

LARGE SPEAKERS *a survey*

60 cents

high fidelity

SEPTEMBER

THE MAGAZINE FOR MUSIC LISTENERS

1965

A Preview
of the
**NEW
MET**



S

go.



The Fisher 50

Formerly \$229.50, now only \$199.50!*

Maybe the Fisher 50 doesn't sound exactly like a \$2000 stereo system, although a lot of people think it comes close. But there has never been a *portable* stereo phonograph like it. Considering its size and cost, its sound is nothing short of stupendous and will satisfy the most critical audiophile.

One reason why the Fisher 50 performs like a much larger stereo system is its 30-watt (IHF) transistor amplifier. A power output of 15 watts per channel is a major feat in a stereo portable, and the transformerless solid-state circuitry of the Fisher 50 makes this abundance of power available at extremely low distortion and with superior transient response at both high and low frequencies. The transistorized preamplifier section features a full complement of audio controls, input facilities for an external tuner and tape recorder, plus a front-panel headphone jack with speaker-silencing switch for private listening.

The loudspeaker design of the Fisher 50 is the other secret of its performance. The quantity and quality of sound from the two compact enclosures will impress even the big-speaker enthusiasts. The drivers are designed and matched in accordance with the latest ideas of Fisher loudspeaker engineers, and the results make you wonder about established ideas on the subject of size versus fidelity. Two 10-foot cables are provided to connect the speakers to the amplifier.

The four-speed automatic changer is the world-famous Garrard. It plays both mono and stereo records either automatically or manually and shuts itself off after the last record. The superior Pickering magnetic pickup cartridge has a diamond stylus for microgroove. There is even a zippered pouch for accessories that fits into the streamlined Royalite® carrying case. Nothing has been omitted that makes life easier for the traveling music lover.

Now you can listen to Bach in the mountains or Mozart on the beach without wishing you had a real high-fidelity stereo system. The Fisher 50 *is* one.

(If portability is not your main requirement, consider also the Fisher 75 Custom Module, magnificently housed in streamlined walnut. The amplifier and record player are the same as in the Fisher portable; the speakers are somewhat larger and even finer. Price, \$249.50*.)


The Fisher 75



The Fisher

• SLIGHTLY HIGHER IN THE FAR WEST

CIRCLE 37 ON READER-SERVICE CARD
www.americanradiohistory.com



**For \$199.50, Fisher gives
you a stereo system
that goes where you**

The Fisher 50

**Even if you own
a two thousand dollar
stereo system,
you still need a
\$199.50 Fisher.**



The Fisher 50 portable stereo phonograph and the Fisher 75 stereo Custom Module are products of the Fisher Radio Corporation, 21-40 44th Drive, Long Island City, N. Y. 11101. (Overseas residents please write to Fisher Radio International, Inc., Long Island City, N. Y. 11101. Canadian residents write to Tri-Tel Associates, Ltd., 55 Brisbane Road, Downsview, Ontario.) To receive valuable Fisher literature without charge, use coupon on page 31.

Go ahead and read the fine print! This is
ONE RECORD CLUB
WITHOUT RESTRICTIONS:

- Choose any LP, any label—no pre-selections!
- Buy 1 record or 100—no yearly quotas!
- Join once for a lifetime—no annual fees!
- Save at least 1/3—and much more on special sales!

This is the way you want it . . . a record club without restrictions. With the Record Club of America you can order any LP available in the entire Schwann Catalog (over thirty thousand selections) and save on every one! Nobody limits you to one label or two. Nobody sends you a card that means you get an unwanted record if you forget to return it. Nobody says you have to buy 4, 6, or 8 times a year. And nobody asks you to pay an annual membership fee. With Record Club of America you join once—and belong for a lifetime.

Here's HOW Record Club of America Works:

Fill out your Lifetime Membership application. Send it, with your check or money order for \$5 to Record Club of America. By return mail you'll receive your membership card guaranteeing you our regular discount of more than 1/3 off on every record you buy. That means you buy at dealer costs: all \$3.79 LP's at \$2.39; \$4.79 LP's at \$2.99 and \$5.79 LP's at just \$3.69. And our publication, *Disc.*, which regularly supplements Schwann's listings, keeps you informed of the Club's extra-saving "double discount" specials like those featured at right. *Disc.* also presents timely critical reviews by many of the nation's leading authorities. For your convenience we always enclose an order blank. Your order is processed the day we get it. Records come to you factory new. If not completely satisfactory they can be returned, immediate replacement guaranteed. Over 250,000 individual members and many of the nation's leading schools and libraries are today enjoying tremendous savings made possible through Record Club of America. Why not join them . . . and join us, today?

GIFT MEMBERSHIP SPECIAL!

Your membership entitles you to buy or offer gift memberships to friends, relatives and neighbors for only \$2.50 with full privileges. You can split the total between you—the original membership and one gift membership divided equally brings your cost down to \$3.75; one original membership and four gift memberships brings your cost down to \$3 each. Get a gang together—everybody saves!

© 1965 RECORD CLUB OF AMERICA, INC.

TYPICAL "DOUBLE DISCOUNT" SPECIAL SALE!

LIST PRICE	OUR PRICE
3.79 Capitol, Columbia, RCA Victor Bestsellers	\$1.99
5.79 Westminster, Vox, Everest, RCA Victor Classical Albums	\$1.77
4.79 & 5.79 Audio Fidelity, Command Albums	\$1.99



FREE SCHWANN CATALOG

Over 30,000 selections from more than 300 manufacturers!
CAPITOL • COLUMBIA • ANGEL
RCA VICTOR • DECCA • MERCURY
WESTMINSTER • DEUTSCHE GRAMMOPHON
VOX • VERVE • LONDON
ROULETTE • ABC PARAMOUNT
ELECTROLA • AND HUNDREDS MORE

910-C

Record Club of America
 1285 Princess Street
 York, Pennsylvania 17405



Gentlemen:

Enclosed please find my check or money order for \$5.00 which will guarantee me Lifetime Membership in Record Club of America. I understand that I am under no obligation to purchase at any time, and that any purchases I do make will be at CLUB SAVINGS. I am free to choose any album as listed in the Schwann Record Catalog or Record Club of America's regular publication, *Disc.*

Add _____ Gift Memberships to my request. I enclose a check for _____ at \$2.50 each gift member, and have listed on attached sheet their names and addresses.

Signed _____

Address _____

City _____

State _____

Zip Code _____

Join the more than 250,000 happy members of
RECORD CLUB OF AMERICA

CIRCLE 72 ON READER-SERVICE CARD

why
will you
buy
this
KENWOOD
solid state
receiver
?



MODEL TK-80 EIGHTY WATTS

Check these important reasons:
Output terminals and power for
two sets of stereo speakers and
earphones with front-panel switching
that permits easy selection of
either speaker set, both sets or
earphones. Power Transistor
Protection Circuit automatically
guards against transistor
damage. Inter-Station Muting
suppresses inter-station noise.

SPECIFICATIONS


AMPLIFIER SECTION

Total Music Power: 80 watts
(IHF Standard) • RMS Power:
(0.9% harmonic distortion at
1Kc per channel) 32 watts/32
watts (single channel operation)
• Frequency Response: 20-60,000
cps ± 1 db, 15-120,000 cps ± 3 db
• Hum and Noise: Phono -60 db,
AUX -72 db below rated output.
• Bass Control: ± 10 db (50 cps)
Treble Control: ± 10 db (10,000 cps)
• Input Sensitivity: MAG 1.5mV,
Tape HD 1.5mV, AUX 100mV • Loud-
ness Control: +10 db 50 cps, +5 db
10,000 cps (at Volume Control -30 db)
• Dimensions: 17 $\frac{3}{4}$ " W, 5 $\frac{1}{16}$ " H,
14" D • Net Wt.: 30 lbs.



silicon
power
transistors
for widest
frequency
range

20-60,000 cps (± 1 db)
15-120,000 cps (± 3 db)

the sound approach  to quality

Write for the name of our nearest franchised dealer.

KENWOOD

Los Angeles Office: 3700 South Broadway Pl., Los Angeles, Calif. 90007, ADams 2-7217

New York Office: 212 Fifth Avenue, New York, New York 10010. Murray H¹ 1115

CIRCLE 35 ON READER-SERVICE CARD

FM MULTIPLEX STEREO RECEIVER

Automatic Mono/Stereo Indicator
with illuminated pinpoint tuning
meter. Red and Blue lights auto-
matically indicate mode.

Illuminated Program Source
Indicator indicates instantly
FM, Phono, Tape HD or AUX.

Smooth Precision Tuning
made possible by the
larger flywheel design for
smoother, exact tuning.

SPECIFICATIONS

TUNER SECTION

Usable Sensitivity: 1.8
microvolts (IHF Standard)
• Signal to Noise Ratio:
60 db (at 100% Modu-
lation 1mV input) • Image
Rejection: 55 db • SCA Rejection:
50 db • Capture Ratio: 2 db
• Stereo Separation: 38 db at 1 Kc
• Frequency Drift: 0.02% without
AFC • Special Circuit: Automatic
switching FM Stereo Tuner, Auto-
matic Mono Stereo Indicator,
Output Selector Switch, Silicon
Power Transistor Main Amplifier,
Tape Monitor, Muting Circuit • Power
Consumption: 50-60 cps, 110-120
volts, 130 watts (full power).



Odious Practices

SIR:

As a high school student and a beginning collector of classical records, I read the excellent articles published after the death of Bruno Walter and determined to acquire all of his available recordings. After first obtaining the widely distributed performances of his Beethoven, Brahms, Mahler, Schubert, Mozart, and Bruckner works, I began to seek out some of the more difficult to obtain records. Having heard on the radio Dr. Walter's wonderful readings of Mozart's Symphony No. 25 and Haydn's No. 96, I was very disappointed to find that the former had been deleted for some time and that the latter was only recently discontinued. Since these were recorded only eleven and twelve years ago, respectively, in completely adequate monophonic sound, their loss is doubly frustrating. . . .

I can well understand that record companies do not wish to be saddled with aging recordings whose sales drop lower every year, but I view the shocking lack of respect for the memory of one of the two greatest conductors of the present century as odious and contemptible. The practice of deleting discs from the catalogue merely for the sake of avoiding duplication and bolstering the sales of the newest, most sonically satisfying releases is not only denying the manufacturers the sales and good will of the public but is, most importantly, denying the public, especially beginning listeners like myself, standards of greatness achieved in the past and not repeated or improved upon since.

Stephen Robert Waldee
Los Gatos, Calif.

For a Center Channel

SIR:

Permit me to amplify on the unique features of the center-channel hookup described in "Newsfronts," July 1965. The actual hookup, as shown, introduces crosstalk, of course, which we have analyzed as being out-of-phase with the normal signal. This condition makes it practical to cancel the out-of-phase signal through the introduction of a correct amount of in-phase signal. We accomplish this by using a critical amount of "blending" of the input signals of the two channels.

It is strange that the blending of the

Continued on page 8

HIGH FIDELITY MAGAZINE

Unbelievable values!

Top quality records

only \$2.00 each.

Here is the complete list of Dover classical music records, the best buy on the market at \$2.00 per disk.

Do not confuse these records with markdowns, remainders or "economy lines." These are first-rate production items, as good as anything on the market up to \$6.00. We have spared no expense in obtaining the cleanest, truest sound; printed on quality vinyl; carefully cut and mastered; quality controlled. All records are 12" 33 1/3 monaural, except where otherwise indicated.

These records which are not original with us were originally published by first-line record companies at prices ranging from \$4 to \$6 each. We are offering them at only \$2.00 each. This is an outright, no-strings-attached offer. You do not have to join a club. You do not have to buy a minimum quantity of records. You are not committing yourself to future records. This is a bona-fide offer—not a gimmick, or come on.



5200. Mozart. LATE QUARTETS. String Quartets in A (K464), C (K465) "Dissonant." Barchet Quartet. "Distinguished performance." Rev. of Recorded Music. \$2.00
5201. Mozart. EARLY QUARTETS. String Quartets in G (K80), D (K155), G (K156), C (K157). Barchet Quartet. "Filled with sunshine, played with verve." Christian Science Monitor. \$2.00
5202. Mozart. SERENADES No. 9 in D (K320). "Posthorn;" No. 6 in D (K239). "Serenata Notturna." "Rich and resonant." Rev. of Recorded Music. Pro Musica of Stuttgart. \$2.00
5203. Mozart. DIVERTIMENTO for violin, viola, cello in Eb (K563); Adagio and Fugue in F Min. (K404a). Kehr Trio. "Strongly recommended." Observer. \$2.00
5204. Schumann. KREISLERIANA, Fantasia in C Min. Vlado Perlemuter of Paris Conservatoire, piano. "Best to date." Billboard. \$2.00
5205. Schumann. TRIOS #1 in D Min., #3 in G Min. Trio di Bolzano. "Ensemble and interpretation leave little to be desired." High Fidelity. \$2.00
5206. Schubert. TROUT Quintet in A; Nocturne in Eb. Barchet Quartet and F. Wuehrer, piano. "Best Trout on the market." Atlantic Monthly. \$2.00
5207. Schubert. PIANO SONATAS in C Minor, in B. F. Wuehrer, piano. "A superb pianist for this; musicianship, sweep, power." H. Schonberg. \$2.00
5208. Stravinsky. VIOLIN CONCERTO in D, Duo Concertant. Jeu de cartes. Ivry Gitlis, violin; C. Zelka, piano; Concerts Colonne Orch.; Bamberg Symphony. "Imaginatively played." E. T. Canby, Harpers. \$2.00
5209. Geminiani. SIX CONCERTI GROSSI, Opus III complete. Helma Elsner, harpsichord, Pro Musica of Stuttgart. "Spacious, magnificent. I enjoyed every bar." C. Cudworth, Record News. \$2.00
5210. Telemann. TWELVE FANTASIAS (GERMAN) for Harpsichord, Fantasias 1-12. Helma Elsner, Harpsichord. "Recommended warmly." Disques. \$2.00
5211. Bartok. VIOLIN CONCERTO, Sonata for Unaccompanied Violin. Ivry Gitlis, violin, Pro Musica of Vienna, "Wonderful performances." \$2.00

5212. J. S. Bach. PARTITAS FOR UNACCOMPANIED VIOLIN, #2 (Sonata 2) in D Min., #3 (Sonata 3) in E. Bronislav Gimpel, violin. New release for this performance. \$2.00
5214. Rossini. QUARTETS FOR WOODWINDS #1 (F), #4 (Bb), #5 (D), #6 (F). New York Woodwind Quintet Members, S. Baron, etc. "Wonderful virtuosity, blending sensitively." High Fidelity. \$2.00
5215. MODERN PIANO SONATAS. Bartok, Sonata for Piano; Bloch, Sonata for Piano, 1935; Prokofiev, Piano Sonata #7 in Bb; Stravinsky, Piano Sonata, 1924. Istvan Nadas, piano. "This collection decidedly welcome." High Fidelity. \$2.00
5216. Vivaldi. CONCERTI FOR FLUTE, Bassoon, Violin and Harpsichord, #8 (G Min.), #21 (F), #27 (D), #7 (D), Sonata #1 in A Min. Tassinari, Semprini, Giangianni, Eggmann. "Attractive movement... sound is good." High Fidelity. \$2.00
5217. Luebeck. CANTATAS. Gott hilf deinem Volk; Gott, Wie Dein Name. Stuttgart Choral Soc. Swabian Symphony Orch. Preludes & Fugues. Eva Hoelderlin, organ. "Outstanding record." E. T. Canby, Sat. Review. \$2.00
5218. Donizetti. BETLY (La capanna svizzera). Complete one-act opera buffa. Soloists of Compagnia del Teatro dell'Opera Comica, Rome. Libretto included. "Charming record which we recommend." Disques. \$2.00
5219. Rossini. L'OCCASIONE FA IL LADRO (Il Cambio della Valigia). Complete one-act opera buffa. Soloists of Compagnia del Teatro dell'Opera Comica, Rome. Libretto included. "A major rebirth, a stylish performance." H. Weinstein, Sat. Rev. \$2.00
5220. Dowland. FIRST BOOKE OF AYRES. All 22 songs. Pro Musica Antiqua of Brussels, Safford Cape, director. "Powerfully expressive, very beautiful." B. Haggin. Text included. \$2.00
5221. FRENCH CHANSONS & DANCES OF THE 16TH CENTURY. 26 chansons, dances by Lasso, Crecquillon, Gervaise, etc. Pro Musica Antiqua of Brussels, Safford Cape director. "Delightful." High Fidelity. \$2.00
5222. Galuppi. CONCERTI A QUATTRO: #1 (G Min.), #2 (G), #3 (D), #4 (C Min.), #5 (Eb), #6 (Bb). Biffoli Quartet. "His character and conversation are natural, intelligent, and agreeable," said Dr. Burney; his music is much the same. \$2.00
5223. Haydn. DIVERTIMENTI for Wind Band in C, in F; Divertimento a Nove Stromenti. Mozart. DIVERTIMENTI (K187), (K188). Newly discovered Haydn music, restored by H. Robbins Landon. Vienna State Orchestra members; Salzburg Wind Ensemble. "Charming entertainment music." High Fidelity. \$2.00
5224. Purcell. TRIO SONATAS from Sonatas of Four Parts, 1697, #9 (F), #7 (C), #1 (B Min.), #10 (D), #4 (D Min.), #2 (Eb), #8 (G Min.), Ciampi, Torkanowsky, Koutzen, Chessid. "Some of the most noble and touching music." Am. Record Guide. \$2.00
5225. Albinoni. CONCERTI A Cinque for Solo VIOLIN. Opus IX, #1, 4, 7, 10. C. Ferraresi, violinist; V. N. Bryks, Italian Baroque Ensemble. "No wonder Bach thought highly enough of this composer to transcribe some of his pieces." N. Broder, High Fidelity. \$2.00
5226. Albinoni. CONCERTI A Cinque for Solo OBOE. Opus IX, #2, 5, 8, 11. Michele Visai, oboe; V. N. Bryks, Italian Baroque Ensemble. \$2.00
5227. Albinoni. CONCERTI A Cinque for TWO OBOES. Opus IX, #3, 6, 9, 12. Michele Visai, Fiorentino Milanese, oboes. V. N. Bryks, Italian Baroque Ensemble. (This record, with 5225, 5226, comprises complete Opus IX.) \$2.00
5228. J. S. Bach. PARTITAS AND SONATAS FOR UNACCOMPANIED VIOLIN, Sonata #2 (A Minor), Sonata #3 (C Major). Bronislav Gimpel, violin. New release for this performance. \$2.00
5229. J. S. Bach. PARTITAS AND SONATAS FOR UNACCOMPANIED VIOLIN, Sonata #1 (G Minor), Sonata #4 (B Minor), (Partita #1). Bronislav Gimpel, violin. New release for this performance. (This record, with 5228 and 5212, comprises complete Partitas and Sonatas.) \$2.00
5230. Geminiani. Four Concerti Grossi: #1 (D), #2 (B Minor) of Opus IV; #1 (C Minor), #2 (C Minor) of Opus II. Renato Biffoli, Pio Giusto, violins. Gli Accademici di Milano, Dean Eckertsen, conductor. New release for this performance. \$2.00
5231. Geminiani. Four Concerti Grossi (Duchess of Marlborough): #3 (D Minor), #4 (D), #5 (D Minor), #6 (A) from Opus II. Renato Biffoli, Pio Giusto, violins. Gli Accademici di Milano, Dean Eckertsen. New release for this performance. \$2.00
5232. Geminiani. Four Concerti Grossi: #3 (E Minor), #4 (A Minor), #5 (A), #6 (C Minor) from Opus IV. Renato Biffoli, Pio Giusto, violins. Gli Accademici di Milano, Dean Eckertsen, conductor. New release for this performance. (This record, with 5209, 5230, 5231, presents the complete Opus II, III and IV.) \$2.00

5233. Locatelli. CONCERTI GROSSI #1 (F), #2 (C Minor), #3 (B Flat), #4 (E Minor) of Opus I. I Musici Virtuosi di Milano, Dean Eckertsen, conductor. \$2.00
5234. Locatelli. CONCERTI GROSSI #5 (D), #6 (C Minor), #7 (F Major), #8 (F Minor) of Opus I. I Musici Virtuosi di Milano, Dean Eckertsen, conductor. \$2.00
5235. Locatelli. CONCERTI GROSSI #9 (D), #10 (C), #11 (C Minor), #12 (G Minor) of Opus I. I Musici Virtuosi di Milano, Dean Eckertsen, conductor. (This record, together with 5233, 5234, presents the complete Opus I.) The set is reviewed as "Performed with forthright vigor and impeccable technique. In all ways, an excellent buy." Berkeley Daily Gazette. \$2.00
5236. Telemann. TWELVE FANTASIAS (FRENCH) for Harpsichord. Fantasias 13-24. Helma Elsner, harpsichord. New release for this performance. \$2.00
5237. Telemann. TWELVE FANTASIAS (ITALIAN) for Harpsichord. Fantasias 25-36. Helma Elsner, harpsichord. New release for this performance. (This record, together with 5210 and 5236 presents the complete Harpsichord Fantasias.) "Quite satisfying... Dover has made a valuable contribution to the Schwann catalogue." American Record Guide. \$2.00

NOVA RECORDINGS

Dover Publications, Inc. is proud to announce its own line of original music recordings, with important classical music performed by internationally known artists.

