to any bias, and a record reviewer ought to do the same. Hence the acknowledgement that I have never been an admirer of Schumann's chamber music. In these Trios I find much that seems distraught, erratic, and fragmentary. The performers contribute to the unrest, for they give the impression of playing with their teeth clenched, and the violinist (unnamed) sounds as if he broke half his bow hairs in the attack. However, the music does lend itself to this sort of treatment, and it is to the performers' credit that at least they achieved a unanimous point of view. The sound is entirely satisfactory.

SF



Woodwind Classics C-C-B
BEETHOVEN: Quintet; Trio in G C-B-B
SHAW: Suite B-B-B
Berkshire Woodwind Ensemble
Unicorn UNLP-1024 12"

The Trio is teen-aged Beethoven, still bound by his rigid teachers. There is proficiency but no flights. The Quintet for three horns, oboe and bassoon is a nonexistent work, reconstructed from the sketch book by L. A. Zellner in 1861. This realization had best be ignored. Oliver Shaw was a New England composer contemporaneous with Beethoven. The suite is an interesting example of how far behind America was in developing its musical heritage. It is a sweet innocent group of pieces closely aligned to Michael Haydn. The performers here are second desk men of the Boston Symphony. They show technical competence, but little else.

EL



Harp Music of the 17th and 19th Centuries A
Nicanor Zabaleta, harpist A
Esoteric ES-542 12"

This sterling artist already has given us three recitals of inordinate interest. Having covered the sixteenth, eighteenth, and twentieth centuries, he now brings to a tentative close the most comprehensive anthology of harp music ever recorded. There are two familiar names here, but both of them are unexpected. Did you know that Spohr studied the harp and wrote extensively for it? Zabaleta plays the Fantasy, Opus 35. And who would have listed Glinka among the composers interested in this instrument? He tailored two works for it, to be exact. The one we hear is entitled simply Nocturne. Pieces by "Anon." and seven others complete the list. An enchanting hour.

JL



OPERA

DONIZETTI: Don Pasquale B
 Soloists, Choir, and Orchestra of the Teatro di San Carlo di Napoli under Francesco Molinari-Pradelli; Epic set SC-6016 2-12"

Donizetti



"*Don Pasquale*" hardly needed another recording, but this latest performance is eminently respectable in the traditional Italian manner. Molinari-Pradelli conducts a brisk and effervescent reading in which all the principals, except a particularly humorless Ernesto (Petre Munteanu), convey the fun and charm of the frolic. Giuseppe Valdengo, as Doctor Malatesta, is largely responsible for what genuine style there is. All the leading singers, however, have voices of good qualities and make much of the opportunities afforded. This set does not surpass any of the existing LP sets, but it would serve as an acceptable alternate for all but one of them. SS

CJL

DONIZETTI: L'Elisir d'Amore A
 Giuseppe di Stefano, Hilde Gueden, Fernando Corena, Renato Capecchi, Chorus and Orchestra of Maggio Musicale Fiorentino under Francesco Molinari-Pradelli; London set XLLA-38 3-12"

Gueden

RR

CJL

RR

FAURÉ: Requiem; Cantique de Jean Racine; Madrigal; Pavane A
L'Orchestre du Théâtre des Champs-Elysées, Chorus of Radio-Television Française under D. E. Inghelbrecht
London/Decca/DTL-93083 12"

Fauré

MARTIN: Sechs Manalague aus "Jedermann" A-A
SCHUBERT: 7 Songs A-A

Heinz Rehfuss, baritone; Frank Martin, piano
London LL-1405 12"

Martin

PALESTRINA: Missa Papae Marcelli; Missa Assumpta Est Maria A-A
Pro Musica Choir of Vienna under Ferdinand Grossmann
Vox PL-10,020 12"

Grossmann

ROSENmüLLER: In te, Domine, speravi; Die Augen des Herrn; Confitebar tibi, Damine; Nunc dimittis A-A

Helen Boatwright, soprano; Choir of St. Thomas's Church, New Haven, under Howard Boatwright
Overtone 9 12"

Boatwright

V. WILLIAMS: On Wenlock Edge; 7 songs from Pilgrim's Progress A-C
Alexander Young, tenor; others; Westminster XWN-18097 12"

V. WILLIAMS: On Wenlock Edge Famous Love Songs A-B
George Maran, tenor; others
London LL-1406 12"

The Little Gaelic Singers of County Derry C
Michael McWilliams, baritone soloist; James McCafferty, director
Decca DL-9876 12"

Irma Kalassi Recital A
Irma Kalassi, mezzo; Jacqueline Bonneau, pianist
London LL-1425 12"

Kalassi

Elisabeth Schwarzkopf in Songs You Love B
Elisabeth Schwarzkopf, soprano; Gerald Moore, pianist
Angel 35383 12"

Schwarzkopf

Caloratura favorites (Songs by Arditi, Dell'Acqua, others) C-A-B
Rita Streich, soprano; RIAS Symphony Orchestra under Kurt Gaebel
Decca DL-9873 12"

Streich

Lave Songs-Gay Songs (by Mozart and Schubert) A-C
Sarita Gloria, soprano; Anthony Chanaka, pianist
Esoteric ES-541 12"

Gloria

Hard on the heels of Ernest Ansermet's beautiful recording, Fauré's masterful Requiem has appeared in yet another fine performance, this time directed by that grand old veteran, D. E. Inghelbrecht. Though perhaps not so fine-grained in sound, the reading is none the less assured and stylish. Then, too, the issue offers the unusual bonus of three rarely heard choral works by the same French master. And lovely they are, too, particularly in the case of the Madrigal. This disc is therefore recommended, with the reservation that none of the many versions of the principal work is absolutely acceptable.

CJL



Rehfuss is a dry-voiced but intelligent artist. He sings this bleak but moving setting of Hofmannsthal's monologues with intensity and conviction, and the performance is given special authenticity by the composer's presence at the piano. Those who have seen "Jedermann" at Salzburg may well find greater depth in this harsh, diatonic music than in the words themselves. On the reverse, Rehfuss sings an unusual selection of Schubert, including the rarely heard Totengräber's Heimweh; also Der Strom, Der Wanderer, Auf der Donau, and three others. Recommended to every lover of Lieder.

RR

From the beginning, composers have been drawn to the Mass as a subject for their finest music. The sixteenth-century Palestrina devoted most of his long life to composing for the church, and to this day his Masses have not been surpassed for artistry and perfection in their welding of words, inspiration and music. These are two of his best and this is also the first time that they both appear on one disc. Grossmann's chorus sings with understanding, musicianship and vast energy. The readings are easily superior to all previously available performances of either composition, and the sound of the chorus is faithfully captured.

WDM



Thanks to the enterprise of such firms as Overtone, and to the devotion of the performers on this particular disc, we are now in a position to hear the music of composers who had been merely names in the reference books. The performances have obviously been done with a loving hand. Mrs. Boatwright brings her customary artistry to bear, and her husband conducts with fine stylistic insight. With the slight exception of a tendency on the part of the basses to sing too "soliloquistically", the chorus sings with freshness and style. The recording is excellent — spacious, yet with no blurring of the lines. Fine, too, are the informative jacket notes.

DR

Vaughan Williams' cycle of six songs from "A Shropshire Lad" of A. E. Housman is rugged, powerful, and highly expressive. Neither performance is ideal but both have admirable merits. Maran's voice is warm and attractive but it thins out at top and bottom and he is at his best in the quiet lyric passages. Young's tenor is brighter and is consistently used with more telling effect. He and his instrumentalists communicate the intense drama of *Is My Team Ploughing* and *Bredon Hill* with great urgency and force. The songs from "Pilgrim's Progress" lack the vitality of the earlier opus and except for John Cameron, who puts his resonant voice to good use, the performances are little more than acceptable. The London recording, except for very weak piano sound, is technically better.

GLM

Sticky sentiment characterizes these arrangements of Irish pseudo-folk music. Overblown piano accompaniments, distracting key changes in simple strophic songs, extra voice parts that obscure the melody — these are only a few of the errors in taste. Among the others is the performance of Brahms' Lullaby — a cappella and translated into Gaelic! The singing matches the music in quality. Although the voices are lovely, their charm disappears when they are heard, over a muddled piano, taking rhythmic liberties that destroy all sense of line. The sound, which has a rather sepulchral effect, is glossy, if not, one suspects, honest.



JB



The only new thing on this disc is Kolassi's reading of Ravel's "Chansons madecasses". Singing with a sure sense of style and exciting tone, she captures their primitive force with authority and conviction. The other songs she has recorded previously. Sung in Greek, Ravel's "Cinq mélodies populaires grecques" are given a striking performance, while the old Italian songs, stylistically good, are disappointing vocally. The sound is adequate; the record jacket is not, since it lists none of the instrumentalists in the "Chansons madecasses" and, in addition, names Parny as their composer.

JB

Schwarzkopf's admirers may find their affection for *On Wings of Song*, *Songs my Mother Taught Me*, *None But the Lonely Heart*, and *Ich Liebe Dich* renewed in these admirably restrained performances. One could wish for a little less whimsy in Wolf's *Elfennied* and Grieg's *Farmyard Song* and for a weightier voice in Sibelius' *Schwarze Rosen* and *Schlif, Schlif, Säusle*, but Strauss' *Wiegenlied*, the prize of the collection, exhibits the soprano's best qualities to perfection and can rarely have been better sung. Swiss folk songs and songs by Martini, Hahn, and Jensen round out the recital. The sound of both voice and piano is first-rate and nicely balanced.

GLM



With the exception of Johann Strauss' *Draussen in Sievering* and Delibes' *Les Filles de Cadix*, the front-parlor trifles here presented hardly merit the fine performance given them. Insignificant musically, they serve solely as conspicuous attention-catchers for a brilliant instrument and for a technique that, apart from a tendency to push the voice at its very top, is indeed formidable. In its turn, the recorded sound does ample justice to each note. But no amount of technical accomplishment can vitalize these acrobatics or give meaning to music that is so obviously designed for display rather than for communication.

JB

One can hardly help wondering how Miss Gloria happened to be selected to make this recording, which, in effect, presents her as an interpreter of Lieder. Her voice is certainly equal to the assignment (though it does tend to become edgy in fortissimo), but her style is unsophisticated to say the least. For instance, she has the habit of giving considerable stress to the first beat of most measures regardless of often conflicting musical and poetic demands. Furthermore, she interrupts the melodic lines frequently by failing to negotiate the larger vocal intervals with smooth legato singing.

AH



BACH: Chromatic Fantasy and Fugue; A Italian Concerto; Prelude, Fugue and B Allegro in E Flat; Prelude and Fugue A in E minor
Agi Jambor, pianist
Capitol P-8348 12"

Jambor



As in her previous Bach release (the Partitas) Jambor proves herself a Bach interpreter of considerable merit. Her Chromatic Fantasy and Fugue is intensely dramatic, yet beautifully controlled. The two Preludes and Fugues may be less interesting musically, but Jambor plays them with style and taste. The Italian Concerto is a bit disappointing, especially with memories of the superb Schnabel performance on 78s. His warmth is replaced here with Jambor's cool and objective approach. Of the piano versions currently available, however, this is one of the best. For harpsichord lovers, Landowska is almost impeccable in her version.

DHM

BEN-HAIM: Sonata for Piano
M. RICHTER: Sonata for Piano
Menahem Pressler, pianist
M-G-M E-3244 12"

A-B

A

B

Pressler

DEBUSSY: Suite bergamasque; Es- tames; Children's Corner
Rudolf Firkusny, pianist
Capitol P-8350 12"

A

B

A

Firkusny



Firkusny's approach to Debussy's music is varied, interesting, and not easy to characterize. Some delicately imaginative scenes are painted in such pieces as *Clair de lune* from the *Suite bergamasque* and *The Little Shepherd* from the "Children's Corner." Yet the Impressionism becomes pervaded with the incisive and percussive qualities one would associate with Brahms and Bartók, respectively, in such pieces as the tender Jimbo's Lullaby and *The Snow is Dancing*, both from the "Children's Corner", and *Soirée dans grenade* from the "Estampes". I find Firkusny's unevenness in this music curious. Fine, realistic sound is provided by Capitol.

AK

FRESCOBALDI: Selections from "Fiori musicali" and "Toccate d'Intavola- tura"

Edvard Müller, organist ("Silver Chapel", Innsbruck, Austria); Fritz Neumeyer, harpsichordist
Decca Archive ARC-3054 12"

Frescobaldi

LISZT: Hungarian Rhapsodies (com- plete)
Alexander Brailowsky, pianist
RCA Victor set LM-6038 2-12"

B

B

A

Brailowsky



Deutsche Grammophon's exploration of the seventeenth century in Italy has logically led it to Girolamo Frescobaldi, who discovered then-new realms of expressive possibilities in instrumental music. Each of the two perceptive performers here is occupied with representative works, and the results are admirable. The instruments recorded presumably are quite characteristic of Frescobaldi's time, and the interpretations bespeak sound scholarship. Those who like this music will not want to overlook organist Robert Noehren's superb readings of the "Fiori musicali" not so superbly recorded by Allegro a few years back.

AH



MOZART: Piano Sonatas, Nos. 1-4, K. 279-82
Reine Gianoli, pianist
Westminster XWN-18202 12"

A

Carl Seeman, pianist
Decca DL-9867 12"

B

B

A

Seeman

SCHUBERT: Sonata in A minor, Op. 42; Sonata in C (1815)
Friedrich Wuehrer, pianist
Vox PL-9620 12"

A-B

B-A

B-B

Sonata in C minor, Op. Posth.; Mo- ments musicaux, Op. 94

Leonard Shure, pianist
Epic LC-3289 12"

B-B

C-B

Wuehrer

Shure



It looks as if Westminster is launching Mlle. Gianoli on a Mozart sonata cycle, which is a surprise what with Badura-Skoda and Reisenberg on the roster. She plays with facility and style and only occasionally is there a hint that perhaps all of these pieces have not been in her repertory for any considerable length of time. Unhappily, these exhaustive cycles sometimes force the performer to learn a composition solely for the recording session. Both pianists are respectable Mozarteans, but Seeman is the more incisive and his interpretations have somewhat more direction and point. The recording has been done skillfully in each instance.

WDM



SCHUMANN: Carnaval, Op. 9; Fan- tasie in C, Op. 17
Robert Casadesus, pianist
Columbia ML-5146 12"

A-A

A-A

A-A

Casadesus



Both of these products of Schumann's youth are expressions of his romantic ardor. When the poetic German was twenty-four, he was engaged in a light-hearted affair with one Ernestine von Fricken. In Carnaval he played musical cryptograms with her over the letters of the town of Asch where she lived. But in 1836, games and playful infatuations were forgotten, for Clara Wieck had entered his life — she "to whom I am bound by act, mental affinity, and deepest holy love". Casadesus' comprehension of the haunting Fantasie, written during this courtship, is extraordinarily sensitive. He shows, and with spotless technique, that he too can play games.

AK

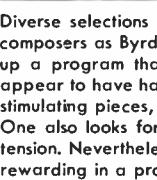
English Keyboard Music
Paul Wolfe, harpsichord
Expériences Anonymes
EA-0013 12"

A-C

B-C

A

Wolfe



Diverse selections from the works of Thomas Mulliner and Thomas Tomkins by such composers as Byrd, Bull, Tallis, Newman, William Blitheman, and John Redford make up a program that seems to me only sporadically interesting. Many of the works appear to have had their expressive cutting edges dulled by time; a few of the more stimulating pieces, e.g. Bull's *In Nomine*, suffer from Wolfe's less than perfect legato. One also looks for more powerful inflection of phrase and more sustained rhythmic tension. Nevertheless, Wolfe impresses as a serious musician and he may be more rewarding in a program not quite so difficult to bring to life. Superb sound.

CJL



Homage to Mozart
Various artists
LM-6130 3-12"

A to C
A to C
R

Fifty dollars is a lot to ask for three discs, however handsomely they may be got up (in a black leather album) or however elaborately they may be annotated (by Irving Kolodin, with numerous illustrations) or however alluring their contents: John McCormack's immortal *Il mio tesoro*, offerings of variable quality by Mattia Battistini (with Emilia Corsi), Emmy Destinn, Frieda Hempel, Selma Kurz, Vanni-Marcoux, Lucrezia Bori, Tito Schipa, Lotte Lehmann, Erna Berger, Ursula van Diemen, Ezio Pinza, and Dorothy Maynor; Schnabel and the Pro Artes in the K.478 Quartet, Walter in the K.466 Concerto, and movements from this and that. *Caveat emptor!* JL



Elektra Folk Sampler
18 Folk Songs; various artists
Elektra SMP-2 12"

A
A
R

Elektra has produced some of the most attractive folk music on records. With this disc the company collates its best, offering a song from each of eighteen records previously issued. Several countries are represented and the singers include such fine artists as Oscar Brand, Jean Ritchie, Susan Reed, Josh White, Theodore Bikel, and Cynthia Gooding. A bargain-priced basic folk music library in itself. WDM

Having Wonderful Time
Various artists, ensembles
Columbia CZ-1 12"

A
A
R

This fine miscellany was issued at less than half the usual price to acquaint the folks with you know whose records. It's a lot for the money. Included are Legrand's *I Love Paris*, Sinatra's *Over The Rainbow*, Les Elgart's *Alice Blue Gown*, Kostelanetz's *Emperor Waltz*, Garner's *Summertime*, Armstrong's *Aunt Hagar's Blues* and several other goodies — not to forget the enclosed Columbia catalogue. FR

Music of Bali
Gamelan Orchestra from Pliatan, Indonesia
Westminster set XWN-2209 2-12"

B
A
B

 The brochure containing Colin McPhee's fascinating annotations and photographs is by far the greatest asset of this album, though the performances are the best Bali has to offer, and the technical side is fairly good. Percussion is at all times the most difficult to record. The clanginess of some of these instruments might have been placed away from, and the dim, plushy gongs nearer the mike for a more beautiful result. Choice of pieces is the greatest shortcoming. The orchestra has recorded its repertory as it was edited for the Broadway appearance on four LP sides; fewer and longer pieces would have made a grander effect. PG-H

American Drinking Songs
Sung by Oscar Brand with Erik Darling
Riverside RLP 12-630 12"

A
A
B

I once had a radio program which came on just after one of Oscar's. Oscar would take off his shoes, put his feet up on the table, rear back, and let go. Not very sophisticated, but neither was his material. I remember being fascinated. I still am. Here are seventeen drinking songs, ranging from a sentimental recipe for moonshine to a rousing ditty of the Quartermaster Corps. Some of the songs you'll know. Some you won't, and some old favorites will have verses you have never heard. My personal favorites are an up-to-date version of *Old King Cole* and *The E-R-I-E Was Rising*. Erik Darling's banjo and voice are fine too. WB



Marc Blitzstein and his Theatre Compositions
Marc Blitzstein, with Brenda Lewis, Roddy MacDowall, George Gaynes, Alvin Epstein, other artists
Spoken Arts 717 12"



Surely no one has come up with a more valuable idea than this — to let "living composers, the men whose masterworks assure them of lasting fame, present their own ideas". Spoken Arts already has scheduled several additions to its so-called "Distinguished Composers Series", but only the Blitzstein has materialized thus far and no one will say who is to be next. If only the sequels are up to this par, all's well. Excerpts from "The Cradle Will Rock", "Regina", and "No for an Answer" are interpolated among the personalia and self-annotation. In this case, at least, the music included is not the least attractive aspect of the enterprise. Close-up sound. JL

Blitzstein

KERN: Show Boat
Risë Stevens, Robert Merrill, Patrice Munsel, Katherine Graves, Janet Pavek, Kevin Scott, Chorus and Orchestra under Lehman Engel.
Victor LM-2008 12"

Kern

 Kern's masterpiece, a high point in the American lyric theater, is generously presented and more beautifully sung here than ever before on records. For collectors of musical scores, this recording contains all the old favorites plus the lesser known *Where Is The Mate For Me?*, *Till Good Luck Comes My Way*, *Dance Away the Night*, plus a couple of act openings. Only quibble is the inclusion of *Harris' After the Ball* (actually used by Kern for period flavor), which could have been dropped in favor of more Kern, Hammerstein's lyrics (and Wodehouse's in the case of *Bill*) are clearly sung. Special honors to Stevens and Engel. EJ



Troubadour and Trouvère Songs
Russell Oberlin, countertenor; Seymour Barab, Viol
Expériences Anonymes EA-0012 12"

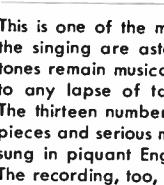


Until a time machine is invented which can recover the sounds of past epochs, we cannot actually know how the Troubadours sounded, but Russell Oberlin's particular voice, and his uncanny sense of mood and style, are convincing to the imagination that these were the sounds of twelfth- and thirteenth-century romancers. The music is lovely, with all the richness of a great poetic flowering within a strict esthetic and technical limitation, and the singer's phrasing and expressive nuance are a joy to the senses. This is an elegant disc for fastidious ears, as well as for the scholar and researcher. Seymour Barab supplies deft counterpart on the viol. PG-H

Oberlin

Soviet Army Chorus and Band
Conducted by Colonel Boris Alexandrov
Angel 35411 12"

B
A
A

 This is one of the most exciting records of the season. The vitality and discipline of the singing are astounding; from the softest pianissimo to the loudest fortissimo the tones remain musical and firm, while the exuberance of the performers never leads to any lapse of taste. Even the occasional whistling fits naturally into the music. The thirteen numbers include some good old-fashioned Russian corn among the folk pieces and serious music, but the real gem of the disc is *It's a Long Way to Tipperary*, sung in piquant English, if you please. It is spine-tingling in its virtuosity and verve. The recording, too, is outstanding for clarity and balance. WDM



ARLEN: The Wizard of Oz
Judy Garland, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Frank Morgan, others; Orchestra and Chorus under Herbert Stothart and George Stoll
M-G-M E-3464-ST 12"

Arlen

 A three-year-old in these parts can listen, enthralled, and sit quietly through two hearings of this recording, which hearings are also pleasing to adults. There can be no greater recommendation. Harold Arlen and E. Y. Harburg composed enduring and wonderful songs for this early example of the now-fashionable "integrated" score. Most all of it is presented, along with enough dialogue to tell the story. The cast is perfect. The sound on the recording is surprisingly good, considering it has been dubbed from a 1939 sound track. Issuing this disc was an inspired idea. It should please Arlen and Garland aficionados — and everyone else, too. EJ

Great Poems of the English Language
David Allen, reader
Poetry Records PR-400 12"

A
A
A

 The many-voiced Allen is without question the poetry reader for thousands who have listened to his local broadcasts in New York City over the years. Lately his fame has spread via recordings, of which this new one is the fourth. The contents of its twenty-eight bands would be a surfeit for this space. Since it is subtitled Volume I, however, you may assume that the continuing series will contain all the worthy works sooner or later. Some already have appeared on one or another of Allen's three earlier discs: "From 'Leaves of Grass'" (PR-300), "No Single Thing Abides" (PR-202), or "16 Sonnets of William Shakespeare" (PR-201). Of their kind, the very best. JL

