



# SOUNDORAMA: an experiment

*... Washington, D. C., audience treated to dramatic proof  
that tape provides maximum natural sound*

*by*

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**H**OWARD Mitchell and the National Symphony Orchestra, in combination with WGMS, the Washington, D.C. good music station came up with a conspicuously successful "first" with the "Soundorama" presented on November 13, 1954.

Played to a capacity house, the concert featured a tape recording of parts of the symphony music and an immediate playback so that the audience could compare the live and taped music.

According to Howard Mitchell, conductor of the orchestra who thought of the unusual concert, its purpose was to give the listeners a direct comparison between live and recorded music, to demonstrate the improvements that have been made in recording techniques and to give the audience an opportunity to see recording in action.

The tremendous Constitution Hall was filled to the farthest seats and more than 4000 people, including audio

engineers, professional newspaper and magazine critics, musicians and diplomats witnessed the performance.

Al Preisman, vice president in charge of engineering for the Capital Radio Engineering Institute and Irwin Stein, physicist, formerly of the National Bureau of Standards supervised the technical production. Both are past presidents of the Washington Audio Society and their main objective was to recreate, with the utmost naturalness, the full range of sound and color produced by the 90 piece orchestra.

Previous to the concert the engineers made careful sound level measurements in all points of the great hall and pronounced it one of the finest auditoriums in the nation, from an acoustical standpoint.

Their measurements also blasted a persistent rumor that Constitution Hall was not acoustically good. Some soloists playing with the orchestra have complained that they can-