- HCR 5213. Ravel. GASPARD DE LA NUIT, Le Tombeau de Couperin. Jeux d'eau. Beveridge Webster, piano. "Most attractive to lovers of piano music. Webster's dazzling technique stands him in good stead." Music Journal. Monaural \$2.00
- HCR ST 7000. Ravel. As above. Stereo \$2.00
- HCR 5238. EIGHTEENTH CENTURY FRENCH FLUTE MUSIC. Couperin, Concerts Royaux #7 for Flute and Harpsichord in G Minor; de la Barre, Sonata dite L'Inconnue in G for Flute and Harpsichord; Blavet, Sonata #6 in A Minor; Danican-Philidor, Sonata in D Minor. Jean-Pierre Rampal, flute; Robert Veyron-Lacroix, harpsichord. "An uncommon wealth of fine music here in performances of superb standard." High Fidelity. Monaural \$2.00
- HCR ST 7001. 18th CENTURY. As above. Stereo \$2.00
- HCR 5239. Schumann. NOVELLETEN (Opus 21). Beveridge Webster, piano. "Especially welcome... this record fills a real need." New York Times. Monaural \$2.00
- HCR ST 7002. Schumann. As above. Stereo \$2.00
- HCR 5240. Beethoven. STRING QUARTETS #1 (Opus 18, #1) in F, #9 (Opus 59, #3) in C. Lenox String Quartet. "An astonishingly exciting and perceptive interpretation." High Fidelity. Monaural \$2.00
- HCR ST 7003. Beethoven. As above. Stereo \$2.00

BOXES

- Box A. Albinoni. COMPLETE OPUS IX. Concerti a Cinque. Three records; 24-page book; album. \$6.00
- Box B. J. S. Bach. COMPLETE SONATAS FOR UNACCOMPANIED VIOLIN. Three records; album. \$6.00
- Box C. Geminiani. COMPLETE OPUS II, III, IV. 18 concerti grossi. Four records; album. \$8.00
- Box D. Locatelli. COMPLETE OPUS I. All twelve concerti grossi. Three records; 24-page book. \$6.00
- Box E. Telemann. COMPLETE FANTASIAS FOR HARPSICHORD. Three records; album. \$6.00

DEPT. 516
Dover Publications, Inc., 180 Varick St., N. Y. 10014

Please send me the following records in the quantities indicated.

I am enclosing \$ in full payment.
Please print

Name

Address

City, State, Zipcode

GUARANTEE: All Dover records are unconditionally guaranteed to satisfy you, and are returnable within 10 days. Full refund; no questions asked.



CAN YOU HAVE PERFECT FM SOUND?

TRY THE ALL NEW WINEGARD STEROTRON AND FIND OUT!

You've got an FM tuner. Let's say it's the best that money can buy. But for some reason the sound isn't "just so". Maybe it hisses. Or maybe the pureness of that FM signal is being distorted. This can happen to any FM tuner... even in strong signal areas. The cause—an inadequate FM antenna.

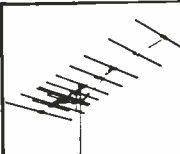
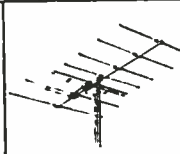


The cure... a Winegard Sterotron FM antenna. Sterotron's two power-driven elements give it the highest front-to-back ratio of any FM antenna. It reduces multi-path distortion, eliminates hiss and noise.

If you're miles from the nearest FM station and never dreamt of receiving beautiful FM sound, you should know this: Winegard Sterotrons are GUARANTEED to bring in 85% of all FM stations within a 200 mile radius when used with the Sterotron antenna amplifier.

Winegard Sterotron antennas carry a 100% guarantee. If you're not completely satisfied, your money will be refunded. Write today for technical specs, gain charts, polar patterns, VSWR, etc., and get a brochure on FM reception plus an FM station log and map absolutely FREE.

STEROTRON ANTENNAS

AMPLIFIERS

			
MODEL SF100 32.50	MODEL SF80 24.95	MODEL SF60 19.95	2 MODELS from 39.95

Winegard Co.

3014D Kirkwood • Burlington, Iowa
CIRCLE 69 ON READER-SERVICE CARD

LETTERS

Continued from page 6

two channels, which normally diminishes the stereo effect, in this case actually augments the stereo effect. This unexpected result is the basis for our patent application on this system, and also offers promise of further developments in stereo augmentation and control.

The way in which the proper "blending" can be added to a Dyna stereo pre-amplifier is the subject of a bulletin which we send free to all inquirers.

David Hafler, President
Dynaco, Inc.
3912 Powelton Ave.
Philadelphia, Pa.

Reviewer's Lapse

SIR:

I am surprised that the usually alert Conrad L. Osborne should write, in his June review of the new Caruso album from AcoustoGraph, that the tenor's recording of the serenade from *Iris*, "Apri la tua finestra," is "a much sought rarity" that is "otherwise unobtainable."

This performance is currently available on Eterna 725, and was also recently available on Tap T 307.

George Friedman
Brooklyn, N.Y.

Reporter's Lapse

SIR:

In your column "Notes from Our Correspondents" for July 1965, William Weaver wrote that Artur Rubinstein's first public performance of the Schubert Sonata in B flat, Op. posth., occurred less than a year ago, "at the reopening of Santa Cecilia's Sala Accademica chamber music hall." Assuming that Mr. Weaver is correct in stating that the hall opened less than a year ago, I should like to point out that Mr. Rubinstein performed this Sonata in Carnegie Hall on February 7, 1964—which would have been some months prior to the event in Rome.

Norman J. Voog
West Hartford, Conn.

Mr. Weaver writes us that he must stand corrected: the Rubinstein performance in Rome took place on December 4, 1964.
Ed.

A Bow to Mr. Wilson

SIR:

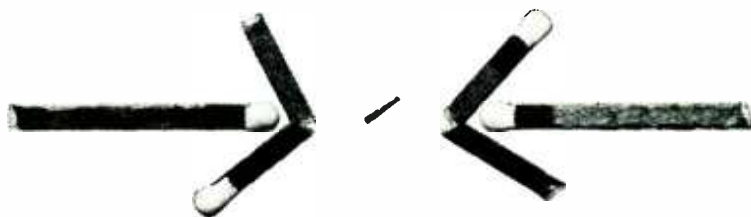
Congratulations are in order for your fine jazz critic, John S. Wilson, on his favorable review (May '65) of the recent Clark Terry/Bob Brookmeyer Mainstream release. That album, "Tonight," is truly one of the best jazz albums of 1965!

Jazz of 1965 needs more capable critics like John S. Wilson and more valuable recording musicians like Clark Terry and Bob Brookmeyer!

Dennis R. Hendley
Milwaukee, Wis.



HIGH FIDELITY MAGAZINE



This is all that moves in the new ADC 10/E cartridge

We figure it costs you roughly \$49,000 a lb.

You'll probably never buy anything man-made as costly by weight as this tiny, incredibly rugged moving stylus of the new ADC 10/E cartridge.

It reduces "moving mass" to about *one-third* that of the best magnetic cartridges.

Moving mass (the weight or inertia of the total moving system as felt at the stylus tip) is what your record has to push around. The groove must move it in one direction, stop it, then push it another direction—thousands of times a second.

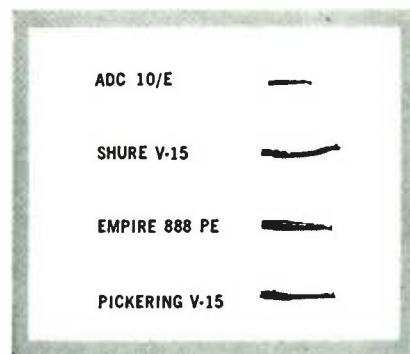
Even a few milligrams of moving mass set up such tremendous forces that the record groove *yields* as the stylus passes. . . . So even on the very first play, you hear a distorted groove, not the groove that was pressed in. Now, by a major jump forward in de-

sign, the ADC 10/E reduces moving mass well *below* the critical point of groove yield. Result: for the first time ever, you can hear the actual record you bought . . . on the first play, or the 500th. (Wear is negligible.) Listen to a complex passage, piano, operatic or choral selection, and you hear the difference. You get clarity,



brilliance, reality and definition never obtained before. At long last, true "clean-ness"!

How good is the new ADC 10/E? By any test, lab or listening, it is so perfect that any improvement would be pointless. For the first time it can be said: no one will ever make a cartridge that performs perceptibly better.



This actual photo of the moving parts of these popular cartridges contrasts dramatically the much lower "moving mass" of the new ADC 10/E.

SPECIFICATIONS—ADC 10/E

Type	Induced magnet
Sensitivity	4 mv at 5.5 cms/sec recorded velocity
Channel separation	30 db, 50 to 10,000 cps
Frequency response	10 to 20,000 cps. ± 2 db
Stylus tip	Elliptical Stylus Contact radius—.0003" Lateral radius—.0007"
Vertical tracking angle	15°
Tracking force range	1/2 to 1 1/4 grams
I.M. distortion	Less than 1%—400 & 4,000 cps at 14.3 cms/sec velocity
Compliance	35 x 10 ⁻⁶ cms/dyne
Price	\$59.50

AUDIO DYNAMICS CORPORATION

Pickett District Rd., New Milford, Conn.



CIRCLE 7 ON READER-SERVICE CARD

SOLID STATESMANSHIP

again
Bogen
practices
dollar diplomacy
in your
behalf



BOGEN

COMMUNICATIONS DIV.  LEAR SIEGLER, INC.

Paramus, New Jersey

CIRCLE 9 ON READER-SERVICE CARD

Solid Statesmanship: the ability to steer the difficult but rewarding course that starts with the design of superb transistorized circuitry, continues through painstaking manufacture, and results in outstanding products at a realistic price. It's the fine art that Bogen inaugurated over ten years ago when we produced the industry's first solid state amplifiers.

And it's what now makes possible the new RT4000.

Here's a receiver that looks as though it should cost a lot more. That's because Bogen believes

that design is almost as important on the outside as it is on the inside. And the RT4000 performs as though it should cost a whole lot more. Because Bogen didn't stint on the inside either.

Ample power (40 watts IHF) to drive any speaker system, FM sensitivity that pulls in — and holds — any station you'll get on any other receiver. Frequency response ± 1 db from 15 to 30,000 cps. Plus all the features you really need: instrument-type tuning meter, Stereo Minder (automatically switches when a station is broadcasting stereo), AFC switch, front panel headphone jack, tape monitor. And separate switch positions for FM-mono and FM-stereo (to eliminate sub-carrier noise).

Nor do we cut corners on longevity. The RT4000 boasts circuitry of the same reliable breed that has made our RT6000 one of the most dependable performers in hi-fi history. We take great pains with our quality controls to make sure that every unit will deliver years of trouble-free operation. That's what makes for friendly relations with consumers.

And thirty-three years of experience, ten of them in Solid Statesmanship, teach a company pretty nearly all there is to know. Which means (in very undiplomatic terms) that we don't have to pass the cost of failures along to you.

Just the savings.

BOGEN'S New RT4000 Solid State 40 watt FM-Stereo RECEIVER \$279^{95*}



* SLIGHTLY HIGHER IN THE WEST. WALNUT WOOD AND WALNUT VINYL METAL ENCLOSURES OPTIONAL.

CIRCLE 9 ON READER-SERVICE CARD

From Any Angle... There is Still No Finer Turntable For Your Home.

No other turntable provides the ease and simplicity of changing tone arms — never a need to be saddled with an unwanted tone arm again. **GET THE BIG PLUS . . .** the professionals do! No ordinary record changer, no ordinary manual, can match its quality. Ask your own local audio specialist or write to:

ELPA MARKETING INDUSTRIES, INC.
THORENS 1101 HF9 Div. • New Hyde Park, N.Y.
In Canada: TRI-TEL ASSOCIATES, Downsview, Ont.



Illustrated with
RMG 212 ORTOFON tone arm
and Plexiglas dust cover

this is the **THORENS**
TD-124
TRANSCRIPTION TURNTABLE

CIRCLE 24 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

PRAGUE

Among Soviet-bloc countries, Czechoslovakia has always stood out as being the most "Western." The Poles, as is well known, have always had strong intellectual ties to Western Europe, especially to France [see "A Thorn Grows in Warsaw," this issue, p. 60], but Czechoslovakia's traditional links to the West encompass technical, scientific, and commercial interests as well.

Under a nationalized economy, recording activities in each of these countries are the monopoly of a single state-owned organization. In the U.S.S.R. itself, this organization is called Myezhdunaródnaya Kniga and (with its name mercifully shortened to MK for export purposes) it has made an attempt to compete on the American market—generally speaking, with very little success. Perhaps for the reason implied above, Czechoslovakia's Supraphon, of all Eastern European labels, has alone established itself as a serious competitor with the numerous high-quality labels of the capitalist world.

On my most recent visit to Prague, I had occasion to find out something of Supraphon's workings. I might note first that the company makes an obvious effort to put out a handsome-looking product, as I had ample opportunity to observe from the display of album covers in Supraphon's spacious office, where I waited for my appointment with a & r director Jiří Macek. Czechoslovakia's color-reproduction presses have, of course, a world-wide reputation, and many Western publishers have art books printed there. Supraphon has not lagged in availing itself of this national resource. Although its sleeves may not rank with the most ambitious productions of the major American firms, they certainly do not suffer by comparison with most of the labels listed in Schwann, or with any of those of Western Europe.

Supraphon's Story. When Mr. Macek appeared and our conversation began, I

understood even better the reasons for Supraphon's eminence. Young, likable, dynamic, polylingual, he seemed to have the one primary interest of making Supraphon records as good as possible.

"We made our first stereo recording in 1958—Dvořák's *Slavonic Dances* and Prokofiev's *Romeo and Juliet*—and put them on sale the following year. We export our records now all over the world, but Supraphon's success in the various countries has depended on the effectiveness of our local distributor. We have had particular success in England—we sold 400,000 discs there last year and expect to sell half a million this year [cf. HIGH FIDELITY'S "Notes from London," Feb. 1965, p. 30 ff.]—and in Japan, where another firm presses our recordings on license. We have won a number of Grands Prix du Disque in Paris, most recently for two Janáček records—the Glagolitic Mass, recorded by Karel Ancerl with the Czech Philharmonic Orchestra and Choir [reviewed in this journal last month], and the two String Quartets, recorded by the quartet which bears Janáček's name.

"Recent important recordings include a Prokofiev Fifth with Ladislav Slovak and Bratislava's Slovakian Philharmonic, the Beethoven Ninth with Paul Kletzki and the Czech Philharmonic, Dvořák's rarely heard oratorio *Saint Ludmilla*, Martinů's opera *Juliet*, a Stravinsky coupling of *Les Noces* and *L'Histoire d'un soldat*, and Janáček's opera *From the House of the Dead*. We've resurrected and recorded Alois Haba's quarter-tone opera *The Mother*, and we're bringing out an entire series of works by our most advanced Czechoslovakian composers, which I especially recommend to foreign students of truly contemporary music. Incidentally, we price such records, also chamber music recordings, especially low in order to get them as many listeners as possible.

"Our record club has 24,000 members, which makes it Czechoslovakia's largest

Continued on page 14

CIRCLE 61 ON READER-SERVICE CARD →



**You are
about to hear
the magnificent
sound of
the exciting
new
Sony
Stereocorder
200 . . .**



at your dealer's today. Less than \$239.50, complete with two dynamic microphones and the revolutionary Sony
id integrating high fidelity speakers. For literature, or name of nearest franchised dealer, write Superscope Inc., Su
alley, California. ■ All Sony Stereocorders are multiplex ready. In New York visit the Sony Salon, 585 Fifth Avenue

SONY **SUPERSCOPE** *The Topway to Stereo*



give your music
the silent treatment



There's nothing quite so annoying as having somebody talk during a performance. Even if that performance is preserved on tape or record. By the same token, humming and other noises are just as irritating — particularly when they come from your tuner/amplifier.

Transistors eliminate these disturbances to some extent. But not all receivers so equipped have what it takes to give your music the silent treatment it deserves.

That's why Sansui has come out with the TR-707A, a solid-state AM-FM multiplex stereo tuner-amplifier that may be just what you need if you're looking (and listening) for that little bit extra.

Like the muting switch that suppresses noise during channel selection. Or the center-channel output terminal that makes three-dimensional performance possible. Add to these two features a built-in ferrite antenna and four ultra-accurate class free transistors and you have a set that produces music and music only.

The Sansui TR-707A is worth your undivided attention, so keep your ears and eyes open for when your local dealer has one in stock.

SANSUI

SANSUI ELECTRIC COMPANY LIMITED 460 IZUMI-CHO, SUGINAMI-KU, TOKYO, JAPAN

AGENCIES: U.S.A.: INDUSTRIAL SUPPLIERS CO., LTD. 755 Folsom Street, San Francisco, California 94107. CANADA: INTER-MARK (CANADA) LTD. 298 Bridgeland, Toronto 19, Ontario, Canada. SOUTH AFRICA: GLEN'S (PTY) LTD. P.O. Box 6406 Johannesburg, Republic of South Africa. HONG KONG: WO KEE HONG LTD. Rm. 807, Hang Seng Bank Bldg., 77 Des Voeux Road, Central, Hong Kong.

NOTES FROM OUR CORRESPONDENTS

Continued from page 12

musical organization. We have only one real problem nowadays: finding places to record. Prague's old Rudolfinum, for example, has superb acoustics for recording, but this city has such a rich and profuse musical life that such auditoriums are almost never available for recording crews, day or night." **PAUL MOOR**

LONDON

In the old Philharmonia tradition of performances at the Royal Festival Hall followed by recording sessions, the "new" Philharmonia players, with Rafael Frühbeck de Burgos conducting, recently made for EMI-Angel a recording of Orff's *Carmina Burana* which promises to offer special excitement.

Orff at Abbey Road. The live performance was a searing one, with the New Philharmonia Chorus slicing through Orff's motor rhythms with the sort of cutting edge that only Wilhelm Fittz as chorus master can sharpen up; and since EMI has employed its new "ambiophonic" technique for the recorded version, the sound on discs may be richer still.

The soprano soloist is Lucia Popp, the Queen of the Night in Klemperer's *Magic Flute* recording (it's welcome news, by the way, that she is soon to record Beethoven's Scottish folk songs and duets with Walter Berry for Westminster). Gerhard Unger is the tenor soloist (limited to one major contribution) and Raymond Wolansky is the baritone. At the Abbey Road studios I heard Wolansky and the chorus recording the big drinking song "*In taberna quando sumus*" and a very taxing time they had of it, with Frühbeck lashing them even faster than he had at the Festival Hall and

Continued on page 16

High Fidelity, September 1965, Vol. 15, No. 9. Published monthly by The Billboard Publishing Co., publisher of Billboard, *Vend. Amusement Business*, *American Artist*, and *Modern Photography*. **High Fidelity/Musical America** Edition published monthly except December, when it is published semi-monthly. Member Audit Bureau of Circulations.

Editorial correspondence should be addressed to The Editor, High Fidelity, Great Barrington, Mass. 01230. Editorial contributions will be welcomed. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage.

Subscriptions should be addressed to High Fidelity, Great Barrington, Mass. 01230. Subscription rates: High Fidelity/Musical America: Anywhere on Earth, 1 year \$9. National and other editions published monthly: Anywhere on Earth, 1 year \$7.

Change of address notices and undelivered copies (Form 3579) should be addressed to High Fidelity, Subscription Fulfillment Dept., 2160 Patterson St., Cincinnati, O. 45214.



The speaker that went unnoticed until the ratings that count came out—
The ADC 303A Brentwood

Truth to tell, speaker systems look much alike. Nice polished cabinets. Handsome fronts. Look at a few, and you're understandably confused.

The experts have it easier, with unhurried side by side comparisons. And when recently they listened to the ADC 303A Brentwood, introduced without great fanfare, their eyebrows

went right up to here. Their ratings leave little doubt: this is the speaker system that's at the top and the price will be one of the pleasantest shocks you've had since you began buying equipment.

May we send you some reprints and references? They'll make your decision easy.

AUDIO DYNAMICS CORP. Picket District Rd., New Milford, Conn.



PRICE: \$95.00. SLIGHTLY HIGHER WEST OF THE MISSISSIPPI.

www.americanradiohistory.com

choosing hi-fi equipment?



Amid superlatives, the gimmicks, specifications and the gadgets, don't lose sight of the object of it all . . . for the closest approach to the original sound

QUAD

Write direct to
Acoustical Manufacturing
Company Ltd.,
Huntingdon, Hunts,
England.
or ask your own Hi-Fi
dealer for full details

NOTES FROM OUR CORRESPONDENTS

Continued from page 14

insisting on absolute precision. ("Would the percussion please listen!") It was fascinating to witness Pitz's contribution in all this, standing directly behind Frühbeck and making vividly expressive grimaces, waving expansively and mouthing the words all the time.

Frühbeck is at the moment a much sought-after conductor for recording sessions in London. EMI wants him more and more, and in the Festival Hall program for the Orff concert Decca/London provocatively took an advertisement announcing its Frühbeck recordings with the New Philharmonia. Already he has done Schumann's *Rhenish*, with the London Symphony, for that company.

Summer Sessions. Decca/London's main activity in the metropolis has been the promised complete recording of Verdi's *Don Carlo* (Tebaldi, Ghiaurov, et al.), with Solti conducting the Covent Garden Orchestra. It is some tribute to this now virtuoso body that the sessions started in the midst of final rehearsals for the triumphant production of Schoenberg's *Moses und Aron*.

