

DECEMBER, 1957

MILTON B. SLEEPER, Publisher

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# hi-fi

music at home

WASH-FM  
Program Guide Edition

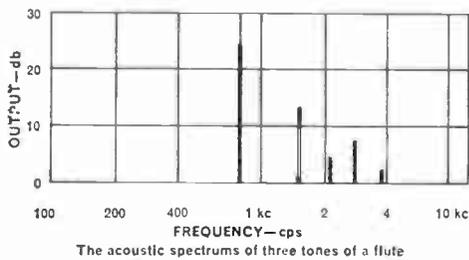


devoted to hi-fi music from records, tape, and FM radio

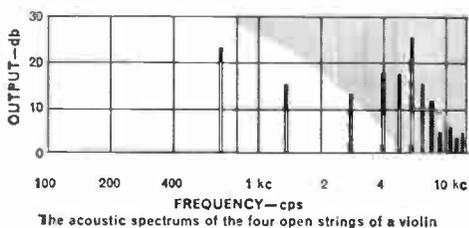
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# WASH-FM

"WASHINGTON'S BETTER MUSIC STATION"

*Affiliated with WDON-AM*

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*Announcer*

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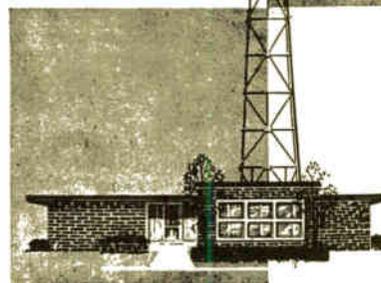
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**WASH**  
**hi-fi**  
in the Nation's Capital  
97.1 on the dial



1319 F Street N. W., Washington 4, D. C.

The Hi-Fi Music Station of the Nation's Capital—WASH-FM 97.1 mc.—WDON-AM 1540 kc.

## WASH-FM NOW BROADCASTS MORE HOURS OF "BETTER MUSIC" THAN ANY OTHER WASHINGTON STATION

**A**S THIS edition of the WASH-FM Program Guide goes to press, we are happy to note the extended "better music" program hours heard weekly over WASH-FM.

The recent addition of two hours of early morning better music programming from 7:00 to 9:00 A.M., Monday through Friday, has added another ten hours weekly.

Today, WASH-FM has taken over leadership in the Washington, D. C. Metropolitan Area as the station broadcasting the greatest number of hours of better music programming each week. WASH-FM is now broadcasting almost 90 hours of such music each week.

It was a little over a year ago that we first seriously entered into the better music field. At that time, when the first edition of the Program Guide was printed, we had only a relatively few hours of fine music, and our music library was extremely limited. Your study of the program listings appearing in this issue will show the vast stride forward which we have made in our efforts to provide the finest in music to our listeners.

### *Listen to the Opera Box*

A program which has created a considerable amount of interest and comment by our listeners is the Opera Box heard each

Friday evening beginning at 8:30 P.M. and lasting until the conclusion of the playing of the opera of the evening. The present sponsor of the WASH-FM Opera Box is the famed Roma Italian Restaurant of Washington. They have requested that the commercial time on the program be kept to an absolute minimum, so that you may enjoy the world's finest operas with minimum interruption. It is a pleasure to have sponsors who believe in giving the listeners maximum entertainment.

### *New Program — "Jazz Goes Hi-Fi"*

At the request of a great number of our listeners, particularly those interested in hi-fi, we are now scheduling a 2½ hour jazz program on Saturday evenings beginning at 9:30 P.M. The classics of jazz (and there are classics in jazz) are carefully selected for this program. Also, the fidelity, quality of performance and recording, are other criteria that qualify numbers to be played on this selected jazz period. Here is your chance, Hi-Fi Listeners, to hear recorded jazz at its best.

### *Merry Christmas, Happy New Year!*

Although this edition of the Program Guide is being prepared in September, I note from the dates on the listings that

this edition will carry the programming through January 15, 1958. So, wishing you and all our listeners many, many hours of additional entertainment from our stations, may I also wish you a Merry Christmas and a Happy New Year!

EVERETT L. DILLARD  
*General Manager*

## WDON CONDENSED PROGRAM SCHEDULE

MONDAY THROUGH FRIDAY

\*\*7:00 AM to 9:00 AM

DON'S RECORD CLUB (popular music)

9:00 AM to Noon

Same as listed for WASH-FM on a daily basis

12:00 Noon to 3:00 PM

STAR TIME—Popular Music and Recording

Stars of the past, with modern favorites

3:00 PM to Sign-Off\*

DON'S RECORD CLUB—Features top hit tunes of the day as determined by WDON's own survey preferences

SATURDAY AND SUNDAY

The programs listed in this Guide for WASH-FM are the same as broadcast on WDON-AM over the weekend.

\*\*WDON Sign-On in

January: 7:30 A.M.

\*WDON Sign-Off in

November: 5:00 P.M. EST

December: 4:45 P.M. EST

January: 5:15 P.M. EST

**SATURDAY, NOVEMBER 16, 1957**

7:00 DAYBREAK SERENADE: Classical  
 9:00 BREAKFAST WITH BROOKE: Live  
 10:00 WEEKEND: Popular music  
 1:00 COUNTRY PICKIN' TIME: Hillbilly  
 2:00 DON'S RECORD CLUB: Pop music  
 5:00 TWILIGHT SERENADE: Light popular instrumentals  
 6:00 SATURDAY SYMPHONY: Tchaikovsky: Sym. No. 2 in C Minor, Minn. Sym. Mitropoulos cond. C  
 Chabrier: Espana, Det. Sym. Paray cond. M  
 7:00 Schubert: Grand Duo, Piano, Paul Badura-Skoda, Joerg Demus W  
 Haydn: Sym. No. 80 in D Minor, Vienna Sym., Scherchen cond. W  
 8:00 Brahms: Sym. No. 1 in C Minor Sym. of the Air, Markevitch cond. D  
 Gluck: Con. for flute & Orch., Paris Phil., Leibowitz cond., Rampall flute O  
 9:30 PAN AMERICA SERENADES  
 10:00 JAZZ GOES HI-FI

**SUNDAY, NOVEMBER 17, 1957**

7:00 ORGAN RECITAL  
 7:45 CATHOLIC STANDARD ON THE AIR  
 8:00 MASTERWORKS: Schubert: Sym. No. 8 in B Minor, Boston Sym., Munch cond. V  
 Saint-Saens: Con. No. 2 in G Minor Ntl. Orch. of Radio France, Four-estier cond., Darre piano Ca  
 9:00 WHEATON BIBLE CHURCH  
 9:15 TO BE ANNOUNCED  
 9:30 WASHINGTON GREEK HOUR: Melodies of Greece  
 10:30 MUSIC OF DISTINCTION: Vaughn-Williams: A Pastoral Sym., London Phil. Orch., Bolt cond. L  
 11:00 Weber: Concertstück in F Minor Cleveland Orch., Szell cond., Casadesus piano C  
 Delibes: Music from Coppelia, Paris Conserv. Orch., Désormière cond. L  
 12:00 Beethoven: Septet in E Flat, NBC Sym. Orch., Toscanini cond. V  
 Lalo: Symphonie Espagnole, RCA Orch Steinberg cond., Heifetz violin V  
 1:00 ITALIAN FAMILY HOUR: Melodies of Italy  
 2:00 FAVORITE 40 PROGRAM: Top 40 pop tunes  
 5:00 TWILIGHT SERENADE: Light popular instrumentals  
 6:00 IN THE CONCERT HALL: Wagner: Flying Dutchman Overture, N.Y. Phil. Orch., Szell cond. C  
 Bruch: Scottish Fantasy, RCA Orch., Steinberg cond., Heifetz violin V  
 Gordon: Rakes Progress, Roy. Opera House Orch., Covent Garden, Lambert cond. C  
 7:00 Berlioz: Harold in Italy, Royal Phil Orch., Beecham cond. C  
 Grieg: Lyric Suite, Danish State Radio Sym. Orch., Tuxen cond. L  
 8:00 Mozart: Clarinet Concerto in A, Boston Sym. Orch., Munch cond., Goodman clarinet V  
 Franck: Symphonic Variations, Philharmonia Orch., Karajan cond., Gieseeking piano C  
 9:00 Borodin: Sym. No. 2 in B Minor, L'Orchestre de la Suisse Romande, Ansermet cond. L  
 10:00 Folk Music  
 11:00 Organ Recital

**MONDAY, NOVEMBER 18, 1957**

7:00 DAYBREAK SERENADE: Classical  
 8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Stravinsky: Conc. for Piano & Orch., Residente Orch., Goehr cond., Wood, piano Ch  
 Gerashwin: Concerto in F for piano & Orch., N.Y. Phil. Orch., Kostelanetz cond. C  
 1:00 Tchaikovsky: Souvenir de Florence, Orch. Vienna State Opera, Swoboda cond. W  
 Korngold: Violin Concerto in D, L.A. Phil. Orch., Wallenstein cond., Violin, Heifetz V  
 2:00 CURTAIN TIME: "You Can't Run Away From It" with June Allyson and Jack Lemmon D  
 4:00 CONCERT CAMEOS: Light pop and classical instrumental music

5:00 MUSICAL PRELUDE: Debussy: 3 Nocturnes & Prelude to the Afternoon of a Faun, Phila. Orch., Ormandy cond. C  
 Chopin: Barcarolle in F#, Piano, Dinu Lipatti C  
 6:00 IN THE CONCERT HALL: Mendelssohn: Sym. No. 5 in D Minor, NBC Sym. Orch., Toscanini cond. V  
 Prokofieff: Sym. No. 1 in D, Philharmonia Orch., Malko cond. V  
 7:00 Sibelius: Violin Concerto in D Minor, Hague Phil. Orch., van Otterloo cond., Violin, Magyar Ep  
 Haydn: Sym. No. 94 in G, Roy. Phil. Orch., Beecham, cond. C  
 8:00 Mozart: Piano Concerto No. 26 in C, New Sym. of London, Collins cond. Piano, Gulda L  
 Baranovich: Gingerbread Heart Ballet Belgrade Phil. Orch., Baranovich cond. W  
 9:00 Schumann: Forest Scenes, Piano Casadesus C  
 Stravinsky: Firebird Suite, N.Y. Phil. Orch., Stravinsky cond. C  
 Sibelius: Pohjola's Daughter, London Sym. Orch., Collins cond. L  
 10:00 Shostakovich: Sym. No. 1 in F, Natl. Sym. Orch., Mitchell, cond. W  
 Schönberg: Transfigured Night, Phila. Orch., Ormandy cond. C  
 11:00 Ives: Sym. No. 3, Natl. Gallery Orch., Bales cond. WC

**TUESDAY, NOVEMBER 19, 1957**

7:00 DAYBREAK SERENADE: Classical  
 8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Ravel: Rapsodie Espagnole, Detr. Sym. Orch., Paray cond. M  
 Beethoven: Sym. No. 6 in F, Roy. Phil. Orch., Beecham cond. C  
 1:00 Mozart: Serenade No. 12 in C Minor for Winds, Vienna Phil. Wind Group W  
 Tchaikovsky: Piano Concerto No. 1 in B Flat Minor, Hague Phil. Orch. Otterloo cond., Uninsky piano Ep  
 2:00 CURTAIN TIME: "Singin' in the Rain" with Donald O'Connor, Debbie Reynolds and Gene Kelly MG  
 4:00 CONCERT CAMEOS: Light pop & classical instrumental music  
 5:00 MUSICAL PRELUDE: Beethoven: Sonata No. 5 in F, Elman violin & Seiger piano L  
 Stravinsky: Stravinsky conducts & plays his own works, N.Y. Phil. Orch., Stravinsky cond. C  
 6:00 IN THE CONCERT HALL: Offenbach: Orpheus in Hades Ov., Columbia Sym. Orch., Rodzinski cond. C  
 Respighi: The Pines of Rome, Minn. Sym. Orch., Dorati cond. M  
 Bliss: A Colour Sym., Lond. Sym. Orch., Bliss cond. L  
 7:00 Sullivan: Pineapple Poll, Sadler Wells Orch., Mackerras cond. C  
 Liszt: Hungarian Rhapsody No. 2, Columbia Sym. Orch., Rodzinski cond. C  
 8:00 Rimsky-Korsakov: Scheherazade, London Phil. Orch., Dorati cond. V  
 Rossini: Ballet Music from William Tell, Lond. Sym. Orch., Previtali cond. Bb  
 9:00 Saint-Saens: Concerto No. 1 in A Minor for Cello, Lond. Phil. Orch., Boulton cond., Nelsova cello L  
 Dvořák: Slavonic Dances Op. 46, Czech Phil. Orch., Talich cond. Ur  
 10:00 Glazounoff: The Seasons Ballet Suite, Fren. Natl. Orch., Désormière cond. Ca  
 C.P.E. Bach: Sym. No. 3 in C, Vienna sym. Orch., Guenther cond. Bg  
 11:00 Creston: Sym. No. 3, Natl. Sym. Orch., Mitchell cond. W  
 Haydn: Sym. No. 45 in F# Minor, Philadel. Orch., Ormandy cond. C

**WEDNESDAY, NOVEMBER 20, 1957**

7:00 DAYBREAK SERENADE: Classical  
 8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Gottschalk: Cakewalk Ballet Suite, Phila. Orch Ormandy cond. C  
 Schubert: Piano Quintet in A, Vienna Octet L

1:00 Balakirev: Tamar, Symph. Poem, L'Orchestre de la Suisse Romande, Ansermet cond. L  
 Liszt: Hungarian Rhapsodies No. 1 and 2, Phila. Orch., Ormandy cond. C  
 2:00 CURTAIN TIME: "Royal Wedding" with Jane Powell and Fred Astaire MG  
 4:00 CONCERT CAMEOS: Light Popular & classical instrumental music  
 5:00 MUSICAL PRELUDE: Schubert: Marche Caractéristique in C, Piano Badura-Skoda & Demus W  
 Strauss: Music of Strauss, Boston Pops Orch., Fiedler cond. V  
 6:00 IN THE CONCERT HALL: Borodin: Prince Igor Ov., L'Orch. de la Suisse Rom., Ansermet cond. L  
 Handel: The Complete Water Music, Phil. Prom. Orch., Boulton cond. W  
 7:00 D'Indy: Sym. on Fren. Mt. Air, N.Y. Phil. Orch., Munch cond., Piano Casadesus C  
 Chausson: Sym. in B Flat, Paris Conserv. Orch., Denzler cond. L  
 8:00 Schubert: Sym. No. 8 in B Minor, Roy. Phil. Orch., Beecham cond. C  
 Vitali: Chaconne, Violin, Heifetz, Organ, Elsasner V  
 Bizet: L'Arlésienne Suites 1 & 2, Kostelanetz & Orch. C  
 9:00 Mozart: Concerto No. 23 in A, Philharmonia Orch., von Karajan cond., Gieseeking piano C  
 Schubert: Sym. No. 3 in D, Stuttgart Phil. Orch., Hoogstraten P  
 10:00 Glinka: Trio Pathétique, Violin Oistrakh, Cello Knushevitsky, Piano, Oboirin Ch  
 Offenbach: Gaité Parisienne, Phila. Orch., Ormandy, cond. C  
 11:00 Bizet: Carmen (Opera for Orch) Kostelanetz & his Orch. C

**THURSDAY, NOVEMBER 21, 1957**

7:00 DAYBREAK SERENADE: Classical  
 8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Tchaikovsky: Romeo & Juliet Ov. Fantasy, Philharmonia Orch., Cantelli cond. V  
 Brahms: Concerto in D for Violin & Orch., Roy. Phil. Orch., Beecham, cond., Stern, Violin C  
 1:00 Handel: Concerto No. 14 for Organ & Strings, Chamber Orch. of Vienna State Opera, Kuyler cond., Leonhardt, Organ O  
 2:00 CURTAIN TIME: "The Court Jester" Danny Kaye & Orig. cast D  
 4:00 CONCERT CAMEOS: Light Popular & Classical Instrumental music  
 5:00 MUSICAL PRELUDE: Tarrega: Guitar Music of Tarrega, Segovia D  
 Wagner: Preludes to ACTS I & III of Lohengrin, Detr. Sym. Orch., Paray Tchaikovsky: Music of Tchaikovsky, Robin Hood Dell Orch., Kostelanetz, cond. C  
 6:45 Swami Premananda: Self-Realization  
 7:00 IN THE CONCERT HALL: Goldmark: Rustic Wedding Sym., Roy. Phil. Orch., Beecham, cond. C  
 Coralli: Concerto for Oboe and Strings, Paris Phil. Orch., Leibowitz cond. O  
 8:00 Chopin: Concerto No. 1 in E Minor, L.A. Phil. Orch., Wallenstein, cond., Rubinstein Piano V  
 Tchaikovsky: Marche Slav, Danish State Radio Sym. Orch., Tuxen cond. L  
 9:00 Sibelius: Pelleas et Melisande Suite, Lond. Sym. Orch., Collins L  
 Shostakovich: Violin Concerto, N.Y. Phil. Orch., Mitropoulos cond., Violin, Oistrakh C  
 10:00 Vivaldi: The Seasons, Stuttgart Chamber Orch., Winchinger L  
 Nielsen: Concerto for Flute & Orch. Danish State Rad. Sym. Orch., Jensen cond., Flute, Jespersen L  
 11:00 Mozart: Sym. No. 35 in D, Roy. Phil. Orch., Beecham, cond. C  
 Grieg: Lyric Pieces, Piano, Gieseeking C

**FRIDAY, NOVEMBER 22, 1957**

7:00 DAYBREAK SERENADE: Classical  
 8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music

12:00 CONCERT IN HI-FI: Mozart: Piano Concerto No. 12 in A, Columbia Sym. Orch., Szell cond., Casadesus Piano C  
 Tchaikovsky: Nutcracker Suite, Kostelanetz & his Orch. C  
 1:00 Reed: La Fiesta Mexicana, Eastman Sym., Wind Ensemble, Fennell cond. M  
 Roussel: The Spider's Banquet, Detr. Sym. Orch., Paray cond. M  
 2:00 CURTAIN TIME: "Up in Central Park" Helen Farrell & Celeste D  
 Holm D  
 4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
 5:00 MUSICAL PRELUDE: Dukas: Sorcerer's Apprentice, Detr. Sym. Orch., Paray, cond. M  
 Lehar: Music of Franz Lehar, Zurich Tonhalle Orch., Lehar cond. L  
 6:00 IN THE CONCERT HALL: Rossini: William Tell Ov., Rome Sym. Orch. of the Italian Radio, Previtali, cond. Bb  
 Martinu: Fantaisies Symphoniques, Boston Sym. Orch., Munch cond. V  
 7:00 Mozart: Piano Concerto No. 20 in D Minor, Winterthur Sym. Orch., Swoboda cond., Haskil Piano W  
 Dalius: Song of a Great City - Paris, London Sym. Orch., Collins, cond. L  
 8:00 Schumann: Etudes Symphoniques, Casadesus piano C  
 8:30 OPERA BOX

**SATURDAY, NOVEMBER 23, 1957**

7:00 DAYBREAK SERENADE: Classical  
 9:00 BREAKFAST WITH BROOKE: Live  
 10:00 WEEKEND: Popular music  
 1:00 COUNTRY PICKIN' TIME: Hillbilly  
 2:00 DON'S RECORD CLUB: Tops in pop  
 5:00 TWILIGHT SERENADE: Light popular instrumentals  
 6:00 SATURDAY SYMPHONY: Mozart: Piano Concerto No. 14 in E Flat, Perpignan Festival Orch., Casals cond., Istomin piano C  
 Grieg: Peer Gynt Suites No. 1 & 2, London Phil. Orch., Cameron cond. L  
 7:00 Ibert: Escapes, Orch. Paris Opéra, Ibert cond. Ca  
 Schönberg: Second Chamber Sym., Vienna Sym. Orch., Hafner cond. C  
 8:00 Mozart: Sym. No. 38 in D, Royal Phil. Orch., Beecham cond. C  
 Stravinsky: Capriccio for Piano & Orch., L'Orch. de la Suisse Rom., Ansermet cond., Magaloff piano L  
 9:30 Jazz Goes Hi-Fi

**SUNDAY, NOVEMBER 24, 1957**

7:00 ORGAN RECITAL: Organ in Hi-Fi  
 7:45 THE CATHOLIC STANDARD ON THE AIR: Catholic News  
 8:00 MASTERWORKS OF MUSIC: Mendelssohn: Violin Concerto in E Minor, Phila. Orch., Ormandy cond., Oistrakh, Violin C  
 Schumann: Sym. No. 4 in D Minor, San Francisco Sym. Orch., Montoux cond. V  
 9:00 WHEATON BIBLE CHURCH: Religious  
 9:15 TO BE ANNOUNCED  
 9:30 WASHINGTON GREEK HOUR: Melodies of Greece  
 10:30 MUSIC OF DISTINCTION: Respighi: Church Windows, Minn. Sym. Orch., Dorati cond. M  
 11:00 Berlioz: Te Deum Op. 22, Roy. Phil. Orch., Beecham cond., Young, tenor, Lond. Phil. & Dulwich Choirs, Jackson cond. Vaughn organ C  
 12:00 Puccini: Tosca: Tosca (Opera for Orch.) Kostelanetz & Orch. C  
 1:00 ITALIAN FAMILY HOUR: Melodies  
 2:00 FAVORITE 40 PROGRAM: Top 40 Pop  
 5:00 TWILIGHT SERENADE: Light popular instrumentals  
 6:00 IN THE CONCERT HALL: Rossini: Barber of Seville, NBC Sym. Orch., Toscanini cond. V  
 Bartok: Concerto for Orch., L'Orch. de la Suisse Rom., Ansermet cond. L  
 7:00 Rubinstein: Concerto No. 4 in D Minor, N.Y. Phil. Orch., Mitropoulos cond., Levant Piano C  
 Bach: Suite No. 3 in D, Concertgebouw Orch. of Amstard., Beinum Ep  
 8:00 Beethoven Quartet No. 11 in F Minor, Koekert Quartet D  
 Gluck: Ballet Suite No. 1, New Sym. Orch., Irving cond. L

**WEEKDAY NEWS BREAKS: 8:00, 9:00, 10:00, 11:00 A.M.—2:00, 3:00 P.M. SATURDAY: 8:00 A.M.—1:00, 2:00 P.M.**

9:00 Nielsen: Sym. No. 5, Danish State Rad. Sym., Jensen cond. L  
10:00 Folk Music  
11:00 Organ Recital

**MONDAY, NOVEMBER 25, 1957**

7:00 DAYBREAK SERENADE: Classical  
8:30 NEWS  
8:45 DAYBREAK SERENADE  
9:00 STAR TIME: Popular music  
12:00 CONCERT IN HI-FI: Gershwin: An American in Paris, NBC Sym. Orch., Toscanini cond. V  
Gershwin: Concerto in F for Piano & Orch., N.Y. Phil. Orch., Kostelanetz cond., Piano, Levant C  
1:00 Rodgers: Victory at Sea, NBC Sym. Orch., Bennett cond. V  
3ibelius: Finlandia, Danish State Radio Sym. Orch., Tuxen cond. L  
2:00 CURTAIN TIME: "The Red Mill" Wilbur Evans & Eileen Farrell D  
4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
5:00 MUSICAL PRELUDE: Dukas: La Péri, Orch. of the Paris Opera, Benedetti cond. Ca  
Spanish and Portuguese Keyboard Music, Piano Blumenthal L  
6:00 IN THE CONCERT HALL: Beethoven: Egmont Ov., Minn. Sym. Orch., Dorati cond. M  
Mendelssohn: Octet for Strings in E Flat, NBC Sym. Orch., Toscanini V  
7:00 Schubert: Moments Musicaux, Piano, Serkin C  
Haydn: Sym. No. 100 in G, London Phil. Orch., van Beinum cond. L  
8:00 Grétry: Ballet Suite, New Sym. Orch. of Lond., Irving cond. L  
Beethoven: Sonata No. 2 in G Minor for Piano & Violoncello, Piano, 9:00 Villa-Lobos: Piano Concerto, L'Orch. de la Suisse Romande, Ansermet, cond. Piano Ballon L  
Villa-Lobos: Virapuru, N.Y. Phil. Orch., Kurtz cond. C  
10:00 Vivaldi: Concertos for Oboes and Strings in D Minor & F, Winterthur Sym. Orch., Dahinden cond. Ch  
Cboe, Parolari  
Schumann: Sym. No. 4 in D Minor, San Franc. Sym., Monteux cond. V  
11:00 Tchaikovsky: Romeo & Juliet Ov. Fantasy, Cleveland Sym. Orch., Rodzinski cond. C  
Delibes: Ballet Music from Sylvia, Orch. des Concerts Lamoureux, Fournet cond. Ep

**TUESDAY, NOVEMBER 26, 1957**

7:00 DAYBREAK SERENADE: Classical  
8:30 NEWS  
8:45 DAYBREAK SERENADE  
9:00 STAR TIME: Popular music  
12:00 CONCERT IN HI-FI: Shostakovich: Sym. No. 5, Vienna Sym. Orch., Horenstein cond. Vx  
Debussy: Iberia, NBC Sym. Orch., Toscanini cond. V  
1:00 Beethoven: Sonata in C# Minor, Op. 27 No. 2, Horowitz Piano V  
Mozart: Piano Concerto No. 12 in A, Festival Orch., Schwarz cond., Matthews piano Ca  
2:00 CURTAIN TIME: Music from Now Voyager by May Steiner Ca  
4:00 CONCERT CAMEOS: Light Popular & Classical instrumental music  
5:00 MUSICAL PRELUDE: Tchaikovsky: Marche Slave, Boston Pops Orch., Fiedler cond. V  
Beethoven: Sonata No. 30 in E, Schiöler Piano Ca  
6:00 IN THE CONCERT HALL: Rimsky-Korsakoff: Russian Easter Ov., Detr. Sym. Orch., Paray cond. M  
Shostakovich: Ballet Suite No. 1, State Orch. USSR, Gauk cond. C  
Classical Editions  
Beethoven: Sonata No. 14 in C# Minor, Op. 27 No. 2, Serkin piano C  
7:00 Mozart: Piano Concerto No. 15 in B Flat, Columbia Sym. Orch., Bernstein cond. & piano C  
Haydn: Sym. No. 44 in E Minor, Danish State Radio Sym. Orch., Wölkedike cond. L  
8:00 Brahms: Sym. No. 3 in F, Minn. Sym. Orch., Dorati cond. M  
J.S. Bach: Brandenburg Concertos No. 1 & 2, Soloists & Chamber Group, Fritz Reiner C

9:00 Khachaturian: Gayne Ballet Suites No. 1 & 2, N.Y. Phil. Orch. Kurtz cond. C  
Handel: Jephtha Suite, Salzburg Mozarteum Orch., Fekete cond. M  
10:00 Gounod: Faust Ballet Music, City of Birmingham Orch., Weldon C  
Beethoven: Quartet No. 11 in F Minor Op. 95, Pascal String Quart.Ch  
11:00 Tchaikovsky: Sym. No. 4 in F Minor, Chicago Sym. Orch., Kubelik cond. M

**WEDNESDAY, NOVEMBER 27, 1957**

7:00 DAYBREAK SERENADE: Classical  
8:30 NEWS  
8:45 DAYBREAK SERENADE  
9:00 STAR TIME: Popular music  
12:00 CONCERT IN HI-FI: Schubert: Impromptus, Op. 142, Firkusny C  
Burkhardt: Toccata for 4 wind instr. percussion & strings, Collegium Musicum, Zurich, Sacher cond. L  
1:00 Mozart: Sym. No. 29 in A, L'Orchestre de la Suisse Rom., Maag L  
Vaughn-Williams: Sym. No. 6 in E Minor, N.Y. Phil. Orch., Stokowski, cond. C  
2:00 CURTAIN TIME: Music from the Eddie Duchin story D  
4:00 CONCERT CAMEOS: Light Popular & Classical instrumental music  
5:00 MUSICAL PRELUDE: Offenbach: Gaité Paris. Ballet, Columbia Sym. Orch. Kurtz cond. C  
Britten: Les Illuminations, New Sym. Orch., Goosens cond. L  
6:00 IN THE CONCERT HALL: Berlioz: Benvenuto Cellini Ov., Orch. of the Paris Comic Opera, Wolff L  
Tchaikovsky: Violin Concerto in D, New Sym. Orch., Malcolm Sargent, cond., Ricci violin L  
Schubert: Sonata in C, Serkin C  
7:00 Prokofieff: Romeo & Juliet Suite No. 2, Leningrad Phil. Orch. Mravinsky cond. Va  
Beethoven: Quartet No. 3 in D, Barylli Quartet W  
8:00 Mahler: Sym. No. 1 in D, N.Y. Phil. Orch., Walter cond. C  
Sarasate: Malaguena, Staples violin, Silfies piano Macintosh C  
9:00 Ravel: Piano Concerto for the Left Hand, Phila. Orch., Ormandy cond., Casadesu piano C  
Chopin: Les Sylphides Ballet, N.Y. Phil. Orch., Kurtz cond. C  
10:00 Schubert: Music from Rosamunde Columbia Sym. Orch., Walter cond. C  
Vaughn-Williams: Sym. No. 8 in D Minor, Hallé Orch., Barbirolli M  
11:00 Bruckner: Sym. No. 3 in D Minor, Vienna Phil. Orch., Knappertsbusch cond. L

**THURSDAY, NOVEMBER 28, 1957**

7:00 DAYBREAK SERENADE: Classical  
8:30 NEWS  
8:45 DAYBREAK SERENADE  
9:00 STAR TIME: Popular music  
12:00 CONCERT IN HI-FI: Stravinsky: Concerto for 2 Solo pianos, Vronsky & Babin piano C  
1:00 Beethoven: Concerto No. 3 in C Minor, N.W.D.R. Sym. Orch., Schmidt-Isserstedt cond. Ca  
J.S. Bach: Brandenburg Concerto No. 3 in C, Soloists & Chamber Group, Reiner cond. C  
2:00 CURTAIN TIME: Music from Since You Went Away by May Steiner Ca  
4:00 CONCERT CAMEOS: Light popular & Classical instrumental music  
5:00 MUSICAL PRELUDE: Borodin: In the Steppes of Central Asia, Leopold Stokowski & his Orch. V  
Gung'l: Favorite Selections of Gung'l, Westminster Light Orch., Bridgewater cond. W  
6:00 IN THE CONCERT HALL: Wolf-Ferrari: The Secret of Suzanne Overture, London Sym. Orch., Previtali cond. Bb  
Mozart: Divertimento No. 7 in D, Salzburg Mozarteum Orch., Marsendorfer cond. L  
6:45 SWAMI PREMANANDA OF INDIA: Self Realization  
7:00 IN THE CONCERT HALL: Kalman: Kalman Suite, Zurich Tonhalle Orch., Reinshagen cond. L  
Dvořák: Quartet in E Flat, Gali-

mir Quartet S  
8:00 R. Strauss: Don Quixote, Vienna Phil. Orch., Krauss cond. L  
9:00 Massenet: Scenes Alsaciennes, Paris Conserv. Orch., Wolff cond. L  
Janáček: Suite for String Orch., Winterthur Orch., Svoboda cond. W  
Martinu: Concerto for String Quartet & Orch., Vienna Konzerthaus Quartet & Vienna State Opera Orch., Svoboda cond. W  
10:00 Beethoven: Sym. No. 1 in C, L'Orch. de la Suisse Romande, Ansermet cond. L  
Copland: Billy the Kid Ballet Suite Natl. Sym. Orch., Mitchell cond. W  
Saint-Saëns: Danse Macabre, N.Y. Phil. Orch., Mitropoulos cond. C  
11:00 Haydn: Sym. No. 94 in G, NBC Sym. Orch., Toscanini cond. V  
Vaughn-Williams: Old King Cole Ballet Suite, Phil. Promenade Orch., Boult cond. W

**FRIDAY, NOVEMBER 29, 1957**

7:00 DAYBREAK SERENADE: Classical  
8:30 NEWS  
8:45 DAYBREAK SERENADE  
9:00 STAR TIME: Popular music  
12:00 CONCERT IN HI-FI: Bizet: Jeux D'Enfants, London Sym. Orch., Young cond. Ca  
Beethoven: Sym. No. 5 in C Minor, Berlin Phil. Orch., Jochum cond. Ep  
1:00 Brahms: Violin Concerto in D, Phila. Orch., Ormandy cond., Sziget violin C  
Kabalevsky: The Comedians, N.Y. Phil. Orch., Kurtz cond. C  
2:00 CURTAIN TIME: Music of Jerome Kern sung by Dorothy Kirsten C  
4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
5:00 MUSICAL PRELUDE: March Rhythms, London Phil. Orch., Harrison cond. L  
Beethoven: Sonata No. 15 in D, Sandor piano C  
6:00 IN THE CONCERT HALL: Nielsen: Maskerade Overture, Danish State Radio Sym. Orch., Jensen cond. L  
Paganini: Concerto No. 1 in D, for Violin & Orch., Phila. Orch., Ormandy cond., Francescatti violin C  
Coates: The 4 Centuries Suite, New Sym. Orch., Coates cond. L  
7:00 Vaughn-Williams: Sonata in A Minor for violin & piano, Grinke violin & Mulliner piano L  
Alven: Midsommarvaka, Cincinnati Sym. Orch., Johnson cond. L  
Chausson: Poème, RCA Victor Orch., Solomon cond., Heifetz violin V  
8:00 Debussy: Suite Bergamasque, Gieseeking piano C  
8:30 OPERA BOX

**SATURDAY, NOVEMBER 30, 1957**

7:00 DAYBREAK SERENADE: Classical  
9:00 BREAKFAST WITH BROOKE: Live  
10:00 WEEKEND: Popular music  
1:00 COUNTRY PICKIN' TIME: Hillbilly  
2:00 DON'S RECORD CLUB: Tops in Pop  
5:00 TWILIGHT SERENADE: Light popular instrumentals  
6:00 SATURDAY SYMPHONY: Tchaikovsky: Serenade for Strings, New Orchestral Soc. of Boston, Page cond, Co  
J.S. Bach: Concerto for Harpsichord No. 3 in D., Vienna Chamber Orch., Raff cond. & Harpsichord Bg  
7:00 R. Strauss: Symphonia Domestica Vienna Phil. Orch., Krauss cond. L  
Delibes: Ballet Music from Coppelia Orch. des Concerts Lamoureux, Fournet cond. Ep  
8:00 Brahms: Variations on a Theme of Haydn, NBC Sym. Orch., Toscanini cond. V  
Haydn: Cello Concerto in D, Orch. of the Vienna State Opera, Prohaska cond., Janigro cello W  
9:30 Jazz Goes Hi-Fi

**SUNDAY, DECEMBER 1, 1957**

7:00 ORGAN RECITAL: Organ in Hi-Fi  
7:45 THE CATHOLIC STANDARD ON THE AIR: Catholic News  
8:00 MASTERWORKS OF MUSIC: Haydn: Sym. No. 93 in D, Royal Phil. Orch., Beecham cond. C  
Schumann: Sym. No. 3 in E Flat, NY

Phil. Orch., Walter cond. C  
9:00 WHEATON BIBLE CHURCH: Religious  
9:15 TO BE ANNOUNCED  
9:30 WASHINGTON GREEK HOUR: Melodies  
10:30 MUSIC OF DISTINCTION: Paganini: Violin Concerto No. 2 in B Minor, London Sym. Orch., Collins cond., Ricci violin L  
11:00 Britten: Young Person's Guide to the Orch., Minn. Sym. Orch., Dorati cond. M  
Ravel: The Mother Goose Suite, Boston Sym. Orch., Koussevitzky V  
12:00 Bizet: Sym. No. 1 in C, L'Orchestre de la Suisse Romande, Ansermet cond. L  
R. Strauss: Till Eulenspiegel's Merry Pranks, Vienna Phil. Orch., Reiner cond. V  
1:00 ITALIAN FAMILY HOUR: Melodies  
2:00 FAVORITE 40 PROGRAM: Top 40 Pop  
5:00 TWILIGHT SERENADE: Light popular instrumentals  
6:00 IN THE CONCERT HALL: Mendelssohn: Ruy Blas Ov., Vienna Phil. Orch., Schuricht cond. L  
Fauré: Requiem. Les Chanteurs de Lyon & Le Tringateur Instrumental Lyonnais, Bourmauck cond. C  
7:00 Schubert: Fantasy in F Minor, Piano, Badura-Skoda & Demus W  
Hummel: Piano Concerto in A Minor, Winterthur Sym. Orch., Ackermann cond., Balsam piano Ch  
8:00 Beethoven: Music from The Creatures of Prometheus, London Phil. Orch., Beinum cond. L  
9:00 Haydn: Sonata in G for Flute & Piano, Le Roy flute & Loyonnet piano Ch  
10:00 FOLK MUSIC  
11:00 ORGAN RECITAL

**MONDAY, DECEMBER 2, 1957**

7:00 DAYBREAK SERENADE: Classical  
8:30 NEWS  
8:45 DAYBREAK SERENADE  
9:00 STAR TIME: Popular music  
12:00 CONCERT IN HI-FI: R. Strauss: Aus Italien, Vienna Phil. Orch., Krauss cond. L  
Pergolesi: Concertino in F Minor, Stuttgart Chamber Orch., Muchinger cond. L  
1:00 Roussel: The Spiders Banquet, L'Orch. de la Suisse Romande, Ansermet cond. L  
Debussy: Jeux-Poème Danse, L'Orchestre de la Suisse Romande, Ansermet, cond. L  
2:00 CURTAIN TIME: Mary Martin Sings Musical Comedy Favorites  
4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
5:00 MUSICAL PRELUDE: Paganini: Caprices opus 1, Francescatti Violin, Balsam Piano C  
Copland: El Salon Mexico, Natl. Sym. Orch., Mitchell cond. W  
6:00 IN THE CONCERT HALL: Auber: Fra Diavolo Ov., Paris Conserv. Orch., Wolff cond. L  
Grieg: The Holberg Suite, Harold Byrns Chamber Orch., Byrns cond. Ca  
Humperdinck: Orchestral Fantasy from Hansel und Gretel, Vienna Philharms. Orch. Swarowsky cond. Ur  
7:00 Tchaikovsky: Violin Concerto in D, London Phil. Orch., Boult cond., Elman Violin L  
Schumann: Concert-Allegro with Introduction, Orch. Vienna State Opera, Rodzinski cond. Piano Demus  
8:00 Beethoven: Sym. No. 2 in D, NY Phil. Orch., Walter cond. C  
Beethoven: 12 German Dances, Paris Sym. Orch. of Radio France, Leibowitz cond. Es  
9:00 Hi-Fi Frequency Tests and Pre-Recorded Tape  
10:00 Beethoven: Sym. No. 3 in E Flat, Concertgebouw Orch. of Amsterdam, Kleiber cond. L  
Tchaikovsky: Andante Cantabile, Phila. Orch., Ormandy cond. C  
11:00 R. Strauss: Death & Transfiguration, N.Y. Phil. Orch., Walter C  
Prokofieff: Sym. No. 1 in D, Paris Conserv. Orch., Ansermet cond. L

**TUESDAY, DECEMBER 3, 1957**

7:00 DAYBREAK SERENADE: Classical

WEEKDAY NEWS BREAKS: 8:00, 9:00, 10:00, 11:00 A.M.—2:00, 3:00 P.M. SATURDAY: 8:00 A.M.—1:00, 2:00 P.M.

8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Brahms: Sym. No. 1 in C Minor, NBC Sym. Orch., Toscanini cond. V  
 Respighi: Brazilian Impressions, Philharmonia Orch., Gallier cond. A  
 1:00 Schubert: Sym. No. 8 in B Minor NBC Sym. Orch., Toscanini cond. V  
 Chopin: Sonata in B Flat Minor, Piano, Horowitz V  
 2:00 CURTAIN TIME: Music from "Pete Kelly's Blues", Warner Studio Or. C  
 4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
 5:00 MUSICAL PRELUDE: Delius: On Hearing the First Cuckoo in Spring, London Sym. Orch., Collins cond. L  
 Schumann: Sonata in G Minor, Piano, Johannesen Ch  
 Dukas, La Peri, Paris Conserv. Orch Ansermet cond. L  
 6:00 IN THE CONCERT HALL: Beethoven: Leonore Overture No. 3, Minn. Sym. Orch., Dorati cond. M  
 R. Strauss: Ein Heldenleben, Phila. Orch. Ormandy cond. C  
 7:00 Hindemith: Sym. "Mathis Der Maler", Phila. Orch., Ormandy cond. C  
 Schumann: Konzertstück for Piano & Orch., in G, Orch. Vienna State Opera, Rodzinski cond. Piano, W Demus W  
 Wagner: Ride of the Valkyries, Vienna Phil. Orch., Furtwängler Ha  
 8:00 Vaughn-Williams: Sym. No. 4 in F Minor, N.Y. Phil. Orch., Mitropoulos cond. C  
 Kabalevsky: Colas Breugnot Suite, St. Louis Sym. Golschmann cond. D  
 9:00 Khachaturian: Concerto for Cello & Orch., State Orch. USSR, Gauk cond., Cello Knushevitsky Ur  
 10:00 Tchaikovsky: A Tchaikovsky Fantasy, Vienna Sym. Orch. Stolz L  
 Nielsen: Sym. No. 3, Radio Sym. Orches. Copenhagen, Tuxen cond. L  
 11:00 Puccini: La Bohème (Opera for Orch.) Kostelanetz and Orch. C

WEDNESDAY, DECEMBER 4, 1957

7:00 DAYBREAK SERENADE: Classical  
 8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Castelnuovo-Tedesco: Violin Concerto No. 2, L.A. Phil. Orch., Wallenstein cond. Heifetz violin V  
 Gershwin: Porgy & Bess Suite, N.Y. Phil. Orch., Kostelanetz cond. C  
 1:00 Mozart: Violin Concerto No. 5 in A Minor, Perpignan Festival Orches. Casals cond., Morini viol. C  
 Bartók, Dance Suite, London Phil. Orch., Solti cond. L  
 2:00 CURTAIN TIME: Mary Martin Sings Musical Comedy Favorites C  
 4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
 5:00 MUSICAL PRELUDE: Albéniz: Iberia, Paris Conserv. Orch., Argenta, cond. L  
 Debussy: Suite Bergamasque, Gulda L  
 6:00 IN THE CONCERT HALL: Mendelssohn: Fair Melusina Overture, Vienna Phil. Orch., Schuricht cond. L  
 Tchaikovsky: Sym. No. 6 in B Minor, Leningrad Phil. Orch., Mravinsky D  
 7:00 Sibelius: Sym. No. 3 in C, Lond. Sym. Orch., Collins cond. L  
 Schumann: Piano Concerto in A Minor Phila. Orch., Ormandy cond., Serkin Piano C  
 8:00 Holst: The Planets, London Sym. Orch., Sargent cond. L  
 9:00 Schumann: Sym. No. 2 in C, Clev. Orch. Szell cond. C  
 Liszt: Hungarian Fantasy in E Minor Phila. Orch., Ormandy cond., Arrau, Piano C  
 10:00 Beethoven: Sym. No. 4 in B Flat, N.Y. Phil. Orch., Walter C  
 Rimsky-Korsakoff: Capriccio Espagnol, Phila. Orch., Ormandy cond. C  
 11:00 Grofé: Grand Canyon Suite, Kostelanetz & his Orch. C

THURSDAY, DECEMBER 5, 1957

7:00 DAYBREAK SERENADE: Classical

8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Handel: Water Music, Phil. Promenade Orch. Boulton cond. W  
 Schubert: Rondo in D, Badura-Skoda & Demus Piano W  
 1:00 Beethoven: Romances No. 1 & 2, Columbia Sym. Orch., Morel cond., Francescatti violin C  
 Weber: 6 Sonatas for Violin & Piano Ricci violin, Bussotti piano L  
 2:00 CURTAIN TIME: Music of Victor Youmans, Kostelanetz & Orch. C  
 4:00 CONCERT CAMEOS: Light Popular & Classical instrumental music  
 5:00 MUSICAL PRELUDE: Boccherini Cello Concerto in B Flat, Stuttgart Chamber Orch., Münchinger, cond., Fournier cello L  
 A Program of Violin Encores, Campoli violin & Gritton piano L  
 6:00 IN THE CONCERT HALL: Schumann: Overture to Manfred, NBC Sym. Orch Toscanini cond. V  
 Lopatnikoff: Sonata No. 2 for Violin & Piano, Fuchs violin & Balsam piano D  
 6:45 SWAMI PREMANANDA OF INDIA: Self Realization  
 7:00 IN THE CONCERT HALL: Rimsky-Korsakoff: Scheherazade, Phila. Orch., Ormandy cond. C  
 Vivaldi: Cello Concerto in E Minor, Stuttgart Chamber Orch., Münchinger cond. L  
 8:00 Haydn: Sym. No. 100 in G, Vienna Sym. Orch., Scherchen cond. W  
 Offenbach: Offenbach Fantasy, Vienna Sym. Orch., Stolz cond. L  
 9:00 Vaughn-Williams: English Folk Song Suite, Norfolk Rhapsody, Fantasia on Greensleeves & Fantasia on a theme of Tallis, Phil. Promenade Orch., Boulton cond. W  
 10:00 Brahms: Concerto No. 2 in B Flat, Phila. Orch., Ormandy cond., Serkin piano C  
 Moussorgsky: A Night on Bald Mt., Paris Conserv. Orch., Ansermet L  
 11:00 Shostakovich: Sym. No. 10 in E Minor, Leningrad Phil. Orch., Mravinsky cond. Ch

FRIDAY, DECEMBER 6, 1957

7:00 DAYBREAK SERENADE: Classical  
 8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Haydn: Sym. No. 94 in G Major, Concertgebouw Orch. of Amsterdam, Beinum cond. L  
 Beethoven: Sonata No. 3 in A for Cello & Piano, Casals & Serkin C  
 1:00 Mozart: Sym. No. 35 in D, N.Y. Phil. Orch., Walter cond. C  
 Janáček: Suite for String Orch., Winterthur Sym. Orch., Swoboda cond. W  
 2:00 CURTAIN TIME: Music from Rose Marie with Dorothy Kirsten & Nelson Eddy C  
 4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
 5:00 MUSICAL PRELUDE: Saint-Saëns: Phaeton, N.Y. Phil. Orch., Mitropoulos cond. C  
 Mozart: Sonatas No. 12, 13, & 14, & 17, Casadesu piano C  
 6:00 IN THE CONCERT HALL: Glinka: Russlan & Ludmilla Ov., Paris Conserv. Orch., Ansermet cond. :  
 Egk: French Suite, Leipzig Gewandhaus Orch., Egk cond. Ur  
 Janáček: Taras Bulba Orchestral Rhapsody, Vienna Sym. Orch., Swoboda cond. W  
 7:00 Prokofieff: Violin Concerto in D, London Phil. Orch., Beecham cond., Sziget violin C  
 Beethoven: Quartet in G, Op. 18, No. 2, Kroll Quartet C  
 8:00 J.S. Bach: Brandenburg Concerto No. 5, Soloists & Chamber Group Reiner cond. C  
 8:30 OPERA BOX

SATURDAY, DECEMBER 7, 1957

7:00 DAYBREAK SERENADE: Classical  
 9:00 BREAKFAST WITH BROOKE: Live  
 10:00 WEEKEND: Popular music

1:00 COUNTRY PICKIN' TIME: Hillbilly  
 2:00 DON'S RECORD CLUB: Tops in Pop  
 5:00 TWILIGHT SERENADE: Light popular instrumentals  
 6:00 SATURDAY SYMPHONY: Dvořák: Slavonic Dances Op. 72, Cleveland Orch., Szell cond. Ep  
 Schubert: Sym. in E, Vienna State Opera Orch., Litschauer cond. Va  
 7:00 Khachaturian: Gaynes Ballet Suite, Phila. Orch., Ormandy C  
 Paderewski: Fantasie Polonaise for Piano & Orch., London Sym. Orch., Fistoulari cond., Blumenthal p'noL  
 8:00 Beethoven: Sonata No. 21 in C Op. 53, Serkin, piano L  
 Mozart: Concerto No. 9 in E Flat Perpignan Festival Orch., Casals cond., Hess piano C  
 9:30 JAZZ GOES HI-FI

SUNDAY, DECEMBER 8, 1957

7:00 ORGAN RECITAL: Organ in Hi-Fi  
 7:45 THE CATHOLIC STANDARD ON THE AIR: Catholic News  
 8:00 MASTERWORKS OF MUSIC: Mozart: Divertimento No. 17 in D, Members of the Vienna Octet L  
 Kabalevsky: The Comedians, Phila. Orch., Ormandy cond. C  
 9:00 WHEATON BIBLE CHURCH: Religious 9:15 TO BE ANNOUNCED  
 9:30 WASHINGTON GREEK HOUR: Melodies  
 10:30 MUSIC OF DISTINCTION: Schubert Sym. No. 8 in B Minor, Vienna Phil. Orch., Furtwängler cond. Ha  
 11:00 Beethoven: Sonata No. 30 in E, Serkin piano C  
 Elgar: Wand of Youth Suite No. 1, Lond. Phil. Orch., Beinum cond. L  
 Delius: Paris - Song of a Great City, Roy. Phil. Orch., Beecham C  
 12:00 Mozart: Piano Concerto No. 24 in C Minor, Vienna Sym. Orch. Prohaska cond. Badura-Skoda pianoW  
 Tchaikovsky: Capriccio Italien, Phila. Orch., Ormandy cond. C  
 1:00 Italian Family Hour: Melodies  
 2:00 FAVORITE 40 PROGRAM: Top 40 Pop  
 5:00 TWILIGHT SERENADE: Light Popular instrumentals  
 6:00 IN THE CONCERT HALL: Auber: The Bronze Horse Overture, Paris Conserv. Orch., Wolff cond. L  
 Gluck: Pantomime Ballet "Don Juan" Vienna Sym. Orch., Moralt cond. W  
 7:00 Beethoven: Piano Concerto No. 4 in G, Philharmonia Orch., Karajan cond., Gieseking piano C  
 Mozart: Sym. No. 25 in G Minor, Leningrad State Orch., Rabinovitch L  
 8:00 J.S. Bach: Brandenburg Concerto No. 6 in B Flat, Soloists & Chamber Group, Reiner cond. C  
 9:00 Rachmaninoff: Piano Concerto No. 2 in C Minor, N.Y. Phil. Orch., Rodzinski cond., Sandor piano En  
 10:00 FOLK MUSIC  
 11:00 ORGAN RECITAL

MONDAY, DECEMBER 9, 1957

7:00 DAYBREAK SERENADE: Classical  
 8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Schmidt: Quintet for Piano & Strings in G, Barylli Quartet, Demus piano W  
 Mozart: Divertimento in D, Stuttgart Chamber Orch., Münchinger L  
 1:00 Egk: Geigenmusik, Sym. Orch. of Radio Berlin, Egk cond., Bischoff violin Ur  
 Fauré: Ballade for Piano & Orch., London Phil. Orch., Martinon cond. Long piano L  
 2:00 CURTAIN TIME: Movie Themes from Hollywood Cor  
 4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
 5:00 MUSICAL PRELUDE: Schubert: 6 German Dances, Paris Phil. Orch., Leibowitz cond. Es  
 Humperdinck: Sleeping Beauty, Vienna Philharmonica Sym., SwarowskyUr  
 Mozart: Eine Kleine Nachtmusik, Stuttgart Chamber Orch., Münchinger cond. L  
 6:00 IN THE CONCERT HALL: Weber: Der Freischütz Overture, Berlin Phil. Orch., Lehmann cond. D  
 Beethoven: Sym. No. 8 in F, Vienna Phil. Orch., Böhm cond. L

Britten: Variations on a Theme of Frank Bridge, Boyd Neel Orch., Neel cond. L  
 7:00 Sibelius: Violin Concerto in D Minor, Royal Phil. Orch., Beecham, cond., Stern violin C  
 Mendelssohn: Sym. No. 4 in A, Cleveland Orch., Szell cond. C  
 8:00 Scriabin: Concerto for Piano & Orch., Vienna Sym. Orch., Swoboda cond., Badura-Skoda piano W  
 Beethoven: Quartet in D Major Op. 18 No. 3, Kroll Quartet Al  
 9:00 Saint-Saëns: Piano Concerto No. 4 in C Minor, N.Y. Phil. Orch., Rodzinski cond., Casadesu piano C  
 J.S. Bach: Concerto in E, L.A. Phil. Orch., Wallenstein cond., Heifetz, Violin V  
 10:00 Dvořák: Rhapsody No. 3 in A Flat, Hague Phil. Orch., Dorati Ep  
 Khachaturian: Concerto for piano & Orch., N.Y. Phil. Orch., Levant C  
 11:00 Berlioz: Symphonie Fantastique Berlin Phil. Orch., Otterloo Ep

TUESDAY, DECEMBER 10, 1957

7:00 DAYBREAK SERENADE: Classical  
 8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Grieg: Holberg Suite, Eastman-Rochester Sym. Orch., Hanson cond. C  
 Geiser: Sym. in D Minor, L'Orch. de la Suisse Romande, Ansermet cond. L  
 1:00 Liszt: Piano Concerto No. 1 in E Flat, RCA Victor Orch., Wallenstein cond., Rubinstein piano V  
 Stravinsky: Pulcinella Suite, L'Orches. de la Suisse Rom., AnsermetL  
 2:00 CURTAIN TIME: Music from "Tammy & the Bachelor" Cor  
 4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
 5:00 MUSICAL PRELUDE: Piaon: The Incredible Flutist, Boston Pops Orch., Fiedler cond. V  
 Elgar: Chanson de Nuit & Chanson de Matin, Lond. Phil. Orch., Boulton L  
 6:00 IN THE CONCERT HALL: Offenbach: La Belle Hélène Ov., London Phil. Orch., Martinon cond. L  
 Brahms: Piano Concerto No. 2 in B Flat, Hague Phil. Orch., Otterloo cond., Uninsky piano Ep  
 7:00 Tchaikovsky: Capriccio Italien, Minn. Sym. Orch., Dorati cond. M  
 Mozart: Sym. No. 25 in G Minor, Philharmonia Orch., Klempner A  
 8:00 Beethoven: Sym. No. 7 in A, Det. Sym. Orch., Paray cond. M  
 9:00 Shostakovich: 6 Preludes & Fugues, Shostakovich piano Ca  
 Boccherini: Trio in G, Carmirelli Quartet L  
 10:00 Castelnuovo-Tedesco: Concerto for Guitar & Orch., New London Or. Sherman cond., Segovia guitar C  
 Respighi: Church Windows, Minn. Sym. Orch., Dorati cond. M  
 11:00 Beethoven: Sym. No. 5 in C Minor, Berlin Phil. Orch., Jochum Ep

WEDNESDAY, DECEMBER 11, 1957

7:00 DAYBREAK SERENADE: Classical  
 8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Sibelius: Night Ride & Sunrise, London Sym. Orch., Collins cond. L  
 Tchaikovsky: Francesca da Rimini, N.Y. Phil. Orch., Stokowski cond. C  
 1:00 Schumann: Sym. No. 3 in E Flat, NBC Sym. Orch., Toscanini cond. V  
 Lladoff: Kikimora, NBC Sym. Orch., Toscanini cond. V  
 2:00 CURTAIN TIME: Music from Guys & Dolls, Carmen Cavallaro D  
 4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
 5:00 MUSICAL PRELUDE: Beethoven: Sonata No. 8 in F, Francescatti, violin & Casadesu piano C  
 Smetana, The Moldau, NBC Sym. Orch. Toscanini cond. V  
 6:00 IN THE CONCERT HALL: Gilbert & Sullivan: The Pirates of Penzance Overture, New Promenade Orch., Godfrey cond. L

**WEEKDAY NEWS BREAKS: 8:00, 9:00, 10:00, 11:00 A.M.—2:00, 3:00 P.M. SATURDAY: 8:00 A.M.—1:00, 2:00 P.M.**

Mozart: Violin Concerto in G, Chamber Orch., Stern cond. & violin C  
 Tchaikovsky: Act II of Swan Lake, NBC Sym. Orch., Stokowski cond. V  
 7:00 Ravel: Daphnis & Chloé Suites No. 1 & 2, Phila. Orch., Ormandy cond., Temple Univ. Chorus C  
 Butterworth: A Shropshire Lad, Hallé orch., Barbirolli cond. M  
 8:00 Mozart: Sym. No. 34 in C, Chicago Sym. Orch., Kubelik cond. M  
 Beethoven: Piano Sonata No. 17 in D Minor, Badura-Skoda piano W  
 9:00 Brahms: Sym. No. 4 in E Minor, Detr. Sym. Orch., Paray cond. M  
 10:00 Beethoven: Quartet No. 2 in G, Barylli Quartet W  
 Telemann: Concerto for Viola & Orch. Stuttgart Chamber Orch., Münchinger cond., Kirchner viola L  
 11:00 Haydn: Sym. No. 93 in D, Roy. Phil. Orch., Beecham cond. C  
 Borodin: On the Steppes of Central Asia, Paris Conservatory Orch., Ansermet cond. L

**THURSDAY, DECEMBER 12, 1957**

7:00 DAYBREAK SERENADE: Classical  
 8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Arnold: English Dances, London Phil. Orch., Boult cond. L  
 Mendelssohn: Music from "A Midsummer's Night Dream", Robin Hood Dell Orch., Reiner cond. V  
 1:00 Khachaturian: Masquerade Suite, Paris Conservatory Orch., Blareau. Saint-Saëns: Carnival of the Animals, Boston Pops Orch., Fiedler cond., Whittmore & Lowe piano V  
 2:00 CURTAIN TIME: Kalman: Music from Operetta Sari, Gould & Orch C  
 4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
 5:00 MUSICAL PRELUDE: Ravel: Bolero, Phila. Orch., Ormandy cond. C  
 Fauré: Sonata No. 1 in A, Chauveton violin & Smith piano AI  
 6:00 IN THE CONCERT HALL: Mozart: Die Zauberflöte Overture, London Sym. Orch., Krips cond. L  
 Bliss: Checkmate, Royal Opera House Orch., Cov. Gard., Irving cond. C  
 6:45 SWAMI PREMANANDA OF INDIA: Self Realization  
 7:00 IN THE CONCERT HALL: Vaughn-Williams: Sym. in D Minor No. 8, Hallé Orch., Barbirolli cond. M  
 Grieg: Piano Concerto in A Minor, Philharmonia Orch., Galliera cond. C  
 Lipatti piano  
 8:00 Chadwick: Symphonic Sketches, Eastman-Rochester Sym. Orch., Hanson cond. M  
 9:00 Bruch: Scottish Fantasy, RCA Victor Orch., Steinberg cond., Heifetz violin V  
 Beethoven: Quartet No. 1 in F, Barylli Quartet W  
 10:00 Handel: Water Music, Phil. Promenade Orch., Boult cond. W  
 Bach: Sheep May Safely Graze, Stokowski & his Orch. V  
 11:00 Wagner: Prelude & Good Friday Spell from Parsifal, NBC Sym. Orch Toscanini cond. V  
 Debussy: En Blanc et Noir, Robert & Ga. Casadesus piano C

**FRIDAY, DECEMBER 13, 1957**

7:00 DAYBREAK SERENADE: Classical  
 8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Rachmaninoff: Suite No. 2 for 2 Pianos, Vronsky & Babin piano C  
 Mendelssohn: Violin Concerto in E Minor, Phila. Orch., Ormandy, cond., Stern violin C  
 1:00 Boccherini: Quartet in A, Carmirelli Quartet L  
 Bruch: Concerto No. 1 in G Minor, Boston Sym. Orch., Munch cond., Menuhin violin V  
 2:00 CURTAIN TIME: Music of Rudolf Friel, Montavani & his Orch. L  
 4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
 5:00 MUSICAL PRELUDE: Kalman: Music of Emerich Kalman, Stolz & Orch. L

Stravinsky: Divertimento, Totenberg violin & Stravinsky piano AI  
 3:00 IN THE CONCERT HALL: Berlioz: Roman Carnival Overture, Paris Conservatory Orch., Wolf cond. L  
 Beethoven: Sonata No. 7 in C Minor for Violin & Piano, Stern violin & Takin piano C  
 Schubert: Sym. No. 6 in C, London Sym. Orch., Krips cond. L  
 7:00 Debussy: The Blessed Damsel, Boston Sym. Orch., Munch cond V  
 Smith contralto  
 Schubert: Sym. No. 5 in B Flat, NBC Sym. Orch., Toscanini cond. V  
 8:00 Rimsky-Korsakoff: Capriccio Espagnol, Detr. Sym. Orch., Paray M  
 8:30 OPERA BOX

**SATURDAY, DECEMBER 14, 1957**

7:00 DAYBREAK SERENADE: Classical  
 9:00 BREAKFAST WITH BROOKE: Live  
 10:00 WEEKEND: Popular music  
 1:00 COUNTRY PICKIN' TIME: Hillbilly  
 2:00 DON'S RECORD CLUB: Tops in Pop  
 5:00 TWILIGHT SERENADE: Light popular instrumentals  
 6:00 SATURDAY SYMPHONY: Prokofieff: Violin Concerto No. 1 in D, Radio Zurich Orch., Hollreiser cond., Odnoposoff violin Ch  
 Grieg: The Holberg Suite, Boyd Neel String Orch., Neel cond. L  
 7:00 Chadwick: Symphonic Sketches, Eastman-Rochester Sym. Orch., Hanson cond. M  
 8:00 Massenet: Scenes Pittoresques, Paris Cons. Orch., Wolff cond. L  
 Prokofieff: Sym. No. 1 in D, Paris Cons. Orch., Ansermet cond. L  
 9:30 JAZZ GOES HI-FI

**SUNDAY, DECEMBER 15, 1957**

7:00 ORGAN RECITAL: Organ in HI-FI  
 7:45 THE CATHOLIC STANDARD ON THE AIR: Catholic News  
 8:00 EASTERWORKS OF MUSIC: Mahler: Sym. No. 1 in D, N.Y. Phil. Orch. Walter cond. C  
 Dukas: La Peri, Paris Conservatory Orch., Ansermet cond. L  
 9:00 WHEATON BIBLE CHURCH: Religious  
 9:15 TO BE ANNOUNCED  
 9:30 WASHINGTON GREEK HOUR: Melodies  
 10:30 MUSIC OF DISTINCTION: Schubert: Sym. No. 8 in B Minor, Vienna Phil. Orch., Furtwängler Ha  
 11:00 Bruckner: Sym. in D Minor, Concert Hall Sym. Orch., Spruit Ch Ravel: Mother Goose Suite, Boston Sym. Orch., Koussevitzky cond. V  
 12:00 Holst: The Planets, London Sym. Orch., Sargent cond. L  
 1:00 ITALIAN FAMILY HOUR: Melodies  
 2:00 FAVORITE 40 PROGRAM: Top 40 Pop  
 5:00 TWILIGHT SERENADE: Light popular instrumentals  
 6:00 IN THE CONCERT HALL: Weber: Peter Scholl Overture, Vienna Phil. Orch., Bohm cond. L  
 Glazunov: The Seasons Ballet Suite French Natl. Sym. Orch., Désormière cond. Ca  
 7:00 Bizet: L'Arlésienne Suites No. 1 & 2, Kostelanetz & Orch. C  
 Stravinsky: Petrouchka, N.Y. Phil. Orch., Mitropoulos cond. C  
 8:00 Brahms: Violin Concerto in D, Natl. Sym. Orch., Mitchell cond. W  
 Respighi: Rossiniiana, St. Louis Sym. Orch., Golschmann cond. C  
 9:00 Vaughn-Williams: The Wasps, Phil. Promenade Orch., Boult cond W  
 10:00 FOLK MUSIC  
 11:00 ORGAN RECITAL

**MONDAY, DECEMBER 16, 1957**

7:00 DAYBREAK SERENADE: Classical  
 8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Mozart: Divertimento No. 17 in D, Vienna Octet L  
 Haydn: Sym. No. 100 in G, London Phil. Orch., Beinun cond. L  
 1:00 Vivaldi: The Seasons Op. 8, Stuttgart Chamber Orch., Münchinger cond. L  
 J.C. Bach: Sinfonia for Double Orch., in E Flat, Vienna Sym. Orch., Guenther cond. Bg  
 2:00 CURTAIN TIME: Rhapsodies for