JAZZ AND POPULAR ALBUMS

JAZZ	The Jazz Messengers Columbia CL 897 12"	B B A	Silver		No longer extant in the form displayed in these seven tunes, the Jazz Messengers consisted, a year ago, of the six musicians on this LP. Their performances at that time earned them the vote of fellow-musicians, voting in the <i>Encyclopedia Yearbook of Jazz poll</i> , as the best new combo of the year. The hard-swinging front line comprised Hank Mobley, tenor, and Donald Byrd, trumpet; the pile-driving rhythm team had Horace Silver, piano, Doug Watkins, bass, and the leader, Art Blakey, on drums. Silver's work stands out on its merits, Blakey's on its volume and excessive solo work (in the rhythm section he's superb, though). LF
	Earl Coleman Returns Prestige 7045 12"	B B B	Coleman		One of the jazzmen's preferred singers, back from years in obscurity, is flanked by Art Farmer, Gigi Gryce, Hank Jones and other helpful giants in six numbers that offer them solo space between vocal choruses. Coleman often sounds like a Billy Eckstine record played at 25 r.p.m. This makes for slightly glutinous listening at times, though the warmth and sincerity of Coleman's approach usually compensate. Gryce, in addition to playing alto, wrote the moody <i>Reminiscing</i> and the easygoing <i>Social Call</i> . A couple of the titles would have benefited from an extra take or two for intonation's sake. Standards include <i>Say It Isn't So</i> , <i>No Love No Nothing</i> . LF
	Ella and Louis Louis Armstrong & Ella Fitzgerald Verve MG-4003 12"	B B B	Fitzgerald		Norman Granz deserves much credit for stripping Ella and Louis of the banal backgrounds and trite tunes that have saddled them so often. Here, their material is eleven old favorites such as <i>Tenderly</i> , <i>A Foggy Day</i> , <i>April in Paris</i> , <i>Cheek to Cheek</i> and <i>Moonlight in Vermont</i> , their accompaniment the Granz resident rhythm section, Oscar Peterson's quartet (Buddy Rich on drums). The liner notes claim that the rough waters of Louis's vocal cords have smoothed down with time; actually the contrary is the case. At times he sounds unfamiliar with lyrics and melody and is even wobbly on intonation. But his trumpet has pleasant moments and Ella is delightful. LF
	Pres and Sweets Lester Young & Harry Edison Norgran MGM 1043 12"	C C B	Young		What's wrong with the jazz record situation? Well, for one thing, records are being rolled off the production lines like newspapers, sometimes with even less attention to quality and permanence. Examples: these two great Count Basie alumni go languidly through the motions of a session on six tunes, mostly over-long and under-inspired, as the customary Oscar Peterson rhythm section backs them up. Nobody who knows the grandeur that was once Lester Young will want to face him on this embarrassing occasion—not even on the new version of Basie's old theme, <i>One O'clock Jump</i> . A waste of time on the part of all concerned. LF
	Wednesday's Child Patty McGovern & Thomas Talbert Atlantic 1245 12"	C B B	McGovern		The "C" rating refers to the arrangements rather than the compositions, for here is an example of how over-ambitious writing can hamper rather than help a singer. Miss McGovern, a Minneapolis girl full of good vocal intentions, is well worth hearing on these sides (and well worth inspecting on the attractive cover) but Talbert, who, according to some ecstatic liner notes by Budd Schulberg, has "flipped for Celine and Kafka and Wallace Stevens", is a little too far out with the flutes and the French horns and a little lonesome without a piano. Miss McGovern shows promise as a songwriter, too, with <i>I Like Snow</i> ; Talbert wrote the title number and <i>Winter Song</i> . LF
	Mighty Mike Cuozzo Savoy MG 12051 12"	B A B	Cuozzo		Jazz must be in a healthy state when an unknown like Mike Cuozzo can have two new LPs on the market. This one differs from his current Jubilee issue in several respects. First, the music swings a little more and is better recorded; second, Cuozzo's name is misspelled Couzzo most of the way; third, Costa plays vibes instead of piano, allowing British import Ronnie Ball to take over at the keyboard; fourth, Vinnie Burke's bass is backed by the superlative drums of veteran Kenny Clarke. Included are <i>There'll Never Be Another You</i> and <i>What Is This Thing Called Love?</i> Highlight is a lengthy blues entitled <i>An Evening at Papa Joe's</i> . LF
	Informal Jazz Elmo Hope Sextet Prestige 7043 12"	C B B	Hope		Though this is a 12" LP, there are only two tunes to a side. One is a slow ballad <i>Polka Dots and Moonbeams</i> , one a fast standard, <i>Avalon</i> ; one an up-tempo blues, <i>On It</i> , and the fourth a slender original by Hope, <i>Weeja</i> . Thus the whole raison d'être for the session is extended improvisation by jazzmen looking for a chance to stretch their horns. Donald Byrd, the promising young trumpeter, and Paul Chambers, a bassist capable of bowing the most eyebrow-raising solos, are among Detroit's most valued exports to the New York jazz scene. Others are John Coltrane and Hank Mobley, tenor saxes; Philly Joe Jones, drums, and Hope on piano. LF
	Drum Roll EmArcy MG 36071 12"	C B B	Hompton		Hi-fi fans who happen to be percussion aficionados can have a field day with this one. Two items feature Max Roach; others bring the spotlight on Shelly Manne, Cozy Cole, a trio of Latin drummers, Buddy Rich, Lionel Hampton, Roy Haynes and Art Blakey. (The Rich items were recorded a decade ago and are strictly low-fidelity.) As a comparative study in techniques this is a collation worth acquiring. Musically, the best passages are the orchestral sequences on Roach's <i>Mildamo</i> and Poul Quinchette's <i>Grasshopper</i> . Rhythm is a vital element in jazz, but extended rhythmic exercises without melody or harmony still strike us as dull records. LF

RATINGS OF JAZZ AND POPULAR RECORDS AND TAPE

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

COMPOSITION (Top Letter)

A: Extraordinary

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

B: Good

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

C: Satisfactory

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

PERFORMANCE (Middle Letter)

A: Extraordinary

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

B: Good

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

C: Satisfactory

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

RECORDING QUALITY (Bottom Letter)

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

New Music of Alec Wilder
Mundell Lowe Orchestra
Riverside RLP-12-219 12"

A
A
A

Either you like the work of Alec Wilder or you do not. I do. Most of the intellectuals do not. Their problem seems to be semantic. They allow that it is all right to like the stuff but only so long as it is not identified as jazz. So all right already. Call it anything you will. It still swings and it still charms, and this latest batch is the most engaging, the most inventive ever. Appreciative annotations by Frank Sinatra, who once conducted a Wilder program for Columbia. For collateral listening try that disc (ML-4271, recently reissued as CL-884) and note how well the years have treated it. Riverside's new sequel will outlive its detractors just as handily. JL



West Coast vs. East Coast
Leonard Feather's Stars
M-G-M E-3390 12"

A
A
B

Leonard Feather Presents The Jones Boys B
Period SPL-1210 12"

A
A
Feather



Critic Leonard Feather is a jazzman of many facets. As a sometime impresario he is nonpareil, in support of which free advertisement you are earnestly commended to either of these new albums. The M-G-M "Battle of Jazz" squares off (no pun intended) a California six against a Basie/Birdland-based aggregation; their work in effect confronts Peter Rugolo's arrangements with Dick Hyman's, both groups being beyond cavil or comparison as to quality of personnel. The sextet of Joneses — Thad, Jo, Eddie, Jimmy, Quincy, and Reinald — are of course unrelated to each other and that is the cream of the jest. No blood brothers ever got on this well. JL

The Hawk In Paris
Coleman Hawkins
Vik LX 1059 12"

A
B
A

Hawkins



The Flying Fingers Of Art Tatum & A
Buddy De Franco
ARS 412 12"
(By subscription only: 100 Avenue of the Americas, New York 13)

A
A
B

De Franco

Swanee River Jazz
Preacher Rollo's Saints
M-G-M E-3403 12"

A
A
A

Laylan



This mistitled set actually was recorded in New York, with tenor sax patriarch Hawkins playing French or French-type compositions. Two different groups provided the accompaniment, both under the direction of skilled arranger Manny Albam, one including a seven-man string contingent. Though the Hawkins sound is so lush as to verge occasionally on fulsome ness, the overall atmosphere is comparable with the feeling of lying on a smartly-decorated, heavily-stuffed couch. The choice of material adds to this aura of comfort: April In Paris, Mon Homme, Mimi, La Vie En Rose, La Mer and others. The Hawk's own enthusiasm over the results is understandable. LF



That Old Feeling
Frank Sinatra
Columbia CL 902 12"

A
A
R

Sinatra

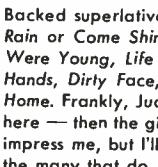


A most appropriately titled album, for you do have "that old feeling" about it. These all — That Old Feeling, Blue Skies, Autumn in New York, Don't Cry Joe, The Nearness of You, That Lucky Old Sun, Full Moon and Empty Arms, Once in Love with Amy, A Fellow Needs a Girl, Poinciana, For Every Man There's a Woman, and Mean To Me — are songs that Frankie recorded long ago for Columbia; so long ago, in fact, that on several of the numbers he is accompanied by Hugo Winterhalter, and Hugo's been with RCA Victor ever since "South Pacific". Fine collection, though, and Sinatra, of course, is superb. FR

Judy
Judy Garland
Capitol T 734 12"

B
A
B

Garnald



Black Coffee
Peggy Lee
Decca DL-8353 12"

A
B
B

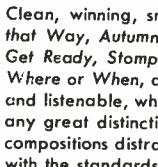
Lee



The Elgart Touch
Les Elgart and His Orchestra
Columbia CL 875 12"

B
B
B

L. Elgart



And then I wrote . . .
Irving Caesar
Coral CRL-57083 12"

A to C
B
B

Caesar

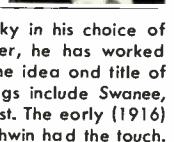


I don't know what it is about this album that seems familiar, but the feeling persists that I've heard Peg sing a couple of these ditties before. Maybe in some other setting, though, for on this LP Miss Lee is backed by a neat little quartet. The gal has always been a sharp vocalist, and here she's at her winningmost with Black Coffee, I've Got You Under My Skin, Easy Living, My Heart Belongs To Daddy, It Ain't Necessarily So, Gee Baby, Ain't I Good To You, A Woman Along with the Blues, I Didn't Know What Time It Was, When the World Was Young, Love Me or Leave Me, You're My Thrill, and There's a Small Hotel. FR

Clean, winning, smooth instrumental playing of Swingin' Down the Lane, Don't Be that Way, Autumn Serenade, Fascinating Rhythm, I Had the Craziest Dream, Three To Get Ready, Stompin' at the Savoy, Street of Dreams, The Swingy Swan, Slow Roll, Where or When, and The Dancing Sound. Elgart's interpretations are both danceable and listenable, which does make them somewhat rare, although Elgart does not have any great distinctiveness, nor, for that matter, does he try to have. The four original compositions distract somewhat from the collection as a whole, for none can compare with the standards. FR



Irving Caesar, Tin Pan Alley lyricist, is voluble, prolific, and lucky in his choice of composer-collaborators. In come four decades as word-provider, he has worked with Gershwin, Youmans, Romberg, and others. In keeping with the idea and title of the series, Caesar introduces each song with spoken remarks. Songs include Swanee, Tee For Two, Crazy Rhythm, Sometimes I'm Happy, to name the best. The early (1916) Gershwin song You-oo, Just You shows that even in his teens Gershwin had the touch. This is part of a series for specialists including also Harold Rome, Bob Merrill, and J. Fred Coots, to date. EJ



OPERATION CLEANUP

Or How a Hi-Fi Music Enthusiast Can Become Popular with His Wife — By Charles Graham

ARE you confronted, and perhaps embarrassed at frequent intervals, by such questions as: "When are you going to clean up those loose wires we've been tripping over for the last two months?" or "Why don't you take a few minutes to get a new pickup so we can have some decent music again?" Or have you just been making private promises to yourself about running down things that are wrong with your hi-fi system?

Well, how about some action right now? And while you are thinking about it, suppose you make a detailed check of your system, to see if there are more things that need attention, even though they aren't serious.

To make your inspection quick and easy, this checklist is divided by headings which, collectively, make up a complete hi-fi installation. A suggestion: put a black X in the square before each item that does not need attention, and a red check where you think that something must be done or requires at least a second look.

AC POWER CONNECTIONS

- Does the AC plug fit firmly in the wall or baseboard outlet?
- Is the insulation on the cord bruised or frayed? The cord should have round rubber insulation—not flimsy cotton braid.
- Does the cord run directly to your equipment, so that no part lies loose on the floor where someone may trip on it, or where it might be run over or pushed around by a vacuum cleaner?
- Does the AC connection run directly to one switch, where power to all the components can be cut off?
- If your equipment is mounted behind doors, or otherwise concealed, do you have a main power switch with a pilot light in plain view, to show at all times when the AC current is turned on?

INTER-UNIT WIRING

- Is all the wiring between the units of your audio system as short as possible?
- Is the shielding and insulation all in perfect condition?
- Should you substitute the makeup leads and terminals that are now available in hi-fi equipment stores?
- Are all connections to pin plugs and terminals soldered neatly and securely?
- Have you wiggled the wires to see if there are any uncertain or intermittent connections?

RECORD-CHANGER

- Does your record-changer mechanism perform all its functions perfectly?
- Is it mounted securely, with the base perfectly level?
- Is it smooth and quiet in operation?
- Do you hear rumble or wow when you play records?
- When did you oil it last?
- Do you need a new or better pickup?
- Are you using a sapphire stylus that should be replaced by a diamond?
- If you have a diamond, is it time to have it inspected?

- Is your changer an old model that should be replaced?
- Is it wired so that it is turned off from a single switch that controls your entire system?

TURNTABLE

- If you have been planning to buy a turntable, how about doing it right now?
- If you have a turntable, is it mounted solidly, on an adequate base?
- Does the tone arm swing freely, and have you checked the stylus pressure?
- Do you have a high-quality pickup, and is it mounted and wired permanently?
- Is the belt or driving puck in perfect condition for all speeds?
- Do you have a main control switch that cuts off the turntable, too?

PREAMPLIFIER

- Is your preamp mounted permanently, or is it still installed in some temporary fashion?
- What about the wiring? Are you troubled with hum pickup?
- Do all the controls function perfectly?
- Any loose knobs?
- Need a new pilot light?
- Is it time to have the tubes checked?
- Is the ventilation adequate, so that the preamp does not become excessively hot?
- Should you replace your present preamp with a new one?

TUNER

- Do you have a tuner with FM?
- If so, does it suppress the background noise on weak stations? If not, the trouble may be due to one of the sources covered in the next three items:
- Do you have a good FM antenna?
- Have you ever had the FM alignment checked? (Unless your local dealer has the proper equipment, better send the tuner back to the manufacturer to have this done.)
- Is it one of the earlier, less sensitive models? (Low sensitivity results in poor noise limiting.)
- Does the tuning drift after the set warms up?
- Do you get as many FM stations as you should? (The new models, used with a good antenna, have a range of 50 to 100 miles or more, depending upon the receiver location and the power of the transmitter.)
- Should the tubes be checked?
- Is the tuner installed permanently, or is it still set up in some temporary fashion?
- Do any of the pilot lights need replacing?
- Are all the connections neat and secure?
- Is it connected so as to be cut off from a master switch that controls the entire system?

TAPE MACHINE

- Do you have a tape machine?
- If so, does it need any mechanical repairs?
- Have you oiled it and cleaned the heads lately?

"OPERATION CLEANUP" REPORT ON YOUR HI-FI INSTALLATION

Here is a review checklist of the main items which appear separately, in detail. If you can put an OK opposite 13 out of the 14 items, your wife should present you with a gold-plated record, and it should be done with fitting ceremony on the front steps of your local Town Hall.

If you don't score at least 7 OK's, your wife should call in the junk man and have him cart off that mess.

But if you mark all 14 items with OK's—well, we still won't believe you unless your wife signs your report card!

AC POWER CONNECTIONS		AMPLIFIER	
<input type="checkbox"/> Something to be done	<input type="checkbox"/> All OK	<input type="checkbox"/> Something to be done	<input type="checkbox"/> All OK
INTER-UNIT WIRING		SPEAKER SYSTEM	
<input type="checkbox"/> Something to be done	<input type="checkbox"/> All OK	<input type="checkbox"/> Something to be done	<input type="checkbox"/> All OK
RECORD-CHANGER		FM ANTENNA	
<input type="checkbox"/> Something to be done	<input type="checkbox"/> All OK	<input type="checkbox"/> Something to be done	<input type="checkbox"/> All OK
TURNTABLE		RECORD & TAPE STORAGE	
<input type="checkbox"/> Something to be done	<input type="checkbox"/> All OK	<input type="checkbox"/> Something to be done	<input type="checkbox"/> All OK
PREAMPLIFIER		CABINETWORK	
<input type="checkbox"/> Something to be done	<input type="checkbox"/> All OK	<input type="checkbox"/> Something to be done	<input type="checkbox"/> All OK
TUNER		ADDITIONAL EQUIPMENT	
<input type="checkbox"/> Something to be done	<input type="checkbox"/> All OK	<input type="checkbox"/> Something to be done	<input type="checkbox"/> All OK
TAPE MACHINE		OTHER ITEMS	
<input type="checkbox"/> Something to be done	<input type="checkbox"/> All OK	<input type="checkbox"/> Something to be done	<input type="checkbox"/> All OK

- Is it one of the early models that should be replaced?
- Are all the plugs and wiring in good condition?
- What about replacing it with a stereo record-playback model, or a stereo tape phonograph?
- Can a stereo unit be added to your present machine?
- Are you using a high-quality microphone?
- Do you have a solid mike stand?

AMPLIFIER

- Is it installed properly, with adequate ventilation?
- Should it be replaced with a better model?
- Are the wires and connections neat and secure?
- Should you have the tubes tested?
- Is it causing noticeable hum in your speaker?
- Does it have enough power to drive your present speaker system without overloading?

SPEAKER SYSTEM

- Are your speakers still in temporary enclosures?
- Are the enclosures adequate for your speakers?
- Should you replace your present speaker, or add speakers and networks?
- Do you have the correct networks?
- Are you planning to add a tube-type crossover network to operate two or three separate amplifier-speaker channels?
- Planning to modify your speaker setup for stereo?
- Are you still waiting to paint or stain your enclosure?
- Is the wiring shipshape, with no loose leads?

FM ANTENNA

- Do you have an adequate FM antenna to give you maximum performance from your tuner?
- Do you need a Yagi antenna for long-distance reception?
- And a rotator, for long distance in all directions?
- Have you inspected the condition of your antenna and the mounting, to be sure it can withstand high winds?
- Is the lead-in secure, so it does not rub on the house?
- And does it run directly to your tuner?
- Is your antenna high enough?

CABINETWORK

- Is your equipment installed in an attractive, finished cabinet or furniture piece, in a manner satisfactory to your wife?

- Or are you still promising to do something about it?
- Are you still in the process of designing a cabinet?
- Has the construction of the cabinet been started?
- Is the cabinetwork partly finished?
- Have you bought all the components you need?
- Is all your equipment permanently in place?
- Are you certain that all the components are adequately ventilated?
- Have you set a date on which the installation will be completed, right down to the last detail?

ADDITIONAL EQUIPMENT

- Do you need an extension speaker in some other part of the house?
- If you listen to radio or records after you go to bed, can you cut off your entire system without getting up?
- Should you get a second phonograph for the children?
- What about test instruments to check the performance of your system?
- Do you need a second tuner, amplifier, and speaker for the kitchen or bedroom?
- Are you planning a stereo tape system?
- Do you need a shop where you can experiment without tearing up your hi-fi installation?
- What has your wife been asking you to repair or add to your system?

This check list is quite complete, but undoubtedly the questions here will prompt you to think of other items which call for attention. Usually, the things that remain to be done require very little time. It's just a matter of stopping long enough to do them!

But putting everything in order is one way for a man to make himself popular with his family, and particularly with his wife. Besides, if a hi-fi installation is to be an accessory to good living, and that is its basic function, it should be as attractive in appearance as it is fine in performance.

When you have checked the foregoing squares with red and black pencils, complete the review in the Report Card for "Operation Cleanup". You may want to cut it out and put it in your pocketbook as a reminder of things to be done without further delay.

ARMSTRONG BIOGRAPHY



MAN OF HIGH FIDELITY: EDWIN HOWARD ARMSTRONG, by Lawrence Lessing, 320 pages, 30 illustrations, 8½ by 5¾ ins. J. B. Lippincott Company, Southeast Washington Square, Philadelphia. Price \$5.00.

THE MOST critical reviewer of a biography is one who knew the biographee as well or better than the author. Some years ago, at lunch with Major Armstrong and his secretary in his apartment in River House, this reviewer brought up the subject of a biography, and inquired about the availability of notes and records. When the Major answered in the evasive way he had of disposing of any subject that did not interest him, his secretary said: "You are the one who should write this biography." I told her: "Nothing would interest me more. But I could never do it," because I knew I couldn't.

You can imagine, then, with what critical interest I read Lawrence Lessing's "Edwin Howard Armstrong", checking it page by page with what I knew of the Major's early career, and my continued association with him from 1939 until his death in 1954.

My conclusion? This is exactly the book I wish I might have written, but could not, for I would not have had Mr. Lessing's precisely balanced objectivity, nor could I have produced a book which would hold the unflagging interest of every reader, as this one will surely do!

Here is the life story of the inventor whose capacity for intuitive reasoning expanded the usefulness of radio to the point that it has changed the habits of nearly every person on this globe, revised the methods of warfare, advanced the protection of lives and property on land and sea and in the air, and eliminated the factors of time and distance from domestic and international politics.

For his work he was honored by many engineering societies and his name was added to those of the only four other Americans¹ in the pantheon of great men in electricity and communications by the Union Internationale des Telecommunications at Geneva. The radio industry paid him nearly \$15 million on his inventions. Why then, did a man of such accomplishments, so highly honored and so rewarded, end his career by stepping out of a window in his apartment onto a roof thirteen stories below?

In his concluding chapter "The Expense of Greatness", the author asserted that "Armstrong was literally killed by a society on whose terms he strove valiantly and with high principles to serve, but which reneged on those terms and solemn contracts in the end to bedevil, betray and ultimately to destroy him." And he asks: "What more did he want? Only the justice and due that this industrial society repeatedly denied him, and without which all the

rest became ashes. If this is not understood, then nothing will have been understood."

It is to the understanding of Major Armstrong, and his experiences with men of the industry and the courts, and the Major's reactions to them, that this book is devoted. There is drama, romance, suspense, and a view of the inside workings of American industry in this story of the Major's great triumphs and tragic defeats during a life that was packed with unflagging action from the time when, on September 22, 1912, three years after he entered Columbia University, he recorded "great amplification" from a radio receiver employing what became known as the Armstrong Regenerative Circuit, until on January 31, 1954, he wrote Mrs. Armstrong, "How deeply and bitterly I regret what has happened to us. God keep you, and have mercy on my soul."

Mr. Lessing described the Major's life and experiences in a straightforward way, completely without sentiment or bathos. Nowhere did I find the words *egotist* or *egotism*. Yet this is a book about an egotist whose life and ultimate fate were a complete expression of transcendent egotism in action.

Probably no great man of engineering and science had as little sense of public relations as the Major. True, "He was never so happy as when he was exposing error to discover truth." But his manner of doing it not only antagonized many of those who were his friends, but challenged the officials of great corporations to discount his conclusions and to find ways to defeat him.

His first defeat followed the sale of his regenerative and superheterodyne patents to Westinghouse on October 5, 1920. At that time, his regenerative patent was held up in interference proceedings with Dr. de Forest, who had "finally applied for a patent on something approaching a regenerative circuit" in March, 1914, a year and a half after the Major's first record of his own regenerative circuit.

Mr. Lessing offers the comment: "Though he was a doctor of science, de Forest could not satisfactorily explain his invention [the audio tube]." It was not until 1915 that "the physical action of the three-element vacuum tube was correctly explained" by the Major in a paper before the Institute of Radio Engineers, and an address to the Radio Club of America, proving conclusively that "when a negative charge was applied to the grid, the plate current decreased, and when a positive charge was applied, it increased . . . For the first time, a characteristic engineering curve was diagrammed to show how the tube amplified."