The other major Decca/London project took place not in the city but in Orford Parish Church near Aldeburgh—another Britten record, of course, this time of the church opera *Curlew River*. The sessions were held just before the Aldeburgh Festival performances, and producer John Culshaw found the church acoustically ideal for the atmospheric sound wanted. Listeners to the stereo recording will be able to tell clearly when the characters are crossing the River and when they are on one bank or the other—and the entrance and exit of the monks to their bald plain chant should be especially effective. As the movement is continuous, there was no question of splicing tapes together and, maddeningly, several otherwise splendid takes were spoiled either by the chirping of birds or by aircraft from the U.S. base down the road.

Britten specifies in the score (now published by the new music house of Faber) that there should be no conductor, but he himself was there during the sessions, giving the occasional cue, and the record will probably be issued bearing the legend "Music under the direction of Benjamin Britten." Most of the original soloists took part—with Peter Pears in the desperately unexpected part of the monkish Madwoman and John Shirley-Quirk as the Ferryman. The finished tape has sixty-six minutes of music, but Decca/London is manfully hoping that it can all be fitted onto a single disc.

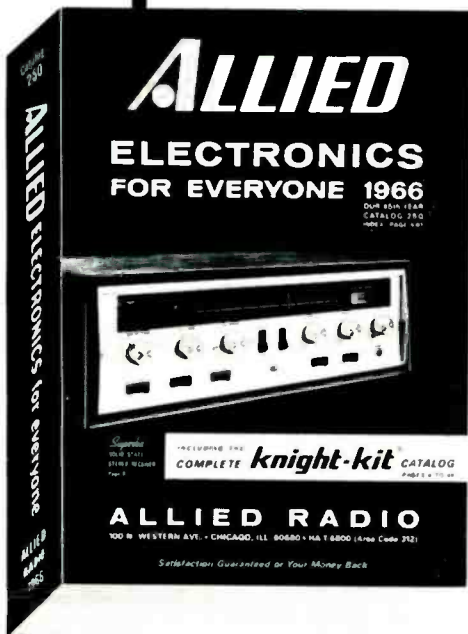
The company is now eagerly pursuing the idea of recording each of the three new Britten works given for the first time at this year's Aldeburgh Festival. As I write, Dietrich Fischer-Dieskau is discussing sessions for the Blake song cycle which Britten wrote for him, while it is hoped that Mstislav Rostropovich

Continued on page 20

PAY LESS FOR THE BEST IN STEREO HI-FI & TAPE RECORDING

at **ALLIED**

*... where more people buy their stereo hi-fi
than anywhere else in the world*



FREE



send today
for your
money-saving
508-page
ALLIED
1966 catalog

ENJOY THE WORLD'S LARGEST SELECTION CHOOSE FROM THE NEWEST AND FINEST

See the world's largest selection of famous-make components and systems—buy at the lowest prices anywhere. See latest solid-state stereo hi-fi. Get our lowest price on a complete hi-fi system. Build your own KNIGHT-KIT® hi-fi—and save even more. See famous KNIGHT® components, equal to the very best in performance, yet far lower in cost. Enjoy the largest selection of tape recorders, tape decks, pre-amplifiers, and recording tape. Get the most for your money in beautiful hi-fi cabinetry. For everything in Hi-Fi, for everything in Electronics, SEE THE 1966 ALLIED CATALOG—SEND CARD TODAY.

satisfaction guaranteed or your money back!

EASY TERMS: Use the convenient Allied Credit Fund Plan—over 24 months to pay

**SEND CARD
TODAY!**

For your FREE 1966 Allied Catalog, fill in card, detach and mail now. (Please give other card to an interested friend.)

**MAIL
NOW!**



Name

PLEASE PRINT

Address

City

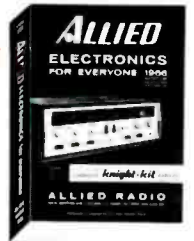
State

Zip

9-J

send today
for your **FREE**

ALLIED
1966
CATALOG



**SAVE MORE ON STEREO HI-FI
AND TAPE RECORDING**

MAIL CARD TODAY

Name

PLEASE PRINT

Address

City

State

Zip

9-J

send today
for your **FREE**

ALLIED
1966
CATALOG



**MORE OF EVERYTHING IN HI-FI
FOR EVERYONE**

MAIL CARD TODAY



send today for your money-saving

ALLIED

508-PAGE 1966 HI-FI-ELECTRONICS CATALOG

BIGGEST SELECTION, BIGGEST SAVINGS EVER

STEREO HI-FI more of everything



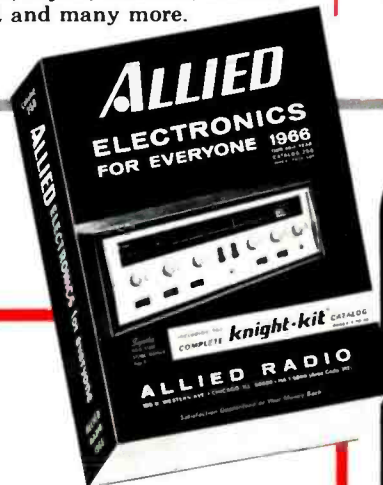
See 56 amplifiers, 32 tuners, 24 receivers, 21 turntables, 176 speakers and enclosures. **All famous makes:** Knight, Knight-Kit, Fisher, Scott, Bogen, Harman-Kardon, Eico, E-V, Sherwood, McIntosh, Dyna, Garrard, Jensen, AR and many more.

knight® STEREO for greater savings



Foremost value name in stereo hi-fi. KNIGHT components and systems are equal to the very best in quality and performance, yet they're far lower in cost, give you most for your money in every way.

send
card
now



knight-kits®

Best in Build-Your-Own Hi-Fi



Enjoy large savings. See latest solid-state receivers, amplifiers, tuners. Also many other kits: hobby, CB, Amateur, automotive, test instrument, intercom—all wonderfully easy to build.

TAPE RECORDING
unbeatable values



See 40 recorders, 14 tape decks, largest selection of tapes. **All famous makes:** Knight, Knight-Kit, Ampex, Wollensak, Sony, Concord, Tandberg, Viking, RCA, Scotch, Audio-tape and many others.

PLUS EVERYTHING IN ELECTRONICS

- FM-AM & AM Radios
- Phonographs • Portable TV
- Citizens Band Radios
- Amateur & Short Wave Equipment
- TV Tubes & Antennas
- Test & Lab Instruments
- Intercoms & P. A. Systems
- Electronic Parts, Tubes, Transistors

EASY TERMS: Use the convenient Allied Credit Fund Plan—over 24 months to pay

satisfaction guaranteed or your money back

ALLIED RADIO

100 N. Western Ave., Chicago, Ill. 60680

FREE



Send card today for your 1966 Allied Catalog—and give one card to an interested friend.

TO:

ALLIED RADIO

P. O. Box 4398

CHICAGO, ILLINOIS 60680

PLACE
STAMP
HERE

TO:

ALLIED RADIO

P. O. Box 4398

CHICAGO, ILLINOIS 60680

PLACE
STAMP
HERE

SOMEDAY, THERE MAY BE OTHER FULLY AUTOMATIC TAPE RECORDERS LIKE THE NEW CONCORD 994



The 994 gives you automatic reversing □ Plays or records automatically three different ways □ Stops by itself where you want it to □ Threads itself automatically □ And, the 994 is available now!

With the transistorized 994, Concord introduces a new dimension to tape recording. Some might call it modernization, some might call it automation. We think of it as *convenience*—in playing, in recording, in starting and stopping, in threading, in hours of uninterrupted listening. You can't compare it to anything because the 994 is as different from the conventional stereo recorder as the old crank-type Gramophone is from the modern record changer.



AUTOMATIC PROGRAMMING. You can program the 994 to play or record one side of a tape from beginning to end and stop automatically. Or, to play/record first one side of the tape, reverse, play the other side, then stop automatically. Or, to play/record forward and back, forward and

back, continuously, as long as you like—an hour, six hours, or all day. You may change direction of tape any time you like by merely pressing the direction change buttons. These same lighted buttons automatically show you direction of tape travel.

PUSH-BUTTON KEYBOARD. The operating controls are literally at your fingertips. This is the one recorder you can operate without arm waving, and with one hand! As far as threading, that's even simpler—the 994 threads itself automatically.



After all this, we didn't just stop in designing the 994. We kept going. As a result, the 994 offers superb performance and every conceivable feature required for your listening and recording pleasure. Here's a brief sample: three speeds with automatic equalization, four professional heads, two VU meters, digital tape counter, cue control, sound-on-sound, exclusive Concord Trans-A-Track recording, 15-watt stereo amplifier, professional record/monitoring system. The 994 may also be used as a portable PA system, with or without simultaneous taping.



TWO-WAY STEREO SPEAKERS. The split lid of the 994 houses a pair of true two-way speaker systems, each containing a tweeter, woofer, and crossover network. A pair of highly sensitive *dynamic* microphones is included.



The 994 is priced under \$450.* An identical recorder, Model 990 comes without speakers or microphones and is priced under \$400.* Both are at your dealer's now. So why wait? Drop in for a demonstration and find out for yourself what *fully automatic tape recording by Concord* is all about! Or, for complete information, write Dept. HF-9.

Other Concord models from \$50 to \$800.

For Connoisseurs of Sound

CONCORD 994

CONCORD ELECTRONICS CORPORATION, 1935 Armacost Avenue, Los Angeles, California 90025

IN CANADA: Magnasonic Industries, Ltd., Toronto/Montreal

*Prices slightly higher in Canada.

THE SIGNATURE OF QUALITY ■ Tape Recorders/Industrial Sound Equipment/Dictation Systems/Communications Devices/Closed Circuit Television

CIRCLE 73 ON READER-SERVICE CARD

STRICTLY
PERSONAL



SHURE
SOLO-PHONE™
HEADPHONE STEREO AMPLIFIER
FOR ONE OR TWO LISTENERS

RECORDS . . . FM/MX . . . TAPE . . .

A thoroughly satisfying musical experience on the most personal level. Insures quiet for those around you, and complete privacy for you. Utterly simple: plug in whatever sound source suits you . . . changer, tape or tuner. Then plug in the headphones and you hear remarkable true-to-performance realism. Ideal "second set" for den, study, bedroom. Unsurpassed for Armed Forces members, students, apartment dwellers, libraries and schools.

TRUE HIGH FIDELITY

Fully transistorized. Singularly low distortion at power levels suited for headphones (where some transistor amplifiers have highest distortion). Broad frequency response. Extremely low hum and noise. Separate volume/balance control for each channel. Only 10¼" x 3½" x 3" deep . . . weighs just 2 lbs.

Can also be used for transferring discs to tape, or for use with small, efficient loudspeakers. Great to get—and give.

Only \$45.00

Write for literature:

SHURE
SHURE BROTHERS, INC.
222 Hartrey Ave.
Evanston, Illinois

CIRCLE 54 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 16

will be able to fit in sessions for the solo Cello Sonata while he is here for a series of Festival Hall concerts. (Rostropovich, it must be emphasized, is the most energetic of musicians.)

What Decca/London already has in the can is the most enchanting of the three new Britten works, the *Gemini Variations* written for two talented Hungarian schoolboys, the Jeney twins, Zoltán and Gabriel. The lucky pair, whose ingenuous effrontery persuaded Britten to write specially for them, perform the twelve variations and fugue, "a quartet for two players" with roles constantly exchanged. Record listeners eager to hear the work will have to be patient, though: Decca/London wants to couple it with other Britten works written specially for children.

EDWARD GREENFIELD

PARIS

In a quiet apartment near the green and bronze park of the Rodin Museum, with a friend's collection of African sculpture and modern painting (Léger, Ernst, Dubuffet) providing cultural perspective, Ralph Kirkpatrick has spent much of the summer meditating on Bach. When he hasn't been meditating, he's been playing Bach, at recitals in various French cities and for many hours in the Paris studio of Deutsche Grammophon.

Not long ago, he finished taping his harpsichord version of *The Well-Tempered Clavier* [reviewed in this issue of HIGH FIDELITY, p. 79]. By the end of next year, if everything goes well, he will have completed one of the longest and most impressive one-man recording exploits in history: all of Bach's keyboard works—"all that I feel are Bach's own, and not just transcriptions."

Kirkpatrick's Marathon. Even for someone as emotionally and intellectually involved in this music as Kirkpatrick has always been, the project, begun in 1956, has been a struggle and a revelation: the struggle, an unending battle with the gremlins who intervene when you approach a harpsichord or a clavichord with a microphone; the revelation, a series of new insights into the Bach universe. It has also been something of a royal Kirkpatrickian progress around DGG's Continental empire: *English Suites* recorded in Munich, *French Suites* in Hamburg, *Partitas* in Berlin, *Concertos* in Zurich. The bulk of the work, however, has been done in Paris, and the crew of technicians has been substantially the same since the beginning.

Kirkpatrick's most vivid memories are of some sessions with the well-tempered clavichord: "We found that, to get the instrument's faint sound on tape with the right nuances and color, we had to amplify about six times as much as we had for the harpsichord, which meant, of course, that the microphone picked up every traffic noise and airplane motor in

the vicinity. Finally we took some sections of a rehearsal stage which were around the studio, propped them up with piles of chairs, and improvised a cabin just big enough for the clavichord and me—it looked like a shanty on the Jersey flats.

"Then the rafters, perhaps because we were in the midst of a Parisian heat wave, began to make little popping noises. They weren't much, but on the tape they sometimes sounded like thunderclaps. Then a mysterious pounding began to come from one wall. Our German technicians went outside to look around, but it soon became clear that I was the only one whose French was fluent enough for the job. I talked with all the concierges in the neighborhood, listened to their life stories, found a man repairing a furnace, and some electricians rigging up something in a nearby lot, and obtained promises to stop soon. But the mysterious pounding went on all day."

Bach Question Box. Has he had any intuitions, in the course of playing *The Well-Tempered Clavier* on both the clavichord and the harpsichord, about the old question of which instrument Bach had in mind? Yes, and the answer in all probability is that neither was very much in mind: "I think that Bach, particularly in the latter part of his life, often wrote music that was purely abstract—that was beyond the idea of actual performance. But you cannot be sure about these things, for in the midst of work of that kind you will suddenly come upon something which clearly indicates that he was thinking in idiomatic terms of certain instruments."

But isn't it odd that a composer who was interested in making a demonstration and who felt so deeply about his music should have been so little concerned about power and timbre? "We must remember," Kirkpatrick says, "that in those days the performers had a much greater role in the making of music than they have now. It is not too much to say that they were like some of today's jazz musicians."

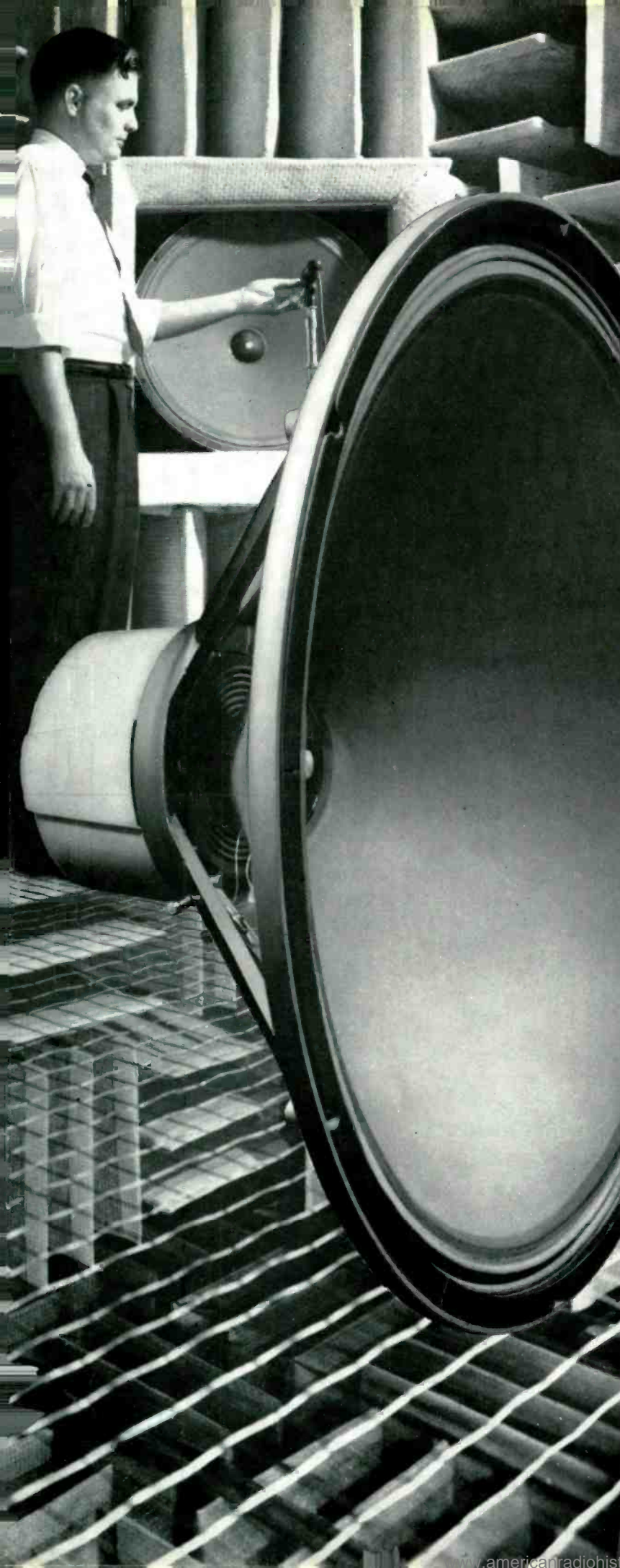
Any projects for after the end of the Bach marathon? "Well, it has rather tied me up. I must think of asking my friend John Cage to compose something for me one of these days."

Any advice for people who listen to recorded clavichord and harpsichord music? "Yes, but I am afraid it will not be followed. They should keep the volume low if they want to hear the expressive meaning."
ROY McMULLEN

VIENNA

Some sixty record experts recently assembled at the Hotel Panhans on the Semmering, a holiday resort near Vienna, for a press conference held by Philips Records to introduce the latest releases in its jazz repertoire. Sieg-

Continued on page 22



At last amplifier manufacturers
are breaking the 20 to 20,000 cps
response barrier.

IT'S ABOUT TIME.
After all, we've been making
speakers that go well beyond
those limits for years!

Ey Let's start at the bottom (as much as
an octave below most other woofers).
Our thirty-inch diameter woofer repro-
duces 15 cps fundamental bass at full vol-
ume without doubling. Nothing less than a
live performance can compete with the
sound you hear—and feel—from this giant
speaker. **Model 30W \$250.00**

Over a decade of
engineering refinement
has made this E-V
twelve-inch cone speaker
unexcelled in mid-bass
performance (and it's
also an uncommon value
as a full-range speaker
from 30 to 15,000 cps).

Model SP12 \$65.00



It takes this sophisticated
team of compression driver
and patented diffraction
horn to fully satisfy the
rigorous demands of the
treble range. There's no
smoother combination
than E-V T250 and 8HD.

Model T250 \$88.00
Model 8HD \$21.00

Ruler flat from 3,500 to
23,000 cps! But extended
range is just one of the bene-
fits of the T350 VHF driver.
Its exclusive throat and horn
design spreads undistorted
highs to every corner of your
listening area. Delightful!

Model T350 \$66.00



These unusual component speakers have
been combined in the Patrician 800—often
acclaimed the world's finest loudspeaker
system. \$995.00 in Traditional or Contem-
porary cabinetry. It's waiting to be chal-
lenged by the most powerful, widest-range
amplifier you can buy. Listen. The difference
you hear is what high fidelity is all about!

Other E-V component speakers for every re-
quirement—indoors or out—range in price from
\$14.00 to \$250.00. Hear them at your nearby
Electro-Voice high fidelity showroom. Write for
free catalog.

ELECTRO-VOICE, INC., Dept. 954H
619 Cecil Street, Buchanan, Michigan 49107

CIRCLE 23 ON READER-SERVICE CARD

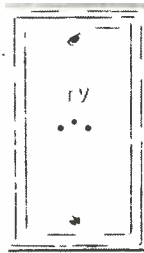
Electro-Voice®
SETTING NEW STANDARDS IN SOUND

IF YOU HAVE TELEVISION HI.FI-STEREO C. B. RADIO

Consider This

TELEVISION

Are you planning to Build? Re-model? Add-A-Room? If so, you will want built-in convenience and versatility, even your TV and FM. Now you can! How? Mosley has a complete line of accessories for completely installing your antenna lead within the wall and terminating in a decor harmonizing wall outlet. Convenient? Versatile? You Bet! With two or more Mosley outlets installed throughout your room or home, even a console becomes portable.



and this

HI FI/STEREO

Hi Fi and Stereo is a great source of family enjoyment and company entertaining. Here too, a versatile and convenient system is needed. Mosley has switch plates, remote speaker outlets, attenuator plates and many more, each expertly designed to harmonize with room decor and give positive performance wherever installed.



and this

COAX TERMINATION OUTLETS FOR

Citizens Band/Business Band

RADIO

Here is a NEW, COMPLETE line of coaxial termination accessories that enables your antenna lead-in to be concealed within the wall, and terminated in a decor harmonizing wall outlet. A convenient, low cost way to add a professional touch to your two-way communications.