Piano & Orch., from Broadway Shows Gould & his Orch. C  
 4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
 5:00 MUSICAL PRELUDE: Schumann: Intermezzi, Johanesen piano Ch  
 Tchaikovsky: A Tchaikovsky Fantasy, Vienna Sym. Orch., Stolz cond. L  
 6:00 IN THE CONCERT HALL: J. Strauss Fledermaus Overture, Phila. Orch., Ormandy cond. C  
 Cherubini: Sym. in D, NBC Sym. Orch. Toscanini cond. V  
 Beethoven: Coriolanus Overture, Boston Sym. Orch., Munch cond. V  
 7:00 Castelnuovo-Tedesco: Violin Concerto No. 2, L.A. Phil. Orch., Wallenstein cond. Heifetz violin V  
 Saint-Saëns: Carnival of the Animals, Boston Pops Orch., Fiedler cond., Whittmore & Lowe piano V  
 8:00 Liszt: Concerto No. 1 in E Flat RCA Victor Orch., Wallenstein cond Rubinstein piano V  
 Glazunov: Violin Concerto in A Minor, Hague Phil. Orch., Otterloo cond., Magyar violin Ep  
 9:00 R. Strauss: Aus Italien, Vienna Phil. Orch., Kraus cond. L  
 Bach: Suite No. 3 in D, Concertgebouw Orch. of Amsterdam, Beinun Ep  
 10:00 Nielsen: Sym. No. 5, Danish State Radio Sym. Orch., Jensen L  
 Offenbach: Gaité Parisienne, Phila. Orch., Ormandy cond. C  
 11:00 Puccini: Tosca (Opera for Orch.), Kostelanetz & his Orch. C

**TUESDAY, DECEMBER 17, 1957**

7:00 DAYBREAK SERENADE: Classical  
 8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Schubert: Piano Quintet in A, Vienna Octet L  
 Mozart: Sym. No. 29 in A, L'Orch. de la Suisse Romande, Maag cond. L  
 1:00 Chopin: Sonata in B Flat Minor, Horowitz piano V  
 Baranovich: The Gingerbread Heart Ballet Suite, Belgrade Phil. Orch. Baranovich cond. L  
 2:00 CURTAIN TIME: Lehar: Music from the Merry Widow, Gould & his Orch. C  
 4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
 5:00 MUSICAL PRELUDE: Gluck: Ballet Suite No. 1, New Sym. Orch., Irving cond. L  
 Dohnanyi: Suite in F# for Orch., Lond. Sym. Orch., Sargent cond. C  
 6:00 IN THE CONCERT HALL: Rimsky-Korsakoff: Russian Easter Overture, Stokowski & his Orch. V  
 Bliss: A Colour Sym. London Sym. Orch., Bliss cond. L  
 J.S. Bach: Concerto in E, L.A. Phil. Orch., Wallenstein cond., Heifetz violin V  
 7:00 Chausson: Sym. in B Flat. Paris Conserv. Orch. Denzler cond. L  
 Hummel: Piano Concerto in A Minor, Winterthur Sym. Orch., Ackermann, cond., Balsam piano Ch  
 8:00 Shostakovich: Sym. No. 10 in E Minor, Philharmonia Orch., Kurtz V  
 9:00 Rossini: La Boutique Fantasque, Boston Pops Orch., Fiedler cond. V  
 Dvořák: Rhapsody No. 3 in A Flat Minor, Hague Phil. Orch., Dorati Ep  
 10:00 Rachmaninoff: Rhapsody on a Theme of Paganini, Chicago Sym. Orch., Reiner cond., Rubinstein piano V  
 Delibes: Ballet Music from Sylvia, Orch. des Concerts Lamoureux, Four net cond. Ep  
 11:00 Kreutzer: Grand-Septett in E Flat, Vienna Octet L

**WEDNESDAY, DECEMBER 18, 1957**

7:00 DAYBREAK SERENADE: Classical  
 8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Beethoven: Sym. No. 3 in E Flat, Concertgebouw Orch. of Amsterd. Kleiber L  
 Brahms: Variations on a Theme of Haydn, N.Y. Phil. Orch., Walter C  
 1:00 Borodin: Sym. No. 2 in B Minor, L'Orch. de la Suisse Romande, Ansermet cond. L  
 Sibelius: Pohjola's Daughter, London Sym. Orch., Collins cond. L  
 2:00 CURTAIN TIME: Music from the soundtrack of "Interlude" Cor  
 4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
 5:00 MUSICAL PRELUDE: Khachaturian: Gayne Ballet Suite, Phila. Orch., Ormandy cond. C  
 Bartók: Dance Suite, London Phil. Orch., Solti cond. L  
 6:00 IN THE CONCERT HALL: Berlioz: Overture to Waverley, Leningrad Phil. Orch., Rabinovitch cond. Lib  
 Vaughn-Williams: Sym. No. 4 in F Minor, N.Y. Phil. Orch., Mitropoulos cond. C  
 7:00 Shostakovich: Sym. No. 5, Vienna Sym. Orch., Horenstein cond. Vox  
 Saint-Saëns: The Youth of Hercules, N.Y. Phil. Orch., Mitropoulos cond. C  
 8:00 Ekg: Geigenmusik, Sym. Orch. of Radio Berlin, Ekg cond., Bischoff violin Ur  
 Glière: Sym. No. 3 in B Minor, Phila. Orch., Ormandy cond. C  
 9:00 Respighi: The Pines of Rome, Orch. of Acad. of St. Cecilia Rome Previtani cond. L  
 Britten: 6 Metamorphoses After Ovid Lausanne Chamb. Orch. Desarzens Ch  
 10:00 Bartok: Concerto for Orch., L'Orch. de la Suisse Romande, Ansermet cond. L  
 Debussy: Iberia, NBC Sym. Orch., Toscanini cond. V  
 11:00 Chopin: Concerto No. 1 in E Minor, L.A. Phil. Orch., Wallenstein cond., Rubinstein cond. V

7:00 DAYBREAK SERENADE: Classical  
 8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Hanson: Piano Concerto in G, Eastman Rochester Sym. Orch., Hanson cond., Firkusny piano C  
 Sibelius: Sym. No. 5 in E Flat, Lond. Sym. Orch., Collins cond. L  
 1:00 Rossini: La Boutique Fantasque, Boston pops, Fiedler cond. V  
 Bach: Brandenburg Concerto No. 6 in B Flat, Prades Festival Orch., Casals cond. C  
 2:00 CURTAIN TIME: Music from the Academy Award Film, "The Informer" Max Steiner's Orch. Ca  
 4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
 5:00 MUSICAL PRELUDE: Ibert: Diver-tissement, Boston Pops Orch., Fiedler cond. V  
 Beethoven: Sonata No. 7 in C Minor, Violin, Francescatti, Piano Casadesus C  
 6:00 IN THE CONCERT HALL: Gilbert & Sullivan: HMS Pinafore Overture, New Promenade Orch., Godfrey cond L  
 Meyerbeer: The Skaters Ballet, Roy. House Orch., Cov. Garden, Hollingsworth cond. C  
 6:45 SWAMI PREMANANDA: Self Realization  
 7:00 IN THE CONCERT HALL: Schumann: Piano Concerto in A Minor, Philharmonia Orch., von Karajan cond., Lipatti piano C  
 Bax: The Garden of Fand, Hallé Orch., Barbirolli cond. M  
 Tchaikovsky: 1812 Overture, Minn. Sym. Orch. & Univ. of Minn. Brass Band, Dorati cond. M  
 8:00 Beethoven: Piano Sonata No. 15 in D, Badura-Skoda piano W  
 R. Strauss: Macbeth, Symphonic Poem Vienna Sym. Orch., Svoboda cond. W  
 9:00 Sibelius: Quartet in D Minor, Griller String Quartet L  
 Ravel: Bolero, Detr. Sym. Orch. Paray cond. M  
 10:00 Respighi: Roman Festivals, Minn. Sym. Orch., Dorati Cond. M  
 Handel: Faithful Shepherd Suite, Roy. Phil. Orch., Beecham cond. C  
 11:00 Tchaikovsky: Piano Concerto No. 1 in B Flat Minor, Hague Phil. Orch., van Otterloo cond., Piano, Uninsky Ep

**THURSDAY, DECEMBER 19, 1957**

7:00 DAYBREAK SERENADE: Classical  
 8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Hanson: Piano Concerto in G, Eastman Rochester Sym. Orch., Hanson cond., Firkusny piano C  
 Sibelius: Sym. No. 5 in E Flat, Lond. Sym. Orch., Collins cond. L  
 1:00 Rossini: La Boutique Fantasque, Boston pops, Fiedler cond. V  
 Bach: Brandenburg Concerto No. 6 in B Flat, Prades Festival Orch., Casals cond. C  
 2:00 CURTAIN TIME: Music from the Academy Award Film, "The Informer" Max Steiner's Orch. Ca  
 4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
 5:00 MUSICAL PRELUDE: Ibert: Diver-tissement, Boston Pops Orch., Fiedler cond. V  
 Beethoven: Sonata No. 7 in C Minor, Violin, Francescatti, Piano Casadesus C  
 6:00 IN THE CONCERT HALL: Gilbert & Sullivan: HMS Pinafore Overture, New Promenade Orch., Godfrey cond L  
 Meyerbeer: The Skaters Ballet, Roy. House Orch., Cov. Garden, Hollingsworth cond. C  
 6:45 SWAMI PREMANANDA: Self Realization  
 7:00 IN THE CONCERT HALL: Schumann: Piano Concerto in A Minor, Philharmonia Orch., von Karajan cond., Lipatti piano C  
 Bax: The Garden of Fand, Hallé Orch., Barbirolli cond. M  
 Tchaikovsky: 1812 Overture, Minn. Sym. Orch. & Univ. of Minn. Brass Band, Dorati cond. M  
 8:00 Beethoven: Piano Sonata No. 15 in D, Badura-Skoda piano W  
 R. Strauss: Macbeth, Symphonic Poem Vienna Sym. Orch., Svoboda cond. W  
 9:00 Sibelius: Quartet in D Minor, Griller String Quartet L  
 Ravel: Bolero, Detr. Sym. Orch. Paray cond. M  
 10:00 Respighi: Roman Festivals, Minn. Sym. Orch., Dorati Cond. M  
 Handel: Faithful Shepherd Suite, Roy. Phil. Orch., Beecham cond. C  
 11:00 Tchaikovsky: Piano Concerto No. 1 in B Flat Minor, Hague Phil. Orch., van Otterloo cond., Piano, Uninsky Ep

**WEEKDAY NEWS BREAKS: 8:00, 9:00, 10:00, 11:00 A.M.—2:00, 3:00 P.M. SATURDAY: 8:00 A.M.—1:00, 2:00 P.M.**

**FRIDAY, DECEMBER 20, 1957**

7:00 DAYBREAK SERENADE: Classical  
8:30 NEWS  
8:45 DAYBREAK SERENADE  
9:00 STAR TIME: Popular music  
12:00 CONCERT IN HI-PI: Tchaikovsky: Romeo & Juliet Overture Fantasia, N.Y. Phil. Orch., Stokowski cond. C  
Schubert: Sym. No. 9 in C, NBC Sym. Orch., Toscanini cond. V  
1:00 Grieg: Peer Gynt Suites 1&2, Boston Pops Orch., Fiedler cond. V  
Mendelssohn: Sym. No. 4 in A, Boston Sym. Orch., Koussevitzky cond V  
2:00 CURTAIN TIME: Music from Hollywood with Victor Young & Orch. D  
4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
5:00 MUSICAL PRELUDE: Dukas: The Sorcerer's Apprentice, NBC Sym. Orch., Toscanini cond. V  
6:00 IN THE CONCERT HALL: Mozart: The Impresario Overture, London Sym. Orch., Krips cond. L  
Tchaikovsky: Act III of Swan Lake, NBC Sym. Orch., Stokowski cond. V  
Bach: Piano Concerto No. 1 in D Minor, Busch Chamber Players, Piano Istomin C  
7:00 Schubert: Incidental Music to Rosamunde, NWDR Sym. Orch., Schmidt-Isserstedt cond. Ca  
Schönberg: Verklärte Nacht, Phila. Orch., Ormandy cond. C  
8:00 Mozart: Sym. No. 38 in D, Chicago Sym. Orch., Kubelik cond. M  
8:30 OPERA BOX

**SATURDAY, DECEMBER 21, 1957**

7:00 DAYBREAK SERENADE: Classical  
9:00 BREAKFAST WITH BROOKE: Live  
10:00 WEEKEND: Popular music  
1:00 COUNTRY PICKIN' TIME: Hillbilly  
2:00 DON'S RECORD CLUB: Tops in Pop  
5:00 TWILIGHT SERENADE: Light popular instrumentals  
6:00 SATURDAY SYMPHONY: Verdi: Verdiana, New Sym. Orch. of London, Camarata cond. L  
Moussorgsky: A Night on Bald Mt., Stokowski and his Sym. Orch. V  
7:00 Beethoven: Piano Concerto No. 3 in C Minor, RCA Sym. Orch., Iturbi cond. & piano V  
Stravinsky: Song of the Nightingale: L'Orch. de la Suisse Rom., Ansermet cond. L  
8:00 Lalo: Sonata in D, Violin, Chauveton, Piano, Smith Al  
Rachmaninoff: Concerto No. 2 in C Minor, Chicago Sym. Orch., Reiner, cond., Rubinstein piano V  
9:30 Pan American Serenades  
10:00 JAZZ GOES HI-PI

**SUNDAY, DECEMBER 22, 1957**

7:00 ORGAN RECITAL: Organ in HI-PI  
7:45 THE CATHOLIC STANDARD ON THE AIR: Catholic News  
8:00 MASTERWORKS OF MUSIC: Rachmaninoff: Suite No. 1 for 2 Pianos, Vronsky and Babin C  
Debussy: Petite Suite, NBC Sym. Orch., Reiner cond. V  
Elgar: Three Bavarian Dances, Lond. Phil. Orch., Boulton cond. L  
9:00 WHEATON BIBLE CHURCH: Religious 9:15 TO BE ANNOUNCED  
9:30 WASHINGTON GREEK HOUR: Melodies  
10:30 MUSIC OF DISTINCTION: Brahms: Sonata No. 3 in D Minor, Violin, Stern, Piano Zakin C  
11:00 Brahms: Sym. No. 2 in D, NBC Sym. Orch., Toscanini cond. V  
Boccherini: Trio in G Minor, Carmirelli Quartet L  
12:00 Dvořák: Sym. No. 5 in E Minor, Hague Phil. Orch., Dorati cond. Ep  
Warlock: Capriccio Suite, Boyd Neel String Orch., Neel cond. L  
1:00 ITALIAN FAMILY HOUR: Melodies  
2:00 FAVORITE 40 PROGRAM: Top 40 Pop  
5:00 TWILIGHT SERENADE: Light popular instrumentals  
6:00 IN THE CONCERT HALL: Berlioz: Le Corsaire Overture, Paris Conserv. Orch., Wolff cond. L  
Bach: Sonata No. 3 in C for Violin, Busch, violin C  
Khachaturian: Masquerade Suite, Pa-

ris Cons. Orch., Blareau cond. L  
7:00 Tchaikovsky: Nutcracker Excerpts, Boston Pops, Fiedler V  
8:00 Mozart: Sym. No. 40 in G Minor, Philharmonia Orch., Klempner A  
Schubert: Quintet in A for Piano & Strings, Budapest String Quartet C  
9:00 Ravel: 3 Nocturnes, Minn. Sym. Orch., Dorati cond. M  
10:00 FOLK MUSIC  
11:00 ORGAN RECITAL

**MONDAY, DECEMBER 23, 1957**

7:00 DAYBREAK SERENADE: Classical  
8:30 NEWS  
8:45 DAYBREAK SERENADE  
9:00 STAR TIME: Popular music  
12:00 CONCERT IN HI-PI: Dvořák: Slavonic Dances, Cleveland Orch., Szell cond. Ep  
Tavares: Concerto in Brazilian Forms, London Sym. Orch., Fistoulari cond., Blumenthal piano L  
1:00 Boccherini: Cello Concerto in B Orch. of the Vienna State Opera, Prohaska cond., Janigro cello W  
Mozart: Sym. No. 40 in G Minor, N.Y. Phil. Orch., Walter cond. C  
2:00 CURTAIN TIME: White Christmas with Danny Kaye, Bing Crosby, Rosemary Clooney and Vera Ellen D  
4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
5:00 MUSICAL PRELUDE: Gabrielli: Two Canzone for Double String Orch., Stuttgart Chamber Orch., Münchinger cond., Kirchner viol. L  
Chopin: A Chopin Recital, Piano, Katchen L  
6:00 IN THE CONCERT HALL: Weber: Oberon Overture, Berlin Phil. Orch. Jochum cond. D  
Delius, Sea Drift, Baritone Soloist Boyce, BBC Chorus, Woodgate cond. C  
Korngold, Suite from "Much Ado About Nothing", Violin Elaan, Piano, Seiger L  
7:00 Beethoven: Sym. No. 1 in C Major, Vienna Phil. Orch., Schuricht cond. L  
Sibelius: 4 Historic Scenes, Roy. Phil. Orch., Beecham cond. C  
8:00 Rinsky-Korsakoff: Concerto for Piano & Orch., Vienna Sym. Orch., Badura-Skoda piano & cond. W  
Saint-Saëns: Sym. No. 3 in C Minor, NBC Sym. Orch., Toscanini cond. V  
9:00 J.S. Bach: Concerto in A Minor, L.A. Phil. Orch., Wallenstein, cond., Heifetz violin V  
Moussorgsky: Pictures at an Exhibition, Concertgebouw Orch. of Amsterdam., Dorati cond. Ep  
10:00 Chopin: Piano Concerto in F Minor, No. 2, Philharmonia Orch., Kletzki cond., Malczuzinski p'o C  
Tchaikovsky: Theme & Variations, N.Y. Phil. Orch., Barbirolli D  
11:00 Borodin: String Quartet No. 1 in A, Vienna Konzerthaus Quartet W

**TUESDAY, DECEMBER 24, 1957**

7:00 DAYBREAK SERENADE: Classical  
8:30 NEWS  
8:45 DAYBREAK SERENADE  
9:00 STAR TIME: Popular music  
12:00 CONCERT IN HI-PI: J.S. Bach: Christmas Oratorio, Vienna Sym. Orch., Grossman, Soloists and Chorus Vx  
1:00 Tchaikovsky: Nutcracker Suite, Phila. Orch., Ormandy cond. C  
2:00 CURTAIN TIME: "Amahl and the Night Visitors" Original NBC TV Cast V  
Selected Christmas Favorites  
4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
5:00 MUSICAL PRELUDE: Dickens: A Christmas Carol, with Lionel Barrymore MG  
6:00 IN THE CONCERT HALL: "A Program of Christmas Carols"  
7:00 Tchaikovsky: The Nutcracker opus 71 Complete, Minn. Sym. Orch. Dorati cond. (2 hours long) M  
9:00 Menotti: Amahl and the Night Visitors, Orig. NBC Cast V  
10:00-12:00 Music Appropriate for the season

**WEDNESDAY, DECEMBER 25, 1957**

7:00 DAYBREAK SERENADE: Classical

8:30 NEWS  
8:45 DAYBREAK SERENADE  
9:00 STAR TIME: Popular music  
12:00 CONCERT IN HI-PI: Berlioz: Te Deum, opus 22, Roy. Phil. Orch., Beecham cond., Tenor: Young, London Phil. Choir & Dulwich College Boys Choir, both cond. by Jackson, organ, Vaughn C  
1:00 Handel: Highlights from the Messiah, Toronto Sym. Orch., Toronto Mendelssohn Choir, MacMillan cond. V  
2:00 CURTAIN TIME: Dickens: A Christmas Carol with Lionel Barrymore MG  
The Sounds of Christmas, Walter Schumann Ca  
Fred Waring D  
LeRoy Anderson D  
4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
5:00 MUSICAL PRELUDE: A program of Christmas Music Appropriate to the Season  
6:00 IN THE CONCERT HALL: Selected Christmas Carols from all over the world  
8:00 Handel: The Messiah (Orig. Dublin Version), London Sym. Orch., Scherchen, cond., Lond. Phil. Choir: Ritchie, soprano, Shacklock, contralto, Herbert, tenor, Standen, bass  
11:00 Selected Christmas Favorites with Organ and Orchestra

**THURSDAY, DECEMBER 26, 1957**

7:00 DAYBREAK SERENADE: Classical  
8:30 NEWS  
8:45 DAYBREAK SERENADE  
9:00 STAR TIME: Popular music  
12:00 CONCERT IN HI-PI: Mozart: Sym. No. 33 in B Flat, Concertgebouw Orch. of Amsterdam., von Beinum cond. L  
Beethoven: Sonata No. 4 in C for cello and piano, cello Casals, piano Serkin C  
1:00 Berlioz: Romeo and Juliet Dramatic Sym., N.Y. Phil. Orch., Mitropoulos cond. C  
Saint-Saëns: Omphale's Spinning Wheel, N.Y. Phil., Mitropoulos C  
2:00 CURTAIN TIME: Snow White and the Seven Dwarfs with Orig. Disney Cast D  
4:00 CONCERT CAMEOS: Light popular & instrumental music  
5:00 MUSICAL PRELUDE: Tedesco: Concerto for Guitar and Orch., New Lond. Orch., Sherman cond., Segovia guitar C  
Debussy: Six Epigraphes Antiques, Robt. & Gaby Casadesus piano C  
6:00 IN THE CONCERT HALL: Beethoven: Fidelio Overture, London Phil. Orches., Weingartner cond. C  
Mozart: Piano Concerto No. 27 in B Flat, Vienna Sym. Orch., Prohaska cond., Badura-Skoda piano W  
6:45 SWAMI PREMANANDA: Self Realization  
7:00 IN THE CONCERT HALL: Mozart: Violin Concerto No. 4 in D, London Phil. Orch., Beecham cond., Sziget violin C  
Mendelssohn: Music from "A Midsummer Night's Dream" N.Y. Phil. Orch., Szell cond. C  
8:00 Gluck: Act II of Orpheus & Eurydice, NBC Sym. Orch., Toscanini cond., Meriman, mezzo-soprano, Gibson, soprano, Robert Shaw Choral, Shaw cond. V  
Satie: Three Pieces in the Shape of a Pear, Piano, Robert and Gaby Casadesus C  
Khachaturian: Violin Concerto, London Phil. Orch., Fistoulari cond., Ricci Violin L  
10:00 Smetana: The Moldau, Concertgebouw Orch. of Amst., Dorati cond Ep  
Ravel: Quartet in F, Budapest String Quartet C  
11:00 Dvořák: Cello Concerto in B Minor, Phila. Orch., Ormandy cond., Cello Piatigorsky C

**FRIDAY, DECEMBER 27, 1957**

7:00 DAYBREAK SERENADE: Classical

8:30 NEWS  
8:45 DAYBREAK SERENADE  
9:00 STAR TIME: Popular music  
12:00 CONCERT IN HI-PI: Respighi: The Pines of Rome, Philharmonia Orch., Galliera cond. A  
Beethoven: Sym. No. 5 in C Minor, Minneapolis Sym., Dorati cond. M  
1:00 Debussy: Six Epigraphes Antiques L'Orch. de la Suisse Romande, Ansermet cond. L  
Turina: Danzas Fantasticas, Paris Cons. Orch., Argenta cond. L  
2:00 CURTAIN TIME: Around the World in Christmas Music from all Lands  
4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
5:00 MUSICAL PRELUDE: J.S. Bach: Concerto in C for 2 Cembalos and Orch., Winterthur Sym. Orch., Dahinden cond. Ch  
Debussy: Preludes Book I and Children's Corner Suite C  
6:00 IN THE CONCERT HALL: Mendelssohn: Fingal's Cave Overture, Vienna Phil. Orch., Schuricht cond. L  
Brahms: Sym. No. 2 in D, Phila. Orches., Drmandy cond. C  
7:00 Poulenc: Les Biches-Ballet Suite, Paris Conserv. Orch., Désormière cond. L  
Strauss: Burlesque in D Minor for Piano & Orch., Phila. Orch., Ormandy cond. Piano, Serkin C  
8:00 Hindemith: Concert Music for Strings and Bass, Phila. Orch., Ormandy cond. C  
8:30 OPERA BOX

**SATURDAY, DECEMBER 28, 1957**

7:00 DAYBREAK SERENADE: Classical  
9:00 BREAKFAST WITH BROOKE: Live  
10:00 WEEKEND: Popular music  
1:00 COUNTRY PICKIN' TIME: Hillbilly  
2:00 DON'S RECORD CLUB: Tops in Pop  
5:00 TWILIGHT SERENADE: Light popular instrumentals  
6:00 SATURDAY SYMPHONY: Shostakovich: Sym. No. 9, N.Y. Phil. Orch. Kurtz cond. C  
Tchaikovsky: Queen of Spades (Opera for Orch.) N.Y. Phil. Orch., Kostelanetz cond. C  
7:00 Bruch: Violin Concerto No. 1 in G Minor, N.Y. Phil. Orch., Mitropoulos cond., Francescatti violin C  
Roussel: Petite Suite Pour Orchestre, L'Orch. de la Suisse Romande, Ansermet cond. L  
Kodály: Dances from Galanta, Lond. Phil. Orch., Solti cond. L  
8:00 Brahms: Serenade No. 1 in D, Concert Hall Sym. Orch., Swoboda Ch  
Delius: Brigg-Fair-An English Rhapsody, Lond. Sym. Orch., Collins L  
8:30 Pan American Serenades  
10:00 JAZZ GOES HI-PI

**SUNDAY, DECEMBER 29, 1957**

7:00 ORGAN RECITAL: Organ in HI-PI  
7:45 THE CATHOLIC STANDARD ON THE AIR: Catholic News  
8:00 MASTERWORKS OF MUSIC: R. Strauss: Sonata in E Flat, Heifetz violin & Smith piano V  
Kabalevsky: The Comedians Op. 26, Boston Pops Orch., Fiedler cond. V  
9:00 WHEATON BIBLE CHURCH: Religious 9:15 WASHINGTON GREEK HOUR: Melodies  
10:30 MUSIC OF DISTINCTION: Schubert Fantasia for Violin & Piano, Sziget violin & Levine piano C  
11:00 Brahms: Double Concerto in A Minor, Robin Hood Dell Orch. of Phila., Reiner cond., Milstein, violin, Piatigorsky cello V  
Stravinsky: Petrouchka Suite, Stokowski & his Orch., V  
12:00 Schumann: Intermezzi, Johannessen piano Ch  
Rachmaninoff: The Isle of the Dead, Paris Conserv. Orch. Ansermet cond. L  
Delius: Walk to the Paradise Garden Lond. Sym. Orch., Collins cond. L  
1:00 ITALIAN FAMILY HOUR: Melodies  
2:00 FAVORITE 40 PROGRAM: Top 40 Pop  
5:00 TWILIGHT SERENADE: Light popular instrumentals  
6:00 IN THE CONCERT HALL: Auber: The Crown Diamonds Overture, Paris Conserv. Orch., Wolff cond. L  
Humperdinck: Königskinder Inter-

ludes, Vienna Philharmonica Sym.,  
Swarowski cond. Ur  
Arensky: Variations on a Theme of  
Tchaikovsky, Harold Burns Chamber  
Orch., Burns cond. Ca  
7:00 Smetana: Symphonic Cycle "From  
My Country", Chicago Sym. Orch.,  
Kubelik cond. M  
8:00 Piston: Sonata for violin & pi-  
ano, Fuchs violin & Balsam piano D  
Sibelius: Sym. No. 7 in C, London  
Sym. Orch., Collins cond. L  
9:00 Debussy: Preludes Book I,  
Casadesu piano C  
10:00 FOLK MUSIC  
11:00 ORGAN RECITAL

MONDAY, DECEMBER 30, 1957

7:00 DAYBREAK SERENADE: Classical  
8:30 NEWS  
8:45 DAYBREAK SERENADE  
9:00 STAR TIME: Popular music  
12:00 CONCERT IN HI-FI: Brahms: Va-  
riations & Fugue on a Theme of Han-  
del, Katchen piano L  
Respighi: Ancient Air & Dances,  
Stuttgart Chamber Orch., Münchinger  
cond. L  
Schubert: Marche Caractéristique in  
C, Badura-Skoda & Demus piano W  
1:00 Tchaikovsky: Sym. No. 4 in F  
Minor, Boston Sym. Orch., Kousse-  
vitsky cond. V  
Chopin: Ballade No. 1 in G Minor,  
Horowitz piano V  
2:00 CURTAIN TIME: "Cinderella"  
with Julie Andrews C  
4:00 CONCERT CAMEOS: Light popular &  
classical instrumental music  
5:00 MUSICAL PRELUDE: Ravel: Gaspard  
de la Nuit, Gulda piano L  
Haydn: Concerto in F for violin &  
harpsichord, Concert Hall Chamber  
Orch., Swoboda cond, Rybar violin,  
Andrews harpsichord Ch  
6:00 IN THE CONCERT HALL: Beethoven:  
Overture to the Consecration of  
the House, NBC Sym. Orch., Tosca-  
nini cond. V  
Scarlatti: The Good Humored Ladies  
Ballet Suite, Paris Conserv. Orch.  
Désormière cond. L  
Schumann: Piano Concerto in A Minor  
Philharmonia Orch., Schwarz cond.,  
Hess piano Ha  
7:00 Verdi: Rigoletto (Opera for  
Orch.) Kostelanetz & his Orch. C  
J. Strauss: Fledermaus Suite, Phi-  
la. Orch., Ormandy cond. C  
8:00 Shostakovich: Sym. No. 1 in F  
St. Louis Sym. Orch., Golschmann C  
Tchaikovsky: Sleeping Beauty Ballet  
Music, Phila. Orch., Ormandy cond C  
9:00 Liszt: Piano Concerto No. 1 E  
Flat, Phila. Orch., Ormandy cond.  
Arrau piano C  
Haydn: Sym. No. 95 in C Minor, Vien-  
na Sym. Orch., Scherchen cond. W  
10:00 R. Strauss, Don Juan, N.Y.  
Phil. Orch., Walter cond. C  
Rachmaninoff: Piano Concerto No. 2  
in C Minor, Phila. Orch., Ormandy,  
cond., Istomin piano C  
11:00 Beethoven Piano Concerto No. 3  
Philharmonia Orch., Sargent cond.,  
Moisewitch piano B

TUESDAY, DECEMBER 31, 1957

7:00 DAYBREAK SERENADE: Classical  
8:30 NEWS  
8:45 DAYBREAK SERENADE  
9:00 STAR TIME: Popular music  
12:00 CONCERT IN HI-FI: Handel:  
The Faithful Shepherd Suite, Roy.  
Phil. Orch., Beecham cond. C  
Rachmaninoff: Rhapsody on a Theme of  
Paganini, Chicago Sym. Orch. Rei-  
ner cond., Rubinstein piano V  
1:00 Ravel: Bolero, Boston Sym. Or-  
ches. Koussevitzky cond. V  
Ginastera: Variaciones Concertan-  
tes, Minn. Sym. Orch., Dorati M  
2:00 CURTAIN TIME: This is Kim as  
Jeanne Eagels D  
4:00 CONCERT CAMEOS: Light popular &  
classical instrumental music  
5:00 MUSICAL PRELUDE: Bartók: Sonata  
for Unaccompanied Violin,  
Tweck violin L  
Brahms: Variations & Fugue on a  
Theme of Handel, Katchen piano L  
6:00 IN THE CONCERT HALL: Verdi: La  
Forza Del Destino Overture, Lond.  
Sym. Orch., Previtali cond. Bb

Saint-Saëns: Violin Concerto No. 3  
in B Minor, N.Y. Phil. Orch., Mit-  
ropoulos cond., Francescatti v'n C  
Coates: The 3 Elizabeths Suite, New  
Sym. Orch., Coates cond. L  
7:00 Tchaikovsky: Sym. No. 4 in F  
Minor, Phila. Orch., Ormandy cond. C  
Schubert: Rondo in A, Badura-Skoda  
& Demus piano W  
8:00 Grieg: Sigurd Jorsalfar, Cinc.  
Sym. Orch., Johnson cond. L  
Mendelssohn: Sym. No. 3 in A Minor  
London Sym. Orch., Solit cond. L  
9:00 Smetana: Wallenstein's Camp,  
Vienna Sym. Orch., Swoboda cond. W  
Elgar: Enigma Variations, NBC Sym.  
Orch., Toscanini cond. V  
Martinu: Serenade, Winterthur Sym.  
Orch., Swoboda cond. W  
10:00 Beethoven: Sym. No. 8 in F,  
L'Orch. de la Suisse Romande,  
Ansermet cond. L  
Copland: Appalachian Spring, Natl.  
Sym. Orch., Mitchell cond. W  
11:00 Verdi: La Traviata (Opera for  
Orch.) Kostelanetz & his Orch. C

WEDNESDAY, JANUARY 1, 1958

7:00 DAYBREAK SERENADE: Classical  
8:30 NEWS  
8:45 DAYBREAK SERENADE  
9:00 STAR TIME: Popular music  
12:00 CONCERT IN HI-FI: Tchaikovsky:  
Romeo & Juliet Overture Fantasia,  
New Orch. Soc. of Bost., Page Co  
Grieg: Concerto in A Minor, RCA  
Victor Orch., Wallenstein cond..  
Rubinstein piano V  
1:00 Gounod: Ballet Music from  
Faust, Natl. Orch. of Paris, Four-  
net cond. Ep  
Paganini: Violin Concerto No. 1 in  
D, London Sym. Orch., Collins,  
cond., Ricci violin L  
2:00 CURTAIN TIME: Cole Porter  
Suite, Louis Levy L  
4:00 CONCERT CAMEOS: Light popular  
& classical instrumental music  
5:00 MUSICAL PRELUDE: Strauss: The  
Blue Danube, Janis piano Bb  
Immortal Classics performed by  
Montavani & his Orch. L  
6:00 IN THE CONCERT HALL: Mendels-  
sohn: Calm Sea & Prosperous Voy-  
age Overture, Vienna Phil. Orch.,  
Schuricht cond. L  
Beethoven: Violin Concerto in D  
London Sym. Orch., Krips cond.,  
Campoli violin L  
7:00 Clementi: Sonata op. 40 No. 2,  
Balsam piano Ch  
R. Strauss: Death & Transfigura-  
tion, Vienna Phil. Orch., Reiner V  
8:00 Dvořák: Sym. No. 2 in D Minor,  
Hamburg Radio Sym. Orch., Schmidt-  
Isserstedt cond. L  
Schumann: Carnaval Op. 9, Sandor C  
9:00 Pergolesi: Flute Concerto in G,  
Winterthur Sym. Orch., Dahinden Ch  
Beethoven: Sym. No. 3 in E Flat,  
Roy. Phil. Orch., Beecham cond. C  
10:00 Sibelius: Sym. No. 2 in D,  
N.W.D.R. Sym. Orch., Schmidt-Iss-  
erstedt cond. Ca  
Saint-Saëns: The Youth of Hercules,  
N.Y. Phil. Orch., Mitropoulos C  
11:00 Mahler: Sym. No. 4 in G,  
Hague Phil. Orch., Otterloo cond Ep

THURSDAY, JANUARY 2, 1958

7:00 DAYBREAK SERENADE: Classical  
8:30 NEWS  
8:45 DAYBREAK SERENADE  
9:00 STAR TIME: Popular music  
12:00 CONCERT IN HI-FI: Bizet: Sym.  
in C, Lond. Sym. Orch., Young Ca  
J.S. Bach: Harpsichord Concerto No.  
4 in A, Vienna Chamber Orch.,  
Rapf cond. & harpsichord Bg  
1:00 Lécocq: Mlle. Angot Suite, N.Y.  
Phil. Orch., Kurtz cond. C  
Bruckner: Sym. in D Minor, Concert  
Hall Sym. Orch., Spruit cond. Ch  
2:00 CURTAIN TIME: Serenade to the  
Stars of Hollywood D  
4:00 CONCERT CAMEOS: Light popular &  
classical instrumental music  
5:00 MUSICAL PRELUDE: Janáček:  
String Quartet No. 2, Galimir  
Quartet St  
Elgar: Pomp & Circumstance Marches  
No. 1-5, London Sym. Orch., Brañh-  
waite cond. L

6:00 IN THE CONCERT HALL: Bizet: Pat-  
tie Overture, L'Orch. de la Suisse  
romande, Ansermet cond. L  
Mozart: Divertimento No. 1 in E  
Flat, Salzburg Mozarteum Orch.,  
Marzendorfer cond. L  
6:45 SWAMI PREMANANDA OF INDIA: Self  
Realization  
7:00 IN THE CONCERT HALL: Stolz  
Suite, Zurich Tonhalle Orch.,  
Stolz cond. L  
Beethoven: Piano Concerto No 1 in C  
Phila. Orch., Ormandy cond., Ser-  
kin piano C  
8:00 Beethoven: Sym. No. 6 in F,  
Orch. of the Vienna State Opera,  
Scherchen cond. W  
Sarasate: Zigeunerweisen Op. 20 No.  
1, RCA Victor Orch., Steinberg V  
9:00 Schubert: Sonata No. 15 in C,  
Lev piano Ch  
Massenet: Scenes Pittoresque, Pa-  
ris Conserv. Orch., Wolff cond. L  
10:00 Tchaikovsky: The Swan Lake,  
Philharmonia Orch., Irving cond. Bb  
11:00 Vaughn-Williams: The Wasps,  
Phil. Promenade Orch., Boulton W

FRIDAY, JANUARY 3, 1958

7:00 DAYBREAK SERENADE: Classical  
8:30 NEWS  
8:45 DAYBREAK SERENADE  
9:00 STAR TIME: Popular music  
12:00 CONCERT IN HI-FI: Rossini:  
Overture & Ballet Music from Wm.  
Tell, Rome Sym. Orch. of the It.  
Radio & Lond. Sym. Orch., Previtali  
cond. Bb  
Haydn: Sym. No. 101 in D, Phila.  
Orch., Ormandy cond. C  
1:00 Schumann: Sym. No. 2 in C,  
Detr. Sym. Orch., Paray cond. M  
J.S. Bach: Brandenburg Concerto No.  
4 in C, Soloists & Chamber Group,  
Reiner cond. C  
2:00 CURTAIN TIME: Music from "The  
Vagabond King" with Alfred Drake  
& Mimi Benzell D  
4:00 CONCERT CAMEOS: Light popular &  
classical instrumental music  
5:00 MUSICAL PRELUDE: Chopin: A Cho-  
pin Recital, Sandor piano C  
Moussorgsky: A Night on Bald Mt.,  
Stokowski & his Orch. V  
Grieg: Piano Music of Grieg, C  
6:00 IN THE CONCERT HALL: Brahms:  
Tragic Overture, Minn. Sym. Orch.,  
Dorati cond. M  
Lalo, Maouana Ballet Suites No. 1  
& 2, London Phil. Orch., Martinon L  
7:00 Benjamin: Sonatina for Violin  
& Orch., Grinke violin, Benjamin  
piano L  
R. Strauss: Also Sprach Zarathustra,  
Vienna Phil. Orch., Krauss cond. L  
8:00 Debussy, Children's Corner  
Suite, Gieseking piano C  
8:30 OPERA BOX

SATURDAY, JANUARY 4, 1958

7:00 DAYBREAK SERENADE: Classical  
9:00 BREAKFAST WITH BROOKE: Live  
10:00 WEEKEND: Popular music  
1:00 COUNTRY PICKIN' TIME: Hillbilly  
2:00 DON'S RECORD CLUB: Tops in Pop  
5:00 TWILIGHT SERENADE: Light popu-  
lar instrumentals  
6:00 SATURDAY SYMPHONY: Müller:  
Sinfonia for String Orch., Colle-  
gium Musicum, Zurich, Sacher L  
Beethoven: Sonata No. 21 in C,  
Horowitz piano V  
7:00 Mozart: Sym. No. 36 in C, Vien-  
na Phil. Orch., Böhm cond. L  
Vaughn-Williams: Sym. No. 6 in E  
Minor, N.Y. Phil. Orch., Stokow-  
ski cond. C  
8:00 Rimsky-Korsakoff: Sym. No. 2  
Op. 9, Detr. Sym. Orch., Paray M  
Shostakovich: Ballet Suite No. 2,  
State Radio Orch. USSR Gauk  
cond. C1 Edm  
9:30 PAN AMERICA SERENADES  
10:00 JAZZ GOES HI-FI

SUNDAY, JANUARY 5, 1958

7:00 ORGAN RECITAL: Organ in Hi-Fi  
7:45 THE CATHOLIC STANDARD ON THE  
AIR: Catholic News  
8:00 MASTERWORKS OF MUSIC: Sinfonia  
Concertante for violin, viola  
& orch., Perpignan Festival  
Orch., Casals cond., Priarose vi-

ola, Stern violin C  
Beethoven: Sonata No. 8 in C Minor,  
Frugoni piano Vx  
9:00 WHEATON BIBLE CHURCH: Religious  
9:15 TO BE ANNOUNCED  
9:30 WASHINGTON GREEK HOUR: Melodies  
10:30 MUSIC OF DISTINCTION: Berlioz:  
Requiem Op. 5, Chorus & Orch. of  
the Rochester Oratorio Soc., Hol-  
lenbach cond. En  
12:00 Mozart: Piano Concerto No. 14  
in E Flat, Festival Orch.,  
Schwarz cond., Matthews piano Ca  
1:00 ITALIAN FAMILY HOUR: Melodies  
2:00 FAVORITE 40 PROGRAM: Top 40 Pop  
5:00 TWILIGHT SERENADE: Light popu-  
lar instrumentals  
6:00 IN THE CONCERT HALL: Beethoven:  
Coriolanus Overture, Minn. Sym.,  
Dorati cond. M  
Brahms: Violin Concerto in D, Natl.  
Sym. Orch., Olevsky violin W  
7:00 Schubert: Moments Musicaux,  
Serkin piano C  
Haydn: Sym. No. 104 in D, London  
Phil. Orch., Krips cond. L  
8:00 Vivaldi: The Conflict Between  
Harmony & Invention, Concert Hall  
Sym. Orch., Dahinden cond., Kauf-  
mann violin (1½ hours long) Ch  
10:00 FOLK MUSIC  
11:00 ORGAN RECITAL

MONDAY, JANUARY 6, 1958

7:00 DAYBREAK SERENADE: Classical  
8:30 NEWS  
8:45 DAYBREAK SERENADE  
9:00 STAR TIME: Popular music  
12:00 CONCERT IN HI-FI: Prokofieff:  
Classical Sym., NBC Sym. Orch.,  
Toscanini cond. V  
Gershwin: Rhapsody in Blue, Phila.  
Orch., Ormandy cond., Levant p'n C  
Schubert: Impromptu Op. 90, Fir-  
kusny piano C  
1:00 Glière: Sym. No. 3 in B Minor,  
Phila. Orch., Ormandy cond. C  
Dukas: The Sorcerer's Apprentice,  
Paris Opera Orch., Benedetti Ca  
2:00 CURTAIN TIME: Gilbert & Sulli-  
van: Trial by Jury. D'Oyly Carte  
Opera Company L  
4:00 CONCERT CAMEOS: Light popular &  
classical instrumental music  
5:00 MUSICAL PRELUDE: Saint-Saëns:  
Omphale's Spinning Wheel, Orch. of  
the Paris Opera, Benedetti cond. Ca  
Beethoven: Sonata No. 32 in C Minor  
Schoiler piano Ca  
6:00 IN THE CONCERT HALL: Berlioz:  
Benvenuto Cellini Overture, Paris  
Cons. Orch., Denzler cond. L  
Schubert: Sym. No. 5 in B Flat, NBC  
Sym. Orch., Toscanini cond. V  
7:00 Shostakovich: Ballet Suite No.  
1, State Orch. USSR Gauk C1 Eds  
Beethoven: Sonata No. 23 in F Minor  
Serkin piano C  
8:00 Khachaturian: Concerto for Pi-  
ano & Orch., London Phil. Orch.,  
Fistoulari cond., Lympny piano L  
Liadoff: Kikimora, L'Orch. de la  
Suisse Rom., Ansermet cond. L  
9:00 HI-FI FREQUENCY TEST & PRE-  
CORDED TAPE  
10:00 Elgar: Violin Concerto in B  
Minor, Lond. Sym. Orch., Sargent,  
cond, Heifetz violin. V  
Tchaikovsky: Sleeping Beauty Ballet  
Music, Phila. Orch., Ormandy cond C  
11:00 Beethoven: Quartet No. 6 in B  
Flat Op. 18 No. 6, Pascal String  
Quartet Ch  
Rossini: Ballet Music from Wm. Tell,  
Lond. Sym. Orch., Previtali Bb

TUESDAY, JANUARY 7, 1958

7:00 DAYBREAK SERENADE: Classical  
8:30 NEWS  
8:45 DAYBREAK SERENADE: Classical  
9:00 STAR TIME: Popular music  
12:00 CONCERT IN HI-FI: Mozart:  
Violin Concerto No. 4 in D, Phila-  
a. Orch., Ormandy, cond., Oi-  
strakh, violin C  
Beethoven: Sym. No. 4 in B Flat,  
San Francisco Sym. Orch., Montoux  
cond. V  
1:00 Respighi: Roman Festivals, Min-  
neapolis. Sym. Orch., Dorati cond. M  
Messiaen: L'Ascension, N.Y. Phil.  
Orch., Stokowski cond. C  
2:00 CURTAIN TIME: "Babes in Arms"  
with Mary Martin C

**WEEKDAY NEWS BREAKS: 8:00, 9:00, 10:00, 11:00 A.M.—2:00, 3:00 P.M. SATURDAY: 8:00 A.M.—1:00, 2:00 P.M.**

4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
 5:00 MUSICAL PRELUDE: Russian Music performed by the N.Y. Phil. Orch., Kurtz cond. C  
 Shostakovich: Ballet Suite No. 3, State Orch. of the U.S.S.R., Stavsevich cond. Cl Eds  
 6:00 IN THE CONCERT HALL: Rossini: Il Signor Bruschino, NBC Sym. Orch., Toscanini cond. V  
 Beethoven: Violin Concerto in D, Phila. Orch., Ormandy cond., Francescatti violin V  
 7:00 Bach: Suite No. 4 in D, Concertgebouw Orch. of Amsterdam, Beinum cond. Ep  
 Mozart: Piano Concerto No. 17 in G, Columbia Sym. Orch., Bernstein cond. & piano C  
 8:00 Haydn: Sym. No. 48 in C, Danish State Radio Sym. Orch., Woldike L  
 Brahms: 8 Hungarian Dances, Pittsburgh Sym. Orch., Reiner cond. C  
 10:00 Ljadoff: 8 Russian Popular Songs, L'Orch. de la Suisse Rom. Ansermet cond. L  
 Schubert: Sym. No. 5 in F Flat, Columbia Sym. Orch., Walter cond. C  
 Vivaldi: Concertos for 2 Trumpets & Orch. in C & E Flat, Concert Hall Sym. Orch., Ackermann cond. Ch  
 11:00 Beethoven: Sym. No. 5 in C Minor, N.Y. Phil. Orch., Walter C

**WEDNESDAY, JANUARY 8, 1958**

7:00 DAYBREAK SERENADE: Classical  
 8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Gould: Fall River Legend Ballet Suite, N.Y. Phil. Orch., Mitropoulos cond. V  
 Mozart: Flute Concerto No. 1 in G, Perpignan Festival Orch., Casals cond., Wummer flute C  
 1:00 Tchaikovsky: Piano Concerto in B Flat Minor (No. 1), Paris Cons. Orch., Cluytens cond., Ciccolini piano Bb  
 Wagner: The Ride of the Valkyries, Detr. Sym. Orch., Paray cond. M  
 2:00 CURTAIN TIME: George Gershwin Suite, Levy L  
 4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
 5:00 MUSICAL PRELUDE: Music of the Revolutionary War, Natl. Gallery Orch., Bales Cond. WC  
 Borodin: In the Steppes of Central Asia, N.Y. Phil. Orch., Mitropoulos cond. C  
 Bizet: Jeux D'Enfants, Paris Cons. Orch., Lindenberg cond. L  
 6:00 IN THE CONCERT HALL: Herold: Zampa Overture, London Phil. Orch. Martinon cond. L  
 Schubert: Sym. in C, Vienna Phil. Orch., Karajan cond. C  
 7:00 Mozart: Piano Concerto No. 19 in F, Winterthur Sym. Orch. Swoboda cond., Haskil piano W  
 Respighi: The Pines of Rome, Acad. of St. Cecilia's, Rome Orch., Previtali cond. L  
 8:00 Puccini: Madame Butterfly (Opera for Orch.) Kostelanetz & Or. C  
 Beethoven: Sonata No. 31 in A Flat, Casadesu piano C  
 9:00 Sibelius: Sym. No. 6 in D Minor Lond. Sym. Orch., Collins cond. L  
 Schubert: Quartetsatz in C Minor, Barchet String Quartet P  
 10:00 Franck: Sym. in D, Minor, San Francisco Sym., Monteux cond. V  
 Nielsen: Concerto for Clarinet & Orch., Danish State Radio Sym. Orch., Woldike cond., Erikson, Clarinet L  
 11:00 Mozart: Sym. No. 36 in C, Roy. Phil. Orch., Beecham cond. C  
 Delius: In a Summer Garden, London Sym. Orch., Collins cond. L

**THURSDAY, JANUARY 9, 1958**

7:00 DAYBREAK SERENADE: Classical  
 8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Mozart: Concerto in E Flat for 2 Pianos, Columbia Sym. Orch., Szell cond., Robert & Gaby Casadesu piano C  
 Ippolitov-Ivanov: Caucasian Sketches, N.Y. Phil. Orch., Mitropoulos C

1:00 Tchaikovsky: The Months, Gould and his Orch. C  
 2:00 CURTAIN TIME: Music of Victor Herbert, Al Goodman & his Orch. V  
 4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
 5:00 MUSICAL PRELUDE: Sor: Guitar Music of Sor, Segovia guitar D  
 Beethoven: Sonata No. 10 in G, Solchany piano Ca  
 Schubert: Favorite Selections of Schubert, Westminster Light Orch., Bridgewater cond. W  
 6:00 IN THE CONCERT HALL: Wagner: Tannhauser Overture, Detr. Sym. Orch., Paray cond. M  
 Six Metamorphoses after Ovid, Stuttgart Chamber Orch., Minchinger cond. L  
 6:45 SWAMI PREMANANDA OF INDIA: Self Realization  
 7:00 IN THE CONCERT HALL: Schubert: Four Impromptus, Curzon piano L  
 Franck: Symphonic Variations, Philharmonia Orch., Weldon cond., Casadesu piano C  
 8:00 Mozart: Sym. No. 31, in D, Roy. Phil. Orch., Beecham cond. C  
 Fauré: Sonata No. 1 in A, Heifetz violin & Smith piano V  
 9:00 Stravinsky: Petrouchka, N.Y. Phil. Orch., Mitropoulos cond. C  
 Rimsky-Korsakoff: Trio in C Minor, Oistrakh violin, Knushevitsky cello, Oborin piano Ch  
 10:00 Kreutzer: Grand Septett in E Flat, Vienna Octet L  
 Chopin: Les Sylphides Ballet, Phila. Orch., Ormandy cond. C  
 11:00 Dvorák: Sym. No. 5 in E Minor, Phila. Orch., Ormandy cond. C  
 Castelnuovo-Tedesco: The Lark, Heifetz violin & Smith piano V

**FRIDAY, JANUARY 10, 1958**

7:00 DAYBREAK SERENADE: Classical  
 8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Moussorgsky: Pictures at an Exhibition, NBC Sym. Orch., Cantelli cond. V  
 Beethoven: Sonata No. 14 in C# Minor Op. 27 No. 2, Frugoni piano Vx  
 1:00 Handel: Concerti No. 3 & 4 for Oboe & Strings, Chamber Orch. of the Vienna State Opera, Kuyler O  
 Granados: Spanish Dances No. 2, 5, & 6, Paris. Cons. Orch., Jorda cond L  
 2:00 CURTAIN TIME: "High Society" with Bing Crosby & Grace Kelly Ca  
 4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
 5:00 MUSICAL PRELUDE: Fauré: Pelleas et Melisande, Detr. Sym. Orch., Paray cond. M  
 Liszt: Hungarian Rhapsody No. 4, Danish State Radio Sym. Orch., Tuxen cond. L  
 Franck: Prelude, Chorale & Fugue, Rubinstein piano V  
 IN THE CONCERT HALL: Weber: Oberon Ov., Lon. Sym. Orch., Previtali Bb Piaton; Sym. No. 6, Boston Sym. Orch., Munch cond. V  
 7:00 Stravinsky: Concerto for Piano & Orch., L'Orch. de la Suisse Rom. Ansermet cond., Magaloff piano L  
 Casella, La Giara, Orch. of St. Cecilia's Acad. Rome, Previtali L  
 8:00 Beethoven: Sonata No. 12 in A Flat, Gieseking piano C  
 8:30 OPERA BOX

**SATURDAY, JANUARY 11, 1958**

7:00 DAYBREAK SERENADE: Classical  
 9:00 BREAKFAST WITH BROOKE: Live  
 10:00 WEEKEND: Popular music  
 1:00 COUNTRY PICKIN' TIME: Hillbilly  
 2:00 DON'S RECORD CLUB: Tops in Pop  
 5:00 TWILIGHT SERENADE: Light popular instrumentals  
 6:00 SATURDAY SYMPHONY: Beethoven: Piano Concerto No. 3 in C Minor, Vienna Phil. Orch., Böhm cond., Backhaus piano L  
 Handel: Concerto No. 13 for Organ & Strings, Chamber Orch. Vienna State Opera, Kuyler cond., Leonhardt organ O  
 7:00 Ibert: Les Amours de Jupiter, Orch. of the Paris Opera, Ibert cond. Ca  
 Britten: Variations on a Theme of Frank Bridge, Lausanne Chamber Orch., Deszarzens cond. Ch

8:00 Haydn: The Toy Sym., Orch. Radio-Sym. de Paris, Leibowitz O  
 Mozart: Sym. No. 41 in C, Roy. Phil. Orch., Beecham cond. C  
 9:30 PAN AMERICA SERENADES  
 10:00 JAZZ GOES HI-FI

**SUNDAY, JANUARY 12, 1958**

7:00 ORGAN RECITAL: Organ in Hi-Fi  
 7:45 THE CATHOLIC STANDARD ON THE AIR: Catholic News  
 8:00 MASTERWORKS OF MUSIC: Ibert: Escalas, Detr. Sym. Orch., Paray M  
 De Falla: Nights in the Gardens of Spain, New Sym. Orch., Jorda cond. Curzon piano L  
 9:00 WHEATON BIBLE CHURCH: Religious 9:15 TO BE ANNOUNCED  
 9:30 WASHINGTON GREEK HOUR: Melodies 10:30 MUSIC OF DISTINCTION: Saint-Saëns: Piano Concerto No. 4 in C Minor, Natl. Orch. of Radio France Fourestier cond. Larré piano Ca  
 11:00 Sullivan: Pineapple Poll, Sadler Wells Orch., Mackerras cond. C  
 Schubert: Rondo in A, Badura-Skoda & Demus piano W  
 12:00 Cherubini: Sym in D, NBC Sym. Orch., Toscanini cond. V  
 Respighi: Rossiniana, St. Louis Sym. Orch., Golschmann cond. C  
 1:00 ITALIAN FAMILY HOUR: Melodies 2:00 FAVORITE 40 PROGRAM: Top 40 Pop 5:00 TWILIGHT SERENADE: Light popular instrumentals  
 6:00 IN THE CONCERT HALL: Rossini: La Cambiale de Di Matrimonio Overture, Roy. Phil. Orch., Beecham C  
 Charpentier: Impressions D'Italie, Paris Cons. Orch., Wolff cond. L  
 7:00 Handel: Six Concerti Grossi, Boyd Neel String Orch., Neel L  
 8:00 Ravel: Daphnis & Chloé Ballet, L'Orch. de la Suisse Rom., Ansermet cond., Motet Choir of Geneva L  
 9:00 Schumann: Carnaval: Rubinstein V  
 10:00 Folk Music  
 11:00 Organ Recital

**MONDAY, JANUARY 13, 1958**

7:00 DAYBREAK SERENADE: Classical  
 8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Tchaikovsky: Sym. No. 2 in C Minor, Minn. Sym. Orch., Mitropoulos cond. C  
 De Falla: Dances from the Three Corners Hat, Lond. Sym. Orch., Jorda cond. L  
 1:00 Mozart: Serenade No. 11 in E Flat for Wind Instruments, Vienna Phil. Wind Group W  
 Lalo: Symphonie Espagnole, Orch. Colonne, Fournet cond., Menuhin v'n V  
 2:00 CURTAIN TIME: Gilbert & Sullivan: Pineapple Poll, D'Oyly Carte Opera Company L  
 4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
 5:00 MUSICAL PRELUDE: Chopin: The Romantic Music of Chopin, St. Louis Sym. Golschmann cond. C  
 Beethoven: Sonata No. 3 in C, Op. 2 No. 3, Solchany piano Ca  
 6:00 IN THE CONCERT HALL: Mendelssohn: The Hebrides Overture, N.Y. Phil. Orch., Mitropoulos cond. C  
 Prokofieff: Cinderella Ballet Suite, Roy. Opera House Orch., Covent Gard., Braithwaite cond. C  
 Respighi: The Fountains of Rome, Minn. Sym. Orch., Dorati cond. M  
 7:00 Haydn: Sym. No. 103 in E Flat Roy. Phil. Orch., Beecham cond. C  
 J.C. Bach: Sinfonia for Double Orch. in E Flat, Cincin. Sym., Johnson L  
 8:00 Mozart: Clarinet Quintet in A, Boston Sym. String Quartet, Goodman clarinet V  
 Grieg: Piano Concerto in A Minor, Philharmonia Orch., Karajan cond. Gieseking piano C  
 9:00 Rossini: La Boutique Fantasque, Philharmonia Orch., Irving cond. Bb  
 Borodin: Sym. No. 3 in A Minor, L'Orch. de la Suisse Rom. Ansermet cond. L  
 10:00 Dvořák: Slavonic Dances Op. 72 Czech Phil. Orch., Talich cond. Ur  
 J.C. Bach: Sinfonia Concertante in E Flat, Vienna Sym. Orch., Guenther cond. Bg  
 11:00 Creston: Sym. No. 2, Natl. Sym. Orch., Mitchell cond. W

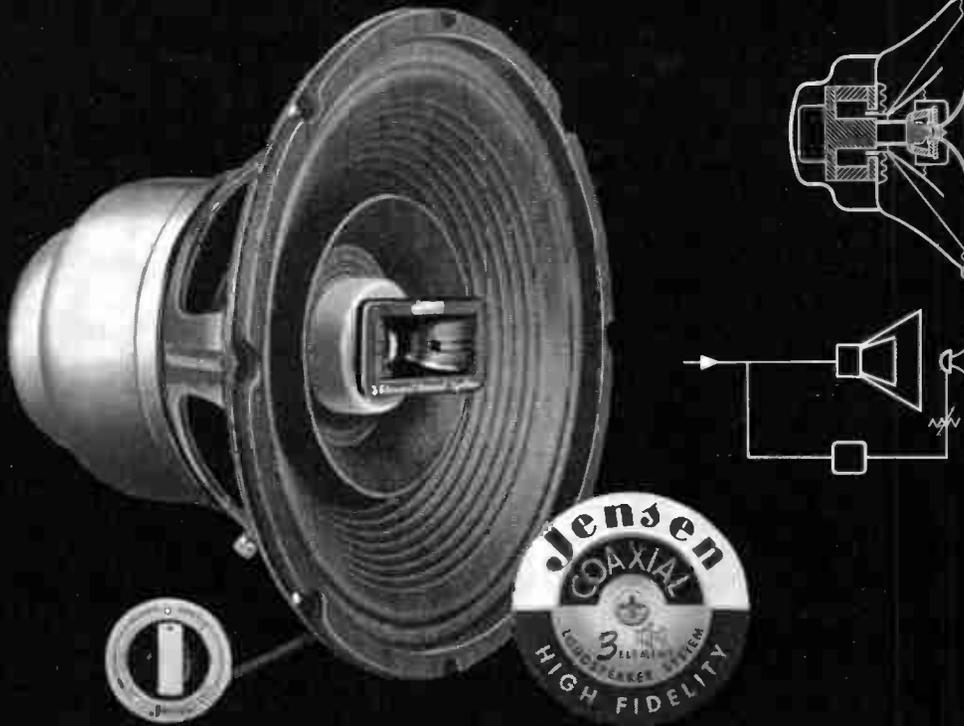
Haydn: Sym. No. 7 in C, Phila. Orch., Ormandy cond. C

**TUESDAY, JANUARY 14, 1958**

7:00 DAYBREAK SERENADE: Classical  
 8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Bloch: Quartet in B Minor, Roth String Quartet  
 1:00 Liszt: Piano Concerto No. 2 in A, Cleveland Orch., Szell cond., Casadesu piano C  
 Delibes: Sylvia Ballet Suite, Paris Conserv. Orch., Désormière cond. L  
 2:00 CURTAIN TIME: Show Boat Suite, Kostelanetz & his Orch. C  
 4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
 5:00 MUSICAL PRELUDE: Chopin: Sonata No. 3 in B Minor, Lipatti piano C  
 Coates: Music of Eric Coates, Lond. Sym. & Lond. Phil. Orch., Coates C  
 6:00 IN THE CONCERT HALL: Wagner: Der Meistersinger Overture, Cleveland Orch., Szell cond. C  
 Mendelssohn: Sym. No. 4 in A, NBC Sym. Orch., Toscanini cond. V  
 Bliss: Introduction & Allegro, Lond. Sym. Orch., Bliss cond. L  
 7:00 Prokofieff: Sym. No. 7, Philharmonia Orch., Malko cond. V  
 Schubert: Sym. No. 3 in D, Cincin, Sym. Orch., Johnson cond. L  
 8:00 Mozart: Piano Concerto No. 25 in C, New Sym. Orch. of London, Collins cond., Gulda piano L  
 Lhotka: The Devil in the Village, Ballet Suite, Orch. of Natl. Opera House Zagreb, Lhotka cond. L  
 Debussy: Children's Corner Suite, Casadesu piano C  
 9:00 Sibelius: Sym. No. 4 in A Minor Lond. Sym. Orch., Collins cond. L  
 Lalo: Cello Concerto in D Minor, London Phil. Orch., Boult cond., Nelsova cello L  
 10:00 Vaughn-Williams: A London Sym. Lond. Phil. Orch., Boult cond. L  
 C.P.E. Bach: Sym. No. 1 in D, Vienna Sym. Orch., Guenther cond. Bg  
 11:00 Menotti: The Unicorn, the Gorgon & the Manticore, N.Y. City Ballet, Schippers cond. A

**WEDNESDAY, JANUARY 15, 1958**

7:00 DAYBREAK SERENADE: Classical  
 8:30 NEWS  
 8:45 DAYBREAK SERENADE  
 9:00 STAR TIME: Popular music  
 12:00 CONCERT IN HI-FI: Beethoven: Sym. No. 5 in C Minor, Boston Sym. Orch., Munch cond. V  
 Prokofieff: Violin Concerto No. 1 in D, Radio Zurich Orch., Odnoposoff violin, Hollreiser cond. Ch  
 1:00 Haydn: Sym. No. 103 in E Flat, Vienna Sym. Orch., Scherchen cond W  
 Delibes: Music from Coppelia, Paris Conserv. Orch., Désormière L  
 2:00 CURTAIN TIME: "L'il Abner" Peter Palmer & Eddie Gorme C  
 4:00 CONCERT CAMEOS: Light popular & classical instrumental music  
 5:00 MUSICAL PRELUDE: Beethoven: Sonata No. 9 in A, Elman violin & Seiger piano L  
 Ravel: Daphnis & Chloé Suite No. 2, Phila. Orch., Ormandy cond. C  
 6:00 IN THE CONCERT HALL: Brahms: Academic Festival Overture, N.Y. Phil. Orch., Walter cond. C  
 Berlioz: Symphonie Fantastique, N.Y. Phil. Orch., Mitropoulos C  
 7:00 Brahms: Sym. No. 3 in F, N.Y. Phil. Orch., Walter cond. C  
 Glazounov: Violin Concerto in A Minor, Hague Phil. Orch., Otterloo cond., Magyar violin Ep  
 8:00 Shostakovich: Sym. No. 10 in E Minor, Philharmonia Orch., Kurtz V  
 Borodin: Polovtsian Dances from Prince Igor, N.Y. Phil. Orch., Mitropoulos cond. C  
 9:00 Beethoven: Quartet No. 10 in E Flat, Pascal String Quartet Ch  
 Chabrier: Suite Pastorale, Paris Conserv. Orch., Lindenberg cond. L  
 10:00 Wm. Schumann: Sym. No. 3, Phila. Orch., Ormandy cond. C  
 Shostakovich: Golden Age Ballet Suite, Natl. Sym. Orch., Mitchell W  
 11:00 Tchaikovsky: Sym. No. 5 in E Minor, N.Y. Phil. Orch., Mitropoulos cond. C



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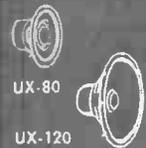
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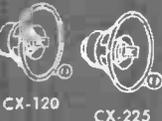


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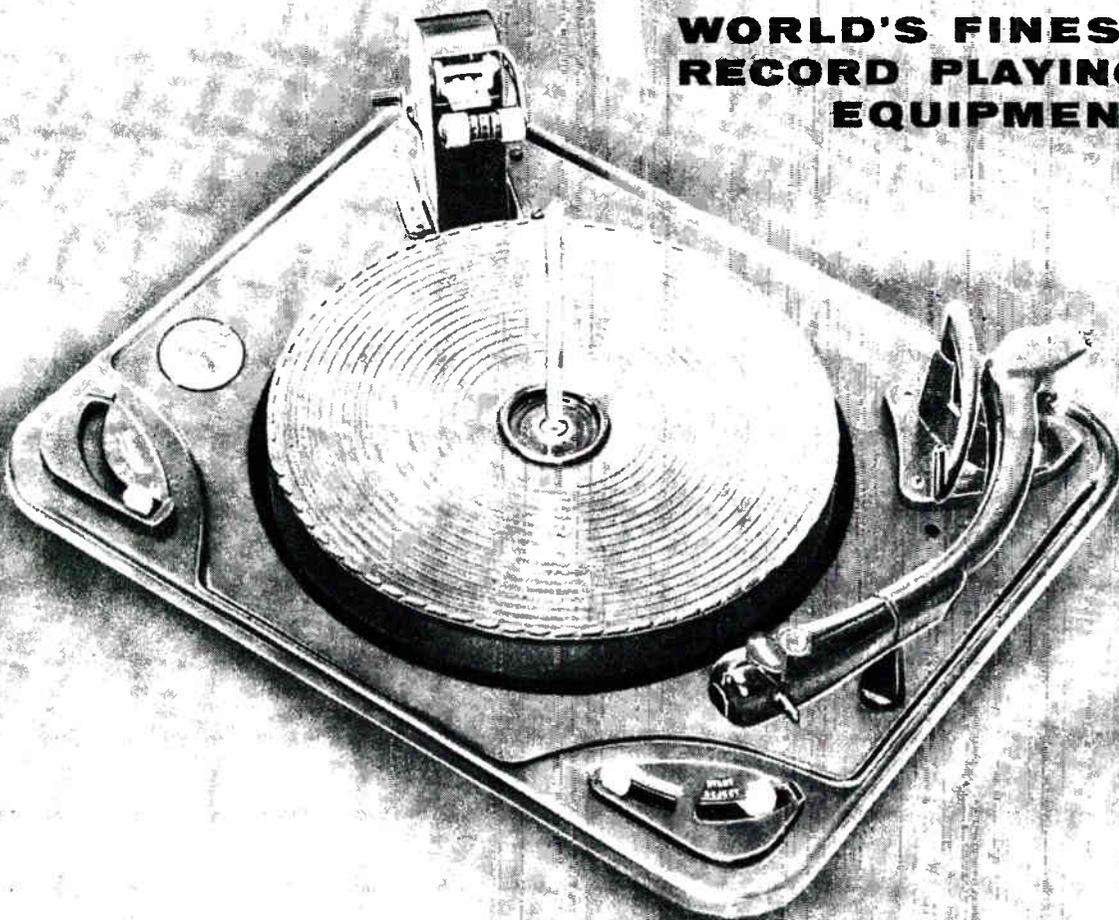
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Publisher

**James Lyons**  
Music Editor

**Shirley Fleming**  
Assistant Music Editor

**Anno Lybo**  
Editorial Assistant

**Elli Zappert**  
Art Director

**Max Richter**  
Photography

**Mory Yiotis**  
Production Manager

**Frederic R. Anderson**  
Circulation Manager

**Contributors to This Issue**

- Ward Botsford
- John W. Barker
- E. S. Beck
- E. Power Biggs
- Herman Burstein
- Arthur Cohn
- Warren De Motte
- Shirley Fleming
- P. Glanville-Hicks
- Charles Graham
- Edward Jablonski
- Alfred Kaine
- Ulrich Kaskell
- Richard Kaye
- Ezra Laderman
- John Lancaster
- James Lyons
- Ruby Mercer
- David H. Miller
- Fred Reynolds
- Abraham Skulsky
- Milton Sleeper

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**Milton B. Sleeper, President and Treasurer**  
**Ethel V. Sleeper, Secretary**

**EDITORIAL & CIRCULATION**

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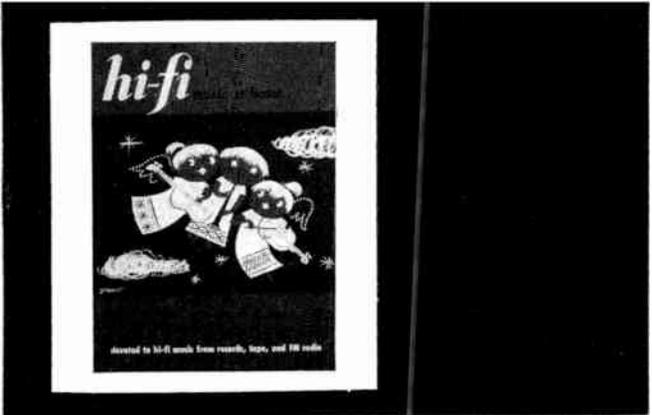
**ADVERTISING**

Charles Graham, 105 E. 35th Street, New York 16  
Telephone MU 4-6789

Fletcher Udall, Hearst Bldg., San Francisco 3  
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VOLUME 4 • NUMBER 5 • NOVEMBER-DECEMBER, 1957

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**COVER** Remember when all movie houses had musicians, or at least someone to play the piano? And always someone to stand at the left of the stage to sing a popular song while still pictures, more or less related to the words, were projected on the screen? It's not done any more, of course. But there is one custom that dates back farther and, we hope, will always be observed at this time of year. So we asked Elli Zappert to make a cover picture for this issue to go along with the words of this sincere wish for you: Merry Christmas and a Happy New Year!