Here is a curious sidelight on that statement: In 1916, working for Dr. de Forest in his Highbridge laboratory, part of my job was to test the daily production of audion tubes. This I did by connecting them one by one to a simple receiver tuned to an oscillator a few hundred yards away, which I turned on each morning, *Continued on page 80*

¹ They were Bell, Morse, Pupin, and Tesla. Others similarly honored are Ampère, Faraday, Gauss, Hertz, Kelvin, Marconi, and Clerk-Maxwell.

PLANNING A STEREO SYSTEM

Part 3: Review Stereo Components Now Available — By Milton B. Sleeper

WHEN YOU are ready to plan a stereo system, whether you are going to start from scratch or simply add components to your present installation, it is wise to make a collection of literature available from the equipment manufacturers.

You will find a wide range as to design, from professional equipment to playback-only units, and on down to extra heads that can be added to monaural machines. There are tape deck and preamp assemblies, separate tape decks, preamps, and preamp-amplifiers in ample variety to suit your particular requirements and your budget. It is important to study the equipment available, and the possible combinations of components so that, when you decide on what to buy, you will be sure of making the wisest choice. Here is a brief review of companies and their products designed for stereo systems:

Stereo Recorders and Playback Machines

AMERICAN ELECTRONICS, Inc.: Stereo record-playback machines principally for professional use, with tape decks and amplifiers for rack-and-panel mounting or to be carried in portable cases, as well as amplifier-speaker units. Prices are on the high side. 655 W. Washington Blvd., Los Angeles 15.

AMPEX CORPORATION: Quite a range of stereo machines for professional and home use. There are models for studio and field recording, and a series of components available in carrying cases or wood cabinets suitable for the living room. Types include a stereo playback-only machine, another for monaural recording and stereo playback, separate amplifier-speaker units, and a console which includes speakers, FM-AM radio, and a record-player. Prices are on the high side. 934 Charter St., Redwood City, Calif.

BELL SOUND SYSTEMS, Inc.: A moderately-priced portable machine for monaural recording and stereo playback. Has two preamplifiers, one feeding a built-in amplifier and speaker, while the other has output connections to go to an external amplifier and speaker. Or two external amplifiers and speakers can be operated from the preamps. Three-speed drive for $1\frac{1}{8}$, $3\frac{3}{4}$, and $4\frac{1}{2}$ ips. 557 Marion Rd., Columbus 7, Ohio.

ERCONA CORPORATION: This company is the U. S. agent for the English-built Ferrograph tape equipment. Information on their stereo equipment was not available at this time of writing, but we understand that Ercona will have stereo tape decks and preamp-amplifiers to use with them. Electronic Division 26, 551 Fifth Ave., New York 17.

MAGNECORD, Inc.: Stereo record-playback units and amplifiers for fixed or portable use, basically of professional design. This company was a pioneer in stereo equipment. Prices are on the high side. 1101 S. Kolbourn Ave., Chicago 24.

PENTRON CORP.: Two lines of stereo equipment: a moderately-priced model for monaural recording and stereo

playback, and a more expensive stereo record-playback tape deck with separate preamps. Also a conversion kit to adapt any Pentron monaural machine for stereo playback. South Tripp Ave., Chicago 24.

VIKING OF MINNEAPOLIS: Stereo playback tape deck and separate preamps, and a portable unit in which the tape deck and preamps are combined. Aldrich Ave. South, Minneapolis 20, Minn.

V-M CORPORATION: Several models, including a tape machine and a record-player in matching cabinets, so designed that the speakers can be used for stereo playback; a portable machine for monaural recording and stereo playback using built-in preamps and one amplifier and speaker, in conjunction with an external amplifier and speaker. V-M also manufactures a conversion kit for stereo playback from a monaural machine. Benton Harbor, Mich.

NOTES ON STEREO TAPE EQUIPMENT: As explained in Part 1 of this series, most machines that are not designed for stereo recording have staggered heads. This is perfectly satisfactory for stereo playback and, on monaural half-track playback, there is no tendency for the head in use to pick up from the second track. Ampex, however, uses stacked heads for stereo playback, with a separate offset head for monaural recording and playback, thus avoiding crosstalk from the second track. Figs. 1 and 2 in Part 1 show the two head arrangements.

The $7\frac{1}{2}$ ips. speed is virtually standard for recorded stereo tapes. While recording studios use 15 or 30 ips., the conversion to $7\frac{1}{2}$ ips. is accomplished readily in standard tape-copying installations. Some extension of the audio range can be obtained with professional equipment at 15-ips. playback speed, but the difference would be hardly noticeable on moderately-priced units.

Excellent results can be obtained by putting a stereo conversion kit on a monaural machine, particularly if separate, high-quality amplifiers and speakers are used. At least, this is a good starting point for experimenting with stereo reproduction.

To make up complete stereo systems, some of the manufacturers provide tape playback machines with built-in preamps, and matching amplifier-speaker units. These are in carrying cases, or in wood cabinets for permanent installation at home.

Stereo Amplifiers

NEWCOMB AUDIO PRODUCTS Co.: This company makes a stereo unit comprising two preamps and two 12-watt amplifiers with the controls and an escutcheon arranged for cabinet mounting. The complete controls and adjustments provided make this a most flexible unit. Combined with a tape deck and speakers, it makes a complete stereo playback system. It can be used for monaural playback, too, and for records and radio. MH Stereo Division, 6824 Lexington Ave., Hollywood 38, Calif.

Continued on page 64

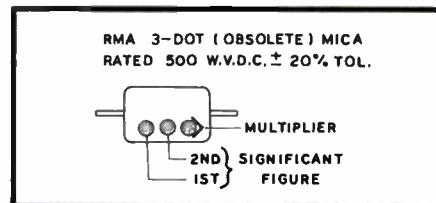
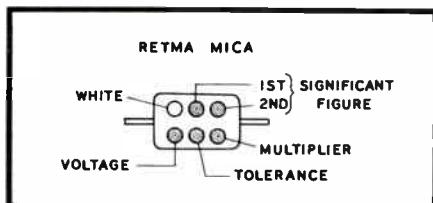
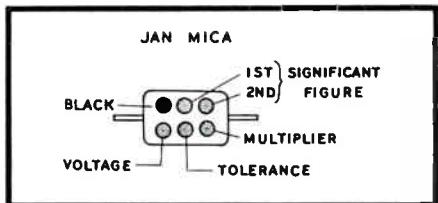


Fig. 1. The JAN code is identified by a black dot. Fig. 2. A white dot indicates the RETMA code. Fig. 3. Arrangement of the 3-dot capacitor code

HOW TO READ CAPACITOR CODES

Explaining the Current and Obsolete colored-dot codes — By J. Frank Brumbaugh

HAVE you wondered if you ever would learn the meaning of those color-code dots on capacitors? Or, just when you thought you finally have it down pat, have you found a capacitor with a code that just didn't make sense, no matter how you turned it? The author has often had this experience in the past and, confidentially, does occasionally even now! Hence this article to light the way for you, and to dispel the mystery of the color codes.

Capacitor manufacturers, in the early days of radio, marked all their capacitors with the numerical values of capacity. This was easy at first, when the capacitors were physically large. Now, however, in this era of sub-subminiaturization, the physical size of capacitors is rapidly approaching the microscopic. Long before that happened, individual manufacturers started marking their capacitors with dots of colored paint. Unfortunately, some manufacturers used color codes of their own, for there was no standard. This situation lasted for years, successfully adding chaos to confusion.

The Radio Manufacturer's Association (RMA) attempted to restore order by establishing a standard color code. For various reasons, several "standard" codes were developed by RMA over the years. Each served its purpose and was superseded. Although each died an honorable death, their ghosts live on in early radio sets, on the surplus market, and in the junk boxes of many experimenters. Naturally, the simplest way to identify those capacitors is the "brute force" method of measuring them on a bridge or capacity meter. However, this takes out all the fun, for it is possible to determine their values by reference to the proper code.

While the older, obsolete codes will be discussed later, let's take up the two "standard" color codes in current use. Most capacitors today use one of these two codes. One is known as the JAN code, and is used primarily by Government contractors. (Future surplus hounds take notice!) The other is used commercially, and is known as the RETMA (Radio Electronics Television Manufacturers Association) code. Both codes are based on colors representing the same numerical values, and both are six-dot codes. In all cases, these

colors mean the same, though their position with reference to other color dots may modify this meaning slightly. But don't worry about that now; just try to memorize the table below, showing the numerical values of the colors used.

Black	0	Orange	3	Violet	7
Brown	1	Yellow	4	Gray	8
Red	2	Green	5	White	9
Blue	6				

Now that you have progressed that far, you are ready to face a problem which is actually easier than it seems: which way should the capacitor face before you start to decipher the code, and how do you know which code it is?

JAN and RETMA 6 — Dot Code

Examine any mica capacitor that has six color-code dots, as in Figs. 1 or 2. You will immediately realize that there are two "upper left hand" corners, depending on which way you look at it. Don't worry

about this — just see if the dot in the upper left-hand corner is white, or black, or some other color. If it is other than black or white, turn the capacitor around 180°. Look at the lower right-hand corner. If it is any color except black, the capacitor is correctly placed for identification. If the lower right-hand dot is black (and believe me, it's possible) look at the middle dots in each row. One of them will be either gold or silver. (If it isn't gold or silver, count to ten, then go ahead and measure the beast or throw it out. It's no use trying to figure out that code!) The gold or silver dot belongs in the bottom row, so turn the capacitor around until it is. Now you're ready to decide what value of capacity you have. (If you're thoroughly confused by now, don't worry too much. Read the above paragraph over until it begins to make sense.)

Out of the six dots, you are actually concerned with only three. The others have various meanings, but since we are primarily interested in the value of capacity, and not something as ethereal as temperature coefficient or voltage rating, let's ignore them for the moment. Actually, in the confusing paragraph above, the identity of the code in use and our starting point were established, though perhaps you didn't recognize it at the time. The upper left-hand dot, when the capacitor is correctly oriented, will be black if the code is JAN, Fig. 1, and white if it is RETMA, Fig. 2. The value of the capacitor is cleverly hidden in the two dots in the top row, and the lower right-hand dot.

Starting at the upper left-hand corner and reading clockwise, suppose the colors go like this: white, red, black, brown, silver, green. Look again at the list of colors and equivalent numbers, but ignore the first dot, since it has already told you to use the RETMA code. The second dot is red, meaning "2". The third dot is black, or "0", and the fourth dot (lower right-hand corner) is brown, or "1". So you have the number 201, which must be further deciphered. The numerical value of the lower right-hand dot refers to the number of zeros following the two significant figures determined by the top-center and top-right dots. In this instance, 201 means 20 followed by one zero, or 200 micromicrofarads. It is important to note at this time

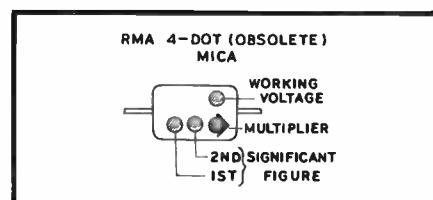


Fig. 4. The 4-dot code is now abandoned

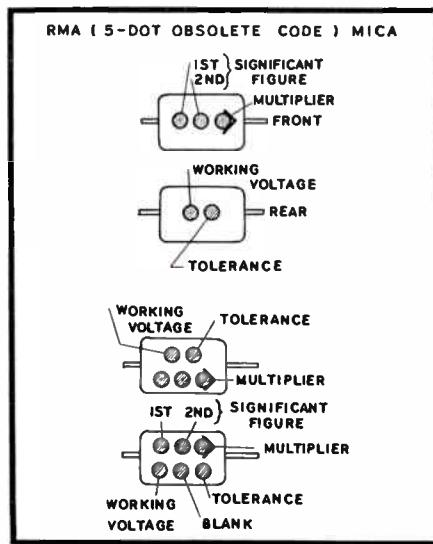


Fig. 5. Two types of the old 5-dot code

that the value of all color-coded capacitors is always given in micromicrofarads, or as $\mu\mu F$, so you know the value of the capacitor is 200 $\mu\mu F$.

Now look at the fifth dot, at the center of the bottom row. It denotes the tolerance, or possible deviation from the rated value as follows:

Gold: 5% Silver: 10% Black: 20%
The condenser under consideration has a silver dot, indicating a tolerance of 10%, so that the measured value should lie somewhere between 180 and 220 $\mu\mu F$.

The remaining dot, in the lower left hand corner, was green, signifying "5". In this position, green denotes a rating of 500 volts DC. If this dot had been orange, it would be a 300-volt DC capacitor. Simple? Well, you may not think so now, but a little practice will make you feel more at home when faced with a bunch of coded capacitors.

So far we have covered only the RETMA code, the one you are most apt

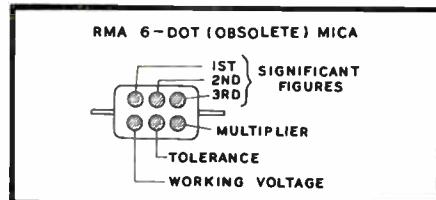


Fig. 6. This 6-dot code is also obsolete
brown, substituting the number values for the colors give 351, or 350 $\mu\mu F$.

The 4-Dot Code

The 4-dot code, Fig. 4, is equally simple, and appears on only one side of the capacitor. Capacitors so coded should be positioned so that the row containing the single dot is on top. This odd dot is the voltage rating. The remaining three dots are read in the same manner as the 3-dot code just explained.

The 5-Dot Code

The 5-dot code is tricky, for there are three

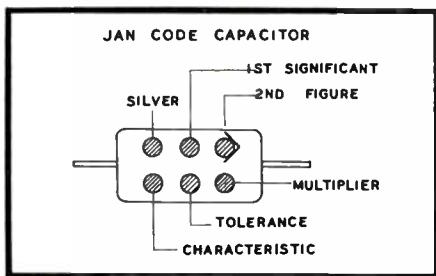
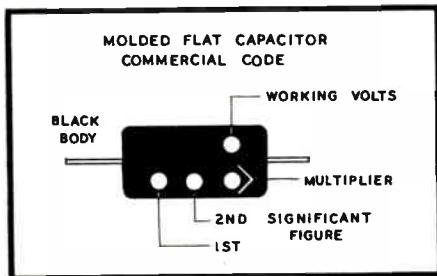


Fig. 7. Code for molded paper capacitors.

to find. The JAN (Joint Army/Navy) code is equally simple, and can be identified by the black dot in the upper left hand corner, Fig. 2. (Be sure the capacitor is properly oriented.) The next three dots have exactly the same meaning as in the RETMA code. But another capacitor might have a combination of dots, reading clockwise, like this: black, green, brown, red, gold, yellow. The first dot, black, indicated that this is a JAN-coded capacitor. The next three dots, green-brown-red decoded "512", means 51 followed by two zeros, or 5100 $\mu\mu F$. This may be expressed as .0051 $\mu\mu F$, since 1,000 $\mu\mu F$ equal .001 $\mu\mu F$. The gold dot denotes a 5% tolerance. It is best to ignore the remaining dot on JAN capacitors; this particular one is yellow, meaning "Characteristic 4", only decipherable from JAN specifications. It is not a voltage rating! Suffice it to say that if you have a JAN capacitor, you have one of the best.

Next, consider the four separate *obsolete* codes, with 3, 4, 5, and 6 dots. They are easy to recognize, with the possible exception of the old 6-dot code, so let's take them up in order.

The 3-Dot Code

The 3-dot code, Fig. 3, will be stamped on only one side of the capacitor; the other side will be blank. An arrowhead appears at one end dot, and this should be at your right. These three dots are read as above, that is, if the three dots are orange-green-

the dots fall where they may. But if you're really stubborn, take a close look at the upper left and lower right dots; if it appears to be a JAN or RETMA code, but the numbers don't come out right, you have the old 6-dot variety, and any dot could conceivably be any color. If arrow heads appear on the capacitor, the one in the top row should point to the right. Read the value clockwise, using the first four dots, as shown in Fig. 6.

Codes for Molded Paper Condenser

In some cases, paper capacitors have been enclosed in bakelite cases and resemble mica capacitors, as in Figs. 7 and 8. There are only two color codes here to confuse you: 4-dot and 6-dot codes. In the 4-dot code, the case of the capacitor will be black rather than any other color, designating a paper capacitor. The value is read exactly as the old 4-dot code explained above.

The 6-dot code for paper capacitors is a JAN code, Fig. 8, and a silver dot will ap-

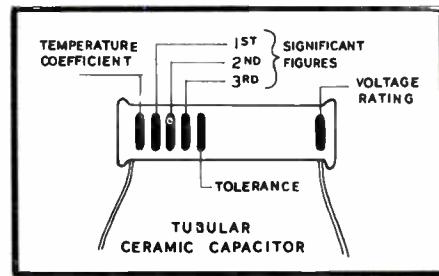


Fig. 9. Code for tubular ceramic capacitors

pear in the upper left corner, meaning this is a paper capacitor. This code is read exactly as is the JAN code for mica capacitors, Fig. 1.

Code for Tubular Ceramics

Tubular ceramic capacitors are coded with colored bands or dots. Position these capacitors so that the group of colored dots or bands is at the left end, Fig. 9. The first dot or band denotes temperature coefficient. For instance, black would mean zero temperature coefficient, or no capacity change with variations in temperature. The next three colors are read as capacity, the same as mica capacitor color codes. The fifth dot indicates capacity tolerance. If a dot appears at the right end of the capacitor it is a voltage rating, and is not always used.

Code for Discs and Buttons

Disc ceramic and button capacitors, Figs. 10 and 11, are similarly coded, although most disc capacitors have their numerical value imprinted upon them. For instance, an .01 $\mu\mu F$ disc capacitor may be marked .01, or 10K (K means 1,000) or, 10,000 but all are the same value. When color coded, the coded edge should be read from left to right as shown in Figs. 10 and 11.

Color of Molded Cases

One other item should be mentioned at this time. The color of a molded capacitor case

Concluded on page 82

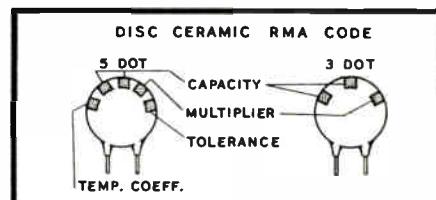


Fig. 10. Showing how the discs are coded

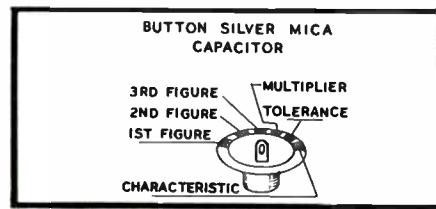
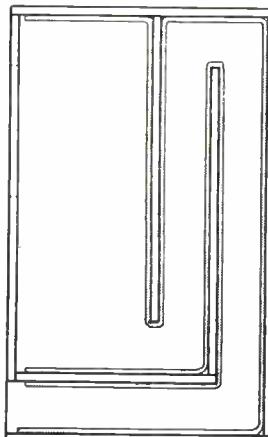


Fig. 11. Code for button silver micas



*Notes on Assembling the
Acousti-Magic Speaker
Enclosure Kit*
—By Harold Taplin

HI-FI WORKSHOP PROJECT NO. 11



Cross-section showing the construction of the baffles

HERE ARE some very fancy tricks of the cabinet designer's art represented in the Acousti-Magic speaker enclosure. At least the assembly of the enclosure kit taught me a lot about cabinet design and construction that I didn't know before, and I wound up with a healthy respect for the care that was taken in cutting and drilling the parts so accurately, and in providing such excellent means of fastening the pieces together that the finished job was perfect in every detail. I should hasten to explain, however, that credit for my success should go to the manufacturer. I just followed the instructions, and they didn't give me a chance to go wrong!

Fig. 1 shows the parts as they were unpacked, and the assembled enclosure, except for the speaker. An exceptionally high grade of plywood is furnished, as you will note from the weight of the pieces. There is a choice of mahogany, oak, or walnut for the outside veneer. Joints of the top, bottom, and sides are bevelled and locked, and the corners are reinforced by heavy angle-iron strips. No woodscrews are used. Instead, the parts are held together with

nuts and bolts, or machine screws threaded into anchor nuts.

A novel guarantee goes with this kit. Since the construction is such that the parts can be assembled solidly without using glue on the joints, the manufacturer suggests trying the enclosure with your own speaker under your home listening conditions for two weeks. If results are not satisfactory, the parts can be disassembled, packed up again, and returned for full refund of the purchase price!

The cross-section drawing above shows the arrangement of the baffles, and the surfaces that are covered with insulating material, to give you an idea of the finished enclosure. The step-by-step instructions are clear and complete, leaving no excuse for making mistakes if they are followed carefully.

At the very beginning it is suggested that, at each step, the screws be inserted but not tightened until after they are all in place. I found the reason for this is that the joints and hole locations are very tight, but so accurate that they fit perfectly. Hence the necessity for starting all the screws, and then tightening them a little, one after another, until they are finally secure.

Fig. 2 shows the top, bottom and one side fastened together, with the back cover in place temporarily to keep the corners square. Using the back in this way is necessary, because the angle irons tend to draw the parts to less than 90°. Each part is marked, to show where it goes.

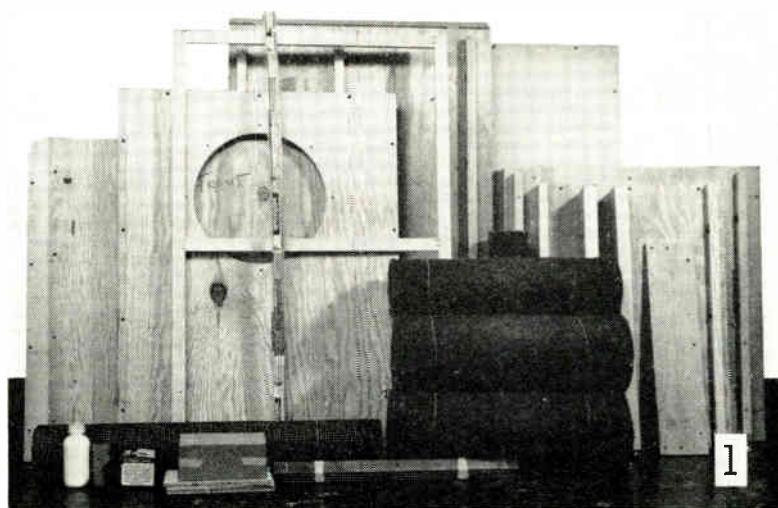
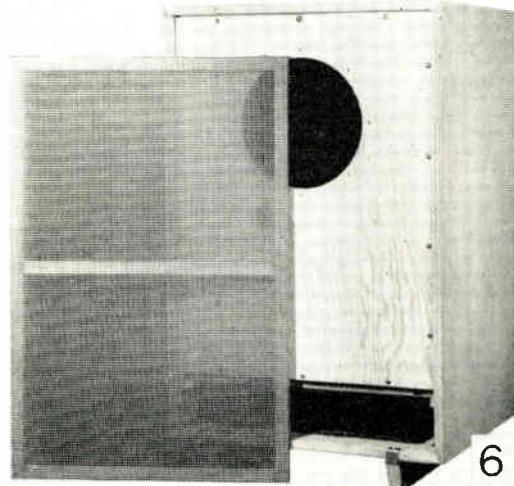


Fig. 1, left: All the items furnished in the kit, ready to be assembled. Right: Complete except for the speaker, and black paint on the speaker board



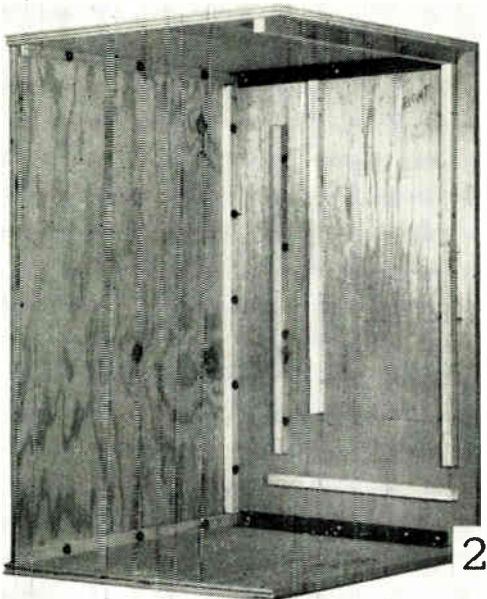


Fig. 2. Top, side, and bottom fastened, and held square by the plate

In Fig. 3, the top, bottom and sides are assembled, with Baffle 3 in place but not fastened. This must be put in before the second side is glued, or it will not be possible to get it in at all.