FILL OUT AND RETURN FOR TELEVISION ACCESSORIES.
 HI FI/STEREO ACCESSORIES.
 CATALOGS AND LITERATURE COAX TERMINATION OUTLETS.
 NAME ADDRESS
 CITY STATE

Mosley Electronics Inc.

4610 NORTH LINDBERGH BLVD. - BRIDGETON, MISSOURI, 63044

CIRCLE 46 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 20

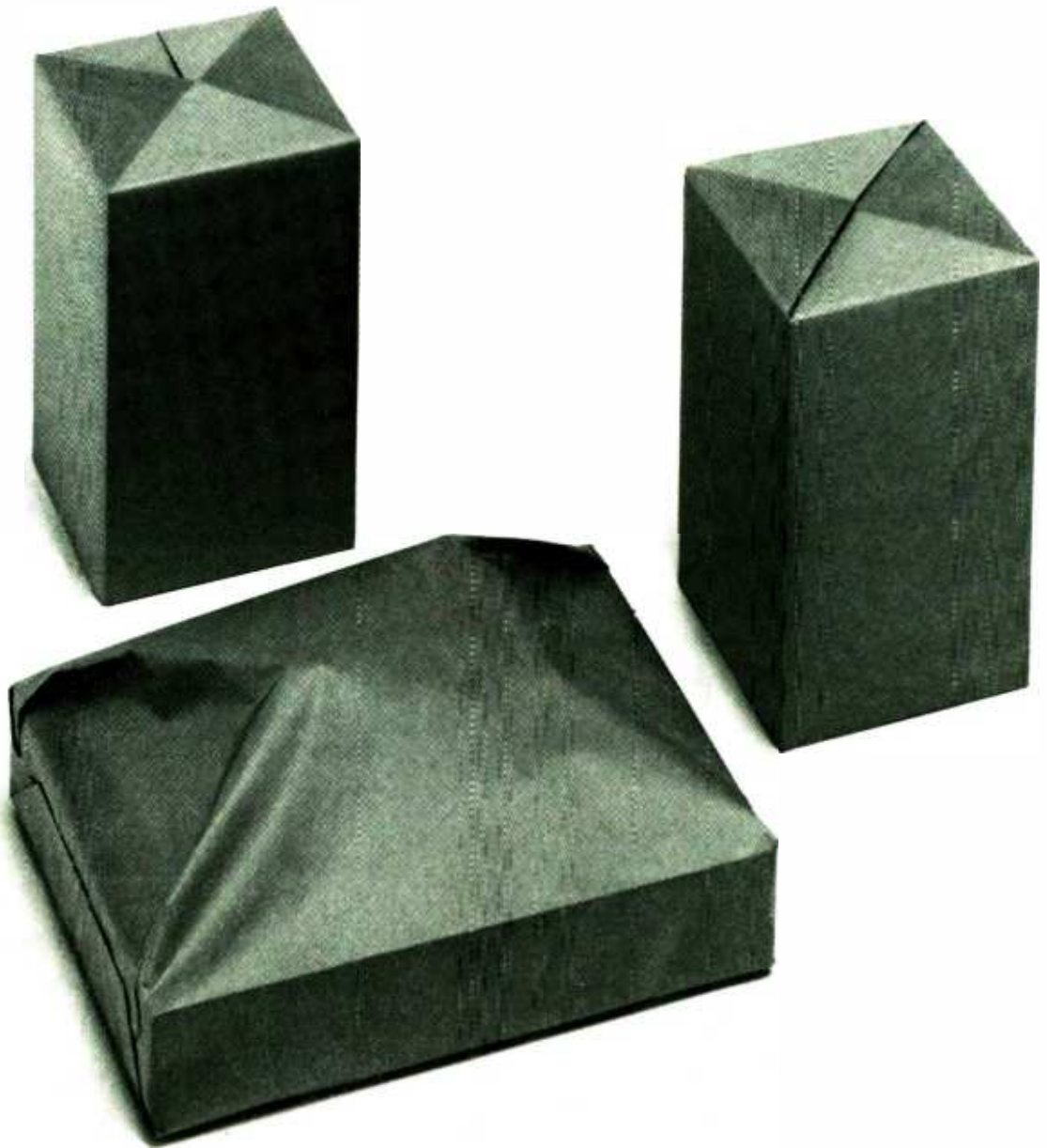
fried E. Loch, manager of Philips' jazz production (German section) for the last eighteen months, presided and, naturally, expressed complete confidence in the firm's jazz program. Loch, by the way, is the man responsible for the recordings made with the popular Klaus Doldinger, whose combo is currently touring Latin America and is expected to visit New Orleans this fall.

German sociologists recently published their findings to the effect that a substantial number of baroque enthusiasts are also devotees of jazz. While this discovery was certainly no news to people who think that sociologists are always rather late in demonstrating the obvious, it apparently gave new impetus to the release of jazz/baroque recordings. Herr Loch himself had taken great interest in the work of George Gruntz, a Swiss harpsichordist who specializes in arranging music by Telemann, Lully, Handel, and others for a five-man jazz ensemble. Called "Jazz Goes Baroque," the first of a projected Gruntz series has just been issued. The disc includes, among other pieces, Couperin's *Le Croc en jambe* with Emil Mangelsdorff playing a flute solo that baroque specialists will probably consider to be a "prolonged break," while jazz fans may easily suspect it to be a cadence of the classic type.

Jazz—Eastern Sector. For the past twelve months Herr Loch has been particularly involved in trying to bring to Western listeners authentic jazz recordings from Eastern Europe. Although the political *détente* of recent years seemed to encourage such an enterprise, it turned out to be rather difficult to acquire enough material for the issuing of a fairly representative document. "I finally managed to get tapes from nine different recording sessions," Loch said, "and from these we were able to assemble an album representing leading jazz musicians from six Eastern European countries."

Somebody has suggested that the disc be called "East Side Story." Poland will be represented by Dr. Komeda, who gave up a medical career many years ago and has become a well-known composer of film music: Janci Körössy—who is called the Rumanian Art Tatum—joins the Prague Jazz Studio; the Soviet contribution—a piece titled *Mister Great Novgorod*—is played by the Wadim Sakun Sextet, whose trumpet player, Andrei Tovmosian, was described by Don Ellis as "one of the best in Europe"; Hungary introduces the bass player Aladar Pega; Yugoslavia offers both the Zagreb Jazz Quartet, a Balkan version of the Modern Jazz Quartet, and Zagreb's Radio Big Band, a group which links the jazz idiom with native folk music. KURT BLAUKOPF





**Underneath this plain brown wrapper
is a terrific new thing from KLH.**

If you like terrific new things— get the new KLH Model 19.



What's a terrific thing?

Spending a zillion dollars for a stereo music system and getting terrific sound?

That's not such a terrific thing.

Spending \$299.95 for a stereo music system and getting terrific sound? *That's* a terrific thing.

That's the new KLH Model Nineteen.

Whether you have a tin ear, or one that hears dog whistles, the new KLH Model Nineteen is the perfect stereo home music system.

It can do everything.

It plays stereo and mono records. It receives FM and FM Stereo broadcasts and (through inputs for associated components) AM broadcasts, tape recordings and the audio portion of TV transmissions.

It has outputs so you can make tape recordings of records or broadcasts.

And it makes no difference to the Nineteen if you've got a one-room shack or the Grand Ballroom of the Archduke's Winter Palace. The Nineteen has effective controls for every situation. You can tailor any program material to your needs and the room acoustics.

What more could you want?

KLH quality?

It's got that too. Throughout.

In its specially designed KLH full performance loud-speakers. In its KLH-designed solid state tuner* and amplifier. In its custom-built, automatic turntable, designed especially for KLH by Garrard. In its magnetic cartridge. In its diamond stylus. In short: everywhere it counts.

The cabinetry looks terrific—finished in oiled walnut. And we give you a two-year guarantee covering both parts and labor.

CIRCLE 36 ON READER-SERVICE CARD

What could be more terrific? The price.

Like we said: just \$299.95.**

**The tuner incorporated in the Model 19 is essentially the same one Julian Hirsch of Hi Fi/Stereo Review called "an exceptional value... one of the better FM tuners I have seen regardless of price."*

**Suggested price for Continental United States.



30 Cross Street, Cambridge, Mass.



HAVING JUST TAKEN our eleventh annual long, deep look into our crystal ball at recording projects for the coming season, we predict a rapidly approaching avalanche of new releases. There were several cloudy patches in our crystal, and the following company-by-company listing does not represent a complete compilation. The highlights are here, however, and no doubt there will also be surprises in store during the months ahead.

ANGEL: A handsomely cast *Tales of Hoffmann* headlines Angel's fall schedule. Nicolai Gedda sings the unlucky poet, George London portrays his four evil nemeses, while his three amours are Gianna d'Angelo, Elisabeth Schwarzkopf, and Victoria de los Angeles; André Cluytens conducts. Joined by Grace Hoffman and Jerome Hines, Mr. Gedda and Miss Schwarzkopf will also be heard as soloists in a Klemperer-directed *Messiah*. Operatic recitals will be forthcoming from Mirella Freni and Maria Callas, the latter devoted to unfamiliar Verdi. Highlights from *Thais*, starring Jacqueline Brumaire and Michel Dens, and a sampling of the fare produced at Hamburg's Goosemarket in the early 1700s round out the operatic picture.

For chamber music listeners Angel has prepared an especially wide selection, beginning with a Purcell anthology of Trio Sonatas and Fantasias, with Yehudi Menuhin and Bath Festival colleagues. The Melos Ensemble

plays Brahms's Quintet in B minor for Clarinet and Strings, and Rudolf Barshai leads the Moscow Chamber Orchestra in a Concerto for Three Oboes by Telemann. "Music from the Court of Frederick the Great" features compositions by Graun, Quantz, C. P. E. Bach, and the monarch himself. Soprano Pilar Lorengar joins musicians from the Berlin Philharmonic under Hans von Benda for this disc.

In the orchestral category, Sir John Barbirolli and the London Symphony present Tchaikovsky's Serenade for Strings, in C, backed by Arensky's *Variations on a Theme by Tchaikovsky*, while Otto Klemperer and the New Philharmonic will be heard in a group of Mozart overtures. Other Angelic offerings include Bruckner's lengthy Eighth Symphony, interpreted by the Vienna Philharmonic under Carl Schuricht, and Mozart's Violin Concertos 4 and 5, played by Nathan Milstein.

Exhumations from EMI's archives will bring us Beniamino Gigli joined by Maria Caniglia and Chloë Elmo in a program of arias and duets; five of Handel's Suites for Harpsichord played by Wanda Landowska; and the long awaited LP pressing of Elena Gerhardt's recordings for the Hugo Wolf Society.

ARCHIVE: An especially merry Christmas is in order for choral enthusiasts. Appearing soon on Deutsche Grammophon's Archive label is Palestrina's *Christmas Mass*, sung by the Regensburg Cathedral Choir, and Bach's *Christmas Oratorio*, in which

Gundula Janowitz, Christa Ludwig, Fritz Wunderlich, and Franz Crass appear as soloists with the Munich Bach Choir and Orchestra under Karl Richter. Archive's explorations into the past will also yield a disc of Schütz's organ music, played by Helmut Tramnitz on organs at Wolfenbüttel and at Frederiksberg, Denmark; and, in addition, there'll be Volume 2 of Telemann's *Tafelmusik*.

ARTIA: From the sizable Supraphon catalogue Artia has chosen a variety of recordings, all featuring Czech musicians. Among the works scheduled for release are cello sonatas by Britten and Kabalevsky, Shostakovich's First Symphony, Prokofiev's Second Piano Concerto, and Dvořák's String Quartet, Op. 51 coupled with his Bagatelles for Two Violins, Cello, and Harmonium, Op. 47.

On Artia's budget label, Parliament, we may expect a disc of contemporary woodwind music by Stravinsky, Milhaud, and Hindemith; Palestrina's *Missa Papae Marcelli*; and Janáček's *Slavonic Mass*.

CAMBRIDGE: A plunge into the "third stream" headlines this label's fall activities. A term invented by composer-conductor Gunther Schuller, the "third stream" identifies a brand of contemporary music that freely combines avant-garde techniques from both the classical and jazz worlds. The disc will contain, in addition to

Continued on next page

NEW FALL RECORDINGS

Continued from preceding page

music by Schuller, compositions especially commissioned by Cambridge from John Lewis, Bill Smith, and Harold Farberman. Another disc of contemporary works (actually a re-scheduling from last year) features three pieces for percussion ensembles by Farberman. A real stereo spectacular, we are told.

In less turbulent waters we find Phyllis Curtin planning a unique recital to include six Verlaine poems in their contrasting Fauré and Debussy settings. The Fauré cycle *La Chanson d'Eve* completes her program. Harpsichordist Albert Fuller contributes a sizable addition to the Domenico Scarlatti discography with a three-record set containing fifty-one sonatas. Cambridge will also be serving more dinner music—all from the 1740s, and here Telemann is joined at the table by Handel, De Boismortier, and Loeillet.

COLUMBIA: Eugene Ormandy and the Philadelphia Orchestra are very much to the fore this autumn. Arriving soon from the City of Brotherly Love will be one Requiem (by Berlioz), two suites (*Pétrouchka* by Stravinsky and *Háry János* by Kodály), three symphonies by Tchaikovsky (Nos. 4, 5, and 6), four Mozart horn concertos (played by the Philadelphia's first hornist, Mason Jones), and five piano concertos (Beethoven's Fourth with Rudolf Serkin, Saint-Saëns' Second and Fourth with Philippe Entremont, and Tchaikovsky's Second and Third with Gary Graffman). From the New York Philharmonic we find Thomas Schippers presiding over Rossini's *Stabat Mater* and violin concertos by Mendelssohn and Tchaikovsky (with Zino Francescatti), and Leonard Bernstein in charge of Vivaldi's *Four Seasons* and Debussy's *La Mer*. Mr. Bernstein had a triumph with Nielsen's Third Symphony in Denmark last spring and to commemorate the event Columbia is releasing the work with Mr. Bernstein conducting the Royal Danish Orchestra.

On other orchestral fronts Stravinsky leads his two Grecian ballets, *Orpheus* and *Apollon Musagète*, with the Chicago Symphony Orchestra, while Leopold Stokowski and the American Symphony present the recorded premiere of Charles Ives's Fourth Symphony.

Rounding off Columbia's fall schedule will be a heavy dose of Bach. E. Power Biggs offers his second volume

Continued on page 28



the best seat in the house...

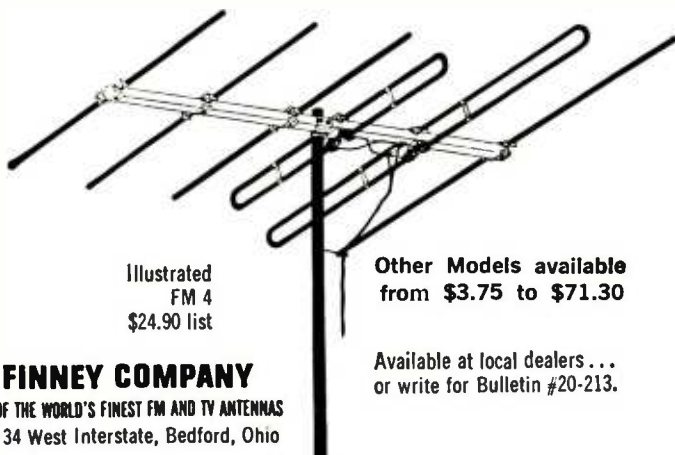
... and it's right in your living room if your FM is equipped with a

FINCO® AWARD WINNING FM ANTENNA

Broadcasting authorities agree that an outdoor antenna is absolutely essential for the reception of full quality monaural and multiplex FM sound.

A *FINCO* FM antenna will deliver a clean undistorted signal and bring in more stations, regardless of location.

Guarantee yourself the best seat in the house for tonight's FM concert... install a fidelity-phased *FINCO* FM antenna.



Illustrated
FM 4
\$24.90 list

Other Models available
from \$3.75 to \$71.30

Available at local dealers...
or write for Bulletin #20-213.

THE FINNEY COMPANY
PRODUCERS OF THE WORLD'S FINEST FM AND TV ANTENNAS
Dept. HF, 34 West Interstate, Bedford, Ohio

CIRCLE 27 ON READER-SERVICE CARD

Only Fisher gives you the sound of a theater-size speaker system in a 5-cubic-foot cabinet.



Fisher believes in giving audiophiles a bit more than they bargained for. For example, the finest Fisher 2-cubic-foot bookshelf unit will more than hold its own against *any* of the standard high-fidelity speakers, regardless of size or price. But, for those who desire the extraordinary bass, high efficiency and large sound source usually associated with multi-thousand-dollar theater systems, Fisher offers the same professional performance—in a much more reasonable size. Five cubic feet, to be exact.

The superb performance of the XP-10 is the product of the most recent thinking of Fisher loudspeaker engineers. The 15" woofer, utilizing a 6-lb. magnet structure, not only goes down below 28 cps. without distortion, but also requires much less amplifier power for room-filling bass than previous experience with completely enclosed speakers would make you expect. The 8" midrange speaker has been assigned more than three octaves of the audible spectrum, with a considerably lower bass-to-midrange crossover point than is conventional. This evens out the

upper bass and lower midrange response to an unprecedented degree. But the major innovation is the exclusive Fisher soft-dome tweeter with its 5½-lb. magnet structure. The exceptional dispersion characteristics and uniquely smooth, resonance-free response of this remarkable driver result in the most natural-sounding treble range ever achieved.

In the words of *Audio* magazine, "the XP-10 is truly a step forward in smoothness, transient response and musical quality. It handled percussion, piano, strings, brass, and what have you, as cleanly and precisely as any speaker system we know." Naturally, for such performance, you would expect to pay as much as \$700 or \$800. But Fisher's price is as sensible as the size. Only \$249.50.

For your free copy of this 76-page book, use coupon on page 31.

THE NEW
FISHER
HANDBOOK



The Fisher XP-10

FISHER RADIO CORPORATION, 21-40 44TH DRIVE, LONG ISLAND CITY, N. Y. 11101. OVERSEAS RESIDENTS WRITE TO FISHER RADIO INTERNATIONAL, INC., L. I. CITY, N. Y. 11101. CANADIAN RESIDENTS WRITE TO TRI-TEL ASSOCIATES, LTD., 55 BRISBANE ROAD, DOWNSVIEW, ONTARIO.

CIRCLE 37 ON READER-SERVICE CARD

WORLD'S GREATEST



ENTERTAINER

Or listener . . . singer . . . talker . . . physician . . . analyst . . . engineer . . . executive. You name it. The Tandberg model 74B complete Stereo System does it—with “Better, Clearer, More Natural Sound”. And *that* makes for great listening. Got it? Get it.

Tandberg Tape Recorders are available in Stereo & Mono models . . . from \$208.60 to \$498.00 At franchised dealers only. One Year Guarantee.

Tandberg OF AMERICA, INC., P.O. Box 171, 8 Third Avenue, Pelham, N. Y.

CIRCLE 63 ON READER-SERVICE CARD

How far wrong can you go for \$2 a year?



Eager to sell, buy or swap used high fidelity speakers, amplifiers, cartridges, turntables, tuners, records, etc.? Turn to our monthly bulletin: *The BUY—SELL—or—SWAP NEWSLETTER*.

If you want to *SELL*—classified listings of used equipment and records cost only \$2 per ad—limit 30 words including name and address. No dealer ads accepted.

If you want to *BUY*—lots of bargains offered in the 50 or more ads that appear here every month. Subscription price: only \$2 a year!

If you're audio-minded, how far wrong can you go for \$2? Fill in and mail the form below today!

HIGH FIDELITY, Dept. CE
Great Barrington, Mass.

Start my annual subscription to your BSS Newsletter with the next issue (Only \$2).

Name _____
Address _____
City _____ State _____
Zip Code _____

Enclosed is my payment for \$_____
 Insert the following 30-word advertisement (including name and address) in the next issue of the BSS Newsletter. (Type or print plainly.) (\$2)

NEW FALL RECORDINGS

Continued from page 26

entitled “Bach Organ Favorites,” and from the Marlboro Festival in Vermont, Pablo Casals directs the six *Brandenburg* Concertos with Alexander Schneider and Rudolf and Peter Serkin as soloists. And finally, Glenn Gould has just completed the third volume in his piano version of *The Well-Tempered Clavier*, Book I.

COMMAND: William Steinberg is well on his way towards a complete cycle of Beethoven symphonies. This fall, with the Pittsburgh Symphony, he will add Nos. 5, 6, and 8 to his discography.

COMPOSERS' RECORDINGS: For the Ives contingent CRI offers another first recording by “America's George Washington of music” (as Leonard Bernstein would have it): the *Robert Browning Overture*. On behalf of living American composers, Regina Sarfaty has recorded Ned Rorem's *Songs of Love and the Rain* with the composer at the piano, while Robert Helps and William Masselos have addressed themselves to piano sonatas by Roger Sessions and William Mayer, respectively. Other American composers gracing CRI's fall list are Jack Beeson, Gene Gutche, John La Montaine, Werner Josten, and Gordon Binkerd.

DECCA: Two recording debuts are in the offing. The Princeton Chamber Orchestra conducted by Nicholas Harsanyi bows with performances of Dvořák's *Serenade in E major*, Op. 22, and Mozart's *Divertimento in D, K. 136*. The Amor Artis Chorale's initial program consists of Scarlatti's *Stabat Mater*, Purcell's *Music for the Funeral of Queen Mary*, and Bach's *Cantata No. 118*. Haydn's *Creation* will soon be available (in English) performed by the Musica Aeterna Chorus and Orchestra under Frederic Waldman with Judith Raskin, John McCollum, and Chester Watson attending to the solo portions of the score. Additional items on Decca's fall calendar are discs by the New York Pro Musica's Renaissance Band, Sylvia Marlowe, and Andrés Segovia.