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#### Hi-Fi Shows

Dates are now being set for some of the 1958 shows. The list below will be supplemented in future issues as fast as information is received.

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

CLEVELAND, Statler Hotel, Nov. 22-24.

WASHINGTON, D. C., Shoreham Hotel, Mar. 14-16.

CHICAGO: Parts Show, Hilton Hotel, May 19-21.

CHICAGO, Palmer House, Sept. 12-14.

#### Our Apologies!

If you have seen the Yearbook issue of Hi-Fi Music, you'll know why there was a delay in closing the November-December issue! We had promised that the Yearbook would be the biggest issue ever published by any magazine in this field, and that the editorial contents—exclusive of advertising—would be "equivalent to a 500-page book selling at \$6.50".

Well, we kept our promise, but it turned out to be a far bigger job than we had anticipated. By the time our staff uttered a loud sigh of relief over closing the Yearbook, we were behind schedule on the November-December issue. And our painstaking methods of producing each issue aren't subject to time-saving short cuts.

Now that we have produced the first Yearbook issue, we know how we must plan for next October. Meanwhile, again, our apologies. In case you haven't ordered a copy of the 1958 Yearbook issue, do it now. You'll say: "I wouldn't have missed this issue for anything!"

#### Unfortunate and Unfair

The heading "FM Tuners, Let the Buyer Beware" in one of the publications that rates consumer products is both unfortunate and unfair. A number of manufacturers have made considerable investments in the development and design of FM tuners, with the result that there is no need for buyers to beware of purchasing the standard, advertised models. It would be more accurate and realistic to say:

*Continued on page 12*

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*inspired performances, flawless recording technique...*

# *Mercury* LIVING PRESENCE *is the measure of perfection*

NEW RECORD RELEASES:

BARBER SYMPHONY NO. 1; OVERTURE TO "THE SCHOOL FOR SCANDAL"; ADAGIO FOR STRINGS; ESSAY FOR ORCHESTRA. EASTMAN-ROCHESTER ORCHESTRA, HANSON. MG50148

OFFENBACH GAÎTE PARISIENNE; STRAUSS GRADUATION BALL. MINNEAPOLIS ORCHESTRA, DORATI. MG50152

ROSSINI OVERTURES. LA GAZZA LADRA; LA SCALA DI SETA; LA CENERENTOLA; BARBER OF SEVILLE; L'ITALIANA IN ALGERI; IL SIGNOR BRUSCHINO. MINNEAPOLIS ORCHESTRA, DORATI. MG50139

HANSON SONG OF DEMOCRACY; ELEGY; LANE FOUR SONGS. EASTMAN-ROCHESTER ORCHESTRA. EASTMAN SCHOOL OF MUSIC CHORUS, HANSON. MG50150

MENDELSSOHN SYMPHONY NO. 3 IN A MINOR ("SCOTCH"); FINGAL'S CAVE OVERTURE. LONDON SYMPHONY, DORATI. MG50123

SCHUMANN SYMPHONY NO. 3 IN E-FLAT ("RHENISH"). DETROIT ORCHESTRA, PARAY. MG50139

NEW STEREOPHONIC TAPE RELEASES:

BORODIN POLOVETSIAN DANCES. LONDON SYMPHONY AND CHORUS; TCHAIKOVSKY CAPRICCIO ITALIEN. MINNEAPOLIS ORCHESTRA, DORATI. MBS 5-7

DEBUSSY PRELUDE TO "THE AFTERNOON OF A FAUN"; IBERIA. DETROIT ORCHESTRA, PARAY. MBS 5-8

GERSHWIN CONCERTO IN F. EUGENE LIST, PIANIST. EASTMAN-ROCHESTER ORCHESTRA, HANSON. MDS 5-9

BARTÓK VIOLIN CONCERTO. YEHUDI MENUHIN, VIOLINIST. MINNEAPOLIS ORCHESTRA, DORATI. MFS 5-10

HI-FI A LA ESPANOLA. EASTMAN-ROCHESTER "POPS" ORCHESTRA, FREDERICK FENNELL. MAS 5-11

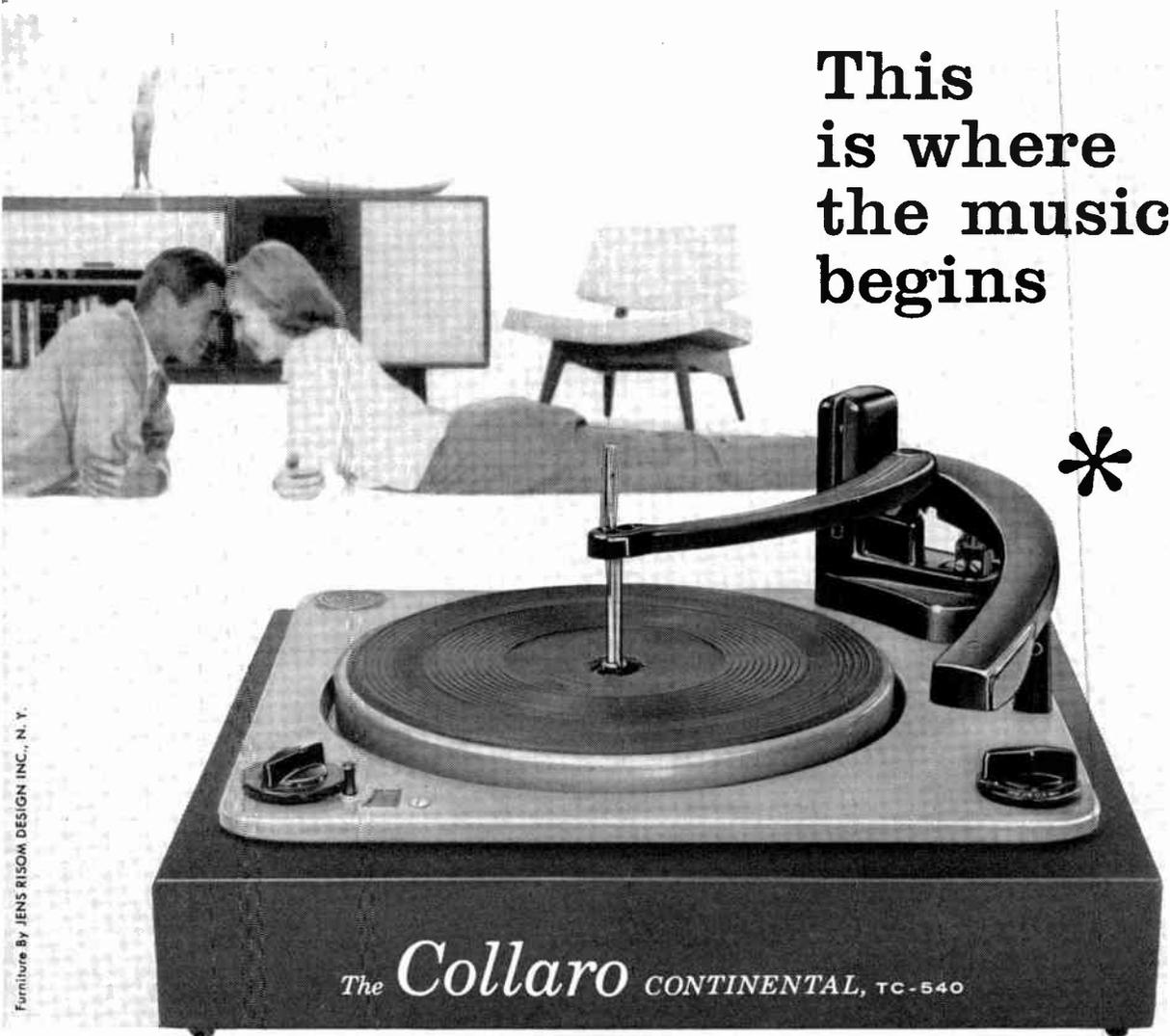
ELGAR ENIGMA VARIATIONS. HALLÉ ORCHESTRA, SIR JOHN BARBIROLLI. MCS 5-12



HIGH FIDELITY  
**OLYMPIAN**  
LIVING PRESENCE



CHAIR DESIGNED BY PAUL McCOBB



## \* New Transcription-Type Tone Arm Makes Collaro World's First True High Fidelity Changer

Because the record player is so critical in a fine music system, you cannot afford to compromise with quality. Your loudspeaker may reproduce 20 to 20,000 cps; your amplifier may put out 50 watts of undistorted power—but the music begins at the record player. That's why today's high fidelity systems require the all new Collaro changer with the revolutionary transcription-type tone arm.

The new arm is one-piece, counter-balanced and will take any standard cartridge. Resonances are below the audible level. Between the top and bottom of a stack of records there's a difference of less than 1 gram in the tracking weight as compared with 4 to 8 grams on conventional changers. This insures better performance for your precious records and longer life for your expensive styli.

It's worth noting that Collaro quality is so well recognized that leading American manufacturers of fine console units incorporate Collaro into their instruments in order to achieve the best possible performance in a record player. Among these manufacturers are Magnavox, Stromberg-Carlson and Altec-Lansing.

In addition to the transcription-type arm, the Collaro Continental features:

Four speeds, manual switch that permits playing single record or portion of a record; jam proof mechanism, hold the arm in mid-cycle and it won't jam; automatic intermix, plays 7", 10"

or 12" records in any order; automatic shut-off after last record has been played; wow and flutter specifications,  $\frac{1}{4}$  (0.25%) RMS at 33 $\frac{1}{3}$  RPM, superior to any changer in the world; muting switch and pop filter to eliminate extraneous noises; extra heavy duty 4-pole induction motor; heavy rim-weighted, balanced turntable for fly wheel action; removable heavy rubber turntable mat; pre-wiring for easy installation; attractive two tone color scheme to fit any decor; factory custom-testing for wow, flutter, stylus pressure and correct set-down position. Reflecting their custom English craftsmanship Collaro changers are tropicalized to operate under adverse weather and humidity conditions. The base, in blond or mahogany, is optional at slightly extra cost and the Collaro mounts easily and quickly on a pre-cut mounting board or base.

When you buy your Collaro, you're buying professional quality equipment at a record changer price. Collaro prices start at \$37.50. The Continental, featured above, is \$46.50. (Prices are slightly higher west of the Mississippi.)



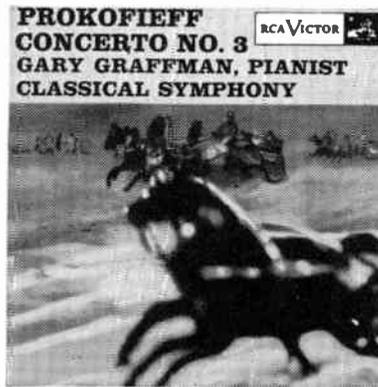
Rockbar is the American sales representative for Collaro Ltd. and other fine companies.

FREE: Colorful new catalog, containing guide on building record library plus complete Collaro line.

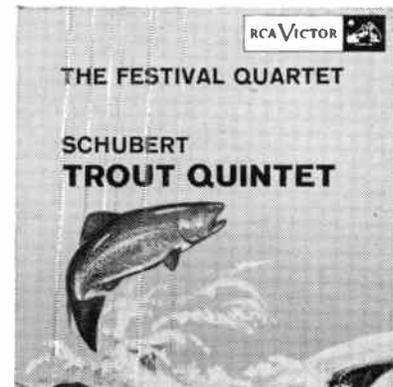
WRITE TO DEPT. F-011  
ROCKBAR CORPORATION  
MAMARONECK, N. Y.



LM-2103 (NOVEMBER S. O. R.)

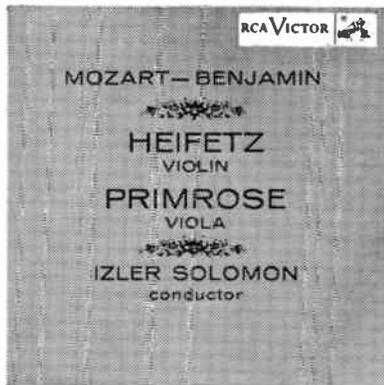


LM-2138

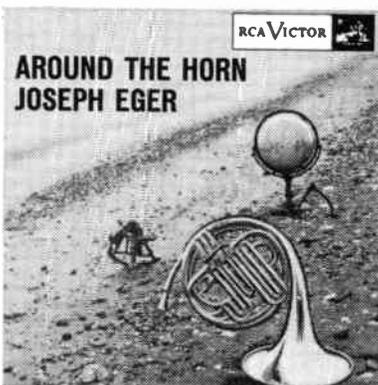


LM-2147

## NEW IN NOVEMBER



LM-2149



LM-2146



VOLUME I, LM-2160 VOLUME II, LM-2161

these great Red Seal albums



LM-2167



LM-2168



(ONE OF 8 NEW BEETHOVEN SONATA ALBUMS) LM-2153

## from RCA Victor

EACH NEW ORTHOPHONIC HIGH FIDELITY LONG PLAY RECORD ONLY \$3.98

Other outstanding new albums for November:

**SPIRITUALS** LM-2126  
**OVERTURES—IN SPADES** LM-2134  
**SONGS WITHOUT WORDS** LM-2166  
**ENTER THE BALLET** LM-2141  
**PROKOFIEFF CINDERELLA EXCERPTS** LM-2135

THE WORLD'S GREATEST ARTISTS ARE ON



Manufacturer's nationally advertised prices shown

November-December 1957

# this Christmas gift is yours...

when you buy **SOUNDCRAFT TAPE**

fill your home with

**SOUNDS OF CHRISTMAS**

a high fidelity recording on your  
own reel of Soundcraft Tape!



**Adeste Fideles**  
**Silent Night**  
**Rudolph the Red**  
**Nosed Reindeer**  
**Noel**  
**Jingle Bells**  
**God Rest Ye**  
**Merry Gentlemen**

performed by  
**The Street Singer**  
**Caroleers**, orchestra and  
chorus under the  
direction of world famous  
arranger-composer  
Dewey Bergman.

**The Spirit of Christmas**  
**Captured in Sound!** —  
the best-loved of  
traditional Christmas  
melodies... joyous...  
nostalgic... reverent...  
as much a part of the  
holiday season as  
decorations on the tree!

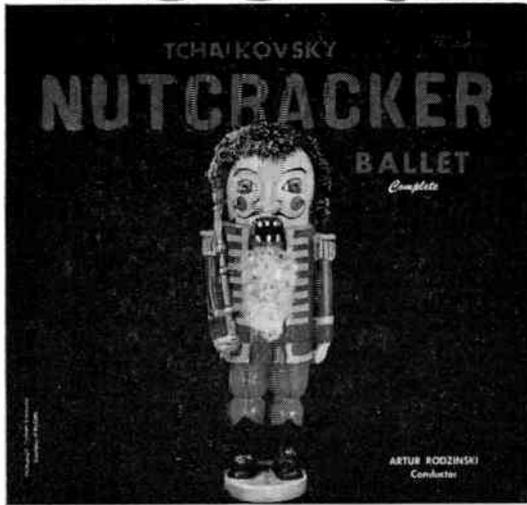
**A collector's item...**  
**not for sale at any price**  
...this 15-minute  
high fidelity recording  
is yours **FREE**, except  
for postage and  
handling, when you buy  
any 7" reel of  
Soundcraft Tape. See  
your Soundcraft dealer  
now, or write us for  
his name...he will tell  
you how you can get  
"SOUNDS OF CHRISTMAS"  
recorded on your tape.  
Not only the  
"SOUNDS OF CHRISTMAS"  
but the sounds of all  
the year sound better  
on Soundcraft Tape!



**REEVES**  
**SOUNDCRAFT**  
**CORP.**

10 E. 52nd St., New York 22  
West Coast—338 N. LaBrea,  
Los Angeles 36, Calif.

# YOU CAN BE THERE



## BALLET:

Christmas magic for you! In December, CBS-TV presents the New York City Ballet Company dancing the complete Tchaikovsky "Nutcracker" ballet. NOW you can enjoy the rarely-recorded, *unabridged* score in a superb new Westminster recording conducted by Artur Rodzinski. "Reveals Rodzinski as a dance-music conductor, exhibiting a new gracefulness . . . revealing attractions which few listeners can ever have realized existed in this score."\*

"The Nutcracker" comes in an elaborate two-record album, complete with a magnificent program book containing full-color photos of the historic performance by the New York City Ballet Company.

**THE NUTCRACKER** (unabridged) by Tchaikovsky (OPW 1205)  
Philharmonic Symphony of London, Conducted by Artur Rodzinski

# WITH



## OPERA:

To open the current season, the Metropolitan Opera has chosen Tchaikovsky's masterpiece, "Eugene Onegin." Today, Westminster brings you this passionately moving work "in the best available recorded version of this beautiful opera."\*

Complete in a handsome, two-record album case, with the famous libretto based on the poem by Alexander Pushkin; libretto is in the original Russian; in a phonetic transliteration and in English translation.

**EUGENE ONEGIN** by Tchaikovsky (OPW 1303)  
Soloists, Chorus and Orchestra of the Bolshoi Theatre, Conducted by Boris Khaikin.

# WESTMINSTER



## CONCERT:

Here comes the world-famous Viennese Deutschmeister Band — set for a triumphal concert tour of over 100 leading American cities in the coming season. And here is the *only* recording of the most popular concert program of the Deutschmeisters, *exactly as they will play it on their tour*: "The waltzes, galops and folk music of this band are magnificent . . ."

This is a record you **MUST** hear. You'll throb to the brilliant clash of cymbals, the tap and boom of drums, the resonant vibration of the brasses.

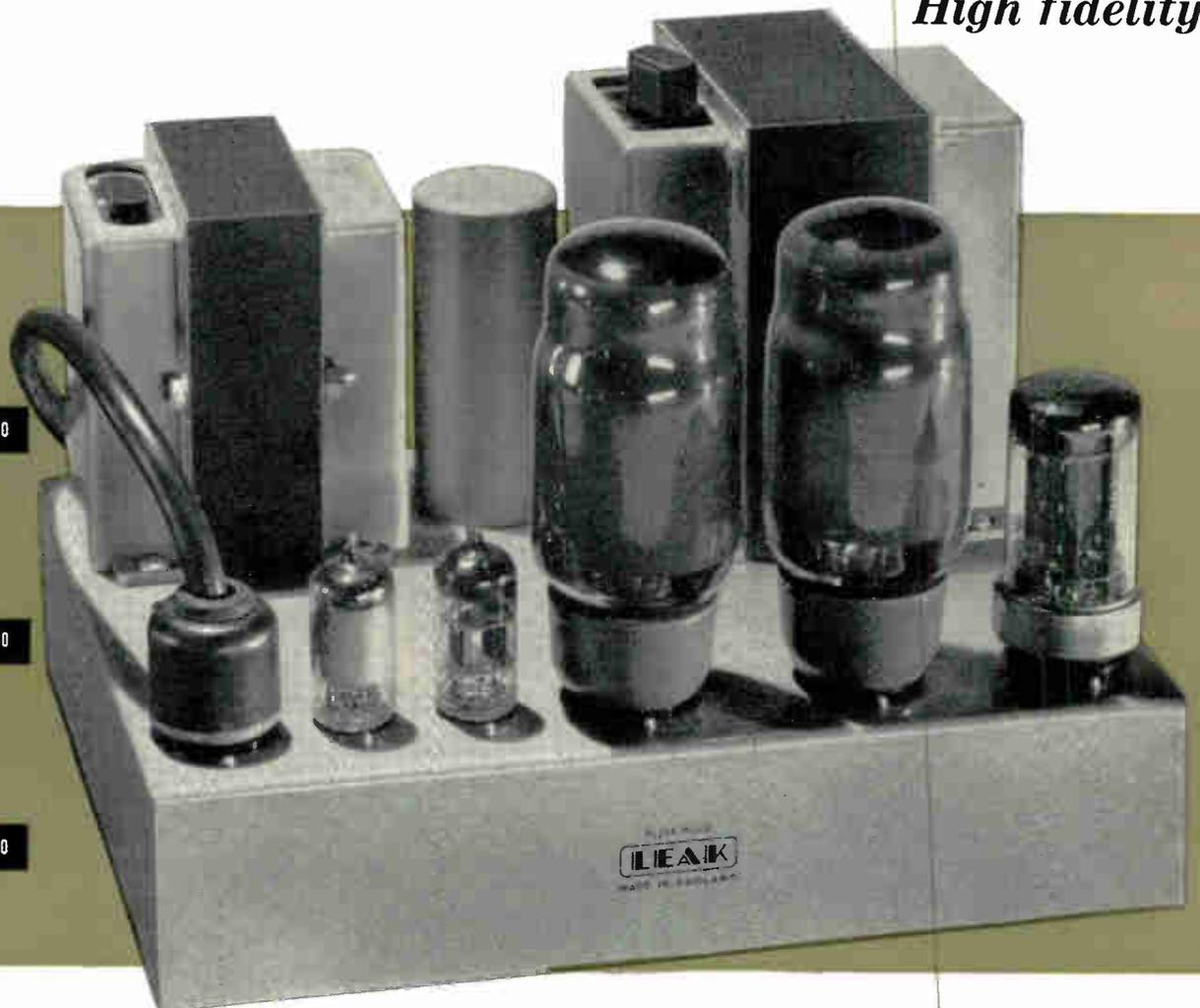
**DEUTSCHMEISTER ON PARADE** (WP 6058)  
Deutschmeister Band conducted by Julius Herrmann.

\**High Fidelity Magazine*

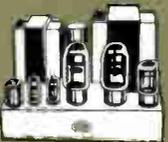
If your dealer cannot supply you with the Westminster catalog or records, write to Westminster Recording Sales Corp., Dept. M-11, 275 Seventh Avenue, N. Y. C.



High fidelity . .



"TL/50 PLUS" POWER AMPLIFIER 50 WATTS + \$149.00



"TL/25 PLUS" POWER AMPLIFIER 25 WATTS + \$109.50



"TL/12 PLUS" POWER AMPLIFIER 12 WATTS + \$89.00

### THE 3 NEW LEAK AMPLIFIERS

High power . . . 50, 25, 12 watts . . . all at 1/10 of 1% (0.1%) distortion

The aim in producing these new units was to give the consumer the benefit of broadcast and professional components and workmanship in an amplifier for home use.

Simply stated: these amplifiers incorporate every desirable feature the Trade and consumers have wanted . . . and without compromising the high Leak standard of craftsmanship.

#### CIRCUITRY

These new amplifiers continue to use a triple loop, negative feedback circuit. The unusually high amount of negative feedback in the Leak circuitry permits us to keep distortion to 1/10 of 1% (0.1%) at full rated output, and to reduce hum, noise and the effects of tube aging or replacement to a minimum. In order to utilize this amount of negative feedback, and to achieve these advantages, a highly stable circuit is necessary. This requires the finest components and great skill in testing and assembly. For example, costly sealed condensers are used exclusively.

#### POWER RATING

There has been a consistent demand for higher power in amplifiers for home music systems, and recent developments and improvements in output tubes have now made it possible to satisfy these demands without altering the proven Leak circuitry or compromising the Leak "Point One" performance standards. The Leak "TL50 Plus" amplifier employs the newly-developed, high output KT88 type

tube; the "TL25 Plus" incorporates the recognized KT66 type, and the "TL12 Plus" the N709 type.

It is important to know what we mean by a 50 watt "plus" Leak amplifier. We rate this amplifier at 50 watts because that is the point at which the harmonic distortion reaches 1/10 of 1% (0.1%) at 1000 cycles. In actual fact, this amplifier can deliver as much as 64 watts, still with negligible distortion. This explains the word "plus" in the model number. In the same way, the "TL25 Plus" delivers 32 watts, the "TL12 Plus" delivers 14 watts . . . therefore, these model designations also contain the word "plus."

#### CRAFTSMANSHIP

One way to demonstrate the care taken in manufacturing a Leak amplifier is to turn it upside down and compare it with any other amplifier. You can show your customer the components used (and, incidentally, explain that these components . . . fine as they are . . . are all utilized well below their maximum ratings, which insures great stability and long life). (See figure A). These are the kind of considerations which produce the recognizable difference between Leak sound and that of any other amplifier.

#### CUSTOMER BENEFITS

You now have, for your customer, three great new Leak amplifiers. You are in a position to assist him in selecting what he requires in power and in price . . . with full confidence that you are giving him the finest.

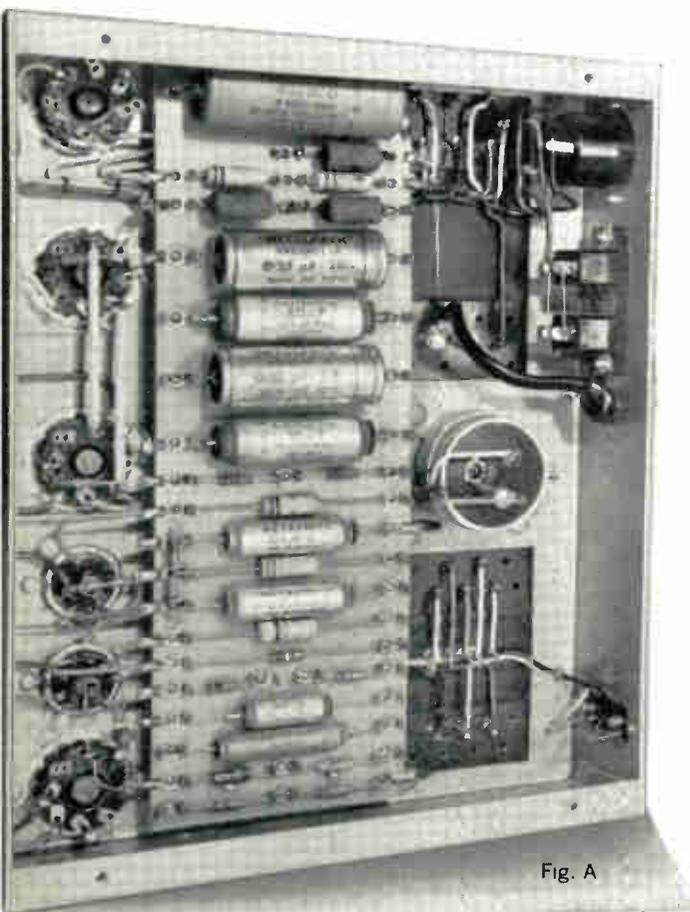


Fig. A

... sound dealers and sales personnel ...  
 this advertisement is addressed to you!

It is a complete description of the entirely new **LEAK** line.  
 Your customers will be asking for information.

**3 ENTIRELY NEW LEAK POWER AMPLIFIERS**

**2 ENTIRELY NEW LEAK PREAMPLIFIERS**



**VARI-SLOPE III PREAMPLIFIER \$79.00**



**"POINT ONE" PREAMPLIFIER \$55.00**

## THE 2 NEW LEAK PREAMPLIFIERS

Compact, handsome and flexible ... built specifically and only for the Leak power amplifiers!

The first impression you will get is the handsome, compact look of these preamplifiers. They have been completely restyled in rich gold, brown and white by world-famous designer Richard Lonsdale-Hands.

### EXCEPTIONAL VERSATILITY

Careful thought has been given to the varied installations and arrangements to which these preamplifiers must be adaptable. For example, one exclusive feature is the tape recording and playback jacks on the front and the rear panels—to facilitate portable as well as permanent tape recording installations.

### THE NEW "POINT ONE" PREAMPLIFIER

The "Point One" Preamplifier includes more expensive components, and a more complete circuitry than you will find in most preamplifiers. The reason for its low price of \$55.00 is that this preamplifier was designed

without a power supply, since it takes its power from the amplifier. The "Point One" is a low-noise, low-distortion 2-stage feedback tone control preamplifier. The first stage provides record compensation through frequency selective negative feedback. The second stage embodies feedback tone control circuits, which give continuously variable control of both bass and treble frequencies ... = 16 db at 30 c/s and = 18 db at 20,000 c/s. A 4 kc, 6 kc and 9 kc filter permits comprehensive control of treble frequencies in old or worn records. The four playback characteristics cover all records ever made! The inputs for tuner, tape and phono cartridge each have their own balancing controls! You simply could not give your customer more preamplifier for the money!

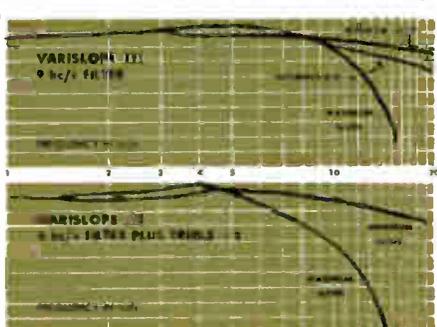
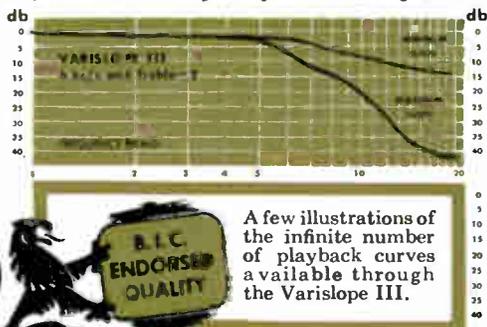
### THE NEW VARI-SLOPE III PREAMPLIFIER

This preamp has all the features of the new "Point One" and, in addition, has two mag-

netic input positions, a rumble filter, and the exclusive Leak Slope Control. This important control makes available an infinite number of equalization positions.

Here's how the Varislope works: When the Filter Control is turned to 9, a filter is switched into circuit, the turnover frequency being 9 kc/s. Other turnover frequencies of 6 kc/s and 4 kc/s are also obtainable. The Slope Control varies the rate of attenuation above the turnover frequency, between 5 db per octave and 35 db per octave. The Treble control is operative at the same time, and you can see that these three give a most versatile control of the high frequency range. In actual practice, records which may sound distorted ... harsh or shrill ... can be controlled to remove the distortion, yet keeping all the musical content. This will give your customer the greatest listening pleasure possible for every record in his collection.

HERE ARE THE SIX LEAK GROUPINGS AND THEIR CONSUMER NET PRICES, FOR CONVENIENT REFERENCE:



A few illustrations of the infinite number of playback curves available through the Varislope III.

AMPLIFIER	PREAMPLIFIER	PRICE
TL/50 PLUS	VARI-SLOPE	\$228.00
TL/50 PLUS	POINT ONE	\$204.00
TL/25 PLUS	VARI-SLOPE	\$188.50
TL/25 PLUS	POINT ONE	\$164.50
TL/12 PLUS	VARI-SLOPE	\$168.00
TL/12 PLUS	POINT ONE	\$144.00

Shipments of these new units have already started. Be sure that you have them on order and on demonstration. Send for literature for yourself and your customers.

**BRITISH INDUSTRIES CORPORATION, Dept. LS-37 PORT WASHINGTON, N. Y.**

# STEREOPHONIC

## LARGEST TAPE TREASURY



— on such famous independent labels as:

- ELEKTRA • EMPIRICAL • BOSTON
- ATLANTIC • RIVERSIDE • ESOTERIC
- LIVINGSTON

All LIVINGSTON tapes are splice-free, fully guaranteed and packaged in attractive individual boxes.

STEREO, Stacked or Staggered (1200', 7" reels) \$11.95

Audition LIVINGSTON tapes at your High Fidelity — Audio Dealer or Record Shop. Send for our complete catalog and the name of your nearest dealer.

# LIVINGSTON

LIVINGSTON AUDIO PRODUCTS CORP. Box 202 CALDWELL, N. J.



### NEW RELEASES

#### LENNY HERMAN

Sentimental Favorites by the King of Stereo. Outstanding selections of popular melodies by the "best selling" stereo group. Livingston 1098 BN

#### STEREO DANCERAMA

Featuring the golden sound of Mel Connor's trumpet. Thrilling Audio Quality. Livingston 1100 BN

#### SOUNDS OF SONNY

America's fastest rising young sax star plays inventive modern jazz. Riverside 7-18 BN

#### MONK'S MUSIC

One of the most original talents of the new jazz era. Riverside 7-20 BN

#### VIENNA STRINGS PLAY

JOHANN STRAUSS  
A delightful collection of scintillating Strauss melodies played in authentic style. Livingston 717 BN

#### CHRISTMAS HIGHLIGHTS

An especially suited release for the Christmas season—Choral and Organ selections. Livingston 724 BN

#### MESSIAH — HANDEL

The premier stereophonic recording of the glorious Messiah in its entirety. May be purchased individually. BOSTON 7-10, 11, 12 BN

#### and ANNOUNCING

#### A NEW STEREO SHOWCASE

#3 by LIVINGSTON containing complete selections and excerpts from the very latest best-sellers of the Livingston Library. LS-5-5 BN—5" STEREO \$6.95

& Company, 15 Broad Street, New York 5. Although few people are aware of it, the fastest-growing use of radio is for mobile communication in which, incidentally, FM is now used exclusively. In this field, Motorola has out-distanced all competitors. A copy of the report can be obtained by writing John R. Potter at Hemphill, Noyes.

### Now We Know

Preparing cases against Whitehall Pharmaceutical Company and American Chicle for alleged false advertising, FCC planned to play back in pictures and sound the programs they had monitored. Defense attorneys protested that courtroom showings are so different from reception in the home as to constitute "gross distortion and misemphasis".

Carrying this a step further: Conditions under which radio and TV commercials are pre-heard and pre-viewed by advertising executives and sponsors are also totally different from those in average homes. That difference, resulting in "gross distortion and misemphasis", would explain the fact that commercials presumed to have been devised by Madison Avenue's topmost talent turn out to be so objectionable, and in such very bad taste when heard and seen in private homes.

### Oh, No!

New-product announcement describes a "bi stereo external hi-fi speaker". It is intended for use "with any record player, tape recorder, TV, radio, or sound system". This latest import is 15 ins. long and 4 ins. in diameter. But what is *stereo* about it? Don't laugh, because it's serious business when a product is so completely misrepresented: "The highs emanate from one end, lows from the other." That is what the announcement calls "two-channel stereophonic radiation". Importer is Videola-Erie, Inc., of New York City.

### FM for Santa Barbara, Calif.

Station KRCW-FM is now on the air with 10 kw. effective radiation at 97.5 mc. According to general manager Cameron A. Warren, this station represents the latest in hi-fi facilities.

### Electronic Crossovers

From Paul Klipsch: "Reference is made to page 8 of your September issue. I think that your addition to my letter (where you mention electronic cross-overs) demands some additional comment. An electronic cross-over system might employ as its crossover point a frequency of, say, 1,000 cycles. But, the kind of distortion that I am talking about has to do almost exclusively with woofers alone — so this modulation distortion can certainly exist regardless of amplifier considerations.

A case in point would be the modulation of a 500-cycle note by a 50-cycle note in a system crossing over at 1000 cycles. As

*Continued on page 14*

## RECORDS, TAPE AND FM

*Continued from page 4*

"Beware of AM-only tuners. They are becoming old-fashioned."

### To Each His Own

We've never had a President of the United States who could qualify as a critic of musical performers. And visa versa.

### TV to LS

Mr. R. Steward, one of our subscribers in Detroit, sent us a photograph of a novel and very handsome loudspeaker enclosure. It is a reconstructed cabinet that originally contained a projection-type TV receiver!

### Small Parts, Big Blame

According to an announcement of the

Electronic Components Conference to be held in Los Angeles next April, "55% of the equipment failures are caused by a 5% misuse of parts". Presumably, this refers to parts of unstable mechanical or electrical design, or those which are operated beyond their rated capacities.

### Data on Components

A new catalog of the 1958 H. H. Scott line of tuners, turntables, preamps, and amplifiers has been announced. If you write for a copy, be sure to use their new address, for the company has moved to Powdermill Road, Maynard, Mass.

### If You're Interested

A very revealing account of the radio business in general is contained in a report on Motorola, Inc. issued by Hemphill, Noyes

*forget turntable taboos*

## WEATHERS TECHNICAL MAGIC IS SOUND

Mystified by the gadgetry which attempts to charm turntables into proper balance, speed and smoothness? Weathers' revolutionary "Synchronomatic Drive" Turntable is truly *sound*. Only the record separates you from the perfection of sustained pitch! A small synchronous motor and an ingeniously designed bearing spin your records effortlessly and soundlessly... at ever constant speed. Weathers "*technical magic*" has created a feather-weight turntable that is impervious to shock and the heaviest floor vibrations. A *plus* feature is a specially designed turntable pad which "*floats*" your records free of surface contamination.

Weathers new turntable operates at exactly 33 $\frac{1}{3}$  rpm on a 60 cycle power source. An electronic control is also available for continuous variable speeds from 10 to 80 rpm.

*Weathers amazing, revolutionary "Synchronomatic Drive" Turntable is worth a special trip to your dealer's today! Only \$59.95*



*A new free Weathers booklet is available to help you select your high fidelity components. Write for it today!*



# *Weathers*

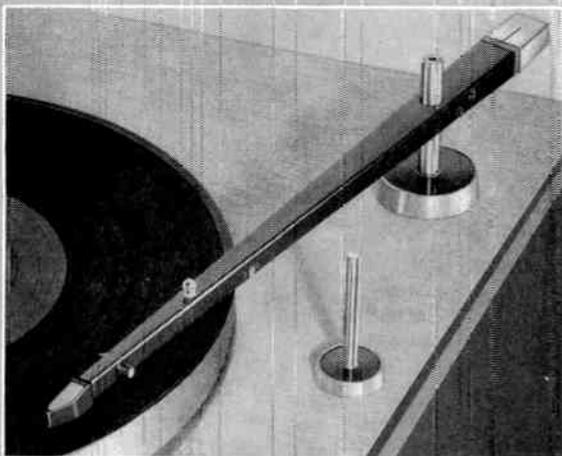
WEATHERS INDUSTRIES  
DIVISION OF ADVANCE INDUSTRIES, INC.  
68 E. GLOUCESTER PIKE, BARRINGTON, N. J.

Export: Joseph Plasencia, Inc., 401 Broadway, N. Y. 13, N. Y.

*November-December 1957*

13

# NEW STANDARD OF PERFORMANCE



SHURE  
STUDIO

*Dynetic*

PHONO REPRODUCER

**IT TRACKS AT ONE GRAM!  
ITS FREQUENCY RESPONSE IS  
20 TO 20,000 CPS ( $\pm 2$ db)!**

## ONLY WITH THE STUDIO DYNETIC

- Record and needle wear are drastically reduced!
- You can completely avoid record scratches!
- You never have to level your turntable!
- You don't have to worry about groove-jumping!
- You can get superb fidelity, even from warped records!

You get the excellent response, low distortion and high compliance of dynamic cartridge construction, plus high output, minimum hum pick-up and the elimination of tone arm resonance and needle talk. There are also the additional benefits of the elimination of the pickup of low frequency rumble and motor noise. This superb unit sells for \$79.50 net. Your hi-fi dealer will be happy to arrange a demonstration.

**Write to Sales Department for  
reprints of informative,  
published articles.**

SHURE *The Mark of Quality*

IN ELECTRONICS SINCE 1925

SHURE BROTHERS, INC. 218 HARTREY AVENUE, EVANSTON, ILL.

## RECORDS, TAPE, AND FM

*Continued from page 12*

you see, it matters not (for the present discussion) *how* we cross over; the fault lies clearly in the woofer section of the system.

### Tape Reel Case

A square case of shatterproof polystyrene, designed for individual tape-reel storage, has been brought out by Ferrodynamics Corporation, Lodi, N. J. The hinged front pulls down to insert or remove the reel. Pressure-sensitive labels are supplied for indexing.

Because of the square shape, cases can be stacked in rows without rolling, or they can be hung on the wall by the dovetail slot on the back, using a special strip supplied by Ferrodynamics.

### Don't Call on Friday!

At Hi-Fi Music, we do five days' work in four, so that we can close the office from Thursday night until Monday morning. That's why, if you phone us on Friday, there's no answer. We've been on this schedule for nearly four years and, if you are interested in knowing, it has proved highly successful. We find that three-day weekends are twice as long as two days!

### Lower-Fi on AM?

A petition now before the FCC calls for increasing the number of channels in the AM band from the present 107 to 133 by reducing the channel width from 10 kc. to 8 kc. AM sets are now designed to pass less than 5,000 cycles in order to hold down adjacent-channel interference. If the channel width is reduced to 8 kc. in order to crowd more stations into the AM band, it will then be necessary to limit the audio bandpass to 3,000 cycles. The telephone in your home carries up to 3,500 cycles, so you can imagine how music would sound on AM limited to 3,000 cycles! Seems as if the AM broadcasters haven't heard about the fast-growing demand for hi-fi reproduction.

### New Type of FM Antenna

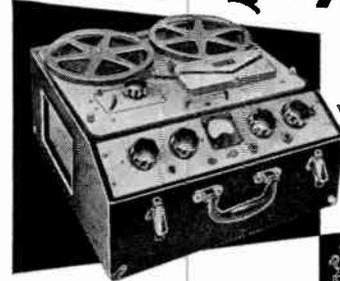
Concert Network is installing a new type of FM antenna on the John Hancock Building in Boston for Station WBCN. It is a combination of vertical and horizontal polarization, with 20 kw. effective radiation each way. Horizontal polarization is for the benefit of home listeners who have horizontal dipoles and Yagis. Vertical polarization is for automobile reception, with a vertical whip antenna. Use of dual polarization was authorized by the FCC in 1948, but WBCN is said to be the first station to employ it. The special antenna was designed and built by Dielectric Products Company, Raymond, Me.

### About the Audio League

We are very grateful for the fine letters we have received from Audio League members now that *Report* subscriptions are being

*Continued on page 23*

# the Magnificent *Ferrograph*



Model 3A/N  
(portable)  
with built in  
speaker.  
3 $\frac{1}{4}$ -7 $\frac{1}{2}$  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 7 $\frac{1}{2}$  and 15 ips speeds. Independent field performance tests rate Frequency Response at  $\pm 2$  db between 50 and 10,000 cycles with wow and flutter less than 0.2% at 7 $\frac{1}{2}$  ips.

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

**ERCONA CORPORATION**  
(Electronic Division)

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## startling silence for the perfectionist *Connoisseur* TURNTABLE



The hush of an empty church, even though the synchronous motor is running — this is the Connoisseur, crafted in traditional English quality. Precision machining assures pure sound reproduction. Non-magnetic, 12" lathe-turned table; precision ground spindle; phosphor bronze turntable bearing;  $\pm 2\%$  variation provided for all 3 speeds; hysteresis motor. **\$110.00**

**TURNTABLE:** Rumble—better than 50 db down; Wow—less than 0.15% of rated speed; Dimensions: 13 $\frac{1}{2}$ x15 $\frac{1}{2}$ ".

**PICKUP:** Frequency Response — 20-20,000 cps  $\pm 2$  db at 83 $\frac{1}{2}$  rpm; Effective Mass—4 mg; Impedance—400 ohms at 1000 cps.

"Dynabanced" 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*

# JOIN THE STEREOPHONIC

## MUSIC SOCIETY

and enjoy  
these  
benefits:

- MAXIMUM SAVINGS ON STEREOGRAPHIC TAPES
- NO MINIMUM PURCHASE REQUIREMENT
- IMMEDIATE SHIPMENT FROM MOST COMPLETE STOCK ANYWHERE—STACKED OR STAGGERED
- POSTAGE-PAID TO YOUR DOOR
- CATALOG OF STEREO TAPES DISTRIBUTED MONTHLY

plus

## THESE 4 STEREO TAPES FREE!



**CONCERTAPE**  
brings you excerpts from *Peer Gynt Suite #1*; *Tempo Nuovo*—music of Johann Strauss; *Songs of America* by Stephan Foster; Piano Recital . . . works by Granados, Ravel and Liszt, etc.

**LIVINGSTON'S STEREO FESTIVAL TAPE**  
includes excerpts from *Get Happy*; Offenbach's *Can-Can*; Strauss' *Fire Festival Polka*; *Blue Tango* and Johann Strauss' *Thunder and Lightning*.

**REPLICA'S**  
tape includes Fabulous Eddie playing at the Piano: *You Go To My Head*, *Cuban Love Song*, *Isle of Capri*, *Silent Night* . . . also Warren Bill's *Jam Session*.

**OMEGATAPE HIGHLIGHTS**  
include *Around the World in 80 Days*; *Merry Widow* and *Music from Distant Places*.

ALL FOR  
\$9.00 FULL YEAR  
MEMBERSHIP!

Use this handy application form:

TO: STEREOGRAPHIC MUSIC SOCIETY, INC.  
303 Grand Avenue, Palisades Park, N. J.

Please enroll me for a full 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. I am to receive the S.M.S. 1st Anniversary Bonus of 4 stereo tapes free by return mail as well as monthly listings of all stereophonic tapes currently on the market.

My  Check  Money Order for \$9.00 is enclosed herewith (payable to the Stereophonic Music Society, Inc.).

NAME .....

ADDRESS .....

CITY .....

ZONE .....

STATE .....

MAKE OF RECORDER .....

Stereophonic

Stacked

Staggered

Monaural

Please send additional information concerning the Society.

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*the very best in sound*

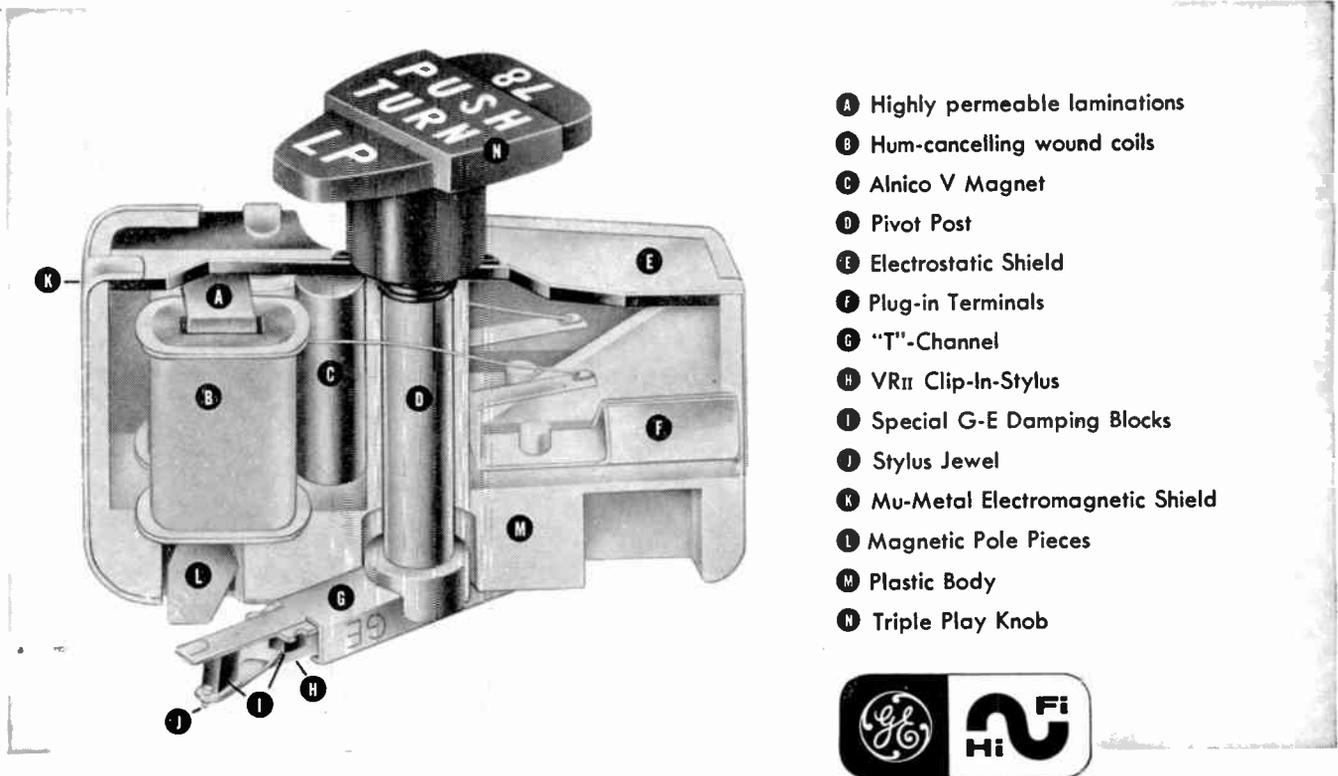


*The B-304 Stereo-Fantasy ...  
one of nine distinguished  
Bozak Speaker Systems.  
Hear them at your Franchised  
Bozak Dealer.*

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# NEW G-E VR<sub>II</sub> CARTRIDGE

increased compliance...4-gram tracking force  
...frequency-range 20 through 20,000 cycles



## A dramatic new design to bring out the best in every Hi-Fi system

**New Full-Range Reproduction.** General Electric's new VR<sub>II</sub> magnetic cartridge makes possible faithful reproduction from 20 through 20,000 cycles. Crystal clear reproduction from the lowest fundamental to the highest harmonics.

**New 4-Gram Tracking Force.** Lateral compliance of the VR<sub>II</sub> has been extended to  $1.7 \times 10^{-6}$  cm per dyne, permitting a tracking force of only 4 grams to minimize record and stylus wear.

**Instant CLIP-IN-TIP Stylus.** Stylus replacements can be made instantly at home without removing cartridge from tone arm. There is no need to discard an entire dual assembly when only one tip is worn.

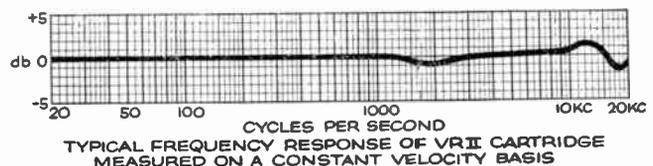
**New Electrostatic Shielding.** In the VR<sub>II</sub> cartridge a new electrostatic shielding prevents pickup of electrostatic interferences and hum. This shield also grounds the stylus assembly, thus preventing the build-up of electrostatic charges from the surface of the record.

**New Lightweight Construction.** The new VR<sub>II</sub> has been reduced in size and weight, with a new stylus guard.

Terminals and knob have been improved. The G-E VR<sub>II</sub> is built to withstand continued usage under the most exacting conditions.

Frequency Response . . . . . See typical curve below.  
Output Voltage . . . . . Nominal, 22 millivolts at  
10 cm per sec. at 1000 cycles  
Horizontal Compliance . . . . .  $1.7 \times 10^{-6}$  cm per dyne  
Inductance . . . . . 520 millihenrys nominal  
Resistance . . . . . 600 ohms nominal  
Cartridge Weight . . 8 grams (single type); 9.5 grams (dual type)

*For further information write to: Specialty Electronic Components Dept., Section HFM-1167 West Genesee Street, Auburn, New York. In Canada: Canadian General Electric Company, 189 Dufferin Street, Toronto 3, Canada.*



GENERAL  ELECTRIC

# ANNOUNCING THE NEW **GLASER-STEERS**

## **GS** *Seventy Seven*<sup>\*</sup>

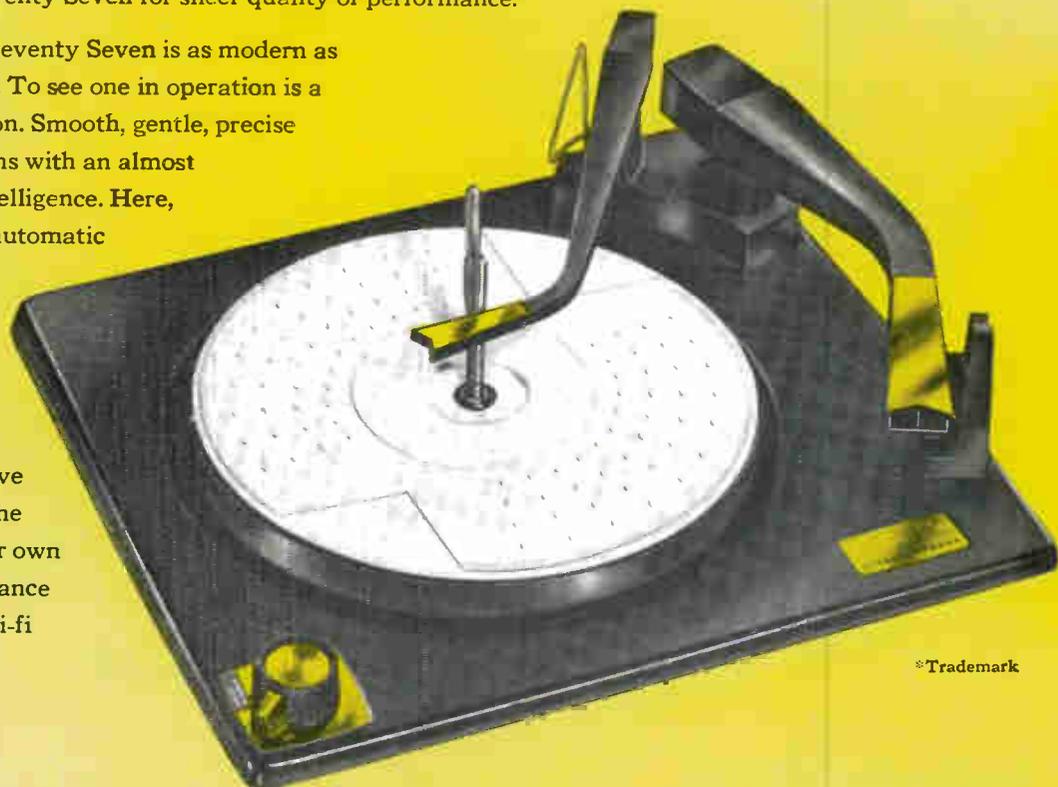
***first automatic record changer  
with turntable quality performance***

Every audiophile has, at one time or another, asked — “Why can’t I have an automatic record changer that performs like a turntable?” Glaser-Steers believed it was possible, and went to work. And when American ingenuity goes to work, things begin to happen.

The result — the new GS Seventy Seven, is the very changer the audiophile has been waiting for . . . the finest, the most advanced automatic record changer ever developed. Wow and flutter are virtually non-existent. Rumble has, for all practical purposes, been eliminated. There is, in fact, no manual turntable, up to double the price, that surpasses the GS Seventy Seven for sheer quality of performance.

The new GS Seventy Seven is as modern as automation. To see one in operation is a revelation. Smooth, gentle, precise — it performs with an almost uncanny intelligence. Here, at last, is the automatic record changer with turntable quality performance.

Examine and appraise its features — observe its appearance, its distinctive styling — then give the GS Seventy Seven your own most critical performance test — at your hi-fi dealer.



<sup>\*</sup>Trademark

new, exclusive GS Seventy Seven feature automatically selects correct turntable speed — gives you record and stylus protection no other changer can equal.

## 'SPEEDMINDER'\*

You simply set the indicator in 'SPEEDMINDER' position and automation takes over . . .

★ with the standard groove stylus in play position, changer automatically operates at 78rpm.

★ with the microgroove stylus in position, changer automatically operates at 33 and 45rpm and . . . automatically intermixes and plays 33 and 45rpm records without regard to size or sequence.



*the new GS Seventy Seven<sup>†</sup> also offers you:*

### *added record protection*

Turntable pauses during change cycle. Resumes motion only after next record has come into play position and stylus is in lead-in groove of record. Eliminates record surface wear caused by grinding action of record dropping on moving disc — a common drawback of other record changers.

### *fastest change cycle*

Duration of change cycle is only 5 seconds — fastest in the field.

### *damped, acoustically isolated arm*

Shock suspension prevents vibration feedback through arm pivot. Resonance is negligible.

### *dynamically balanced arm*

Has easily accessible vernier adjustment for stylus pressure. Stylus pressure ranges from feather-light to pressure necessary to utilize the best characteristics of any individual cartridge. Variation of stylus pressure between first and tenth record on table is less than 1 gram — lowest in the field.

### *arm has finger lift*

Offers transcription-arm convenience. Permits manual raising and lowering of arm without stylus skidding across grooves.

### *arm has stylus position guide*

V-shaped cut in arm head and raised indicator simplify placement of stylus in manual operation.

### *finger lift for 45rpm singles*

Molded rubber mat slightly raises 45rpm record to permit easy removal from table. Mat designed to provide maximum traction with minimum mat-to-record surface contact.

### *foolproof, jamproof and trouble-free*

Idler automatically disengages in 'off' position to prevent 'flat' spots. Arm movement may be restricted during change cycle without damage. Arm may be manually relocated on record during automatic play without tripping change cycle. Changer shuts off automatically after last record. May be wired to shut off amplifier, as well.

### *other GS Seventy Seven features include:*

- Automatic and manual operation at all four speeds: 16, 33, 45 and 78rpm
- Automatically intermixes and plays all size records at any selected speed without regard to sequence
- Muting switch and R/C network maintain silence at all times except when record is being played
- 4-pole, hum shielded motor with balanced rotor for smooth, constant speed, shock mounted
- Single knob control sets all operations

Your high fidelity dealer now has the new GS Seventy Seven Automatic Record Changer. Be among the first to see and try it. **\$59.50** less cartridge



For complete details, write to: Dept. HFM-11

**GLASER-STEERS CORPORATION**

20 Main Street, Belleville, N. J.

IN CANADA: Glaser-Steers of Canada, Ltd., Trenton, Ont.

EXPORT DIV.: M. Simons & Son Co., Inc., 25 Warren St., N. Y. 7

<sup>†</sup>patents pending

*University*  
BREAKS  
THE  
SPACE  
BARRIER!

# Revolutionary!

## UNIVERSITY ULTRA-LINEAR

### space-saver speaker systems

Ultra-compact loudspeaker systems without  
compromise of performance! Free air resonance  
15 cps, response to upper limit of audibility  
... and in radically smaller enclosure space

*Incredible but true* . . . these new *Ultra-Linear* speaker systems tell your ear that here is luxurious "big system" performance that brooks neither blurred bass nor strident treble. Yet your eyes see only these handsome, convenient-to-place enclosures that are *fully 40 to 80% smaller* than previously available systems of similar performance standards!

Yes, here is the "impossible" brought to miraculous tonal reality . . . a small enclosure that leaves *nothing* to be desired in musical performance. Here, at last, is *authentic, distortion-free bass in limited enclosure volume* . . . completely new, completely different, a most significant forward step in loudspeaker design.

Do NOT confuse University *Ultra-Linear* systems with other small units that offer an acoustic compromise acceptable only because of necessity. The *Ultra-Linear 12* and *Ultra-Linear 15* systems employ newly designed, specially high-compliant woofers tolerating no artificial resonances that "mask" bass deficiency. Mid-range and tweeter performance is balanced to assure completely flat *ultra-linear* response to beyond the limits of hearing range.

Do NOT confuse *Ultra-Linear* systems with other "low efficiency" transducers. Though you will need about 20-25

clean watts to drive *Ultra-Linear*s, here the resemblance ends . . . transient peaks are not distorted because of excess power demands, hence you get *cleaner* performance. Most important, *Ultra-Linear* bass reproduction is effective at low volume as well as at higher levels.

There is only one valid comparison for *Ultra-Linear* systems . . . only one equal they acknowledge. And that is, the superlative performance of University's famed king-sized *Dean* and *Classic* deluxe systems! . . . recommended for those who possess the necessary optimum space.