One note for those who don't wear blue jeans or old clothes to do work of this sort. I glued all the joints at the start, instead of trying a speaker in the cabinet first. Tightening up one of the corners, I squeezed out the plastic glue and, to get a firm grip on the cabinet, I leaned against the joint. Result: a long streak of plastic glue on the leg of my trousers. And that stuff doesn't wash out. I'm glad to report, however, that the local dry cleaner was able to

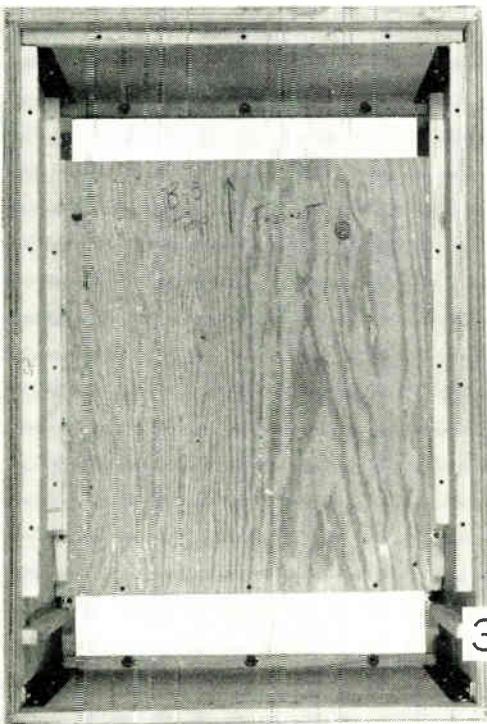


Fig. 3. This baffle must be set in place before second side is glued

remove the glue, but I don't know what he used. Anyway, it's better to wear old clothes to do this kind of work!

Fig. 4 shows the insulation on the bottom of the cabinet, and under Baffle 1, hanging down and out at the rear, before it was run up the rear of Baffle 3, down the front, and forward on the top of Baffle 1.

The thoroughness with which this kit has been planned is indicated by the inclusion of caulking compound so that any air leaks can be sealed around the baffles. The effects

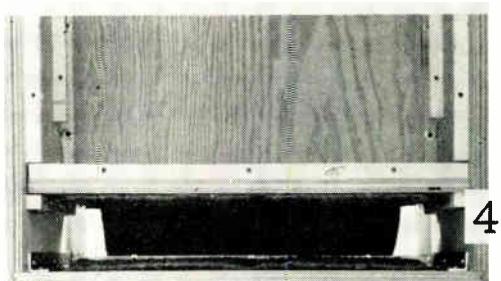


Fig. 4. First step in putting the acoustic insulation on the baffles

of such leaks may be debatable, but consistent attention to all construction details certainly results in improved performance.

In Fig. 5, the assembly is complete except for the speaker panel and the base strips, and black paint on the speaker panel to give a dark color behind the grille cloth. Since the sides, top, and bottom are made of veneered plywood, the enclosure can be mounted vertically or horizontally, and the base strips located accordingly. The only tool used was a very heavy screwdriver.

A finishing touch is added by matching veneer strips, or woodtape to cover the laminated front edges.

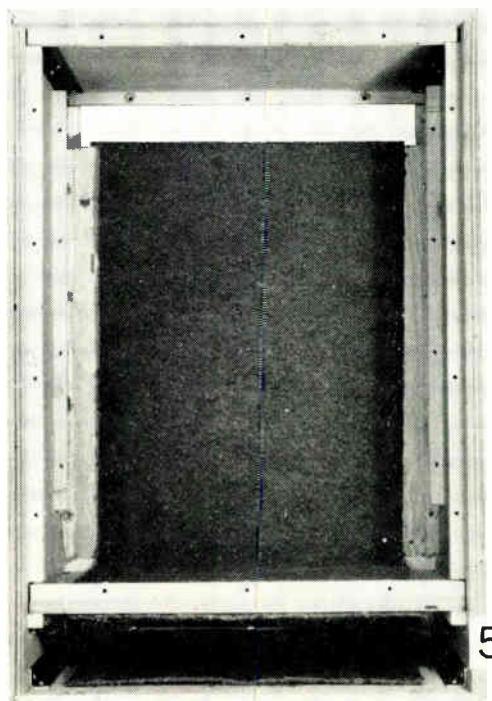
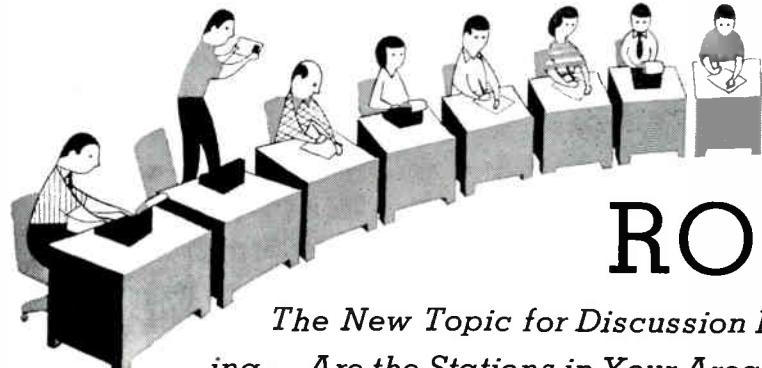


Fig. 5. All ready for the back plate and the speaker mounting board



READERS' ROUNDTABLE

The New Topic for Discussion Is the Audio Quality of FM Broadcasting — Are the Stations in Your Area Making the Most of FM's Capabilities

IN THE last Readers' Roundtable, the subject of FM broadcast quality was announced as the new subject for discussion in this department. And there is certainly much to be said although, unfortunately, more in criticism than commendation.

The Case of the BSO

It is not clear why this should be so. For example, we find that the Monday night broadcasts of the Boston Symphony Orchestra are carried to New York over a telephone line, where they are recorded on tape. Then they are sent out over the wire network to the stations carrying this program series. Thus, the quality is twice subject to deterioration contributed by limited audio capabilities of low-grade telephone circuits.

Why this method is used we do not know. One would expect that the tapes would be made in Boston and shipped to New York so that listeners here, at least, could enjoy the full quality of the BSO music. Surely Boston listeners would prefer transmission direct from tape, too. But, no, they only get what is left after the program has been put over wires to New York, and then back to Boston again!

This is only a part of the abuse that the BSO music suffers. Since it is transmitted by wire from Symphony Hall to the tape recorder in New York, it is necessary to monitor the program. That is, an engineer at Boston must operate level controls to cut down the volume of loud passages, and raise the level of soft ones, not because the tape recorder requires it, but so that the line will not be overloaded at high volume, and to mask the line noise on low volume! The net result is audio quality definitely inferior to the Boston Symphony on records!

Remote Pickups

Since a telephone line is used for connections between any outside pickup and

the operating control position at the station, an engineer must monitor the program level fed into the line. (The Telephone Company could supply lines capable of handling the full volume range and audio range as well, but the rates are so high that broadcast stations do not order them.) On the lines used, if the level rises beyond a certain limit, distortion occurs due to overloading. As there is a substantial residual line noise, corresponding to surface noise on a disc record, the program level drops below a certain point, the noise can be heard above the music. That is why programs carried on telephone lines do not have the range from *pianissimo* to *fortissimo* that is heard in concert halls and from direct tape reproduction, and that FM can provide but too often does not.

If you compare FM reception from network stations with the quality of independent FM-only stations, you will generally find the latter distinctly superior. The reason is that most independent FM-only stations play records and tapes right at the transmitter. FM can take the full audio range without overloading and, since there is no background noise, it is not necessary to boost the level of soft passages.

FM-Only and FM-AM Stations

This is not generally true of independent FM-AM stations, however. Standard practice at such stations is to put all program material through a monitor control, usually some kind of automatic booster-limiter type designed for AM transmitters, the output of which is fed to both FM and AM transmitters. This is necessary for AM because, if the program level rises above a certain point, the overload relays at the transmitter will let go, and take the station off the air. When the program level drops, it must be boosted manually or automatically, to keep the signal above the background noise.

Cutting down the dynamic range in this manner takes the life out of the music, but it serves to keep the transmitting range at maximum.

There is no need of doing this on FM, because the power transmitted is the same at all volume levels. Hence the transmitter cannot be overloaded. Nor is it necessary to boost soft passages, since there is no background noise to interfere. It would seem logical to bypass the monitor control for FM. In fact, it should be required under the FCC's Standards of Good Engineering Practice for FM stations, for dynamic range contributes almost as much as full audio range to the quality of FM reception. Why this condition is not corrected voluntarily by the stations, or required under FCC Rules remains a mystery.

What Listeners Want

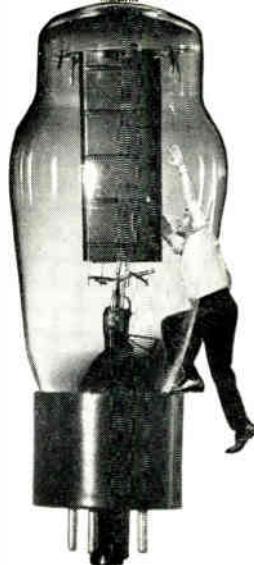
There are many things that some stations would like to do but can't because of the expense involved. Generally, it appears that the FM-only stations are the ones most concerned with provided top-quality programs, but as to audio quality and program content. They must be, for they must compete for listeners on the basis of quality.

The networks, and the FM-AM stations, relying on the long-established habits of their listeners, apparently feel that they can afford to continue practices which, according to present-day standards, are obsolete. In fact, the more closely one studies the methods and practices of radio broadcasters, particularly at the larger stations, the more one feels that they are falling behind the times, not only as to technical in the art, but the changing tastes of the people who comprise their audiences.

Wanted: Your Opinions

So that the Readers' Roundtable can reflect
(Continued on page 64)

"INSIDE INFORMATION"



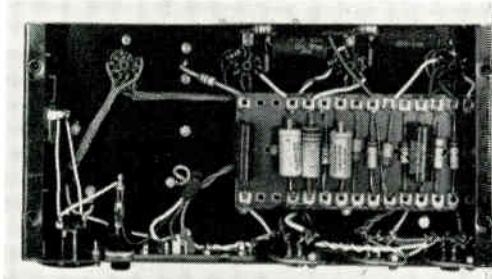
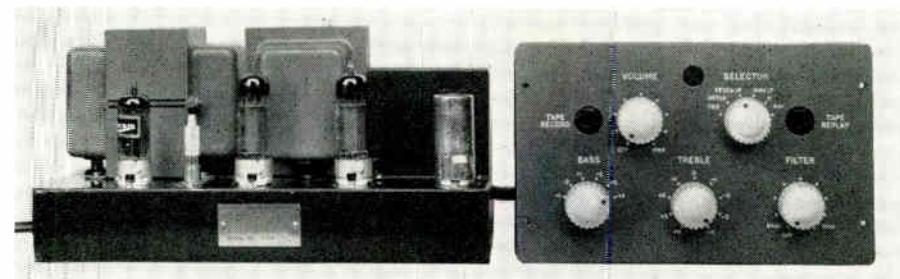
*You Can't Judge a Book By Its Cover,
nor Hi-Fi Equipment By Its
Outward Appearance. Here Are
Photographs Showing the Actual
Inside Construction of New Components*

Rogers preamp and 15-watt amplifier. Very neat and tidy units with all the extra connections for doing different things, characteristic of English design. The connections are not any more complicated than those for U. S. equipment; they just seem so at first glance because they are a little different.

The preamp has the conventional controls, as you will see from the front view here. Standard phone jacks are provided on the front panel for plugging in the tape recorder input and output. This circuit is independent of the selector switch; hence there is no tape position on the switch. The volume control, however, is operative on tape playback. Coaxial connections on

cable and plug are furnished for making connections to the amplifier. Case size is $7\frac{1}{2}$ by $4\frac{3}{8}$ by $1\frac{3}{4}$ ins. deep. The front plate is separate from the case, so that the unit can be mounted on a panel up to $\frac{1}{4}$ in. thick. Price \$49.95.

A three-terminal socket takes a connecting plug which can be inserted for 110, 115, or 125 volts AC. Two U. S. sockets are located at the end of the chassis for AC power to other units. A clever little plug is furnished for the speaker connections. Made



on the side of the case are for the phono pickup, a low-output tuner or microphone, and a high-output tuner. A single Mullard ECC83 is used in the preamp. A 32-in.

Terminals at the rear of the amplifier are for the preamp, low and high voltage for a tuner (this is not required for U. S. tuners), loudspeakers, and the AC line.

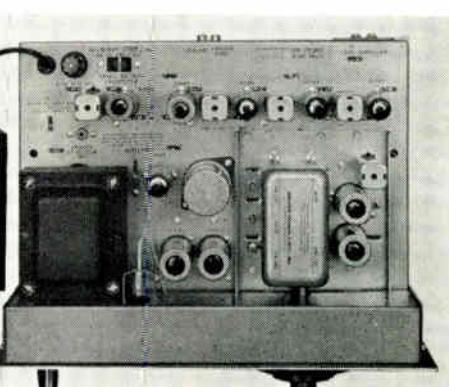
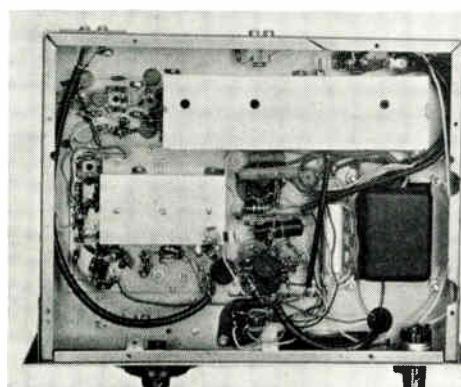
of flexible plastic, it folds up to enclose the pins to which the speaker wires are soldered. Input impedance is 15 ohms, suitable for speakers of 8 to 15 ohms, but other plugs for other speaker impedance values can be supplied.

An interesting trick is the PRESENCE PLUG which you will see between the left hand tubes. It is a short-circuited plug to be inserted as a means of bringing up the middle audio range, if the loudspeaker requires it. Tubes are Mullard ECC83, two EL84's, and E281. Overall dimensions are $11\frac{1}{8}$ by $5\frac{5}{8}$ by $5\frac{5}{8}$ ins. deep. Price \$89.95. Ercona Corp., 551 Fifth Ave., New York 17.

Scott 310-B FM tuner. Intended for use in areas of high signal intensity, as well as in locations where high sensitivity is re-

quired for long-distance reception. A wide-band radio detector with a 2-mc. passband is employed, preceded by three 1F stages

with 150 kc. passbands. The circuit is designed for high selectivity and rejection of unwanted signals on the same or adja-

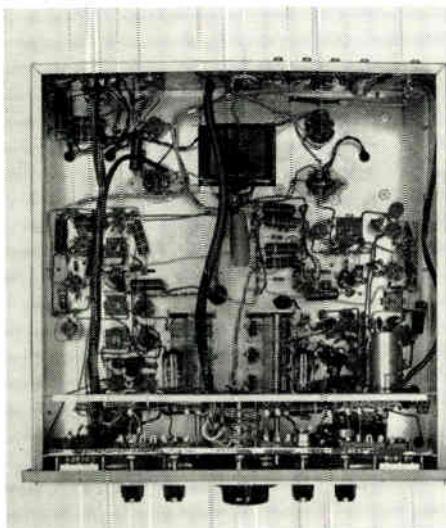


cent channels, a feature which is one of the important advantages of FM over AM. Tuning is done with a 3-section condenser. Silver-plated RF sections and shielding are designed to keep radiation below FCC requirements. Controls are for tuning, volume, and inter-station noise suppressor.

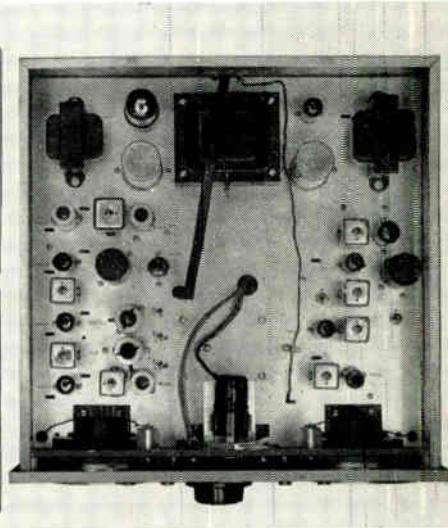
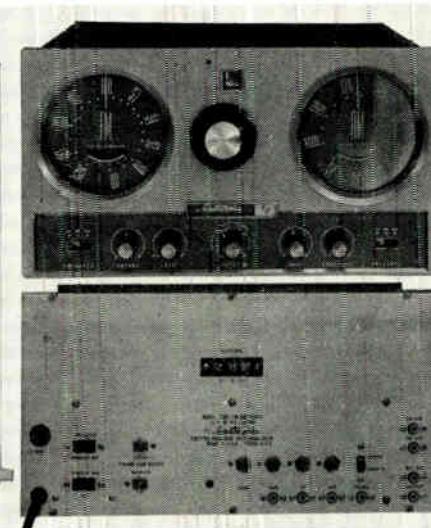
Output is constant regardless of signal strength.

Circuit details are indicated by the tube types and functions: 6BQ7A neutralized, parallel DC-operated cascode RF amplifier, 6U8 local oscillator and pentode converter, three 6AU6 IF's, 1N294 diode

AGC, 6BN6 gated beam limited, 6AU6 plate limiter, two 1N294 ratio detector diodes, 12AX7 squelch clamp and AF amplifier, 12AU7 squelch amplifier and audio output, and 6X4 rectifier. Cabinet is 13½ by 5 by 9½ ins. deep. Price is \$159.95.



Electro-Voice model 3303 stereo FM-AM tuner and preamp. This unit has independent FM and AM circuits, tuned by a knob on a shaft which slips from left to right. The shaft actuates a switch so that either the FM or AM output goes to the preamp, but both outputs can be taken flat from pin jacks at the rear for stereo, or to amplifiers and speakers in other parts of the house. Each has a signal strength meter. Unlike most designs, the dials turn, while the indicators are fixed.



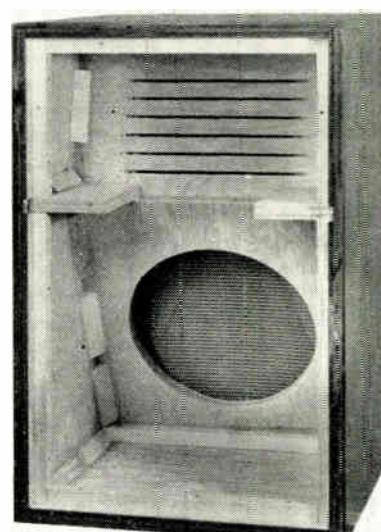
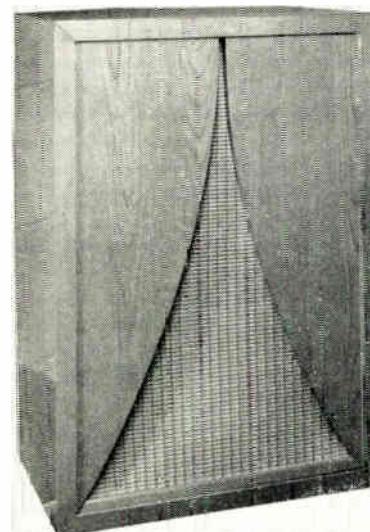
Separate tuner and preamp power supplies are provided; the tuner supply is turned on when the function switch is at the TUNER position. There are controls for volume, bass, treble, and variable AFC, with 3 position slide switches for loudness and presence. The latter is peaked at 5,000 cycles. At the rear there are individual input level controls, 6-position pickup compensators, and separate pickup hum adjustments.

Preamp tubes are: 12AD7 magnetic am-

plifier, 12AX7 amplifier and cathode follower, 12AT7 dual amplifier, 6X4 rectifier. AM tubes: 6BA6 RF amplifier, 6BE6 mixer-oscillator, 6AU6 1F, 12AT7 squelch and AM amplifier, 1N294 diode detector. FM tubes: 6BK7A cascode RF amplifier, 6U8 mixer-oscillator, 6J6 AFC, two 6BA6 IF's, two 6AU6 limiters, 6AL5 discriminator, 12AT7 squelch and AF amplifier, 5Y3GT rectifier, 6AL7 tuning indicator. Price is \$279.00. *Electro-Voice, Inc., Buchanan, Michigan.*

Karlson enclosure for 12-in. speaker. This is a medium-size cabinet, measuring 27 ins. high, 16¾ wide, and 13¾ deep. It is intended that a coaxial or Triaxial speaker be used, since the enclosure is not designed to take a separate tweeter. As the accompanying rear view shows, the construction is very solid, amply reinforced with glued blocks throughout.

This model is available in assembled, finished form, with fruitwood, mahogany, or blonde veneers, or unfinished and ready to be stained or painted. The price of the finished enclosure in any one of the veneers is \$99.60; unfinished, the price is \$66.00. In kit form, the enclosure is easy to assemble, requiring only a hammer, nail set, and carpenter's square for tools. The complete kit, including grille cloth, is \$42.00.



Bogen model R775 FM-AM tuner and preamp. This combination instrument serves as a complete control center for radio, records, and tape, since controls

are provided for equalization, volume and contour, function selection with an extra wide-band AM position, bass and treble controls, tuning, and 3-position slide

switches for high and low filters. The volume and contour, and the bass and treble adjustments are made with concentric knobs. The tuning meter at the right

"We're building a HEATHKIT...[®]

BECAUSE IT'S SUCH GREAT FUN . . . AND BECAUSE
WE GET SO MUCH MORE FOR OUR MONEY!"

Every day more and more people (just like you) are finding out why it's smart to "do-it-yourself" and save by building HEATHKIT high fidelity components. These people have discovered that they get high-quality electronic equipment at approximately one-half the usual cost by dealing directly with the manufacturer, and by doing their own assembly work. It's real fun—and it's real easy too! You don't need a fancy work shop, special tools or special knowledge to put a Heathkit together. You just assemble the individual parts according to complete step-by-step instructions and large picture-diagrams. Anyone can do it!

Heathkit Model SS-1 Speaker System Kit

This high fidelity speaker system is designed to operate by itself, or with the range extending unit listed below. It covers the frequency range of 50 to 12,000 CPS within \pm 5 db. Two high-quality Jensen speakers are employed. Impedance is 16 ohms, and power rating is 25 watts. Can be built in just one evening. \$39.95
Shpg. Wt. 30 lbs.