DESTO: Further restorations from the American Recording Society will shortly bring us music by Brant, Menin, Dello Joio, Herbert, McBride, Taylor, Copland, Barber, Sowerby, and Chadwick. Two sonatas by Elliott Carter are heard in brand-new recordings: the *Piano Sonata* (with Beveridge Webster) and the *Cello Sonata*

Continued on page 30

Now 120 watts!



The Fisher 600-T Transistorized Stereo Receiver
Size: 16 $\frac{3}{4}$ " wide, 5 $\frac{1}{8}$ " high, 11 $\frac{7}{8}$ " deep. Weight:
31 lbs. New Tax-Free Price: \$459.50. Cabinet: \$24.95.

When the transistorized Fisher 600-T was introduced a few months ago, it was hailed as the most powerful stereo receiver ever made by Fisher, even by conservative rating. Too conservative, as experience has shown. The performance of production units now proves the Fisher 600-T consistently capable of generating 120-watts IHF music power.

Even without this powerful advantage, the Fisher 600-T is an incomparable instrument. On a single chassis it combines the most advanced Fisher FM-multiplex tuner circuitry, the ultimate in Fisher control-preamplifiers and the most remarkable solid-state power amplifier ever developed by Fisher engineers. *All* the stereo electronics you need, in less than 17 inches of shelf space!

The 600-T features the exclusive Fisher Nuvistor-Golden Synchrode front end, 5 IF stages, 5 limiters and a wide-band

ratio detector. FM sensitivity is 1.8 microvolts IHF Standard. The famous Fisher *Stereo Beacon** automatically switches between FM-mono and FM-stereo, and automatically indicates the reception of a stereo broadcast. The professional-type d'Arsonval tuning meter assures dead-accurate tuning. The transformerless power output stage has 4 output transistors per channel instead of the conventional 2.

No other stereo receiver even comes close to the performance of the Fisher 600-T. But is it as good as *any* combination of separate components? In 999 cases out of 1,000, it's better!

For your free copy of this 76-page book, use coupon on page 31.



FISHER RADIO CORPORATION, 21-40 44TH DRIVE, LONG ISLAND CITY, N. Y. 11101. OVERSEAS RESIDENTS WRITE TO FISHER RADIO INTERNATIONAL, INC., L. I. CITY, N. Y. 11101. CANADIAN RESIDENTS WRITE TO TRI-TEL ASSOCIATES, LTD., 55 BRISBANE ROAD, DOWNSVIEW, ONT.

The Fisher 600-T

CIRCLE 37 ON READER-SERVICE CARD

*PATENT PENDING

NEW FALL RECORDINGS

Continued from page 28

(Bernard Greenhouse, cello, and Anthony Makas, piano). Handel's *Judas Maccabaeus* marks Desto's first large-scale choral recording: Thomas Scherman leads the Vienna Opera Orchestra and the Vienna Academy Chorus with soloists Jan Peerce, Martina Arroyo, Mary Davenport, David Smith, and Lawrence Avery.

DEUTSCHE GRAMMOPHON: Two important stereo firsts are promised by DGG: Berg's *Wozzeck* complete, with Dietrich Fischer-Dieskau, Evelyn Lear, and Fritz Wunderlich (Karl Böhm conducting the Berlin Opera Orchestra and Chorus); and Schoenberg's *Gurrelieder*, conducted by Rafael Kubelik and sung by Inge Borkh, Hertha Töpper, and Kieth Engen, with the orchestral and choral forces of the Bavarian Radio. DGG's operatic ventures will also embrace a complete *Don Pasquale* from the Florence May Festival, a *Querschnitt* (highlights, that is) from Eugen d'Albert's *Tiefeland*, and a collection of arias sung by mezzo Grace Bumbry. Completing this label's vocal contributions are a Wolf recital by Evelyn Lear and a group of baroque cantatas sung by Fischer-Dieskau.

On the keyboard front, Wilhelm Kempff continues his reexamination of the Beethoven piano sonatas: two further discs bearing his imprimatur will be out this fall. Ralph Kirkpatrick has chosen the harpsichord to register his second thoughts on Bach's *Well-Tempered Clavier*, Book I. (His previous recording, for Archive, was on the clavichord; see "Notes from Our Correspondents," p. 20.) Sviatoslav Richter's Italian concerts are still yielding records: his latest live recital disc includes music by Bach, Schubert, Schumann, Rachmaninoff, and Prokofiev. Ravel's two piano concertos will be placed back to back in performances by Monique Haas and the French National Orchestra under Paul Paray.

For chamber works look to DGG for Schubert's Octet performed by the Berlin Philharmonic Octet, Mozart Serenades from the Lucerne Festival Strings, Bach's violin and harpsichord sonatas played by David Oistrakh

and Hans Pichner, and Haydn String Quartets, Op. 77, from the Amadeus Quartet. Herbert von Karajan's lone fall offering is the Bach *Brandenburg* Concertos on three discs with Bach's Suites Nos. 2 and 3 as a bonus, all performed with the Berlin Philharmonic Orchestra.

EPIC: A reconstructed choral work by Bach will be making its appearance on the Epic label: the Passion According to St. Mark. After much musicological detective work, the German scholar Diethard Hellmann has produced a workable score which is assumed to be very close to Bach's original. That brings to three the number of extant Bach Passions; he wrote two others but they are irretrievably lost—or are they?

From Bach we progress to Handel—a complete set of flute sonatas by George Frederick played by Jean-Pierre Rampal (naturally). Skipping a couple of centuries we find Epic pairing two contemporary string quartets: David Diamond's No. 4 and Samuel Barber's No. 1 (and only) performed by the Beaux Arts. Judith Raskin's first Lieder recital is for Epic—a Mendelssohn and Mahler program. Finally, Charles Rosen will be heard in a group of virtuoso piano pieces; and if you think Chopin's *Minute Waltz* is not particularly virtuosic, you're mistaken—Mr. Rosen will play it in thirds.

EVEREST: The Fine Arts Quartet will complete their traversal of Beethoven's quartets by adding the Bonn master's early and middle works to their recorded repertoire. The group has also taped for release on Everest's Concert-Disc label quartets by Ravel, Debussy, Vaughan Williams, and Britten. For the Counterpoint label, the Telemann Society has just completed an ambitious project that will result in thirteen discs of seventeenth- and eighteenth-century chamber music. The Gregg Smith Singers present American choral music by Copland, Schuman, and Barber on the parent label; and a complete *Well-Tempered Clavier*, with Malcolm Hamilton at the harpsichord, is also in the works.

LONDON: The five-act version of Verdi's *Don Carlo* has just been taped in London for London with the forces of the Royal Opera House, Covent Garden, under Georg Solti (see "Notes from Our Correspondents," p. 16). The cast is indeed a stellar one: Renata Tebaldi, Grace Bumbry, Carlo Bergonzi, Dietrich Fischer-Dieskau, and Nicolai Ghiaurov. For its new record-

Continued on page 32

travel in style
with stereo . . .



Auto-tape 500

Magnificent music of your choice surrounds you wherever you go in full dimensional stereo. No static noises, no fading, no commercials — just pure undistorted sound you never thought possible in a car.

Occupies minimum space under dash in most cars. Two speakers mount in doors or under dash for full stereo effect. Operates off 12 volt car battery.

Wide variety of music tapes in cartridges — never fuss with threading tape or turning reels — superb recordings by outstanding artists.

Charcoal black or stainless steel satin finish compliments car decor. 2 speakers, sample stereo cartridge, hardware included.

From \$149.95



Ask your dealer for the Auto-Tape 500 or write to factory



MADE BY SKILLED
AMERICAN CRAFTSMEN
OF MINNEAPOLIS

9600 Aldrich Avenue So. Minneapolis, Minn. 55420



CIRCLE 67 ON READER-SERVICE CARD

A cool 100 watts

(with low-heat Fisher transistor-amplifier design)



The new Fisher TX-300 solid-state stereo control-amplifier.

Size: 15 $\frac{1}{8}$ " x 4 $\frac{1}{16}$ " x 11 $\frac{1}{8}$ " deep. Weight: 24 lbs. Price: \$329.50. Cabinet: \$24.95.

A total IHF music power output of 100 watts is no mean accomplishment in a single-chassis stereo control-amplifier—but it is not unique. High power at low distortion can also be obtained with vacuum tubes. A really cool chassis can not. That takes transistors. So does lightweight, space-saving design without compromise. (The TX-300 weighs only 24 pounds and is less than 12 inches deep, despite its rugged, conservatively rated parts.) And the virtual certainty of unlimited life without the slightest service problems takes not only transistors; it takes Fisher solid-state circuitry, engineered for Fisher reliability.

One reason for the light weight of the Fisher TX-300 is the absence of output transformers. This has the even more important benefit of removing all limitations of bass performance and of transient re-

sponse ordinarily imposed by transformer characteristics.

Another remarkable feature is that *each* channel has *four* output transistors for conservative operation at high power, instead of the conventional *two*. The rated power of 100 watts is obtained at 8 ohms, but nearly as much power is available at either 4 or 16 ohms, via the special impedance selector switch. The IHF power bandwidth (half power at low distortion) extends from 12 to 50,000 cps!

As for preamplifier and control features, the TX-300 provides 16 inputs and 10 outputs to accommodate every type of program source, recording instrument, loudspeaker or headphone—plus 21 controls and switches for total control of the sound by the listener.

Next time you are near a Fisher dealer,

make a point of auditioning the TX-300. Even if you are not ready to buy it, you are entitled to hear what you are missing.

FREE! \$2.00 VALUE! Send for your free copy of *The New Fisher Handbook*. This entirely new, revised and enlarged edition of the famous Fisher high fidelity reference guide is a magnificent 76-page book. Detailed information on all Fisher stereo components is included.

Fisher Radio Corporation
21-40 44th Drive
Long Island City, N. Y. 11101

019

Name _____
Address _____
City _____ State _____



OVERSEAS RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N. Y. 11101. CANADIAN RESIDENTS WRITE TO TRI-TEL ASSOCIATES, LTD., 55 BRISBANE ROAD, DOWNSVIEW, ONTARIO.

The Fisher

CIRCLE 37 ON READER-SERVICE CARD

Continued from page 30

If you want to save
up to 55% a year on long-playing
records, mail this coupon.

Citadel Record Club
545 Fifth Avenue, New York, N. Y. 10017

Please send me, without charge or obligation, complete information on the Citadel Record Club. Prove to me that it is the one club with every single advantage and none of the disadvantages of all the others. Show me how I can save as much as \$300 a year by getting unusually large discounts on records of all labels — without any obligation to buy anything, ever.

Name _____


Address _____

City _____ State _____ Zip _____

H95

CITADEL RECORD CLUB

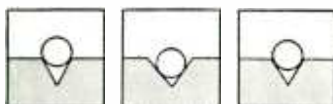
CIRCLE 12 ON READER-SERVICE CARD



Duotone's Elipticon
tracks a groove like a cat!

Revolutionary diamond elliptical stylus reaches into your records to deliver the full beauty of the original recording.

Elipticon eliminates 3 major sources of sound distortion



Pitch Effect

Bottoming

Inner Groove Distortion

Without equal anywhere, this breakthrough in high fidelity eliminates the drawbacks of conventional spherical styli and produces brilliant performance and faithful sound reproduction beyond your wildest expectations. *Most important*, it can make your obsolete cartridge new again!

From \$12.50 at most record and hi-fi shops.

Send for **FREE** booklet describing the revolutionary *Elipticon*.

DUOTONE®  DUOTONE COMPANY, INC.
KEYPORT, N. J.

CIRCLE 20 ON READER-SERVICE CARD

ing of *The Barber of Seville*, London has provided an authentic Spanish touch by casting Manuel Ausensi in the title role and Teresa Berganza as Rosina. Ugo Benelli, Fernando Corena, and Nicolai Ghiaurov will also be on hand, and Silvio Varviso conducts.

Vladimir Ashkenazy embarks upon a project to record Chopin's piano music in its entirety, and the first disc in this ambitious undertaking will soon be out. Hermann Prey turns his attention to Lieder by various composers to texts of Goethe, while Birgit Nilsson explores Scandinavian songs by Sibelius, Grieg, and Rangström. Among discs devoted to music by Britten (again see p. 16), will be a coupling of the English composer's early *Sinfonia da Requiem* and the recent *Cantata Misericordium*, the latter with Peter Pears and Dietrich Fischer-Dieskau as soloists. Ernest Ansermet adds Stravinsky's *Renard* and *Mavra* to his recorded repertoire, and young Zubin Mehta steps before the Vienna Philharmonic to register his thoughts on Bruckner's Ninth Symphony.

LONDON IMPORTS: A salvo of imports will fall on our shores between now and Christmas. From Telefunken we may expect the third installment of Telemann's *Tafelmusik*, Schütz's *St. Luke Passion* and *Cantiones sacrae*, plus programs of old music by both the Studio for Early Music in Munich and the Monteverdi Choir. Contemporary English composers dominate Argo's fall releases. Benjamin Britten and Peter Pears present another disc of modern English vocal music with songs by Tippett, Bush, Delius, and Moeran. Tippett has a record all to himself: his Second String Quartet played by the Amadeus Quartet and the song cycle *Boyhood's End* as sung by Peter Pears. Chamber music by Elisabeth Lutyens and Iain Hamilton, as well as choral works by Gardner, Lutyens, Joubert, and Naylor are also listed for fall release. Spoken word items include Milton's *Paradise Lost* and Coleridge's *Rime of the Ancient Mariner* with Richard Burton.

The Melos Ensemble plays Schoenberg's Suite, Op. 29, and Berg's *Four Pieces* for Clarinet and Piano on a new Oiseau-Lyre import. Also due from this quarter is a brace of Bach cantatas (Nos. 56 and 82, with baritone John Shirley-Quirk), and two Haydn symphonies (Nos. 88 and 100) played by the Lyon Opera Chamber Orchestra, Alain Lombard conduct-

Continued on page 34

Straight Line Tracking

A Revolutionary Development from Marantz

Finally, the art of tracking a record precisely duplicates the art of cutting a record. The new Marantz SLT-12 Straight Line Tracking system exactly conforms to the angle, the posture and the tracking used in the cutting of original master stereo records. This perfect compatibility eliminates the inherent deficiencies of conventional 'swing arm' record player systems and gives incredibly perfect reproduction. Gone forever: tracking pressure, tracking noise, excessive torque influence, stereo imbalance, stereo misphasing, record scarring, skipping and groove skating. \$295 complete.

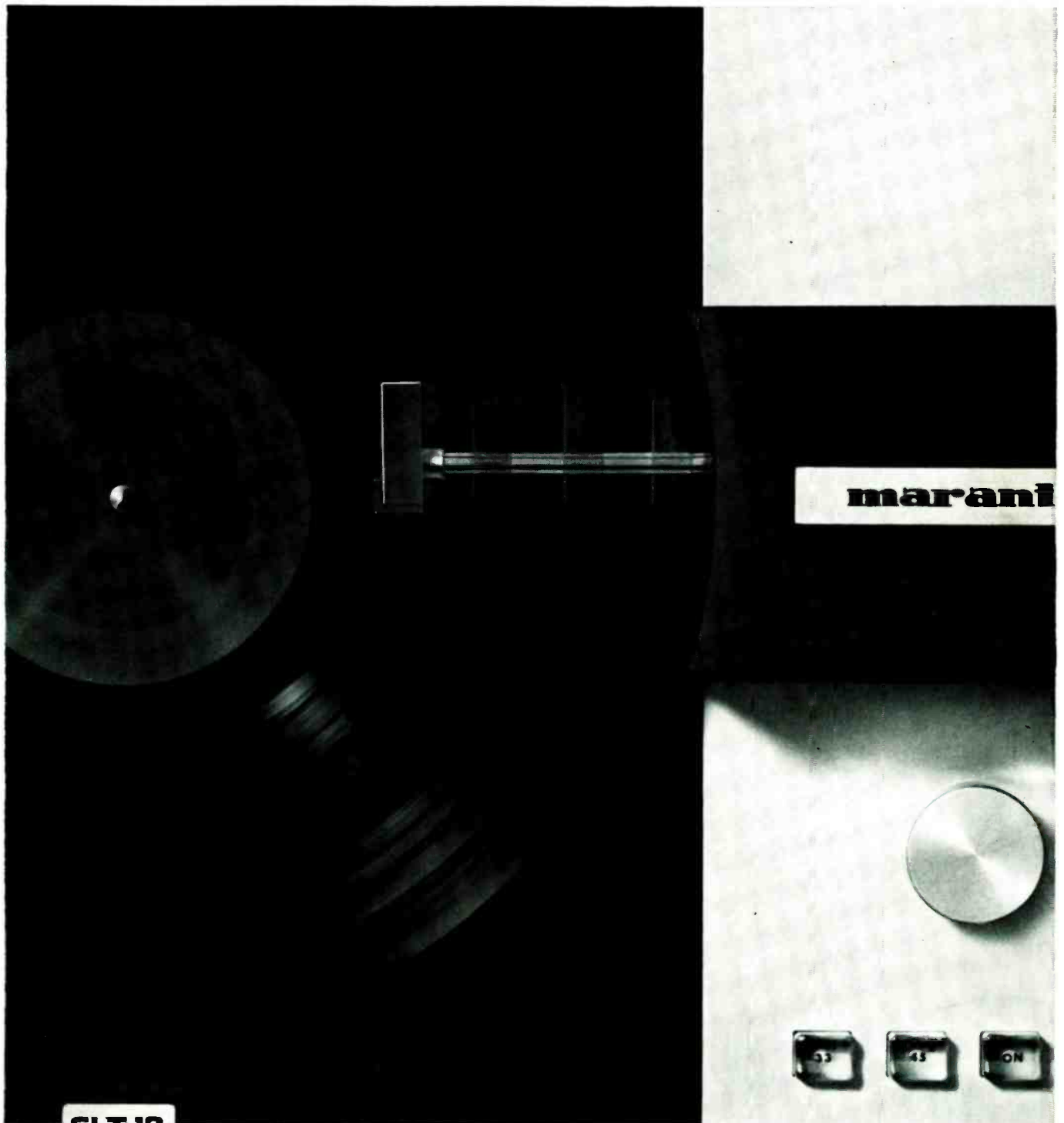
The sound of Marantz is the sound of music at its very best.

Ultimately you will want Marantz.



marantz

MARANTZ, INC. SUBSIDIARY OF SUPERSCOPE INC.
25-14 BROADWAY, LONG ISLAND CITY, NEW YORK



CIRCLE 44 ON READER-SERVICE CARD

KEEPS NEW RECORDS CLEAN... DUST FREE!

The Cecil E. Watts PREENER provides the perfect solution for keeping new records new. This handy record cleaning component protects the mirror-like finish of a fresh pressing, leaving no trace of film or residue to clog the stylus of sensitive cartridges. As the record rotates on the turntable, the specially designed plush pile of the PREENER penetrates each groove, removing dust and grit... cleans entire record so quickly it can be used between record changer cycles.

Acclaimed by Experts as the finest method for the maintenance of new records.

For full information on how to protect your big investment in records, get a copy of "How to Clean, Maintain and Protect Records" by Cecil E. Watts, world's leading authority on record care... only 25c. Write to Dept. HF9.

ELPA MARKETING INDUSTRIES, INC., New Hyde Park, N. Y.



This is the Cecil E. Watts Record Cleaning!

IMPROVED

*PREENER

*PREENER - A Mark of Elpa Marketing Industries, Inc.

NEW FALL RECORDINGS

Continued from page 32

ing. Claude Monteux proves that J.-P. Rampal has not cornered the eighteenth-century flute repertoire, for his disc will contain a quartet of flute concertos by Quantz, Loeillet, Grétry, and Leclair. A new label joins the London family. The Société Française du Son will concentrate its efforts on a series called "Le Grand Siècle." with music from the era of Louis XIV. Among the fourteen initial releases are trumpet suites by Rameau and Lully, flute sonatas by Couperin and Telemann, court songs by LeJeune and Jannequin, and music by Leclair, Marais, Aubert, and De Boismortier. The Société will not exclude works of other centuries: Berlioz's *L'Enfance du Christ* is also in preparation.

LOUISVILLE: Three discs devoted to the contemporary will arrive soon from Louisville. The compositions include Lopatnikoff's *Variazioni concertanti*, Andrzej Panufnik's *Nocturne*, Roy Harris' Fifth Symphony, *Corinthians XIII* by Paul Creston, the Suite from Robert Kurka's *The Good Soldier Schweik*, and Carlos Surinach's *Symphonic Variations*.

LYRICHORD: Chinese Masterpieces for the Cheng (a variety of free-reed mouth organ—one of the most ancient instruments known to man) highlights this company's continuing explorations of the Orient. Back here in the Occident, the Whitehart Chorale has readied two discs: the first features two Kodály works (the *Missa brevis* and the cantata *Jesus and the Traders*), the second a collection of choral music by Johann Schein. And to celebrate the Nielsen centenary, a program of the Danish composer's organ music will be played "on location" in Denmark by Grethe Krogh Christensen.