In your home, an *Ultra-Linear* system will recreate all the brilliant reality of the lowest organ tones, the most fleeting nuances that identify tympani and percussion . . . with such faithfulness . . . that you will listen relaxed and without "ear fatigue," hour after hour. *Ultra-Linear* systems are ideal, too, for binaural and stereophonic installations.

The data on these pages tell you how truly momentous University *Ultra-Linear* speaker systems are. But the real test is when your own ears tell you how they live up to every specification, and more! Hear them soon . . . at your dealer . . . and learn that finally there is a genuine answer to the small-space speaker problem!

*University Loudspeakers, Inc., 80 So. Kensico Ave., White Plains, N.Y.*

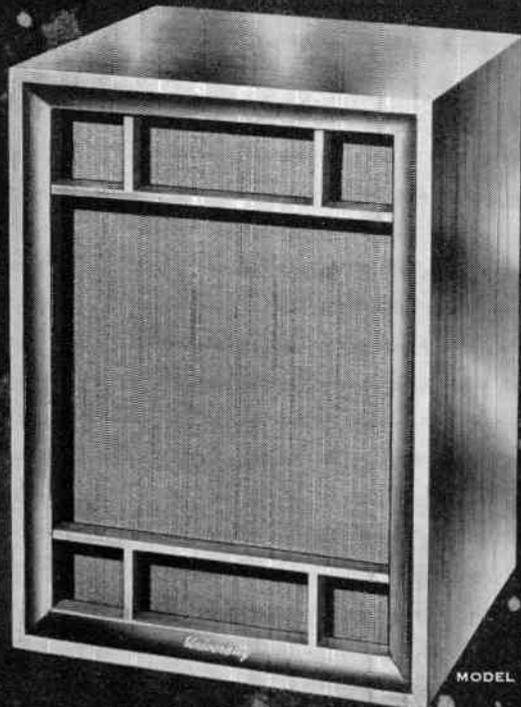
COMPONENTS USED IN ULTRA-LINEAR SYSTEMS ARE AVAILABLE INDIVIDUALLY FOR THE DO-IT-YOURSELFER

LISTEN

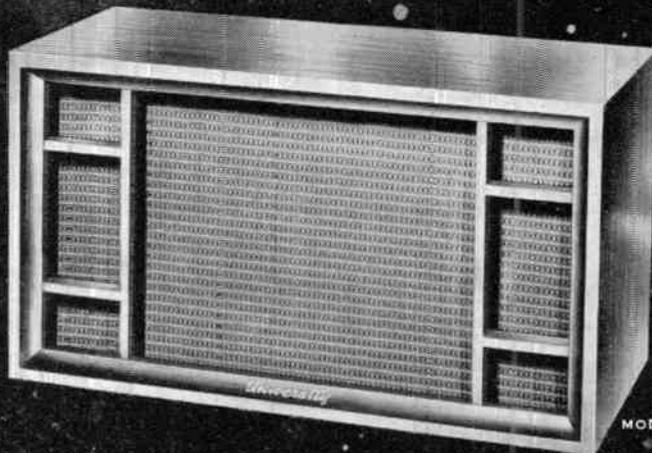
*University* sounds better



For the first time . . . truly BIG sound from a small enclosure. The first really definitive answer to the "restricted space" problem

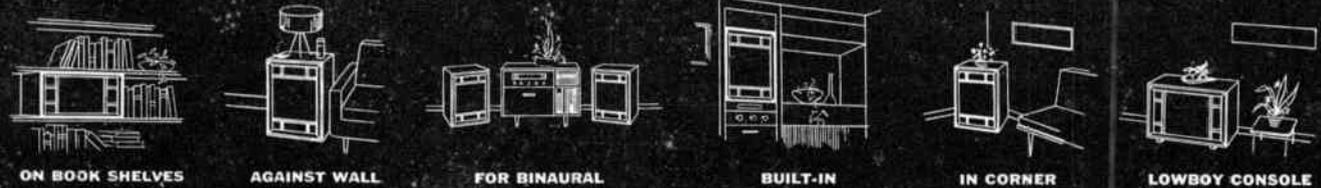


MODEL S-11H



MODEL S-10L

**TYPICAL APPLICATIONS SHOWING VERSATILITY OF THE FOUR ULTRA-LINEAR MODELS**



MODEL S-11L

**ULTRA-LINEAR 15 CONSOLE, MODELS S-11H and S-11L.** Unusually small size is achieved by coupling the new University ducted annular relief enclosure to the new heavy duty high compliance 15" C-15HC woofer. Special HC-3 matched-level network with "Presence" and "Brilliance" balance controls integrates the Diffusicone-8 in its own compression chamber for mid-range (200 cps crossover) with special UL/HC Hypersonic Tweeter (5000 cps crossover) for response to beyond audibility. Operates with power input of 20 to 60 clean watts. 8 ohms impedance. Extra-dense 3/4" thick double-braced construction, fine-furniture finish and styling. 26 7/8" x 19 1/2" x 17 1/2" deep; removable base adds 2" to height. S-11H is upright model; S-11L lowboy. User net: Mahogany-\$245, Blond-\$249, Walnut-\$253.



MODEL S-10H

**ULTRA-LINEAR 12 CONSOLE, MODELS S-10H and S-10L.** For use where space is most restricted. Only 25" x 14" x 14 1/2" deep; removable base adds 1 1/2" to height. Model S-10H is for upright use; S-10L for lowboy. The new C-12HC 12" high compliance, low resonance woofer is employed with special UL/HC wide-angle tweeter (2500 cps crossover) and HC-2 matched-level crossover network with high frequency adjustment to match room attenuation characteristics. Operates with power input of 25 to 60 clean watts. 8 ohms impedance. Extra-dense 3/4" thick double-braced construction; beautiful natural grain, hand-rubbed finish. User net: Mahogany-\$139, Blond-\$143, Walnut-\$147.

**TECHNICAL DATA**

Components covered in Patent Nos. 2,641,329; 2,690,231 and other patents pending

The basic concept behind these University *Ultra-Linear* systems begins with a basic woofer mechanism that responds to the very lowest of reproducible frequencies with the very flattest of response throughout its entire operating range. Then, the woofer-driver speaker is built into a new type acoustic enclosure that smooths out whatever self-resonances may exist in the moving coil system. This enclosure is vented through a *tubular* duct towards the rear of the cabinet, accomplishing a phase inversion action without affecting its performance as a legitimate, tuned circuit for the system's extremely low resonant woofer. By use of a duct of the proper cross section of area and proper length designed around the extreme low resonance of the woofer, the enclosure performs as if it were 30-40% larger. The venting of this cabinet towards the back of the enclosure serves two purposes: (1) it relieves the short-circuiting effect of a port upon the speaker by placing the opening as far away from the face of the speaker as possible; and (2) when placed against a wall, there is additional loading of this vent by proximity to the wall. This creates essentially two radiating surfaces and thus overcomes the diffraction effects of other types of small cabinets.

The woofer mechanisms that drive these enclosures were designed to have mechanically stable high compliances, and masses sufficient to give cone rigidity. Thus, the woofer, when experiencing the large low frequency excursions of which it is capable, maintains its piston-like action over its entire operating range down to the lowest reproducible frequency. The compliance designed into these speakers is a specially formed light cambric material impregnated with phenolics to give it stability and then treated with a newly developed plasticized rim treatment that will give lifelong protection to the very high compliance and yet maintain adequate acoustic sealing between the rear and the front of the speaker. Very low frequency cone resonances have been achieved by

the combination of the high compliance and the mass relationships of the cones. Achieving resonance by this method results in an exceedingly uniform frequency response characteristic which provides increased linearity throughout its excursion. This, in conjunction with the voice coil (designed to overhang the magnetic gap and thus produce a constant force factor over wide limits of coil amplitude regardless of coil position) insures the preservation of ultra-linearity. To achieve maximum conversion efficiency without affecting response linearity, a new magnet material, Hi Flux UNIFERROX-7, is employed in a newly designed magnetic assembly. Truly clean fundamental cone resonances as low as 15 cps in the 15" Model C-15HC woofer (used in the *Ultra-Linear 15*) and 18 cps in the Model C-12HC 12" woofer (used in the *Ultra-Linear 12*) are accomplished.

Because of the woofer and enclosure designs, these systems may be classified in the low efficiency category. However, because matched components designed to complement the woofer are used with it, greater efficiency may be obtained without sacrificing linearity than is possible with other low efficiency systems. Thus, for a given power input, reasonably high listening levels may be achieved. This is vitally important in the case of transients, where the peak power may at times severely exceed the average output power of an available amplifier. If an amplifier has to work too hard to drive a speaker of too low efficiency, the transient response of the combination will be deteriorated. Consequently, in the University design, the extra efficiency, even though it is in the so-called "low efficiency" class, will provide excellent transient response with reasonable conversion efficiency.

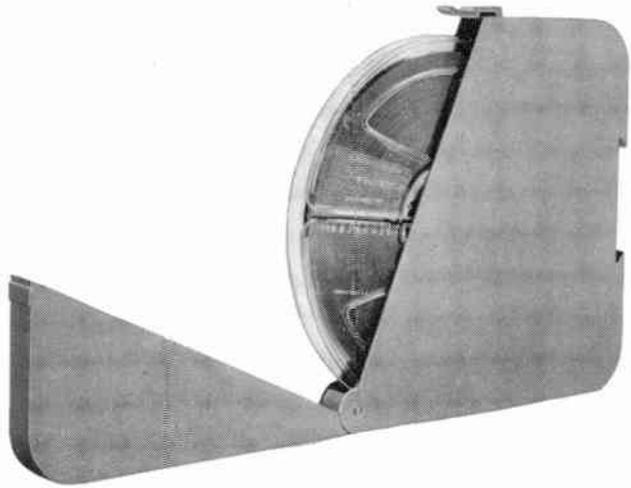
For over-all linearity, these systems employ other complementary speakers to complete the mid- and high frequency acoustic spectrum. In the *Ultra-Linear 12*, the response of the woofer extends to a point where it is possible to complete the

system with simply one additional treble complementary reproducer.

By malding the low frequency response of the tweeter to a level corresponding to the acoustic output level of the woofer, it is possible to obtain a completely "flat" system over the entire operating range from the very lowest of the woofer frequencies to the very top of the tweeter range. Although the system is connected for flat response under normal conditions, the over-all level of the tweeter can be changed by a small amount when it is desired to accentuate the high frequencies. Thus the system can be adjusted to suit both the user's preference and the particular acoustic environment.

In the *Ultra-Linear 15*, a 3-way system is employed, whereby the upper end of the woofer is joined to the acoustic response of a mid-range speaker which, in turn, is complemented by the tweeter. This is necessary because the massive structure of the 15" basic woofer limits its upper frequency response. The mid-range is supplied by a high quality 8" cone speaker installed within the cabinet but in its own rear compression chamber, which protects it from the low frequency pressures of the woofer. It also provides an acoustic crossover for the mid-range, determined by the internal volume of the chamber. The mid-range speaker then works in conjunction with a *hypersonic* tweeter again balanced to be compatible with the level of the mid-range and woofer speakers. The matched-level network which integrates the three speakers is also adjustable to give a small but perceptible boost in the mid-frequencies and a similar boost to the high frequencies, if listening conditions warrant. However, this system is factory-connected for ultra-linear response.

Thus, high cone mass, high cone compliance, overhanging voice coil and complementary matched upper range units . . . plus the specially designed enclosure, all work together to produce original studio quality.



THE QUALITY  
RECORDING TAPE  
IN THE NEW  
PERMANENT  
PLASTIC CONTAINER

# SONORAMIC

Here is an extraordinary new product designed to protect, preserve and facilitate storage of your Sonoramic Wide Latitude Recording Tape. It's the exclusive NEW Sonoramic permanent plastic tape container. Sonoramic's fine quality magnetic recording tape PLUS the new container makes this your best buy in recording tape.

### Here's the story on the container:

- Protects tape against dust and dirt.
- Made of high-impact, shatter-proof, polystyrene plastic in handsome decorator color.
- Opens at flick of finger pushing tape forward for easy access.
- Stacks neatly on shelf, bookcase, or table.
- Dovetail strip (available from company) lets you hang a row of tape containers on wall.
- Unique Sonoramic indexing system on pressure sensitive labels included free in every package. Permits you to keep tabs on all recordings.
- Tape time ruler on carton permits accurate measurement of elapsed and remaining time.

### Inside the container...

...is Sonoramic Wide Latitude Recording Tape, a superb new miracle of recording tape engineering. From the selection of raw materials, to coating, slitting and packaging — this tape reflects the care and precision it takes to make a quality product. Here's the story on the tape:

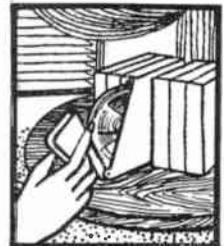
\*A DuPont trade mark.

- Distortion-free recordings guaranteed by exclusive time-temperature dispersing techniques.
- Broad-Plateau Bias assures maximum performance regardless of make of recorder, line voltage fluctuations, tube age, head condition.
- High resistance to abrasion, print-through and cupping.
- Life-time lubrication eliminates squeal, layer-to-layer adhesion, and deposits on heads.

There are three tapes designed for all uses — all on 7" reels. These include: *Standard Play*, 1½ mil acetate, 1200 feet, meets rigid requirements for both professional and home use. *Long Play*, 1 mil mylar,\* 1800 feet, a premium quality tape designed for maximum strength and immunity against heat, humidity and other weather conditions. *Extra Long Play*, ½ mil mylar,\* 2400 feet, a high quality tape useful for extra recording time, and where tape tension is not excessive.

When you buy your next reel of tape remember these facts: not only do you get the excellent quality of Sonoramic Wide Latitude Recording Tape — but every reel comes in its own handsome permanent plastic container.

NOTE: To the first 50 people who write in requesting it — we'll be happy to send out a free Sonoramic tape container. Please remember: we can only do this with the first 50 requests: Write to Dept. F-101, Ferrodynamics Corporation, Lodi, New Jersey.



Store on table...



...or on wall...



...or in bookcase.

SONORAMIC IS A PRODUCT OF THE  FERRODYNAMICS CORPORATION • LODI, NEW JERSEY

## RECORDS, TAPE, AND FM

Continued from page 14

completed with Hi-Fi Music. For example, from John Ward of South Gate, California: "It was with deep regret that I read of the League's ending, but I feel they must be commended on their choice of the organization to go along with them in their sincere effort to complete their subscriptions, namely, Hi-Fi Music."

Like many others, Mr. Ward suggested that we arrange to carry articles by staff members of the *Report*. We are pleased to announce, therefore, that Gladden Houck and Julian Hirsch are at work on a series of articles which, we expect, will start in the next issue of Hi-Fi Music. They have picked a most important subject.

### Required Driving Power

One manufacturer is now showing the *minimum* amplifier output power recommended for his speakers. That is a much more useful figure than the maximum power a speaker can take.

### We're Reminded Again

Listening to the reception to Queen Elizabeth at the 7th Regiment Armory in New York, we were prompted to ask again: Isn't there music talent in the U. S. to give us a national anthem that is at least within the vocal range of professional singers? And it would be nice to have an anthem that we could all sing together.

### Speaker System

We had hoped to present a first-hand report on the Integrand speaker system in this issue, but the engineers we wanted to consult were tied up with the inevitable problems of stepping up production to meet orders, and we weren't able to get together. Meanwhile, if you want a copy of their literature, write to Brand Products, Inc., Westbury 2, New York.

### Please . . .

And again, *please* print your name and address clearly on the Readers' Service cards when you ask for manufacturers' literature! If this essential information can't be read, there is no way the companies can reply to your requests. And *please* put your name and address on *each* coupon. We have to distribute thousands of the coupons for each issue of Hi-Fi Music, and we can't complete them for you.

### Military Wants VHF TV Channels

Pressure continues on shift of TV from VHF to UHF channels. Armed Forces want channels 2 up to 6, possibly for long-range missile guidance. Senate Interstate and Foreign Commerce Committee may ask Congress to appropriate as much as \$2 million for research program to re-determine optimum TV frequencies. In this connection: be sure to read "FM Is Under Fire Again" in the Yearbook issue.

November-December 1957

# AGAIN!



**Regency**®

**WORLD'S ONLY SPECIALISTS IN TRANSISTORIZED EQUIPMENT**

**ALL-TRANSISTOR  
HUM FREE  
NON-MICROPHONIC**



**Miniature All Transistor Preamplifier-Equalizer Model HFT-1K (KIT) only \$34.95 audiophile net Available Now—Kit or factory assembled**

The use of transistors and a self-contained battery supply give you for the first time a high fidelity preamplifier-equalizer completely hum-free, absolutely non-microphonic that drives any power amplifier to rating.

The exclusive Regency design has gone beyond experimental units described in publications and through precise selection of transistor types available has achieved such important requisites as low internal noise and low intermodulation distortion—less than 0.5 percent at output to drive most hi-fi power amplifiers to maximum. Only 7½" x 2½" x 3½", 29 ounces with batteries, four input circuits, calibrated tone controls.

At leading Electronic Parts distributors everywhere as kit (HFT-1K \$34.95 audiophile net) or factory assembled (HFT-1A \$47.50 audiophile net)—full performance specifications available.

When you are looking, examine other Regency transistor products:

- RC-103 FM Televerter, \$19.95 to convert your TV set to receive regular FM broadcasts—do it yourself installation; ATC-1 \$79.50 net, Short wave converter for any radio receive; and the Regency line of 8 portable and home all-transistor radios and Conelrad monitors.



See also the Regency deluxe High Fidelity Power Amplifier Kit HF-50A—50 watts undistorted power, a tremendous reserve for superior performance at a remarkably low cost \$74.50 audiophile net. Factory assembled and tested—HF-50A—\$89.50 audiophile net.

Divison I.D.E.A., Inc. • Indianapolis 26, Indiana

**Regency**®

Transistorized portable and home radios, amateur equipment, and FM converters

An important announcement from the World's Largest Tape Recorder Outlet & Service Lab

*We'll Exchange Your Recorder for a Wonderful Stereos Model*

or, if you're already enjoying the miracle of stereo

*We'll Exchange Your Unwanted Tapes for the Ones You Want*

at low exchange club rates that will astound and delight you. These and many other benefits when you join the

# ... STEREO TAPE EXCHANGE

Count these advantages and you'll see why we positively must limit our membership to 2500 for the entire United States and Canada. There are an estimated 2 million tape recorders in use, so this means that only 1 out of every 800 users may be enrolled, on a first come first served basis . . .

## 1. EXCHANGE \$50 WORTH OF STEREO TAPE FOR ONLY \$1.35 PER REEL.

And you may keep the tape as long as you like. It's yours! Yes, you may even choose the spectacular new releases of Capitol, Mercury, RCA, Columbia, Livingston and over 30 other companies. Yet you've given up nothing, since the stereo reels you send in exchange are the ones you no longer want. Just like finding money on your shelves. And this exchange privilege applies to future reels you purchase anywhere during 1 year membership.

## 2. RENT STEREO TAPES FOR ONLY \$1.45 EA.

If you have no tapes to exchange, you may rent them. Yes, enjoy stereo a full month at only 5¢ per day. Then exchange them for other tapes you want to hear. No longer must you listen to the same tapes month after month. No longer must you buy in the dark. Now you may try them, enjoy them, without buying. And if you do purchase, the rental charge is cancelled. Even then, you have above exchange privilege during 1 year membership.

## 3. BUY STEREO TAPES, BLANK TAPE, ACCESSORIES & HI-FI COMPONENTS AT MAXIMUM SAVINGS.

We guarantee your savings to be equal to any other nationally known club plan or mail order catalog with manufacturer's approval. And you get our money back guarantee of satisfaction on all equipment purchased.

## 4. FREE! A TERRIFIC \$9.95 STEREO PARTY TAPE.

This specially prepared "sing-a-long" tape does something new and hilarious . . . lets you record your friends singing familiar party favorites with spirited piano and organ accompaniment which you are hearing simultaneously from the other track. Then rewind and play back both tracks for the funniest, most memorable events of the party. Always the hit of the evening, and may be done again at all your parties without ever erasing the beautiful piano and organ accompaniment.

## 5. FREE! 4 STEREO CATALOGS.

Gives not just titles, but full contents of every reel. Mailed quarterly. If you already receive this, deduct \$1.00 from membership fee.

### BE OUR SALESMAN! EARN WHILE YOU PLAY!

Play our demonstration tapes for your friends. Sell the finest in stereo equipment, tapes, accessories, and hi-fi components. Your commissions may be paid in cash or credited toward purchase of better equipment for yourself.

MAIL THIS  
COUPON  
TODAY ↓

### BELL, PENTRON

Webcor, RCA, VM, Ampro, Echo Tape, Berlant, Concertone, Magnecord, and the fabulous, new, stereophonic. . . .

### TANDBERG,

plus the stereo leader of the world, the truly professional machine at home prices . . .

# AMPEX

ONLY 10% DOWN — 24 MONTHS TO PAY

Yes, these recorders have made monaural music obsolete. We'll exchange your monaural recorder for one of these wonderful stereo models at a price difference that insures maximum savings to you. Our huge service lab and facilities for converting recorders to stereo, plus our 10 show-rooms enable us to rebuild and resell recorders in quantity. This means highest possible trade-in allowances to you. Send in coupon at right.

Magnetic Recording Co. climaxes its 10th year as tape recorder sales and service specialists by bringing you this amazing money-saving club. All 5 of the above privileges are yours for 1 full year for only \$6.95. This is less than value of the fabulous 1200' party tape alone. We expect to reach our 2500 membership limit soon, so don't delay. Clip and mail this coupon today.

#### STEREO TAPE EXCHANGE c/o Magnetic Recording Co. 344 Main St., Paterson, N. J.

- Enclosed is check or M.O. for \$6.95 for 1 year's membership. Send party tape, catalog, and details for exchange and rental of tapes.
- Send further info re: stereo tape exchange.
- Send info on how I may earn money by playing your tapes to my friends.
- Send literature and prices on stereo recorders, hi-fi components. I am particularly interested in . . . (If trade-in, enclose make, model, age, and condition.)

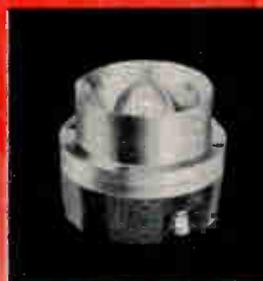
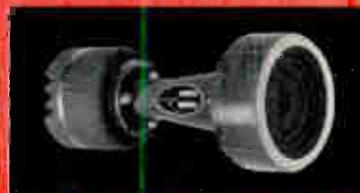
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ADDRESS .....

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



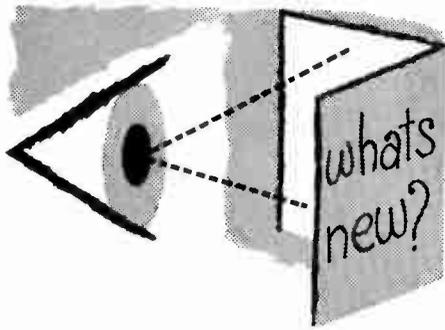
*unquestioned masterpieces of precision*



The 200 inch Palomar telescope weighs 425 tons. Yet the distribution of weight was so carefully calculated, the bearings so cleverly contrived, the parts constructed with such meticulous precision that this great mass is moved smoothly and accurately with a 1/12th horsepower motor. Realistic reproduction of music requires loudspeakers made with the greatest precision... the kind of exquisite precision that distinguishes JBL Signature transducers. Carefully calculated tolerances, exacting assembly, original design concepts give JBL Signature speakers their extremely high efficiency, their smooth, clean sound. There is as much difference in precision between an ordinary loudspeaker and a JBL transducer as there is between a toy telescope and an astronomical observatory. For the name and address of the Authorized JBL Signature Audio Specialist in your community and a free copy of the new JBL catalog write...

*"JBL" means* **JAMES B. LANSING SOUND, INC.**

*3249 Casitas Avenue, Los Angeles 39, California*



## IDEAS for YOU

**I**N ORDER to keep you up-to-date on new equipment and components that are being brought out, illustrations have been omitted in this Department, enabling us to bring more items to your attention in the space available. You will find the manufacturer's name and address after each description.

### Janszen Tweeter & Woofer

Electrostatic tweeters and the new Janszen woofers are available in separate cabinets, or combined in a single enclosure. Five different models are described in a bulletin just released. *Neshaminy Electronic Corp., Neshaminy, Pa.*

### Tapetone TV-Audio Adapter

Taking advantage of the fact that a slight amount of the 4.5-mc. FM signal leaks out from TV sets, the Tapetone adapter employs a pickup loop, embedded in plastic, to take off the TV audio channel for reproduction through a hi-fi system, without the necessity of making any direct connections to the TV receiver.

The adapter unit, 11 by 4 by 4½ ins., operates from AC. It has an output lead and pin plug to connect to the TV input jack of a preamp, or directly to an amplifier. This device solves the problem of taking off the audio channel, since the circuits of most TV sets are such that there is no simple way to cut into the audio output wiring without affecting the operation of the receiver. Price is \$69.95. *Tapetone, Inc., Webster, Mass.*

### Jensen Speakers

The Jensen line has been greatly extended by the introduction of new models. There are a 15-in. G-600 Triax at \$129.50; four coaxials in 12 and 15-in. sizes, with dual diaphragm for low and mid-range reproduction and a compression tweeter for the high range. Prices are \$49.50 to \$76.50; Duax speakers of 12 and 15-in. size at \$25.50 and \$35.50; and 8 and 12-in. Unax models at \$14.50 and \$19.50. In addition, Jensen has brought out two Bass-Ultraflex cabinets, with a choice of three genuine hardwood finishes, and two step-up-speaker system kits. The last are planned for those who want to start with one speaker and then add others. All these

*Continued on page 30*



## WHAT HAPPENED TO THE MAN IN THE MIDDLE?\*

Something seem to be missing when you listen to stereo?

You hear music from the left, music from the right — but in between there's an unaccountable void. The "man in the middle" is missing.

Now listen to stereo as recorded by Stereophony Incorporated. What a difference! This is *true* stereo — a perfect blend of left, right and middle . . . all of the thrilling realism and presence of a live performance. And it's all done with only two channels and two speakers. That's all anyone needs to produce full stereophonic sound when the original recordings are made to the exacting technical and engineering standards of Stereophony Incorporated.

Be sure you get *all* the sound that's rightfully yours when you buy stereo. Ask your local high fidelity dealer for Stereophony Incorporated recordings, or write to us for the name of the Stereophony dealer in your area.

## FOR THE FIRST TIME ON STEREO— NAME BAND DANCE MUSIC! "RIGHT THERE"

with  
**SAM DONAHUE**



Name band . . . big band . . . dance band — call it what you will — here's the kind of music you've been waiting to hear on stereo. It's the same all-star aggregation brought together by Sam Donahue for his memorable date on the NBC Band Stand . . . a full complement of reeds and brasses in a series of excitingly arranged, eminently danceable jazz standards. Catalog C 125, 32 minutes, 7 in. reel, \$8.95.

Hear selections from "Right There!" and other recent releases on our new sampler tape . . . 18 minutes of fabulous sound for only \$3.95. Order: Catalog B 81, Sampler, Volume II.



\*He went to Stereophony Incorporated to make recordings!

**STEREOPHONY . INCORPORATED**

DISTRIBUTED BY **EMEC** RECORDINGS CORPORATION • 806 E. SEVENTH STREET • ST. PAUL 6, MINN.

Export: EMEC Corp., Plainview, Long Island, New York



*Hi-Fi Music at Home*

# WHICH "STEREO-TYPE" ARE YOU?



Hi-Fi Purist?

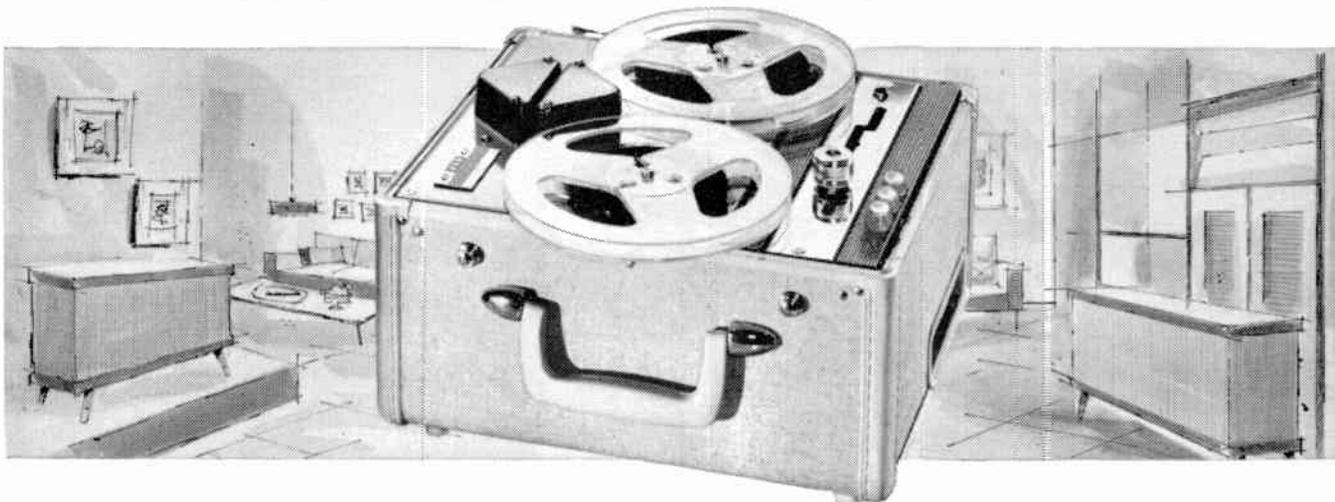


Music Loving Moderate?



Bewildered Beginner?

**emc** presents  
**ONE TAPE PLAYER THAT'S RIGHT  
 FOR ALL STEREO LISTENERS!**



Listeners of every type are taking the step to stereophonic sound. And small wonder. Once you discover the power of dual channel recording to recreate music with all of the depth, presence and realism of a live performance, no other sound will ever quite satisfy you.

Whatever type *you* are, you can take the step to stereo confidently and inexpensively when you choose the EMC Stereophonic Tape Player.

Its performance will convince the hi-fi purist that here is a player truly worthy of his cherished components. The EMC is built to professional standards.

The music lover, primarily interested in listening, will especially like the fact that the EMC is *all* player. To get all of this playback quality in a machine that both plays *and* records would cost many times more.

The beginner can enjoy true stereo right now, with the machine as one speaker and a radio or TV set as the

other, yet this same player can be the basic building block for the finest high fidelity system. The addition of quality components serves only to show off the EMC to better advantage; never shows it up. Choose the tape player with a future as unlimited as the future of stereo! You can own this high fidelity player for less than the cost of an ordinary monaural tape recorder. See your EMC dealer now.

**The EMC Stereophonic Tape Player** plays stacked (in-line) stereo tapes, full track or dual track monaural. Two-channel in-line micro-gap playback heads, twin-channel pre-amplifiers; one self-contained power amplifier and twin speakers crossed over for one channel; cathode followers for two external amplifiers and one external speaker jack; superior shielding for hum rejection. Tape speed: 7.5 ips. Wow and flutter: less than .25%. Noise: At least 50 db below 3% distorted signal. Frequency response 40 to 12,000 cps, plus or minus 2 db; 30 to 15,000 cps, plus or minus 5 db; signal to noise, at least 50 db in either channel. Dust-proof, shock proof luggage cases. Price: **\$189.95**  
 Tape deck mechanism, minus electronics. **\$89.95**



RECORDINGS  
 CORPORATION  
 806 EAST SEVENTH STREET

Manufacturers of EMC Tape Players and  
 Long Life Fluids • Distributors of Stereophony  
 Incorporated Recorded Tapes  
 • ST. PAUL 6, MINNESOTA

# GUARANTEED



Without wooden cabinet  
Order C-8 \$88.50

*Exclusive*

The only compensator designed to critically balance electrical playback of records PLUS the flexibility to correct for all listening room conditions. Listen to the McIntosh at your favorite dealers today.

*Guaranteed*

Flexibility, specifications and craftsmanship are guaranteed by McIntosh, creators of the world's *finest* amplifiers and pre amplifiers. Make McIntosh the heart of your home music system.

Send for complete information  
or visit your nearest Franchised McIntosh Dealer.

**McIntosh**  
LABORATORY, INC.

IN CANADA: MANUFACTURED BY McCURDY RADIO INDUSTRIES, LTD.  
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4 Chambers St., Binghamton, N. Y.  
Export Division: 25 Warren St., New York 7, N. Y. Cable: SIMONTRICE N. Y.

# FLEXIBILITY

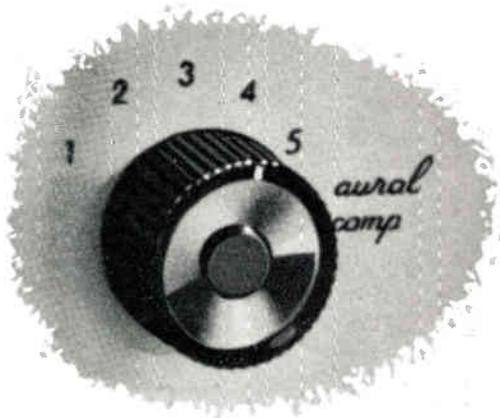
## McIntosh

### C-8 Professional Audio Compensator and Pre-Amplifier



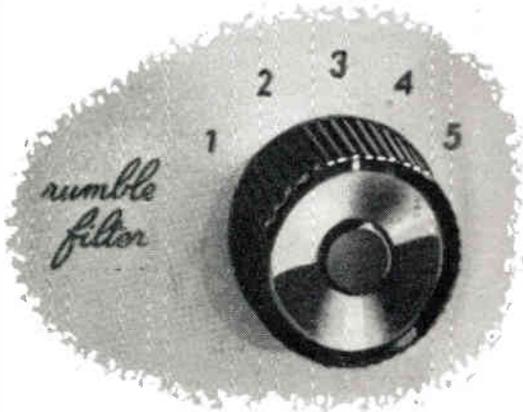
### *Record Compensator*

Over 500 compensation positions provided by the exclusive and unique bass and treble switches guarantee the widest degree of listener satisfaction. This guaranteed flexibility gives the exact sound quality required to suit the most critical user regardless of listening room conditions. The only compensator that can properly play-back all existing records plus any new recordings of the future.



### *Aural Compensator*

To correct for the human hearing loss at low volumes requires a control designed with fixed volume loss plus hearing compensation. McIntosh has five fixed positions of compensated volume loss. More flexibility for greatest satisfaction.



### *Rumble Filter*

Narrow band rejection of low frequency noise is available in five degrees of suppression. All turntables create varying amounts of noise that is objectionable. The rumble filter is designed to function at these frequencies eliminating only the annoying noise.

HFM-11-57

## *McIntosh - Standard of Excellence*

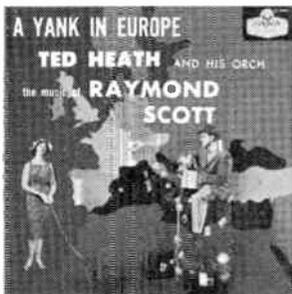
November-December 1957

29

# HIGH FIDELITY

## Specialties

### TED HEATH—Big Band Precision Sound



Twelve new Raymond Scott originals depicting colorful European scenes. LL 1676

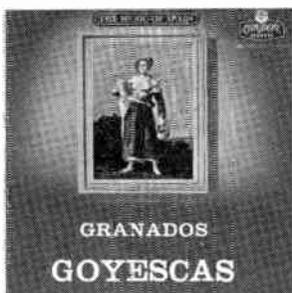


Twelve exciting arrangements spotlighting leading Heath soloists. LL 1721



Begin the Beguine; April in Paris; 'S Wonderful; Tenderly; Autumn Leaves; Stardust, 6 others. LL 1716

### ARGENTA—Music of Spain



Premiere Recording. Famous Spanish Opera. Free Spanish-English libretto. A 4121

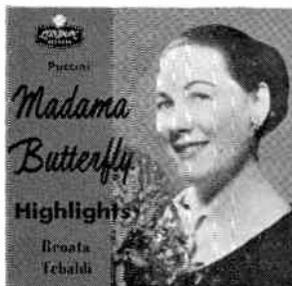


Navarra (Albeniz); Procesión del Rocio, Oración del Torero (Turina); Basque Dances (Guridi). LL 1585



Capriccio Espagnol (Rimsky-Korsakov); España Rhapsody (Chabrier); Andaluza (Granados); Spanish Dances (Moszkowski). LL 1682

### TEBALDI—"Magnificent Soprano"



Including Campora, Corena, Santa Cecilia Chorus & Orch.—Erede. 5077



Including Campora, Mascherini, Corena, Santa Cecilia Chorus & Orch.—Erede. 5280



Including Del Monaco, Stagnani, Protti, Corena, Santa Cecilia Chorus & Orch.—Erede. 5279

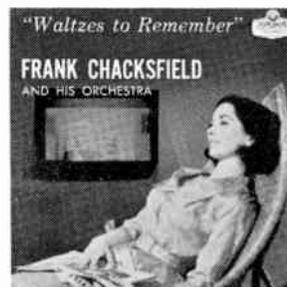
### MOOD MUSIC—in high fidelity



Indian Summer; High Noon; Home On the Range; Indian Love Call; Ramona; Red River Valley, 8 others. LL 1723



Moonlight Cocktail; The Moon of Manakora; Moonlight in Vermont; How High the Moon; Moonglow; Blue Moon, 6 others. LL 1709



The Desert Song; Sympathy; Wunderbar; Kiss Me Again; The Count of Luxembourg; My Hero, 8 others. LL 1603

**LONDON**  
RECORDS



539 WEST 25TH STREET.  
NEW YORK 1, N. Y.

### WHAT'S NEW?

Continued from page 26

items are described in a 12-page catalog. Jensen Mfg. Co., 6601 S. Laramie Ave., Chicago 38.

#### University Loudspeakers

An amazing variety of speakers are detailed in a new catalog. Included are many outdoor types, portable battery-operated speaker-amplifier-microphone units, hi-fi woofers, tweeters, 2-way and 3-way combination units, cabinet-mounted speakers, kits for assembling folded-horn enclosures, and fixed and adjustable networks. There are even speakers for mounting under water, at swimming pools. *University Loudspeakers, Inc., 80 S. Kensico Ave., White Plains, N. Y.*

#### Walsco Cables

Shielded leads of lengths from 10 to 72 ins., fitted with different combinations of pin plugs and jacks, alligator clamps, spade lugs, and phone jacks are shown in a new bulletin. Because they are molded on to the leads, the connections are more positive and neater in appearance than the usual home-soldered jobs. Having them already made up saves much time in connecting audio equipment, too. *Walsco Electronics Mfg. Co., 100 W. Green St., Rockford, Ill.*

#### Dyna Preamp Kit

A companion for the Dynakit amplifier, this unit can be used in conjunction with any other amplifier that has an octal socket to plug in for the preamp power supply. Assembly and wiring are simplified by printed circuits. There are six inputs, an AB monitor switch, loudness control with a disabling switch, and tone controls, with four AC outlets at the rear. The assembly fits in a metal pancake cover. *Dyna Co., 617-A N. 41st St., Philadelphia, Pa.*

#### Wigo Speakers

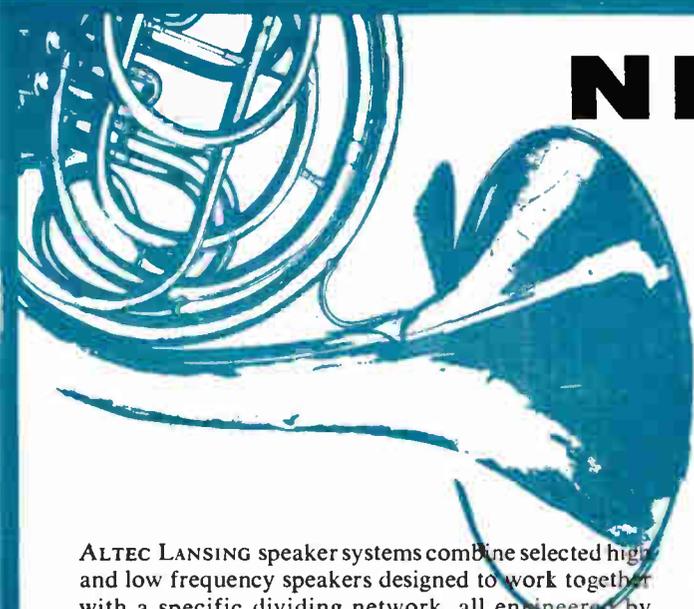
Ten speakers are described in the Wigo bulletin. They include single and dual-cone types, tweeters, mid-range speakers, and woofers up to the 16-in. size. This company also has a bulletin on cabinet-mounted models. *United Audio Products, Div. of United Optical Mfg. Corp., 202 E. 19th St., New York 3.*

#### Klipsch Stereo Tapes

The 15-ips. stereo Klipsch tapes are now being produced for 7½ ips., for stacked heads. First are two organ recitals, and the Joe Holland Quartet in what is described as "the most fantastic display of percussion pyrotechnics yet recorded". These 30-minute tapes on 7-in. reels are \$13.95 each. *Klipsch & Associates, Hope, Ark.*

#### Tape Machines

Latest issue of the *Audio Record* contains pictures, specifications, and prices of tape  
*Continued on page 37*



# NEW

# ALTEC

## speaker systems

*...matchless design for faithful sound reproduction and exciting appearance*

ALTEC LANSING speaker systems combine selected high and low frequency speakers designed to work together with a specific dividing network, all engineered by ALTEC for perfect mechanical compatibility. These components are set in phase computed bass reflex cabinets of extremely heavy construction, braced and blocked so no part of the enclosure can vibrate and absorb any speaker energy. Thick fibreglas panels provide the proper padding and absorption of back waves.

The expensive, hand finished solid hardwood exteriors have been designed with the finest taste to complement the decor of any room.

The result of ALTEC's painstaking design of both the outside and inside of their beautiful speaker systems is breathtaking excitement in sight and sound.

Have the pleasure of listening to an ALTEC speaker system at your dealer's. If your ear is in tune, you'll take ALTEC home.



### 830A LAGUNA SYSTEM

This is without qualification the finest residential speaker system in the world. Its comparatively low price can only be achieved through the use of a small number of outstanding components rather than a multiplicity of speakers of lesser quality. The Laguna has a guaranteed frequency response from 30 to 22,000 cycles without any peaks, false bass, treble rise or other misleading frequency accentuations. Internally this corner system consists of a matched pair of massive 15" 803A bass speakers, and 802 high frequency driver mounted on the 511B horn and five hundred cycle 500D dividing network.

Available in walnut, blonde, or mahogany hardwood cabinets (Shipped completely assembled). Price: \$585.00



### 831A CAPISTRANO SYSTEM

Incorporating one 15" 803A bass speaker, an 800E dividing network and an 802 driver with the 811B horn the Capistrano has a guaranteed range from 35 to 22,000 cycles. The graceful, delicate styling of the enclosure is as outstanding visually as the performance is outstanding audibly. The Capistrano is equally appealing to the decorator and the audiophile.

Available in walnut, blonde, or mahogany hardwood cabinets (Shipped completely assembled). Price: \$381.00

Other complete ALTEC speaker systems available from \$120.00.



Write for free catalogue

ALTEC LANSING CORPORATION, Dept. M12  
1515 So. Manchester Avenue, Anaheim, Calif.  
161 Sixth Avenue, New York, N. Y.

TUNERS, PREAMPLIFIERS, AMPLIFIERS, SPEAKERS, SPEAKER SYSTEMS, ENCLOSURES

12-6

# 1958 HI-FI YEARBOOK

*a Special Issue of*

# HI-FI MUSIC

*for Hi-Fi Enthusiasts  
and Music Listeners*

## Essential Information on Records, Tape, FM, and Hi-Fi Equipment and Installations

To accommodate special information and articles too long for regular magazine issues, Hi-Fi Music has added a special (extra) Hi-Fi Yearbook issue, the largest issue ever published by any magazine in this field.

This is not a reprint book nor an equipment catalog, but a collection of outstandingly important, exclusive feature articles prepared specifically for this Hi-Fi Yearbook issue. Some have required months of research.

In addition, this special issue contains a compilation

of reference data and industry statistics that have never been made available before. Thus, this 7th issue of Hi-Fi Music Magazine, now an annual publication, combines a wealth of fascinating reading with essential information that you will use constantly during the year ahead.

Printed as an ordinary book, it would contain at least 500 pages, and would cost \$6.50 or more per copy. Whether you are a music listener or a hi-fi enthusiast, you'll say: "I must have a copy."

### PARTIAL CONTENTS OF THE HI-FI YEARBOOK ISSUE

#### EDITORIAL SECTION

##### The Importance of Music Listening

A fascinating study that explains what different types of music do for listeners—by Manly P. Hall

##### Musical Instruments, Composers, Compositions

Relating the invention and development of instruments to the works of composers from the 16th Century Renaissance period to the present day, with lists of records representing each period—by Shirley Fleming

##### The Art of Record Collecting

An authoritative discussion, with specific recommendations for those who are starting to build record collections—by James Lyons

##### Beware the Hi-Fi Hermeneuts

More and more advertising is being written by Hermeneuts (Greek for interpreter) whose ideas of hi-fi performance bear little resemblance to the facts. Here are simple rules by which the difference between phony and genuine hi-fi equipment can be recognized—by Milton Sleeper

##### 20 Fine Hi-Fi Installations

Illustrated with photographs and diagrams of

installations that are as handsome in appearance as they are fine in performance

##### Index of Record & Tape Reviews & Ratings

Listing all records and tapes that have been reviewed in HI-FI MUSIC Magazine since March 1955, each with the reviewer's ratings for the composition, performance, and audio quality

##### How to Plan a Stereo Installation

Covering every step from an explanation of stereo tape reproduction to the details of a complete installation for playing tapes, records, and FM radio—by Milton Sleeper

##### The Importance of FM Radio

Explaining the advantages of FM reception, and the reasons for the present expansion of FM broadcasting—by Charles Graham

##### Record and Tape Reviewers

Introducing the 28 members of HI-FI MUSIC's board of reviewers, each of whom is a specialist in one or more types of music

##### Stereo Developments in Europe

A complete report on the latest European Stereo Techniques, and "augmented sound" developments. First-hand information from an American

recording engineer who has spent the past year abroad—by David Hall

#### INDUSTRY INFORMATION SECTION

##### Directory of Associations

Listing of associations concerned with the hi-fi industry, with the names of their officers

##### Phonograph Record Sales

Statistics on the sale of records, by years

##### Commendation Seal Awards

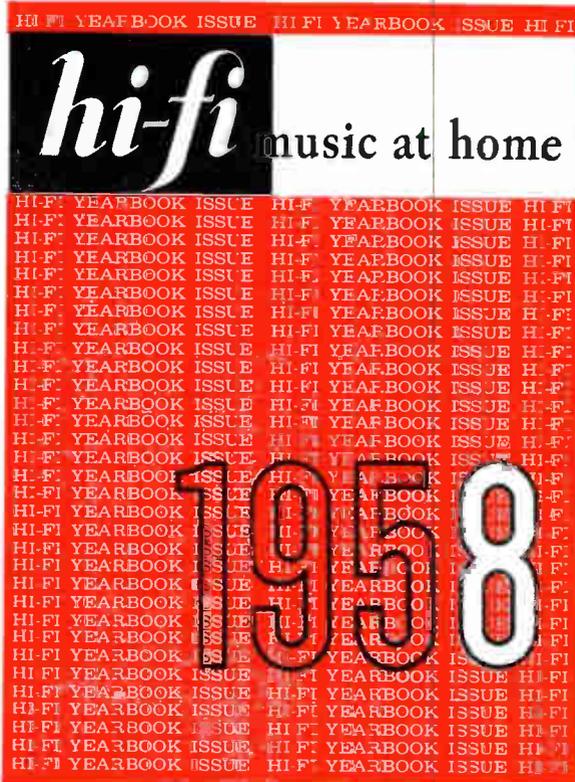
A list of products that have been granted the HI-FI MUSIC Seal, which bears the inscription "A Commended Design in Its Price Class"

HI-FI MUSIC, 105 E. 35th St., New York 16, N. Y.

- Please find enclosed my remittance for
- \$2.00 for the 1958 Hi-Fi Yearbook issue
  - \$5.00 1-year subscription to HI-FI MUSIC (7 issues, including the Hi-Fi Yearbook issue)
  - \$10.00 3-year subscription to HI-FI MUSIC (21 issues, including 3 Hi-Fi Yearbook Issues)

Name .....

Address .....



# Electro-Voice®

## BUILDS "TEMPLES OF TONE" IN YOUR HOME



Patrician 600, Mahogany, Net \$819.00

### These are the Tasks Performed by Specialized Driver Units in the Famous PATRICIAN

**Very High Section.** This octave adds the final touch to the illusion of musical reality. Its upper harmonics, tingling and effervescent, impart delightful brilliance to music. The range above 3,500 cps, extending well beyond the range of hearing, is reproduced by the E-V Model T350 Super-Sonax very-high-frequency driver. Through the Model T350, the remaining octaves of the upper audible register are completely accomplished with no measurable distortion.

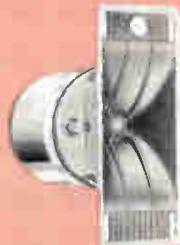
**Treble Section.** At usual listening levels the ear is most sensitive in this portion of the audible spectrum. Augmenting the power in these octaves enhances the magical illusion of "presence." You are there. From 600 to 3,500 cps or the next 2½ octaves, the Electro-Voice Model T25A treble driver exhausts into a 600-cycle Model 6HD diffraction horn. This diffraction horn is of the latest design and employs the principles of optical diffraction to disperse high frequencies uniformly. Thus the important "presence" range is assured of complete and proper transmission by this specialized driving unit. Other frequencies, not a part of this range, are completely excluded from this driver.

**Mid-Bass Section.** Because the ear is fairly sensitive in this range, almost all reproducers handle it with facility. A separate horn employed as an indirect radiator with its two complimentary Model 828HF driver units takes over for only the next 1½ octave range to 600 cps. Because no metal horn presently developed satisfactorily reproduces down to 200 cps, the horn load for the intermediate bass drivers is fabricated of wood and phenolic tubes. These are a part of the overall interior assembly.

**Low-Bass Section.** Only the finest high-fidelity systems reproduce these lowest tones, down to the threshold of feeling in the first octave. Except for the organ, most serious music is written for the second octave and above. The Patrician IV utilizes an 18-in., low-frequency driver, Model 18WK. When the Patrician is placed in a corner, the entire room becomes a part of the bass horn, allowing the large wave lengths of the second and the upper part of the first audible octave to be formed properly.

**Crossover Network.** To allocate the various portions of the spectral energy to the respective driver units, the Model X2635 crossover network divides the amplifier power into four separate portions, and eliminates upper harmonic and intermodulation distortion from one driver in the region covered by the next.

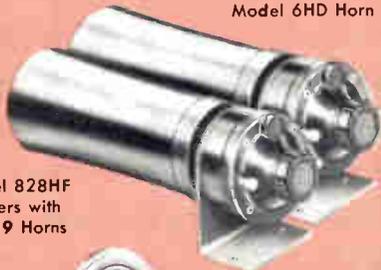
Octaves  
and Frequencies



Model T350  
VHF Driver



Model T25A  
HF Driver with  
Model 6HD Horn



Model 828HF  
Drivers with  
A8419 Horns



Model 18WK  
LF Driver

This is the famous Electro-Voice Patrician 600 speaker system: Model 115 Interior Horn Assembly, Net \$190.00  
Components Model 103E System, Net \$431.00



...These Important Points will help you to choose easily the

**a**



Model T25W  
Net \$25.00

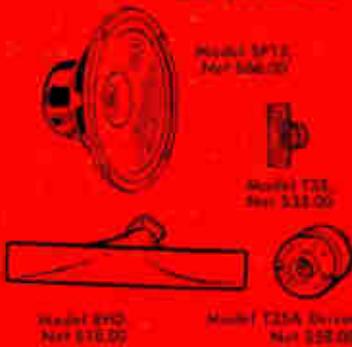


Model T5M  
Net \$89.00



Model T15R  
Net \$120.00

**b**



Model 8HD  
Net \$18.00

Items you can add

Model 3P12  
Net \$60.00

Model T25  
Net \$18.00

Model T25A Driver  
Net \$23.00



Model 15TRX  
Net \$149.00

**a Which LOUDSPEAKER DIAMETER should you select?**

The diameter of the loudspeaker governs the bass response range which can be achieved in simple enclosures of a certain size. Choice of the diameter therefore depends upon the size of the cavity in the enclosure. *Electro-Voice* offers a wide selection of enclosures to fit various size speakers. Smaller diameter drivers will deliver extended bass range in cavities of smaller volume. However, the additional cone area of a large 15-inch unit allows about 2 db more efficiency (almost twice the acoustic output) when used in a proper size cabinet. This increase is quite noticeable to the ear. Some 15-inch drivers employ heavier magnet structures and provide greater efficiency in smaller enclosures without further bass extension, but in a larger enclosure of proper acoustic size, the large diameter loudspeaker will give both greater power-handling capacity and lower range bass response, with less distortion. Indirect Radiator Corner Horns are designed around *Electro-Voice* speakers or drivers of specific diameters, and changing from the designed size to another will degrade both range response and efficiency. In infinite baffles, or in very large cavities, the 15-inch and 18-inch diameters deliver the most extended bass range.

**b COAXIAL versus INTEGRATED 3-WAY DRIVERS**

Should you purchase a narrower-range coaxial unit with large magnet, or a wider-range integrated 3-way unit with lighter magnet when the prices are comparable? This question can be answered only by you, bearing these points in mind: Choose integrated 3-way units if you have established their price as your ultimate expenditure. While distortion is slightly greater with lighter magnets, the wider range offered presents the best value. The *Electro-Voice* Model 15TRX is an excellent integrated 3-way speaker with a 5 3/4 lb. magnet. There is little distortion with this speaker. Choose the coaxial unit with large magnet when you wish later to add, in step with the budget, mid-range and very-high-frequency components eventuating in an *Electro-Voice* deluxe system of highest quality.

**c Choosing between INTEGRATED and SEPARATE 3-WAY SYSTEMS**

In integrated, or unitary 3-way driver systems, the crossover point from bass to treble is dictated by the space available within the cone apex. This means a higher crossover frequency is necessary than that achieved with separate multi-way combinations. Integrated speakers make their appeal to the common desire for a compact assembly, although actual speaker space is dictated by the cavity or housing required for extension of the bass range. This volume is the same for both integrated and separate multi-way systems with bass cones of the same diameter. In separate multi-way systems, there is no compromise on treble component size or crossover point. The higher frequencies are dispersed more efficiently and with less distortion. The cost is greater but well worth it if the budget allows.

**d How to select CROSSOVER NETWORKS and the HIGHER-FREQUENCY HORNS**

The size of the mid-bass, treble and very-high-frequency horns determines the crossover point or frequency at which the transition from the lower driver to the higher one should take place. All *Electro-Voice* high-frequency driver specifications list the recommended lowest crossover point. You may cross over higher but never lower than this frequency or irregular response will result. The larger the higher-frequency horn, the lower can be the crossover point employed. The lowest possible crossover from the cone-type driver should be chosen because this will reduce system intermodulation distortion. But the size of the treble horn sometimes enters the picture. For instance, the *Electro-Voice* 6HD 600-cycle horn is too deep to fit in the *Aristocrat* enclosure. The smaller, lower cost 800 cps Model 8HD horn fits perfectly and calls appropriately for the Model X8 800 cps crossover. The *Electro-Voice* Model T35 is recommended as a very-high-frequency driver at a moderate price while the Model T35B gives VHF reproduction for multi-way systems with medium efficiency. The *Electro-Voice* Model T3500 Ionovac offers the ultimate for those who desire the very finest in smooth, extended high-frequency reproduction. Its notably smooth high response reaches well into the ultrasonic range. A glowing violet "cloud" of ionized air replaces the speaker diaphragm in this radical new approach to reproduction of the higher octaves. It must be remembered that the efficiency of any speaker depends upon the magnet weight and *Electro-Voice* has a great variety for every purpose to choose from.

**d**



Model 8A  
Net \$27.00



Model 8HD  
Net \$22.00



Model T25A Driver, Net \$28.00  
with Model 8HD Horn, Net \$18.00



Model 8B  
Net \$32.00



Model 8HD  
Net \$19.00



Model T15A  
Net \$42.00



Model T25  
Net \$15.00



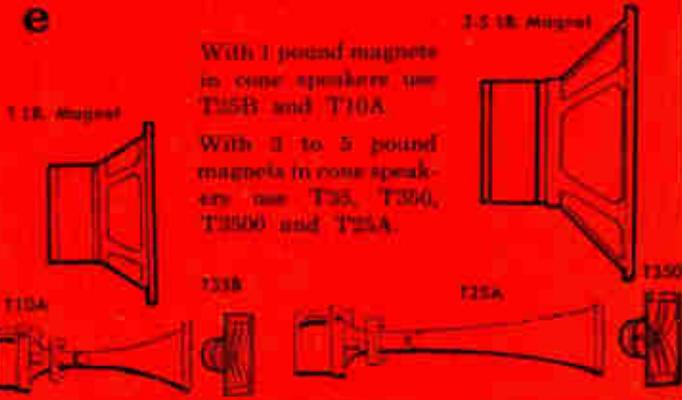
Model T350  
Net \$40.00



Model T3500  
Net \$130.00

# Speaker Equipment best suited to your musical taste and budget

**e**



## **e** The meaning of RETMA SENSITIVITY RATINGS and how you should use them in choosing MULTI-WAY COMPONENTS

The Radio Electronic and Television Manufacturers Association has established a method of rating the acoustic output of a driver for a given power input. The higher this rating, the more efficient is the driver. Granting good design, the larger magnet structures will deliver the greatest efficiency with the least distortion. A high RETMA sensitivity rating, therefore, is one of the hallmarks of excellence. *Electro-Voice* is proud of its high RETMA ratings. Make certain that the *sensitivity ratings of the mid- and high-frequency units are comparable*, otherwise musical imbalance between one portion of the reproduced spectrum and the other will result. The E-V Model AT37 Level Control will offset this discrepancy when very-high-efficiency drivers are employed.

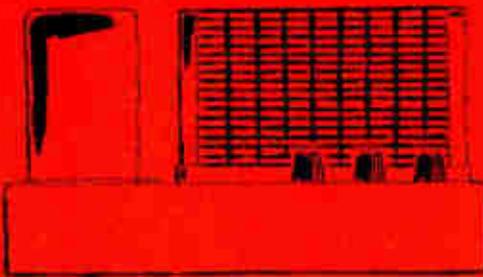
**f**



## **f** Here is the significance of IMPEDANCE RATINGS and what they mean to you

There has been a tacit acceptance among most high-fidelity manufacturers of the 16-ohm impedance as the standard for high-fidelity systems. This makes economic sense, for an 8-ohm impedance would require double the value of condenser and therefore more than double the final cost of the crossover network. Higher impedances are not used commonly, for the speaker manufacturers find difficulty in avoiding voice coil losses due to winding with finer wire. An 8-ohm bass unit can be used properly by treating it as a 16-ohm unit and keeping the crossover point below 800 cps. This will sacrifice some efficiency in the upper register but will actually cause an increase of efficiency below 100 cps.

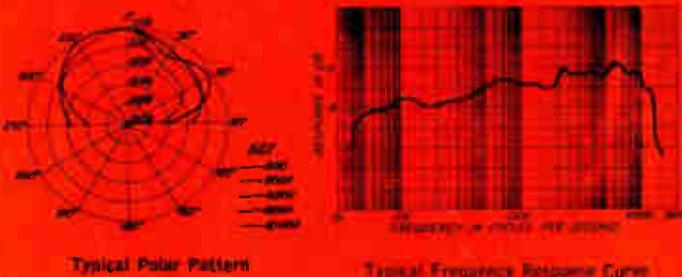
**g**



## **g** What the ELECTRO-VOICE CRITICAL DAMPING FACTOR RATING means in enhancing speaker performance

Every *Electro-Voice* cone speaker specifies a certain **CRITICAL DAMPING FACTOR** to which the amplifier should be adjusted to insure an optimum distortion-free bass response and flatness of frequency response. Most, but not all, quality amplifiers have a variable damping control. The recommended setting for the particular speaker and the type of enclosure in which it is employed should be used to achieve the utmost in musical enjoyment.

**h**

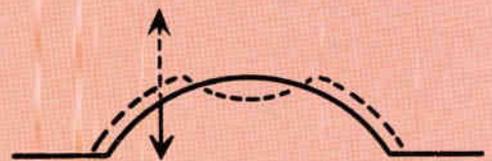
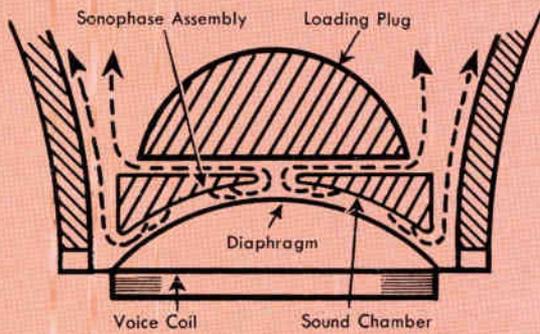


## What do FREQUENCY RESPONSE CURVES mean in the selection of loudspeakers and components?

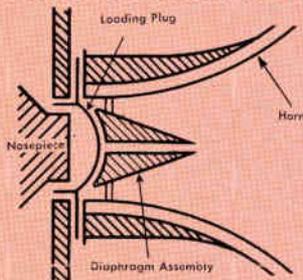
Curves are very important provided that the viewer is instructed in the interpretation of them. It is vital that the manner in which the curves are run be stated and that the environment of the loudspeaker under test be recognized and evaluated. A frequency response curve alone, even with complete corollary data mentioned, gives no hint as to how the speaker will sound in a living room unless *polar curves* are included. *Polar curves* show *distribution* of energy throughout the listening area and the response and polar curves form an excellent measure of quality when judged with each other.

# *Electro-Voice*®

# Here Is The Story of Electro-Voice Superiority!



Action of diaphragm at higher frequencies. Dotted line shows departure from piston action.



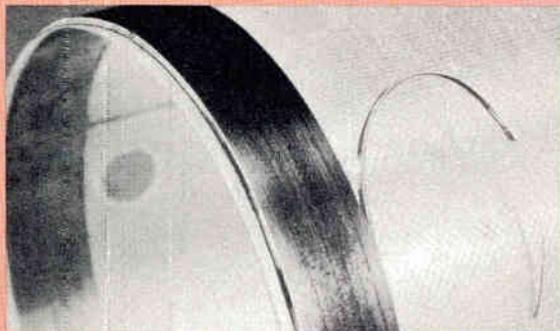
## Avedon Throat Design

The unique throat design illustrated here overcomes a problem common in conventional high-frequency drivers. This is diaphragm deformation at high-frequencies occurring at frequencies above 5-kilocycles. Piston action is destroyed, the phase is shifted and the result is destructive interference. Electro-Voice UHF Drivers solve the diaphragm deformation problem with a longer sound path from the center of the diaphragm and from the outer edge simultaneously. The first diagram shows E-V's Avedon construction. Diagram 2 shows what happens in a conventional high-frequency driver. There is excellent response up to 4- or 5-kc. But beyond this, destructive interference results from the diaphragm's inability to act as a piston. Diagram 3 shows the conventional high-frequency driver. Increasingly higher frequencies cause the phase to shift due to central diaphragm deformation.

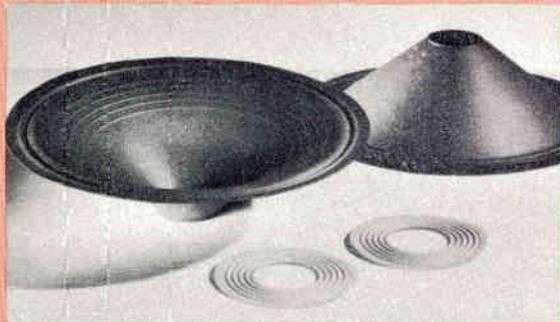
## The Hoodwin Diffraction Horn

This is the Electro-Voice development which is used in all E-V horns to disperse sound *equally* in all lateral directions from a single point source. This is especially important in stereophonic reproduction to preserve the undistorted depth and width of the original sound. Diffraction horns insure balanced levels throughout the room from both right and left speakers.

## These Great Electro-Voice Speaker Features Assure Quality Reproduction



1



2



3

### Heaviest Magnetic Circuits

Lowest distortion and greatest range. The heaviest, most powerful magnetic structures in their price class.