\$4.00 dwn.
\$3.36 mo.

Heathkit Model SS-1B Speaker System Kit

This high fidelity speaker system kit extends the range of the model SS-1 described above. It employs a 15" woofer and a super-tweeter to provide additional bass and treble response. Combined frequency response of both speaker systems is \pm 5 db from 35 to 16,000 CPS. Impedance is 16 ohms, and power is 35 watts. Attractive styling matches SS-1. Shpg. Wt. 80 lbs. \$99.95



\$10.00 dwn.
\$8.40 mo.

HEATHKIT

"LEGATO" SPEAKER SYSTEM KIT

Months of painstaking engineering by Heath and Altec-Lansing engineers has culminated in the design of the Legato, featuring "CP" (critical phasing) and "LB" (level balance). The result is a new kind of high fidelity sound, to satisfy even the most critical audio requirements. Two high-quality 15" theater-type speakers and a high-frequency driver with sectoral horn combine to cover 25 to 20,000 cycles without peaks or valleys. "CP" and "LB" assure you of the smooth, flat audio response so essential to faithful reproduction. Choice of two beautiful cabinet styles below.

"Legato" Traditional Model HH-1-T

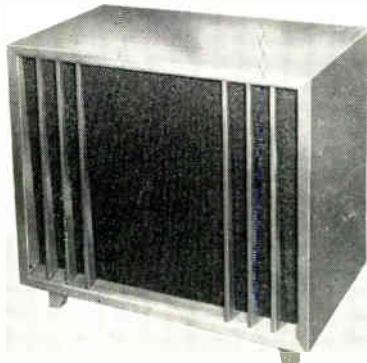
Styled in classic lines to blend with period furniture of all types. Doors attractively paneled. African mahogany for dark finishes unless you specify imported white birch for light finishes. Shpg. Wt. 246 lbs. \$345.00



\$34.50 dwn.
\$28.98 mo.

"Legato" Contemporary Model HH-1-C

This fine cabinet features straightforward design to blend with your modern furnishings. Slim, tapered struts run vertically across the grille cloth to produce a strikingly attractive shadowline. Wood parts are pre-cut and pre-drilled for simple assembly. Supplied in African mahogany for dark finishes unless you specify imported white birch for light finishes. Shpg. Wt. 231 lbs. \$325.00



\$32.50 dwn.
\$27.30 mo.

HEATH COMPANY

A Subsidiary of Daystrom, Inc.
BENTON HARBOR 5, MICHIGAN



Make yours a HEATHKIT®

**It's Easy (and fun) to Plan Your Own Hi-Fi Installation
By Choosing the Heathkit Components
That Best Suit Your Particular Needs.**

As the world's largest manufacturer of electronic equipment in kit form, Heath Company can provide you with a maximum variety of units from which to choose. You can select just the amplifier you need from five different models, ranging in power from 7 watts to 25 watts, some with preamplifiers, and some requiring a separate preamplifier. You can pick your speaker system from four outstanding high fidelity units ranging in price from only \$39.95 to \$345.00. You can even select a fine Heathkit FM or AM Tuner! Should there be a question in your mind about the requirements of an audio system, or about planning your particular hi-fi installation, don't hesitate to contact us. We will be pleased to assist you.



MATCHING CABINETS . . .

The Heath AM Tuner, FM Tuner and Preamplifier are housed in matching satin-gold finished cabinets to blend with any room decorating scheme. Can be stacked one over the other to create a central control unit for the complete high fidelity system.



MODEL FM-3A

MODEL BC-1

MODEL WA-P2



PRE-ALIGNED TUNERS . . .

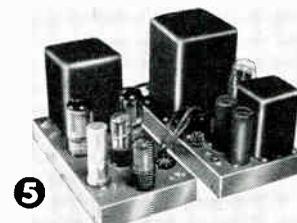
A unique feature of the Heathkit AM and FM Tuners is the fact that both units are pre-aligned. A signal generator is not necessary! IF and ratio transformers are pretuned at the factory, and some front-end components are preassembled and pretuned. Another "extra" to assure you of easy kit assembly.



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EASY TIME PAYMENTS . . . We invite you to take advantage of the Heath Time Payment Plan on any order amounting to \$90.00 or more. Just 10% down and the balance in twelve monthly payments. WRITE FOR COMPLETE DETAILS.



HIGH FIDELITY SYSTEM

1 HEATHKIT HIGH FIDELITY FM TUNER KIT Features AGC and stabilized, temperature-compensated oscillator. Sensitivity is 10 microvolts for 20 db of quieting. Modern circuit covers standard FM band from 88 to 108 mc. Employs ratio detector for efficient hi-fi performance. Power supply is built in. Illuminated slide rule dial for easy tuning. Housed in compact satin-gold enamel cabinet. Features prealigned transformers and front end tuning unit. Shpg. Wt. 7 lbs.

MODEL FM-3A Incl. Excise Tax (with cab.)

\$25.95

\$2.60 dwn., \$2.18 mo.

2 HEATHKIT BROADBAND AM TUNER KIT This fine AM Tuner was designed especially for use in high fidelity applications, and features broad bandwidth, high sensitivity and good selectivity. Employs special detector circuit using crystal diodes for minimum signal distortion, even at high levels. Covers 550 to 1600 kc. RF and IF coils are prealigned. Power supply is built in. Housed in attractive satin-gold enamel cabinet. Shpg. Wt. 8 lbs.

MODEL BC-1 Incl. Excise Tax (with cab.)

\$25.95

\$2.60 dwn., \$2.18 mo.

3 HEATHKIT HIGH FIDELITY PREAMPLIFIER KIT This preamplifier meets or exceeds specifications for even the most rigorous high fidelity applications. It provides a total of 5 inputs, each with individual level controls. Hum and noise are extremely low, with special balance control for absolute minimum hum level. Tone controls provide 18 db boost and 12 db cut at 50 cps. and 15 db boost and 20 db cut at 15,000 cps. Four-position turnover and four-position rolloff controls for "LP", "RIAA", "AES", and "early 78" equalization. Derives power from main amplifier, requiring only 6.3 VAC at 1A and 300 VDC at 10MA. Beautiful satin-gold enamel finish. Shpg. Wt. 7 lbs.

MODEL WA-P2 (with cab.)

\$19.75

\$1.98 dwn., \$1.66 mo.

4 HEATHKIT ADVANCED-DESIGN HI-FI AMPLIFIER KIT This fine 25-watt high fidelity amplifier employs KT66 output tubes by Genalex and a Peerless output transformer for top performance. Frequency response \pm 1 db from 5 to 160,000 cps at 1 watt. Harmonic distortion less than 1% at 25 watts, an IM distortion less than 1% at 20 watts. Hum and noise are 99 db below 25 watts. Output impedance is 4, 8 or 16 ohms. Extremely stable circuit with "extra" features.

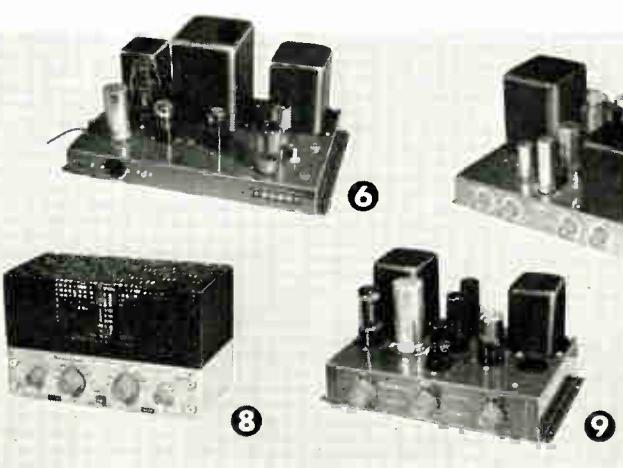
MODEL W-5: Consists of W-5M
plus WA-P2 Preamplifier

Shpg. Wt. 38 lbs. **\$79.50** \$7.95 dwn.
Express only \$6.68 mo.

MODEL W-5M

\$59.75 \$5.98 dwn.
\$5.02 mo.

Shpg. Wt. 31 lbs.
Express only



5 HEATHKIT DUAL-CHASSIS HI-FI AMPLIFIER KIT This 20-watt Williamson-type amplifier employs the famous Aerossound model TO-300 output transformer, and uses 5881 tubes. Frequency response is \pm 1 db from 6 cps to 150 kc at 1 watt. Harmonic distortion less than 1% at 21 watts, and IM distortion less than 1.3% at 20 watts. Output impedance is 4, 8 or 16 ohms. Hum and noise are 88 db below 20 watts.

MODEL W-3M

\$49.75 \$4.98 dwn.
\$4.18 mo.

Shpg. Wt. 37 lbs. **\$69.50** \$6.95 dwn.
Express only \$5.84 mo.

Shpg. Wt. 29 lbs.
Express only

6 HEATHKIT SINGLE-CHASSIS HI-FI AMPLIFIER KIT This 20-watt Williamson-type amplifier combines high performance with economy. Employs Chicago-Standard output transformer and 5881 tubes. Frequency response \pm 1 db from 10 cps to 100 kc at 1 watt. Harmonic distortion less than 1.5% and IM distortion less than 2.7% at full output. Output 4, 8 or 16 ohms. Hum and noise—95 db below 20 watts.

MODEL W-4M

\$39.75 \$3.98 dwn.
\$3.34 mo.

Shpg. Wt. 35 lbs. **\$59.50** \$5.95 dwn.
Express only \$5.00 mo.

Shpg. Wt. 28 lbs.
Express only

7 HEATHKIT 20-WATT HIGH FIDELITY AMPLIFIER KIT Features full 20 watt output using push-pull 6L6 tubes. Built-in preamplifier provides four separate inputs. Separate bass and treble controls. Output transformer tapped at 4, 8, 16 and 500 ohms. Designed for home use, but also fine for public address work. Response is \pm 1 db from 20 to 20,000 cps. Harmonic distortion less than 1% at 3 db below rated output. Shpg. Wt. 23 lbs.

\$35.50

\$3.55 dwn., \$2.98 mo.

8 HEATHKIT ELECTRONIC CROSS-OVER KIT This device separates high and low frequencies electronically, so they may be fed through two separate amplifiers driving separate speakers. Eliminates the need for conventional cross-over. Selectable cross-over frequencies are 100, 200, 400, 700, 1200, 2000 and 3500 cps. Separate level controls for high and low frequency channels. Attenuation 12 db per octave. Shpg. Wt. 6 lbs.

\$18.95 \$1.90 dwn.
\$1.59 mo.

MODEL XO-1

9 HEATHKIT 7-WATT ECONOMY AMPLIFIER KIT Qualifies for high fidelity even though more limited in power than other Heathkit models. Frequency response is \pm 1½ db from 20 to 20,000 cps. Push-pull output and separate bass and treble tone controls. Good high fidelity at minimum cost. Uses special tapped-screen output transformer.

MODEL A-7D

\$17.95 \$1.80 dwn.
\$1.51 mo.

Incl. Excise Tax
Shpg. Wt. 10 lbs.

Incl. Excise Tax
Shpg. Wt. 10 lbs.



HOW TO ORDER

Just identify kit by model number and send order to address below. Write for further details if you wish to budget your purchase on the HEATH TIME PAYMENT PLAN.

HEATH COMPANY

A Subsidiary of Daystrom, Inc.

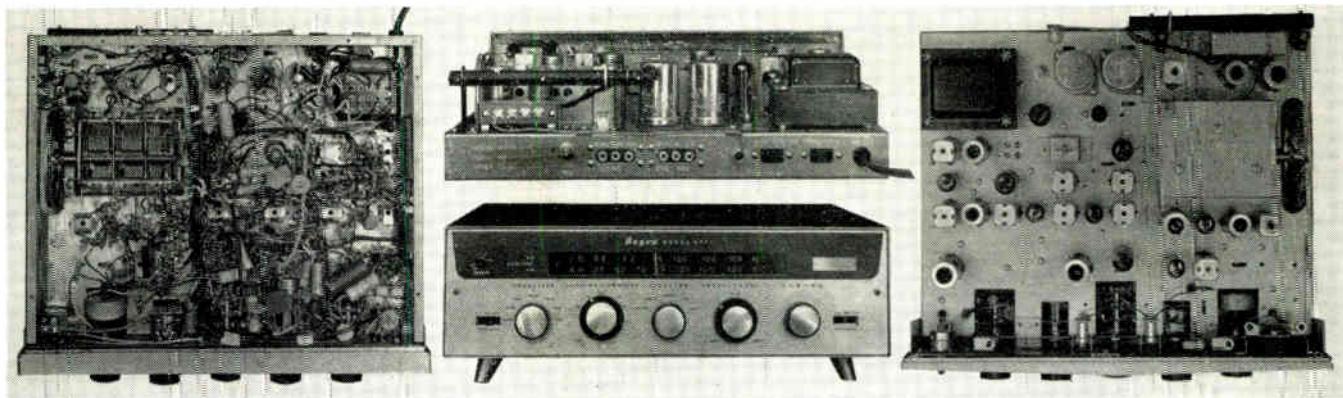
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Name _____

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operates on both FM and AM.

An autolock control automatically removes the AFC between stations, taking hold as a station is tuned in. Purpose is to

protect a weak, wanted station from a stronger station on an adjacent channel. An Armstrong limiter-discriminator circuit is employed on FM. There are three input jacks at the rear, and three for output connections.

Following are the tube types and functions: 6BK7A FM cascode RF amplifier, 6AB4 FM RF mixer, two 6 BA6 FM-AM IF amplifiers,

6AU6 FM IF amplifier, two 6BN6 FM limiters, 6AL5 FM discriminator, 6U8 FM RF oscillator and AFC, 6BJ7 squelch and autolock control, 6BA6 AM RF amplifier, 6BE6 AM oscillator and mixer, 12AT7 tuning meter control, and EZ80 rectifier. In the preamp: 12AX7 equalizer amplifier, 12AT7 amplifier, 12AX7 amplifier. The cabinet, without legs, measures 14 $\frac{3}{4}$ by 4 $\frac{1}{8}$ by 11 $\frac{3}{4}$ ins. deep. Price is \$249.50. Enclosure is \$8.00 additional!



Jensen loudspeaker kits. Illustrated here is the KT-31 three-way speaker kit, one of a series of kits for enclosures of various types and sizes described in Jensen's "Guide to High Fidelity Loudspeakers".

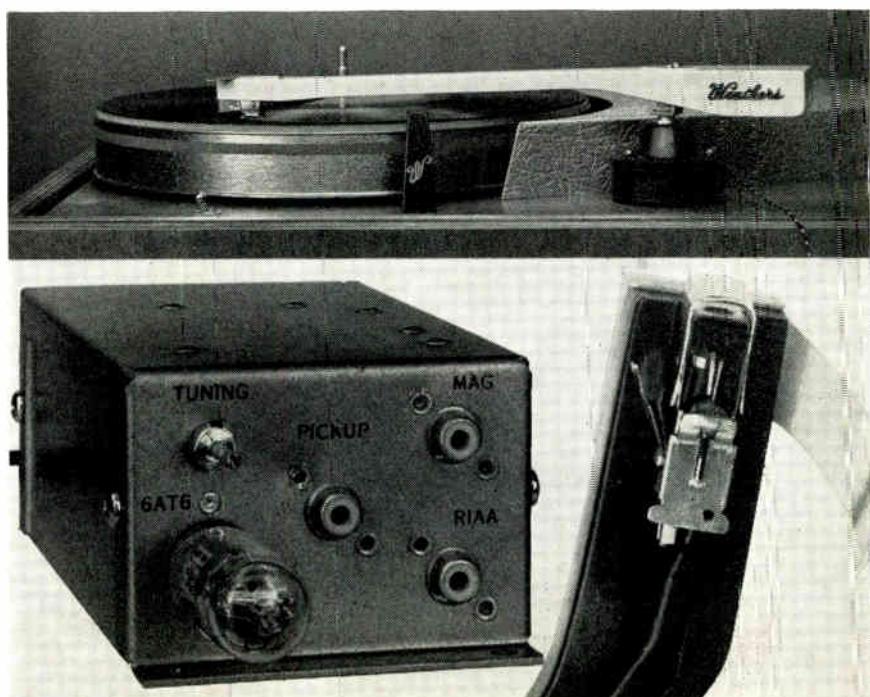
Each kit is comprised of speakers, networks, and controls in a coordinated combination. The KT-31, for example, consists of a 15-in. low-frequency speaker, and a mid-range horn on which a high-frequency unit is

mounted. In the illustration, the black case contains the 600-cycle crossover network, with the 4,000-cycle network at the right. The third case contains an inter-range equalizer. There are also adjustable balance controls, used to get exact adjustments between the three ranges. The price of the kit is \$184.50.

In the Jensen book, details are given for building an Imperial-type cabinet for the KT-31 kit, and other enclosures of smaller cubic contents of various designs and for different special purposes ranging down to the modest KDU-11, priced at only \$10.50. *Jensen Mfg. Co., 6691 S. Laramie Ave., Chicago 38.*

Weathers FM pickup. Instead of generating a current by one means or another, the stylus of the Weathers pickup carries one plate of a tiny condenser, merely changes the capacity as it moves from side to side. Used in conjunction with the oscillator unit shown here, the pickup is part of an FM circuit, operating at 20.7 mc. Stylus pressure should be 2 $\frac{1}{2}$ to 3 grams, as the record brush carries part of the load. Perfect tracking is obtained on both LP's and shellac records, yet it is not necessary to level the turntable.

The pickup plugs into the oscillator, from which output connections are taken to a preamp or directly to an amplifier. Output from the MAG pinjack is 15 millivolts without equalization, for operating through a preamp. From the RIAA pinjack, the output is .25 volt, already equalized to the RIAA curve, to feed directly into a power amplifier. Price of the pickup with diamond stylus, arm, and oscillator is \$89.20. A "modernizing" kit is available for those who own Weathers pickups of earlier design.



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Three-way system with full bass horn and electrical crossovers of 300 and 5,000 cps
Power 30 watts, dimensions 37½" H x 29" along wall from corner
Net Price \$395.00

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

Chordale

New three-way speaker system with 15 inch resistance damped enclosure

Response from 40 to 18,000 cps
Electrical crossovers of 300 and 5,000 cps, Power 30 watts
Net Price \$249.00



Fantasia

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



Trio

New corner system utilizing three speakers and a resistance controlled enclosure
Response 50 to 15,000 cps,
Power 20 watts
Net Price \$119.95



Musette

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



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PLANNING A STEREO SYSTEM

Continued from page 51

BELL SOUND SYSTEMS, INC.: A two-channel preamp-amplifier for stereo or monaural tapes, records, or radio. Amplifiers are rated at 10 watts each. The chassis is furnished with or without a cover, so that it can be mounted on a table or shelf, or built into a cabinet. There are six controls at the front, and pin jacks at the rear for the associated equipment. For stereo reproduction, this unit, with a tape deck and speakers, makes up a complete installation. 557 Marion Rd., Columbus 7, Ohio.

DAVID BOGEN CO., INC.: For use with various types of stereo equipment, Bogen has a unit containing two preamps and one 10-watt amplifier. Connections are provided so that this unit can be operated with tape decks that do or do not have built-in preamps. Volume controls for both channels are ganged and operated by a single knob. One additional amplifier is required. This may be an external amplifier, or an amplifier built into the tape machine. Thus the unit serves to complete various types of stereo equipment, particularly the portable models and monaural machines converted to stereo. P. O. Box 500, Paramus, N. J.

READERS' ROUND TABLE

Continued from page 56

a wide range of opinions and points of view, we want to publish as many letters as possible in this department — your comments and criticisms of the broadcasting in your area, and words of praise, too, for the stations that deserve them. If you

write promptly, we'll have your letter in time for publication in the March-April issue.

Awards for Your Letters

In order to avoid the holiday mail situation, it was necessary to close this issue in advance of the December 1st date announced as the deadline for awarding \$25.00

Stereo Speaker System

R. T. BOZAK SALES COMPANY: The first stereo speaker system is the new Bozak design, employing a cabinet in which the speakers are mounted at opposite ends, rather than facing forward in the conventional manner. There is a door at each end, hinged at the rear. Closed, they cover the speakers but, opened 45°, they serve as reflectors, to direct the sound forward. Thus, while the speakers are not widely separated, since the cabinet is of conventional dimensions, the arrangement is such as to give the effect of considerably greater separation and, consequently, excellent stereophonic reproduction. Box 966, Darien, Conn.

New Stereo Equipment

While this review is quite complete as of the time of writing, the spreading interest in stereo systems and the growing catalog of stereo tapes are encouraging other companies to bring out new components, particularly in the higher price brackets. As is true of all hi-fi equipment, top stereo quality is not cheap, although it is possible to make an experimental start, and to get acquainted with stereo reproduction at very small expense.

The next article in this series, to appear in the May-June issue, will describe in detail a complete stereo installation now under construction.

RECORD COLLECTING

Continued from page 30

vides a fascinating description of the young princess and the circumstances which led Rameau to create her musical portrait. The complete harpsichord works of Rameau have been recorded by Robert Veyron-Lacroix (Westminster set 3303; WN-18124/26).

Chambonnières: *Chaconne in C*. Although Chambonnières was the teacher of almost all the leading harpsichordists of the second half of the 17th century and himself a great composer, very little of his music has been recorded as yet. Landowska plays his *Sarabande in D minor* in her "Treasury of Harpsichord Music". Daniel Pinkham has recorded works by Chambonnières and Louis Couperin (Classic 1054) and so have Isabelle Nef and Claude Jean Chiasson in miscellaneous albums (Oiseau-Lyre OL-50028, Lyrichord 19).

Byrd: *The Bells*. William Byrd's vocal works have fared better than his keyboard pieces on recordings, though he remains neglected by recording companies as a whole. Thurston Dart plays several pieces by Byrd in his admirable "Masters of Early English Keyboard Music" (Oiseau-Lyre OL-50075/76), but not *The Bells*.

Purcell: *Ground in C minor*. This is one of the many masterpieces made familiar the world over by Landowska. In a sense, it "belongs" to her, although that should not prevent other artists from making it their own too. She plays it superbly in her "Treasury" and tells a fascinating story about it in her notes.

Handel: *Suite in F*. The Handel suites, which offer many a ticklish problem to the interpreter, are among the most superb harpsichord music of the 18th century. This *Suite in F* has been recorded by Fernando Valenti (Allegro 4001) and by Frank Pelleg (Handel Society HS-4).

Scarlatti: *The Sonatas*. Characteristically, when asked if she wished to single out any of the 550 Scarlatti sonatas, Landowska said "No, all of them!" These marvelous works are even yet not fully appreciated by the public at large, although it has long been customary for pianists to serve a few on a recital program as an appetizer. Landowska plays two of them superbly in her "Treasury of Harpsichord Music" (Longo Nos. 418 and 423). Ralph Kirkpatrick, whose biography of Scarlatti is a work of great value, has edited two volumes of the sonatas for G. Schirmer and recorded them (Columbia SL-221; ML-5025/8). Fernando Valenti's

each for the two best letters, and life-time subscriptions for the three next best letters commenting on the audio quality of FM broadcast stations, and suggesting ways in which it can be improved. Therefore, the time has been extended to March 15th. We hope, however, that you will get your letters in the mail as soon as possible.

recording of the complete sonatas for Westminster is being issued in separate albums as he completes them. Sylvia Marlow has recorded several of them (Remington 199-136 and Capitol P-8336). George Malcolm also has a recording (London LL-963).