MERCURY: There will be two additions to Mercury's impressive catalogue of American music. Virgil Thomson's *Symphony on a Hymn Tune* and his new chamber cantata *The Feast of Love* will share a disc

with Howard Hanson's *Four Psalms*. The second record joins two works for piano and orchestra: John La Montaine's *Birds of Paradise* (with the composer as soloist) and the Hanson Piano Concerto (Alfred Mouledous, soloist). Antal Dorati has been hard at work with the London Symphony in Mercury's studios. The results may be heard in an album containing Tchaikovsky's first three symphonies, Bartók's ballet *The Wooden Prince*, and—with violinist Henryk Szeryng—concertos by Mendelssohn and Schumann.

Frederick the Great is the inspiration behind yet another album: the omnipresent Jean-Pierre Rampal attends a "Musical Soirée at the Court of Sans-Souci" playing eighteenth-century flute concertos by Frederick himself, Quantz, Graun, and Hasse. Vivaldi will be tended to by the Moscow Chamber Orchestra in a program of concertos for strings and oboes, and guitar addicts may look forward to an "Evening of Flamenco Music" presided over by the four Romeros.

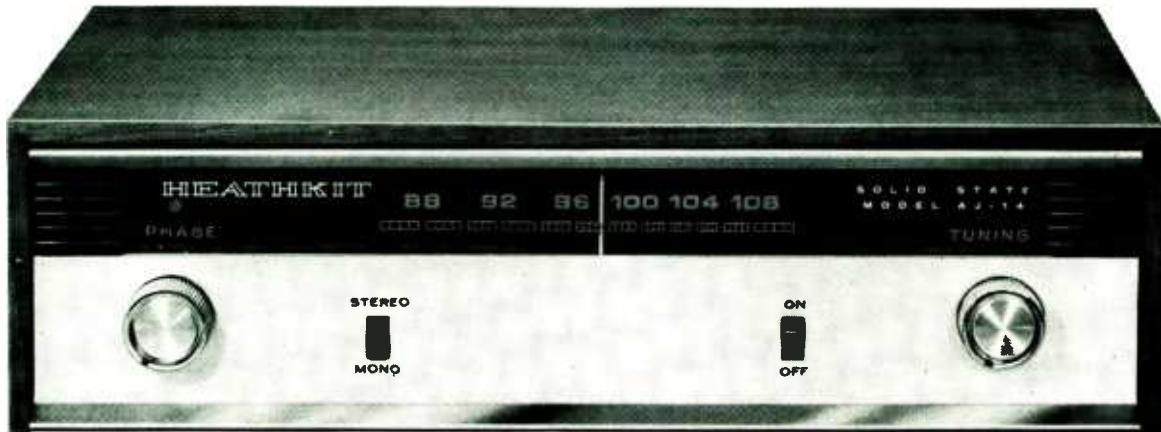
MONITOR: Inasmuch as the bulk of Monitor's material comes from Russia, we may expect numerous discs by such Soviet artists as David Oistrakh, Leonid Kogan, Lev Oborin, and Yakov Zak. The young Leventritt award winner, pianist Anton Kuerti, will make his recording debut with a collection of Beethoven sonatas. "Music of the World" is the title of Monitor's folk series, and just to prove that this is no misnomer, there will be generous samplings of music from such far-flung regions as Arabia, Russia, France, and Armenia.

MUSIC GUILD: Pre-nineteenth-century repertoire will be emphasized in Music Guild's fall release plans. The Paillard Orchestra and Chorus will be heard in three Vivaldi items—the Gloria, Kyrie, and *Lauda Jerusalem*; and the Orchestra with Lily Laskine as soloist will be featured in harp concertos by Boieldieu and Krump-holz. Organ works too are part of the order of the day: Luigi Ferdinando Tagliavini will provide an album of Italian organ music of the seventeenth and eighteenth centuries and, partnered by Marie-Claire Alain, will also be heard in Six Concertos for Two Organs by Soler. The latter set was recorded in the San Petronio Basilica in Bologna, which—very appropriately—also furnishes the locale for a recording entitled "Music of Bologna of the Sixteenth-Eighteenth Century." Finally, the Paris Baroque

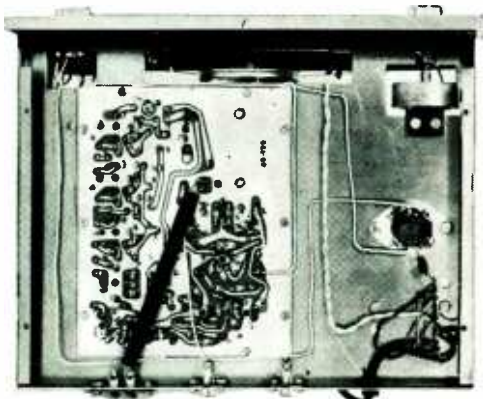


Continued on page 38

NO KIT-BUILDING EXPERIENCE...



6 HOURS OR LESS... AND \$49⁹⁵



**That's all it takes
to build this new
Heathkit® All-Transistor
FM Stereo Tuner!**

Note the simplicity of the chassis of the new Heathkit AJ-14 FM Stereo Tuner. It's one of the reasons the AJ-14 is, undoubtedly, the easiest to build of all stereo/hi-fi kits. Just one simple circuit board on which to mount the parts. One factory assembled and aligned "front-end" to install. And a few miscellaneous parts that mount quickly on the chassis. All you need are a few simple tools. The famous Heathkit step-by-step instructions and leadership in kit design take it from there.

If you've never built a kit before, you might spend 6 hours to complete the AJ-14. If you've built a kit before, you'll probably finish in as little as 4 hours.

And that price! Only \$49.95 (less cabinet). You won't find value like that anywhere in the solid-state market place. Surprised? We're not. Since 1949, we've been making stereo/hi-fi kits that perform

as well as factory-built models at savings of up to 50%.

But price and ease of assembly are only part of the good news. Only an engineer can find the difference in performance between this unit and tuners costing several times as much. Sensitivity is 5 uv; response 50 to 15,000 cps in stereo; distortion less than 1%.

The circuitry has a total of 14 transistors and 4 diodes to deliver a natural, transparent sound that's free of microphonics and heat. All the transistor traits that are causing the rapid switch to solid-state stereo.

To assure its high degree of performance, there's a 3-transistor front-end (containing an RF amplifier and separate local oscillator), and a 4-stage IF section.

We've made the AJ-14 easy to operate, too. Only 4 controls, all front-panel mounted. An Off-On switch, tuning knob, a Mono-Stereo switch, and a Stereo Phase

Control to provide maximum performance from any stereo station. You'll also like the convenience of the automatic stereo indicator light that signals whenever stereo is broadcast. Specially designed filters are incorporated to remove SCA interference and for easy, accurate tuning there's a flywheel and an edge-lighted slide-rule dial. What more can you find even on "professional" tuners?

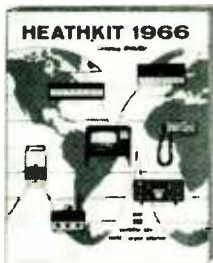
You can install the AJ-14 any of three ways, too. Custom mount it in a wall or cabinet... or choose either the Heath modern walnut veneer or beige metal cabinets for just a few dollars more.

Get all the details in the new 1966 Heathkit catalog by mailing the coupon below. Or better yet, use the coupon to order your AJ-14 now.

Kit AJ-14, 6 lbs. . . . (less cab.) \$49.95
Model AE-35, 3 lbs. . . . beige metal cabinet . . . \$3.50
Model AE-25, 2 lbs. . . . walnut veneer cabinet \$7.95

NEW

FREE 1966 CATALOG
108 pages . . . many in full color . . . describe these and over 250 easy-to-build Heathkits. Save up to 50%. Mail coupon to get your free copy now.



Heath Company, Dept. 8-9 Benton Harbor, Michigan 49023
In Canada: Daystrom, Ltd., Cooksville, Ontario



Enclosed is \$ _____, plus postage.

Please send model(s) _____

Please send FREE 1966 Heathkit Catalog

Name _____

Address _____

City _____ State _____ Zip _____

Prices & Specifications subject to change without notice.

HF-185

CIRCLE 30 ON READER-SERVICE CARD

NEW Low Prices on Heathkit®

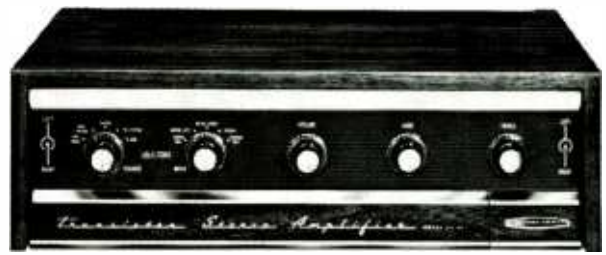
Now Install 3 Ways . . . Wall, Custom Or Heath Cabinets!



Deluxe Transistor AM/FM/FM Stereo Tuner

25-transistor, 9-diode circuit assures cool operation, natural transistor sound; automatic switching to stereo; stereo indicator light; stereo phase control; filtered outputs for direct stereo recording. Optional cabinets, walnut \$12.95, metal \$6.95. 15 lbs.

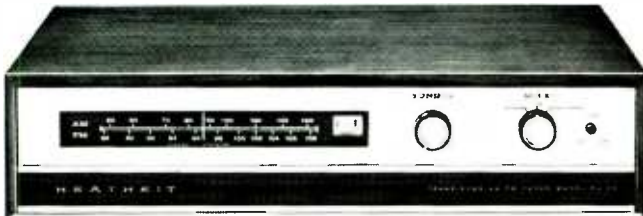
Kit AJ-430
Now Only
\$109⁰⁰
(less cabinet)



Matching 100-Watt Transistor Stereo Amplifier

70 watts RMS power at ± 1 db from 13 to 25,000 cps; 26-transistor, 10-diode circuit; inputs and outputs for any source; 4, 8, & 16 ohm speaker impedances; assembled encapsulated modules for fast, simple assembly. Optional cabinets, walnut \$12.95, metal \$6.95. 23 lbs.

Kit AA-21D
\$137⁰⁰
(less cabinet)



Transistor AM/FM/FM Stereo Tuner

Features 23-transistor, 8-diode circuit; built-in stereo demodulator; automatic switching to stereo; stereo indicator light; stereo phase control; filtered outputs for beat-free stereo recording; preassembled & aligned FM "front-end" & AM-FM I.F. circuit; walnut cabinet. 17 lbs.

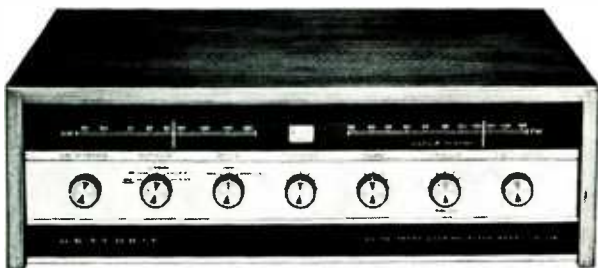
Kit AJ-33A
Now Only
\$94⁵⁰



Matching 66-Watt Transistor Stereo Amplifier

20-transistor, 10-diode circuit delivers full 66 watts IHF music, 40 watts RMS power at ± 1 db from 15 to 30,000 cps. Less than 1% distortion; 5 stereo inputs for any program source; 4, 8 and 16 ohm speaker impedances; simple circuit board assembly; walnut cabinet. 23 lbs.

Kit AA-22
\$99⁹⁵



All-Transistor Stereo Receiver

Just add 2 speakers for a complete stereo system. Boasts AM/FM/FM Stereo tuning; 46-transistor, 17-diode circuit for cool, instant operation and natural transistor sound; 66 watts IHF music power (40 watts RMS) at ± 1 db from 15 to 30,000 cps; automatic switching to stereo; preassembled & aligned "front-end" and AM-FM IF strip; walnut cabinet. 35 lbs.

Kit AR-13A
Now Only
\$184⁰⁰

Other New Low Price Components

- ★ Kit AJ-41 (tube), AM/FM/FM Stereo Tuner . . . Now Only \$112.50
- ★ Kit AJ-12 (tube), FM/FM Stereo Tuner . . . Now Only \$65.95
- ★ Kit AJ-13 (tube), FM/FM Stereo Tuner . . . Now Only \$47.00
- ★ Kit AJ-63 (tube), Mono FM Tuner . . . Now Only \$37.50
- ★ Kit AJ-53 (tube), AM Tuner . . . Now Only \$26.50

Stereo, Color TV, Organs!

Deluxe 21" Color TV With Exclusive Features Now Costs Less!



Kit GR-53A
Now Only
\$375⁰⁰
(less cabinet)

Ends costly color TV servicing . . . only set you adjust and maintain yourself. Only color TV you can install 3 ways . . . wall, custom or Heathkit cabinets. Tunes all channels for 21" of the best color pictures in TV plus true hi-fi sound. Assembles in just 25 hours . . . no special skills needed . . . all critical circuits preassembled and aligned. 127 lbs. Also new low prices on preassembled Heathkit cabinets: GRA-53-7, walnut cab. (illust.) 85 lbs. . . \$108; GRA-53-6, walnut-finished hardboard cab., 52 lbs. . . \$46.50

Extra Savings On Deluxe Heathkit®/Thomas "Coronado" Transistor Organ!



Kit GD-983
Now Only
\$799⁰⁰

All genuine Thomas factory-fabricated components. 17 true organ voices; two 44-note keyboards; Leslie plus 2-unit main speaker systems; 28 notes of chimes, 13-note heel & toe pedalboard; color-tone attack, repeat and sustain percussion; reverb; vibrato; manual balance; stereo chorus control; expression pedal; full-bodied, walnut-finished cabinet, factory assembled with matching bench; 5-year warranty on transistor tone generators . . . the heart of the organ. 242 lbs.

New Low Price On Heathkit®/Thomas "Artiste" Transistor Organ!



Kit GD-232B
Now Only
\$332⁰⁰
(less bench)

As easy to build as it is to play. Features 10 organ voices, repeat percussion for additional banjo, mandolin, etc. effects; two 37-note keyboards; 13-note heel & toe bass pedal; 50-watt EIA peak music power amplifier and speaker; luxurious hand-crafted, pre-assembled walnut cabinet. All genuine Thomas factory-fabricated parts. 154 lbs. Matching bench, GDA-232-1, 19 lbs. . . \$24.95

NEW! 1966 CATALOG



Free! 108 pages . . . many in full color . . . describe these and over 250 easy-to-build Heathkits. Save up to 50%. Mail coupon for your free copy.



... Buy Now—Use This Order Blank ...

HEATH COMPANY, Dept. 8-9, Benton Harbor, Michigan 49023
In Canada: Daystrom, Ltd., Cooksville, Ontario

Please send FREE 1966 Heathkit Catalog.

Model	Description	Weight	Price
Name _____ (Please Print)			
Address _____			
City _____		State _____	Zip _____

SHIP VIA: Parcel Post Express Collect Freight 20% Included, C.O.D.

Best Way

All prices & specifications subject to change without notice.

HF-184

CIRCLE 30 ON READER-SERVICE CARD

Continued from page 34

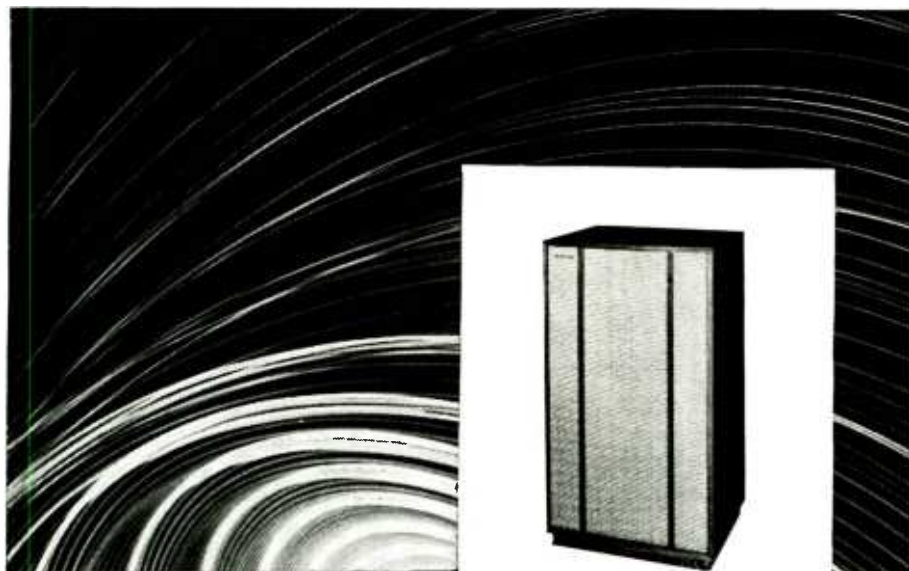
Ensemble will give us a disc including a sonata, trio, and quartets by the currently ubiquitous Telemann.

MUSICAL HERITAGE: Definitely a feast for the barococo fan, Telemann's *Tafelmusik* attains its third complete recording as Musical Heritage enters the sweepstakes with the first installment of its version. Looking farther down MHS's list, we see a disc of Mozart's four-hand piano music played by Nadia Reisenberg and Artur Balsam. Boccherini's Cello Quintet in the hands of the Eldus Quintet, and the next volume of Marie-Claire Alain's traversal of Bach's organ music.

NONESUCH: Long after he had ceased writing operas, Rossini amused himself and his friends with composing witty vignettes for voices and instruments which he collectively called *Sins of My Old Age*. A selection from these pieces will soon be arriving from Nonesuch, performed by the Society Cameristica of Lugano. The nineteenth-century Swedish composer Franz Berwald, at present without representation in Schwann, will be favored by recordings of his C major and G minor Symphonies. Also forthcoming are "Military Marches and Fanfares from the Time of Napoleon," Haydn's Symphonies Nos. 12, 26, and 83, the *Oratorio de Noël* by Marc-Antoine Charpentier, and Beethoven's *Missa Solemnis* conducted by Günter Wand.

PHILIPS: The success of its on-the-spot Bayreuth recording of *Parsifal* has prompted Philips to bring out another live performance from the Wagner shrine. *Tannhäuser* is the work, and the cast features Wolfgang Windgassen, Anja Silja, Grace Bumbry, and Eberhard Wächter, with Wolfgang Sawallisch as conductor. On other vocal releases we find baritone Gérard Souzay assaying Schubert's *Die schöne Müllerin*, and Mstislav Rostropovich putting aside his cello temporarily to accompany his wife Galina Vishnevskaya in a group of Mussorgsky songs. For further evidence of Philippian diligence, one need only look to this label's complete set of Beethoven piano concertos with Claudio Arrau and the Concertgebouw, Bernard Haitink conducting. As icing on the cake, Arthur Grumiaux plays violin concertos by Bach and Haydn, Raymond Leppard leading the English Chamber Orchestra.

Continued on page 40



WHAT'S IN AN ENCLOSURE?

In the case of the Tannoy G.R.F. Speaker over 30 years' experience as pioneers of high quality reproduction! That's why this unique horn type cabinet used with the "Fifteen" Dual Concentric gives results which have caused a sensation on both sides of the Atlantic.

Designed as a complete system using the exclusive Tannoy expanding source principle, the G.R.F. once again shows that experience and unremitting care, backed by the latest production methods, have produced a loudspeaker setting a standard by which others are judged.

Write for our new brochure "LUXURIOUS LISTENING"

TANNOY (AMERICA) LTD
P.O. Box 177, East Norwich, L.I., N.Y.
TANNOY (CANADA) LTD
36 Wellington St. East, Toronto 1
Ontario, Canada.

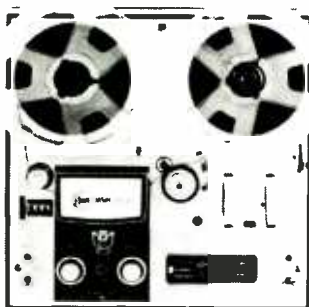


CIRCLE 64 ON READER-SERVICE CARD

Add Stereo Tape Recording to your present hi-fi system by merely plugging-in this new Califone Amplified Tape Deck

Plug in directly to your speaker system from the 10 watt stereo amplifier output jack...or plug in directly to your hi-fi system from the equalized pre-amp outputs.

4 speeds including new LP speed of tomorrow • FM-Multiplex ready • 40-18,000 CPS • Stereo headphone jack •



MODEL 3110
\$189⁹⁵

Rheem califone
DIVISION OF RHEEM MANUFACTURING COMPANY
Dept. HF9 • 5922 Bowcroft St., Los Angeles, Calif. 90016

Rheem Califone, Manufacturers of Tape Recorders, Record Players, Language Laboratories and Audio Equipment for Creative Educators.

CIRCLE 71 ON READER-SERVICE CARD

Scott / The New Technology



At last! A powerful solid state receiver designed expressly for knowledgeable audiophiles

Scott's new 348 tuner/amplifier is *not* designed for the Mrs. . . . or for the kids. It's *not* a simplified combination unit. This compact receiver is designed expressly for the man who wants a top-end high fidelity tuner, a powerhouse amplifier, and a pre-amp with a really complete set of controls . . . yet still wants all this in one compact unit.

The 348 is a unique piece of high fidelity gear. Scott engineers have loaded it with every feature and control in the book . . . and in hi fi engineering, Scott wrote the book. It packs a powerful 100-watt punch . . . yet it fits in a *standard* 12" bookcase!

You won't find *any* output or driver transformers in the 348. Scott's advanced design has done away with these bulky distortion-inducing power-wasters.

New 348 has everything, even a sink!