### Hidden Parts are Precision Ground

Perfect assembly. E-V internal parts have watch-jewel accuracy.

### Specialized Adhesives and Plastics

To achieve the lightest but most rigid moving mechanism possible, recent advances in thermosetting adhesive compounds are used in *Electro-Voice* drivers and loudspeakers.

### High Pressure Die-Cast Frame Assemblies

Lifetime durability. Rigid frame or basket assemblies of E-V cone-type speakers or drivers are designed to support the magnet weight and prevent any bending of the precision magnet structure.

### 1 Voice Coils of Edgewise-wound Ribbon

Electro-Voice utilizes edgewise-wound pure aluminum ribbon voice coils in all full-range reproducers. This provides 18% more efficiency. Even under hard driving, this greater structural rigidity gives greater power-handling capacity and assures finer reproduction.

### 2 Moisture-Resistant Cones and Suspension Spiders

E-V speakers deliver sustained quality response because both high- and low-frequency driver cones are specially treated to prevent moisture-absorption even in regions of high humidity.

### 3 Tough One-Piece Molded Cones

Heavy, compliant, ribbed one-piece molded bass-driver cones lower displeasing transient and harmonic distortion. Used in E-V speakers, a naturalness of response for greater listening pleasure is the result.

NO FINER CHOICE THAN—

# Electro-Voice

ELECTRO-VOICE, INC., BUCHANAN, MICHIGAN

Printed in U.S.A.

## WHAT'S NEW

Continued from page 30

machines manufactured by 54 companies. A copy of this publication can be obtained without charge on request. *Audio Devices, Inc., 444 Madison Ave., New York 16, N. Y.*

### Automatic Speed-Shift Changer

It is possible to intermix 33's and 45's on the Glaser-Steers model GS77 changer, for this machine senses each record and automatically sets the correct speed at which it is to be played. Also, the turntable pauses during the change cycle, so that each disc, as it comes into playing position, does not drop on a moving surface, yet the change cycle is only 5 seconds. This machine can also be operated automatically or manually at 16, 33, 45, and 78 rpm. *Glaser-Steers Corp., Main St., Belleville, N. J.*

### Acro Amplifier

The Ultra-Linear II amplifier, rated at 60 watts output, features the Acrosound TO-600 output transformer which, according to the manufacturer, "provides a degree of feedback unaffected by the impedance of the speaker system". Price ready for operation \$109.50; complete kit, with printed-circuit panel, \$79.50. *Acro Products Co., 369-B Shurs Lane, Philadelphia 28.*

### AF Stereo Tapes

Audio Fidelity is releasing on stereo tapes some of the music that has been available only on their records. These tapes can be ordered for either stacked or staggered heads. *Audio Fidelity, Inc., 770 Eleventh Ave., New York 19.*

### Chapman FM-AM-SW Tuner

The English built Chapman tuner is now available in the U. S. It has five bands, for FM, AM, and short waves from 12.5 to 250 meters, or 16 to 1.2 mc., for those who want to tune in foreign as well as domestic stations. *Ercoma Corp., 551 Fifth Ave., New York 17.*

### Xophonic Speaker System

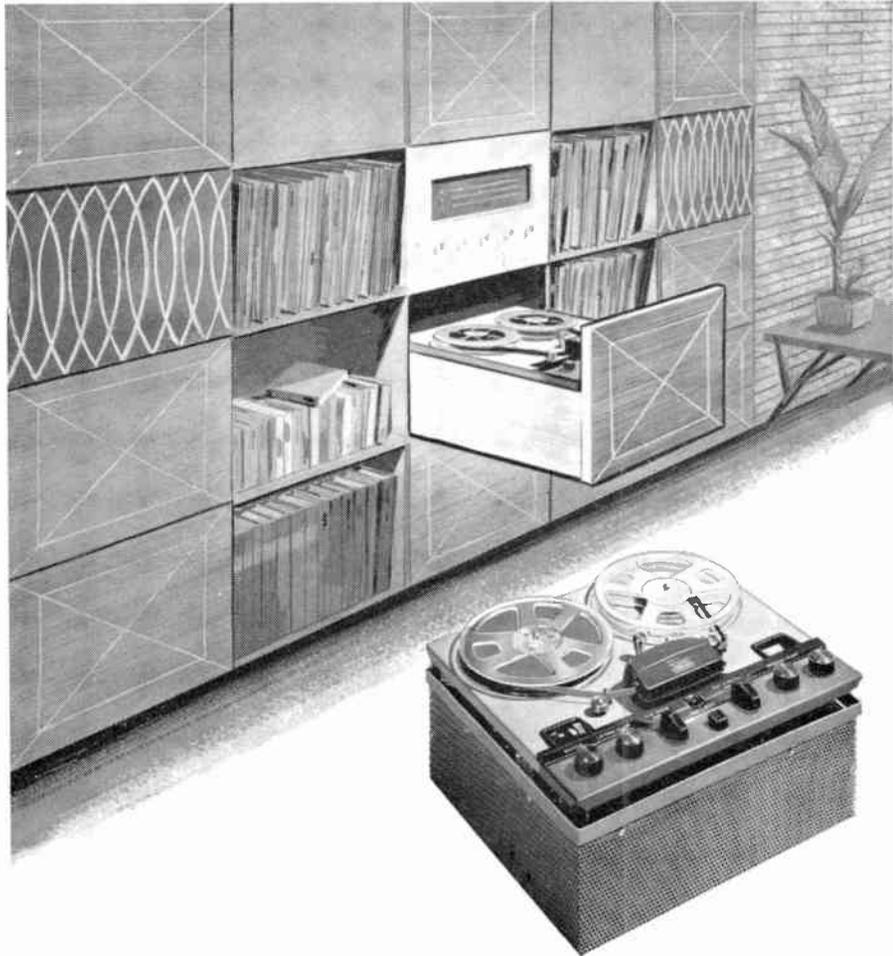
A method of sound enhancement employing a second speaker and time delay that adds a very interesting effect to reproduction from records, monaural tapes, and FM. The complete system is contained in a horizontal cabinet of moderate size. Price is \$99.95. *Radio Craftsmen Div., 4223 W. Jefferson Blvd., Los Angeles 16.*

### EMC Stereo Playback Machine

This compact tape playback machine with stacked heads is contained in a portable case. Equipment includes two preamps, an amplifier for twin built-in speakers, and two cathode follower outputs for operation through separate amplifiers and speakers. Price of the portable machine is \$189.50; tape-deck mechanism only, \$89.95. *EMC Recording Co., 401 WCCO Bldg., Minneapolis 2, Minn.*

# AMPEX STEREO

SIGNATURE OF PERFECTION IN SOUND



takes you

## BEYOND THE HI-FI BARRIER!

Add Ampex Stereo to your system, and you've pierced the last barrier that stands between you and the long-sought goal of actually experiencing the complete realism of the original performance. Ampex true stereophonic sound gives you power to suspend the laws of time and space, to carry you magically back to the authentic realism of the place and hour the sound was recorded. Hear it once, and you'll never be satisfied with anything less.

Ampex is most-wanted because it is best-engineered. You can install this precision tape-deck in the secure knowledge that it is not only the finest equipment available today, but years from now will still be outperforming everything in the field.

In addition to the Ampex Model A124-U recorder-stereophonic reproducer shown here, there are portables, modular units, and consoles complete with their own AM-FM tuners and record changers. They're all described in a colorful new Ampex brochure which is yours for the asking.

# AMPEX

CREATORS OF THE VIDEOTAPE TELEVISION RECORDER; MAKERS OF AMERICA'S BEST-ENGINEERED, MOST-WANTED AUDIO EQUIPMENT



### AMPEX AUDIO INC.

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Please rush free Ampex Stereophonic Sound brochure to:

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## SPECIFICATIONS

### ALL VIKING DECKS

frequency response: 30 to 14,000 cps plus, at 7½ ips. 40 to 7,000 cps plus, at 3¾ ips.

signal-to-noise: 55 db or better.

flutter: 0.2 percent average.

long term speed regulation: ½ of 1.0 percent.

tape speed: 7½ ips (3¾ ips available by changing belt to smaller groove on motor pulley).

maximum reel size: 7"



record/playback head characteristics: track width .085 inch. Gap width .00016 inch. Impedance 2000 ohms at 1000 cycles. Double coil hum bucking winding. Mu-metal shielded. Output 2.5 mv.

recommended bias current: .8 ma. at 68 kc.

in-line head characteristics: (VIKING'S own in-line head) same as above.

erase head characteristics: track width .125 inch, double gap (each .005 inch), inductance 53 mh. at 1 kc, erase 60 db at 68 kc.

Ultra-linear transport . . . flutter and wow completely below audibility.

Short-gap record and/or playback heads for extended range . . . Double-coil (hum-bucking) record and playback heads for minimum hum. Double-gap erase heads for *dead quiet* erase.

The finest of bearings, and the ultimate in machining tolerances in capstan and drive members — *where precision counts.*

Rugged simplicity for enduring performance.

Physically independent amplifier components for increased flexibility and minimized hum pick-up

Very high erase-bias oscillator frequency permits extended range recording without bias intermodulation.

NARTB equalization. Physical separation of mechanical and amplifier components, plus clean design, eliminates need for roll-off of lower (*hum*) frequencies.

## SPECIFICATIONS

### RP61 SERIES PREAMPLIFIERS

frequency response, playback: 30 to 14,000 cps  $\pm$  2 db.

frequency response, record-playback cycle: 30 to 12,000 cps  $\pm$  3 db.

distortion (tapes recorded 12 db below saturation): less than 2% within specified frequency range.

internal signal-to-noise ratio: 60 db minimum all units.

equalization: modified NARTB



⊗ Ask your dealer for a Viking recording and playback demonstration before you buy any other recorder.

recording channel gain: low level input. Requires .002 volt rms at 400 cycles for recording level 8 db below saturation. (High level input, .3 volts rms.)

playback channel gain: 55 db.

recording inputs: high impedance microphone (62 db overall gain) and high impedance radio or phono input (32 db gain).

bias frequency: 68 kc.

output: 1 volt, high impedance.

tube complement: 1-12AX7, 1-12AU7A, 1-12AV7, 1-6X4, 1-6E5 Indicator.



**Viking** OF MINNEAPOLIS

9600 Aldrich Avenue South, Minneapolis 20, Minnesota

EXPORT DIVISION: 23 Warren Street, New York City 7, New York  
Cable: SIMONTRICE, NEW YORK (All Codes)

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*Milton Sleeper discusses*

## MUSIC IN YOUR HOME

THE succession of Sputniks has served, as nothing else has ever done, to dramatize the need for interesting more high school boys in college education, specifically in preparation for careers in engineering and the sciences. All too often we have been hearing: "Why should I stay in school when I can get a dollar and a quarter an hour [or even more than that] working on the roads? With that kind of money, I can buy a jallopy!" Or if it's not work on the roads, it is other unskilled labor that pays enough to gain the minimal, immediate goal of financial independence.

This stems in part from the attitude of principals and teachers who, confronted with figures which disclose the appalling drop-out rate in our high schools, shrug off the subject by saying: "We provide all the education a boy needs if he *wants* to go to college." That is the attitude of those who would sidestep the responsibility for inspiring the drive that boys must acquire to keep them on the path to higher education — an excuse for failure to present the long-range possibilities of the future in such terms as to discount the importance of the youngsters' immediate needs.

Of course this cannot be done in any single, simple manner, but hi-fi is beginning to make a contribution to that end, and one which, we hope, adult hi-fi enthusiasts will undertake to encourage.

For boys are finding out that there are inexpensive kits they can assemble into instruments that give them music from radio and records! There is no greater sense of personal accomplishment a boy can experience than the satisfaction of having created, with his own hands, the means for making music. He becomes more important to himself and to his friends, and acquires a new interest to share with others.

At the same time, it is his introduction to the field of electronics. He learns words used by engineers. Unconsciously, perhaps, he associates himself with others who have acquired special skills. Mathematics, physics, chemistry, and mechanical drawing — subjects that had been nothing but time wasted — take on significant values as a boy sees them in relation to the instructions and dia-

grams he follows as he assembles and wires a kit of parts.

At what age can boys assemble these kits? Probably from thirteen on. Don't underestimate their ability to grasp the details of a thing in which they are interested. They may need a little help at the start, but after that, it is amazing to see how they can go on their own.

By the way: Does the foregoing offer a suggestion for a name or two on your Christmas list? Perhaps the boy you introduce to hi-fi should be your own!

COMMENTS, suggestions, and criticisms always receive thoughtful attention at Hi-Fi Music. Right now, for example, in response to the many letters urging us to change to a monthly publication schedule, we are making a thorough study of the factors involved.

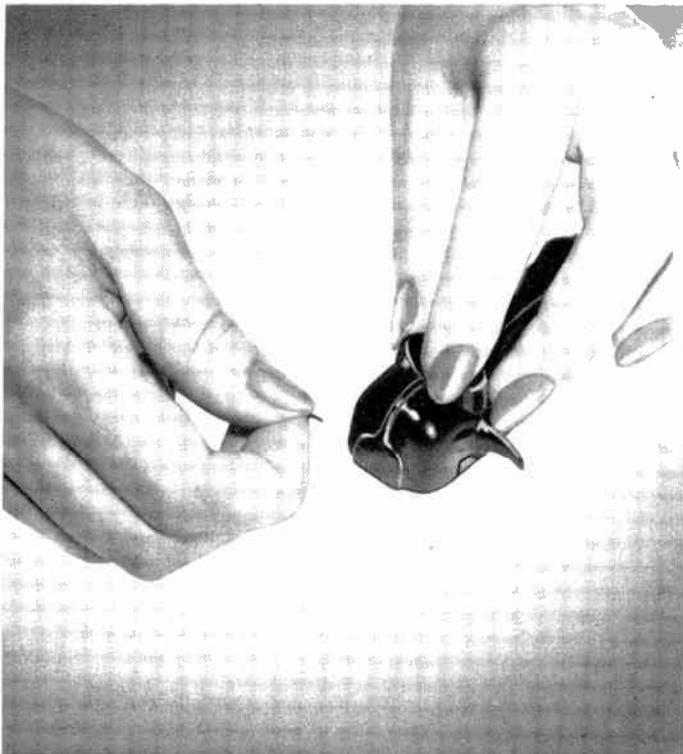
A plan that is being given serious consideration calls for ten regular issues, plus the special Hi-Fi Yearbook issue in October. We would skip the month of August. The single-copy price of eleven issues would total seven dollars. Then the subscription price would be six dollars for one year, or fifteen dollars for three years — a saving of six dollars over the single-copy price.

As for the program-guide editions, they would be available only by subscriptions sent to the broadcast stations for which those editions are published, at the special rate of five dollars a year. Only the regular edition would be sold on news stands and in the hi-fi equipment stores and record shops.

Our present bimonthly schedule has a certain disadvantage to the program directors and listeners because the program guides must be made up so far in advance, and changes are sometimes necessary. Monthly publication would virtually eliminate that difficulty.

Our thinking is that the monthly schedule would start with the issue of March, 1958. If such a change is put into effect, subscribers will get the number of copies due to complete their present subscriptions.

We'd like to have *your* opinion of this proposed shift, and your ideas as to new reader services we might provide under a monthly publication schedule. Will you give us the benefit of your thinking?



# NO FINGERNAIL FUMBLING!

*Exclusive*

**"T - GUARD"**

**STYLUS**

*only with the*

**PICKERING**

*Fluxvalve*



PICKERING'S introduction of the *truly* miniature FLUXVALVE magnetic phonograph cartridge represents a new era in high fidelity cartridge design. This newest of PICKERING cartridges brings the music lover the most exciting and *safest* idea in a stylus assembly since PICKERING introduced the first lightweight high fidelity pickup more than a decade ago.

The "T-Guard" stylus assembly is a quick-change, easy to slip-in unit which eliminates precarious finger-nail fumbling. Its practical "T" shape provides a firm and comfortable grip for safe and easy stylus change.

The most flexible cartridge in the world . . . the FLUXVALVE is the *only* cartridge with the remarkable 1/2 mil stylus . . . exclusive *only* with PICKERING. The FLUXVALVE can be used with any one of *five* styli, to meet any requirement or application . . . to play any record, at any speed.

If you are planning to buy a new cartridge—the fact that PICKERING developed this revolutionary stylus is *important to you!* All of the research, development and planning that went into the "T-Guard" stylus is conclusive proof of the superlative engineering skill in every FLUXVALVE model you buy.

**FLUXVALVE TWIN SERIES 350**—A turn-over cartridge providing a rapid change of stylus point radius. Available in 12 models featuring many combinations of styli, prices start at a modest \$24.

**FLUXVALVE SINGLE SERIES 370**—A miniature high quality cartridge for use in any type of auto-changer or manual player arm. Available in 5 models, prices start at a low \$17.85.

The FLUXVALVE features exclusive hum rejection circuit—requires no adjustment!

**Model 194D UNIPOISE Pickup Arm**—A new . . . lightweight . . . integrated arm and cartridge assembly containing the FLUXVALVE with exclusive "T-Guard" stylus. The complete assembly—tone arm and cartridge—is only a fraction of the weight of conventional tone arms. The high compliance of the "T-Guard" stylus, with the lightweight tone arm and single friction-free pivot bearing

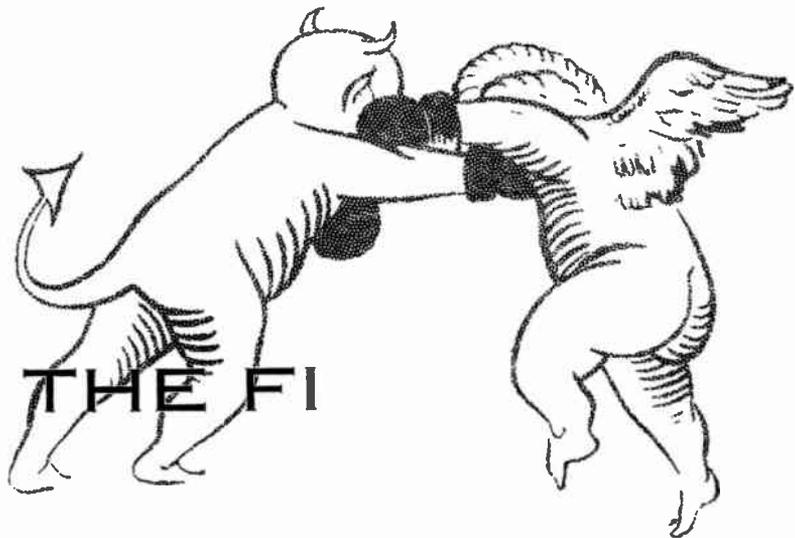


assures distortionless tracking of microgroove and standard groove recordings. Available with the 1/2, 1 or 2.7 mil diamond stylus, prices from \$59.85.

*"For those who can **hear** the difference"* FINE QUALITY HIGH FIDELITY PRODUCTS BY

**PICKERING & COMPANY, INC., Oceanside, N. Y.**





## THE HI AND THE FI

**A**LONE AMONG those doyen composers who lived into the hi-fi era, the late Jan Sibelius was so handsomely represented in the LP catalogues — nearly a hundred separate discs in all — that a whole generation of music lovers must have been surprised to learn, from his obituaries, that he had been very much alive, albeit inactive, until his sudden death in September.

For thirty years, more or less, Sibelius had given no new music to the world. In the interim, the world almost forgot about him as a human being and he seemed to prefer it that way, rarely venturing beyond his wooded Finnish retreat. Also, the extreme popularity of his earlier works had brought about a predictable reaction, so that we hadn't been hearing much Sibelius in the concert halls for several seasons.

On records, however, the music of this iconoclastic genius obviously has not lost its initial appeal, nor does it appear that the fashions of the concert hall are going to be felt in the living room. For one thing, the subtle Sibelian colorations pose a continuing challenge to latter-day engineering and, when it is met, the sonic consequences are often strikingly, uniquely beautiful.

**L**ET NO ONE imagine that hi-fi is strictly an American phenomenon. *Editor & Publisher* recently carried this item:

"A new adventure in sound — the first of a series of Hi-Fi Spectaculars featuring some of the world's best symphonic and concert music — thrilled over 9,000 persons who visited Edwards Gardens [in Toronto, Ontario] during Labor Day weekend.

"A special high fidelity system which uses a new sound column technique to flood half of the Gardens' 27 acres with music of a magical quality . . . has made the Spectaculars possible. It was designed, constructed, and donated by Philips Industries Limited, which is one of the four sponsors of the series. The others are the Metropolitan Parks Commission, the Township of North York's Department of Parks and Recreation, and the *Toronto Telegram*."

Other departments of parks and recreation everywhere else, please note. If the budget isn't big enough to buy a symphony

orchestra, why not a hi-fi facsimile for the citizens' delight?

**C**OLUMBIA RECORDS has come up with a gimmick to lure the amorphous millions of mood music fanciers across the line into the *terra incognita* of classical repertory. It's a brainchild of merchandise manager R. Peter Munves (who recently doubled in brass as author of a fine history of the New York Philharmonic that is included with the one-disc reissue of Bruno Walter's Beethoven *Ninth*), and it's called the "Theme Finder". Here's how it works:

It is prepared solely for the convenience of retail clerks, so assume you are a clerk. Suppose a cash customer walks in and whistles a famous tune that you recognize but can't identify. You simply consult the Munves "Theme Finder" jacket notes which carefully detail the popular songs that were stolen from these originals, along with radio or TV shows which they serve. Then you put on the disc, either willy-nilly or right where you are sure you'll find what you are looking for. In either case it's a safe bet that you will make a sale, because every melody on the special LP is taken from a sure-fire longhair favorite.

For example, note the first of the twenty-four entries: "Glenn Miller made this theme . . . into the big hit, *This Is the Story of a Starry Night*. Radio serial fans will recognize it as the signature for "The Guiding Light". The music, of course, is the opening few pages of Tchaikovsky's *Pathétique Symphony*."

The front cover of this demonstration disc — intended for the clerk's eyes alone, needless to say — promises to put you in the know. Here are other excerpts: "Every year thousands . . . of new consumers begin building record libraries. Their big problem with the classics is: 'Where to begin? How to buy?' The Columbia Theme Finder is your answer. . . . These themes have been selling symphonies for years. They literally haunt thousands of prospective buyers."

Brilliant stroke, Mr. Munves. But you'd better see to it that this disc is made available in strictly limited numbers. More's the pity, I fear that many a customer would rather have the theme than the symphony from which it came.

**I**CANNOT PROTEST too loudly against an article in the most recent issue of the English quarterly, *Tempo*. The fine old music publishing house of Boosey & Hawkes, under whose auspices this journal is issued, really ought to screen its contents with more of an eye to foreign sensibilities. I refer specifically to "Music and The British Council" by Seymour Whinyates, the burden of which is that the Music Department of the Council, charged with proselytizing British works abroad, has done a jolly good job. As regards the availability in the United States of recordings subsidized in Great Britain expressly for export, the truth is that the British Council has done an absolutely miserable job.

As evidence I submit herewith an extract from an unsolicited letter addressed to the Music Editor by Peter Heyworth, the distinguished critic of *The New Statesman and Nation*: "If you knew how difficult and unhelpful Hayes [i.e., His Master's Voice] is about review copies of ordinary commercial records, you would perhaps be less surprised by the answer that you got [regarding review copies of the British Council discs; see the November-December 1956 issue] — not that I would in any way wish to appear to be defending them for such silly conduct."

Yet I read in *Tempo* that the British Council has facilitated recordings for export of important works by Bax, Bush, Holst, Ireland, Moeran, Simpson, and most especially Fricker and Seiber. Will these be issued here by Angel and London, as one might infer from this article? And if so, why is it impossible to get either confirmation of this or, if the case is otherwise, review copies of the English pressings so that the world outside may be acquainted with these treasures the British Council is supposed to be making known overseas?

Inasmuch as the American public is not even permitted to hear this music, I simply cannot agree that the Council has done any good for the English composers in these parts. Indeed, since the records in question apparently are available only in England, it would seem that the Council has devoted most of its energies to, if I may enlist an appropriate cliché, carrying the coals to Newcastle.

— J. L.



*Musicians and concertgoers fear that modern construction will not reproduce the prized acoustics of Carnegie Hall*

# CARNEGIE HALL

## 1889-1959?

By James Lyons

be worried. Because leases run to September of 1959, they aren't concerned about moving now, and who knows what will happen in the next two years? No story, you see.

That is, unless you take the view that this abiding faith in the permanence of so temporal a temple is itself a story. Replete with its background, it would make a corker. In fact, it would make a whopping book.

You must understand at the outset that "Carnegie Hall" is really two separate places. One is the auditorium proper; the other is the studio building that sits on top of it. Both have seen more glamor than many a more impressive-looking piece of real estate.

Fortunately for later generations, steel magnate Andrew Carnegie (1835-1919) was passionately fond of music. Unfortunately, for better or worse, he did not believe that this love deserved indulgence. He never expected the libraries and hospitals he endowed to be self-supporting, but to his way of thinking, music merited public support and ought to earn it.

Accordingly, though he did not hesitate to invest heavily in music, Carnegie was adamant in his conviction that any such capital should bring a fair return. To this whimsy can be traced all the troubles that have lately beset Carnegie Hall. Not that the institution loses money. It does not. The trouble is that it does not make as much as an office building would. That is why the structure recently changed hands and that is why, realistically, its days seem to be numbered. As intimated, the occupants blithely refuse to entertain this eventuality, but that is another story — various aspects of which may be inferred in the following chronology of events.

It was the conductor Walter Damrosch (remember those coast-to-coast radio concerts when we were kids that Damrosch invariably introduced with his unshamedly Germanic gambit, "My deeyah cheeldven . . .") who persuaded Carnegie to translate his affection for the tonal art into tangible terms. The initial step was the formation of The Music Hall Company of New York City, Ltd., and its goal was a home for the Oratorio Society, then headed by Damrosch. He and the philanthropist were on the original board of directors. So was the celebrated architect William Burnet Tuthill.

In 1889 this firm purchased a 40-ft. lot adjoining the corner property on the south side of Fifty-Seventh Street at Seventh Avenue, and work got under way immediately on the projected hall, the front of which includes the five

**M**USIC CRITICS on the whole are dour citizens, but I have known several of them to unbend while repeating the old saw about the tyro reviewer who returned to his office so soon after departing on his first assignment that the city editor felt constrained to find out why. The following colloquy ensued:

"If you left this early I take it your review will be a scorcher?"

"Oh no, sir; the fact is that there just isn't any story to write."

"Was the concert cancelled?"

"Apparently, sir."

"What do you mean, 'apparently'? What was the reason given?"

"Well, there wasn't any official announcement, sir, but the house was on fire when I got there so I assumed there would be no concert, and therefore no story."

In alternate versions of this story, there is a stream of epithets from the infuriated editor, concluded by a dull thud as he faints dead away.

The foregoing is, I think, the best preface possible for any reporting job on the future of fabled Carnegie Hall.

As you must know, this repository of America's musical past is supposed to be torn down to make room for a vermilion-and-gold skyscraper — just when, no one will say, but "sometime", presumably in a couple of years.

You might expect that the tenants would be looking around anxiously for new quarters, wouldn't you? Of course, and this story started out to be a survey of where they would go and what priceless sentimental memorabilia they would take with them.

Well, it didn't work out that way. Nobody seems to



# The Beethoven Nobody Plays

Much of Beethoven's Music on Records Is Ignored or Neglected, Yet It Is Worth Hearing for It's Own Sake, and Because It Sheds Valuable Lights on Beethoven the Composer—By John W. Barker

NO DOUBT many a music lover, scanning the LP record catalogues, has made the following discovery: In the columns devoted to the music of a great composer like Beethoven, there is no lack of familiar works. Of the symphonies, there are umpteen recordings each, and the concerti, sonatas, and quartets all receive the lavish attention due them as hallowed staples of musical literature. But sprinkled liberally through the array of standard items is a sizable number of works whose names range from the dimly familiar to the totally unknown. Thus does one become aware of that vague and mysterious body of neglected music, the Beethoven nobody plays.

There is nothing strange or novel in the neglect of a large part of a composer's output, even that of a great composer. In Beethoven's case, as in other's, many works have been simply lost in the shuffle. Surprisingly, a good number of really major works are gathering dust on the shelves. If, in some instances, this may be understandable, it is none the less regrettable, for these compositions are often very interesting. Yet nobody plays them.

In the last few years recordings have made many of these neglected works available. Unfortunately, this attention has given but slight stimulus to performance in our concert halls. By and large, even after recording, this music remains the Beethoven nobody plays. With records, however, we now have an opportunity to discover, to absorb, and to evaluate it.

One warning should be given to adventuresome listeners. Certain of the recordings referred to are becoming hard to get. A number of them are on the Concert Hall label, whose limited Editions were, of course, not generally available in the stores. Now some of these have been discontinued and will be increasingly difficult to obtain. The earlier Vox recordings have been deleted. So this article may not serve the same purpose a year hence as it does today.

To consider every bit of obscure Beethoven on records would be attempting too much. What will concern us here, as indicated, are the unduly neglected large works. (Their chamber-music counterparts would make another story.)

Some of these compositions, inevitably, are curiosities. One such is a piano concerto Beethoven wrote at the age of 14. This harmless work is of limited interest for itself save for its composer's name and age. Another is a cantata written by Beethoven at 20 on the death of the Emperor Josef II; this is a rather dull piece, but interesting as the composer's first attempt at something of dimensions and pretensions. Perhaps the best of all the novelties, however,

is a work really quite familiar, but which has become one of the best party-stoppers imaginable. This work produces best effects upon an audience which allegedly knows its music, with violinists the preferred victims. As this work begins, it is instantly recognized as the great *Violin Concerto, Op. 61*, and the listeners await unsuspectingly the familiar entry of the soloist. But instead of a violin, lo, a *piano* enters and proceeds blithely to play through the whole concerto as if it were completely unaware that the music was not written for it. To add insult to injury, the first movement cadenza has an obbligato part for kettle drums. The truth of the matter is that the arrangement for piano of this immortal violin music is by Beethoven himself, and that the piano version was actually published before the violin original. The result is a trifle weird at first, but it makes stimulating grounds for comparison.

Let us move from novelties to more solid material, turning first to Beethoven's works for the theater. About the only one of his stage pieces consistently performed is his single opera, "Fidelio". The bulk of his theatrical music is neglected, although a few works are known by their overtures. The best example of the latter is, of course, the music for Goethe's *Egmont, Op. 84*. The overture certainly needs no introduction to concertgoers, but the rest of the music is rarely performed in entirety. The sections known as melodramas, with the hero's lines from the play's final scenes, are somewhat out of fashion nowadays, though still impressive in context, but the two songs for soprano are very attractive, and there is some fine music in the orchestral entr'actes. Beethoven himself was especially fond of both the subject and the music. Of the recordings, Scherchen's is the best.

Another of Beethoven's theatrical works is even less familiar, but a fascinating discovery. *Die Ruinen von Athen (The Ruins of Athens), Op. 113*, is music for an absurd masque by Kotzebue for a celebration at Budapest, and must therefore stand solely on its musical merits. Again, part of the work is known slightly, its overture is occasionally trundled out, and the *Turkish March* (actually composed earlier for the *Variations Op. 76*) has moved so far into the pot-boiler class as to have lost any original point. If the rest of the music is not quite on the level of *Egmont*, it does have some sections of distinct value, including some fine choral work, a lovely duet, and a rousing march with chorus of which Beethoven thought enough to publish it separately as *Op. 114*.

The area of the theater least associated with Beethoven's name is the ballet. The composer's first attempt at dance music came early, at age 21 in 1791. This is *Musik zu einem Ritterballett (Music for a Knightly Continued on page 86*



### E. POWER BIGGS

#### Chooses Basic Organ Works

The world's best-known organist offers a "starter" library of music for the king of instruments—these are his personal favorites from the enormous literature of solo and concerted works.

## GUIDE TO RECORD COLLECTING

Notes and Comments by  
John Lancaster

THE HEIGHTS of organ-playing are not scaled without certain slips in footing indigenous to the organ's very cold, mechanical nature—a supreme technique plus a strong desire to communicate will not, in themselves, make great music issue forth from this unwieldy king of instruments. Unlike his subjects, it is difficult for him to be intimate with his audience, though in organ literature this is often required! One day he seems to be the organist's friend, the next, an enemy, and even though the playing may be note-perfect from a whisper to a minor earthquake, it will still be cold and lifeless.

E. Power Biggs is an organist who has met and conquered the difficulties of his calling. Long associated with the somewhat misnamed American "baroque" organ (not noted for its expressiveness), he has attained a mastery which, in spite of the king, includes *warmth*. His recommendations, growing out of a close association with the literature of his instrument, are designed to display the organ's many-sided nature and the variety of its expressive possibilities.

**Sweelinck: Variations on "Mein Junges Leben hat ein End":** Between them, the Dutch Sweelinck and the Italian Frescobaldi influenced the seventeenth-century German organ school and eventually Buxtehude and Bach, so the first two choices on Mr. Biggs' list are of historic as well as musical interest, each being a landmark that sets it above myriad companions in that prolific age. Sweelinck founded the chorale variation, and those he wrote on the theme of "My young life has an end" are often programmed today—they even have a kind of *Weltschmerz* despite their florid piping.

**Buxtehude: Prelude and Fugue in G Minor (No. 24 in the Novello Edition):** The greatest organist before Bach, the Master's master, as he is called, is best represented by this fleetwinged and stunning work. The preludes and fugues of the period were loose and showy; most of them were made for the Sunday afternoon recitals that Bach walked so many miles to hear. Mr. Biggs' performances of these two pre-Bach works are well recorded by Columbia (KSL-219, *The Art of the Organ*). The competitive issues by Heitmann or Leonhardt would supplement rather than supplant.

**Bach: Toccata and Fugue in D Minor:** While the Stokowski orchestral transcription was bringing Bach to the man who likes beer, first- and second-year organ students (then as now) were practicing this famous staple for their initial plunge into the great organ literature. It still holds a place on recital programs, if not without some embarrassment at the inclusion of so "popular" a work. As the Toccata is written in free style, there are as many ways of performing it as there are organists. While I might ordinarily favor Robert Elmore, if only to spread his fame, which has so far been somewhat restricted to the organ clan, the great gobs of sound from his Mercury album, "Bach on the Biggest" (the Atlantic City Organ), are too much like having a sundae on the boardwalk. Biggs is splendid (ML-4500 or ML-5032), but if you savor comparisons try Claire Coci (Vox DL-210) or Virgil Fox (Victor LM-1963) among the Americans, or the young German Carl Richter (London LL-1174).

**Bach: Passacaglia and Fugue in C Minor:** This close runner-up in popularity, with organ and orchestral audiences alike, is actually a monumental study in form. It is unique in its power, for so complex a structure, to attract the lay-mind. I can do no better than quote that authority on dynamic symmetry and Professor of Musical Theory at Boston University, Dr. Hugo Norden: "The Passacaglia itself represents the epitome of organic formal structure—each variation being a unit of a giant rhythmic "lead" that presses relentlessly on to the Fugue which is the

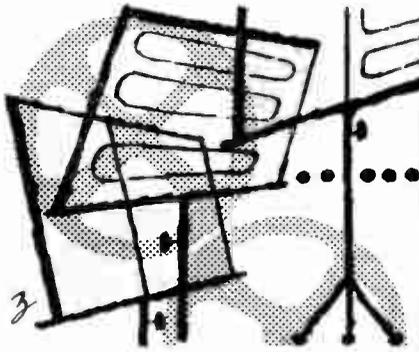
goal of this twenty-one unit master-rhythm." There are many fine recorded performances of this work. Biggs (ML-4500), Catherine Crozier (Kenmore 2551), and Helmut Walcha (Decca Archive ARC-3021) are especially interesting.

**Bach: Orgelbüchlein (The Little Organ Book):** More than any other work listed, this collection of preludes on the old German chorales pertinent to the Church Year deserves an article unto itself. As the Church Year memorializes or celebrates every facet of historical and emotional Christianity, so these chorale-preludes elevate and deepen the square old chorales into "healing plants" of religious experience. *In Dir ist Freude (In Thee Is Joy)*, well known in orchestral transcription, is from this set, and for a quick test of the range involved try *Ich Ruf' zu Dir (I Call to Thee)* and *Das Alte Jahr (The Old Year Has Passed Away)*—this last is so "modern" in style that you would never guess it was composed by Bach! Biggs has taken three records for this series (Columbia KSL-227), Helmut Walcha only two (Decca Archive ARC-3025/6) and they are also available in the latter's nine-record compendium of the Chorale Preludes (Decca Archive ARC-3022/30) which is a Bach-collector's must.

**Mozart: Festival Sonatas for Orchestra and Organ (K. 67, 68, 69, 144, 145, 212, 224, 225, 241, 244, 245, 263, 274, 278, 328, 329, and 336):** These are busy, sharp, and melodious, but the organ is apt to get lost in the swirl of this joint effort, and most organists would classify these as knee-bends that they would rather use to greater effect on other works. Doubtless, therefore, K3L-231 will be their only accessibility for the next hundred years, and since Mozart composed and played all these himself with the court orchestra in Salzburg Cathedral, they form a highly gratifying and diffuse *corpus* which modern Mozartians can ill afford to miss.

**Handel: Organ Concerti:** "Who can choose one—they are all my favorites!" quoth Mr. Biggs, but I suspect that he would agree with most performers that the favorite is the one being performed at the moment. In 1738, when they were introduced, it was to give a double-bill effect to the oratorios, and the advertisements would run something like "Esther, With Organ Concerto" or "Messiah, With Organ Concerto". As Handel was the greatest organist in England and always played these pieces himself, the added attraction must have proved quite worth-while. Several factors, however, have conspired to keep all but a few from twentieth-century repertoires. They were written in haste. Some movements are sketched in roughly; others have only the figured bass, and editors who lack the temerity to touch a place where the master trod generally would rather shelve any idea of

*Continued on page 82*



# RECORDED TAPES

## Reviews & Ratings

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

**BACH: Brandenburg Concertos** A  
 Cento Soli Orchestra under A-B  
 Hermann Scherchen B  
 7½ ips. Double Track  
 Omegatape Serie Elan 9001 Scherchen



Six *Brandenburg Concertos* on one seven-inch tape plus Hermann Scherchen make up quite an attraction, even if the Cento Soli Orchestra has not elicited high praise in its previous hearings. Undoubtedly, the redoubtable conductor has combed the organization — if it exists outside the copywriter's imagination — and has found enough good players to comprise the competent little ensemble needed for a worthy presentation of these chamber masterpieces. These are worthy presentations. Scherchen has an insight into the music of Bach. He molds a beautiful melodic line and he interweaves instrumental voices with sensitive balance. Of course, no Scherchen performance is without evidence of his original scholarship and here, too, he sometimes differs with his podium colleagues in tempo and emphasis. I wish the program notes, skimpy indeed for the amount of music they cover, offered some information regarding the circumstances of this recording; it does seem rather unheralded. Careless labeling has the *Fifth* rather than the *Sixth* Concerto on Track A. WDM

**BERLIOZ: Reverie and Caprice** B-B  
**SAINT-SAËNS: Havanaise; Introduction and Rondo Capriccioso** B-B  
 Aaron Rosand, violinist; Southwest A  
 German Radio Orchestra, Baden-Baden, under Rolf Reinhardt  
 7½ ips. Stereo  
 Phonotapes-Sonore (Vox) S-712 Rosand



These are three of the showiest showpieces in the violin repertory, but they are not vulgar. Their composers had too much native refinement for that; the fireworks grow out of the basic material naturally. The Berlioz was a Szigeti specialty in the days of 78. It is just as attractive twenty-odd years later and it is substantially more exciting in the vivid sound engineered by Phonotapes. Rosand has a pleasing tone and he plays with flair and good taste, while the balance with the orchestra is a credit to the recording supervisor and the conductor. WDM

**BRAHMS: Symphony No. 4 in E minor** A  
 Frankfurt Opera Orchestra under B  
 Carl Bamberger A  
 7½ ips. Stereo  
 Concert Hall Society CHT/BN-33

It is divulging no secret to state that the Frankfurt Opera Orchestra is not the world's finest symphonic ensemble, but with Bamberger wielding the baton, it certainly rates an A for effort. This is good Brahms. It is rugged when it should be, it is mellow in mood, and it builds up to an impressive climax. Bamberger has an excellent sense of proportion and balance in addition to abundant energy. There is no sag in the forward movement of the music. It attains a purposefulness achieved only on special occasions by more polished orchestras, and to expect more, under any circumstances, hardly is reasonable. The recording is powerful and clear. WDM

**HAYDN: Trumpet Concerto; Overture in D** A-A  
 Vienna Philharmonica Symphony Orchestra under Hans Swarowsky; B-A  
 Adolph Holler, trumpeter C-B  
 7½ ips. Stereo  
 Urania UST-1203 Haydn



Stereophonic pickup and recording of a solo concerto is a considerable engineering problem, particularly where the solo instrument is a loud one such as this. Urania has tried one approach which I find unsatisfactory; in all fairness, though, other companies have had worse troubles with the same sort of problem (e.g.: RCA Victor ECS-4). Here the orchestral balance shifts between the solo passages and the orchestral sections, with the solo blotting out, or rather replacing, part of the sound from the right side of the orchestra. The solo performance is undistinguished, and downright disappointing in one slowed-down passage in the finale. The little overture is one of Haydn's best small-scale efforts; it is much better played and recorded than the concerto. By the way, here's a tip: Expect a new company to enter the stereo tape field this fall with a domestic recording of the *Trumpet Concerto* in their first release. RLK

**KALMAN: Gypsy Princess (Highlights)** A  
 Friedl Loor, Karl Terkal, Vienna State B  
 Opera Chorus and Orchestra under B  
 Hans Hagen  
 7½ ips. Stereo  
 Omegatape ST-3009



This operetta dates back to 1915 and, with "The Merry Widow", it perpetuates the magic of the Viennese stage of the early part of this century. Kalman has much in common with Lehár — the easy flow of melody, the warm Viennese graciousness. This is a play with a never-never plot, but fortunately the story's not the thing; the songs form the peg on which its immortality hangs. Friedl Loor and Karl Terkal sing with freshness and charm and Hagen keeps his orchestral accompaniments at a level that favors their voices. The recording has a quality that enhances the romantic appeal of the music. WDM

**LEHÁR: The Merry Widow** A  
 Uta Graf, soprano, Kurt Herbert, tenor, B  
 Opera Society Orchestra under B  
 Walter Goehr  
 7½ ips. Stereo  
 Concert Hall Society CHT/BN-17 Lehár



The beautiful, familiar melodies of this favorite operetta are sung with style and conviction by the two soloists and Goehr leads the orchestra in lively support. This is a studio performance and it moves from climax to climax without dalliance. Truth to tell, I think I know of no Goehr performance that ever dallied; he is a no-nonsense conductor who always gets on with the music. The sound is bright and clear and the balance is so managed that the singers are well in the forefront, although at no time do their pleasant voices blot out the orchestra. WDM

**LEHÁR: The Merry Widow (Highlights)** A  
 Friedl Loor, Karl Terkal, Mimi Engela B  
 Coertse, Vienna State Opera Chorus B  
 and Orchestra, under Hans Hagen  
 7½ ips. Stereo  
 Omegatape ST-3011



The spell of Franz Lehár's masterpiece is a potent one. In this warm performance of popular excerpts, the romantic old tunes are as charming as ever. The singers have attractive voices and the lovely melodies lie well for them. Hagen evidently believes the show belongs to the vocalists and he accords them every advantage. His accompaniments are gentle, the orchestra achieving individuality only in its infrequent appearances without singers. The seductive waltzes are done very well and *Vilja* exerts its usual witchery. The record projects the real atmosphere of a theatrical performance. WDM

**LISZT: Mephisto Waltz**  
Chicago Symphony Orchestra under  
Fritz Reiner  
7½ ips. Stereo  
RCA Victory ACS-25

B  
B  
A

This old warhorse must have been waiting for stereo. The new process pumps adrenalin into the ancient veins of the much-ridden steed and it gallops blithely across the magnetic plains with many a hopeful whinny for the fillies. Reiner's hand on the reins — and the whip — is a sympathetic one, offering expression to the romantic urges more readily than to the demonic. The broad melodies are sung expansively, even sweetly, by the orchestra and Victor's engineers showcase the music in sound that has depth, roundness and richness. Incidentally, Liszt wrote three other *Mephisto Waltzes*. Are they ever played?  
WDM

**ROSSINI: William Tell: Overture** A-B  
**TCHAIKOVSKY: Marche Slave** A-A  
Boston "Pops" Orchestra under  
Arthur Fiedler A  
7½ ips. Stereo  
RCA Victor BCS-41 Fiedler



Technically one of the most gratifying of RCA's stepped-up output of stereophonic releases, this reel masquerades under the title of "Hi-Fi Fiedler." The "fi" certainly is high here, and at RCA's relatively modest "B" series price of \$8.95, this should easily become one of their best-selling tapes. The performances are excellent, and the music hardly needs comment here. This is strongly recommended as a demonstration tape.  
RLK

**SAINT-SAËNS: Symphony No. 3 in C minor** A  
Vienna Philharmonic Symphony B  
Orchestra under Hans Swarowsky B  
7½ ips. Stereo  
Urania UST-1201 Swarowsky



This, of course, is the so-called "organ" symphony; as the note-writer for this tape correctly points out, there is also an important place in the music for the piano, and it is the composer's contrasting use of the two keyboard instruments which is most interesting. The performance here is competent, not brilliant; I should have liked to hear more sound from the strings — the first violins are particularly skimpy sounding. The stereo, in one of Urania's first such efforts, is quite good. The patient can wait for a new domestic release by Columbia, both on disc and on tape (stereo), by the Philadelphia Orchestra with Ormandy conducting and Biggs at the organ, recorded in Symphony Hall, Boston, last fall.  
RLK

**R. STRAUSS: Till Eulenspiegel's Merry Pranks** A  
Vienna Philharmonic Orchestra under  
Fritz Reiner A  
7½ ips. Stereo B  
RCA Victor ACS-27 R. Strauss



If there is any criticism here, it is of the stereophonic aspects of the recording when compared to some of Conductor Reiner's recordings of Richard Strauss' material with the Chicago Symphony Orchestra. The domestic sound is more brilliant, and the stereophonic effects of depth and direction are more pronounced. Incidentally, this tape is one of the first fruits of the recently inaugurated collaboration between RCA Victor in this country and English Decca (London Records) in Europe, and as an early effort, it certainly is a fine one.  
RLK

**STRAVINSKY: Firebird Suite** A  
Netherlands Philharmonic Orchestra B  
under Walter Goehr A  
7½ ips. Stereo  
Concert Hall Society CHT/BN-1 Goehr



The orchestra in this concert version of Stravinsky's first major ballet is busy most of the time and ordinarily the proceedings can sound pretty complicated. The advantage of stereo is that it allows the listener to hear what is going on with an acuity impossible to match even in the concert hall. Goehr's conducting, as always, is capable; he keeps the various voices in Stravinsky's counterpoint distinctive and the microphones pick up the music with its texture unclouded. The dynamic range is very wide, with no blasting during extraloud passages. There is a definite feeling of space and spaciousness in the sound, which is all to the good.  
WDM

**STRAVINSKY: Firebird Suite** A  
Southwest German Radio Orchestra, A  
Baden-Baden, under Jascha Horen- A  
stein  
7½ ips. Stereo  
Phonotapes-Sonore (Vox) S-710 Stravinsky



Horenstein has made many successful recordings of modern music and this is still another. The *Firebird* no longer is avant-garde and a performance no longer can depend on shock for its effectiveness. This is one of the better performances. Horenstein plays the romantic measures with sensitivity and whips up the dramatic ones excitingly. The spaciousness of the recording enables the instruments to be heard in a purer sound relationship than a concert hall usually can offer. The orchestra of the German spa (does Saratoga Springs have an orchestra?) packs a heavy punch in the climaxes and plays with delicacy in the quiet passages.  
WDM

**WEBER: Invitation to the Dance** B-B  
**R. STRAUSS: Waltzes from "Der Rosenkavalier"** B-B  
Bamberg Symphony Orchestra under A  
Heinrich Hollreiser  
7½ ips. Stereo  
Phonotapes-Sonore (Vox) S-711

In the world of the waltz, these are two of the loveliest examples of three-four romanticism. The Weber originally was a piano showpiece that Berlioz orchestrated most effectively; the Strauss consists of movements from the opera spliced together to make up a short symphonic work. Hollreiser has one of his most successful outings in this tape. He conducts these compositions with rhythmic freedom and a feeling for their basic pulse. The aristocratic *Invitation* has an air of elegance and the schmaltzy *Rosenkavalier* stuff is succulent. The orchestra is fully responsive and the sound has palpable depth.  
WDM

**New Orleans** A  
Kid Ory's Creole Band and B  
Lizzie Miles B  
7½ ips. Double Track  
Jazztape 4008

Kid Ory reached his three-score-and-ten last year and he still is going strong. One of the legendary figures of jazz, he was there at the beginning and he too has experienced the ups and downs common to his colleagues. The ensemble he leads has little polish and not much more technique, but it has enthusiasm and memory, and in classics like *Basin Street Blues*, *Savoy Blues*, *Ballin' the Jack* and *High Society*, these go a long way towards making up an enjoyable session. Lizzie Miles does some good old-fashioned singing in a few numbers; her *Ace in the Hole* is a knowing piece of vocalizing. The recording is as hearty as the playing.  
WDM

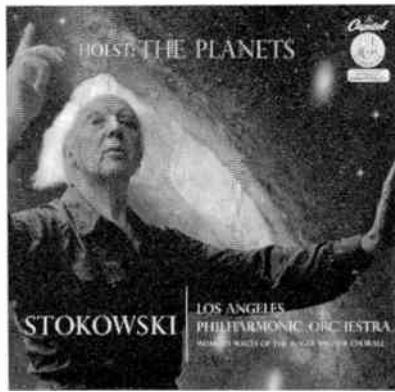
**Russian Folk Songs** A  
Ivan Skobtsov, bass A  
7½ ips. Double Track B  
Phonotapes-Sonore (Monitor) PM-165 Skobtsov



If I were politically inclined, I might read something significant into a Russian folksong that bears the title *Danube, My Danube*. The eight other titles are less inflammatory. *Along the Peterskaya Road*, *The Village on the Road*, *In the Valley*, *The Barge-Haulers*, *Blonde Braids*, *Farewell to Happiness*, *Story of the Coachman* and *Song of the Volga Boatmen* turn up frequently in folksong anthologies; at least, they seem to. Skobtsov has a pleasant, strong voice and he sings with much feeling. He is accompanied by the State Folk Orchestra, the Radio Folk Orchestra and the Domras Sextet led by various conductors. There are not many gay moments in this recital, but the melancholy moods of the songs are balanced by their tunelessness and the recording is quite good.  
WDM

**The Book of Psalms (Selections)** A  
Alexander Scourby, reader A  
7½ ips. Double Track A  
Omegatape 10001

Alexander Scourby has recorded several *Talking Books for the Blind* as well as the entire Bible for the American Bible Society. He also has been the narrator of several documentary films, among them NBC's prize-winning 3-2-1-Zero on the subject of atomic energy. In the nineteen *Psalms* of this tape, his reading is simple yet expressive. He makes his points without recourse to exaggerations of manner and the beautiful, familiar phrases come through with sincerity and a pleasing measure of intensity. The text of the *Psalms* is that of the King James Version of the Bible. The clarity of the recording is noteworthy.  
WDM



## COMMENTS' CORNER

**B**IMONTHLY BESTS: As evidence that artistry is no respecter of age, witness 1) the stunning performance of Holst's *The Planets* on Capitol by the Los Angeles Philharmonic under veteran Leopold Stokowski, and 2) the brilliant *Burleske* and dazzling Rachmaninoff *First Concerto* on RCA Victor by the young Byron Janis with the Chicago Symphony under Reiner. Superbly hi-fi releases, both.

**I**T'S TIME AGAIN for a report from our overseas correspondent, Dennis Andrews of *The Liverpool Daily Post*:

LONDON

**S**OME TWENTY-ODD YEARS after a composer's death is perhaps not the ideal moment in time to stand back and attempt a balanced assessment of his creative achievement. Certainly there has been a considerable lessening in the number of Elgar performances given in this country in recent years, for just as surely as we have ceased to enjoy the rather complacent warmth of the Edwardian era, so too Elgar's particular brand of romanticism has gone out of fashion. However, the centenary of Elgar's birth this year has spotlighted his work and made judgement obligatory. English recording companies have produced rival versions of the major orchestral works and H.M.V. have also reissued some invaluable recordings made by Elgar himself. It is, I think, no exaggeration to claim that an unusually well-balanced presentation of his output on discs has enabled a more just evaluation to be made than has till now been possible so soon after a composer's death.

The most recent of these recordings includes a passionate and fluent account of the magnificent *Cello Concerto* by André Navarra and the Hallé Orchestra under Barbirolli. Streets ahead technically of its

older rival, Pini and Beinum, it is perhaps over-rich interpretatively. I prefer Pini's intimacy and Beinum's restraint, but the definitive performance has yet to appear. With the *Violin Concerto*, however, the best modern recording (Campoli and Boult) which is very fine indeed, lacks the persuasive magic of the sixteen-year-old Menuhin's performance, with Elgar conducting, which has just been reissued. The two symphonies have been recorded on microgroove by both Barbirolli and Boult, and here personal taste must decide between the lyrical, sensuous approach of the former, and the architectural and more thoughtful approach of the latter. In music like this, brimful of its own richness, I myself prefer Boult every time. His "*nobilmente*" in the first movement of the *E flat Symphony*, for instance, is both unforgettable and unique.

The symphonic study, *Falstaff*, is again superbly performed by Boult, with the Philharmonic Promenade Orchestra. This work, perhaps Elgar's greatest, has been strangely neglected in the past. The new recording should do much to increase its popularity. Among the many available versions of the *Enigma Variations* and the *Cockaigne Overture*, a special place must be made for Elgar's own recorded performances. He was a better than average conductor, and these HMV recordings, made in 1926 and 1933, respectively, provide an authoritative guide to what Elgar himself intended.

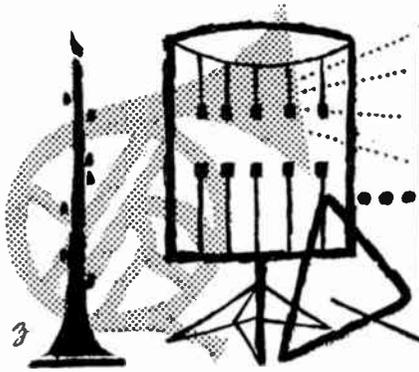
**J**ANÁČEK, AN EVEN MORE national composer than Elgar, also is receiving handsome treatment at the hands of record companies. From Philips comes a fascinating recording, made at the 1954 Holland Festival, of one of his last works, the opera "The House of the Dead" based on the novel by Dostoevsky. Technically

neither performance nor recording measures up to the highest studio standards, but there are an actuality and tension that more than compensate for this in such a stark and uncompromising work.

**A**LL RECENT OPERATIC recordings have been overshadowed by Mozart's "Die Entführung aus dem Serail", conducted by Beecham for Columbia. This is entirely enchanting, all Beecham's tempi feel right, and he supports the singers with sparkling and buoyant accompaniments; the cast includes Lois Marshall as a most musical Constanze, Leopold Simoneau as a stylish Belmonte, and Gottlob Frick as a sonorous Osmin. The dialogue is well matched in by a separate cast of speakers. Less known is D'Albert's rustic opera "Tiefland", excerpts from which are issued by Deutsche Gramophon. These are excellently performed by a "star" quartet — Annelies Kupper, Wolfgang Windgassen, Hermann Uhde and Kurt Bohme with the Munich Philharmonic Orchestra conducted by Rother. Another opera release of unusual interest is that of Gluck's "Orpheus and Eurydice", in which the part of Orpheus is undertaken by Dietrich Fischer-Dieskau. Unfortunately this singer is not in his best form, and the work, too, seems to lose something of its unique symbolism in lowering the plane to a mere husband-and-wife relationship. The performance is conducted rather roughly by Fricsay, and recorded rather harshly by Deutsche Gramophon.

**F**IRST RECORDINGS OF MODERN works continue to trickle into the catalogue, if sometimes a little shamefacedly. Niels Viggo Bentzon's *Third Piano Sonata* is backed by some rather too-well-known Schumann on a new HMV disc, for instance, and there is a curious collection of string pieces by Martin, Hindemith, Berkeley, and Barber — the inevitable *Adagio* — played by the Stuttgart Chamber Orchestra under Münchinger, for Decca. More daring is shown by Deutsche Gramophon, who couple Boris Blacher's *Concertante Musik* for orchestra, and his *Second Piano Concerto* on one ten-inch disc. This is succinct, entertaining music, though perhaps of no great lasting value. Hindemith's *Symphonic Dances* (1937) are similarly presented by D.G.G. in the series of his works that Hindemith is conducting for them. Finely recorded, this attractive four-movement suite is clearly given an authoritative performance. The orchestra is the Berlin Philharmonic.

In conclusion I must pay tribute to that great horn player Dennis Brain, who was killed in a car accident whilst returning from a performance at the Edinburgh Festival. There are no very recent recordings of his, but all who have heard his playing and his recording of Mozart's *Horn Concertos* or Britten's *Serenade for Tenor, Horn and Strings*, will mourn his tragic and untimely death. — D. A.



# LP RECORDS

## Reviews & Ratings

BOARD OF REVIEWERS: Ward Botsford • Jean Bowen • Arthur Cohn • Oliver Daniel • Warren DeMotte • Leonard Feather • Shirley Fleming • Charles Graham • Peggy Glanville-Hicks • Edward Jablonski • Alfred Kaine • Ulrich Kaskell • Richard L. Kaye • Ezra Laderman • C. J. Luten • James Lyons • George Louis Mayer • Ruby Mercer • David H. Miller • Robert Prestegard • David Randolph • Fred Reynolds • Abraham Skulsky • Walter Stegman • Saul Taishoff

### ORCHESTRAL MUSIC

**BEETHOVEN: Symphony No. 5 in C minor, Op. 67** A-A  
**MOZART: Symphony No. 41 in C, K.551 ("Jupiter")** A-B  
 Pro Musica Symphony, Vienna, under Jascha Horenstein B-A  
 Vox PL-10,030 12"



Horenstein treats these symphonies with the respect they deserve. He inspires his orchestra to play with enthusiasm and warmth; there is no boredom included in the players' familiarity with the music. As always when these grand works are presented in this manner, their effect is powerful and their point well made. The Mozart has grace and fluidity, plus steel in its spine, while the Beethoven's strength and sweep are strikingly affirmative. Vox's recording has some difficulty in coping with the sonorities of the Beethoven final movement, but in the *Jupiter* all is smoothness and clarity. WDM

**BERLIOZ: Overtures — Benvenuto Cellini; Le Carnaval Romain; Le Roi Lear; Le Corsaire; Béatrice et Bénédicte** A to B  
 Paris Opéra Orchestra under André Cluytens A  
 Angel 35435 12" Cluytens



The novelty here is, of course, the seldom-heard *King Lear Overture* with its distinctly Bellinian overtones. Berlioz' genius at orchestration was already evident, if not the rich invention which awaited later development, for this work's one drawback is that it is far too lengthy for its limited thematic material. All of the works are accorded interpretations of modest tempi and a high degree of clarity, and all are executed with high spirit by the excellent ensemble. The engineering on the *Roman Carnival* is the one exception in an otherwise efficient job of engineering. AK

**BERLIOZ: Symphonie fantastique** A  
 Philharmonic-Symphony Orchestra of New York under Dimitri Mitropoulos ?  
 Columbia ML-51BB 12" Mitropoulos



Why the question mark? Frankly, because I don't know what to make of the performance. You may be surprised to learn, as I was, that prior to last year

Mitropoulos had never performed the *Fantastique* in America. That may explain his careful approach. I came to this record expecting the macabre effects to be given a full chance, but such is not the case at all. This is a tame reading—maybe the most tame version of this untame work on records. I don't have any idea what Mitropoulos was getting at. I urge you to listen to it, at any rate, and then check the Maestro again in three years. By that time he'll do it differently, I'll bet! WB

**BRAHMS: Symphony No. 1 in C minor, Op. 68** A  
 Cleveland Orchestra under George Szell B  
 Epic LC-3379 12" Szell A



This twenty-third version of Brahms' *First* is welcome, if it has something individual or eloquent to say. It has — in a finely felt *Andante*, and in the final *Allegro*, in which the form and emotional content of the movement are set forth impressively. Elsewhere, the music suffers at times from a sense of tautness, breathing nervously rather than normally. The sound serves Brahms very well. UK

**BRAHMS: Symphony No. 1 in C minor, Op. 68** A  
 Boston Symphony Orchestra under Charles Munch A  
 RCA Victor LM-2097 12" Munch A



Music-making is difficult and criticism just the opposite, but Munch's performance reverses the axiom. It is difficult to argue a recording of such depth and truth. The proposition that Brahms was an ardent anti-Wagnerian is often forgotten by conductors who dress the score in Bayreuthian breeches. Not Munch. And the warranty of proper tempi is realized. Brahms' tempi, at best, relate to the slower side of any speed. His *allegros*, *vivaces*, and the like are warmer, more stately than speedy. Otherwise, currents of counter, interlarded rhythms would be lost. The sonorities, moods, and architecture of this monumental composition are in alliance here. No less credit pertains to the engineering. AC

**BRAHMS: Symphony No. 3 in F, Op. 90; Tragic Overture, Op. 81** A-B  
 Berlin Philharmonic Orchestra under Eugen Jochum (Symphony) and Fritz Lehmann (Overture) A-B  
 Decca DL-9B99 12" Jochum



#### 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 right of each review heading.

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

ochum and the Berlin Philharmonic have been making some fine recordings of the standard symphonies lately. This one is no exception. Jochum has a feel for the romantic elements in this music and he makes it glow. The orchestra's playing is on a level that is a credit to the technical mastery of its members and their ability to give the conductor the expressiveness and power he demands. The recording is outstanding for depth and richness. In the Overture, the playing still is very good, but it is evident that Lehmann demands less of the men than Jochum. Neither is the recording quite as incandescent as in the symphony. WDM



**DEBUSSY: La Mer** A-B  
**IBERT: Escales** B-A  
 Boston Symphony Orchestra under Charles Munch A-A  
 RCA Victor LM-2111 12'' Debussy

This is a beautiful album. It includes a ten-page insert of pictures and text (on the sea itself and the music) which have been well and cleverly chosen. Of the performance of *La Mer* I expected more, I must admit. It's impossible to put my finger on it, but the essential magic of the pictures does not possess Munch. This is by no means a poor performance, but for me it lacks the mystery that Paray or Ansermet — to name two — have brought to this music. I think the greatest reading of *La Mer* I have ever heard is that of Monteux. Munch's *Escales*, by benefit of the world's greatest orchestra and excellent recording, is superb. WB



**DVOŘÁK: Serenade for String Orchestra in E, Op. 22; Slavonic Rhapsodies, Nos. 2 and 3** B-B A-B B-R  
 Bamberg Symphony Orchestra under Fritz Lehmann  
 Decca DL-9850 12'' Dvořák

An appealing composition, the *Serenade* consists of five movements filled with melody and nostalgia. A while ago there was a Capitol recording, sensitively conducted by Hans von Benda, but it has gone the way of most LP's dubbed from 78's. The late Fritz Lehmann's performance is lyrical and well balanced. The *Rhapsodies* originally constituted both sides of DL-4018, a ten incher. They are well played and recorded, but I wish Decca had given us in their stead the Op. 44 *Serenade*, currently on both sides of the ten-inch DL-7533. Now there is a piece. WDM



**ELGAR: Enigma Variations, Op. 36** A  
**VAUGHAN WILLIAMS: Fantasia on a Theme by Thomas Tallis** A A  
 Pittsburgh Symphony Orchestra under William Steinberg  
 Capitol P-8383 12'' Steinberg

Not noted for warmth and lushness, Steinberg truly outdoes himself in this release. The Pittsburgh strings are hard to beat, as the *Fantasia* will quickly tell you, and Steinberg's interpretation is remarkably sensitive and wondrously phrased. The work is one of Vaughan Williams' greatest, and deserves even more popularity than it is now afforded. Elgar's Op. 36 has seen many fine performances on LP, chiefly those of Toscanini, Boult, and Barbirolli. This one is somewhat restrained, but nevertheless moving. Nothing is overdone. I think I might find this rendition the easiest to live with. Recording is consistently fine. DHM

**FRANCK: Symphony in D minor** A  
 Bamberg Symphony under Fritz Lehmann B  
 Decca DL-9887 12'' B

The ways of recording companies oft are difficult to decipher. It is customary to entrust a popular masterwork like this symphony to a virtuoso conductor and a glamor orchestra. Hence, from Decca, I expected Markevitch or Fricsay, and the Berlin Philharmonic if the recording emanated from Deutsche Grammophon. The late Fritz Lehmann had closer musical affinities than the Franck opus, although his solid musicianship never would permit a poor performance, and the Bambergers are hard put to produce the beautiful sounds we associate with the notable performances of the work in concert or on records. The sound has power and depth. WDM



**GLIÈRE: Symphony No. 3 in B minor, Op. 42 ("Ilya Murometz")** B  
 Philadelphia Orchestra under Eugene Ormandy A  
 Columbia ML-5189 12'' Ormandy

The legendary tale of Ilya Murometz, Russian folk hero of superhuman strength and valor, who cuts his way across the land battling all enemies and always winning until he himself is finally turned to stone, is an epic fit for any ambitious operatic composer. Glière turned it into a gargantuan symphonic narrative that contains many a gorgeous romantic tune, but also much padding of the "symphonic mood music" variety. The composer, who belonged to the post-romanticists though he died only a little more than a year ago, throws in the full complement of orchestral batteries with stunning tonal effect. The work is given a solid, straightforward, if not memorable reading here. UK



**HOLST: The Planets** A  
 Los Angeles Philharmonic Orchestra under Leopold Stokowski A  
 Capitol P-8389 12'' Stokowski

This is probably one of the truly important works of the century so far, for not only does it sit tranquilly and triumphantly as a unique and yet immediately accessible concert item, but also it was to influence other composers — including more famous ones than Holst, such as Vaughan Williams, who freely admits his indebtedness. Holst wrote many fine scores, although *The Planets* is perhaps the most evenly representative of his best, just as *Carmina Burana* distills the quintessence of Orff to date. Stokowski is really in his element with the multi-colored plasticity of this piece, and technically Capitol's recording is all that one could ask. PG-H

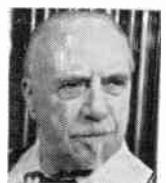


**MOZART: Cassations, Nos. 1 in G (K.63) and 2 in B Flat (K.99)** B  
 M-G-M Orchestra under Arthur Winograd C  
 M-G-M E-3540 12'' Mozart

This is the first in a series entitled "The Complete Orchestral Cassations, Serenades and Divertimenti of Mozart". A noble project, indeed, but one which begins with only indifferent success. This is minor Mozart, but it has one feature — delicacy. Winograd's stern baton is out of place here, and the essential charm of these early works is lost. The explanation, as I see it, is that he mistakenly uses unleashed fire for what should be controlled energy. The slow movements are therefore more successful. We hope that the more important *Divertimenti* will turn out better. M-G-M's recording is a bit strident in loud passages. DHM

**MOZART: Eine kleine Nachtmusik, K.525; Serenata Notturna, K.239; Divertimento No. 11, K.251** A-B-B B-B-A A-A-A  
 Boyd Neel Orchestra  
 Unicorn UNLP-1042 12''

The sound's the thing with which this album will catch the attention of the record buyer. It is close up, as befits both the music and the size of the Boyd Neel Orchestra. Yet the string tone is warm and alive in a pleasing, small-room resonance. The recording is, in short, a model. The playing is good, but something less than a model. It is typical of Neel's work. Stylish, musical, without that last ounce of tension and force that would make it truly memorable. His performance of the *Divertimento* in D is, however, something rather special, and you may not want to miss hearing it. CJL



**MOZART: Symphony No. 39 in E Flat, K.543; Symphony No. 40 in G minor, K.550** A A A  
 Royal Philharmonic under Sir Thomas Beecham  
 Columbia ML-5194 12'' Beecham

Beecham is regarded as one of the world's greatest interpreters of Mozart, and justly so; for his own temperament seems to be poised at just that point, between humor and deep feeling, between classic formality and impetuous expressivity, that characterized Mozart's work, particularly these later works, in which the still young composer was pushing the frontiers of technique and idiom to include new expressive horizons. The austere blend and color of the Royal Philharmonic and the controlled vitality of Beecham's direction make these quite desirable performances. Excellent sound. PG-H

**MOZART: Symphony No. 39 in E Flat, K.543; Symphony No. 40 in G minor, K.550** A-A A-A A-A  
 Concertgebouw Orchestra of Amsterdam under Karl Böhm  
 Epic LC-3357 12''

This is the fifteenth *E Flat* and the twentieth *G Minor* listed in the current

catalogues, but only two discs offer these two great symphonies paired. Epic presents this record as a belated Mozart Jubilee release, and it possesses a degree of quality high enough to condone its tardiness. Böhm conducts these masterpieces with strength and probity. His interpretations have backbone and propulsion, while the playing of the Concertgebouw is polished and alert. These are performances that bear the stamp of conviction and Epic's engineers help them to make their point with impressive recording.