Mozart: *Rondo in A minor*. Landowska, who included Mozart's Rondo in D, K.485, and *Rondo alla Turca* in her "Treasury", has reminded us that "the harpsichord, so rich in tone color, is not and cannot be banished from Mozart's memory. It is above all in the pieces of instrumental character . . . that Mozart remembers the harpsichord. The plucked string will sharpen the delicacy of Mozart's melodic outline."

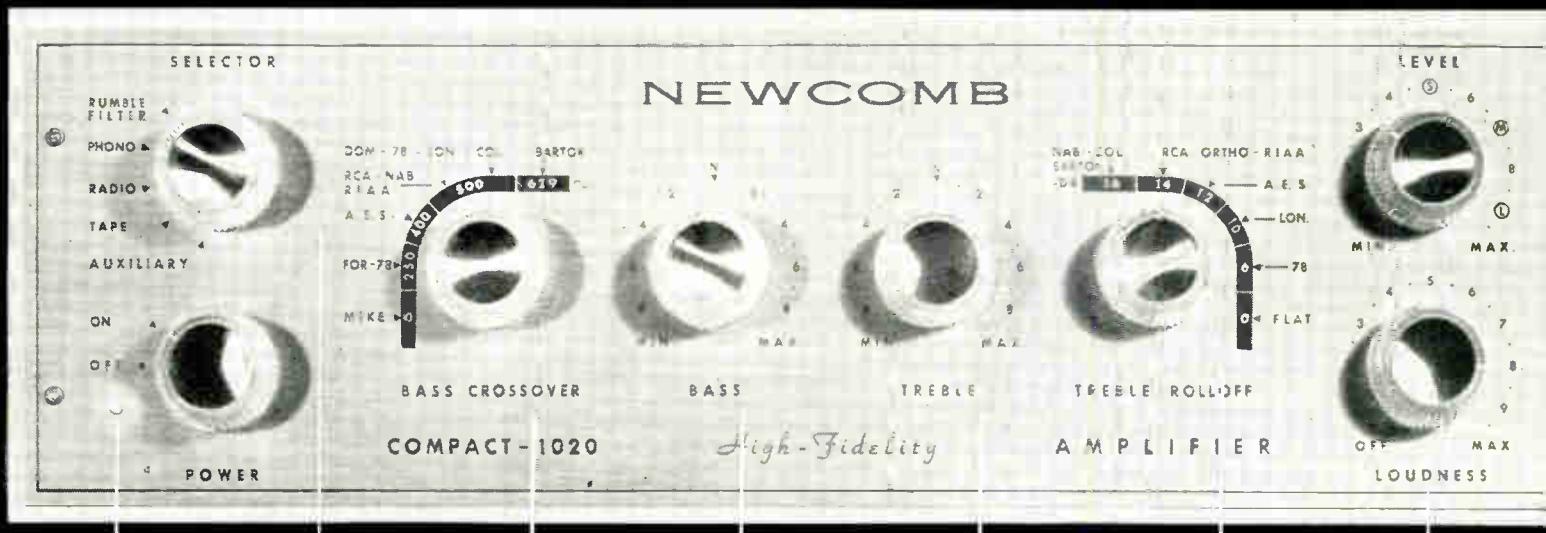
As far as I know, a harpsichord recording of the *A minor Rondo*, K.511, does not exist. It is true that Mozart adopted the piano enthusiastically but we should always remember that the piano of his time was an instrument utterly unlike the modern piano in its sonorities and capabilities. This *Rondo* can sound exquisitely beautiful on the modern piano.

Robert Sabin is Senior Editor of Musical America. Himself a specialist in the Baroque period, he is an old friend of Wanda Landowska and a frequent visitor at her home in Lakeville, Conn.

LET'S TAKE A CLOSE LOOK AT



CONCENTRATED QUALITY!



A pilot light. Essential to the Newcomb Compact 1020 control unit — preamplifier — power amplifier. With hum so low, you'd have no other reminder you left the power on. Power! Plenty of smooth, clean power for the largest multiple speaker system.

Inputs for every need. Note the crystalline control knobs, chosen as a visible symbol of the crystal-clear job of amplification you get from the 1020. It is elegant, stylish, beautiful to look at. Brushed brass-colored face plate, case is dusted with gold.

Separate bass and treble compensation for precise record reproduction. 36 possible combinations help you "tune in" a note-for-note recreation of the original performance. It's fun to work with controls which permit so high a degree of flexibility.

Wide-ranging bass and treble "tone" controls are separate, of course. But they are also of especial excellence. Advanced Newcomb engineering and meticulous assembly result in tone controls which preserve the absolute purity of the amplified signal.

Tone controls must never be taken for granted. They are essential for bringing into balance all of the irregularities present in the recording and reproduction processes... such as recording hall acoustics, living room acoustics, speaker variations.

See how the compensation controls are marked both by number and by record make. Notice how all controls have index marks so that you can exactly duplicate settings which are perfect for your listening area, source material, and your own taste.

Level and loudness controls form a smooth-working team to bring you music exactly the way your sensitive ear requires it. Superior hearing curve compensation furnished by the loudness control is tailored to the individual room by the level control.

NEWCOMB

...since 1937, Hollywood's leading producer of precision instruments for the control and amplification of sound — high fidelity components, record and transcription players for professionals, radios, public address systems.

Concentrated into the Newcomb Compact 1020 are three integrated components — a preamplifier sensitive enough for the lowest level pickup, exceptionally flexible control section, a flat, smooth, clean power amplifier. When he combines them, the manufacturer assumes total responsibility for the perfect performance of your complete amplification system. And when this manufacturer is Newcomb, you get a distinctive, clean and balanced sound that is all but impossible to attain any other way. Newcomb amplifiers are worked, tested, and reworked until they meet Newcomb standards — the highest in the high fidelity industry.



A companion in concentrated perfection to the Compact 1020 is the Newcomb Compact 200, an extremely sensitive, exceptionally stable, beautifully refined FM-AM Radio Tuner.

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STEREO TAPES

There is nothing to indicate at this time that either stacked or staggered heads will become standard for tape play-back machines, although stacked heads must be used for recording to permit cutting and editing tapes.

We have been advised that all Livingston stereo tapes will be available both ways, and we understand that the Stereo Tape Society will furnish tapes in their catalog in accordance with the requirements of their members. Probably all the companies supplying stereo tapes will follow this practice, too, at least for the indefinite future.

TRACK SOUNDS

Continued from page 33

gradually creep up on the leaders, or, even more excitingly, execute a masterful *coup* by carefully picking his spot and then sheerly outdriving the superior car; the breathless tension while waiting to see if a repair can be completed in a few enough seconds for a well-driven favorite car to rejoin the race with still some chance of winning — all these are irresistible lures to the real sports-car fan.

Because auto racing provides one of the very rare areas where glamour, thrills, and excitement can be acceptably linked with mechanization, there is an oft-succumbed-to tendency to overromanticize it. Henry Mandler and Robert Strome, two hi-fi experts who are also race enthusiasts, have managed not to do so in their "Sounds of the Annual Sports Car Grand Prix of Watkins Glen, N. Y." (Folkways Records, FPX-140). They have given the listener a true, unglamourized hearing of what a sports-car race is really like.

What is good about the recording is very good. The information given in the opening interview, with an articulate driver named Gus Ehrmann, provides an excellent introduction to the whole event. What is unfortunate is that both this and the subsequent interviews were recorded in the garage during pre-race technical inspection of cars, and the scream of testing machinery, plus the babel of uninvolved people often totally covers the voices in the interviews.

However, the recording of technical inspection and the fine explanation of its important purpose by Mr. Ehrmann (who unfortunately is not introduced, although he is identified in the unusually long, well illustrated, and on the whole accurate pamphlet which accompanies the record) were a fine idea. One only wishes that there were more of Mr. Ehrmann.

The remainder of the first side of the record is devoted to brief interviews with other drivers. For the most part these are not too interesting. Although this is possibly because the interviewers do not ask particularly stimulating questions, in fairness it must be stated that sports-car drivers

Concluded on page 68

Hi-Fi Music at Home

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REGULAR EDITION: Unless a Program Edition is specified, subscription orders for HI-FI MUSIC Magazine are filled with the Regular Edition. The Hi-Fi Yearbook issue will be published annually, in October. Rates are as follows:

\$3.00 for 1 year (6 issues)	\$6.00 for 3 years (18 issues)
\$5.00 for 1 year (7 issues, including one \$2.00 Hi-Fi Yearbook issue)	
\$10.00 for 3 years (21 issues, including three \$2.00 Hi-Fi Yearbook issues)	

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WTMH Edition: Station WTMH FM Providence, WFMQ FM Hartford
WASH Edition: Station WASH FM, WDON FM Washington

Other Program Editions will be announced in 1957 for hi-fi music stations in Cleveland, Detroit, Los Angeles, Philadelphia, Pittsburgh, Minneapolis-St. Paul, and St. Louis. Note: Hi-Fi Yearbook issues do not carry program listings. The subscription rates for the Program Editions are:

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\$5.00 for 1 year (7 issues, including one \$2.00 Hi-Fi Yearbook issue)	
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HI-FI MUSIC MAGAZINE

105 E. 35th Street, at Park Avenue

New York 16, N. Y.

AR-2

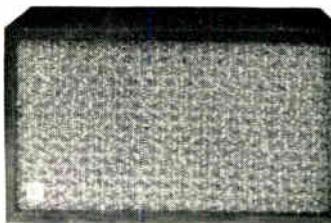
The AR-2 speaker system uses the same **acoustic suspension** principle as the AR-1. Because of this fact it is able to achieve a performance quality which, by pre-acoustic suspension standards, is associated with a price range several times higher than its 96.00.*

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RECORD PLAYER (changer or manual)	\$40 -- \$60
CARTRIDGE(S) (diamond needle for LP)	\$20 -- \$45
TUNER	\$70 -- \$100
AR-2 SPEAKER SYSTEM (Complete with enclosure; size 13½" x 11¾" x 24")	\$89 -- \$102
	\$294 -- \$432
	(phonograph only, \$224 -- \$332)

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PRICE—Only \$134.50

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TRACK SOUNDS

Continued from page 66

are not an especially loquacious lot, and they tend to become especially uncommunicative just prior to a race. This is regrettable here, for Lou Comito, George Constantine, and Dick Kessler are capable of explaining a variety of things — how one feels in the thick of the race, the differences between racing a small car and a large car, and such — which would be of interest to the sometime fan or potential enthusiast to whom this section of the recording really is directed.

The second side of the Watkins Glen disc has some spots of high excitement, not only for the avid race fans but also for the audio enthusiasts. To wit, and with no further comment at all, Messrs. Strome and Mandler proceed to give us the actual race. More precisely, they give us well-selected clips from the day-long series of events. In spite of the rather uninformative commentary emanating from the grandstand loudspeakers (the announcer never identifies a car by make or driver but only by number), the thunderclap sound of the mass start and the recurring high whine as the field straggles past the stands on the first lap produce an undeniable thrill.

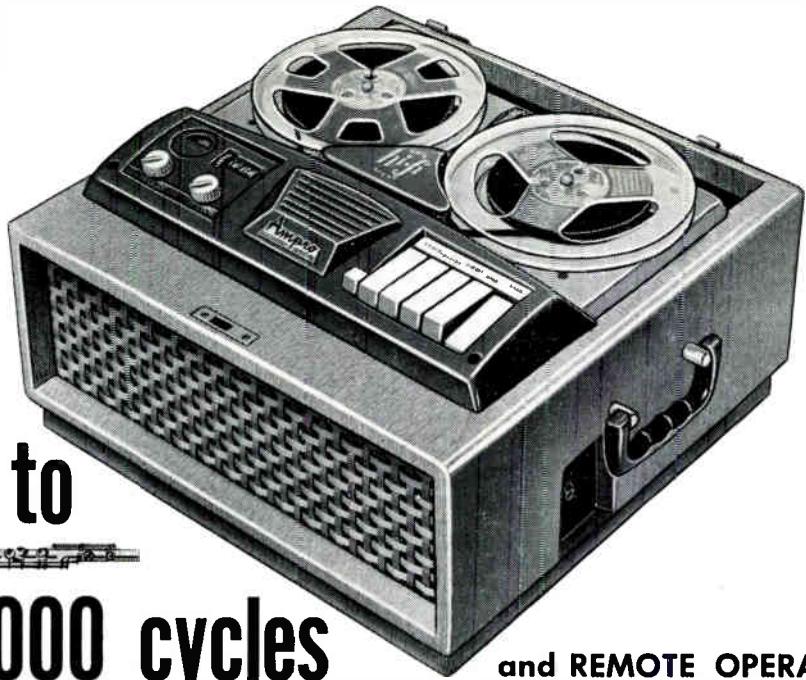
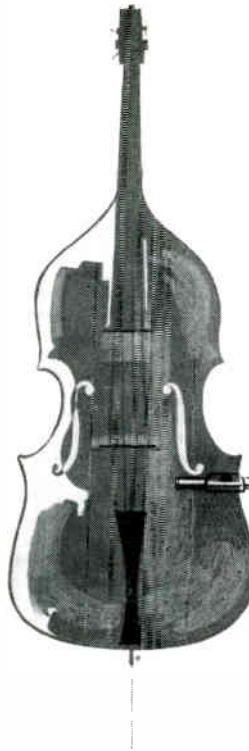
The finest part of the recording is the entire middle section of this second side. To tape it, the recording gentlemen moved their equipment from the grandstand area to a point on the backstretch of the course where they were only a foot or two from the speeding cars. Listening to this long section, a race-course frequenter cannot help but become silently nostalgic (the reaction is very much like that of listening to good music: one doesn't want to interrupt it with words) and even the non-enthusiast must be impressed. It is an incredible quantity and a unique variety of sound.

Taken altogether, this memento of the "Watkins Glen Grand Prix" is a very fine initial effort in an extraordinarily difficult field of recording (only one other of its kind ever has been available, called "Sounds of Sebring", and issued by Riverside). A few more specific criticisms can be made. For instance, one wonders whether any except the most experienced would recognize the sharply crescendoing break in tempo during the excellent backstretch section as that of an uncontrolled car spinning out?

Mr. Strome and Mr. Mandler have done such a splendid job of bringing the strong and vital atmosphere of a sports-car race into one's living room that one can almost smell the castor oil fumes. In the way of opening up a new world of sound, it is superb.

Dion Bartley is American editor of the Swiss-published Automobile Year, leading annual in the international motor field. She is also the American correspondent for L'Automobile and Auto Italiana and a frequent contributor to several other related magazines.

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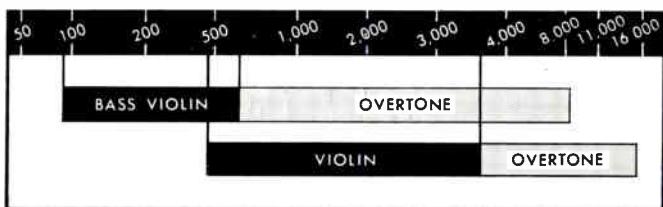


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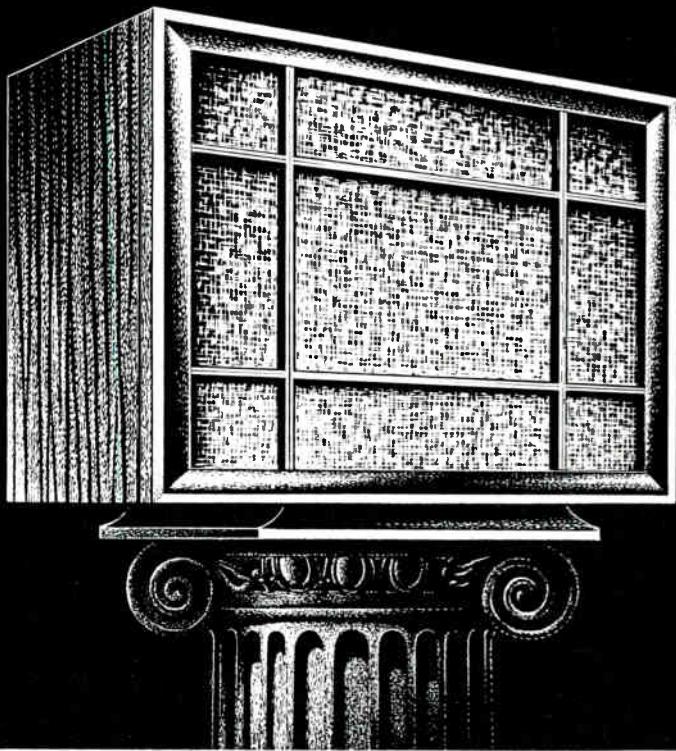
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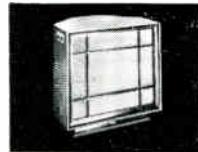


What does it take to become a classic? To be of the highest rank...to have all parts in perfect coordination...to be a model for all to follow—that is the CLASSIC speaker system—the highest achievement in audio engineering, the ultimate in sound!

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

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

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



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

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Integrated Program

Dimensions: (as lowboy)
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Shipping Weight: 210 lbs.

Price: Mahogany \$450.00
Blond 460.00

GREAT OPERA

Continued from page 31

with the idea of reviving interest in private concerts in the home. Gamson would play the clarinet, direct and rehearse the trio, while his cousin would help to choose the works and the soloists, and also attend to the business details.

It was no problem to organize a trio. But where were the 20th century "nobles" at heart, the modern counterparts of those 17th and 18th Century patrons who were responsible for the presentation of composers, and the preservation of compositions? The two students turned to the Gamson family for help. The Gamsions, who live in Rye, New York, are in the awning business. Mrs. Gamson promised to supply eight hundred names chosen from a list of her best awning customers. To them was sent a letter that read in part:

"For a long time now music lovers have been forced to cede to modern times and give up the pleasure of having music in their own homes. What was once a way of gracious living has become an excessive luxury. And this is very unfortunate because music, perhaps the most personal of all the arts, has suffered the loss of precious and intimate qualities through this transplantation. Indeed, some of the most beautiful and subtle pages of its literature have become meaningless and defunct in the glare of the concert hall. The great old masters such as Couperin and Corelli are becoming practically unknown and many works of high merit are inaccessible."

"It is to just those few who love music deeply and who seek it out, not as a rare visitor, but as an intimate friend, that I offer the services of my trio. The price is modest and consistent with the view that music at home is an important accessory to good living, and not an unreasonable indulgence."

This announcement elicited the sum total of five responses. While a return of less than one per cent would be termed disastrous in advertising circles it was, in this instance, the force that heralded the birth of the Renaissance Trio. Within three years its offspring was formally christened, by charter, the American Chamber Opera Society, Inc.—later and now known simply as the American Opera Society. It was embraced from the outset by a loving public, and even by the critics.

The first performance was given in a Fifth Avenue town house on May 3rd, 1951. Fifty dinner guests were present whose names represented such high rank in social, financial, artistic, and diplomatic circles that they might easily have constituted the modern equivalent of an official guest list for an evening-with-Monteverdi in the Venetian Palazzo Mocenigo. But they had been invited only because they were the friends of the hostess whom she felt were most likely to appreciate the entertainment she had planned. The evening

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GREAT OPERA

Continued from page 70

featured far more than a *table d'hôte*; it was a musical banquet as described by the beautifully printed programs on fine paper, simulating the illuminated manuscripts of old. Besides three concertos of Vivaldi, there was Monteverdi's "Il Combattimento" complete with scenery, costumes, and ballet. Prophetic indeed was the excerpt from the writings of Monteverdi, opera's first man of genius, that appeared on the frontispiece of the program given to each guest:

"Il Combattimento," wrote the composer, "once was performed in the Palace of the most Illustrious and Excellent Signor Girolamo Mocenigo, my patron . . . during Carnival-time, before the entire nobility, who were so moved that they almost shed tears and applauded the work for being presented in a form never before seen or heard."

For their performance, Gamson and Oxenburg had expanded the Renaissance Trio into the Renaissance Chamber Orchestra. Within a year, they had outgrown the trio and the chamber orchestra. By November, 1952, a Certificate of Incorporation had been approved in Albany for the non-profit American Chamber Opera Society, Inc.

But the public and the critics had chosen to recognize the new society at an earlier date — June 27th, 1952, to be exact. It was then that the American Chamber Opera Society revealed itself to the public for the first time. It was an auspicious debut that took place in an ideal atmosphere — the lovely Castle Hill Estate in Ipswich, Massachusetts.

The musical gems chosen for this perfect setting were Monteverdi's "Il Combattimento" and "Le Cadi Dupe" (or "The Passionate Pasha"), an opéra-comique by Gluck which had never been heard before in the United States. The occasion was of such importance that critics from *The New York Times* and the *New York Herald Tribune* were dispatched to report on it. The unique character of the event was marked not only by its musical importance, but also by the unanimity of praise voiced by critics and echoed by the audience.

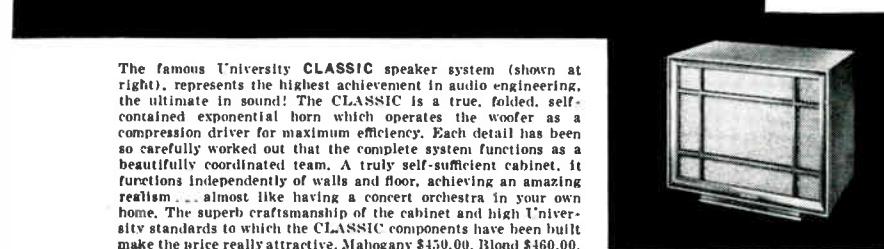
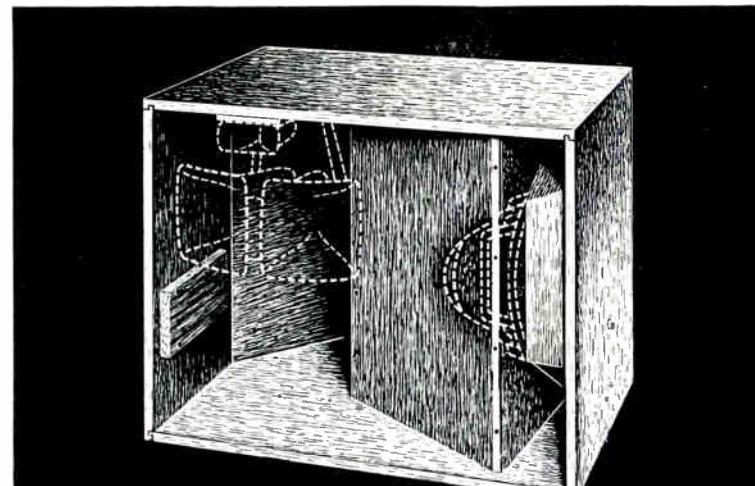
A pair of twenty-three-year-olds now had proved that the old masters could be restored. The American Opera Society was firmly established. With the assurance that accompanies initial success, Gamson and Oxenburg returned to New York to prepare for the goal of all artists — a New York debut.

The technical problems and expenses involved in the production of any opera are of such staggering complexity that few professional opera companies actually exist in America. But what these two young men lacked in facilities and finances they made up with ingenuity, dedication, and hard work. They are still at it.

Day after day, night after night, Gamson . . .

Continued on page 73

OR have fun... save money



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

BUILD ONE OF THE FINEST SPEAKER SYSTEMS IN THE WORLD

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

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

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

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ROOM-DIVIDERS—Can be used vertically or horizontally.

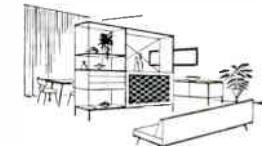
PICK A PERIOD—Any furniture period can be achieved by treatment of front frame moulding, base, grille fabric, etc.