The direct-coupled output circuitry of the 348 utilizes silicon transistors mounted on military-type heat sinks . . . more costly, but resulting in dramatically improved tran-

sient response, more instantaneous power for music peaks and cooler, trouble-free operation.

Every control feature you'll ever need is included in the 348: adjustable Dynaural interstersion muting control; five-position input switch; seven-position stereo selector switch; dual bass control; dual treble control; balance control; loudness control; compensation switch; main/remote speaker selector; three-level phono sensitivity switch; flywheel tuning control; rumble filter; scratch filter; and tape monitor.

In addition, the 348 gives you a wider range of inputs and outputs than you'll find on most separate units: a switched front panel stereo headphone output; tape head, phono, and extra inputs for both left and right channels, two Tape In jacks; two Tape

Out jacks; and two AC outlets, one of which is switched.

The new Scott 348 is *not* inexpensive. Yet at \$479.95 it represents one of the best high fidelity bargains ever produced. It is superior in performance and features to the most expensive separate preamps, power amplifiers and FM stereo tuners on the market . . . and if you've added prices lately, you know you can't come anywhere near the performance of the 348 unless you spend more than \$800 on separate units.

SPECIFICATIONS: Usable sensitivity (IHF), 1.9 μ v; Harmonic distortion, 0.8%; Capture ratio, 2 db; Selectivity, 45 db; Cross modulation rejection, 80 db; Separation, 40 db; Music power per channel (at 4 ohms load), 50 watts; Steady state power per channel (at 4 ohms), 37.5 watts; Frequency response (1.0 db), 15-30,000; Hum and noise, -80 db.

Dimensions: In accessory case: front panel, 5½" x 17½"; from front foot to back of heat sink, 10½". Dept. 226-09



SCOTT

H. H. SCOTT, INC., 111 POWDERMILL ROAD, MAYNARD, MASS.

Export: Scott International, Maynard, Mass. Cable HIFI. Prices slightly higher west of Rockies. Price and specifications subject to change without notice.

CIRCLE 100 ON READER-SERVICE CARD



CIPHER VII: a 4-track stereo recorder with detachable speakers and 2 dynamic microphones; tape speeds $7\frac{1}{2}$, $3\frac{3}{4}$ and $1\frac{7}{8}$ ips; 2 VU meters; automatic shutoff; plays horizontally or vertically; \$259.95. (Also available as the VII-D deck.)

This is
one of the
amazing
Cipher tape
recorders
from Japan.

Don't wait
for those
expensive
imitations.

Your Cipher dealer will be glad to give you the full story. Or write Inter-Mark Corporation, 29 West 36th Street, New York, N.Y. 10018. In Canada: Inter-Mark Electronics Ltd., 298 Bridgeland Ave., Toronto 19, Ont.

CIPHER

CIRCLE 33 ON READER-SERVICE CARD

NEW FALL RECORDINGS

Continued from page 38

RCA VICTOR: It was bound to happen. Schubert's *Unfinished* has finally been finished and the audible results may soon be heard on a new RCA set containing the complete Schubert symphonies. English musicologist and conductor Denis Vaughan, who directs the Antonio Scarlatti Orchestra for this recording, has realized the third movement from Schubert's sketches. (For further details, see his article in next month's HIGH FIDELITY.) Speaking of completeness, Erich Leinsdorf and the Boston Symphony will supply the next installment in their exploration of Prokofiev's orchestral music: the Sixth Symphony. Tape machines were evidently whirring all season in the land of the bean and the cod, for there will be a flood of Boston-based discs, nearly all graced by the presence of famous guests. Among them are Leontyne Price (excerpts from Strauss's *Salome* and *The Egyptian Helen*), Artur Schnabel (Beethoven's Fourth Piano Concerto), and the BSO's concertmaster, Joseph Silverstein (the Stravinsky and Bartók violin concertos).

Those who have wondered what an evening at the Boston Pops is really like need wonder no more: Arthur Fiedler's newest basket of lollipops was taped live during a Symphony Hall concert last spring. A second Pops disc will feature jazz pianist Peter Nero as guest soloist in an all-Gershwin program.

The Chicago Symphony's second disc for RCA this year sees Morton Gould on the podium leading his own *Spirituals for Orchestra* and Copland's *Dance Symphony*, while an orchestral newcomer to the label, the Los Angeles Symphony, will be heard under its permanent conductor, Zubin Mehta, in performances of Strauss's *Don Juan* and Respighi's *Feste romane*. Robert Shaw and his Chorale will make further excursions into the modern choral repertoire with Stravinsky's *Symphony of Psalms* and Poulenc's *Gloria*.



From RCA's vaults come a number of treasures: Lieder and Scandinavian songs (including Grieg's *Haugtussa* cycle) sung by Kirsten Flagstad, eight arias and eight songs from Beniamino Gigli, Volume 2 in the series "Great Keyboard Giants of the Past," and Wanda Landowska playing harpsichord music from Poland. Pianists of more recent vintage will not be neglected—Peter Serkin makes his RCA debut with Bach's *Goldberg Variations*, while Lorin Hollander examines Mussorgsky's *Pictures at an Exhibition*, and Leonard Pennario presents a group of Debussy preludes.

RCA's lone contribution to the opera scene this fall will be Verdi's *Luisa Miller*. Anna Moffo and Carlo Bergonzi star as the ill-fated lovers. Shirley Verrett sings the jealous Countess Federica, Cornell MacNeil is Luisa's father, and Ezio Flagello portrays that most happily named of operatic villains, Wurm. The RCA Italiana Orchestra is led by Fausto Cleva.

TURNABOUT: Hermann Prey is very much in evidence on Vox Records' new budget label. He will be heard in excerpts from *Don Giovanni*, two Bach cantatas, and a complete recording of Lortzing's *Der Waffenschmied*.

VANGUARD: You may depend on Maurice Abravanel and the Utah Symphony to come up with out-of-the-way fare: this fall they will present us with Mahler's Seventh Symphony and Honegger's *Judith*, the latter with soprano Netania Davrath. The Schneider Ensemble has not been idle; they number among their new recordings Schubert's *Trout Quintet*, Boccherini's *Guitar Quintet*, a group of piano quartets by Mozart, and the Dvořák Piano Quintet. Two fresh installments are slated for two popular Vanguard series: Helmut Woibisch's "Virtuoso Trumpet," Volume 3, and the Deller Consort's "Madrigal Masterpieces," Volume 3. Jan Peerce's "Journey through Opera" is promisingly designated as Volume 1.

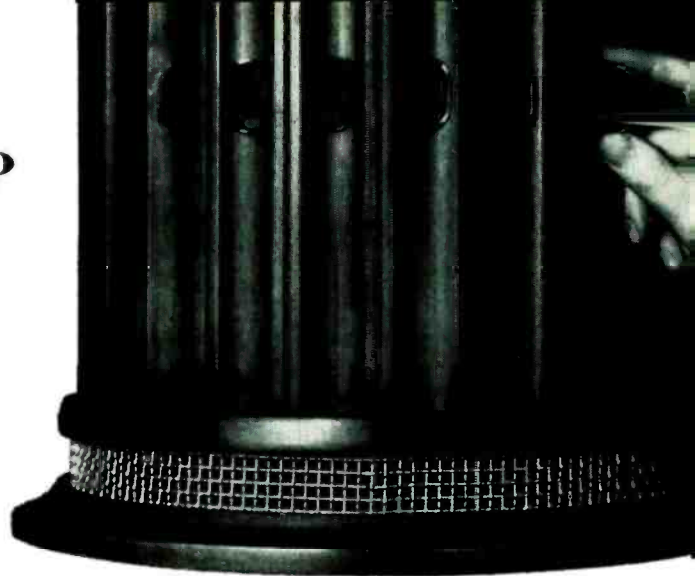
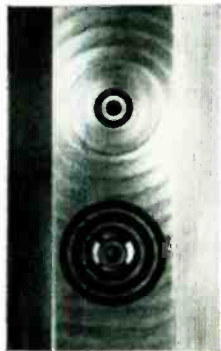
Sir John Barbirolli and the Hallé Orchestra form the backbone of Vanguard's budget Everyman releases this fall with performances of Mozart's Symphonies Nos. 29 and 41, Berlioz's *Symphonie fantastique*, the Brahms Fourth, the Vaughan Williams Eighth, and a pairing of piano concertos by Khachaturian and Prokofiev played by Mindru Katz.

VOX: Volume 1 of yet another complete series is on the way from the

Continued on page 42

**Feature by feature,
the new Empire Grenadier 8000P
is the most significant advance
in stereophonic reproduction.**

*Empire's exclusive
die cast divergent
acoustic lens assures
fuller frequency
and separation
plus broader
sound propagation.
Sit anywhere,
hear everything.
Speaker placement
is non-critical.*



Empire's new Dynamic Reflex System allows you to adjust the bass and treble response of your Grenadier speaker system to suit your individual room acoustics. Your decor has no effect on the phenomenal stereo separation of the Grenadier 8000P.

Take a good look at the statuesque originality of this wide angle speaker system. Its hand rubbed walnut finish and imported marble top, in combination with its revolutionary achievement in sound reproduction, earmark the new Empire Grenadier 8000P as the most exciting speaker system in the Hi Fi industry today.

Your permanent guide to greater listening pleasure

DYNAM C REFLEX STOP SYSTEM
The bass and treble response of your Empire 8000P Grenadier Speaker can be adjusted to suit your individual room acoustics.

A. A low frequency adjustment in 1 DB increments can be obtained by moving the Dynamic Reflex stops. Maximum bass, as shown in curve is obtained with all stops out.

B. High frequency adjustment above or below normal response is achieved without phase shift through a 3 position electronic circuit control located underneath the speaker.

EMPIRE
GENRAD 8000P

EMPIRE
*World's most perfect
high fidelity components.
For a sound demonstration
go round to your HiFi dealer.
Empire Scientific Corp.,
845 Stewart Ave., Garden City, N.Y.;
Export: EMEC, Plainview, N.Y.;
Canada: Empire Scientific Corp. Ltd.,
1476 Eglinton W. Toronto*

CIRCLE NO. 108 ON READER SERVICE CARD

*Continued from page 40***NOW READY FOR SHIPPING****Second High Fidelity
TREASURY**

It brings you 28 top audio articles published from 1962 to 1965 in HIGH FIDELITY or in STEREO 1965 Edition and 1964 Edition.

If you've missed any of these, here's a last chance to add them to your library—as a book you can refer to time and time again. Even if you've read them before, you'll probably want to add them to your bookshelf for they tell you just about everything you need to know for achieving good sound reproduction in your home.

PARTIAL CONTENTS

The Second HIGH FIDELITY TREASURY throws the spotlight on Amplifiers—Tubes or Transistors? • Taping FM Stereo • Speakers—Past, Present and Future • Headphones Up to Date • A Budget for Stereo • Room Acoustics • Keep It Playing! • The Origins of Psychoacoustics • New Trends in Stereo Kits • Can High Fidelity Be Measured? • A Guide to Stereo Shelving • Distortion—The Eternal Enigma • Pros and Cons of Wideband Response • Stereo Cartridges—A Status Report . . . and much more. Illustrated paperback book of 132 pages measuring 6½ x 9½ inches. Only \$2.50.

Further—there are still a few copies of the First HIGH FIDELITY TREASURY available at \$2.50. Treat yourself to one of them, too. No duplication of articles.

Wyeth Press, The Publishing House
Great Barrington, Mass. 01230

965

I enclose \$ _____

Send me postpaid what I have checked, please—

- Second HIGH FIDELITY TREASURY \$2.50
 First HIGH FIDELITY TREASURY \$2.50

Send to

Name _____

Address _____

City _____

State _____

Zip _____

indefatigable producers of the Vox Box: Haydn's keyboard sonatas, played by Fritz Neumeyer on the harpsichord, the clavichord, and the *Hammerflügel* (the what?). There will also be a generous three-disc selection from the Fitzwilliam Virginal Book as performed on the organ and harpsichord by Joseph Payne and, from Günter Kehr and the Mainz Chamber Orchestra, the initial set in a project focusing on Mozart's early symphonies. If this were not enough, Vox promises more chamber music by Dvořák (the piano trios and quartets with the Dumka Trio) and Haydn (Volume 3 of the string quartets by the Dekany Quartet); Volume 3 of Bach's organ music with Walter Kraft is also close at hand.

In less mammoth undertakings we find Schubert's *Die schöne Müllerin* favored with a second recording; Rudolf Schock matches his performance with Souzay's upcoming version for the Philips label. The Glazer brothers have paired off the Beethoven and Brahms Clarinet Trios and Anneliese Rothenberger pops up on the Vox *imprese* with an operatic recital.

WESTMINSTER: Handel's operatic stock is rising considerably. Last year Westminster gave us *Rodelinda* and presently they will unveil their *Xerxes*, recorded in Vienna last spring with Lucia Popp, Marilyn Tyler, Maureen Forrester, Mildred Miller, Maureen Lehane, Owen Brannigan, and Thomas Hemsley, with Brian Priestman conducting. Westminster tips its hat to Handel's first music instructor, Friedrich Wilhelm Zachau (or Zachow), with a disc devoted to two of his church cantatas. Hermann Scherchen turns his attention to Bach's *Art of the Fugue* and *sinfonie concertante* by Haydn and Danzi, while Darius Milhaud will conduct a coupling of his Concerto for Two Pianos and his Third Symphony with Chorus. Two sets of piano variations by Beethoven are due from this quarter: the *Diabelli* (Daniel Barenboim) and the *Eroica* (Joerg Demus).

"Westminster Multiples" is the title of a new line from this label, featuring a number of modestly priced three-disc sets drawn from both new and previously released material. Among the first to arrive will be Mozart's Symphonies 1 to 13 conducted by Erich Leinsdorf, Haydn's Symphonies 93 to 98 as viewed by Hermann Scherchen, and a group of Beethoven sonatas played by Daniel Barenboim at the age of sixteen.

read the experts...

"The SR900 is in a category all by itself; it is the only component-quality all-transistor receiver we know of."

AUDIO/OCTOBER 1964

"... considering the exceptional performance of tuner and amplifier... the SR900 sets new standards for an all-in-one unit..."

RADIO-ELECTRONICS/JULY 1965

"... a handsome, high-performing instrument... excellent FM stereo and mono... an exceptionally good stereo amplifier."

HIGH FIDELITY/APRIL 1965

"... the clean, transparent quality of these receivers is undeniable..."

HI-FI/STEREO REVIEW/JANUARY 1965

"... this complete one-chassis tuner-amplifier-control center outplayed its nearest competition..."

VALLEY TIMES/NOVEMBER 1964

"Harman-Kardon have insured themselves that number-one rating for quite some time to come..."

BERKELEY GAZETTE/NOVEMBER 1964

...then listen for yourself



...to learn why **harman kardon** STRATOPHONIC outsells all other all-transistor stereo receivers

Inevitably, you must agree with the critics that here is *Sound Unbound*... clean, pure, *spacious* sound never before attained in an all-in-one receiver. With Stratophonic, you have your choice of four FM and AM/FM receivers in IHF output powers of 36 to 75

watts. Not a single tube—not even a nuvistor tube—stands between you and the music. See—and hear—Stratophonic at your Harman-Kardon dealer's today. Harman-Kardon, Inc., 15th & Lehigh Ave., Philadelphia, Pa. 19132. A subsidiary of The Jerrold Corporation.

CIRCLE 29 ON READER-SERVICE CARD



Zip through Scott's new solid state FM stereo tuner kit in one afternoon

Four to six hours! That's all you need to zip through Scott's new LT-112 solid state FM stereo tuner kit. All you do is complete five simple wiring groups and breeze through an easy new 10-minute alignment. You can actually start after lunch and enjoy superb FM stereo at dinner.

Scott solid state circuitry is the key to the LT-112's superior performance. Costly silicon transistors, three IF stages, and three limiters give the LT-112 a usable sensitivity of 2.2 uv, selectivity of 45 db . . . performance unapproached by any other kit on the market. The LT-112 is actually the kit version of Scott's best-selling 312 solid state factory-wired stereo tuner, of which AUDIO said, ". . . it is one of the finest tuners Scott makes. And that means it is one of the finest tuners anywhere."

All Critical Circuitry Pre-Wired

To insure perfect results, your LT-112

arrives with all critical circuitry pre-wired, pre-tested, pre-aligned, and mounted on heavy-duty printed circuit boards. Wires are all color-coded, pre-cut, and pre-stripped to the proper length. Scott's exclusive life-size, full-color construction book fully details every step . . . makes perfect wiring almost automatic.

You'd never believe a kit so easy to build could be so packed with features. Built right into the LT-112 is a brand-new Scott invention . . . the Tri-modulation Meter. A convenient front panel switch lets you use this Scott exclusive as:

1. A signal-Strength Indicator . . . for proper antenna orientation and coarse tuning.
2. A Zero-Center Indicator . . . for ex-

tremely accurate fine tuning of very weak or very strong stations. Accurate tuning is essential to minimum distortion and maximum separation.

3. A precision Alignment Meter that enables you to align your tuner, anytime, with absolute accuracy . . . a procedure that previously required the use of a \$500 test instrument.

For your further listening enjoyment, the LT-112 is provided with three stereo outlets . . . one of them conveniently located on the front panel (you can connect a portable tape recorder without disturbing the installation of the tuner). Output level controls on the rear of the unit need be set only once, so you don't have to be bothered about duplication of controls.

Stop in at your Scott dealer's today, and pick up an LT-112 tuner kit . . . \$179.95 plus one enjoyable afternoon will net you a lifetime of listening pleasure.



For complete specifications on the LT-112, write:

H. H. SCOTT, INC., Dept. 226-09, 111 POWDERMILL RD., MAYNARD, MASS.

Export: Scott International, Maynard, Mass. Cable HIPI. Prices slightly higher west of Rockies. Prices and specifications subject to change without notice.

CIRCLE 100 ON READER-SERVICE CARD



HIGH FIDELITY NEWSFRONTS

BY NORMAN EISENBERG

Headphone Amplifier. A new form of private high quality stereo listening—as well as other uses—is suggested by Shure's latest product, the compact Model SA-1 amplifier. Designed primarily to drive stereo headphones, this all-transistor unit is small and light enough to be toted around with relative ease and installed in any fashion that suits you. It accepts signals from magnetic cartridges, equalizes them, and amplifies them. It also has jacks for tuner or tape playback inputs—and a selector switch on the front panel permits you to choose the signal to hear. Two separate stereo headsets may be plugged in at once; the volume of both is adjusted by a front-panel dual-concentric control that also serves as a channel balance control. The rear of the SA-1 contains, in addition to the input jacks, its own AC line cord and an auxiliary switched outlet, so that turning on the SA-1 also turns on whatever other equipment is connected to it.

Aside from affording the novelty of being able to listen to stereo by means of a cable trailing from a headset and disappearing mysteriously into a desk drawer, the SA-1 is a highly versatile instrument, which can be put to a number of uses. For instance, although it lacks tone controls and the usual features of a full-fledged system control center, it can drive a basic amplifier and speaker systems; for this application, you'd use a stereo cable that had a phone plug at one end (to connect to the SA-1) and a pair of phono plugs at the other end to hook into the basic amplifier. If the former plug is a stereo type, such as the one used for the headphones, you get stereo from the SA-1 into the basic amp. If it is a mono plug, you get monophonic sound. In either use, the SA-1 provides ample signal voltage for driving the larger amplifier.

The SA-1 also can serve as a signal mixer for special effects when tape recording. The two program sources to be mixed would be connected into the left and right channel jacks of either the phono or the tuner inputs on the rear. A stereo phone plug, connected to either of the headphone jacks on the front, then carries the mixed signal, which can be fed into a tape recorder jack by means of

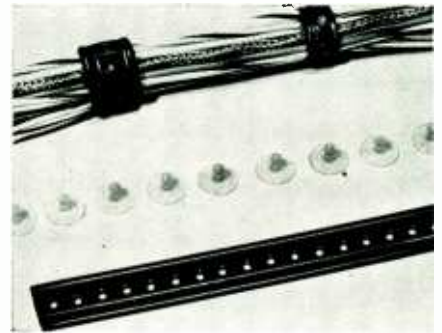
a Y-plug so that the two signals can be mixed on one recording track. Mixing of course can be accomplished by varying the SA-1's dual volume control.

Additional uses are suggested on a data sheet supplied with the SA-1, and we suspect that many hobbyists and experimenters will devise new ones for themselves. As for its primary function—that of driving stereo headsets—we found that the SA-1 fills the bill very nicely. A brief check of test tones heard through a typical stereo headset indicated clean and uniform response from 40 cps to beyond audibility, with ample channel separation, and positive action by the set's controls. The SA-1 weighs 3¼ pounds; measures 10¼ by 3½ by 3⅞ inches; comes in a neat walnut case; and is priced at \$45.

New Name, New Fame. The annual New York audio show has been renamed the "New York High Fidelity Home Entertainment Festival." A spokesman for the Institute of High Fidelity, which sponsors the show, assures us that this mouth-filling phrase does not mean that equipment other than high fidelity gear will be displayed; rather, the new title suggests the ever widening appeal of, and public interest in, high quality sound.