WDM

**MUSSORGSKY-RAVEL: Pictures at an Exhibition**

Philharmonia Orchestra under Herbert von Karajan  
Angel 35420 12''

A  
A  
A

Karajan



A magnificent disc! The diverse styles of the sprawling work, and especially the graphic, extrovert nature of the music clearly suit the conductor well. He underlines the lyricism of *Il Vecchio Castello*, the charm of *Tuileries*; he brings humor to the *Ballet of the Chickens*, and grandeur to the massive final section. Some details of interpretation may be questioned — the women in the Limoges market sound rather like *Hausfrauen* — but the conception is right, the playing of the Philharmonia Orchestra intense, the sound brilliant and full.

UK

**Often Heard Offenbach**  
L'Orchestre de la Radio-Télévision Nationale Française under Jean Allain  
Concord 3006 12''

B

B-C

B

The title of this record indicates what may be its greatest handicap. The music is derived from "La Vie Parisienne", "La Belle Hélène", "La Grande Duchesse de Gerolstein", "The Tales of Hoffmann", and "Orpheus in the Underworld", and these pieces have been heard very often and in more attractive context. Here they follow each other without regard for mood or tempo, whereas in familiar ballets, like "Gaité Parisienne" and "Helen of Troy", they have been strung together with sensibility and sensitivity. Allain leads lively performances and the orchestra plays with enthusiasm, if not with polish, while the recording is competent.

WDM

**ROSSINI: William Tell, Barber of Seville Overtures**

B-B-B

B-B-B

**DONIZETTI: Daughter of the Regiment Overture**

A-B

**TCHAIKOVSKY: Marche Slave**  
Orchestre des Concerts Lamoureux and Concertgebouw Orchestra of Amsterdam under Paul Van Kempen  
Epic LC-3349 12''

Van Kempen



This mélange offers but one repertory surprise — the "Daughter of the Regiment" Overture — and that opus offers no musical surprises, although there cannot be many music lovers who are familiar with it. The late Paul Van Kempen probably enjoyed conducting these warhorses (including, in addition to the above, Schubert's *Marche militaire* and the *Radezky March*). The performances are forthright and the orchestras lay to with a will. The Dutch players pack more weight than their French cousins, but both ensembles generate enough volume to rattle any loose bridgework in the vicinity, and Epic's engineering is not calculated to soften the sonic blows. Look not herein for subtleties; the strokes are broad, the colors garish.

WDM

**SHAPERO: Serenade for String Orchestra**

B

B

Arthur Winograd String Orchestra under Arthur Winograd  
M-G-M E-3557 12''

Winograd



There seem to be few musical problems that Harold Shapero is not able to solve with brilliance, but almost invariably his solutions are preceded in works we already know from other pens. Stravinsky and even Prokofiev loom large here and there in melodic manner and structural method. There is a vigor and impetuosity that is the composer's own, however, and if this can one day give birth to its own terms of expression, we may have an impressive creator. The performance under the direction of Arthur Winograd is only so-so; it is tidy without always being eloquent, for contrast and connective factors in the work are not perfectly judged. On the whole this disc represents an experiment more interesting for what it presages than what it is. Recording-wise the sound is brilliant in the "close-up" manner.

PG-H

**Music of Johann Strauss**  
Minneapolis Symphony Orchestra under Antal Dorati  
Mercury MG-50131 12''

A

B

A

The music of Johann Strauss is as popular on the banks of the beautiful blue Mississippi as it is on the b. b. Danube. Four great waltzes and a bubbling

polka offer reasons why. *Voices of Spring*, *Vienna Bon-Bons*, *Artist's Life*, and *Roses from the South* are among the Waltz King's major works in three-quarter time and the *Champagne Polka* is an inspired bit of fizz. What beautiful introductions Strauss wrote for his waltz movements! Dorati conducts with energy and enthusiasm. He has the knack of Viennese rhythm, albeit without Viennese relaxation. The orchestra plays with notable discipline and spirit and the sound has notable clarity and dynamic range.

WDM

**STRAVINSKY: Firebird Suite**  
**TCHAIKOVSKY: Romeo and Juliet**  
— Overture-Fantasy

A-A

B-B

A-A

Philharmonic-Symphony Orchestra of New York under Leonard Bernstein  
Columbia ML-5182 12''

Bernstein



A conductor requires more than an iota of self-denial to relate once again the *Firebird* and *Romeo and Juliet* tales with freshness and yet with fidelity. Bernstein's method is wholesale stimulation, conspicuously colored, and sensible. The performances are also of dramatic suavity, provided one can agree to some volatile tempi in the Tchaikovsky and some braking of basic speeds at cadential corners in the Stravinsky. But the Philharmonic gentlemen (and one lady if my memory serves) catch fire from the batonless communications of this positive conductorial talent, performing the Stravinsky with especial clarity. Two postscripts: The *Firebird Suite* exists in three versions. The first, dated 1919, is used here, but the liner note lacks this information and much more.

AC

**STRAVINSKY: Petrouchko, Firebird Suites**

A-B

A-A

A-A

Paris Conservatoire Orchestra under Pierre Monteux  
RCA Victor LM-2113 12''

Monteux



Paris, 1910-1911: the world première of *Firebird* and *Petrouchka* and the emergence of a titanic composer; the conductor, Monteux. Paris, 1957: a recording studio, the same Monteux, the same two scores — a magnificent disc! There is no other *Petrouchka* performance to compare with this. It fairly smolders with excitement, an excitement generated by an incisive rhythmic attack that all but makes *Sacre* pale by comparison. The *Firebird Suite* is on the same high level, but just misses the dynamism of the other; the music itself has something to do with it. The engineers have performed brilliantly, capturing all the exotic tints Monteux contrives out of the fabulous orchestration.

EL

**TCHAIKOVSKY: Symphony No. 5 in E minor, Op. 64**

A

B

Paris Conservatory Orchestra under Georg Solti  
London LL-1506 12''

Solti



"Tchaikovsky's Fifth Symphony Without Tears" would be an appropriate title for this very objective performance. The playing is efficient and the recording is superlatively engineered. Solti exacts a strong tone and commendable discipline from the orchestra. He seems to get whatever he asks for, but actually he asks for very little beyond technique. However, the demands of a Tchaikovsky symphony, particularly one of the latter three, are not to be satisfied by technique alone; there is the matter of emotion and sympathy. In this performance, the music asks for, and deserves, more emotional involvement than it receives.

WDM

**WEBER: Overtures — Der Freischütz; Oberon; Preziosa; Eury-anthe; Jubel; Peter Schmall**

A

A-B

R

Various orchestras and conductors  
Decca DL-9906 12''

Weber



The *Freischütz* is performed by the Berlin Philharmonic under Fritz Lehmann, *Oberon* by same under Eugen Jochum, *Preziosa* by the Bamberg Symphony under Lehmann, and the final three by the same under Ferdinand Leitner. The contrast between the two orchestras puts Bamberg at a definite disadvantage. All performances are good, but *Freischütz* and *Oberon* will make your hair stand on end in the same way that Mengelberg's vintage *Les Préludes* does, and these alone are worth many times the price of the disc. Recordings range from good in the Berlin items to fair for the Bambergers. The final three overtures are slightly constricted in sound.

DHM

**Vienna**  
Chicago Symphony Orchestra under Fritz Reiner  
RCA Victor LM-2112 12''

A

A

A

The city that looks back longingly on an extravagantly romantic past here is paid a musical tribute by a city with a dynamic present. The program is composed of grace and charm and some magnificent melodies. The *Beautiful Blue Danube*, the *Emperor Waltz*, *Village Swallows*, *Morning Papers*, the *Rosenkavalier Waltzes* and *Invitation to the Dance* form a foolproof lineup for a conductor who can beat three to the bar and Reiner can do far more than that. His performances are rhythmically flexible and the music sings with a lilt that should please the most nostalgic schnitzel fancier. The recording is superb and the packaging is de luxe. WDM

**Overture** B  
Hollywood Bowl Symphony Orchestra B  
under Felix Slatkin A  
Capitol P-8380 12''

Lucky the listener who comes across these four warhorses — *1812*, *William Tell*, *Poet and Peasant*, and *Light Cavalry* — early in his musical development, so he can accept them simply and enjoy them without question. They are loaded with good tunes and exciting fanfares and they make enjoyable listening. However, when the sophisticated listener suddenly finds himself enjoying them, he is liable to start worrying about the reasons why — the music is so obvious, you know — and then the psychiatrist's couch may find another occupant. Slatkin conducts with vim and vigor, the orchestra plays with healthy exuberance, and the recording copes effectively with the decibels. WDM

## CONCERTOS

**BACH: Clavier Concertos No. 1 in D minor, No. 5 in F minor; Toccata and Fugue in C minor** A B A  
Jean Casadesus, piano; Paris Conservatoire Orchestra under André Vandernoot  
Angel 45003 12'' Bach



"Like father, like son" may with reasonable justification be said of Jean Casadesus; or, if you will, "like mother, like son". He is the possessor of a noble musical heritage and he is carrying on the family tradition with marked ability. His playing has vitality and polish; the concertos have style and elegance and the solo composition is given a propulsive performance, with clearly articulated fingerwork and sensitive dynamic gradations. The orchestral parts are handled competently and, if Bach on the piano is preferred to Bach on the harpsichord, this is a record of solid worth. WDM

**CORELLI: Concerto grosso in D** A-C  
**A. SCARLATTI: Concerto in F minor** A-A-A  
**GEMINIANI: Concerto grosso in E minor** A-A-A  
Boyd Neel Orchestra under Thurston Dart  
London/L'Oiseau-Lyre OL-50129 12'' Corelli



A disc to whet the appetite of the connoisseur. It not only offers three early examples of the concerto grosso, but one, the Geminiani, is played twice, the second time in a later, revised version. The latter, which portends to show the change taking place as the concerto grosso develops, is not as vivid as I am sure the editors would have hoped. But for the Ph.D. candidate it affords excellent material. The organ is replaced by the harpsichord; the harmonic underpinning is richer, more chromatic; inner parts are added; and the first desk soloists have formed a solo concertante. All of the works are played with a youthful spirit that denies their antiquity. Fine sound. EL

**DVOŘÁK: Violin Concerto in A minor, Op. 53** A-C A-A  
**GLAZUNOV: Violin Concerto in A minor** A-A  
Nathan Milstein, violinist; Pittsburgh Symphony Orchestra under William Steinberg  
Capitol P-8382 12'' Milstein



Certain critics to the contrary (Tovey: "Comparatively slight and sketchy"), the Dvořák *Violin Concerto* has for a long time seemed to me one of the bright stars of the literature. The fine melodiousness of the solo part and the color of the orchestration — particularly during those moments when French horns and solo violin meet — seem not only admirable but always moving. Milstein, that phenomenal fiddler, excels. His approach is a shade more affirmative than Gimpel's, and generally has more light and shadow than Martzy's. The Glazunov *Concerto*, though a grateful work for the violin, is exceedingly rambling and vague of contour; except for a remarkable forecast of *Appalachian Spring* in the finale, it tends to lose one along the way. The orchestra and the recording engineers have done their job well. SF

**FALLA: Nights in the Gardens of Spain; El Amor Brujo** A-A B-B A-A  
Eduardo de Pueyo, pianist; Corinne Vozza, contralto; Orchestre des Concerts Lamoureux under Jean Martinon  
Epic LC-3305 12'' Falla



This version of *Nights* is fiery and very Spanish. It is presented more in the character of a romantic orchestral work with piano obbligato than an impressionistic piano work with orchestral accompaniment. This conception may be untraditional, but it is wholly defensible. The pianist, who is unknown in this country, plays with extreme vigor and rhythmic vitality, but he lacks somewhat in interpretative subtlety. In this work, as in *El Amor Brujo*, Jean Martinon does some first-rate work. Corinne Vozza is a reliable singer in the latter ballet score, but the performance on the whole does not project its inherent poetic quality. Gorgeous sound. AS

**MENDELSSOHN: Violin Concerto in E minor, Op. 64** A-A  
**BRUCH: Violin Concerto No. 1 in G minor, Op. 26** A-A  
Ruggiero Ricci, violinist; London Symphony Orchestra under Pierino Gamba  
London LL-1684 12'' Ricci



Sheer staying power — this is what the Bruch demands in perhaps greater degree than many other concertos in the violinist's repertory, and Ricci has it, plus a great deal more. This is a stunning performance, and though the orchestral share in the proceedings is not exactly the answer to a conductor's prayer, the London Symphony does very well in its occasional massive tutti. Ricci's Mendelssohn is more spacious and singing, less emphatic, than Johanna Martzy's, and in this sense he seems to me to have matched the spirit of the music almost better than she. It is a winning performance. Sound is entirely acceptable. SF

**MOZART: Concerto in E Flat for 2 Pianos, K.365** A B  
**SAINT-SAËNS: Carnival of Animals** B C  
Emil Gilels and Yakov Zak, pianists; State Orchestra of the USSR under Kiril Kondrashin and Kurt Eliasberg  
Monitor MC-2006 12'' Gilels



Whatever else the Russians can claim to have, they definitely do not have the world's best recording engineers. These performances are seriously marred by sound which is thick, muddy and quite lifeless. The Mozart reading is rather severe to my ears, and it seems to lack the necessary sensitivity of tone and phrasing which is inseparable from the style involved. The Saint-Saëns is positively Slavic at the hands of these artists — a strange effect indeed, but not without interest. Furthermore, the latter adds a dead studio to our sonic woes. All in all, unless you love Gilels under any circumstances (which I could understand), don't bother. DHM

**MOZART: Piano Concerto No. 13 in C, K.415; Piano Concerto in C minor K.491** A-A B-B C  
Ingrid Haebler, pianist; Pro Musica Orchestra of Vienna under Paul Walter  
Vox PL-10080 12'' Haebler



What might otherwise be commendable performances are marred by inferior acoustical conditions. Notes and phrases alike are run together like wet water colors by the cavernous echo. No semblance of balance exists within the orchestra itself, let alone with the solo instrument. The piano sound is muffled when played softly, and clanging when the volume is raised to a forte. Only in the piano passages of the middle movements, and when the soloist's interpretation is permitted to sing alone, is it possible to discern that she possesses a winning simplicity in her approach. AK

**R. STRAUSS: Bursleske in D minor** A-B  
**RACHMANINOV: Piano Concerto No. 1 in F minor** A-A A-A  
Byron Janis, pianist; Chicago Symphony Orchestra under Fritz Reiner  
RCA Victor LM-2127 12'' Janis



The unsigned program notes start off by telling us that this is a great performance, which always gets my hackles up. But by gosh it really is a great performance! It has fire. It has life. It breathes. Especially the Strauss, which is such a fine piece. This is easily the best record Janis has to his credit. The technique we knew about, but certainly not the temperament. In the Strauss he runs the Serkin version a very close second. Second only because it must

be recognized that Serkin's performance is absolutely unbelievable — not merely a great performance. I'd like to hear Janis in Rachmaninov's C minor. Recording here is fine. WB

**TCHAIKOVSKY: Violin Concerto** A  
in D, Op. 35 C  
Campoli, violinist; London Symphony B  
Orchestra under Ataulfo Argenta  
London LL-1647 12" Tchaikovsky



Campoli does some peculiar things to this concerto and none of them, one regrets to say, seems to the point. Although the tempos of the first and second movements are dangerously slow, it is not this fact alone which breaks up the music. It is the soloist's molasses-in-January concept of the rhythm, leading him to glide over figures which should be taut and exact, and to indulge in a disturbing amount of stop-and-go on phrases which were better all of a piece. This second habit creates an overwrought style which proves very wearing, and understandably sends the listener elsewhere for his Tchaikovsky — namely to Grumiaux or to Heifetz, both newly available. SF

**VIVALDI: The Four Seasons** A  
Ensemble Instrument Sinfonia C  
under Jean Witold B  
London International TWV-91157 Vivaldi



Unfortunately, one's immediate tendency is to think: woe be unto any group recording Vivaldi in the wake of I Musici and the Virtuosi di Roma. And unfortunately, one is apt to be right. However, this version suffers not from too much competition so much as too much romanticism: tempos are slower than customary, ritards are pulled out with a heavy hand, glutinous phrasing takes the place of crispness, and Vivaldi's wonderful strength and coherence seem to ooze out of this rather deflated Seasons. The fault lies largely with the conductor, for the playing itself is not at all bad; with other direction the story might have been a different one. SF

**Virtuoso Program** B  
Campoli, violinist; London B  
Symphony Orchestra B  
and Pierino Gamba  
London LL-1625 12" Campoli



Campoli has a flair for this music. His style is properly Casanovian during the moonlight-and-roses spell of Saint-Saëns' *Havanaise*, and the high-wire acrobatics called for in the same composer's *Introduction and Rondo Capriccioso* and Sarasate's *Zigeunerweisen* do not throw him off balance in the least. The *Légende* of Wieniawski is treated with calmness and breadth. Even if you don't ordinarily lean toward display programs of this kind, this one may interest you in spite of yourself, such is the authority of the performances. The orchestra has relatively little to do, but does it very well. SF

## CHAMBER MUSIC

**BEETHOVEN: String Quartet No. 7** A  
in F major, Op. 59, No. 1 B  
Koeckert Quartet A  
Decca DL-9917 12" Beethoven



There is something disconcerting in the way the Koeckert Quartet deals with this work. The players goose-step through the first movement in a clipped Prussian manner which allows little room for the singing aspect of the music; it is as if an invisible drill sergeant were standing by, bayonet in hand. He disappears during the slow movement — the spirit swings too far in the other direction, almost forcing the music. Only in the finale do the Koeckerts and Beethoven seem to understand each other. In a nutshell: the players are trying, and it shows. No complaints as to sound. SF

**GRIEG: Violin Sonata in G** A-B  
**BLOCH: Poème mystique** A-A  
Jascha Heifetz, violinist; Brooks A-A  
Smith, pianist  
RCA Victor LM-2089 12"

The Grieg is a happy work, written when the composer was in his twenty-

fourth year. It is most charming when it sings with simplicity or dances to a Norwegian rhythm. It is labored only when the Leipzig textbook gets in the way and a formalism which was so foreign to his soul appears. The Bloch is an intense, absorbing experience, a triumph over form and reason. It has incandescent power that truly creates the whole; the parts are many, disconnected, shaped as little entities within themselves. The whole binds together with the sinews of faith, surely the intended message. Heifetz is magnificent. EL

**Fritz Kreisler Favorites** A-B  
Rafael Druian, violinist; B  
John Simms, pianist B  
Mercury MG-50119 12" Kreisler



The music on side A was once fobbed off as compositions by baroque and rococo masters. Nobody doubted that the *Preludium and Allegro* was by Pugnani, the *Chanson Louis XIII and Pavane* by Couperin, a *Menuet* by Porpora, *La Précieuse* by Couperin, an *Andantino* by Padre Martini and *Sicilienne and Rigaudon* by Francoeur. Then the time arrived for disclosure and lo, they proved just as attractive when credited to Kreisler. Druian plays them elegantly and with rich tone. On the over-side, he does a group of Kreisler's Viennese compositions. *Schön Rosmarin, Liebesleid, Caprice Viennois, et al.*, evoke many memories, and when they are well played, as here, these memories are not all regrets. Simms is a strong accompanist and the recording has recital fidelity. WDM

**MOZART: Flute Quartets, K. 285a, A to B**  
285b, 298, 285 A  
Hubert Barwahser, flutist; members of A  
the Netherlands String Quartet  
Epic LC-3368 12" Barwahser



As far as I can see this is the only complete recording of the quartets. (Vanguard is due to release another. — Ed.) It is a pleasure to see that the program annotator does not feel it necessary to claim great things for these light weight works. Light, maybe, but all highly listenable. Barwahser, the first flutist of the Concertgebouw, gives excellent, relaxed performances and the Netherlands Quartet gives a good account of itself. Individual quartets have received better performances, perhaps, by Le Roy and Rampal, whose style of playing — the great French school — I personally prefer. But this is very nicely done. The recording is good. WB

**MOZART: Quintet in E flat, K.452; B-A**  
Trio in E flat, K.498 B-B  
Walter Panhoffer, pianist; members of B-B  
the Vienna Octet  
London LL-1609 12"

This disc contains a good many delights: musical playing (somewhat lacking in personality) of the seldom-heard trio for piano, clarinet and viola; and more of the same in the wind and piano quintet — a work Mozart admired with an enthusiasm I have never been able to share. It is this admiration which perhaps has won for this music an unusual number of recorded performances, including a few by pianists with big international reputations who have not made their money playing chamber music. The rendition at hand — for all its competition — is about as satisfactory as any available. It is presented, however, with something less than the "presence" one expects from today's very best chamber music recordings. CJL

## OPERA

**DEBUSSY: Pelléas and Mélisande** A  
Victoria De los Angeles, Gérard Sou- A  
zay, Jacques Jansen, others under A  
André Cluytens  
Angel set 3561C/L 3-12" De los Angeles



Too bad Maeterlinck and Debussy couldn't have heard Miss de los Angeles at the time this opera was being prepared for its debut! Most surely the quarrel that ensued over the choice of a soprano to interpret the role of Mélisande never would have occurred, for here is an artist who captures all the fragile charm, delicacy, nuance, and musical subtlety of this strange heroine with beautiful vocal modulation. Souzay's Golaud is a masterpiece from every standpoint. Jansen (less familiar to us over here) is almost equally impressive as Pelléas. The contrasts and inner texture of the score are vividly brought out by Cluytens. RM

**GLUCK: Orfeo (abridged)**  
Margarete Klose, Erna Berger, Rita  
Streich, others under Arthur Rother  
Urania URLP-8015 12"

A  
A  
R

Vocally, orchestrally, and technically this is a superb disc. It is of course a "digest" version of the earlier complete set (223), and very skillfully done, for all the "highlights" are included. This opera is of particular interest to today's enthusiasts in that it represents a point in the evolution of the form where heightened emotional moods and a shedding of the then conventional formulas had brought a new dramatic level, without yet being romanticism. We — on the other side of romanticism, and with certain austerities that mark our reaction from it — find Gluck's concept quite near our own ideal, so that this opera can speak far more directly as a model for contemporary composers than can any of the Nineteenth Century. The sound here is an improvement over the original. PG-H

**MOZART: The Marriage of Figaro**  
Paul Schöffler, Sena Jurinac, Christa  
Ludwig, Walter Berry, Rita Streich,  
Vienna Opera Choir, Vienna Sym-  
phony Orchestra under Karl Böhm  
Epic set SC-6022 3-12"

A  
B  
A



Streich

Few operas have enjoyed the honor of so many attempts to capture its appeal between the covers of a record album, and few have disappointed us so many times with the results. But here is an altogether satisfactory recording of this particular Mozart masterpiece at last! Although the cast is not the most nearly perfect one conceivable, it has the distinction of some pleasing surprise elements (Miss Streich and Berry) and none of the disturbing weak elements too often encountered. Karl Böhm, as an outstanding interpreter of Mozart today, directs with brilliant and charming precision. The Vienna Symphony is at its best; note the ensemble singing especially. No finer is to be found on any recording today — it is magnificent. Technical balance and levels are excellent. RM

**PUCCINI: La Bohème**  
Maria Callas, Giuseppe di Stefano,  
Rolando Panerai, Anna Moffo, oth-  
ers, La Scala Orchestra and Chorus  
under Antonino Votto  
Angel set 3560 B/L 2-12"

A  
B  
A



Callas

Callas fans will love her in this album. The rest of the cast is of high level, with di Stefano (in my opinion the best Italian lyric tenor of today) in top form as Rodolfo. Rolando Panerai (Marcello), Manuel Spatafora (Schaunard), and Nicola Zaccaria (Colline) complete the quartet of fun-and-melody-loving Bohemians. The American spinto soprano, Anna Moffo, introduced here in a leading role, wins fresh laurels to add to those she has already won on both stage and TV in Italy. The voice, darker than one associates with the role of Musetta, is rich, easy, and seems exactly right. The orchestral and choral passages are well-balanced under the direction of Antonino Votto. The sound is good. RM

**VERDI: Rigoletto**  
Roberto Peters, Jussi Bjoerling, Robert  
Merrill, Giorgio Tozzi, others, Rome  
Opera House Orchestra and Chorus  
under Jonel Perlea  
RCA Victor set LM-6051 2-12"

A  
B  
A



Merrill

A cast of American artists flew to Rome to star in this latest recording of the popular Italian favorite, supported by Italian singers and orchestra. Of the leading roles, Sparafucile is most consistently handled by the American basso, Giorgio Tozzi. Merrill sings with feeling and his accustomed artistry, but with a disturbing wooden quality of tone. Miss Peters is lovely as Gilda, but the voice is too often out of focus and unsupported. Bjoerling delivers some ringing tones, but with a constriction and lack of freedom that keep this from being his best work. Signorina Rota is good, but undistinguished as Maddalena. However, in spite of these objections, the performance is a lively and pleasing one. RM

## VOCAL MUSIC

**ALFONSO EL SABIO: Las Cantigas**  
de Santa Maria  
Russell Oberlin, countertenor;  
Joseph Iadone, lutenist  
Experiences Anonymes EA-0023

A  
A  
A

But for Oberlin — and Deller of England — we might ever lack aural realization of certain otherwise inaccessible music. The *Cantigas* herewith (the illuminated manuscripts lie in the monastery of Escorial) are, in mood and style, music in which east and west had not yet parted company in the differentiated arts that were to follow. Some scholars ascribe the peculiar charm to Arab influence, some to Gregorian, both of which are in any case of the east. Who can say that this music is not closer to the bedrock of early Europe than either of these? Oberlin is a real time-traveler; the authenticity of his interpretations one cannot check, but they carry an uncanny conviction. PG-H

**SCHUBERT: Rosamunde, Op. 26;**  
Magic Harp Overture; Serenade, A-A-A  
Op. 135; Psalm 23 A-B-A  
Diana Eustrati, alto; Berlin Motet Choir  
with Michael Raucheisen, pianist;  
Berlin Philharmonic Orchestra under  
Fritz Lehmann  
Decca set DXB-144 2-12" Schubert



It is a tribute to Schubert that such music as this could be composed after eighteen days notice from a slightly mad Berlin aristocrat whose fantastically involved libretto (concerning pirates, fishermen, poisonings, shipwrecks, abductions, and a hapless prince and princess) makes middle-period Verdi plots seem like paragons of logic by comparison. It is also sheer luck that the music was somehow discovered in a dusty cupboard forty-four years after the swift demise (two performances) of "Rosamunde, Princess of Cyprus, — a Grande Romantic Drama in Four Acts with Chorus, Musical Accompaniment and Dances". Much of the score is inspired, some of it sublime, but this is in great part qualified by Schubert's customary orchestral verbosity. Lehmann takes Schubert literally, observing all of the double dots to boot. Even so, it would be difficult to imagine a more finely integrated reading than he provides. The Berlin Philharmonic is tonally perfect for this music (has it been subtly reorchestrated?), and the chorus is in superior voice. The remaining Serenade and Psalm 23 are not on the same level, though well performed. The sound is enveloping and clear. AK

**WOLF: 16 Songs**  
Dietrich Fischer-Dieskau, baritone;  
Gerald Moore, pianist  
Angel 35474 12" Fischer-Dieskau

A  
A  
A



What can be said after listening to this moving song recital? Fischer-Dieskau brings all his qualities of voice, art, mind, and heart to the songs of that most difficult of Lieder composers, Hugo Wolf. Gerald Moore's accompaniments are models of understanding. Included are several Goethe songs (3 *Harper's Songs*, *Anakreons Grab*, etc.), also *Verschwiegene Liebe*, *Fussreise*, and others. Is it possible that Fischer-Dieskau is even more genuinely communicative on records than in the concert hall? Do not miss this disc! UK

**WOLF: 8 Songs**  
**R. STRAUSS: 6 Songs**  
Kirsten Flagstad, soprano;  
Edwin McArthur, pianist  
London LL-1680 12" Flagstad

A  
C  
B



During her active operatic career, Kirsten Flagstad was a glorious singer with certain limitations as an interpreter. This all too frequent division of talents becomes more of a liability in the field which she has more recently essayed: the Lied. Her voice is still miraculously clear and true, but the interpretations are not illuminating, and are indeed rather monotonous. She is more successful with an uncomplicated song like Strauss' *Ich trage meine Minne* than with, say, Wolf's *Heb' auf dein blondes Haupt*, where the coolness of her approach is disconcerting. Still, her countless admirers will want to own the recording as continuing evidence of her remarkable vocal gifts. UK

**Songs of Naples**  
Giuseppe di Stefano, tenor  
Angel 35469 12" Di Stefano

A  
A  
A



Angel has dubbed this album Volume 1. That is a good sign; there may be more of such albums on the way. Giuseppe di Stefano, whatever his merits in the opera house, demonstrated a number of years ago his flair for singing Neapolitan tunes such as the ones found here — *O sole mio*, *Marechiaro*, *Core 'ngrato*, *Torna a Surriento*. He is now better than ever, and it would seem he has inherited the mantle of Gigli and Schipa in rendering songs of this sort. Many will find this album makes mighty pleasant listening. CJL

**Songs of Italy** A  
 Beniamino Gigli, tenor, accompanied A  
 by orchestra B  
 RCA Victor LM-2095 12''

The old master of Italian song in performances brimming over with sentiment, temperament, and Gigli's inimitable way with a popular tune. The selections were recorded "toward the end of his career", but evidently not all are of the same vintage. Present in all of them is the passionate pulse of Italian song, and of course Gigli's complete sympathy for the medium. His voice in this recording is still in remarkably fine form. A "must" for all lovers of full-blooded Italian melody. UK

**Lotte Lehmann Sings Lieder —** A  
**Vol. I** A  
 Lotte Lehmann, soprano; Erno Balogh R  
 and Paul Ulanowsky, pianists  
 Camden CAL-378 12''

Whether it was a Town Hall lieder recital or an opera performance earlier in Lehmann's career (particularly one by Richard Strauss or Wagner), it was inevitable that the listener would come away with a deeper understanding of what he had heard. Old as these recordings are (although the sound is generally not bad), such gems as Brahms' *Botschaft* and Schubert's *An Die Musik* and *Der Erlkönig* (what an interpretation!) nevertheless cast their spell and bear the unmistakable mark of this artist's inspired insight and sincerity, from which many prima donnas of today might well learn. A most welcome treat from RCA Victor's vaults. AK

**Golden Moments of Song** A-C  
 Jan Peerce, tenor, accompanied by A  
 orchestra A-B  
 RCA Victor LM-2101 12'' Peerce



Excellent and enthusiastic performances of eminently listenable light concert fare. As everybody knows, Jan Peerce does this sort of thing to perfection, bestowing his ample vocal and communicative gifts alike on Grieg's *I Love Thee* and d'Hardelot's *Because*. Also included in the full program are Leoncavallo's *Mattinata*, Rossini's *La Danza*, O Sole Mio, *Bless this House*, Herbert's *Ah; Sweet Mystery of Life* and other equally popular melodies. UK

**Rosa Ponselle in Song** A-B  
 Rosa Ponselle, soprano A  
 RCA Victor LM-2047 12'' Ponselle



An intimate sharing of songs with one of the greatest artists of our time. Rosa Ponselle — her followers will be glad to know — is still in good vocal form, and the impact of her personality and artistry is quite unimpaired. In an art form not usually associated with her, she excels as surely as she did in the more familiar operatic environment. The songs, ranging from Debussy to Délibes, from Paisiello to Tosti, were recorded in the music room of the artist's home in Baltimore, and she achieves absolute identification with their varying style and spirit. Igor Chichagov is at the piano; in three of the songs Ponselle is her own accompanist. An uncommonly fine musical experience! UK

**The Art of Bidú Sayão —** A-C  
 Bidú Sayão, soprano; orchestral and A-A  
 piano accompaniment R  
 Camden CAL-373 12''

Another plum from RCA Victor's *Fant Knox* (and at a bargain price!), featuring the superior artistry of the Sayão voice in its prime (1930's), which is to say at the height of its dramatic strength and emotional compulsion. The offerings are mixed in value, ranging from a beautifully controlled *Caro Nome* ("Rigoletto") without dramatic hi-jinks, and a *Deh Vieni Non Tardor* (Mozart's "Le Nozze") delivered with disarming purity and simplicity, to an ill-conceived arrangement of Chopin's *E major Étude* (Op. 10, No. 3) rather aptly entitled "Tristesse". Happily, most of the contents are on the positive side, as are the unusually good acoustics for this historic series. AK

## KEYBOARD MUSIC

**J. S. BACH: English Suite No. 6 in D** A to B  
**minor; French Suite No. 5 in G; B to C**  
**Preludes and Fugues in G, Book 1, B to C**  
**No. 15; Book 2, No. 39**  
 Wilhelm Backhaus, pianist  
 London LL-1638 12'' Backhaus



This is not one of the better Backhaus albums. In the first place, there is an unwelcome heaviness that creeps into his playing more often than not. Then there is the music itself — very little of which can be counted among the more satisfying of Bach's keyboard output. Last, my recording, though warm-toned, is afflicted with some wow and flutter which may be in the master tape. These disadvantages should be considered before any thought is given to the fact that this music can best be appreciated when performed on the harpsichord. CJL

**J. S. BACH: C minor Passacaglia; C** A  
**major Prelude and Fugue; Variations** A  
**on "Sei gegrüßet, Jesu** A  
**gütig"**  
 Anton Heiller, organist  
 Epic LC-3261 12''



This is another chapter of Heiller's survey of Bach's organ music, which is competing with Helmut Walcha on Decca, E. Power Biggs on Columbia and Carl Weinrich on Westminster. It is an amazement engendered by this most amazing period in the popularization of serious music that such massive projects as these not only can be projected, but that they can be consummated with really commendable success. Heiller possesses a reliable technique and understanding musicianship. This is virtuoso music; in fact, the congregations for which Bach played complained bitterly about its intricacy. Heiller's fine performances indicate that Bach composed and performed with heart as well as mind. WDM

**BEETHOVEN: Sonata No. 17, Op. 31,** A  
**No. 2** B  
**CHOPIN: Études, Op. 25, Nos. 1,** B  
**5, 8; Mazurka, Op. 17, No. 4;**  
**Scherzo, Op. 39**  
 Dorothy Eustis, pianist  
 Alta 1001 12''



Dorothy Eustis is a fine pianist. She plays the works of both composers represented on this disc with a precision warmed by feeling and intelligence. Her interpretations are dramatic without recourse to exaggerations or spurious effects of any kind. Technically speaking, this release poses a question; either Miss Eustis' pedaling is a bit peculiar in spots, or there is a curious "bend" in the tone of held notes, a hung-over and waving resonance that spoils many slow passages. The bass range, usually the area lacking in richness in piano recordings, here fares outstandingly well. PG-H

**BEETHOVEN: Sonatas in C, Op. 53** A-A  
**("Waldstein"); E, Op. 109** B-A  
 Lili Kraus, pianist A-A  
 London Ducretet-Thomson DTL-93108 12''

The recording here is very good, so I assume Miss Kraus recorded these sonatas after or during her extensive tour of the Mozart repertory. Her *E Major* is deeply felt and has many fine moments. However, the *Waldstein* is subjected to the stresses and strains of an erratic reading. Perhaps the speedings up and slowings down, the startling attacks and other vagaries were meant to lend variety to a familiar composition, but their effect unfortunately is more distracting than significant. London should furnish standard stiff sleeves for its affiliates' records; neither bulky boxes nor limp wrappers are satisfactory. WDM

**BRAHMS: Six Pieces, Op. 118; Ca-** A-C  
**priccio in B minor, Op. 76, No. 2;** A-A  
**Rhapsody in B minor, Op. 79, No.** B-B  
**1; Four Intermezzi**  
 Wilhelm Backhaus, pianist  
 London LL-1637 12'' Brahms



In this century there have been few pianists who have won a good portion of their reputations playing Brahms. Backhaus is, however, one who has. Indeed, many have written that his Brahms has been Brahms for countless listeners over the past thirty or so years. Your reviewer has found it strange that London has not given us more of Backhaus' Brahms. This album, then, is especially welcome. Here is a master pianist at his very best playing some of the music nearest to his heart. CJL

**BRAHMS: Fantasias, Op. 116; Ca-** A  
**pricci and Intermezzi, Op. 76** B  
 Daniel Wayenberg, pianist B  
 London/Ducretet-Thomson DTL-93059 12''

An ill-advised testimony to Brahms' greatness. Each of these piano miniatures has the stamp of a towering giant about them. The more so since this is not the Brahms of the sweeping, overpowering gesture, but the introspective craftsman shaping delicate Dresdens. However, these gems were never conceived to be heard consecutively, and when they are much of their beauty

is lost. There is no pace; one slow gem follows another until finally we come upon a lilting allegretto. But it is short-lived, and then back to another moulded *sempre piano*. Wayenberg has a tendency to overplay his hand; he is quick to build up the slightest crescendo beyond all reason. But curiously, in the tender, simple passages he brings to the pieces a disarming naïveté that, while not being at all profound, is still delightfully controlled. **EL**



**CHOPIN: Mazurkas (complete)** **A to B**  
 Nikita Magaloff, pianist **A to C**  
 London set LLA-53 3-12'' **B**  
 Magaloff

The recording of fifty compositions by the same composer, all in three-quarter time and all of the same compositional form (in which Chopin made little growth or development), would pose an interpretative problem to the best of stylists. That Magaloff succeeds as well as he does is both surprising and encouraging. However, the elimination of a few stylistic mannerisms — such as his use of excessive rubato (it is possible to rubato with the right hand while sustaining the rhythm with the left), ritarding the ends of phrases (thus distending the thematic line), the forcing of accelerandi (usually followed by a broad and also unmarked ritardando) as a histrionic device — would help supply the needed strength of delivery and variety of approach. Magaloff's tone tends to be rather grey and heavy-handed, with a limited (*sforzando* to *fortissimo*) dynamic range. On the positive side, there can be no questioning his success with such mazurkas as Op. 30, Nos. 2 and 3; Op. 41, No. 4; Op. 50, Nos. 1 and 2; Op. 56, No. 1; Op. 59, No. 1; and Op. 67, Nos. 1 and 3, in which he exhibits convincing maturity. A tonal flutter and waver has crept into the otherwise excellent acoustics by London. **AK**



**GRANADOS: Danzas Españolas,** **B**  
 Op. 37 **C**  
 Gonzalo Soriano, pianist **B**  
 London/Ducretet-Thomson DTL-93101 12'' **B**  
 Soriano

Many defective performances have passed off as world beaters in the name of nationalism — Spanish pianists playing piano music by Spanish composers, for example. The disc at hand has been awarded a *Grand Prix du Disque*. Why, I cannot imagine. Soriano's prissy tinkling and brutal pounding will not pass for forthright playing. Neither will his degree of rhythmic freedom pass muster as acceptable Spanish style. I call on the late Olin Downes to support these harsh views. He wrote on the occasion of Soriano's American debut that the pianist "played his Spanish pieces quite badly, pounding here and sentimentalizing there". **CJL**

## MISCELLANY



**Band Music** **A-B**  
 Band of Her Majesty's Irish Guards **A**  
 under Capt. C. H. Jaeger **A**  
 RCA-Victor L M-2020 12''

Among the hallowed institutions of London is the Band of Her Majesty's Irish Guards. In scarlet tunics, great bearskin caps and blue trousers piped with red, the players are a brave sight, and they generate a brave sound, full and round and powerful enough to strike terror in the hearts of the foe while instilling courage in the hearts of the Queen's brawny hosts. The concert they play here exhibits their virtuosity and versatility; the pieces include *St. Patrick's Day*, the regimental quick march, *Let Erin Remember*, the regimental slow march, the Johann Strauss *Perpetuum Mobile*, *Shepherd's Hey*, *Dance of the Tumblers*, *Marche Lorraine* and nine other tuneful numbers. The performances are lively and the recording robust. **WDM**

**Hoffnung Music Festival Concert** **A-C**  
 Angel 35500 12'' **A-C**  
**B**

*Hoffnung* is an imp. To judge from his pictures he is a rather portentous one too. This is a party record for intellectuals, particularly effective for the regular concertgoer. Its humor comes from the use of the unexpected; from a fanfare that builds up as if it were to be the national anthem and is not, to the sudden insertion of Beethoven within Haydn's *Surprise Symphony*. There is a hilarious "Concerto Popolare" which combines various themes of well-known concertos in a naughty way. The late Dennis Brain plays a Mozart horn concerto on a hosepipe, and a Chopin mazurka is arranged for four tubas. It's all fun and the audience reaction is infectious. Suggestion: when you acquire the disc acquire a fifth. **EL**

**The Deutschmeister Band** **B-C**  
 Captain Julius Herrmann, conductor **B-C**  
 Angel 35498 12'' **B**



This is the least successful of Angel's series of band records. Herrmann may be Austria's March King, as the notes aver, but his band is no great shakes as an ensemble and his own conducting has little excitement. The program consists of thirteen marches, most of them officially attached to Austrian army regiments. They are not the most inspired military music and they do not quicken the non-Austrian pulse. Even the good old *Radetzky March* merely slogs along and the flügelhorn solo in *Vater des Regiments* is more quavery than vital. **WDM**

**Dom Frontiere Plays the Classics** **B-C**  
 Dom Frontiere, accordionist **B**  
 Liberty LRP-3032 12'' **B**



If you do not know who Dom Frontiere is and you have not yet heard this record, you must read the program notes to learn that he plays the accordion. Neither the label nor the headings mention any instrument. And some program notes! A few perfunctory lines by George Shearing and that's it. Frontiere has taken the *Nutcracker Suite*, Chopin's *Valse Brillante* and *Minute Waltz*, *To a Wild Rose*, *Flight of the Bumble Bee*, *Hora Staccato*, two Bach *Minuets*, and a Ravel *Minuet* and arranged them for solo accordion. He plays with great seriousness and much musicianship, but the accordion is hard put to approximate the color of an orchestra. The Bach pieces hint that the *Chorale Preludes* may be likely material; the accordion often sounds like a baroque organ. **WDM**

**Souvenir of Austria** **A to B**  
 Various artists **A to B**  
 Angel 65036 12'' **A to B**



This disc offers a musical panorama of a musical country, beginning and ending in Vienna, with stopovers in Salzburg, Tyrol, Vorarlberg, Carinthia, Styria and Burgenland for musical sampling. Erich Kunz sings *Wien du Stadt meiner Träume*, Jaro Smied and His Schrammel Quartet play *Draussen in Sievering*, Karl Jancik does *Abend am Traunsee* on the zither, and D'lustigen Salzburger Instrumentalists render *Auf der Arnoldshöhe*. Edie Csoka's Gypsy Band is heard in *Vaduvic-Lied* and *Rumanian Lark*, while Gisela Meissenbichler and Ignatz Gletthofer yodel *Erzherzog Johann*. There is more singing and playing of this informal and friendly variety and the whole charming program concludes with an anonymous orchestra playing the *Beautiful Blue Danube* with easy grace. **WDM**

**The Romantic Music of** **A to C**  
 Rachmaninov **A**  
 Andre Kostelanetz and his orchestra; **A**  
 Leonid Hambro, pianist  
 Columbia CL-1001 12''

Tall, dour Rachmaninov belied his appearance in his music, which is replete with appealing melodies that often seem rather more sentimental than romantic. In this program, Kostelanetz has gathered thirteen of the most popular tunes that originated as excerpts from the *C minor Piano Concerto*, the *Paganini Rhapsody* and the *Second Symphony*, and as individual piano pieces and songs, and has arranged them for orchestra with piano obbligato. The playing is unabashedly heart-on-sleeve and, inasmuch as the purpose is more mood-music than serious, there is validity in this approach. Of course, with a pro like Kostelanetz wielding the baton, there are many dazzling moments and the brilliant recording serves them well. **WDM**

## FOLK

**Tom Kines** **A**  
 Of Maids and Mistresses **A**  
 Tom Kines **A**  
 Elektra 137 12'' **Kines**



The sexy jacket of this album is misleading, more's the pity; for the real

folksong fan — the natural buyer for such items — is apt to be "alienated" by such sales tactics. Tom Kines is a first-rate troubadour with the voice, the manner, and the sense of esthetic responsibility that bespeaks all such. The guitar accompaniments are discreet and lively, and the recorder adds a shining new — and completely valid — accompaniment element. Many of the songs, too, are refreshingly unfamiliar, being fine additions to the slightly overworn Celtic ballad and folk repertory. **PG-H**

**Madrigals, Ballets, and Folk Songs of Four Centuries**  
The English Singers of London  
Angel 35461 12''

**A to B**  
**A to B**  
**A**

This is a bright collection of favorites such as Morley's *Sing We and Chant It*, Byrd's *This Sweet and Merry Month*, Gibbon's *The Silver Swan*, and the ubiquitous *Greensleeves*. Also noteworthy are Bantock's arrangement of *O Can Ye Sew Cushions?* and Vaughan Williams' settings of two folk songs — *The Turtle Dove* and the *Wassail Song*. The album is almost a complete delight. The English Singers, a stylish group of six, occasionally expose a bit too much of their art for maximum spontaneity in this type of material. **CJL**

## JAZZ



**Satchmo**  
Louis Armstrong  
Decca set DXM-156 4-12''

**A**  
**A**  
**B**

Once in a while one of the record companies takes a major musical figure or event, devotes a great deal of time and money to planning a recording of that personage or happening, executes the actual recording session(s) painstakingly, wraps it up in a striking and expensive package, and music lovers get something that justifies all the time and labor and money and love. It doesn't happen often that way, but it happens. This is one of those rare times. Critics and experienced aficionados, seeing the beautiful cover of "Satchmo", are likely to say "Sure, but what's inside?", daring Decca to make it that good. And on reading the well-written (Gilbert Millstein and Louis Untermyer), elaborately laid-out text and marvelously detailed recording notes, you may say "Yeah, it reads great, but what could really sound like all that jazz?" And then you play it. There are 48, count 'em, 48 numbers recorded with modern techniques, most of them just for this album. My regular critical clichés can't be used. 'Tis wonderful. Louis talks, and he sings, and he blows that golden Selmer trumpet he's been shouting, crying, screaming, singing through since 1912 or so. He narrates a brief bit of history about each selection just in front of it, starting off with tunes he first recorded in 1923. Through all 48 pieces the music sings and swings as though there had never been another trumpeter, or for that matter, another jazzman except this Louis Armstrong. There have been many ordinary recordings of his work in the past 10 years (the worst nevertheless bettering the output of most others). Thus it's incredible that this much-recorded (perhaps only Duke Ellington's total outnumbers Louis') genius has maintained the musical quality of these numbers at such an unremittingly even and high level. Space forbids detailing the physical aspects of the album, but the packaging is superb, with more than a score of photographs of Armstrong, ten of them new color shots. Bouquets also to critic Leonard Feather and Decca A&R man Milton Gabler for their working up the whole thing. It's a fitting monument to the man most widely acclaimed as the most important single jazzman. The four-record album lists for \$20.00, and it's worth twice that if you've never bought an Armstrong record before. If you have all of his previous records, buy it anyway — you'll get your money's worth just from looking at it, to say nothing of the incredible music inside. Small matter that Decca was unable to keep out the ghosts (i.e., "echo") which are audible in many spots where a loud groove precedes or follows a quiet one. **CG**

**Jam Session No. 9**  
Jazz at the Philharmonic Stars  
Verve MGV-8196 12''

**A-C**  
**B**  
**A**

This latest in Norman Granz' series of recordings of his barnstorming JATP (Jazz at the Philharmonic) stars presents 25 minutes of real jam session on each side of the disc by Roy Eldridge, Dizzy Gillespie, Oscar Peterson, Buddy DeFranco and other stellar jazzmen. An interesting comparison

may be made with Granz' just-released Verve 8231, "Jazz at the Hollywood Bowl", which features several of the same JATP musicians. Made in 1956, about a year earlier than this one, it is much less even acoustically. Some of the solos were well picked up in the out-of-door Hollywood Bowl, others were barely distinguishable, and the bass-and-rhythm section sounded weak throughout. Too, that night much of the extemporaneous solo work was ordinary, considering the musicians involved. But in Jam Session No. 9 the solos are clearly heard and the rhythm is recorded in good balance. The solo work on *Lullaby in Rhythm*, especially Eldridge's trumpet, is uneven in quality and is in places less than might be expected of these jazzmen. But on the other side, *Funky Blues* is a solid thing, felt deeply. It works up slowly through chorus after long chorus to a great climax; a fine example of what top jazzmen often create in the wee hours, and sometimes get on records. Verve seems to have licked earlier technical problems, for this record is up to the best of other companies', sound-wise. **CG**



**If This Ain't the Blues**  
Jimmie Rushing and band  
Vanguard VRS-8513 12''

**A-C**  
**A-B**  
**A**  
Rushing

Vanguard continues to maintain its high musical standard in this excellent recording of fabulous blues shouter Rushing, long a part of the Count Basie band. James R. is one of those musicians who, like Lionel Hampton, always communicates his excitement to the other players, thus insuring that they'll be at their best, or better. This record is no exception. Most of his sidemen on this issue, all first-rate, have played with Basie at one time or another. Rushing sings eight blues in his unique grating voice, which, if you've never heard it, can't be described. Specially recommended: *Oh Love* and *Dinah*. **CG**



**McPartland's Dixieland**  
Jimmie McPartland's Combo  
Epic LN-3371 12''

**A-C**  
**B**  
**B**  
McPartland

Almost buried in the welter of New Orleans, revivalist, "Dixie" and other tradition-oriented jazz, much of it copy-work, a great deal of it mediocre, and more only "adequate", it's a relief to find now and then some genuinely creative music. McPartland's trumpet was first widely noted when he replaced Bix Beiderbecke in the Wolverine band — 1925. He's been one of the most dependable and consistently interesting of white jazzmen ever since. Although most of the 12 tracks on this disc qualify as formal Dixieland, the arrangements for clarinet, trombone, trumpet and four rhythm are wide open enough for plenty of improvisation. There's a lot of it, all by top sidemen, most of them today house musicians in the network bands. Free-and-easy-swinging music; Dixieland at its best. **CG**

**Mood in Blue**  
Willie the Lion, Teagarden,  
Hawkins, et al.  
Urania 1209 12''

**A-C**  
**A-B**  
**A**

These eight recordings were made in recent months by senior jazzmen with varied groupings. Coleman Hawkins, granddaddy of all the tenormen still going strong, Jackson "Big T" Teagarden, and Willie "The Lion" Smith share the spotlight with other lesser known but nonetheless top-drawer musicians. The tunes are jazz standards like *St. James Infirmary*, *Where or When*, and *I'll Never Be the Same*. All allow maximum latitude for slow deep exploration and are full of emotional "blueness"—rumination, sorrow, lament—as well as good jazz sounds. 1957 recording techniques. Really the blues! **CG**



**Mallet Magic**  
Harry Breuer and His Quintet  
Audio Fidelity 1825 12''

**C**  
**C**  
**B**

### 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.

Light, frothy stuff by the Harry Breuer Sextet, not particularly outstanding or of lasting interest. Breuer, who plays marimba, vibraphone and glockenspiel, is an alumnus of such organizations as the Cliquot Club Eskimos and the A & P Gypsies, and once was with Roxy's Gang as soloist at the Roxy Theatre in New York. Included in this collection are *Mosquitos' Parade March*, *Flapperette*, *Bumble Bee Balero*, *Chinese Doll*, *Chiapanecas*, *Maxixe Mamba*, *Sambra Macabre*, *Maple Leaf Jump*, *Tulip Polka*, and *Glockenspiel Gavotte*, most of which were written by — guess who — Harry Breuer. I'm a little less than thrilled by this one.

FR

**Moods in Jazz**  
Jimmy Wyble Quintet  
Bud Lavin Trio  
Vantage 1201 12"

B  
B  
C



The cover of this recording is a photograph of an absolutely nude woman, and while I'm no art critic, I think the taste is terrible. Jazz has come a long way since its basic beginnings in the Storyville of New Orleans. It has gathered respect, critical acclaim, and public acceptance. It does not need sex as a sales point. Generally folks who buy jazz recordings do so for the music, and a photograph on the cover of the artist or of a scene depicting the mood of the music is what the public asks for. Certainly it does not ask for naked ladies. I'm pretty adamant about this one — I wouldn't have it in the house!

FR

**Zen**  
Fred Katz, Paul Horn, and the  
Chico Hamilton Quintet  
Pacific Jazz PJ-1231 12"

A  
A  
A  
Hamilton



Interesting, provocative, well-recorded, persuasive jazz. The sounds are unique and original. This is especially true of the longer piece, *Suite for Horn*. Katz is a cellist of proven ability, Paul Horn plays alto, flute and clarinet, and the Chico Hamilton quintet has been very much admired in the jazz world ever since their first album. This LP offers an excellent opportunity to hear Katz in all his forms. His *Suite for Horn* is his idea of America in motion. The recording represents a very refined kind of jazz, very contemporary in concept, and it is worth whatever effort the listener will give it.

FR

## STAGE AND SCREEN

**Silk Stockings**  
Fred Astaire, Janis Paige, Carol Richards; studio orchestra under André Previn  
M-G-M E-3542 12"

B  
A  
A  
Astaire



Most of the Cole Porter songs used in the original stage production were utilized in this film version of the musical based on the old Garbo movie "Ninotchka". Neither the show nor the film came up to the original, but the addition of Porter songs helped. In this recording Fred Astaire is his usual insouciant self. Cyd Charisse graced the visuals; however, her singing was done by Carol Richards, who has a lovely voice. For the film Porter composed two additional songs, one of which, *Fated to be Mated*, is blessed with some characteristic sharp Porter rhymes. This may not be a top Porter score, but *Without Love* and the title tune are.

EJ

**Pajama Game**  
Doris Day, John Raitt, Carol Haney et. al.; Orchestra under Ray Heindorf  
Columbia OL-5210 12"

B  
A  
A  
Day



If you already have the original cast album, which has almost the same cast — except that Janis Paige is currently replaced by Doris Day — you don't need this. If you don't, then this set has a great deal to recommend it. The chief asset is Broadway's John Raitt, whose masculine approach is a welcome relief from the usual namby-pamby types we are apt to get in musical comedy. While this Richard Adler and Jerry Ross score is not in the class with the great musicals, it is more than serviceable with such selections as *Hey, There, There Once Was a Man*, *Once-a-Year-Day*, and *Hernando's Hideaway*. A fine spirited show.

EJ

## POPULAR

**Stormy Weather**  
Lena Horne with orchestra under  
Lennie Hayton  
RCA Victor LPM-1375 12"

A  
A-B  
A  
Horne



A very tasteful collection of musical Americana taken from the works of Duke Ellington, George Gershwin, Noel Coward, Cole Porter, Alec Wilder, and Harold Arlen, among others. Those who considered Ellington's "Beggars' Holiday" a great but neglected musical will be happy to find *Tomorrow Mountain* included here. Also Coward's *Mad About the Boy* and Porter's *Just One of Those Things*. Of the eleven songs, five are Harold Arlen numbers: the album title song and lesser known items like *Ridin' on the Moon* and *Any Place I Hang My Hat is Home*. But what can you say about Lena Horne that hasn't been said before? She's stunning in every way.

EJ

**Temptation**  
Morton Gould and His Orchestra  
RCA Victor LM-2128 12"

A  
A  
A  
Gould



Four Cole Porter hits — *I Get a Kick Out of You*, *What Is This Thing Called Love*, *I've Got You Under My Skin* and *Night and Day* — form the backbone of this program of twelve favorite popular songs lavishly arranged by Morton Gould. *Temptation*, *Besame Mucho*, *Speak Low*, *Body and Soul*, *That Old Black Magic*, *The Very Thought of You*, *Poinciana* and *You and the Night and the Music* round out the list. Given a good tune to work on, Gould will always turn out a miniature tone poem that is full of color. Here he has a dozen to play with. Playing and recording are superior and Victor recognizes the fact by according the disc Red Seal status.

WDM

**The Piano Artistry of Jonathan Edwards**  
Jonathan Edwards and Darlene Edwards  
Columbia CL-1024 12"

B  
C  
B  
Weston



This is supposed to be an album chuck-full of humor. I didn't laugh once. I'd guess the Edwards' notion of being funny is to play everything slightly off-key, which may be an easy descriptive way for me to get out of a tough descriptive situation. I think maybe this is one of those things which may be ha-ha funny when you are in the Edwards home, being entertained by them, and with several snorts of Johnny Walker Black Label under your belt. Songs included in the album are *It Might as Well be Spring*, *Nala*, *Stardust*, *It's Magic*, *Jealousy*, *Cocktails for Two*, and others, all of which Edwards "plays" and some of which Mrs. Edwards "sings". It was all a gag. The participants are really Mr. and Mrs. Paul Weston.]

FR

**The Man I Love**  
Peggy Lee  
Capitol T-864 12"

B  
A  
B  
Lee



Peggy Lee is back with Capitol Records after several years of wandering, and the reunion is a warm one. Peg is in appealing, intimate form throughout this recording, as Frank Sinatra conducts the orchestra with arrangements by Nelson Riddle. Of permanent importance is that Miss Lee has chosen good and ofttime neglected melodies, such as *Please Be Kind*, *Just One Way To Say I Love You*, *That's All*, *Something Wonderful*, *He's My Guy*, *Then I'll Be Tired of You*, *The Folks Who Live on the Hill*, *If I Should Lose You*, and *There Is No Greater Love*. Incidentally, the fella with Peg on the cover is her husband.