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

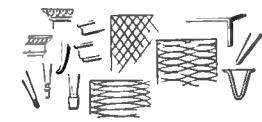
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HI-FI YEARBOOK ISSUE

DURING the past three years, so many readers have asked: "When are you going to make Hi-Fi Music a monthly magazine?" Here at headquarters we have had many discussions and conferences at which we sought the answer to a slightly different question: "Can we make Hi-Fi Music more useful to our readers by publishing twice as many copies a year?"

A Better Idea: The more we studied the various factors involved, the more we became convinced that the way to increase the value of the Magazine to hi-fi music enthusiasts was not to do *the same thing twice as often*, but to add something *entirely new and different* to the six regular issues.

There is a great deal of essential information and reference data that is not available anywhere on many aspects of music and broadcasting, audio equipment, and the hi-fi industry. Also needed is a who's who of people, manufacturers, dealers, and associations. Accordingly, we decided to compile all this information in an extra, annual number which we would call the "Hi-Fi Yearbook Issue", keeping it up to date from year to year with the necessary additions, deletions, and changes.

A Major Undertaking: A tentative plan for such a Yearbook Issue was announced some twelve months ago, but we found that more time was required to determine the number of pages necessary to publish all the different kinds of information and data we had in mind, and to settle the many details, including the price and publication date.

We made haste slowly, because we were determined the Hi-Fi Yearbook Issue should be not only unique in character and contents, but an outstanding additional service to hi-fi music enthusiasts.

Ready for Action: Now the planning has been completed. Preparations are already under way for publishing seven issues in 1957, including the Hi-Fi Yearbook Issue, which will come out each year in October. The price of the extra number will be \$2.00.

Accordingly, the new subscription rate will be \$5.00 a year for seven issues, with an Economy Rate of \$10 for three years or 21 issues (a saving of \$5.00), unless you have already paid for a subscription to include one or three Hi-Fi Yearbook Issues.

The New Publication Schedule: Effective at once, all subscriptions at the new rate, and those already ordered for seven issues, will automatically include the Hi-Fi Yearbook Issue. As in the past, regular issues will be mailed on the 10th of January, March, May, July, September, and November. The Hi-Fi Yearbook Issue will be mailed on October 10th.

Program Editions: Subscriptions to the special Program Editions of Hi-Fi Music, placed through broadcast stations, will still be \$3.00 a year. Subscribers will receive the six regular issues containing the Program Guides, as in the past, for no programs will be bound into the Hi-Fi Yearbook Issues. Copies of the Hi-Fi Yearbook Issues will be available at the equipment stores, however, and by mail.

Another Milestone of Progress: Thus, Hi-Fi Music Magazine, starting its 4th year of service to the hi-fi music enthusiasts, marks another milestone of progress by adding another exclusive feature.

You'll be hearing more about the Hi-Fi Yearbook issue and the wealth of information compiled for it — information you will not find elsewhere, and of such value that you will refer to it all year 'round.

And because the alternate plan of adding a Hi-Fi Yearbook Issue was adopted only after the most deliberate, thorough consideration of the best interests of our readers, we are confident that this decision will merit your wholehearted approval.

A handwritten signature in black ink, appearing to read "Milton Shapin".

GREAT OPERA

Continued from page 71

son can be found laboriously copying scores of long-forgotten works that have slipped out of circulation. Libraries here and abroad must be searched for these almost buried manuscripts, which are then microfilmed and airmailed to Gamson to copy — score upon score, for the soloists and the chorus, parts for each member of the orchestra. And while Gamson coaches the singers, rehearses the musicians, and continues the tedious job of copying, Oxenburg auditions new singers, supervises the staging, designs the programs, sets up rehearsals, and schedules the performances. There are four phones in their working-living room, and they frequently manage to carry on conversation on all four simultaneously. Wednesday night is reserved for only part-time work, this being the one time when they see a few friends.

Four months after the Castle Hill appearance Gamson and Oxenburg were ready for the New York debut. Again they reached into the past and pulled out two plums. There was Jean Jacques Rousseau's "Le Devin du Village," which had not been performed in New York since 1790; and in contrast to this charming pastoral opera was the work of the great English composer, Purcell, "The Witch of Endor", also forgotten despite the importance of the composer.

Wrote the late Olin Downes: "Old music which is little known has other values than those of antiquarianism. This is great music." The following February there were more encomiums for the production of Monteverdi's "Coronation of Poppea", composed in 1642 and once described as "a work more pertinent in its comment on the world as we know it, more sensible and plausible in its plot, and much more moving in its characterization than most of the operas written since."

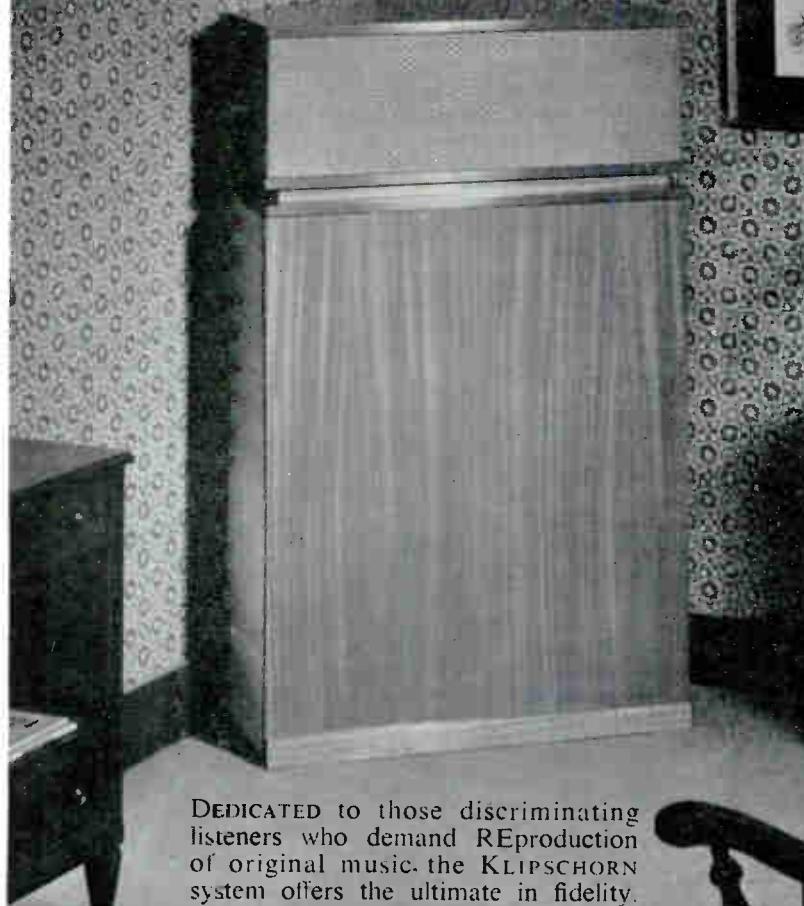
It is doubtful that these two young men needed much encouragement, so intense was their determination. Nevertheless, the full houses and high praise were not ignored when they decided to inaugurate their first full series.

The riches of the past apparently offer unlimited opportunity to those who know how to dig and unearth, and they did. Their repertory has been enlarged until it now includes such works as Purcell's "Dido and Aeneas"; Rossini's "La Gazza Ladra" and "Otello"; Bellini's "I Puritani" and "La Sonnambula"; Gluck's "Iphigenie en Tauride", "Paris and Helen", and "The Passionate Pasha"; Holst's "Savitri"; Cherubini's "Medea"; Offenbach's "La Perichole"; Handel's "Giulio Cesare"; Beethoven's "Fidelio"; Poulenc's "Les Mamelles de Tiresias"; and Falla's "El Retablo de Maese Pedro".

Besides a carefully limited out-of-town schedule which permits appearances in Boston, Philadelphia, and Washington, the

Concluded on page 74

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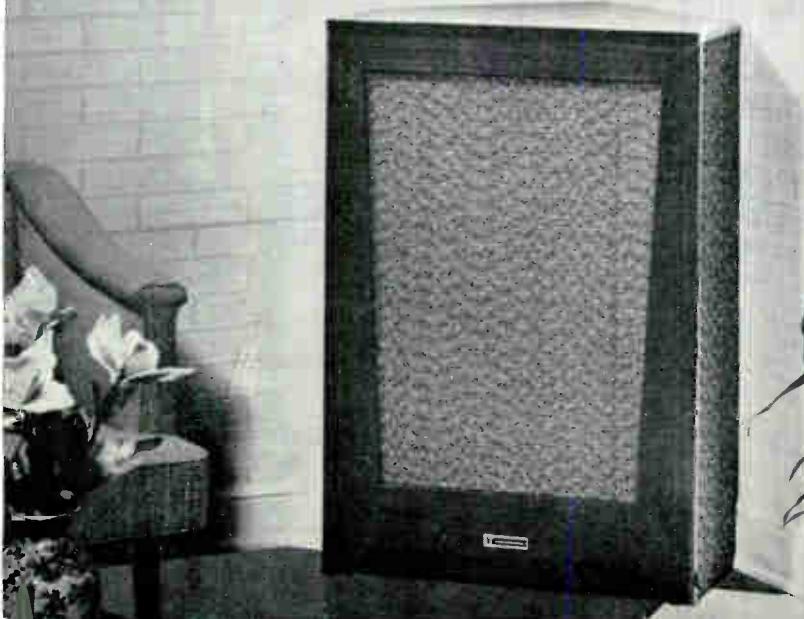
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GREAT OPERA

Continued from page 73

directors of the American Opera Society restrict themselves to one double series in New York. The principal season is at Town Hall, but each performance is previewed under the auspices of the Metropolitan Museum of Art, a few days in advance. These uptown performances evidently are far too few to accommodate the Society's would-be public, and the directors deeply regret that limited seating capacity prevents their reaching a larger audience.

Paul Henry Láng, senior critic of the *Herald Tribune*, gave voice to the consensus when he wrote, after a recent performance: "A large audience is starved for such music. The American Opera Society deserves a better concert hall." It has been suggested that several concurrent but identical series could be presented, but this idea has been vetoed by the Society's board as being financially and artistically impractical since it would gravely increase the deficit. Another unsatisfactory alternative would be a transfer of activities to Carnegie Hall, where more people could be accommodated. But the directors feel strongly that in a larger auditorium they would risk losing the magical intimacy of these performances.

They are right. I should like to suggest, however, that there is one obvious way of enabling the vast public to hear the American Opera Society. And to me it is a mystery that the recording companies have not already seized this unique opportunity of fulfilling a public service and at the same time enriching their catalogues.

Let us hope that they wake up to what they are missing before too many more performances are lost. Such casts as Gamson and Oxenbury present cannot be reassembled so easily.

Marvin David Levy is a young New York composer-critic whose special affection is opera. Two of his own, "The Tower" and "Making the Bear", will be produced this year.

MAKING AN ALBUM

Continued from page 29

for the third, we used four rhythm, three clarinets, and a trumpet. This helped insure a change of pace throughout the album.

Meanwhile art work for the cover had been started through channels. Bob Jones, our art director, decided that we'd use a soft pastel photograph of Teddi, who would be toasting you with a glass of champagne. It took a good couple of hours under hot lights to accomplish this, but you can see from the photograph here how well it turned out. Incidentally, during this business a champagne bottle blew its cork and the bubble juice shot all over Miss King's lovely dress.

With the songs chosen and the arrangements completed, and Teddi King thoroughly familiar with both songs and

Continued on page 75

MAKING AN ALBUM

Continued from page 74

arrangements, we set the recording sessions for three successive evenings at Webster Hall in Manhattan. Believe me, the better an artist can know his or her material in advance, the more it helps, for the three allotted hours go by awfully fast, especially when so much of the time is taken up in adjusting microphones, moving musicians around, and otherwise seeing to it that the best possible sound is obtained. Quality of sound, in this day and age, is terribly important.

The recording sessions themselves are hard work, interspersed with bits of humor that tend to break the always present tension. However, countless unforeseen things can go wrong, thus making the headaches sharper: a musician can be detained unavoidably, a score can be late from the copyist, a tape machine can go awry, you may have worlds of trouble getting the exact sound that you think should come from the arrangement. Teddi herself is a doll at the sessions, eager to do exactly right by all concerned, and of such artistic prowess that she sings a song nearly perfectly each time over. Such is her ability that the A & R man, the orchestra leader, and the two engineers (one at the controls and one to run the tape machines) can concentrate their efforts on all the other things that matter. It is the A & R director who has the final word at all record sessions.

The sessions done, you take your boxes of tapes and retire to an editing room, where you have the lingering opportunity to make up your mind which particular "take" of the song is best. Perhaps splicing is necessary, where you choose portions of various takes, but in doing this you must always be sure that the rhythm is in the exact same tempo, that the sound levels match, that the keys are the same. . . . Take my word, it is so much better if you can get one take that is perfect in its entirety.

When you've settled on your twelve final takes, the album must be sequenced and the tapes spliced into the proper order. From these two master tapes (one for each side of the LP), a test pressing is made. This is the A & R director's final step with the recording itself; once he has approved the test pressing, masters are cut and are shipped to the plant for pressing.

However, there are other things still to be done. For one thing a liner must be written, the little memento that tells such nice and generally worthwhile things about the record. Label copy must be checked to see that everything is O.K. there. The cover art itself is always given a final once-over to make sure that nothing is misspelled and that everything is as it should be. Information on the album is given to the publicity and promotion departments. And in the back of your

Continued on page 76

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MAKING AN ALBUM

Continued from page 75

mind you are always thinking of what is going to come next. Time elapsed from the initial trip to Boston to the completed test pressing — six months!

The Tony Scott and Dave Garroway albums were different affairs entirely. Scott's album came as rather a rush. It was decided at a meeting to include jazz in the Save-On-Record coupon offering starting in October. We agreed unanimously that a new Tony Scott album should be the first jazz album so selected; Scott, many including this writer believe, is the finest jazz clarinetist playing today, with an unlimited future. So in one long afternoon of talk, research, and telephone calls we put the whole album together on paper. The title itself came from a chance remark of Scott's. Speaking of a certain disc, Tony said: "It just doesn't have the right touch." Hence "The Touch of Tony Scott."

Since Scott up to this time had been working on the road with a quartet, we decided not to forego that combination entirely in the make-up of the album. At the same time, I wanted to give Tony a chance to express himself more fully on records. Therefore, we struck on the notion of doing the first session with a big band; the second with a medium sized group that eventually turned into a tentette, and the third with his regular quartet. Then, we broke down the make-up of the three sessions so that in each we'd do one solidly swinging tune, one ballad, one blues or rocking tune, and one *avant-garde* jazz effort. Gradually we pencilled in the songs themselves and started Phyllis Smith, my gal Saturday, calling the publishers for lead sheets. Meantime, Tony and I had our heads together picking out which arranger would do which song. We settled on Al Cohn for *My Old Flame*, Jimmy Mundy for *You're Driving Me Crazy*, Ralph Burns for *Poinciana*, George Siravo for *Jitterbug Waltz*, Eddie Sauter for an original composition something in the style of Benny Goodman's *Clarinet à la King* (Sauter did that one, too) which when finished was titled *The Moon Walks*, and John Carisi for another original which he called *Walkin' on Air*. Scott himself would handle the rest. Then I cleared studio time for the sessions, while Scott took himself off to home and to work.

As it happened, one thing got a little turned around at the first recording session. We ended up with five rather than four arrangements for the big band, and, since everything went along especially well, I decided to run that session one half-hour overtime in order to record the fifth tune, *Yesterdays*. Actually this chanced to be a lucky move, for the next day, while working on the three numbers for the tentette, we were just able to get in under the three-hour wire. The first two numbers were completed quickly, but the Carisi original

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Hi-Fi Music at Home

MAKING AN ALBUM

Continued from page 76

was a most difficult bit. We had trouble making the intricate writing sound thoroughly relaxed, and this one required almost two hours of constant work before it came out the way Scott, Carisi, and I wanted it. The next afternoon's session with the quartet was relatively simple, for the four musicians knew the tunes and arrangements, and were completely *en rapport*.

From that point on, then, it became a matter of editing and we followed much the same procedure as with the Teddi King album. Incidentally, now and then when editing you suddenly discover that you haven't got on tape exactly the same sound that you thought you had and that you urgently wanted. So you turn to one of the re-recording rooms, which recording manager Bill Miltenburg has fitted with a magnificent array of equipment. Here you can re-record your whole string of tape, accenting or cutting down wherever you wish. Bass, mid-range, upper mid-range, highs — the whole frequency chart is yours to command. Here, through the medium of engineering genius, an A & R man can get himself off many a crooked hook.

One of my own opinions, acquired as a disc jockey at WGN in Chicago, was that it would be crackerjack if now and then there were albums combining the works (newly recorded) of many different groups and styles. But what common interest to tie them all together? Dave Garroway, the famous TV and radio impresario, had been a friend of mine in the Windy City, and many, many folks know of the wonderful things he did with jazz on his superb "11-60 Club" radio show on WMAQ. Hence, Dave seemed to me to be a very logical choice for not one but several albums of potpourri jazz. He was most agreeable to the proposition, and the title of the first album — "The Wide, Wide World of Jazz" — was too natural to resist.

So, in Dave's own words from his introduction to the recording, "I went to the musicians I liked the best and said 'Let's make an album of the best things you do.'" We decided to cover the world from a song-title standpoint, and came up with numbers like *A Foggy Day in London, Wonderful, Wonderful Copenhagen, Stars Fell on Alabama, Spain, California Here I Come, Do You Know What It Means to Miss New Orleans, Flying Down To Rio, and Manhattan Serenade*. Since this was to be a jazz album for all people all over the world, we thought it best not to concentrate on any one style of jazz, but to have a smattering of each — Dixieland, swing, modern, and Latin jazz. To do the Dixieland tunes, we got together a band under Deane Kincaide's direction (his arrangements too), with "Peanuts" Hucko,

Concluded on page 78

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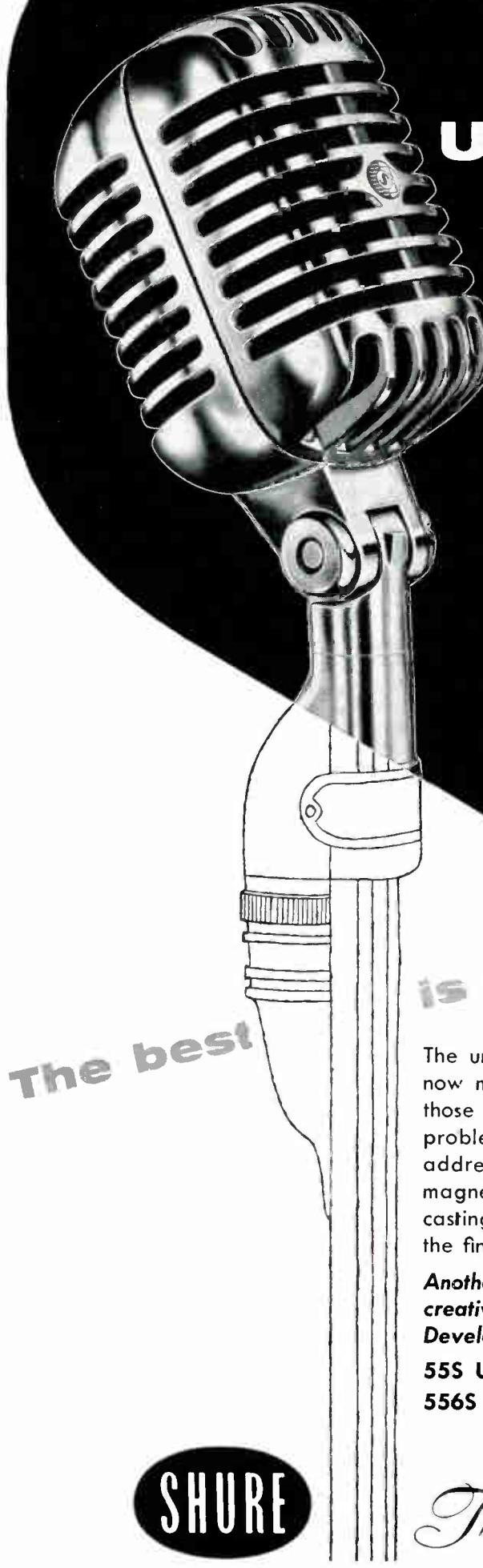
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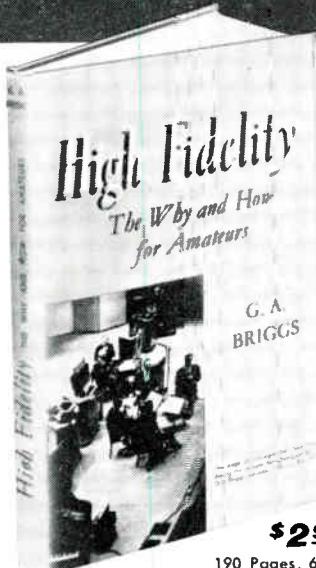
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The

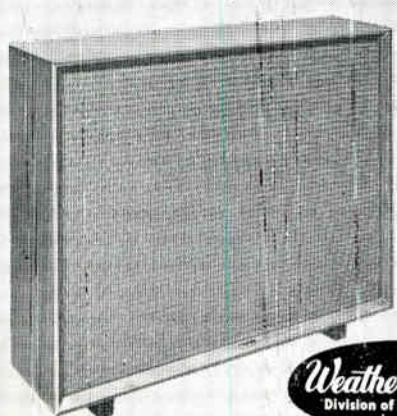
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MAKING AN ALBUM

Continued from page 77

Billy Butterfield, and Cutty Cutshall in the front line. Two of the selections at that particular session would be instrumentals and two would be vocals by the great song stylist Lee Wiley, whom I had just signed to a RCA Victor contract.

"Peanuts" Hucko, we thought, would be the right guy to front the big swing band, and it would be filled with top-notch sidemen like "Boomie" Richman, Charlie Shavers, Lou McGarity, Hymie Shertzer, Bernie Glow, and Lou Levy. Here again we'd have two instrumentals and two vocals, the latter by Helen Ward, that swellelegant lady of the first Benny Goodman band. To fill out the album and to give us our other styles, we chose Dave's favorite piano player, Miss Barbara Carroll, to do two numbers with her trio, and Tito Puente, the mighty atom, to record a brace of Latin tunes in modern Latin jazz style with his solid band.

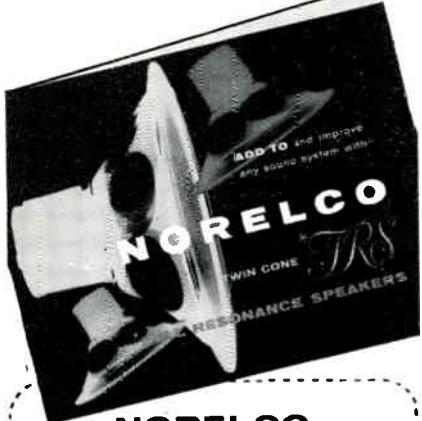
The Dixieland and the swing sessions were relatively normal, but we had a small problem with the Carroll and Puente affairs. Here were cases where we were only asking each artist for two tunes. However, since both were scheduled to do albums of their own for us, we simply worked the two tunes in at the end of one of their regular sessions (one hour overtime). Simple? Yes, in a way, but not nearly so much as it looks on paper when you stop to consider that both Barbara Carroll and Tito Puente are consistently on the road with their groups, and all arrangements had to be made by phone and letter.