FR

**After Glow**  
Carmen McRae  
Decca DL-8583 12"

B  
B  
B  
McRae



Miss Carmen McRae, a young woman who both sings and plays piano with equal aplomb, herein takes after a dozen tunes, most of which are fairly well known — *East of the Sun, Exactly Like You, All My Life, Between the Devil and the Deep Blue Sea, Dream of Life, Perdido, I Can't Escape from You, Guess Who I Saw Today, My Funny Valentine, The Little Things that Mean So Much, I'm Through with Love, and Nice Work if You Can Get It.* Her rhythm accompaniment is excellent and three gentlemen pose nattily on the cover with her, but not once does Decca see fit to give them any name credit. I think there's something dead wrong about that. **FR**



Ring Around Rosie **A**  
 Rosemary Clooney and the **A**  
 Hi-Lo's **A**  
 Columbia CL-1006 12" **Clooney**

This is a perfectly wonderful album. I've always been one of Rosemary Clooney's most ardent boosters, and the Hi-Lo's strike me as just about the best vocal quartet in popular music. Obviously, then, a recording marriage of Rosie and the Hi-Lo's, with Frank Comstock officiating as musical director, is something that should be extra special. This is just that, naturally taking into consideration such tuneful dandies as *Moonlight Becomes You, Love Letters, I Could Write a Book, I'm in the Mood for Love, Coquette, Together, Everything Happens To Me, Solitude, What Is There To Say, I'm Glad There Is You, How About You, and Doncha Go 'Way Mad.* Splendid listening. **FR**



A Young Man's Fancy **A**  
 Frank Comstock and His Orchestra **B**  
 Columbia CL-1021 12" **B**  
**Comstock**

In this day and age, when we are used to the Westons, the Winterhalters, the Faiths, the Jenkinses, the Riddles, and so forth and so on, we could hardly describe Frank Comstock's music as unusual or striking. It is, as the lady said, "pleasant". The moods range from velvet to swing, and the listening is remarkably good. Selections include *Singing in the Rain, The Touch of Your Lips, The Blue Room, I Remember You, One Morning in May, In the Park in Paree, Let's Take a Walk Around the Block, It Could Happen To You, Isn't This a Lovely Day, Street of Dreams, Spring Is Here, and I Didn't Know What Time It Was.* I like the album. **FR**



This is Nat "King" Cole **B**  
 Nat Cole **A**  
 Copitol T-870 12" **B**  
**Cole**

This LP successfully combines a dozen single recordings that Nat has made over the past nine months or so. All the arrangements are by the fabulous Nelson Riddle, and naturally he conducts the orchestra. In the album are *Dreams Can Tell a Lie, I Just Found Out About Love, Too Young To Go Steady, Forgive My Heart, Annabelle, Nothing Ever Changes My Love for You, To the Ends of the Earth, I'm Gonna Laugh You Out of My Life, Someone You Love, Love Me as Though There Were No Tomorrow, That's All, and Never Let Me Go.* Cole is superb. Generally one wouldn't want a collection of singles. With Cole, like Como, you do because there is always good taste. **FR**



Happy Pierre in Hi-Fi **C**  
 Happy Pierre **C**  
 Liberty 3052 **B**

I found this outing a complete bore, which may not qualify me for the cantinental cup, but I couldn't care less. Start with this line: "HAPPY PIERRE IN HI-FI was recorded in Hollywood." Naturally, most good French music emanates from Hollywood, so that shouldn't really bother you a bit. Happy Pierre is a rambling pianist of sorts, who doesn't play particularly well and apparently picked up his name from a joke which has been making the rounds since Napoleon was a boy. Actually, the best thing about the whole album is the notes by Bill Ballance, who writes well and with a neat sense of humor. But who wants to buy a record for the notes? **FR**

Diahann Carroll sings Harold Arlen **A**  
 songs **A**  
 Diahann Carroll with orchestra under **A**  
 Ralph Burns **A**  
 RCA Victor LPM-1467 12" **Carroll**

Miss Carroll is the exciting young singing discovery wha, having made her Broadway debut in a Harold Arlen show, now makes her important record debut singing a good dozen of fine Arlen songs. Here are such songs as *It's Only a Paper Moon, What's Good About Goodbye?, A Sleeping Bee, My Shining Hour, Hit The Road to Dreamland, Come Rain or Come Shine, You're a Builder Upper, Out of This World, I Wonder What Became of Me?, Down With Love, and Let's Take The Long Way Home.* Yes, all of them composed by the versatile, greatly gifted Harold Arlen. And all beautifully and charmingly sung by the lovely Miss Carroll. A fine record indeed. **EJ**



Lea in Love **A**  
 Barbara Lea with orchestra under Dick **A**  
 Cary and the Jimmy Lyon Trio **A**  
 Prestige 7100 12" **Lea**

Singers who combine good taste in the selection of their material and also in its presentation are rare. Such is the young vocalist Barbara Lea. In this, her third LP, Miss Lea sings songs by several well known as well as little known song writers. Miss Lea also has a refreshing affinity for the lesser known songs of the great popular composers. She also sings the tunes, praise be, and the lyrics as if she knows what they mean. To give variety, two groups back Miss Lea; the larger one features a fine trumpeter, Johnny Windhurst. In all, a most interesting collection of songs meaningfully sung by a singer who knows what song is about. **EJ**

I Gotta Right To Sing **A**  
 Roberta Sherwood **A-C**  
 Decca DL-8584 12" **C**

In performance, let's make it clear immediately that the "A" is for Roberta Sherwood and the "C" is for the musical arrangements and accompaniment of Jack Pleis. My, this gal sings! She belts! She has a ball! And Jack Pleis acts throughout the album like he was serving tea and Tootsie Rolls at a meeting of the DAR. There isn't one single instance in the record when his music begins to boot along with Miss Sherwood. But to get back to her — she's fine! And next time out I'd like to hear her with a ballin' Dixieland band or somebody like Count Basie. But don't miss her on this one despite Pleis. **FR**



One Dozen Roses **B**  
 The Mills Brothers **A-C**  
 Decca DL-8491 12" **C**  
**The Millses**

Right now let's list the tunes — *One Dozen Roses, Rose Room, Mexicali Rose, Honeysuckle Rose, Moonlight and Roses, Love Sends a Little Gift of Roses, Only a Rose, Roses of Picardy, Room Full of Roses, My Wild Irish Rose, Mighty Lak' a Rose, and Rose of the Rio Grande.* So that leaves it strictly up to you. The Mills Brothers are their usual splendid selves, still one of the very best vocal quintets in the business, but they are kind of held back by the drippy string arrangements of Sy Oliver. There isn't much to swing about, but much to sing about, of course, with the Mills Brothers. **FR**



For Dancers Also **B**  
 Les Elgart and His Orchestra **B**  
 Columbia CL-1008 **B**  
**L. Elgart**

All one needs to know about this new Elgart recording is the tunes played, for in his previous LP's, all of which have been quite successful, Elgart has set a style and he lives by it. "For Dancers Also" contains *Who Cares, How Long Has This Been Going On?, Paradise, Why Do I Love You?, You Go To My Head, Green Satin, The Boy Next Door, 'S Too Much, I Hear a Rhapsody, Sheer Delight, High On a Windy Hill, and You Walk By.* The arrangements and the four original songs are by Charlie Albertine, while the mood is properly danceable and bright. Nothing ever gets too loud or too swinging. **FR**

Wonderful, Wonderful **A**  
 Johnny Mathis **A**  
 Columbia CL-1028 12" **B**

There's an old madrigal titled "You've Come a Long Way from St. Louis and You've Still Got a Long Way to Go". Well, Johnny Mathis has come a long way from his home town of San Francisco and, frankly, he hasn't got much further to go. He arrived early last year on the strength of a winning LP and a single that hit all the charts. This new one combines Johnny with Percy Faith and his orchestra in a series of evergreens including *All Through the Night, It Could Happen To You, That Old Black Magic, In the Wee Small Hours of the Morning, Early Autumn, You Stepped Out of a Dream, and Day In, Day Out.* **FR**

# Stereo Discs Next?

There Is No Such Word As "Impossible" in the Lexicon of Engineering, but There's a Thorny Path between Working Models and the Production and Sale of a New Consumer Product

**D**URING the New York Audio Show, stereo records were demonstrated by both London Records and Westrex Corporation. The demonstrations were impressive. As far as one could judge under the carefully controlled conditions, the quality was good, and the stereo effect was clearly audible on such oldies as airplanes and passing trains, and on orchestral selections, too.

Cyril Windebank, who brought the equipment from England for the London demonstration, described its operation as combining hill-and-dale recording with conventional lateral recording, which is another way of saying that it operates on the vertical-and-lateral principle.

London disposed of the rumble bugaboo by using a Garrard 301 turntable set on a 2-in. pad of foam rubber. Presumably, the use of a 1/2-mil stylus would accelerate groove wear, even at the announced stylus pressure of 4 grams. No suggestion was made that record life had been extended, or that stereo discs would compare with tape in that respect.

The Westrex system was demonstrated in connection with a paper given by J. G. Frayne before the Audio Engineering Society in New York, during the Audio Show. The method of cutting is identified as "45-45". That is, the cutting stylus is driven by one channel at a 45° angle from the surface of the record, and at an opposite 45° angle by the other channel. Played back with a stylus having a 90° point, movements in two directions are set up, corresponding to the two channels.

## What Can Be Expected in the Immediate Future

Altogether, it might be inferred that stereo discs are *here*, waiting only for the production of pickups and recordings in quantities sufficient to warrant the start of distribution through the hi-fi stores and record shops. No doubt some of the writers on hi-fi subjects promptly looked into their crystal balls, twanged their tuning forks, or did whatever they do to come up with the pronouncements that will be published at the same time these words are in print.

But in any situation involving industry, the past is a fairly accurate augury of the future. So this comment will be written with a backward rather than a forward view. No one knows, or can hazard more than a personal guess as to what progress will be made with stereo discs. It is possible to foretell quite accurately what will happen if the history of the radio industry repeats itself, as it has at regular intervals over the last 35 years. If it

does, this is what will take place, at least within reasonable variations of the details:

## Opinions and Reactions Differ Widely

Already, audio engineers are busy looking for weak spots in the present stereo discs and the equipment for playing them. The dynamic range is not sufficient, they say, and figures of channel separation are being related to intermodulation distortion to the point where one begins to wonder if the selections played on the stereo discs were chosen to mask the defects, or if the sound wasn't really as good as it seemed during a short period of listening.

At the same time, other engineers are nodding sagely as they tell in lowered voices of other developments not yet ready for disclosure that will far outperform anything that has been demonstrated publicly so far. All this is routine. The more important the development, the heavier the sniping from experts on the side lines.

Meanwhile, if the course of the stereo disc story is running true to industry form, engineers and executives of companies who would like to get into this picture are discussing the weakness of the present equipments, and pondering ways to do the same thing, but better; while others, at companies that might be affected adversely by the marketing of stereo discs, are considering the weaknesses of any plan to produce and sell them, or ways to reduce the cost of stereo tapes and tape equipment. In sum, all this effort amounts to a high level of smart cerebration.

As of right now, it has undoubtedly produced a substantial quantity of diverse opinions which, if aired in any one place, would represent as much disagreement as exists in our Government circles over the significance of the latest addition to our terrestrial spheres.

## The A Vs. B Situation

That, according to D. H. Toller-Bond, general manager of London Records in New York is a very serious matter. London, he asserts, is only interested in pressing records and, although the parent company (Decca in London) has done much research and development on stereo cutting and stereo pickups, they are ready to press records for whatever cutting and playback system is adopted as standard for the industry. However, he explained, his company does not want to start with System A only to find that another concern, capable of exerting powerful influence on the buying public, will come out with system B.

It's a matter of record that progress in the radio and audio arts has never had the benefit of industry-wide agreement, but has been achieved in spite of continual disagreement, sniping, and politicking at both engineering and management levels.

The one exception was the adoption of television standards, and it is doubtful if this would have been accomplished to this very day if the FCC had not been in a position to discipline the industry. It has no jurisdiction in the matter of stereo recording and reproduction, however.

As to System A *vs.* System B, that situation has become a familiar part of the radio-audio scene, of which 33 and 45-rpm. record speeds are a shining example.

### Prices of Discs and Tapes

Then there is the question as to the attitude of the record companies toward stereo discs. They held off on stereo tapes until the smaller concerns developed that market. Now, they are making large investments in machines, production facilities, and sales promotion for stereo tapes. They can hardly halt this effort, and wait to see what will happen to stereo discs. On the contrary, good business practice would indicate that they must build a volume of tape sales sufficient to recover their initial investments. Then, with that accomplished, they can be expected to reduce the prices of stereo tapes.

There would have to be the same recovery of development costs invested in stereo records, indicating a price much above monaural discs. The price might be as high as that to which tapes will have been lowered by the time stereo discs can be made available with a library of selections broad enough to interest music listeners.

Another sign post: RCA has gone heavily into the manufacture and promotion of stereo tape equipment. Capitol is bringing out machines, too, in step with their stereo tape releases. At this moment, Columbia's plans have not been made public, but it's not hard to guess what they will do.

You may ask: What would stereo discs mean to Ampex, and their great, recent investment in the home equipment market? It's no secret that this company knows as much about stereo discs as any other, and they intend to be out front in any situation that may develop.

### The Practical Considerations

It has been stated in various publications that stereo discs are "compatible", *i.e.*, they can be played with either a stereo or a monaural pickup. There is no telling where this news originated, but it is incorrect. Here are the facts, obtained from engineers who have been working with Westrex, London, and other systems:

1. A stereo pickup can be used to play monaural discs, although the quality cannot be expected to equal that obtained with a monaural pickup.

2. Stereo discs *should* not be played with a monaural pickup. If it is done, the stereo records may be damaged seriously, and the quality will be substandard.

Nevertheless, the story has been going around by the industry grapevine that the record companies, or certain

of them, will not release any more new monaural records after some time in the near future. Instead, all new discs will be stereo, since they can be played on monaural equipment. This is absurd, in view of the facts above. Moreover, there will be no stereo discs unless and until the playback equipment is offered for sale.

### Make Your Own Predictions

Is this discussion intended to convey the conviction that stereo discs will not attain the stature of commercial manufacture and sale? On the contrary! It is not intended to express any conviction at all for, while the record shows that any new product in this field intended to replace an existing method or system must travel a thorny path, it also shows that there may be a surprise just around any bend in the road.

When magnetic tape was in its first stage of application, which was for recording programs to be transmitted from radio stations, who would have expected it to revolutionize the manner of producing master records, or play a vital part in research on guided missiles, and who would have dared predict the development of tape equipment to record and playback television programs?

To be sure, all that progress extended over a period of twenty years. So who will venture to say what may come of the work now being done on stereo records, even ten years hence?

### The Case of Stereo Broadcasting

As an example of what can happen in the course of technical progress, consider the stereo system that New York station WBAI-FM plans to put on the air early in 1958. This system, developed by Murray Crosby, one of the early contributors to multiplexed FM transmission, does not follow the conventional practice of putting one stereo channel on the main broadcast carrier, and the second channel on a sub-carrier. The objection to this is that listeners cannot hear the complete program unless, in addition to standard FM sets, they have the auxiliary sub-carrier receivers. This partial-program deficiency also prevails on one-set reception of stereo transmission from FM and AM or FM and FM station combinations.

In the Crosby "compatible" system, one FM station carries an "additive" combination of the two channels on the main carrier, and a "subtractive" combination on the sub-carrier. Thus, a single FM set receives the complete program, but with a special, additional unit, the two program channels can be separated for stereo reproduction.

If this method proves to be successful, and the special unit reasonable in price, it will undoubtedly replace the present FM-AM and FM-FM stereo broadcasting practices, and will be favored over non-compatible multiplex transmission.

What will come next? The great interest in hi-fi music at home has set off a chain response from radio and audio engineers who are working to improve and simplify hi-fi equipment, and to expand the services it can perform for all of us. Who can tell what will come next in records, tape, and FM radio?

# Understanding the DB

A Simple Explanation, and a Set of Tables That You Can Keep in Your Pocketbook—By Herman Burstein

**DB** the familiar abbreviation for the term decibel, is so widely employed to express ratings of audio performance that its use has been practically forced on everyone interested in hi-fi. In fact, there is reason to wonder now if an exact understanding of the term is as widespread as its use.

This may be so, since the decibel is explained in any number of text books for those who read them. But for those who seek to find short-cuts, the author has devised a simple system that can be set forth on the back of a business card, and thereby kept at hand for ready reference.

As a starting point, this simple definition: *The decibel expresses a ratio between two values of power or voltage.* However, the ratio between two values of voltage expressed by, for example, 10 db is not the same as the ratio between two values of power expressed by 10 db. The following explanation, therefore, is divided into two parts.

## The DB as a Power Ratio

Suppose you are listening to a sound from a single loudspeaker. Then a second speaker producing an equal amount of sound, or acoustic power, is brought into the room. You would not say that acoustic power has increased by one speaker, but that there is twice as much power as before. Another way of saying that acoustic power has doubled is to say that it has increased a certain number of decibels.

In this example, the ratio (expressed in db) compares the acoustic power produced by two speakers with that produced by one.

Acoustic power is ordinarily generated by means of electrical power. Thus the electrical power from an amplifier causes the loudspeaker to produce acoustic power, and one varies with the other. Accordingly, while the decibel is fundamentally concerned with acoustic power, it is also used to express ratios between amount of electrical power.

If a loudspeaker produces a certain amount of sound power at a given moment, and later produces 1.259 times as much power, the increase in power is 1 db. In other words, *1 db denotes a ratio of 1.259 between two amounts of power.* Instead of saying there has been an increase of 1 db, we could just as well state that the difference between the two amounts of power is 1 db. Either statement signifies that the larger power is 1.259 times as great as the smaller.

If two speakers deliver equal power, there is obviously no difference between

them, which may be expressed as 0 db difference. A difference (or increase) of 0 db denotes a ratio of 1, that is, equality.

No doubt it appears strange that 1 db should correspond to such an odd ratio as 1.259. However, you will soon find that there is a perfectly straightforward reason for this seemingly odd value.

If 1 db signifies a ratio of 1.259, what do 2 db mean? We have just added 1 db, so we again multiply by 1.259, thus:  $1.259 \times 1.259 = 1.585$ , which is the ratio equivalent to 2 db. What do 3 db mean? The ratio represented by 2 db is multiplied by 1.259, to obtain the ratio represented by 3 db. Thus:  $1.585 \times 1.259 = 1.995$ , which is the ratio equivalent to 3 db. What about 4 db? The ratio represented by 3 db is multiplied by 1.259. Thus:  $1.995 \times 1.259 = 2.512$ , which is the ratio expressed by 4 db.

These illustrations demonstrate a vital point: Each addition of 1 db means that the previously existing power level is multiplied by 1.259. Table 1 shows what happens if the foregoing calculations are carried forward several more steps, to a ratio corresponding to 10 db.

**TABLE 1: DECIBELS and EQUIVALENT POWER RATIOS**

DB	Ratio	DB	Ratio
0	1.000	6	3.981
1	1.259	7	5.012
2	1.585	8	6.310
3	1.995	9	7.943
4	2.512	10	10.000
5	3.162		

Each ratio except the first is obtained by multiplying the preceding ratio by 1.259.

As you can see from this table, the increment per added db is small. But see what happens in Table 2, which shows the ratios represented by 10 to 100 db.

**TABLE 2: DECIBELS and EQUIVALENT POWER RATIOS**

DB	Ratio	DB	Ratio
10	10.00	25	316.2
11	12.59	30	1,000.0
12	15.85	40	10,000.0
13	19.95	50	100,000.0
14	25.12	60	1,000,000.0
15	31.62	80	100,000,000.0
20	100.00	100	10,000,000,000.0

Thus, the ratio represented by 20 db is not twice that of 10 db, but 10 times, and by 100db and 10 db not 10 times but 1,000,000,000 times! These values may seem to get out of hand, but they actually fit into a realistic scheme, as will be explained later.

## Translating Decibels to Power Ratios

The figures in Table 1 are all you need to translate any number of decibels into a power ratio. For example, if you are told that one power is 16 db greater than another, what is the ratio between the two powers? The first 10 db denotes a ratio of 10. Table 1 shows that the remaining 6 db corresponds to a ratio of 3.981. When you add decibels (in this case 10 plus 6) you are multiplying ratios (in this case  $10 \times 3.981$ ). Therefore 16 db is equivalent to a ratio of  $10 \times 3.981 = 39.81$ .

Only slightly more difficult is the following problem, which is about as complex as they come. If the difference between two amounts of power is 75 db, what is the ratio between them? The first 10 db represent a ratio of 10. The same is true for the next 10 db, the next 10 db after that, and so on as shown in Table 2.

Thus the first 70 db represent seven multiplications by 10, or  $10 \times 10 \times 10 \times 10 \times 10 \times 10 \times 10$ , which equal 10,000,000. But there is a much easier way to this result. Note that 10,000,000 consists of 1 followed by seven 0's, one for each 10 db. So, instead of multiplying seven 10's by each other, you can simply add seven 0's after the figure 1. This leaves 5 db to be accounted for. Table 1 shows that 5 db is equivalent to a ratio of 3.162. Thus 75 db represents  $10,000,000 \times 3.162$ , which is a power ratio of 31,620,000. Are such ratios encountered in audio equipment? Indeed they are, as you see in the section dealing with typical uses of the decibel.

## Translating Decibels into Voltage Ratios

Next, consider the useful but less frequent use of the decibel to express voltage ratios. Where electrical power is involved, a related voltage is always present. On the basis of the inherent relationship between voltage and power, decibels can be translated into ratios between two voltages. It is often useful to do so because the performance of certain audio equipment, such as preamplifiers, is evaluated in terms of voltage gain rather than power.

It is easy to translate voltage ratios into db by means of Table 1. But in order to understand the method, consider first the relationship between power ratios and voltage ratios.

It is a fundamental law of electricity that the power ratio equals the square of the voltage ratio. Thus if the power ratio is 4, the voltage ratio is 16.

*Multiplying ratios corresponds to adding*

decibels. Accordingly, squaring any ratio (multiplying it by itself) corresponds to doubling the number of decibels. To reverse the process, you can get back to the original ratio (square root) simply by taking half the number of decibels. To illustrate, in Table 1 the power ratio 6.310 corresponds to 8 db. Half of 8 db is 4 db, which corresponds to a ratio of 2.512; squaring 2.512 takes you right back to 6.310.

For example, what is the voltage ratio corresponding to 16 db? Half of 16 db is 8 db. Table 1 shows that 8 db corresponds to a ratio of 6.310, which is now to be interpreted as a ratio between voltages.

One more illustration: What is the voltage ratio corresponding to 27 db? Half of this is 13.5 db. The first 10 db of course represent a ratio of 10. It remains to account for the remaining 3.5 db. Actually, there is no such figure in Table 1, but a good approximation is a value mid-way between 3 and 4 db, or half way between 1.995 and 2.512, namely 2.254, found by adding 1.995 and 2.512 and taking half their sum. Thus 13.5 db corresponds to a voltage ratio of about  $10 \times 2.254$ , which is 22.54. (The mathematically correct equivalent of 13.5 db is a ratio of 22.38. For all practical purposes the difference between this and approximate figure of 22.54 is negligible.)

The relationship between decibels and voltage ratios is given in Table 3. You may wonder why this table was not presented at the beginning, instead of having you go through the process of cutting in half the decibel values in Table 1 and finding the corresponding ratios. The reason was to enable you to understand the relationship between power ratios and voltage ratios. Now that you understand, you can use Table 3 to convert decibels into voltage ratios.

You will see that, in terms of voltage, 1 db signifies a ratio of 1.122, and that each addition of 1 db denotes multiplication by 1.122. Table 3 is used in the same manner as Table 1, with a fundamental exception: A voltage ratio of 10 corresponds to 20 db. Thus for each 20 db you add one 0 to the figure 1.

What is the voltage ratio corresponding to 75 db? You can account for the first 60 db by saying it is equal to three times 20 db, or a ratio of 1,000 (1 followed by three 0's). Table 3 shows that the remaining 15 db correspond to a ratio of 5.623. Therefore 75 db represents a ratio of  $1,000 \times 5.623 = 5,623$ .

#### Significance to the Ear

If you were to pace off a football field, you would find that successive ten-yard stripes are an equal distance apart. To the eye and the foot, each additional unit of ten yards is the same. But the ear behaves differently. If you start with a low level sound (small amount of acoustic power) and make successive additions of some unit of acoustic power, you would find that each unit

**TABLE 3: DECIBELS and EQUIVALENT VOLTAGE RATIOS**

DB	Ratio	DB	Ratio
0	1.000	11	3.548
1	1.122	12	3.981
2	1.259	13	4.467
3	1.413	14	5.012
4	1.585	15	5.623
5	1.778	16	6.310
6	1.995	17	7.079
7	2.238	18	7.943
8	2.512	19	8.913
9	2.818	20	10.000
10	3.162		

creates a different impression upon the ear as to the increase in loudness. At first, each additional unit might seem to achieve a substantial change in loudness. But as the sound level grew higher and higher, the effect of one more unit would grow less and less until you would hear no difference as one unit was added.

To make the ear believe that successive changes in sound level are of the same order, the ratio between successive levels must remain the same.

Inasmuch as the decibel represents a ratio between two amounts of sound power — successive levels in this case — it is a most useful device for measuring increased loudness. For example, a 10 db increase in acoustic power has about the same effect on the ear regardless whether the original level of sound is low, medium, or high. Note the use of the word "about". Where the ear is concerned, hard and fast rules cannot be set down. So, with reservations, it can be said that the decibel comes much closer than an absolute unit of acoustic power to corresponding to the way the human ear detects changes in loudness.

While ears differ in sensitivity, on the average a difference of about 1 db is just barely perceptible when a single note is played. A difference of 3 db, particularly for the mixed sounds usually heard rather than a single note, is ordinarily judged as a change just great enough to be definitely noticeable, though not large. Since a difference of 3 db is roughly on the borderline between significance and insignificance, it is common practice to consider that a piece of audio equipment performs satisfactorily if its output (voltage, electrical power, or acoustic power) is within 3 db of meeting specifications. For example, if a power amplifier is supposed to provide a certain amount of power at a given limit of distortion, but actually delivers only one-half as much power at that distortion level (3 db difference, or a ratio of 2, between expected and actual power), the discrepancy is not usually considered very serious. On the other hand, it is expected that top flight equipment will come within 2 db or even 1 db of specifications.

#### Use of the Decibel

There are many ways in which the decibel is used to characterize the performance of

audio equipment or the conveyed sound. A few common examples will help you feel at home with the subject.

1. **DYNAMIC RANGE:** This refers to the difference between the softest and loudest passages on a disc or tape recording or other source of program material. One of the hallmarks of a hi-fi system is the ability to approach the dynamic range of the concert hall, and thus create the illusion of reality. Dynamic range is stated in decibels. A range of about 50 db is usually considered acceptable for high quality discs and tapes. In a live performance, a range of 50 db is usual for singers and chamber groups, although for an orchestra the range is about 70 db. Here 50 db signifies a ratio of 100,000 between the acoustic power of the loudest and softest passages; 70 db signifies a ratio of 10,000,000.

2. **SIGNAL-TO-NOISE RATIO.** This refers to the ratio between wanted and unwanted sound in audio equipment or program material or a combination of the two. Wanted sound is the music or whatever else is being reproduced. Unwanted sound consists of noise and hum contributed by the audio equipment in recording, transmission, or playback. Signal-to-noise ratio varies with the particular components in question. The finest power amplifiers achieve signal-to-noise ratios as high as 90 db; that is, the electrical power representing the program material, at full output of the amplifier, is 1,000,000,000 times as great as the electrical power representing noise and hum. But other equipment, in the present state of the art, cannot achieve such a spectacular ratio. For example, a tape recording and playback system operating at 7.5 ips. does very well if it achieves a signal-to-noise ratio above 25 db or so. Preamplifiers and FM tuners tend to do somewhat better.

3. **FREQUENCY RESPONSE.** Very often the following kind of statement is encountered: "Frequency response is  $\pm 2$  db between 30 and 20,000 cycles." Although not always specifically mentioned, 1,000 cycles is ordinarily used as a standard of reference. Thus the statement means that, between 20 and 20,000 cycles, the level at which any frequency is reproduced differs no more than 2 db from the level of reproduction at 1,000 cycles.

4. **ABSOLUTE LOUDNESS:** You may have heard of certain kinds of sound being rated in terms of *absolute loudness*, that is, without apparent comparison with any other sound. For example: an orchestra at full crescendo reaches about 110 or 120 db, some street noises are on the order of 90 db, a jet airplane hits 130 db or more, and so on. Actually, there is no contradiction of the basic concept that the decibel involves comparison between two quantities of power. All these decibel ratings have reference to a single arbitrary standard, which is the amount of acoustic power at the threshold of audibility. The ratings, therefore, are in terms of so many decibels (times) above a barely audible sound.



*Notes on the Assembly of  
the Arkay FL-30 Preamp-  
Amplifier Kit*  
—By Charles Graham

## HI-FI WORKSHOP PROJECT NO. 15

**T**HE assembly and wiring of a preamp-amplifier is one of the more elaborate workshop projects, yet the design of the Arkay FL-30 should not dismay any hi-fi enthusiast who has a little skill with the soldering iron, and a willingness to follow instructions in a painstaking and unhurried manner. As a matter of fact, much of the "pain" is eliminated in advance by the layer-type design of the chassis which puts the terminals and leads where they are readily accessible. This can be seen from the photographs taken at the completion of the various assembly stages.

### Controls, Connections, and Circuits

There are six front-panel controls: 1) The 6-position function switch has three phonograph equalizer positions, tuner, and two auxiliary positions for a ceramic pickup, TV sound, microphone, or tape playback. If a recorder is plugged into the rear **TAPE OUT** jack, the equalizer positions are operative for copying records, but at any position of the function switch, the loudness, bass, and treble controls do not affect the material being recorded. Those adjustments must be made at the tape machine. The speaker operates at all positions, so that whatever is being recorded can be monitored from the loudspeaker.

2) The loudness control is used to adjust the listening level, and it has a master switch for the preamp-amplifier as well as other components plugged into the receptacles at

the rear. 3, 4) Bass and treble controls provide boost or cut of 16 db. 5) The level set fixes the maximum volume. With the loudness control on full, the volume is then reduced by the level set control. Subsequently, volume is adjusted only with the loudness control. 6) The 5-position balance control is a high-frequency cutoff, or scratch filter.

At the rear are pin jacks for magnetic pickup, tuner, two auxiliary inputs, and tape output, two AC outlets, and speaker terminals for 4, 8, and 16 ohms.

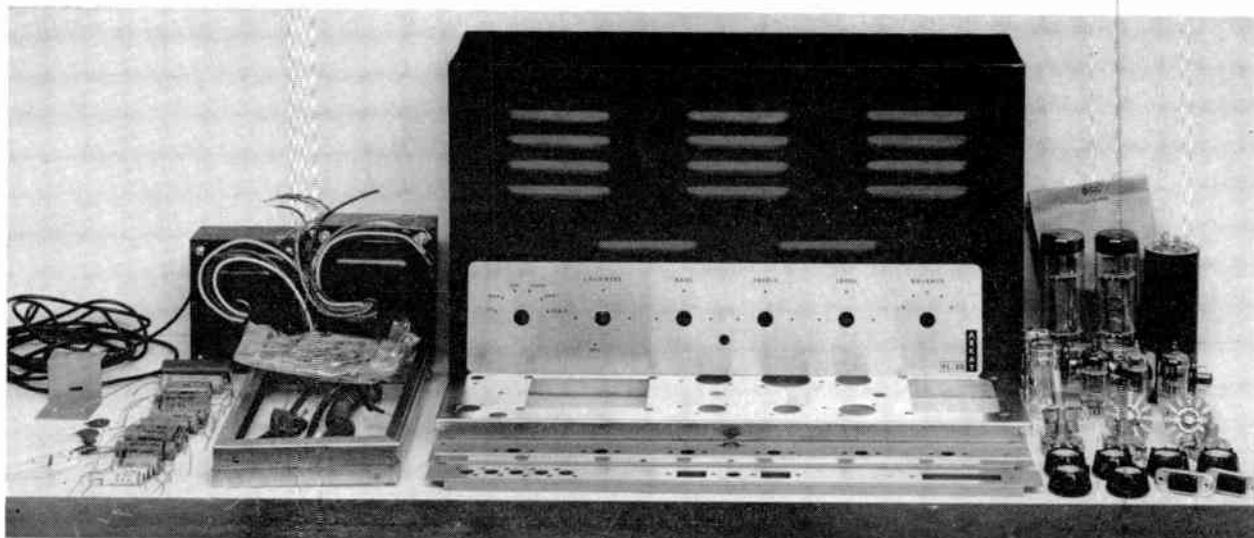
The preamp has a transistor stage for a magnetic pickup to provide extra gain without introducing hum, microphonics, or tube noise. Circuits of the amplifier are those of the improved Williamson design.

The tube complement is comprised of an NPN preamp transistor, 6AV6 preamp, 12AT7 voltage amplifier and inverter, 12AU7 driver, two EL34/6CA7 power amplifiers, and a 5V4 rectifier. The pilot light is a No. 51. If the transistor must be replaced, it should be ordered from Arkay.

### Assembly and Wiring

The step-by-step instructions and the diagrams are easy to follow, and are divided into stages so that the work will progress without back-tracking. Fig. 1 shows the complete kit of parts as they were unpacked.

In the first two stages of the instructions, the main chassis, Fig. 3, is put together, and the parts which it



*Fig. 1. These items, plus the small hardware put up in bags, complete the preamp-amplifier. Tools needed are screwdrivers, soldering iron, pliers*

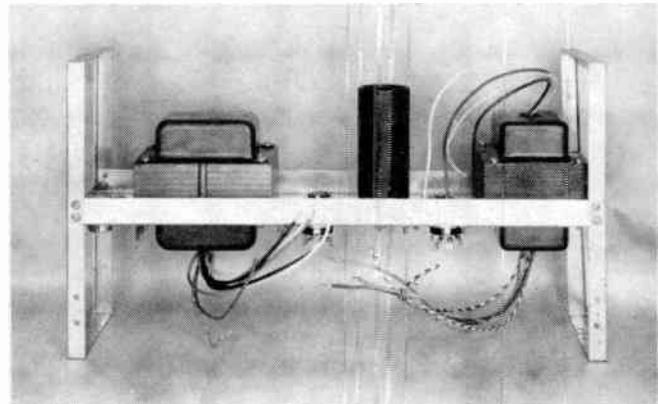
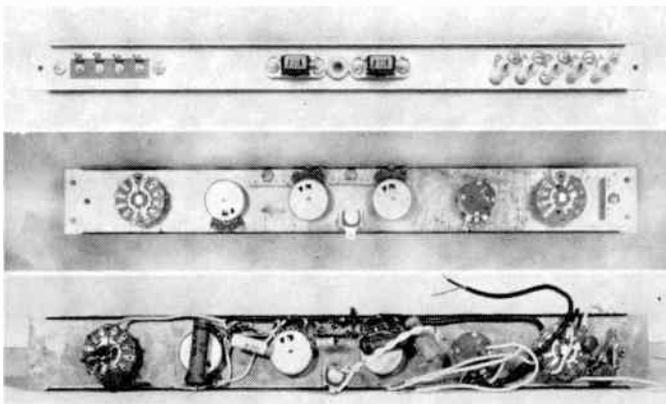


Fig. 2, left: The rear terminal strip, and two views of the control panel. Fig. 3, right: First assembly stage calls for mounting these parts

carries are mounted. These include the transformers, sockets, electrolytic capacitor, hum-balance potentiometer, and terminal strips. Then the first wires, resistors, and capacitors are soldered, Fig. 4.

At this point, the front panel parts are mounted and wired. These stages are illustrated in Fig. 2. With this

Finally, the transistor unit is assembled, wired, and mounted on the main chassis. There is nothing difficult about this last stage, but it is important to observe the warning in the instructions to switch off the AC power before the transistor is inserted in its tiny socket. No soldering should be done when the transistor is in place.

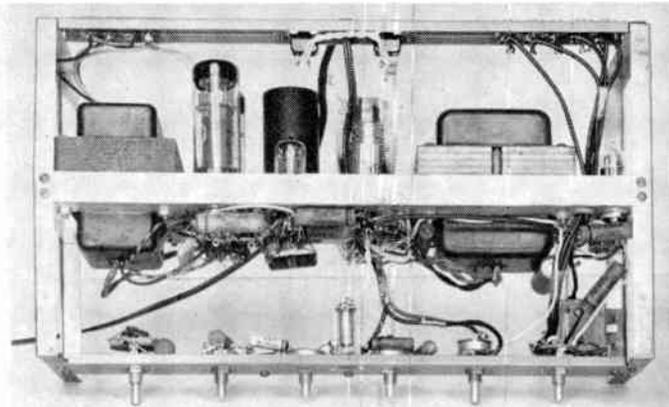
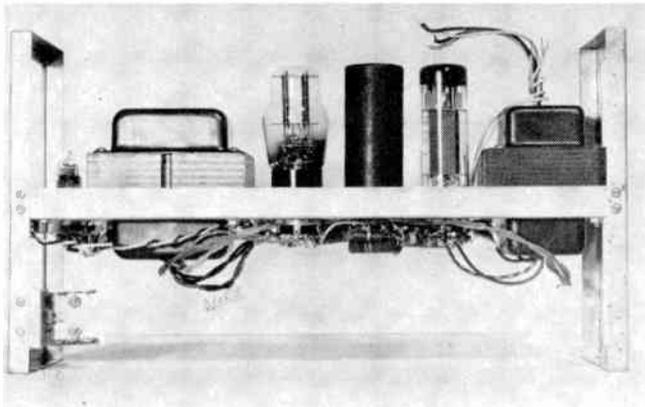


Fig. 4, left: Completed assembly and wiring of the chassis. Fig. 5, right: The final stage, with the front and rear panels in place and wired

work completed, the front panel is secured to the side brackets, and the connections made between the panel and the main chassis.

The same routine is carried out with the rear panel, top in Fig. 2. Fig. 5 shows the front and rear panels in place, and the wiring completed.

An attractive metal case is supplied, 16 ins. wide, 5 high, and 9 deep. Or the chassis can be mounted in a cabinet by fastening the end frames to a supporting shelf. Be sure that the ventilation is adequate. To be safe, put a thermometer in the chassis. If the temperature rises above 120°, the transistor may be damaged.

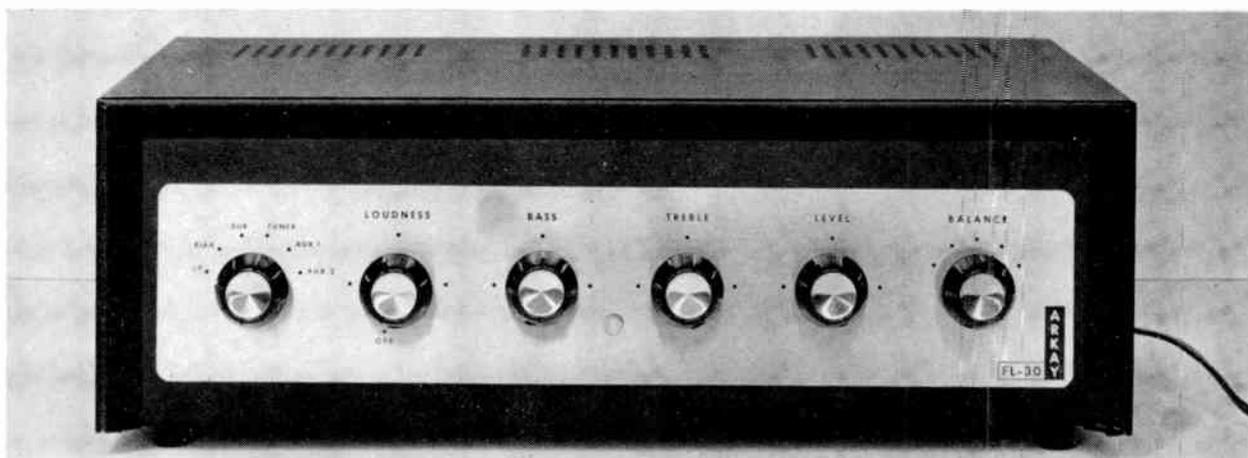


Fig. 6. The chassis fits into this pancake case, but the rear is open to provide ready access to the terminals where the other units are wired

# Music Listening for Hi-Fi Buffs

Before the Fascination of Listening to Sounds Wears Off,  
Try Listening to Music. It Can Be a Rewarding Experience.  
Here's How to Do It Painlessly — *By E. S. Beck*

**M**OST PEOPLE will agree that the way to get the most out of music is to listen to it intently. Concentrate, hold to it tightly, avoid distractions, and you'll learn to understand new music well, and old music better. But did you ever stop to think that there might be other ways, painless ways?

I say painless, because many people find new pieces hard to listen to the first few times. By new pieces, I mean unfamiliar ones, not necessarily recent ones. The indignation of present-day concert audiences when too much modern music is played demonstrates how painful unfamiliar music can be. Rage, indeed, is not too strong a word for the feelings of a certain audience in Paris in 1913, at the première of Stravinsky's *Sacre du Printemps*. This occasion turned into a rout. Today, while there are still plenty of folks who don't like it, the musical public in general accepts *Sacre* as worth-while music.

Not only modern music is hard to accept on first hearing. I know a man who dotes on the Handel oratorios and operas (those few which can be heard, that is). Not only does he own all those on records, but he once flew 800 miles to New York to hear "Serse", with full realization that he wouldn't enjoy it as it was his first hearing. He confessed to me that his first purchase of Handel was the old Beecham version of "Messiah" on 19 discs. He bought it only because it was such a bargain he could not pass it by. And the first time he played it through, he regretted the purchase. The *Halleluja Chorus* he enjoyed, but the rest was actively unpleasant. A sense of duty held him to the turntable for a few hearings, until gradually he came to feel the overpowering beauty of the music.

So many people receive new music with a shocked sense of outrage — music that is not necessarily precedent-shattering or even novel. It might be simply that the first hearing is not enough. How else explain the savage attacks on Brahms when his symphonies were first performed? Apthorp, the Boston critic, for instance, described the *First Symphony* in 1878 as ". . . for the most part morbid, strained, and unnatural; much of it even ugly . . ."

Of the *Second Symphony*, he had little better to say. "I have studied the second movement with the greatest attention. Well! I have not the faintest idea what the composer means . . . It seems as if it were only by the greatest effort that Brahms could firmly fix his own conceptions. Whatever he writes, he seems to have to force music out of his brain as if by hydraulic pressure . . . It would take a year to really fathom the *Second Symphony*, and a year of severe intellectual work, too. One would only like to be

a little more sure that such labor would be repaid." This in 1879.

You could select almost any composer and find that, when his music was new, the critics (and the public) howled at it. If it was good, that is. I don't know how the second-rate stuff was received. Even so perceptive a critic as Chorley, the London arbiter of music in the 1830's and 1840's, couldn't see much good in Chopin. Here's what he said in 1845: "M. Chopin increasingly effects the crudest modulations. Cunning must be the connoisseur, indeed, who, while listening to his music, can form the slightest idea when wrong notes are played — its difficulties to the eye being doubled by the composer's eccentricity of notation."

With Schönberg, it's different. Some people may never learn to like his music, although I suspect it was a first hearing which caused one critic to scream: "New exquisitely horrible sounds . . . the very ecstasy of the hideous . . . The aura of Arnold Schönberg is the aura of original depravity, of subtle ugliness, of basest egoism, of hatred and contempt, of cruelty, and of the mystic grandiose."

Some of the harsh stories you hear about one musician's opinion of another's work may not be the result of malice pure and simple. Perhaps even musicians need more than one hearing before passing judgment. Rossini once listened to Liszt perform one of his (Liszt's) works. "I prefer the other one", Rossini said.

"The other what?" asked Liszt.

"The other chaos, Haydn's", replied Rossini.

Now, Liszt's music may be subject to criticism, but it is not chaotic. One feels that on further hearings Rossini, who was actually kind-hearted, must have regretted his hasty judgment, although maybe not his *bon mot*.

Of course, there are many people who can understand and enjoy a work of music the first time around. But I fear there are many more who require several hearings before the music begins to take shape in their minds. It is they who suffer so on exposure to unfamiliar music.

Strange      Morbid      Chaotic  
unnatural  
cruel      UGLY      unfathomable

*Popular words in critics' vocabularies reserved for new, unfamiliar works*

Yet some of these brave souls continually risk self-torture in order to increase the number of musical works they know and enjoy.

Undoubtedly many others who are indifferent to good music would find they enjoyed it very much were they to expose themselves frequently enough. We are probably safe in excluding from this group such determined music-haters as Ulysses Grant, who is supposed to have originated the bad joke: "I know only two tunes. One is *Dixie* and one isn't."

It is not only in music, of course, that the new is generally rejected at the start. Science is helping to reduce the prejudice against things new. In the field of plastics, for example, it actually seems to have succeeded in creating a prejudice against things old. Certainly a great many people (a majority perhaps) prefer nylon, dacron, and the like to wool or cotton. But this acceptance has not yet extended to music.

Most conductors consider that they are giving modern composers a fair break when they schedule a minimum quantity of modern music. Perhaps they will play three or four modern works during a typical winter season. Maybe each one will be a première. If not a world or national première, it is almost certain to be the first time the composition is played locally. In most cases, the première is also the funeral. The audience may never get a chance to hear the work again.

Now, if most works are hard to understand on the first hearing, the conductor is not really doing anything for the composer or his audience by scheduling it a single time. Would it not be better to play the same work three or four times during the season so that the audience could become familiar with it, and learn to like it? Might this not be a more valuable contribution to the understanding of modern music?

In lieu of such service, records are invaluable. Plenty of new and unfamiliar music is now available on records, and those who wish to do so can become familiar with it by repeated hearings at home. In my opinion, this helps to explain the revival of interest in concerts and live music which is so noticeable today. Many who have developed familiarity with music by means of records now attend concerts as well, for all who are really interested in music want to hear as much live music as they can.

The value of constant listening in an effort to develop understanding is beautifully shown in the following extract from a great biography which, incidentally, indicates that unconscious or absent-minded listening can still bring about the necessary familiarity. This is from the *Education of Henry Adams*:

grandiose                      Horrible!  
Crude                              eccentric  
depraved                        Chaotic!!!

*Brahms provoked such adjectives in his day as does Schoenberg today*

"... The curious and perplexing result of the total failure of (Adams') German education was that the student's only clear gain — his single step to a higher life — came from time wasted; studies neglected; vices indulged; education reversed — it came from the despised beer-garden and music-hall; and it was accidental, unintended, unforeseen.

"When his companions insisted on passing two or three afternoons in the week at music-halls, drinking beer, smoking German tobacco, and looking at fat German women knitting, while an orchestra played dull music, Adams went with them for the sake of the company, but with no pretense of enjoyment: and when Mr. Aphthorp gently protested that he exaggerated his indifference, for of course he enjoyed Beethoven, Adams replied simply that he loathed Beethoven; and felt a slight surprise when Mr. Aphthorp and others laughed as though they thought it humor. He saw no humor in it. He supposed that, except musicians, every one thought Beethoven a bore, as every one except mathematicians thought mathematics a bore. Sitting thus at his beer-table, mentally impassive, he was one day surprised to notice that his mind followed the movement of a *sinfonie*. He could not have been more astonished had he suddenly read a new language. Among the marvels of education, this was the most marvellous. A prison-wall that barred his senses on one great side of life, suddenly fell, of its own accord, without so much as his knowing when it happened. Amid the fumes of coarse tobacco and poor beer, surrounded by the commonest of German *Hausfrauen*, a new sense burst out like a flower in his life, so superior to the old senses, so bewildering, so astonished at its own existence, that he could not credit it, and watched it as something apart, accidental, and not to be trusted. He slowly came to admit that Beethoven had partly become intelligible to him, but he was the more inclined to think that Beethoven must be much overrated as a musician to be so easily followed. This could not be called education, for he had never so much as listened to the music. He had been thinking of other things. Mere mechanical repetition of certain things had stuck to his unconscious mind . . ."

This shows one of the bad sides of Adams' character, namely, his snobbery; but it illustrates effectively how, once familiarity is gained by conscious or unconscious effort, unfamiliar music suddenly becomes comprehensible and beautiful.

I try to profit from Adams' experience. Like most music lovers, I am eager to increase my range and to enjoy unfamiliar works. I, too, find that many are quite unpleasant on first hearing. I can definitely confirm Adams' findings. I, too, can come to know musical works without consciously attending to them. The best way to take the sting out of new works, in my own case, is to play them rather loudly, but not to listen attentively. Instead, my mind can be occupied with a book or a magazine. Nothing to require too much mental concentration, however, or the music may not penetrate. Two or three such "unconscious" hearings and I know the work to a useful extent; enjoy it or dislike it as the case may be. This is an intriguing procedure. Try it and see what happens.



# READERS' ROUNDTABLE

Here Are Three Letters for Roundtable Discussion, Concerning Hi-Fi Beginners' Problems, FM Tuners, and Use of the Term "Stereo"

**T**HREE very interesting letters to the Editor are reproduced here for a new Readers Roundtable discussion. Your comments on them are invited for publication in this Department.

## Getting Off to the Right Start

What can be done to help newcomers to hi-fi get off to the right start? It shouldn't be necessary for people to learn what *is* hi-fi equipment by first spending all too much for what *isn't*. Yet we know that this is happening with increasing frequency. Here is a letter that outlines a typical experience. We'd like to know how *you* would answer it:

"Recently I purchased a \_\_\_\_\_ table model (I supposed it was high fidelity). Before that, I bought a so-called high fidelity \_\_\_\_\_ record-player.

"Being a layman, and only listening to music from the average radios and record players, I had started to look through catalogs listing amplifiers, preamps, and tuners, plus or minus a certain amount of cycles and db's and all the other mumbo-jumbo. Finally, I said the heck with it and bought the aforementioned items.

"I thought I was enjoying high fidelity. But since making those purchases I find I have wasted (maybe not completely) several hundred dollars on misrepresented merchandise — money that could have started me on my way to the real thing, had I known what to buy, where to buy it, and how to put it together.

"I have only seen one copy of your Magazine, the September issue, and I was greatly impressed by the information it contained. It prompted me to write my first letter to the editor of any magazine.

"My problem is this: Where can I get complete information on what hi-fi is; the meanings of the terms used; what equipment to buy; how to assemble it; the difference between good equipment, bad equipment, indifferent equipment; the best buy for my money (realizing that one gets only what one pays for); in other words, I need to be practically led by the hand and shown (not literally, though) just what is what.

"Now, my budget is limited. I will have to purchase parts as I can afford them. I don't think I will be able to buy items totalling a thousand dollars or so because I am expecting an addition to my family. However, I could afford something less than a thousand dollars. If purchased piece by piece, I imagine I can manage the acquisition. But what to buy first? I'll appreciate every bit of co-operation your Magazine can give me."

MERRILL B. CHARLES,  
1338 Union St., Brooklyn, N. Y.

Do you have some advice, drawn from your experience, to offer Mr. Charles? If so, we'll publish it in this department, not only to help him, but the many others who share his problems.

## Performance of FM Tuners

Here is another, quite different letter, that is of interest to hi-fi enthusiasts. It's about a subject on which you may have some specific comments to make:

"In the latest issue of the *Consumers Union Magazine* there is quite an article on FM tuners. The burden of their critical tests seems to be that there is practically no unit, regardless of price, that is free of considerable distortion. Some can be remedied by realignment, but most are hopeless.

"In view of this, of what use is all this talk about hi-fi, which seems to be commercial blab, rather than a reality? Why should one invest good money in amplifiers and speakers if this is the case, particularly if one is interested in FM broadcasting, as I am?

"I would appreciate your comments on this subject. I have been planning to purchase an FM rig, but now I am somewhat hesitant."

JAMES CASEY  
Highland Station, Springfield, Mass.

Obviously, something is radically wrong if most FM tuners cause so much distortion as to be "hopeless" for hi-fi reception. Was the report referred to by Mr. Casey written in such a way that he misunderstood it? Or are hundreds of thou-

sands of listeners who enjoy what they consider hi-fi FM reception actually being deceived by "commercial blab"?

We'd like to present a cross-section of opinions from Hi-Fi Music readers on this subject. Who is wrong? Don't these listeners know distortion when they hear it? Are the manufacturers misrepresenting their products? Or was that report away out in left field?

## Use of the Term Stereo

Advertising of stereo tapes and tape machines, and demonstrations at audio shows have attracted much attention and an increasing volume of sales. Many listeners, however, do not yet understand the real meaning of stereo reproduction — what it is, and how it is accomplished.

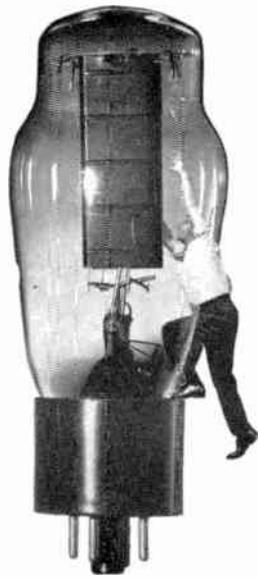
To help our readers use the term *stereo* correctly, and to avoid confusion, we have had articles explaining the method of making stereo tapes, and the equipment used to reproduce them. We have also pointed out examples of U. S. and imported equipment that has been advertised as "stereo" or "stereophonic" when actually it accomplishes only a modification of monaural music, or merely provides extra speakers.

The following comment was received from Paul W. Holt, on a letterhead which carried the line "Converts Monaural Sound to Stereo". How such a conversion can be accomplished is not clear, but this is what Mr. Holt wrote:

"Your comparison of our Stereo unit to a Brownie camera was the final straw. I have felt more and more guilty about selling these units in 32 states and ten foreign countries. I wish to confess, in print, how I have misrepresented this unit. You have no idea how horrible I feel when we keep getting those very enthusiastic letters from customers. . . .

"How was it done? The secret was nerve gas. I found a method whereby this could be compounded so that it looked like an ordinary resistor. One of these innocent appearing resistors is installed in every Holt Stereo. Whenever it is turned on there is enough of the gas released to act as a

*Continued on page 82*



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

## “INSIDE INFORMATION”

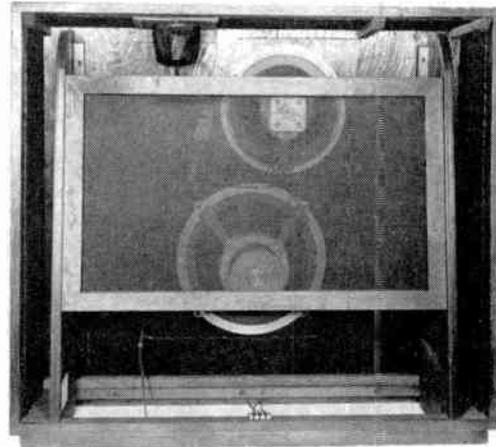


The Hi-Fi Music Commendation Seal, which bears the inscription "A Commended Design in Its Price Class", has been awarded to the specific models described and illustrated in this department.

In making these awards, five factors are considered. They are: mechanical design, electrical design, workmanship, performance, and facilities provided. These factors are then related to the retail price.

Thus, designation as "A Commended Design in Its Price Class" represents a composite of the various points which must be taken into account in the selection of hi-fi equipment.

It should be clearly understood that the Commendation Seal is not a confirmation of the manufacturer's specifications. However, when we have received such confirmation from an independent engineering laboratory, this is so stated in the discussion of the equipment, and the name of the laboratory is given for purposes of identification.

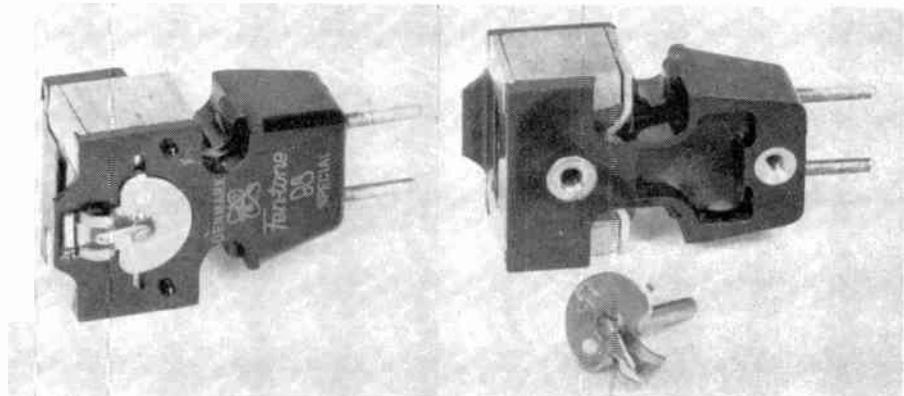


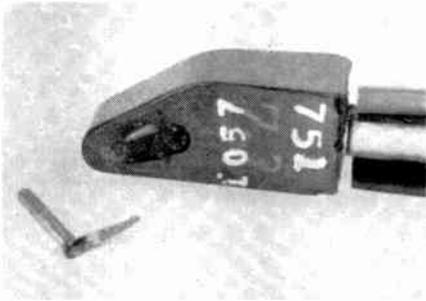
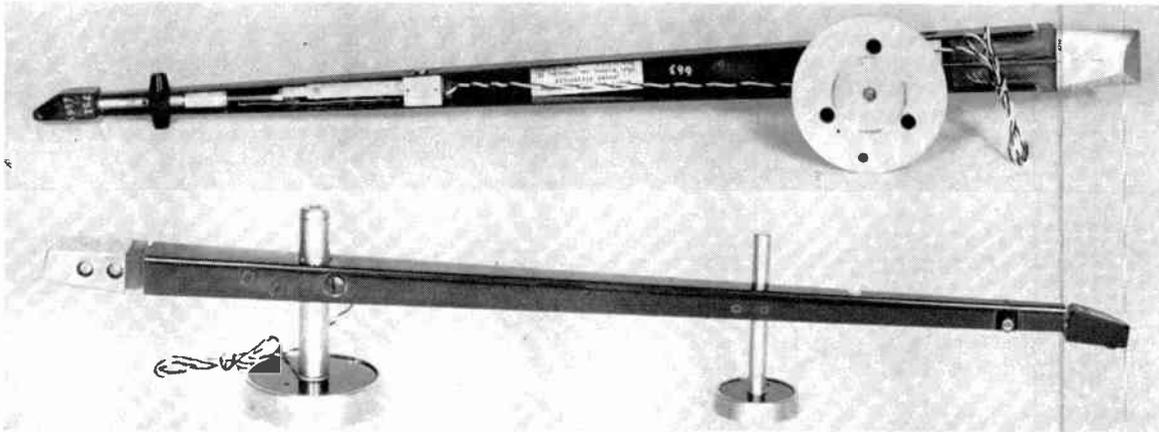
**Award No. 24.** Wharfedale SFB/3 speaker system. For the first time, English-built Wharfedale speakers are available in cabinets. Designed by G. A. Briggs, the model illustrated here employs his sand-filled baffle. That is, the baffle on which the 12-in. woofer and 10-in. wide-range

speakers are mounted is not of solid wood. It is made up of front and back plates spaced apart, and filled with sand. Purpose is to kill resonance effects contributed by a solid baffle which alter or add to the sound produced by the speakers. The 3-in. tweeter is mounted under the

top of the cabinet. Contrary to conventional practice, the rear of the cabinet is left open; the cabinet can be used away from or against a wall surface. Impedance is 15 ohms; dimensions, 35½ ins. wide, 31½ high, 13 deep. Price \$249; speakers on finished baffle, \$199.

**Award No. 25.** Fentone model 350A and 72A pickups. Made in Denmark, the former is a high output type (red lettering) which delivers 70 millivolts at 10 cms./sec., while the latter (gold lettering) delivers 35 millivolts. Accompanying pictures show the bottom with the stylus in place, and the top with the stylus removed. An interesting feature is a small piece of radio-active gold foil mounted in front of the stylus, intended to neutralize static electricity. Type 350A is intended for a load of 10,000 ohms or more; the 72A for 1,000 ohms or more. Each is priced at \$24.20 with a 1-mil stylus.





Award No. 26. Shure M-16 tone arm and pickup. To excellent performance, convenience and an agreeable "feel" have been added in this unusual design. The

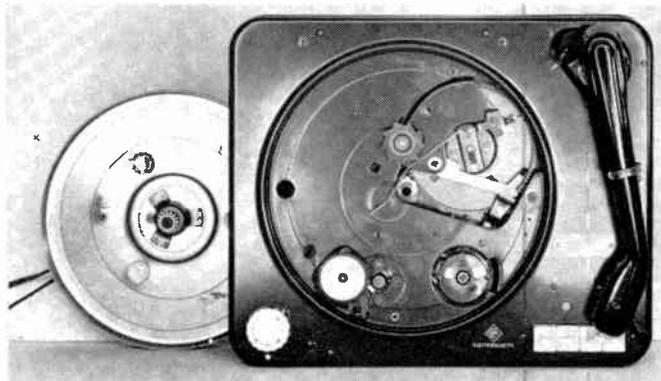
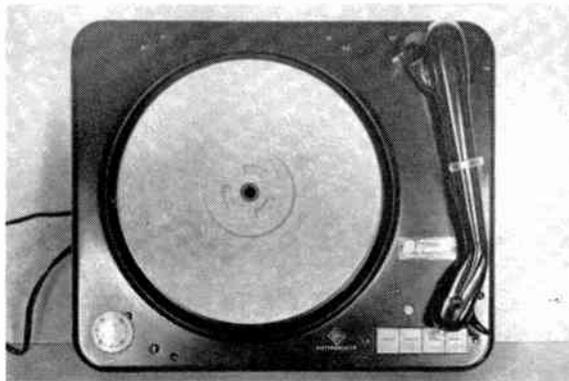
pickup is of the moving-magnet type, with the shank carried in a high-compliance composition. Using a .7-mil stylus, the stylus force required is only 1 to 2 grams, or  $1\frac{1}{2}$  to  $2\frac{1}{2}$  grams for the 2.7-mil stylus. The small size and pointed shape of the pickup, make it possible to position the stylus accurately at the start of any record band.

The pickup is carried on a pivoted bar which has a threaded weight adjustment at the other end. Jewelled bearings for the pivot are set into the two bosses at the end of the tone arm. A little farther back is a button which raises the pickup.

At the rear is a counterbalance sup-

ported by a metal strip which is floated in plastic damping material at both ends. A ruby thrust bearing on the pivot post virtually eliminates friction as the arm swings laterally. Height of the arm and pickup can be adjusted by loosening one screw next to the post. No other adjustments are necessary. In use, the button on the arm raises the pickup, and serves as a pivot to swing the arm into position.

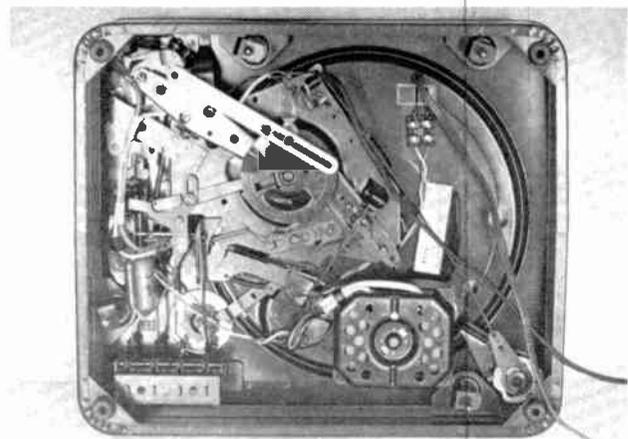
Output is 14 millivolts at 10 cms./sec.; load resistance should be 6,700 to 10,000 ohms, or 27,000 with extra resistor supplied; pivot to turntable shaft centers should be  $10\frac{19}{32}$  ins. Price with .7-mil diamond \$79.50



Award No. 27. Audiogersh XA-100 4-speed changer. This is a rim-driven type, intended for both manual and automatic operation, as determined by the spindle inserted in the hole of the turntable. The automatic spindle carries eight 12-in. or ten 10-in. records. A proportionate mixture can be interchanged for automatic playing. A special spindle for 45's carrying ten records is available.

All controls except the speed selection are operated with pushbuttons. The REPEAT button recycles the mechanism at any time without changing the record; the PAUSE button can be set for 5 seconds to  $12\frac{1}{2}$  minutes between records, depending on the turntable speed; the STOP sends the arm to the rest position; and the START also functions as a reject control. With the manual spindle, the arm swings out and returns automatically. If the other end of this spindle is inserted, the machine repeats a single record until it is shut off. The selection of changer, manual or repeat operation is accomplished entirely by the spindles, without any other adjustment.

The head takes any of the standard pickups. Chassis is  $12\frac{1}{2}$  by  $10\frac{1}{4}$  ins.; height above the mounting plate is  $2\frac{1}{2}$  ins.; below,



$2\frac{3}{4}$  ins. Four-pole motor operates on 60 cycles, 110 or 220 volts. Price \$67.50; mounting board \$2.50; finished wood base \$5.95; carrying case with hinged cover \$24.50

Tuners—first to achieve under one microvolt sensitivity for 20 db FM quieting; increases station range to over 100 miles. Other important features include the new "Feather-Ray" tuning eye, AFC switch, fly-wheel tuning, level control and cathode-follower output. Model S-2000 FM-AM Tuner \$139.50 net . . . Model S-3000 FM only tuner \$99.50 net.

Amplifiers—36 watts with new "presence" rise button. This all new amplifier brings maximum pleasure to both music lover and Hi-Fi expert . . . with at least six more features than any competitor. Front panel controls are simple, easy-to-handle, yet complete—include 6-db presence rise button; record, microphone and tape-playback equalization; exclusive "center-set" loudness control, loudness compensation switch, scratch and rumble filters, phono level control, tape-monitor switch, selection of 6 inputs; output tube balance control and test switch on rear. Model S-1000 II—36 watts—\$109.50 net.



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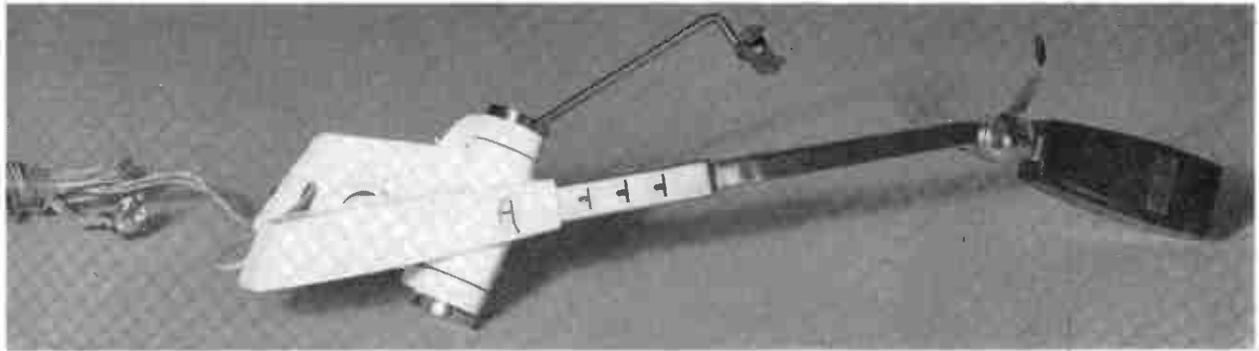


In New York, hear "Accent on Sound" with Skip Washner, WBAI-FM, week nights, 9 P.M. In Los Angeles, KRHM-FM, 10 P.M.

For complete specifications, Write Dept. M-11

\*outstanding honors bestowed, unsolicited, by most recognized testing organizations





**Award No. 28. Garrard tone arm.** The special purpose of this design is to reduce tracking error to a minimum under any given mounting limitations. The longer the arm, the less the error. However, space available for the swing of a tone arm varies in different installations. With this tone arm, the length can be adjusted between 12 and 16 ins. Thus, when the maximum allowable distance from the center of the turntable to the mounting pivot has been determined, the length of the arm can be set accordingly.

When the length of the arm is set, the

head angle must be altered correspondingly and, of course, the height must be set to provide clearance over the turntable. Templates are furnished for making these settings, or readjusting them.

Spring-loaded ball bearings are used for the vertical and lateral pivots. A knurled nut under the horizontal pivot adjusts the stylus pressure. It is just visible in the detailed picture. Mounting hardware is supplied for all types of pickups, including the GE models. The head is of universal design. Price without pickup \$24.50



**Award No. 29. General Electric VR-II series pickups.** The new single-stylus and dual stylus types are a further improvement over the familiar RPX models. The body is narrower, the weight reduced by 27%, and the stylus 10% lighter. An electrostatic shield has been added to protect the pickup from outside electric fields which might cause interference.

While the RPX series has been replaced by the VR-II, manufacture of RPX styli will be continued, as they are not interchangeable.

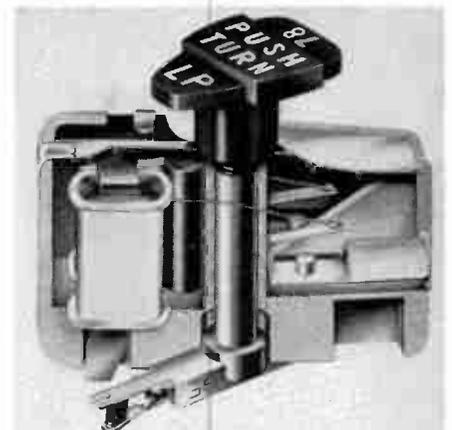
The narrower body fits practically all heads, and push-turn knobs of three shank

lengths are furnished to suit all mountings.

The cut-away view shows the stylus bar swung out part way; the picture above, the upper stylus swung into playing position.

Recommended stylus pressure is 4 grams for tone arms used with turntables, or 6 to 10 grams for record-changers. Load resistance should be 6,200 ohms; output is 22 millivolts at 10 cm./sec.

Prices are \$19.33 for the 1-mil diamond and 3-mil sapphire, or \$30.53 for 1-mil and 3-mil diamonds; single-stylus types are \$6.55 with a 1 or 3-mil sapphire, or \$17.53 for a 1 or 3-mil diamond.



#### INDEX OF PREVIOUS AWARDS

Following is the list of previous Commendation Seal Awards, showing the manufacturers and their model numbers, and the issues of HI-FI MUSIC in which the Awards were announced:

**Amplifiers**  
No. 10: Scott 240 M-J 57

**FM-AM Tuners**

No. 1: Sherwood S-2000  
No. 11: Newcomb 200

**FM-AM Tuner-Preamp**  
No. 8: Bogen R775

**FM Antenna**  
No. 5: Marjo indoor type

**Pickups**  
No. 2: Electro-Voice Power Point

M-A 57  
M-J 57

M-J 57

M-A 57

M-A 57

No. 9: Weathers MT-1  
No. 16: Pickering Fluxvalve

**Preamp-Amplifiers**

No. 13: Pilot AA903B  
No. 14: Sonotone HFA-150

**Speakers**

No. 4: Klipsch

M-J 57  
J-A 57

J-A 57  
J-A 57

M-A 57

*Concluded on page 84*

All "high fidelity" amplifiers do not sound the same. Newcomb amplifiers sound better. Granted, an amplifier, by itself, does not produce any sound. So, to describe the end result of improved amplification, we use the term "listenability." Newcomb amplifiers have superior listenability because they are balanced for use with the other components in your high fidelity system. They are designed to help deliver the best sound your complete system is capable of producing.

Specifications only begin to describe an amplifier's performance. Units with identical printed "specs" often sound entirely different to the human ear. Newcomb amplifiers and tuners meet and exceed all specifications for similar units. Beyond this, after developing a basically superb amplifier circuit, Newcomb engineers have concentrated on endowing their products with less distortion, lower hum, more effective tone controls, better loudness contour, and more precise record compensation. Listenability is improved by subtle circuit refinements, careful selection of parts, jealously guarded quality control, reworking of the final assembly until it meets Newcomb standards — the highest in the industry. Dependability of a degree that is most extraordinary in such sensitive instruments is one of the important plus values that result from this care in manufacture. Insist that you listen to Newcomb with your own ears before you buy. Don't regret later that you missed an opportunity to own the best.

# NEWCOMB

## THE NEWCOMB COMPACT 1020



is a power amplifier-preamplifier-control unit all combined in one arrestingly beautiful, compact cabinet. The 1020 is the most flexible, most distortion-free and hum-free, most dependable and trouble-free of all amplifiers in the compact field. Separate bass and treble record compensators permit 36 different playback curves. The 1020 has the unrivalled Newcomb loudness contour control... 7 inputs... high gain preamp... average listening level distortion of less than 0.05%... is conservatively rated at 20 watts — as the peak power output of 50 watts indicates. Like all units on this page, the 1020 is styled with a brushed brass finished face plate and case the color of champagne dusted with gold.

# listenability

## THE NEWCOMB COMPACT 200



is an FM-AM radio tuner that combines the greatest sensitivity with hitherto unheard of stability and dependability. The 200 delivers a signal that is refreshingly clean, precise and full. Velvety smooth flywheel tuning... tried-and-true, trouble-free, fast acting tuning eye... multiplex jack... sensitivity — 2 microvolts for 30 db of quieting... temperature compensated oscillators... automatic frequency control and AFC defeat switch... 10 volts maximum output... cathode follower permits placement 200 feet from amplifier. Designed to become a permanent furnishing in the home of the most discriminating music lover.

## THE NEWCOMB COMPACT 712



combines on one chassis all electronic components for a first quality high fidelity system. Included are compatible AM-FM radio tuner, sensitive preamplifier, clean 12 watt power amplifier, separate bass and treble tone controls, rumble filter, 6 position compensation, Newcomb's loudness contour control, multiplex jack. This is without question the most listenable and most beautiful combination unit on the market. The 712 sounds better, cleaner, more lastingly satisfying. It is more stable and dependable. Case is included in purchase price.

*Write for free catalog and name of the Newcomb Audio Specialist dealer nearest you.*

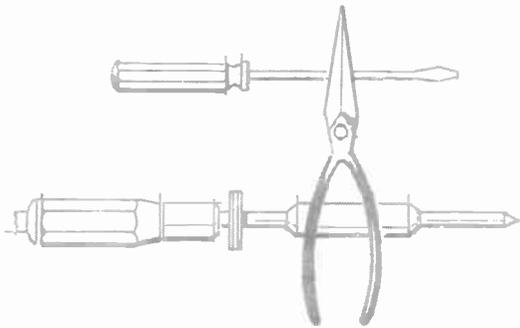
*Since 1937 Hollywood's leading producer of precision products for the control and amplification of sound.*

**NEWCOMB AUDIO PRODUCTS COMPANY** Department MH-11  
6824 Lexington Avenue • Hollywood 38, California

A LIMITED NUMBER OF DEALERSHIPS IN A FEW AREAS ARE OPEN. WRITE FOR DETAILS

*treat your family  
to all the fun and enjoyment  
of fine high fidelity at  
one-half the price you  
would expect to pay*

**HERE'S ALL YOU NEED**



*to build your own*



**HI-FI**



FM TUNER

AM TUNER

PREAMPLIFIER

**HEATHKIT  
HIGH FIDELITY FM TUNER KIT**

This FM tuner is your least expensive source of high fidelity material! Stabilized oscillator circuit assures negligible drift after initial warmup. Broadband IF circuits assure full fidelity, and 10 microvolt sensitivity pulls in stations with full volume. High-gain cascode RF amplifier, and automatic gain control. Ratio detector gives high-efficiency demodulation. All tunable components prealigned. Edge-illuminated dial for easy tuning. Here is FM for your home at a price you can afford. Shpg. Wt. 7 lbs.

MODEL FM-3A \$25.95 (with cabinet)

**HEATHKIT  
BROADBAND AM TUNER KIT**

This tuner differs from an ordinary AM radio in that it has been designed especially for high fidelity. The detector uses crystal diodes, and the IF circuits are "broadbanded" for low signal distortion. Sensitivity and selectivity are excellent. Quiet performance is assured by 6 db signal-to-noise ratio at 2.5 uv. All tunable components prealigned. Incorporates AVC, two outputs, and two antenna inputs. Edge-lighted glass slide rule dial for easy tuning. Your "best buy" in an AM tuner. Shpg. Wt. 8 lbs.

MODEL BC-1A \$25.95 (with cabinet)

**HEATHKIT "MASTER CONTROL"  
PREAMPLIFIER KIT**

This unit is designed to operate as the "master control" for any of the Heathkit Williamson-type amplifiers, and includes features that will do justice to the finest program material. Frequency response within  $\pm 1\frac{1}{2}$  db from 15 to 35,000 CPS. Full equalization for LP, RIAA, AES, and early 78's. Five switch-selected inputs with separate level controls. Bass and treble control, and volume control, on front panel. Very attractively styled, and an exceptional dollar value. Shpg. Wt. 7 lbs.

MODEL WA-P2 \$19.75 (with cabinet)

**HEATHKIT "BASIC RANGE"  
HIGH FIDELITY SPEAKER SYSTEM KIT**

The very popular model SS-1 Speaker System provides amazing high fidelity performance for its size because it uses high-quality speakers, in an enclosure especially designed to receive them.

It features an 8" mid-range-woofer to cover from 50 to 1600 CPS, and a compression-type tweeter with flared horn to cover from 1600 to 12,000 CPS. Both speakers are by Jensen. The enclosure itself is a ducted-port bass-reflex unit, measuring 11 1/2" H x 23" W x 11 3/4" D and is constructed of veneer-surfaced plywood, 1/2" thick. All parts are pre-cut and pre-drilled for quick assembly.

Total frequency range is 50 to 12,000 CPS, within ±5 db. Impedance is 16 ohms. Operates with the "Range Extending" (SS-1B) speaker system kit later, if greater frequency range is desired. Shpg. Wt. 30 lbs. **MODEL SS-1 \$39.95**

**HEATHKIT "RANGE EXTENDING"  
HIGH FIDELITY SPEAKER SYSTEM KIT**

The SS-1B uses a 15" woofer and a small super-tweeter to supply very high and very low frequencies and fill out the response of the "Basic" (SS-1) speaker system at each end of the audio spectrum. The SS-1 and SS-1B, combined, provide an overall response of ±5 db from 35 to 16,000 CPS. Kit includes circuit for crossover at 600, 1600 and 4000 CPS. Impedance is 16 ohms, and power rating is 35 watts. Measures 29" H x 23" W x 17 1/2" D, and is constructed of veneer-surfaced plywood, 3/4" thick. Easy to build! Shpg. Wt. 80 lbs.

**MODEL SS-1B \$99.95**

*...and save!*

**HEATHKIT "LEGATO"  
HIGH FIDELITY SPEAKER SYSTEM KIT**

The fine quality of the Legato Speaker System Kit is matched only in the most expensive speaker systems available. The listening experience it can bring to you approaches the ultimate in esthetic satisfaction.

Frequency response is ±5 db 25 to 20,000 CPS. Two 15" theater-type Altec Lansing speakers cover 25 to 500 CPS, and an Altec Lansing high frequency driver with sectoral horn covers 500 to 20,000 CPS. A precise amount of phase shift in the crossover network brings the high-frequency channel into phase with the low-frequency channel to eliminate peaks or valleys at the crossover point. This is one reason for the mid-range "presence" so evident in this system design.

The attractively styled "contemporary" enclosure emphasizes simplicity of line and form to blend with all furnishings. Cabinet parts are pre-cut and pre-drilled from 3/4" veneer-surfaced plywood for easy assembly at home. Impedance is 16 ohms. Power rating is 50 watts for program material. Full, smooth frequency response assures you of outstanding high fidelity performance, and an unforgettable listening experience. Order HH-1-C (birch) for light finishes, or HH-1-CM (mahogany) for dark finishes. Shpg. Wt. 195 lbs.

**MODELS HH-1-C or HH-1-CM \$325.00 each**



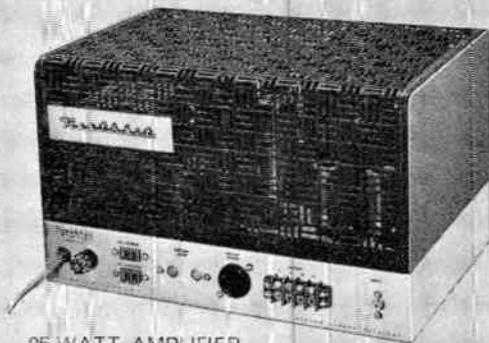
**A subsidiary of Daystrom, Inc.  
Benton Harbor 5, Mich.**



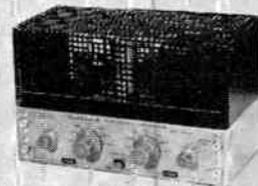
**HEATHKITS**  
*World's finest  
electronic equipment  
in kit form...*



70-WATT AMPLIFIER



25-WATT AMPLIFIER



ELECTRONIC CROSS-OVER

*easy-to-build designs by*  *insure*

You get more comprehensive assembly instructions, higher quality circuit components, and more advanced design features, when you buy HEATH hi-fi!

**HEATHKIT 70-WATT HIGH FIDELITY AMPLIFIER KIT**

This new amplifier features extra power reserve, metered balance circuit, variable damping, and silicon-diode rectifiers, replacing vacuum tube rectifiers. A pair of 6550 tubes produce full 70-watt output with a special-design Peerless output transformer. A quick-change plug selects 4, 8 and 16 ohm or 70 volt output, and the correct feedback resistance. Variable damping optimizes performance for the speaker system of your choice. Frequency response at 1 watt is  $\pm 1$  db from 5 CPS to 80 KC with controlled HF rolloff above 100 KC. Harmonic distortion at full output less than 2%, 20 to 20,000 CPS, and intermodulation distortion below 1% at this same level. Hum and noise are 88 db below full output. Variable damping from .5 to 10. Designed to use WA-P2 preamplifier. Express only. Shpg. Wt. 50 lbs. **MODEL W-6M \$109.95**

**HEATHKIT 25-WATT HIGH FIDELITY AMPLIFIER KIT**

The 25-watt Heathkit model W-5M is rated "best buy" in its power class by independent critics! Faithful sound reproduction is assured with response of  $\pm 1$  db from 5 to 160,000 CPS at 1 watt, and harmonic distortion below 1% at 25 watts, and IM distortion below 1% at 20 watts. Hum and noise are 99 db below rated output, assuring quiet, hum-free operation. Output taps are 4, 8 and 16 ohms. Employs KT66 tubes and Peerless output transformer. Designed to use WA-P2 preamplifier. Express only. Shpg. Wt. 31 lbs. **MODEL W-5M \$59.75**

**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. The XO-1 is used between the preamplifier and the main amplifiers. Separate amplification of high and low frequencies minimizes IM distortion. Crossover frequencies are selectable at 100, 200, 400, 700, 1200, 2000, and 3500 CPS. Separate level controls for high and low frequency channels. Attenuation is 12 db per octave. Shpg. Wt. 6 lbs. **MODEL XO-1 \$18.95**

**HEATHKIT W-3AM HIGH FIDELITY AMPLIFIER KIT**

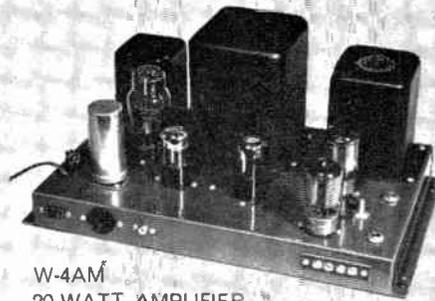
Features of this fine Williamson-type amplifier include the famous Acrosound model TO-300 "ultralinear" transformer, and 5881 tubes for broad frequency response, low distortion, and low hum level. Response is  $\pm 1$  db from 6 CPS to 150 KC at 1 watt. Harmonic distortion is below 1% and IM distortion below 1.3% at 20 watts. Hum and noise are 88 db below 20 watts. Provides output taps of 4, 8 or 16 ohms impedance. Designed to use WA-P2 preamplifier. Shpg. Wt. 29 lbs. **MODEL W-3AM \$49.75**

**HEATHKIT W-4AM HIGH FIDELITY AMPLIFIER KIT**

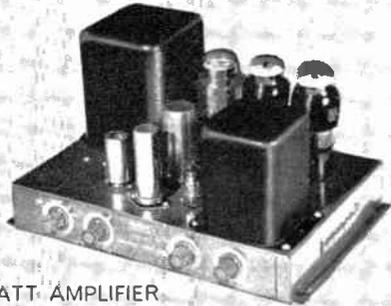
A true Williamson-type circuit, featuring extended frequency response, low distortion, and low hum levels, this amplifier can give you fine listening enjoyment with a minimum investment. Uses 5881 tubes and a Chicago-standard output transformer. Frequency response is  $\pm 1$  db from 10 CPS to 100 KC at 1 watt. Less than 1.5% harmonic distortion and 2.7% intermodulation at full 20 watt output. Hum and noise are 95 db below full output. Transformer tapped at 4, 8 or 16 ohms. Designed to use WA-P2 preamplifier. Shipped express only. Shpg. Wt. 28 lbs. **MODEL W-4AM \$39.75**



W-3AM  
20-WATT AMPLIFIER



W-4AM  
20-WATT AMPLIFIER



A-9C  
20-WATT AMPLIFIER



A-7D  
7-WATT AMPLIFIER

## HEATHKITS

*World's finest  
electronic equipment  
in kit form...*

# ...top HI-FI performance

### HEATHKIT A-9C HIGH FIDELITY AMPLIFIER KIT

This amplifier incorporates its own preamplifier for self-contained operation. Provides 20 watt output using push-pull 6L6 tubes. True high fidelity for the home, or for PA applications. Four separate inputs—separate bass and treble controls—and volume control. Covers 20 to 20,000 CPS within  $\pm 1$  db. Output transformer tapped at 4, 8, 16 and 500 ohms. Harmonic distortion less than 1% at 3 db below rated output. High quality sound at low cost! Shpg. Wt. 23 lbs. **MODEL A-9C \$35.50**

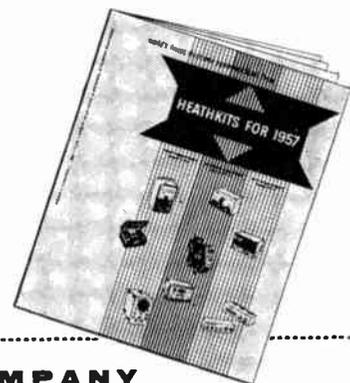
### HEATHKIT A-7D HIGH FIDELITY AMPLIFIER KIT

This is a true high fidelity amplifier even though its power is somewhat limited. Built-in preamplifier has separate bass and treble controls, and volume control. Frequency response is  $\pm 1\frac{1}{2}$  db from 20 to 20,000 CPS, and distortion is held to surprisingly low level. Output transformer tapped at 4, 8 or 16 ohms. Easy to build, and a fine 7-watt performer for one just becoming interested in high fidelity. Shpg. Wt. 10 lbs. **MODEL A-7D \$17.95**

Model A-7E: Same as the above except with extra tube stage for added preamplification. Two switch-selected inputs, RIAA compensation, and plenty of gain for low-level cartridges. Shpg. Wt. 10 lbs. **\$19.95**

#### HOW TO ORDER...

Just identify the kit you desire by its model number and send check or money order to address below. Don't hesitate to ask about HEATH TIME PAYMENT PLAN.



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"do-it-yourself"  
electronics*

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**Please send FREE Heathkit Catalog**

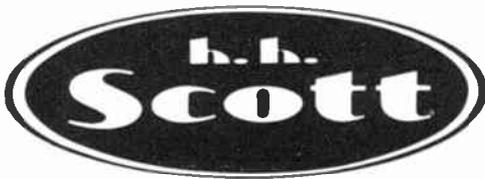


# NEW

*New AM-FM Tuner puts wide band FM, wide range AM within your budget!*

Completely new in styling . . . in engineering . . . in performance . . . the H. H. Scott model 300 AM-FM tuner embodies many new engineering features found nowhere else.

- Selectivity is superior to conventionally designed tuners because of the wide-band detector.
- Circuitry is completely drift-free . . . without the need for troublesome AFC.
- Cross-modulation is minimized so strong local stations do not appear at several points on the dial.
- AM section features wide-range circuitry. Reception is so good on fine AM stations you'll think you are listening to FM.

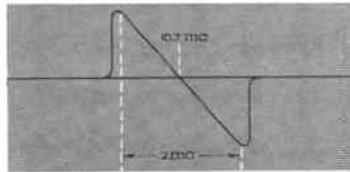


*\*Because of the demand for this new H. H. Scott tuner it may be temporarily out of stock. Be sure to get your order in soon.*

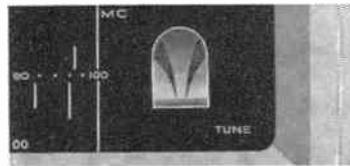
*Shown below: H. H. Scott's new model 300 AM-FM tuner*



Famous musicians like Metropolitan Opera singer Jerome Hines choose H. H. Scott components for their own homes.



Wide-band FM circuitry eliminates co-channel and adjacent channel interference — makes tuning drift-free.



Precision-ray tuning eye makes it simple to tune precisely on both AM and FM.

When you tune the H. H. Scott 300 to a weak FM station next to a strong one, it stays in tune perfectly. Ordinary tuners using AFC rather than Wide-Band, wander from the weak station to the strong, making it impossible to tune to weak stations. Smooth acting slide-rule dial is extra-long giving better band spread, so stations are easy to separate.



The new 300 is a perfect match to H. H. Scott's Best Buy Amplifier . . . the famous "99". This 22 watt complete amplifier is only \$99.95. This means that for only \$259.90 you can have a complete H. H. Scott system.

**Additional Technical Information — Model 300**

FM sensitivity 3 microvolts for 20 db of quieting; 2 megacycle wide-band detector; 10 kc sharp-tuned whistle filter; outputs — main, multiplex, tape; tuned RF stage insures high sensitivity and selectivity on both AM and FM; two position AM bandwidth for Normal and High Fidelity programs; size in mahogany accessory case 15½w x 5h x 12½d. \$169.95. Choice of handsome accessory cases at \$9.95 and \$19.95.

*Prices slightly higher west of Rockies.*

*Furniture and Accessories Courtesy Rapids Furniture, Boston.*



*mail coupon now!*

**H. H. Scott, 111 Powdermill Road, Maynard, Mass. Export Dept: Telesco International Corp., 36 West 40th Street, New York City**

*RUSH me my free copy of your completely new catalog MH-11 including your new hi fi guide.*

NAME.....  
 ADDRESS.....  
 CITY.....STATE.....



## Where to Buy Hi-Fi in the Washington Area

This listing of hi-fi specialists has been compiled with great care, to make it as accurate and complete as possible. Where no details are shown, the dealer failed to respond to our request for information.

### MARYLAND

- Annapolis**  
Albright's
- Baltimore**  
American Distributing Co.  
BALTIMORE DICTATING MAC., 817 E. 33rd St.  
BE 5-6948  
Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service.  
Ask for G. A. Harrington
- Earl Beitzel  
HENRY O. BERMAN CO., 12 E. Lombard St.  
LE 9-7002  
Hi-fi equipment, tape, recorded tapes, custom installations, stereo. Ask for Joseph Berman, John Daneker, John Heim  
CUSTOM MUSIC SYSTEMS, 106 W. North Ave.  
HO 7-7192  
Hi-fi equipment, tape, stereo, custom installations, service  
Ask for Charlie Donnelly, Doug Deitrick  
D. & H. Distributing Co.  
HI-FI SHOP, 2 N. Howard St. SA 7-3523  
Hi-fi equipment, tape, recorded tapes, stereo, custom installations. Ask for Mr. Lee  
HIGH FIDELITY HOUSE, 5127 Roland Ave.  
TU 9-8591  
Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service  
Ask for Arthur Cunliffe, Al Cook, Louis Mills  
Kann-Ellert Electronics Co.  
Lytron Dist. Co.  
Walter J. Malecki  
Maynard E. Harp & Son

- Yale Radio Electric Co.  
**West Los Angeles**  
SANTA MONICA SOUND, 12436 Santa Monica Blvd.  
GR 8-2834  
Hi-fi equipment, tape, stereo, custom installations, service.  
Ask for Don Waugh, Bob Pigott
- Malibu Beach**  
Telcoa
- Menlo Park**  
HIGH FIDELITY UNLIMITED, 935 El Camino Real  
DA 6-5160  
Hi-fi equipment, tape, recorded tapes, custom installations, service, stereo.  
Ask for Arthur Heller, Harry Chan, Noel Palm, Bob Williams, Eldridge Boots, Gordon Pusser, Phil Beyhan, Mike Olson, Rich Becker
- Peninsula Radio & TV
- Newport Beach**  
CUSTOM AUDIO, 2650 Avon LI 8-8671  
Hi-fi equipment, records, tape, recorded tapes, custom installations, service, stereo.  
Ask for Jean Musick, Fred Clutson
- Ontario**  
RUDI POCK, 604 N. Euclid Ave. YU 61-0541  
Hi-fi equipment, records, tape, recorded tapes,

- Radio Electric Service Co.  
SIRKIS MUSIC, 4010 Glengyle Ave. RO 4-1900  
Hi-fi equipment, records, tape, recorded tapes, stereo, custom installations, service  
Ask for Dave Sirkis, Bob Weisman
- Louis Smith Co.  
A. R. Spartana Co.  
Video Electronics Supply Co.  
WHOLESALE RADIO PARTS CO., INC., 311 W. Baltimore St. MU 5-2134  
Hi-fi equipment, tape, recorded tapes, stereo, custom installations  
Ask for Tom Joicey, John Wehrle  
Jos. M. Zamoiski Co.
- Easton**  
WIGHTMAN'S ELECTRONIC ENGINEERING CO., 37 U.S. Route 50 TA 2-2280  
Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service  
Ask for Perry Wightman, William Jackson
- Hagerstown**  
Stoddard Supply Co.
- Silver Spring**  
Silver Spring Electronic Supply Co.  
Rucker Electronic Products Co., Inc.

### VIRGINIA

- Arlington**  
Rucker Electronic Products Co., Inc.
- Alexandria**  
Certified Radio Supply
- WASHINGTON, D. C.**  
CAMPBELL MUSIC CO., INC., 1108 G St., N.W.  
DI 7-8464

- Hi-fi equipment, records, tape, recorded tape service, stereo  
Ask for Mr. Warren, Mr. Dreifus  
Capitol Radio Wholesalers, Inc.  
CUSTOM HI-FI, 1811 Columbia Road, N.W.  
HU 3-3336
- Hi-fi equipment, records, tape, recorded tapes, custom installations, service, stereo  
ELECTRONIC WHOLESALERS, INC., 2345 Sherman Ave. N.W.  
DU 7-6500
- Hi-fi equipment, tape, custom installations, stereo.  
Ask for Sound Room  
Hi-Fidelity Wholesalers, Inc.  
Kenyon Radio Supply Co.  
KITT MUSIC CO., 1330 G St. N.W. RE 7-6212  
Hi-fi equipment, records, tape, recorded tapes, custom installations, service, stereo  
Ask for Messrs. Hershfield, Flynn, Battista, Mockler  
RECORD SHOP, 1340 Conn. Ave., N.W. DE 2-0900  
Hi-fi equipment, records, tape, recorded tapes, custom installations, stereo  
Rucker Electronic Products  
SHRADER SOUND INC., 2803 M St., N.W.  
AD 4-4730
- Hi-fi equipment, tape, custom installations, service, stereo  
Ask for Messrs. Shrader, Vaughan, Zimmerman  
SILBERNE RADIO & ELECTRONICS, 3400 Georgia Ave., N.W.  
TU 2-7800
- Hi-fi equipment, tape, recorded tapes, stereo  
Ask for John Brawdy, Ed Kisliuk  
Sun Parts Distributors  
U. S. Recording Co.

## FM STATIONS IN THE WASHINGTON, D. C., AREA

Listings by Call Letters, Location, Frequency

Call Letters	Location	Frequency	Call Letters	Location	Frequency
<b>DELAWARE</b>			<b>WASHINGTON</b>		
<b>Dover</b>			WASH	97.1	WBJC 88.1
WDOV	94.7		WFAN	100.3	WRFL 92.5
			WGMS	103.5	WRC-FM 93.9
<b>MARYLAND</b>			WMAL	107.3	WDOV 94.7
<b>Annapolis</b>			WOL-FM	98.7	WRNC 95.5
WNAV	99.1		WRC-FM	93.9	WMVA 96.3
			WRNC	95.5	WTOP 96.3
<b>Baltimore</b>			WUST	106.3	WASH 97.1
WBJC	88.1		WWDC	101.1	WOL-FM 98.7
WCAO	102.7				WNAV 99.1
WITH	104.3		<b>VIRGINIA</b>		WFAN 100.3
			<b>Arlington</b>		WWDC 101.1
<b>Bethesda</b>			WARL	105.1	WCAO 102.7
WWDC	101.0				WGMS 103.5
			<b>Martinsville</b>		WITH 104.3
<b>Hagerstown</b>			WMVA	96.3	WJEJ 104.7
WJEJ	104.7				WARL 105.1
			<b>Winchester</b>		WUST 106.3
<b>Oakland</b>			WRFL	92.5	WMAL 107.3
WRNC	95.5				

- custom installations, service, stereo.  
Ask for Rudi, Lena
- Paramount**  
Elwyn W. Ley Co.
- Pasadena**  
AUDIO ASSOCIATES, 689 South Fair Oaks  
SY 3-1471  
Hi-fi equipment, records, tape, recorded tapes, stereo, custom installations, service.  
Ask for John Sola  
DOW RADIO SUPPLY CO., 1759 E. Colorado St.  
RY 1-6683  
Hi-fi equipment, records, tape, recorded tapes, stereo.  
Ask for Ed Giles, Bud Kelly  
Electronic Supply Co.  
EMPIRE ELECTRONIC DIST., INC., 37 E. Union St.  
SY 6-0121  
Hi-fi equipment, tape, recorded tapes, custom installations, stereo.  
Ask for Sid Shepelt, Ed Rimy  
HI-FIDELITY HOUSE, 536 S. Fair Oaks RY 1-9181  
Hi-fi equipment, tape, recorded tapes, custom installations, service, stereo.  
Ask for Bob Mousain, Dan Davitt  
TV Antenna & Service Engineers  
The Turntable

- Redondo Beach**  
SOUTH BAY ELECTRONICS, 1907 S. Catalina Ave.  
FR 5-8215  
custom installations, service.  
Ask for Del Replogle, Cameron A. Warren  
Pacific Audio Supply  
**South Gate**  
MAC'S RADIO SUPPLY, 8320 Long Beach Blvd.  
LU 8-4111  
Hi-fi equipment, tape, stereo.  
Ask for Bob McNeal, Walt Pfau
- Studio City**  
EMMONS AUDIO EQUIPMENT, 12602 Ventura Blvd.  
PO 1-2989  
Hi-fi equipment, recorded tapes, custom installations, service, stereo.  
Ask for Dick Emmons, Ed Dougal
- Thermal**  
Custom-Classics
- Van Nuys**  
House of Sight and Sound  
Thrifty T.V. Supply Co.  
VALLEY ELECTRONIC SUPPLY CO., 17647 Sherman Way  
DI 2-5143  
Hi-fi equipment, tape, recorded tapes, stereo, custom installations, service.  
Ask for Dulco, Em Holley



**99.75** net

## NEW 12" PRECISION TURNTABLE

### OUTSTANDING FEATURES

Four speeds, each with +3% speed adjustment. Built-in illuminated strobe disk for all speeds. Built-in level bubble and leveling screws. Precision 4-pole motor, extra-compliant belt-drive and idler system plus exclusive Thorens Roto-Drive principle, provide complete vibration isolation, absolutely constant speed. Provision for easily changing arms without leaving unsightly permanent marks—just replace low-cost arm mounting board, available for 12" or 16" arms in various finishes. Easy to mount, the TD-124 requires only 2 3/4" clearance below mounting board. Furnished with attached line cord, shielded cable and solder plate.

**Gyro-like Roto-Drive gives new Thorens TD-124 absolute speed uniformity. Heavier than 16-inch turntables, yet it starts, stops in less than 2/3 turn!**

How to get the heaviest possible turntable for smooth, absolutely quiet operation without sacrificing fast starts and stops.

That's the problem Thorens engineers faced when they set out to build the best four-speed, 12-inch, hi-fi turntable money can buy. You'll be amazed at the simplicity of their solution.

The new TD-124 really has two turntables in one: (1) a heavy 10-lb. rim-concentrated, cast-iron flywheel (outweighs 16" aluminum turntables) (2) a light aluminum cover, or turntable proper. An exclusive, Thorens-originated clutch couples or decouples the light aluminum table to the heavy flywheel for instant starts and stops. What's more, the Thorens double turntable system gives you the weight of a cast-iron table (3 times as heavy as aluminum) without danger of attracting any pickup magnet. And with this unique construction, your pickup gets magnetic shielding from motor or transformer hum fields by the iron turntable.

Ask your hi-fi dealer to show you the Thorens TD-124. Better yet, arrange to hear one of those critical, slow piano records on the TD-124. If you don't know who your dealer is, write Thorens Company, Dept. U117, New Hyde Park, N. Y. 7.9



# THORENS

SWISS MADE PRODUCTS

HI-FI COMPONENTS · LIGHTERS · SPRING-POWERED SHAVERS · MUSIC BOXES

# ALLIED'S OWN knight® HI-FI COMPONENTS



MONEY-SAVING HI-FI • COMPARABLE TO THE FINEST

- ★ Advanced Design, Performance and Styling
- ★ Outstanding For Superior Musical Quality
- ★ You Get the Very Finest For Less
- ★ Each Unit Guaranteed For One Full Year



EASY TERMS AVAILABLE



Model KN-110 **\$99.50**  
Only \$9.95 down

## NEW knight Deluxe KN-110 FM-AM Tuner

### Features:

- 2½  $\mu$ v FM Sensitivity
- Dual Limiters
- RF Stage on FM and AM
- Tuning Meter for FM and AM
- AFC "Lock-in" FM Tuning
- Flywheel Tuning Mechanism
- Tape Output Jack
- Illuminated Slide-Rule Dial

Equal to the finest, yet far lower in cost. Features remarkable sensitivity—2½ microvolts for 20 db of quieting on FM, 5 microvolts for 1.5 volt output on AM. Supplied with FM folded dipole antenna. Deluxe features: Separate RF stages on FM and AM for extra sensitivity; FM discriminator with dual limiters; cathode follower with 2 outputs; AFC on FM, tuning meter and flywheel mechanism for effortless tuning; 10 kc whistle filter on AM; rotatable AM loopstick antenna; U.L. Approved. Handsome leather-tone case, 4 x 13½ x 10". Shpg. wt., 17 lbs.

Model KN-110. Net, F.O.B. Chicago, only **\$99.50**

## NEW knight Deluxe 30-Watt Hi-Fi Amplifier



- Model KN-530 **\$94.50**  
Only \$9.45 down
- Rumble and Scratch Filters
  - "A-B" Speaker Switch
  - Variable Loudness Control
  - DC on Filaments of Preamp Tubes

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## ROUNDTABLE

Continued from page 68

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One of these days, the Audio Engineering Society, the Institute of High Fidelity Manufacturers, or the Magnetic Recording Industry Association will probably establish a definition for the term *stereo*. It is to be hoped that this will be done before confusion has become still more serious.

Meanwhile, if we are to be guided by the Merriam-Webster New International Dictionary, it should be noted that this authority under *stereogram* says "also stereograph", and defines *stereograph* as a "picture prepared for stereoscope". Further, a *stereoscope* is "an optical instrument, with two eye glasses, for assisting the observer to combine the images of two pictures taken for the purpose from points of view a little way apart, and thus to get the effect of solidity or depth." The word *stereo* is not used in connection with any device that would enable the observer "to get the effect of solidity or depth" from a single image, if such a device could be made.

## RECORD COLLECTING

Continued from page 45

"fixing" them. Naturally (because the public loves a "handle"), the one with the subtitle, "The Cuckoo and the Nightingale", has best survived this treatment (or lack of), with No. 5 in F a close second. Picking a single disc from the recorded miscellany, the pellucid balance achieved by organist Lawrence Moe, con-

Continued on page 83

## RECORD COLLECTING

Continued from page 82

ductor Klaus Liepmann, and the engineers at M.I.T. on four concerti from Op. 4 and Op. 7 (Unicorn 1032) must take first place. As regards the complete concerti, Mr. Biggs having admitted his partiality toward these works that are so honored in the breach on records, it is easy to surmise how he will be spending his practice hours betwixt now and 1985—the Handel Tercentennial!

Reubke: Sonata on the 94th Psalm: Mr. Biggs has considerable competition in this grandiose, intrigued-with-the-sound-of-its-own-voice recital opus. For those to whom numbers mean little, the 94th Psalm is the one that opens: "O Lord God, to whom vengeance belongeth . . ." and in this legacy of 24-year old (1834-1858) Julius Reubke, the composer seems to have wreaked it on performer and listener alike. Since Biggs, Crozier, Ellsasser, and Fox are all aware of this, it remains to choose from among their recordings either by degree and angle of hair-raising or by pairing. Degree-wise, Ellsasser (MG-3078) and Fox (Victor LM-1917) are dramatic to the point of being macabre; Grozier (Kenmore 2552) and Biggs (ML-4820) are simply dramatic and to the point. A favorite story of concert organist and composer Edwin (*Moonlight and Roses*) Lemare concerned his attempt to keep up with the console while performing this toe-twister in the first days of the *moveable* console—only the bench remained stationary!

Mendelssohn: Organ Sonatas, Op. 65: Sometimes contemplative, sometimes majestic, the six sonatas that Mendelssohn (himself a famous organist) wrote only two years before his death are always churchly—even their brilliant movements are not out of character. Although all are solidly contrapuntal, only the first adheres strictly to sonata form, and it, with the sixth, seems most to have caught the organists' fancy. For those who appreciate a musical glimpse into the soul of a great man, Albert Schweitzer's performance of the latter is available (Columbia SL-175). Also, Ellsasser has magnificently re-created No. 2 (M-G-M 3007), but no complete recording of Op. 65 exists.

Rheinberger, Sonata No. 7 in F minor, Op. 127: The coming Columbia album ML-5199 by Mr. Biggs will mark the record debut—and high time too—of this Brahmsian standby. The release should, in its own way, serve to stem the French tide by which the organ world has been flooded these past few years. It will perhaps pull a wry smile from organists and other cognoscenti that, with the exception of Poulenc (who is after all not an "organ composer" *per se*) not one French work was listed by Mr. Biggs for this

Continued on page 85

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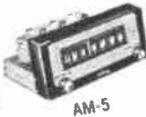


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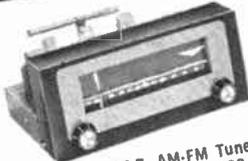
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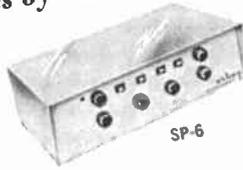
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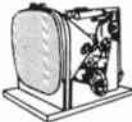
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*Continued from page 72*

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## RECORD COLLECTING

Continued from page 83

article. Franck, Vierne, Widor, Dupre, Messaien, Langlais — none of these, without whom no organ recital is considered complete today, is favored by mention. One is tempted to wish that Mr. Biggs had gone whole hog and included Hugo Distler or Johann Nepomuk David, just to watch the fur fly.

**Poulenc: Concerto in G Minor for Organ, Strings, and Timpani (1938):** Like his piano concerto, this charming work has the flow and semi-Shostakovich piquancy characteristic of Poulenc's music. While he is not numbered among the greats, I would not like to do without his indefinable tag-playing between humor and seriousness that add up to a style not to be found elsewhere. Kaleidoscopic in its quick time-signature changes (6/4 — 2 measures, 3/4 — 3, 4/4 — 2, 3/4 — 1, 5/4 — 2, and the like), its key signature of G Minor also is made suspect by cramming with accidentals. Biggs (ML-4329) is again given a run by Ellsasser (M-G-M 3361). Couplings might determine your choice; I like both discs.

**Sowerby: Symphony for Organ in G Major (1932):** The same sort of musical "fun" suffuses the first movement of this sprawling work, while Sowerby and his symphony wrangle over tempi and tonality, never quite settling for either. The second movement is sinister, and the third, a passacaglia building with some ups and downs from *ppp* to *fff*. Catherine Crozier has recorded it for Kendall (2554).

**Hindemith: Concerto for Organ and Chamber Orchestra, Op. 46, No. 2 (1929):** A welcome, exciting prospect as the coupling with the Rheinberger mentioned above (ML-5199), and also new to records, this three-movement work mingles features of jazz, juxtaposes the solo and subservient instruments in unusual fashion, and ends with a powerful toccata-finale. Unfortunately, a test pressing was not available.

**Piston: Prelude and Allegro for Organ and Strings (1944):** Dedicated to Mr. Biggs, this is a fascinating and transparently linear little work. Beginning, as lovers of sculpture are wont to say, "very relaxed", it tightens only in pace during the allegro. Mr. Biggs' performance is, by definition, "definitive". Presumably he will record it for Columbia. No one else has done it as far as I know.

Harvard-trained John Lancaster, composer (*the Mayflower pageant*, "A New Tomorrow", and numerous works for organ and piano) and organist (*the Unitarian Church of Lynn, Mass.*), makes his home in Boston, where he is associated with the old publishing firm of Arthur P. Schmidt.

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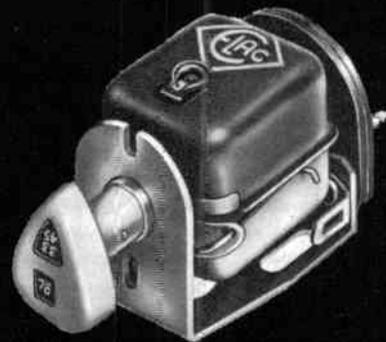


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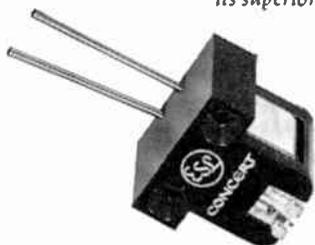


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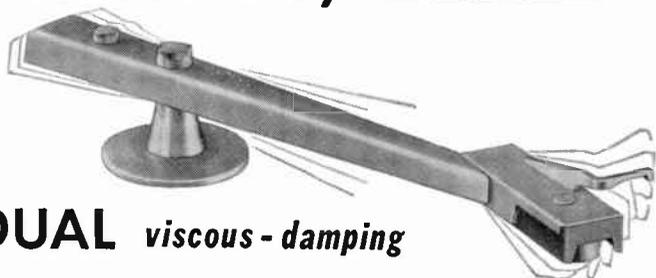
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## BEETHOVEN

*Continued from page 44*

*Ballet*), a work Beethoven never published himself. It was composed for a ceremony of a pseudo-chivalric order in Bonn, and consists of eight brief sections, each introduced by a repeated "chivalric" theme in a manner somewhat prophetic of the promenade motive in Mussorgsky's *Pictures at an Exhibition*. It would be easy to write this off as a piece of early trivia except for the fact that it is really very enjoyable music, and merits a place along with the composer's more familiar Viennese dances.

Beethoven's other ballet is, of course, his *Die Geschöpfe des Prometheus* (*The Creatures of Prometheus*), Op. 43. Its bouncy overture has long graced concert programs, but this is only the first of eighteen numbers! The original choreography has been lost, so that we may now enjoy the music for itself. And most of it is undeniably good. Some of it, indeed, is almost symphonically developed, and the sharp-eared will detect a foreshadowing of the great *Eroica* Symphony. The recording of excerpts by van Beinum is well played, but the selection is meager, and it is more rewarding to delve into the complete score as recorded by Goehr, even if his *forbes* are something less than first class.

Turning from ballet to the concert stage, we come to two works of considerable interest. The first is in something of a class by itself. The *Symphony in C*, nicknamed the "Jena" for its place of discovery, is still a disputed work, and for all the endless discussion we are not yet certain as to how much, if any, of it was really composed by the young Beethoven. However, while knowing this score adds but doubtfully to our knowledge of Beethoven, it still can be enjoyed as a very fine piece. The second work is the so-called *Choral Fantasy*, Op. 80. Its large scoring, for solo piano, orchestra, vocal soloists, and chorus, makes it somewhat impracticable by today's concert standards. In addition, the tendency is to consider the work primarily as a preliminary trial-run for the theme the composer was later to use in the finale of the *Ninth Symphony*, and hence as little more than an example of Beethoven's method of gradual and painstaking development of ideas. All this is certainly true, but it is only one side of the picture, for the work is also quite good music and an excellent demonstration of Beethoven's way with free variations. The three available recordings are all worth while, although Koch dispensed with vocal soloists. This writer's preference is for Lehmann's version which emphasizes the poetic qualities of this composition.

An area of Beethoven's work very poorly appreciated is his religious music, a department dominated entirely by our familiarity with the mighty *Missa Solemnis*, Op. 123. With all due respect to the greatness

*Continued on page 87*

*Hi-Fi Music at Home*

## BEETHOVEN

Continued from page 86

of this work, it is not at all representative. There used to be a popular old saw to the effect that Beethoven had only a dim, second-hand awareness of what the Latin text (which he could not read himself) was all about, and thus in the *Missa Solemnis*

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Netherlands Philharmonic Orchestra, Goehr (with "Jena" Symphony) Concert Hall Limited Edition H-1  
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#### Jena Symphony

Netherlands Philharmonic, Goehr—Concert Hall Limited Edition H-1  
Leipzig Philharmonic, Kleinert (with Choral Fantasy)—Urania 7174

#### Choral Fantasy, Op. 80

Foldes, soloists, chorus, Berlin Philharmonic (with Bruckner Ninth Symphony) Decca DX-139  
Wührer, soloists, chorus, Vienna Symphony (with Schubert) Vox PL-6480. (With Beethoven Ninth Symphony) Vox DL-282  
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#### Mass in C major, Op. 86

Soloists, Akademiechor, Vienna Symphony Orchestra, Morolt—Vox PL-6300

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#### Battle Symphony, Op. 91

Orchestre Radio-Symphonique, Leibowitz, Oceanic 34

used the Mass as a pretext for presenting his own rugged, if unorthodox, religious outlook. How much this should be qualified is seen when one discovers Beethoven's other and earlier Mass, *Op. 86*. Here Beethoven is very concerned with the literal meaning of the text and takes great pains to project the words throughout; in fact, in the original edition he even inserted a German translation so that the listener might grasp the text fully. Above and beyond this interesting point, the music of this *C Major Mass* is particularly lovely.

Continued on page 88

November-December 1957

Excerpts from PRESS COMMENT on the

# AR-2

## High Fidelity (Tested in the Home)

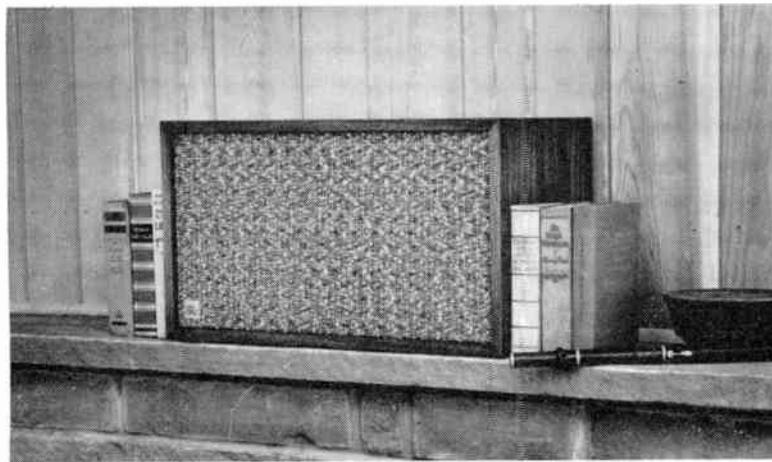
"... With the (tweeter) control set to suit my taste (best described as row-M-oriented), oscillator tests indicated that bass was smooth and very clean to below 40 cycles, was audibly enfeeblid but still there at 35, and dropped out somewhere around 30 cycles. No doubling was audible at any frequency.

From 1,000 to 4,000 cycles there was a slight, broad dip in the response (averaging perhaps 2 db down), a gradual rise to original level at 8,000 cycles, and some minor discontinuities from there out to 12,000 cycles. Then there was a slow droop to 14,000 cycles, with rapid cutoff above that.

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## BEETHOVEN

Continued from page 87

Here is an example of the Beethoven nobody plays, but surely deserving of more attention.

In the religious category, another work is even more fascinating. Beethoven is rarely thought of as a composer of oratorio, yet he did write one — *Christus am Ölberge* (*Christ on the Mount of Olives*), Op. 85. Of this piece little is familiar save the rousing final chorus which, in an English version, is quite popular with amateur and church choirs. True, the work suffers musically from some barren stretches, and its best parts are in the beginning. The most absorbing aspect, however, is the insight it gives into the composer's approach to the religious subject matter.

For all his admiration of Handel, Beethoven did not make the mistake of imitation. Throwing aside all convention, he painted a picture of the Savior in a novel but characteristic way. The subject is not the Passion, but Christ's personal ordeal leading up to his capture, an experience in which despair must yield to resignation. After a strikingly tense overture, we are introduced to Christ, sung by a tenor (instead of the traditional bass, to the horror of contemporaries) who pours out his doubts and misery in an emotional recitative and aria. Nothing could be less ecclesiastical. Beethoven saw only the intensely human situation and treated it dramatically. Here is a revealing demonstration of the composer's religious outlook: no distant abstractions here, but a compelling sense of the individual's personal relationship with his Creator.

There is yet one more side to the Beethoven nobody plays. Many of the foregoing examples could stand on their own as musical works regardless of their composer's name, but there are others to be sure, which certainly could not. Two of his overtures, the *Namensfeier* (*Name-Festival*), Op. 115, and the *König Stefan* (*King Stephan*), Op. 117 — are innocuous pieces, but decidedly mediocre, and by themselves would hardly earn their composer a place on Parnassus. And no list of obscure Beethoven could be complete without mention of that colossal musical disaster, *Wellingtons Sieg oder Die Schlacht bei Vittoria* (*Wellington's Victory of The Battle of Vittoria*), Op. 91, better known as the "Battle Symphony". No matter how charitable one may be about the other less worthy compositions, this one is just plain bad music, and there are no two ways about it.

Why, then, should a composer's unsuccessful efforts be worth our attention? Because, failures that they are, they give us a healthy perspective of a great creative mind. We are then no longer bogged down by sentimental assumptions that the master wrote with unerring, divine inspiration; we recognize him as a human being who

Continued on page 89

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## BEETHOVEN

*Continued from page 88*

had to work to reach the heights he achieved, and who sometimes stumbled along the way. This, too, is part of investigating a composer's unfamiliar works. It acquaints us more fully with his ideas and achievements, makes us appreciate his greatness more maturely. Also, it dramatizes the fact that unfamiliar works can turn out to be decidedly worth-while, not at all deserving of the neglect they now suffer.

So don't allow yourself to be bewildered by all the unfamiliar works in the LP catalogue. The Beethoven nobody plays may remain just that for the concert halls, but with these recordings it need no longer be the Beethoven nobody knows.

*John W. Barker is a member of the history faculty at Rutgers University and, avocationally, a student of the minutiae as well as the mainstreams of music.*

## CARNEGIE HALL

*Continued from page 43*

den, N. J. and subsequently, variously unsatisfactory locations elsewhere. This was of course the late Arturo Toscanini, whose recordings with the New York Philharmonic in Carnegie Hall were so superior to his early NBC Symphony efforts that the latter orchestra, too, finally made its headquarters and its best records in the main auditorium, as the Philharmonic does still.

To enumerate the great artists who have appeared repeatedly in Carnegie Hall would be to catalogue every last performer of consequence on the musical scene during the past six and a half decades. The hundreds of fondly dedicated photos that line the walls of manager John Totten's office attest beyond doubt that this is music's own "Hall of Fame".

Almost as much could be said of the studios upstairs. You have only to walk into the Seventh Avenue lobby and glance at the directory. Not only musicians but people of note in all the other creative fields either live at Carnegie or do their work there: conductors as disparate as Thomas Scherman and D'Artega, television author Paddy Chayevsky, composer Israel Citkowitz, choreographer Agnes DeMille, and a plethora of vocal coaches, piano teachers, and recording engineers.

The late Robert E. Simon, himself a music lover, headed the syndicate that bought the property from the residuary Carnegie estate in 1925. With it he combined the adjacent block-long front on Seventh Avenue, Fifty-Seventh and Fifty-Sixth Streets, the section you will see at the right of the picture here. Then, instead of tearing the whole thing down and putting up a single fancy building as is currently proposed, he persuaded the syndicate to spend a fortune in redecorating

*Continued on page 90*

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## CARNEGIE HALL.

Continued from page 89

the interiors and modernizing the heating and lighting. When the stock market crash of 1929 precipitated a demand for joint residence-commercial apartments, he shrewdly converted the studios into living quarters. From that day to this it has never been much of a problem to maintain full occupancy.

Now, in a manner of speaking, the stockholders want to prove how right Simon was about the value of the property — not by improving it but simply by selling it. If their plan goes through, doubtless the over-all profit will increase. But departure of Carnegie Hall would inevitably mean the departure of many another musical enterprise from the street that has become synonymous with music the world over, and that could prove to be a boomerang to the owners.

The tenants, as reported, are not much worried. Like composer-critic Deems Taylor, they hold no brief for the architectural beauty of the edifice. From the outside it is downright ugly, to put the best light on it. But they are confident, to quote Taylor, that New York wouldn't want to go down in history "as the community that swapped a Stradivarius violin for a juke box".

This is, of course, a reference to the incredibly perfect acoustics of the main auditorium — perhaps the finest in the whole world. All engineers concur that it would be difficult to duplicate them, and New York certainly has no other concert room of comparable quality. The question, then, begins: "After Carnegie Hall. . . ." But perhaps there will be no "after" after all.

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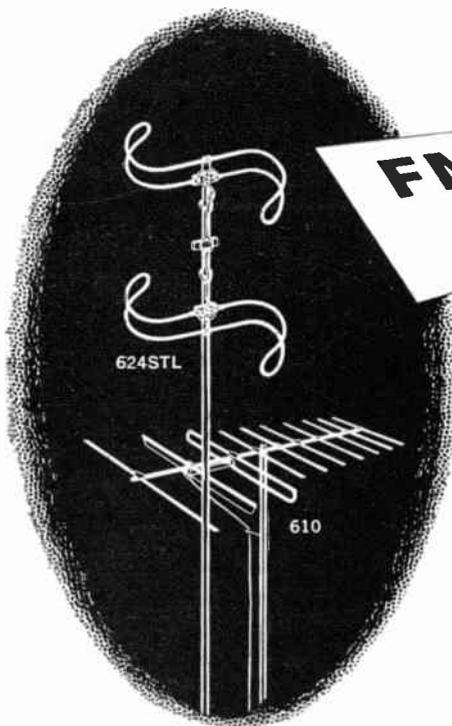
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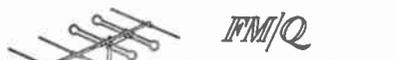
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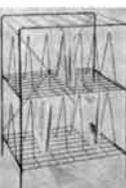
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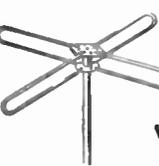
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SELL: Heathkit W4-M amplifier; assembled; added volume, tone controls; Mullard EL-37 outputs \$45. A. R. Greenleaf, Box 160, Madison Square Station, New York 10, N. Y.

SELL: Fairchild 65 watt amplifier \$100; Brociner Mark-30 C control amplifier \$50; Brociner A-100 preamp \$25; Lincoln record changer \$100; Fairchild professional turret type transcription arms \$25 each; 2 Brociner Transcendent corner speakers \$600 each. A. C. Smrha, 12 Mountainview Drive, Westfield, N. J.

SELL: Electro-Voice Regency III speaker system in mahogany cabinet, \$200. Free delivery in Metropolitan area. Like new. Nathan Weintraub, 62-42 136th St., Flushing 67, N. Y. In 1-7459.

BUY: National Horizon Criterion AM-FM tuner preferably without, but OK with, preamp installed. Price must be reasonable. Richard E. Gines, 186-36 Jordan Ave., St. Albans 16, N. Y.

SELL: McIntosh C-8P compensator, blonde cabinet, \$85; Stephens 206AXA 15-in. co-axial speaker, \$125. Both in excellent condition. John Haner, 683 Locust St., Galesburg, Ill.

BUY: Ampex stereo tape unit. C. F. Tuma, 13201 Miles Ave., Cleveland 5, Ohio.

SELL: Fairchild 280A transcription arm, new, in original carton with instructions, mounting hardware, plus extra cartridge slide \$25; Fairchild 225A diamond cartridge, new, in plastic case \$25. A. Lewis Limperich, 223 West 2nd Avenue South, Melrose, Minn.

SELL: Small collection of old German, Polish,

Ukrainian and American records. Irving Jasinski, 2135 W. Fairmount, Phoenix, Ariz.

SELL: Rek-O-Kut T12H turntable, extra idler for 45's, in perfect condition \$65. Jack Boyer, 735 McKnight St., Reading, Pa.

BUY: REL Precedent FM tuner, new or used in good condition. S. Epstein, 1 Suncrest Court, Poughkeepsie, N. Y.

SELL: Rek-O-Kut M12 recording lathe with cutting head, like new, \$55 postpaid. C. F. Tuma, 13201 Miles Ave., Cleveland 5, Ohio.

SELL: Stentorian HF 812V 8-in. speaker and Lorenz LPH 65 plastic cone tweeter—both for \$25. Lawrence Blaustein, 244 Main St., Farmingdale L. I., N. Y.

BUY: Brociner corner reproducer using a Jim Lansing tweeter and Stephens woofer. R. J. Vanderbilt, 148 Great Kills Rd., Staten Island 8, N. Y. HO 6-0891

SELL: Craftsmen, model C900, custom FM tuner \$60; tape recorder, Webcor royal model 2611 complete with accessories and instructions \$150. G. Dalamango, 160-26 26th Ave., Flushing 58, N. Y. FL 3-1048

SELL: R-J speaker enclosure, S-12-U double shelf model for 12-in. speaker. Unpainted, never used, in original carton—\$20. A. R. Baker, 155 West 81st St., New York 16, N. Y. SU 7-7836.

SELL or SWAP: About 700 78-rpm records. They are representative of swing era (1938-1948). Complete list is available upon request. Sidney Halpern, 175 Tapscott St., Brooklyn, N. Y.

SELL: Brand new Scott 32W amplifier; Wharfdale super 8-in. speaker in cabinet; Goodman 12-in. coaxial speaker in cabinet; 3-way speaker system in cabinet; fine Italiana 120' bass accordion; latest complete Gretch drum outfit. Ely Wishnick, 13-04 146 St., Whitestone, L. I. Flushing 3-3141.

BUY: Acoustic Research AR-1 woofer and Janszen electrostatic tweeter combination. Louis E. Axtman Jr., 1 Des Peres Ave., Framingham, Mass. TRinity 3-7606.

BUY or SWAP: Bogen or Metzner-Starlight turntable with continuous variable speed. Also, Gray or Weathers viscous-damped tone arm and cartridge. Cash or trade TDC slide viewer-projector, top condition. Sewall Smith, 60 Richardson Road, Berkeley, Calif.

SELL or SWAP: Acoustical Quad II amplifier and preamplifier, new and unused, \$145 or trade for Fisher 80-R tuner with mahogany case. Also Electro-Voice 6HD horn, \$12. R. D. Dickson, 8375 Zeta St., La Mesa, Calif.

SELL: Factory-replaced ESL CL concert cartridge played but three hours. With 201 transformer \$30; Fairchild 280 phono arm \$15. George Hutchinson, 5033 Forbes St., Pittsburgh, Pa.

SELL: Fisher 80-C preamp in mahogany case, like new \$80. Scott dynaural suppressor 114-A, like new \$20. High Fidelity Magazines 1-53, except No. 5. Best offer. Paperback books: Weiler (new condition); "High Fidelity Simplified", "Tape Recording" \$1.50 each. Wm. Purdin, 4901 Homestead Drive, Littleton, Colorado.

SELL: Fisher 80-AZ and Fisher FM-40 with mahogany case. Both like new, \$165. Bernard Maier, 29-14 139th St., Flushing, N. Y.

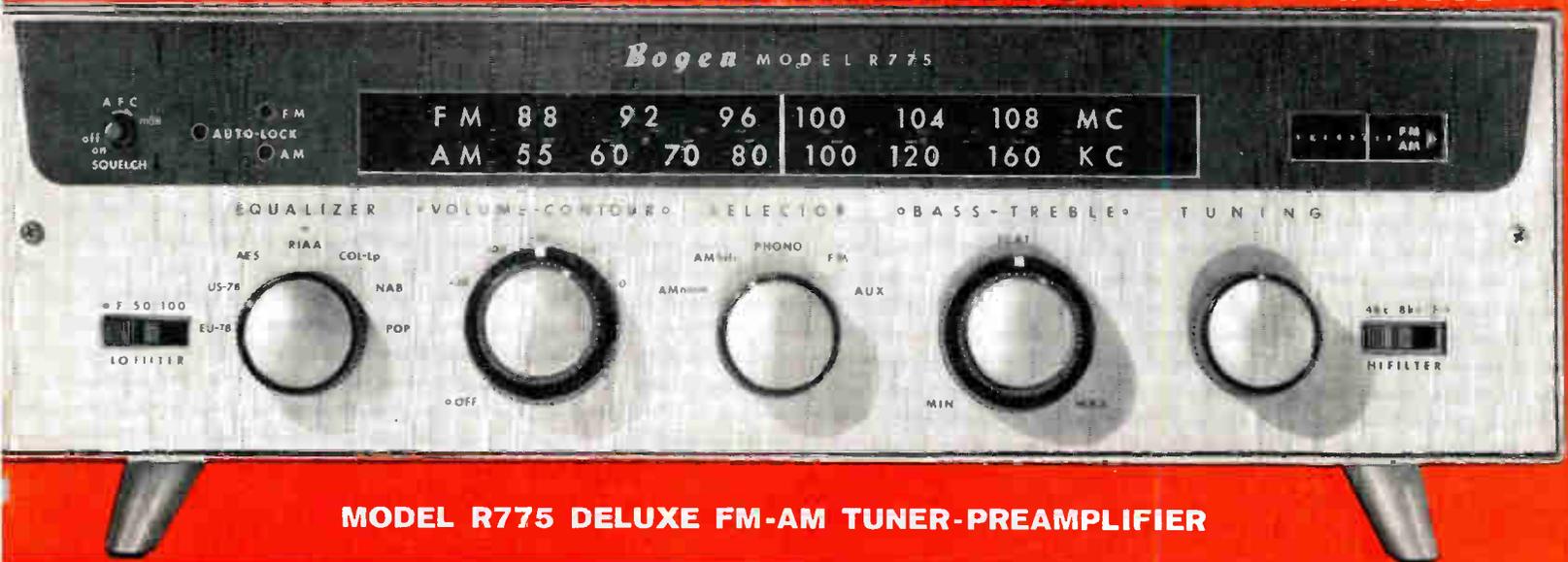
SELL: Rek-O-Kut T12 turntable with extra idler for 45 rpm. 2 years old, in perfect condition \$65. Jack A. Boyer, 735 McKnight St., Reading, Pa.

SELL: Edison diamond disc re-creations, 260 discs available, 80 rpm., 1/4-in. thick, covering wide range of classic, semi-classic, instrumental, minstrel and novelty recordings, all in good condition. Thomas H. Wagner, 147 Main St., Saugus, Mass.

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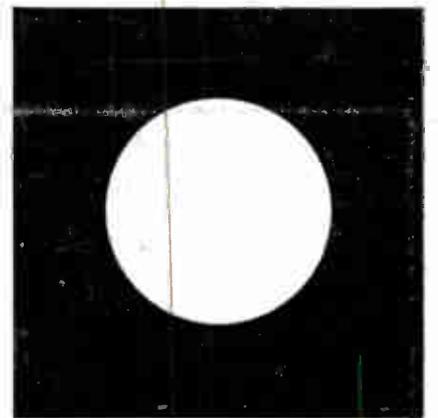
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