Editing of this album was very time-consuming. Not only did we have some difficult splicing to do, but we also had the problem of balancing all the tapes from the four different sessions and the two different studios in which they were recorded. Also, Dave had to rush down to our 24th Street studios to record his introduction and close for the over-all recording, and we just got that in before he left for Europe. Meanwhile we were rushing a test pressing to him so he could get his album notes done in time. However, when you hear this and the other albums, I'm sure you'll agree that they were well worth the effort that went into them. And if there's something that prompts you to ask, "Now, why did they do that?" or, "Why didn't they do so-and-so?" you can imagine that we may have felt the same way but, for some practical reason, or because of the limitations under which we had to work, it was the best we could do under the circumstances. It's no secret that no record has ever been produced to the complete satisfaction of every individual involved in making it!

Fred Reynolds was WGN's jazz disk jockey until he left Chicago to become music editor of Hi-Fi-Music Magazine. A year ago, he resigned to join RCA Victor.

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FM BROADCASTING

Continued from page 32

tionately small", says Mr. Rhines. Hence, let us forget that there exists a tremendous wealth of recorded *leider* and chamber music as far as WFAC is concerned. Certainly it is not my contention that three hours of string quartets should appear on a daily schedule, but an hour specifically allocated to music of this highly individual and exciting musical form should be included to make for a well-rounded musical diet.

Number 4 on the Rhines Plan suggests that "heavier fare should be leavened by lighter melodious programmatic music, especially during the day hours". What does Mr. Rhines consider "leavened" to mean when there is almost a complete absence of "heavier fare" during the daytime on his station? He believes that "music from Broadway shows and motion pictures, tuneful works of the Romantic era are the catalysts that make the formula work, but they must not be overdone". My comment to such a statement is that his audience certainly is not a "critical one" if it accepts this principle as the fundamental philosophy of programming music.

At this point, I propose a definition of what a critical listener *should* expect from a good radio station. It is my contention that a critical listener is one who believes that the function of a station devoting much of its time to recorded music should be to offer a varied and interesting format which would include all media of musical expression: namely, symphonic, operatic, chamber music, art song, solo instrumental, and theatre music (ballet, film and musical comedy). Once these classifications are balanced, it becomes the responsibility of the program builder to *diversify* the contents as to period and style—but always with (musical) quality as the principal determinant. It is in this latter respect that the Rhines outline falls down completely. For the quality of the music he offers is anything but high—hi-fi that it may be.

Rather than have fifteen- or thirty-minute programs, I recommend longer ones with commercials highlighted in the introduction, intermission and conclusion. These programs should be designed like concert equivalents, with all possible contrast within the limits of good taste: programs devoted to presenting the works of one composer over a period of months; specialty programs devoted to ballet scores, film music, and musical comedies; recitals featuring a single instrumental or vocal artist; children's programs; and full operatic performances should be constant fare.

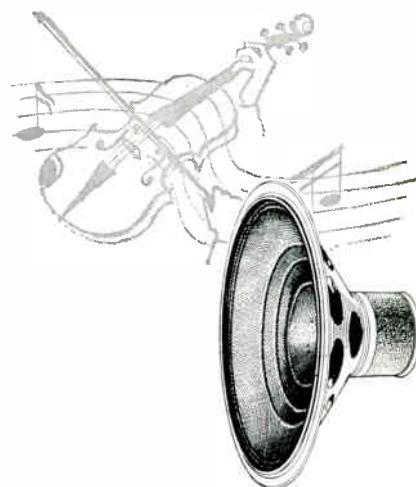
Few stations are able to exist without the financial aid of commercials, but special mention should be made of KPFA, in Berkeley, California, which operates only on FM and presents unusual live programs as well as excellent selections of recorded music unhampered by the usual demands of sponsors—for KPFA is "sponsored"

Concluded on page 80

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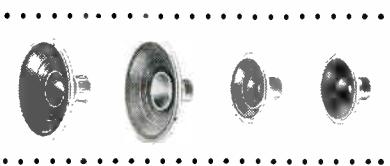


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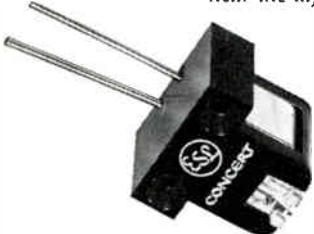
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FM BROADCASTING

Continued from page 79

only by its listeners. The inevitable conclusion is a truly critical audience will support, literally, a station that gives full musical value.

Sheldon Soffer no longer practices what he preaches in the foregoing article, having departed the microphone for the podium (see "The Hi and the Fi" page in this issue). Until his conducting career got under way, however, he was involved in programming many thousands of recorded hours for New York's station WABF-FM, which was one of the pioneers in the field of good music broadcasting, now operated as hi-fi station WBAI.

ARMSTRONG BIOGRAPHY

Continued from page 50

and switched off every night. Since then, I have often wondered why I was not provided with meters to check the characteristics of the tubes — an obvious method in the light of practice now universally employed. Perhaps Mr. Lessing has answered the question.

But to move on with the story: A decision on the regenerative circuit in the Major's favor was upheld by the Second Circuit Court of Appeals in March, 1922. However, "no damages were drawn against de Forest. Until damages are drawn up and approved by the court or waived by the winner, no final judgment can be entered in a patent case. But Armstrong would not allow Westinghouse to enter judgment by waiving damages against de Forest — in which case the issue might never have been reopened or gone on to its irrevocable conclusion . . . There was great vanity in his inventive alter ego and great stubbornness in defending his rights, which appeared in his new view in uncompromising black and white . . . When it became clear that Armstrong was going to exact penalties from de Forest and possibly from those behind de Forest, even though no benefits could accrue to himself [Armstrong having already sold his rights to Westinghouse] the defense stiffened and the feud between the two men ran on deeper and more bitter than before."

Had the Major been satisfied with his victory over de Forest in 1922, he would not have suffered the twelve years of bitter, corrosive litigation which ended when, in October, 1934, the Supreme Court refused a rehearing on its earlier decision in de Forest's favor, resting the regenerative circuit case, Mr. Lessing concludes, "on the inventor's [de Forest's] uncorroborated word".

If the Major had not involved himself in that fight, if he had been satisfied with the court's decision in his favor without demanding, in addition, a pound of flesh, he would have approached the establishment of FM broadcasting in a very different

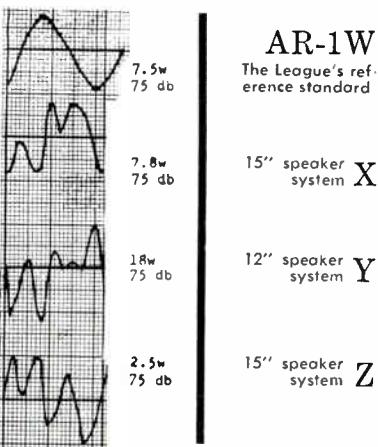
Continued on page 81

Hi-Fi Music at Home

ARI

Report from the
LABORATORY
The Audio League Report*

FIG. 5
Acoustic Output at 30 CPS



*Vol. 1 No. 9, Oct., '55. Authorized quotation #28. For the complete technical and subjective report on the AR-1 consult Vol. 1 No. 11, The Audio League Report, Pleasantville, N. Y.

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ARMSTRONG BIOGRAPHY

Continued from page 80

manner and, I firmly believe, FM would have virtually superseded AM by this time.

But, after his good work in persuading the FCC to allocate channels for FM broadcasting, he made two serious though characteristic mistakes. The first resulted from RCA's passive resistance to the development of FM, which he accepted as a personal challenge. "It was important to his mind to prove whether a single corporation, by its action or inaction, could keep from the American people a major invention or to dictate the speed and sequence with which inventions are introduced."

Ready, eager, and able to prove that all who disagreed with him were wrong, he succeeded in antagonizing the FCC and the networks and, by making David Sarnoff a personal enemy, he alienated the RCA licensees, without whom no FM receivers could be built. So the FCC shifted FM broadcasting to a new, higher band for which no transmitters had been designed, CBS hamstrung FM's opportunity to compete fairly with AM by selling the Commission the "Single Market Plan" that limited the power of FM stations, and RCA brought out a "ratio detector" type of FM receiver, presumably non-infringing, which RCA's licensees employed in sets of such inferior performance that the public lost interest in FM.

Nevertheless, through the operation of his own station, and by lectures and demonstrations, he sold FM to many independent broadcasters, and the networks installed transmitters in order to get licenses as a hedge against the future. In 1949, more than 600 FM stations were on the air.

Then the Major's second mistake became apparent. To sell time on FM, each station needed an audience of listeners numbered in hundreds of thousands. That called for the manufacture and sale of millions of FM receivers. But, concentrated on all the other aspects of this project, the Major had accomplished little in bringing about the quantity production of FM sets. So the promise of this superior broadcast service began to wither because the number of FM sets in use was too small to constitute audiences of value to potential sponsors.

Now, here is an interesting thing which Mr. Lessing did not mention: In 1940, Prof. Daniel E. Noble planned, and Fred M. Link built the first state-wide, two-way mobile radio system for Connecticut. That was the beginning of the use of FM for communication purposes, and so successful was it that, while the Major was still alive, the number of base stations had grown into the thousands, and the mobile units in use to the hundreds of thousands.² Yet he had no interest in what had become the most important application of FM. I

Concluded on page 82

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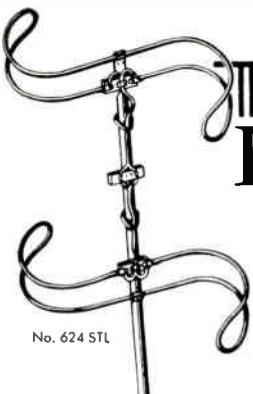
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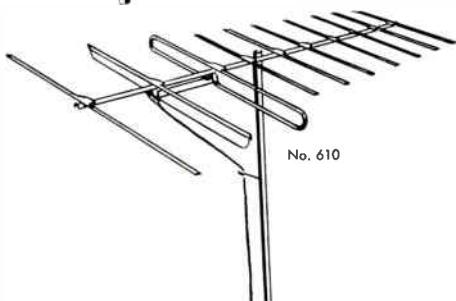
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ARMSTRONG BIOGRAPHY

Continued from page 81

tried to discuss this phase with him on several occasions, but he cut me off. There was one exception. A few months before he died, he asked me for a list of companies making FM communication equipment. Later, I believe, suits for infringement were instituted against them.

Of course, after his suit against RCA was started on February 14, 1949, he was able to devote himself to little else. Very simply but no less dramatically, Mr. Lessing pictures the tragedy of those proceedings — still unended when the Major died — "like an aging lion set upon by midges, to be pricked and chevied, ragged and goaded," at the hands of a team of lawyers. The man who had lost to de Forest was determined he would not lose to Sarnoff.

More than once, in the course of hour-long Sunday morning phone calls, he told me: "I'm going to ruin David Sarnoff, and I'm going to destroy RCA." And as often I remarked to my wife: "A man can't live with such hate in his heart." Nor could he.

Thus ended the career so wonderfully well told in this biography. It has much to interest everyone. The details of the Major's life are fascinating, not only as the story of a strange, great man, but of the operation of industry and the functioning of the courts. At the end, each reader is sure to question himself as to his choice between two opposing philosophies: one, I'd rather be right than be President; the other, I'd rather make a friend than win an argument. — M. B. S.

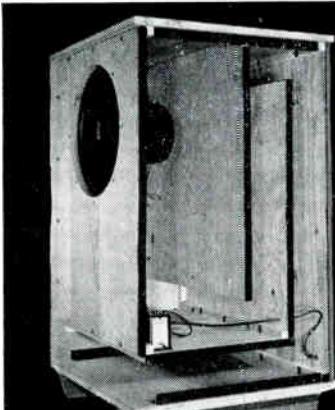
² FM communication is now used by police, fire, forestry, and highways departments, public utilities, oil and gas lines, railroads, taxis, trucks, buses, telephone companies, and a great many special industrial services.

CAPACITOR CODES

Continued from page 53

is often of importance. If the case is black, Fig. 7, it is a paper capacitor, and this applies to recent, small tubular capacitors. A brown or tan case means ordinary tin-foil-and-mica construction. A red case designates a silver-mica capacitor, having deposited silver instead of tin foil as plates. This is a stable capacitor and costs more than the tan-cased type. It is used normally only in critical frequency-determining circuits. The body of a ceramic capacitor may be any color, depending on the manufacturer's whim. Red, white, green, and tan are normal, and have no specific meaning.

The author has attempted to shed a bit of light on what has become a dark subject, and has hopes that he has succeeded to some small extent. The situation is not hopeless, although it may seem so at times. Color codes make sense when used and read correctly, but they can be a continuing source of annoyance when misinterpreted. So don't be afraid to dig out that old batch of capacitors and check them against this data.



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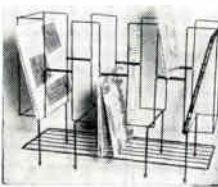
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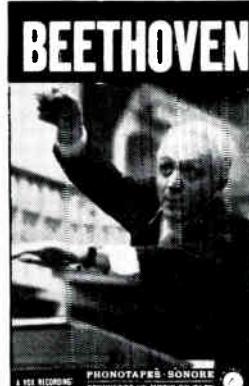
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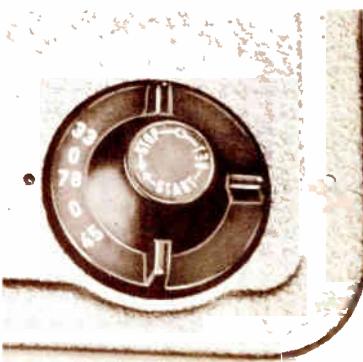
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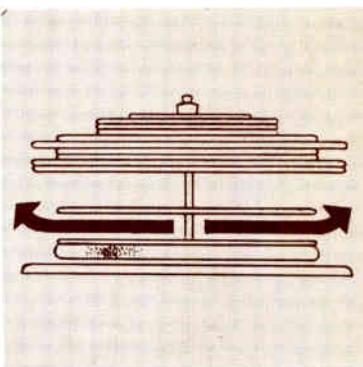
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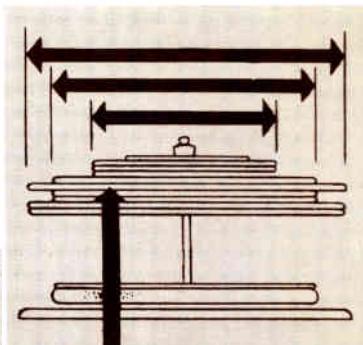
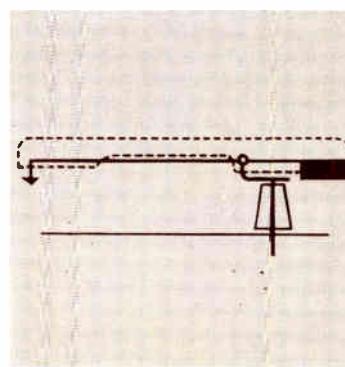
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The weighted top plate levels records to obtain full advantage of the air cushion effect thus insuring against record damage.

The tone arm is acoustically balanced. Stylus pressure holds within a tolerance of 0.01% at 8 grams regardless of record stack height. Can be adjusted if desired.



Changes a stack of 10 records. 10" and 12" may be intermixed in any sequence, 7" records on top.

Dekamix HIGH FIDELITY RECORD CHANGER



1957 Model D100

Dekamix

G U A R A N T E E

The Dekamix Record Changer is fully guaranteed against defects in parts and/or workmanship for a period of one year from the date of original purchase. The guarantee becomes effective only if the purchaser mails in the registration certificate, which is provided with each unit, within 10 days of purchase. The guarantee is limited to the original purchaser and does not cover equipment which has been misused or tampered with.



SKITCH...on his Presto Turntable

"MY CUSTOM HI-FI OUTFIT is as important to me as my Mercedes-Benz sports car," says *Skitch Henderson*, pianist, TV musical director and audiophile. "That's why I chose a PRESTO turntable to spin my records. In my many years working with radio and recording studios I've never seen engineers play back records on anything but a *turntable*—and it's usually a PRESTO turntable.

"My own experience backs up the conclusion of the engineers: for absolutely constant turntable speed with no annoying 'Wow' and 'Flutter,' especially at critical 33½ and 45 rpm speeds, for complete elimination of motor noise and 'rumble,' I've found nothing equals a PRESTO turntable. It's heavy...it's brilliantly machined....it's the only instrument on which the genuine audiophile should ever allow his records to be played."

Visit the Hi-Fi Sound Salon nearest you to verify Mr. Henderson's comments. Whether you currently own a conventional "one-piece" phonograph—or custom components—we think you'll be gratified with the difference you'll hear when you play your records through custom hi-fi components teamed with a PRESTO turntable. Write for free brochure, "Skitch, on Pitch," to Dept. 7MM, Presto Recording Corporation, P.O. Box 500, Paramus, N.J.



MODEL T-2 12" "Promenade" turntable
(33½ and 45) four pole motor, \$49.50.



MODEL T-18 12" "Pirouette" turntable
(33½, 45 and 78) four pole motor, \$75.00;
with Hysteresis motor (Model T-18H),
\$131.00

MODEL T-68 16" "Pirouette" turntable
(33½, 45 and 78) four pole motor, \$89.00;
with Hysteresis motor (Model T-68H),
\$170.00

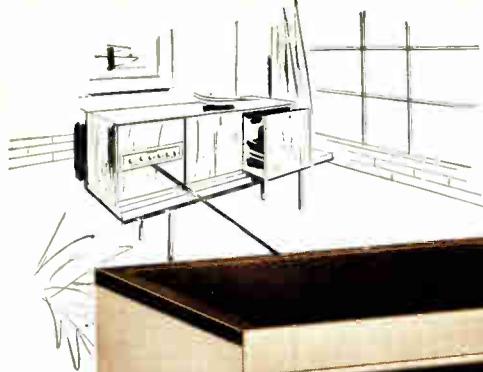
WALNUT "PANDORA" Turntable Cabinet by Robert W. Fuldner, \$42.50

Hear the difference when you play your records on

PRESTO TURNTABLES

A UNITRONICS CORPORATION AFFILIATE

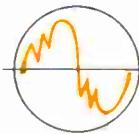
In **Electro-Voice**
As in its Speakers...Superiority is the Standard



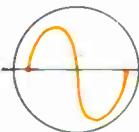
Electro-Voice superiority is superbly evident in its Model A20CL 20-Watt Circotron Amplifier.

The E-V A20CL is a self-contained preamplifier, amplifier and music control center for use with any phonograph cartridge, AM FM tuner, television and tape recorder. It features the Circotron circuit and unique "Presence" control; Power: 20 watts rated, 40 watts peak output. Response, 20 to 20,000 cps \pm 1.0 db. Distortion: Harmonic, less than 0.5%; I.M., less than 0.8%. Hum and noise: 75 db below rated output. Controls include (1) Playing Selector (tuner, 6-position phono equalizer, tape, TV, Auxiliary). (2) Volume. (3) Loudness. (4) Presence. (5) Treble. (6) Bass. Ceramic-Magnetic phono selector switch, Critical Damping. Output impedances: 4, 8, 16 ohms. High impedance tape recorder output. Net \$124.50*

THE E-V CIRCOTRON STORY



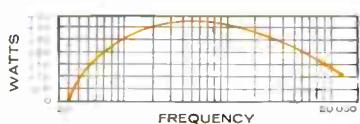
These are switching transients distorting a sine wave. Switching transients are inherent in all conventional push-pull circuits. They result from collapsing current in the output transformer. They cause Listening Fatigue.



This is a sine wave from a Circotron Circuit. There is no collapsing current in the output transformer. You get NO switching transients and NO Listening Fatigue.

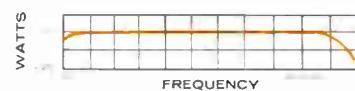


YOU CAN HEAR THE DIFFERENCE.
THIS IS A FREQUENCY RESPONSE CURVE.



THIS IS A POWER RESPONSE CURVE.

Wide frequency response is easy to obtain and much advertised. Wide power response is difficult to obtain and not advertised at all. Conventional amplifier circuits rarely give their rated output at 20 cps or at 20,000 cps. In fact, measured at clipping level, ordinary amplifiers often give as little as 1/10th the power at 20 cycles that they produce at 1,000 cps.



This is the power response curve of an E-V Circotron Amplifier. You get FULL rated power at 20 cps and FULL rated power at 20,000 cps.

YOU CAN HEAR THE DIFFERENCE.



THIS IS
A SINGER IN
THE SPOTLIGHT.



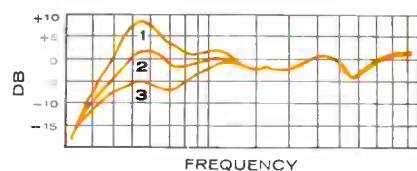
THIS IS AN ACOUSTIC SPOTLIGHT.



THIS IS THE E-V PRESENCE CONTROL.

The E-V Presence Control spotlights singers, separates them from the orchestra, lets you control the brilliance of your "concert at home." This Presence boost, in the 4,000 cps range, is a technique used by the motion picture industry to enhance the intimate quality of screen dialogue. And only Electro-Voice gives you amplifiers with Presence Control.

YOU CAN HEAR THE DIFFERENCE.



- 1 This is an underdamped speaker.
- 2 This is an E-V critically damped speaker.
- 3 This is an overdamped speaker.

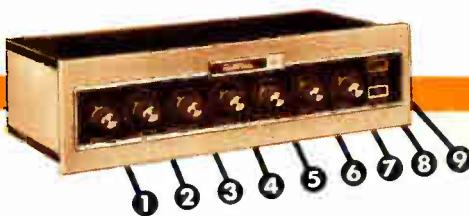
Underdamping adds "muddy" bass to music by allowing too much movement of the speaker cone. Overdamping subtracts bass from the music by stopping the speaker cone too quickly. Critical Damping lets amplifier control speaker movement with precision . . . reproduces all the music—adds or subtracts nothing. Only Electro-Voice has Critical Damping.

YOU CAN HEAR THE DIFFERENCE.

EACH E-V AMPLIFIER UNCONDITIONALLY GUARANTEED TO MEET OR EXCEED PERFORMANCE SPECIFICATIONS . . . AN EXCLUSIVE E-V GUARANTEE!

SEE YOUR E-V HIGH-FIDELITY DISTRIBUTOR
OR WRITE FOR BULLETIN 222-H71.

*Price slightly higher west of Rocky Mountains.



E-V Model PC1 Music Control Center. Beautiful preamplifier-equalizer unit for use with all amplifiers. Has self-contained, shielded, low-noise power supply. Controls include: (1) Power, (2) Playing Selector: tuner, tape, TV, Aux., 6-position phono-equalizer, (3) Volume, (4) Loudness, (5) Exclusive E-V Presence Control, (6) Treble, (7) Bass, (8) 3-position scratch filter, (9) 3-position rumble filter. Response \pm 1 db 20 to 20,000 cps. Distortion: Harmonic, less than 0.3%; I.M., less than 0.5%. Hum and noise: 75 db below rated output. Net \$99.50*



E-V Model A30 Circotron Amplifier. An excellent companion unit to PC1 preamplifier. Power output: 30 watts rated, 60 watts on peaks. Response: \pm 0.5 db. 20-75,000 cps. Harmonic distortion at rated output less than 0.3%. Intermodulation distortion at rated output less than 0.5%. Hum and noise level: 85 db below rated output. Output impedances: 4, 8, 16 and 70-volt line balanced. Feedback: 28 db negative. Controls include: (1) Power, (2) Critical Damping (adjustable between 0.1 and 15.) (3) Input Level. Net \$108.00*

NO FINER CHOICE THAN

Electro-Voice

ELECTRO-VOICE, INC.
BUCHANAN, MICHIGAN

Export: 13 East 40th Street,
New York 16, U.S.A.

Cables: ARLAB

Canada: E-V of Canada Ltd.,
1908 Avenue Road, Toronto, Ont.