As in the past, the new equipment to reproduce that sound will be seen and heard at the New York Trade Show Building. Floors 3, 4, 5, and 6 will be taken up with displays by manufacturers, while a major part of the second floor will be turned over to a series of seminar discussions on audio and related topics—similar to those which last year proved so popular. In addition, the second floor may contain special exhibits by record companies, including—if all goes well—personal appearances by recording stars. All told, some seventy exhibitors are expected to occupy 125 rooms—which about equals the scope of last year's show. Admission will be \$1.50, although discount tickets for \$1.00 admissions are being offered to patrons of local high fidelity dealers on a "first come, first served" basis. Show dates are: Wednesday, Thursday, and Friday, September 29, 30, and October 1, 3:30 p.m. to 10:30 p.m.; Saturday, October 2, 12 noon to 10:30 p.m.; Sunday, October 3, 1 p.m. to 7:30 p.m.

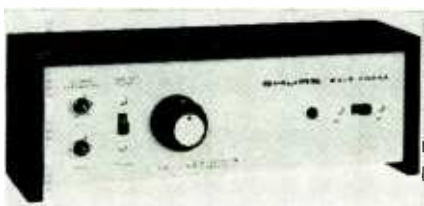
Collar-Button Wiring. Like many owners of fairly elaborate stereo systems, we've been using all sorts of improvisations—pipe cleaners, thick rubber bands, and such—to bundle the wires and cables that trail from behind our equipment and dress them in the interest of logic, safety, and neatness. Comes now a commercial harnessing system that does it better. In-



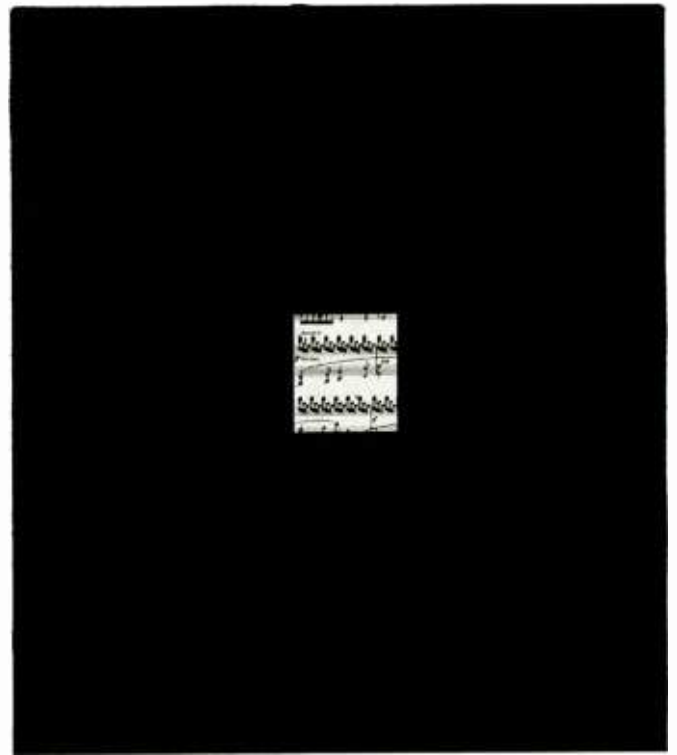
Electrovert's wiring harness.

troduced by Electrovert, Inc., of New York City, it consists of a nylon stud that resembles the old-fashioned collar button, and a strapping made of tough, but flexible, plastic and available in various lengths and widths. To bundle a group of wires and cables, you insert a stud into the strap (it has precut holes), arrange the strap around the leads, snap the stud into the nearest convenient hole, and trim accordingly. So—owners of messy wiring: to your wrapping and snapping.

Literature, Free and Otherwise. Assuming that at least some of our audio-minded readers own television sets, we call attention to a new edition of John P. Kenneally's book "Telefixit." Trouble-shooting procedures and recommended cures for scores of video ills are included. Not intended as a substitute for the professional service technician, "Telefixit" covers only those points that lie within the grasp of the home handyman, and the book discreetly includes advice on what *not* to do. Single copies at 60 cents each, or two for \$1.00, may be ordered from Coleman Publications, Box 714, Manhasset, N.Y. . . . A 24-page booklet issued by Sarkes Tarzian, Inc. is packed with information on recording tapes and techniques. Titled "Everybody's Tape Recording Handbook," it is available free on request to Magnetic Tape Division, Sarkes Tarzian, Inc., East Hillside Drive, Bloomington, Ind. . . . The 1966 edition of the Lafayette Catalogue (No. 660) is ready, and will be sent free on request to Lafayette Radio Electronics Corp., P.O. Box 10, Dept. PR, Syosset, L.I., N.Y. 11791. . . . A 16-page booklet describing Uher tape recorders and titled "Sound Begins and Ends with a Uher Tape Recorder" is offered gratis by Martel Electronics, 2356 South Cotner Ave., West Los Angeles, Calif. . . . Microphones and accessories especially designed for religious institutions are described in catalogue No. 1040, issued by The Turner Microphone Co., 909 17th St., N. E., Cedar Rapids, Iowa 52402.



Shure's versatile amplifier.



(When you're playing Beethoven,
you need a full-size score.)

(Shrink it, and see what happens!)

You can no more expect to *hear* the fullness of a symphony through a tiny speaker than you could expect to *see* the notes on a tiny score! Full sounds require **FULL-SIZE** speakers!

When the massive, collective might of the full orchestra thunders forth to shatter a whispering pianissimo, **FULL-SIZE** Altec **PLYBACK** speakers can recreate it all. Bass. Midrange. Highs. When dynamics burst their bonds as orchestral timbres become multi-hued, **FULL-SIZE** Altec **PLYBACK** speakers can reproduce it all. With full sound. Full power. Full vibrancy. Full realism.

Strain the same passage through a bookshelf speaker, however, and what happens? Where's the color, the realism? Why are the dynamics suddenly pent up? (These are some of the questions you'll ask yourself when you A-B **FULL-SIZE** vs. compact speakers at your Altec dealer's.)

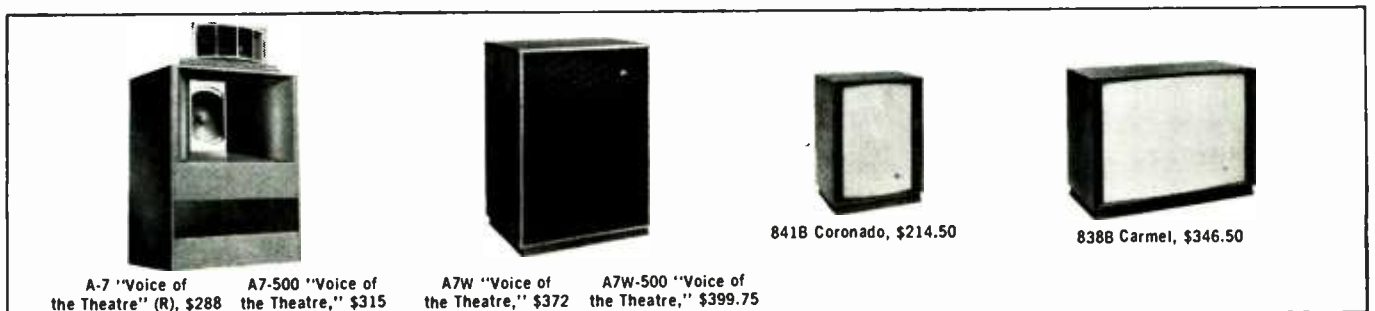
WHY ALL THE EMPHASIS ON SPEAKERS, ANYWAY? Because any speaker is a mechanical device, it is the weakest link in

your hi-fi system. A poor speaker can make the best amplifier sound bad. Using a good amplifier to play through little speakers is like pouring orange juice through a 200-mesh strainer. What's left is thin and watery!

Experts say that at least 50% of the total price of your hi-fi system should be in speakers. To make their point, they defy anyone to identify which of several good amplifiers is being switched in and out of a system. Reversing the procedure, however, you can tell immediately the difference in *speaker systems* when these are switched in A-B comparison tests.

This final difference in the quality of the sound you *hear* is what you pay for in a **FULL-SIZE** speaker. And you *will* hear the difference between an Altec **FULL-SIZE** **PLYBACK** speaker and any other!

WHAT ABOUT TESTS THAT SUGGEST YOU CAN'T TELL THE DIFFERENCE BETWEEN LIVE AND RECORDED MUSIC PLAYED THROUGH LITTLE SPEAKERS? Maybe you can't—when you



A-7 "Voice of the Theatre" (R), \$288

A7-500 "Voice of the Theatre," \$315

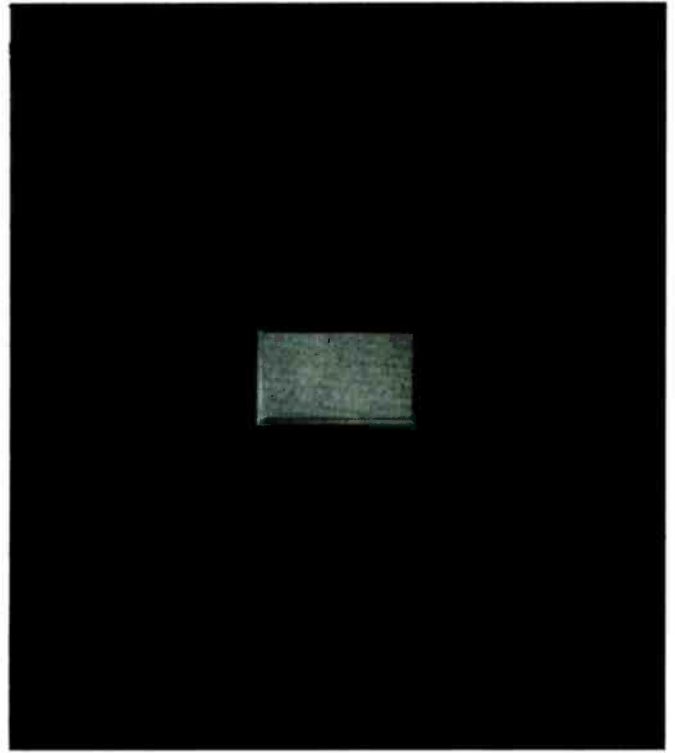
A7W "Voice of the Theatre," \$372

A7W-500 "Voice of the Theatre," \$399.75

841B Coronado, \$214.50

8388 Carmel, \$346.50

CIRCLE 4 ON READER-SERVICE CARD



(When you're hearing Beethoven, you need a full-size speaker.)

(Shrink it, and hear what happens!)

limit yourself to a string quartet! After all, two violins, a viola, and a 'cello don't exactly pose a threat in dynamics or variety of timbre.

AND NOTICE THAT ALL THOSE HIGHLY ADVERTISED 'TESTS' INCLUDE ONLY LITTLE SPEAKERS! In not one A-B comparison "test" was a bookshelf speaker matched with a **FULL-SIZE** speaker! The reason is obvious. Read the Great Debate — "Is a Good Big Speaker Better than a Good Little Speaker?" Write for a free copy!

NOW PLAY A WHOLE ORCHESTRA THROUGH A SMALL SPEAKER! Here a multitude of instruments cover the entire audible spectrum, from the lows of the double basses to the brilliance and overtones of the cymbals and triangles. Here dynamic ranges require hundred-fold variations in power!

ONLY A FULL-SIZE SPEAKER CAN PASS THIS TEST! It's a matter of physics. Take just the bass aspect, for example. The ability of a low-frequency speaker to reproduce low bass is

limited by its resonant frequency. When a low-resonant-frequency speaker operates in a small enclosure, the stiffness of the air behind the speaker cone causes a rise in resonance a whole octave or more. Below this resonant point, the response falls off at a rapid rate, 12 db per octave! In addition, a small speaker is not large enough to house a low-crossover (500-800 cps) sectoral horn to handle the all-important mid-range — where 90% of the sound is!

WHO EVER HEARD OF DECORATING A ROOM WITH BOOK-SHELF SPEAKERS? Bookshelf speakers are the nondescript little boxes you hide away! The exquisite beauty of the decorator-designed **FULL-SIZE** speakers, on the other hand, enhances your room decor, makes your speakers valued pieces of fine furniture!

YOU MAKE THE TEST! *You're* the one you have to please! Your Altec dealer is all set up to let you A-B to your heart's content. The difference is as simple as A-B, C!



843A Malibu, \$357

846A Valencia, \$333

847A Seville, \$231

For complete information and list of Altec dealers near you, please write Dept. HF 9.



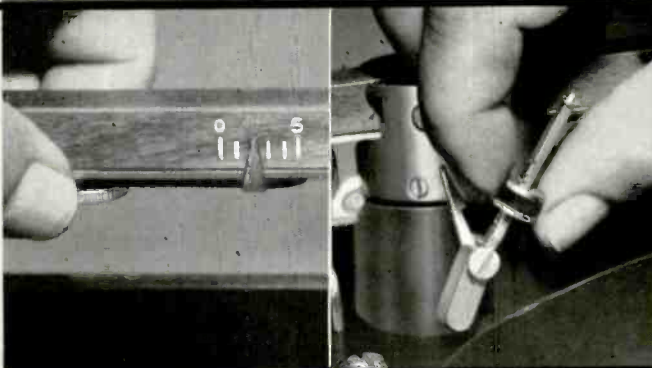
CIRCLE 4 ON READER-SERVICE CARD

Here's how your dealer can show you what skating force is; how the Lab 80 eliminates it; protects your records; tracks both stereo channels more evenly — more perfectly than any other integrated record playing unit.

1. "This is a blank record with no grooves. I place it on the Lab 80."



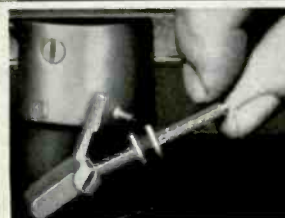
2. (left) "I set the tracking force at 2 grams, (as an example). Since each click of the stylus pressure gauge on the tone arm equals 1/4 gram, I turn it for 8 clicks."



3. (right) "I slide the counterweight on the anti-skating device to the second notch... for a compensation of 2 grams... equivalent to the tracking force I have just set on the tone arm."



4. "Now you can actually watch the strength of the skating force. I start the Lab 80, but flip the anti-skating device over and out of operation. Note that as soon as I put the stylus on the grooveless record, the arm moves rapidly... with force, toward the center."



5. "Now watch me neutralize the skating force. I swing the anti-skating device back into position... and the arm tracks as perfectly as if there were a groove in the record! If I were playing a regular record—with the side pressure gone and resulting distortion eliminated—the sound would be cleaner."



AUDIO says: "Special features set this arm apart from the other automatics (and quite a few manuals). The first is an adjustable skating-bias control. This can be set for the proper stylus force used. It works effectively, without binding on the arm."

HI-FI/STEREO REVIEW says: "I found that the bias compensator was quite effective... When adjusted, the distortion was very low even at the highest velocities, and was observably lower than when no compensation was used."

HIGH FIDELITY says: "Tracking is well high perfect; the machine can handle cartridges of all weights, including the lightest, and of all compliances, including the highest; the assembly has a high immunity to external shock."

Exclusive! Anti-Skating Demonstration with the **Garrard**[®] LAB 80

Due to the offset angle of any cartridge, and the rotation of the record, all tone arms have an inherent tendency to move inward toward the center of the record. This skating force, a definite side pressure against the inner wall of the groove, is a major cause of poor tracking, right channel distortion, and uneven record wear. Now, Garrard dealers have been supplied with grooveless records which make it possible to visualize the skating force and how it is overcome in the Lab 80. The demonstration takes only a few minutes, but it is well worth seeing before you decide on any record playing unit.

Oscilloscope readings (using 1000 cycle, 30 cm 1 sec. test record as signal source) verify effects of skating force on record reproduction.



Tracking without the anti-skating compensator, sine wave form shows considerable distortion.

Tracking with anti-skating compensator, sine wave form becomes a clean picture of the output of the cartridge.



The patented Garrard method of neutralizing skating force is but one of a number of Lab 80 developments exclusive today but sure to be imitated tomorrow by other manufacturers. Compare! You'll find this Lab 80 feature is simple and fool-proof... works perfectly without springs, balancing devices or other delicate mechanisms.

Visit your dealer to see the anti-skating device in operation, or send \$1.00 to Garrard for your own grooveless demonstration record. For your complimentary copy of our new 32-page Comparator Guide, write Garrard, Dept. GM-25, Westbury, New York 11591.

CIRCLE NO. 103 ON READER SERVICE CARD



The Challenge of the New Met

WHEN TWO OBSCURE Venetian composers founded the first public opera house, in 1637, their aim was to assure a place where their future music dramas might be performed. When Ludwig of Bavaria put up the money for Bayreuth, it was to provide his favorite composer with a home base.

In these and other cases, the opera house came first, the operas second. Now the situation is reversed. Great opera houses are erected to provide a home for a large preëxisting repertory, to make the singers, designers, stage directors, and subscribers happy. If a contemporary composer gains entry with a new work, that is merely frosting on the cake; the Metropolitan Opera could perfectly well move into its new home with an opening night devoted to *Aida*, and most of its audience would be quite happy with the choice.

Elsewhere in this issue, Conrad L. Osborne takes us on an extensive tour of the new Metropolitan, which will open its doors officially just a year from now. Mr. Osborne gives us an exciting preview, full of brilliant promise; the atmosphere is bullish, and the enthusiasm contagious. It was clear from the beginning that Lincoln Center was to be more than merely a group of modern theatres and concert halls to house ancient establishments. The talk has always been more of concepts than of real estate, and there has been no retreat from this language. The Center's management, under William Schuman's presidency, has a strong conceptual basis, and this "new outlook," whatever it may be, can naturally be expected to rub off on the Center's major constituents: the New York Philharmonic, the New York City Opera and Ballet, the various theatrical groups, and the Met.

Yet there is a certain contradiction in all this. Under their present basis of support—private funds from well-to-do people of generally conservative tastes—the major musical organizations in this country serve primarily as museums. Whatever one's views of this function, it is a fact of life. A fancy new home will not be taken by the Metropolitan as a mandate to become a fancy new opera company. It has, for the eighty years of its existence, justified

itself quite handsomely as an old-fashioned star-system enterprise, producing old-fashioned opera in lavish old-fashioned ways. Nobody expects this general character to change; and nobody has yet advanced a compelling reason why it should, or a way by which it can.

There are, however, a number of drawbacks to the present system that the new building ought to alleviate. Perhaps the increase in rehearsal space, along with the accessibility to stored scenery, will someday make it possible that a cast replacement in the ninth or twelfth *Tosca* of the season will have the chance to find out where things are on stage before 8 p.m. the night of performance. Perhaps a replacement conductor will have a little room where he can tell the cast about *his* tempos. There will be space for these things to happen. Presumably, there will also be the inclination on management's part to let them happen. Let us hope too that the money will be available to underwrite their happening.

Running the new opera house will be an expensive proposition. All those improvements mentioned in Mr. Osborne's article are going to mean added operational costs in practically every department, far more than will be offset by not having to transport scenery in and out of warehouses. The management claims that so far no rise in ticket prices at the new house is foreseen, but this is the kind of promise that has a way of vanishing. Sooner or later, it will come to the attention of those who decide these things that for the next several seasons the new house itself will be their biggest star, and that there will be plenty of people willing to pay whatever traffic will bear for the privilege of seeing that star in action.

It will remain a precious privilege in perpetuity too, if the company can really expand to fit all its fine new space. Expand, that is, in breadth of attitude and strength of purpose, to stage every night of its existence the finest performances that money can buy and human endeavor can produce. The new Metropolitan Opera House is more than a building. It is also a challenge.



by Conrad L. Osborne

the NEW MET



WHEN Giulio Gatti-Casazza got off the boat in 1908 to join Andreas Dippel as successor to Metropolitan General Manager Heinrich Conried, one of his first observations was that the Met badly needed a new house. No one argued. In addition to the overpowering ugliness of its exterior, J. Cleaveland Cady's fortress at 40th Street and Broadway ("defensible," as has been said of New York's Museum of Natural History, "only in the military sense") had a backstage area quite insufficient to the purposes of presenting opera in a technically up-to-date way.

Now New York is the hub of the capitalist universe, but when it comes to building opera houses, two things have always been in short supply: real estate and money. There was once the idea of shoving the Met's backstage wall across Seventh Avenue to get the needed space, rerouting the traffic down under, up above, or out around the enlarged building, but the consent of too many parties was needed on that one. As the years passed and Gatti's long regime gave way to Edward Johnson's, various sites presented themselves and were dismissed—Columbus Circle; 110th Street, on the cusp between Harlem and Central Park; Washington Square; Rockefeller Center. This last was a near miss. The plans for Rockefeller Center included a new Met, but the Depression killed all chance of raising the funds and it was not until after World War II that the building of an opera house again took on the air of feasibility.

Nearly twenty years later the new Metropolitan is finally about to materialize, the result of intensive efforts by all kinds of people in all kinds of places, but particularly by the Met's own staff. Among those who know, the name of Herman Krawitz crops up with special frequency. A onetime theatrical entrepreneur who later acquired considerable reputation as a consultant in theatre operations ("Not a bad situation," he says. "You tell everybody what you'd do yourself."), Krawitz was asked by the Met, late in 1953, to come in on a temporary consultation basis for what most industries would term a time-and-motion study. The following spring he was hired on a permanent basis, nominally as Business Administrator but in fact as an all-round troubleshooter on everything from labor impasses to production problems, with a gradually increasing emphasis on the latter. By 1955 he had become entangled with the project that has taken pride of place for him ever since—the new Met. During the summer of that year, Krawitz spent ten weeks of "self-education" in Europe, inspecting opera houses new and old, talking with designers, architects, acousticians, technicians of every description, absorbing everything that might give him a start towards a grasp on the practicalities of a new opera house.

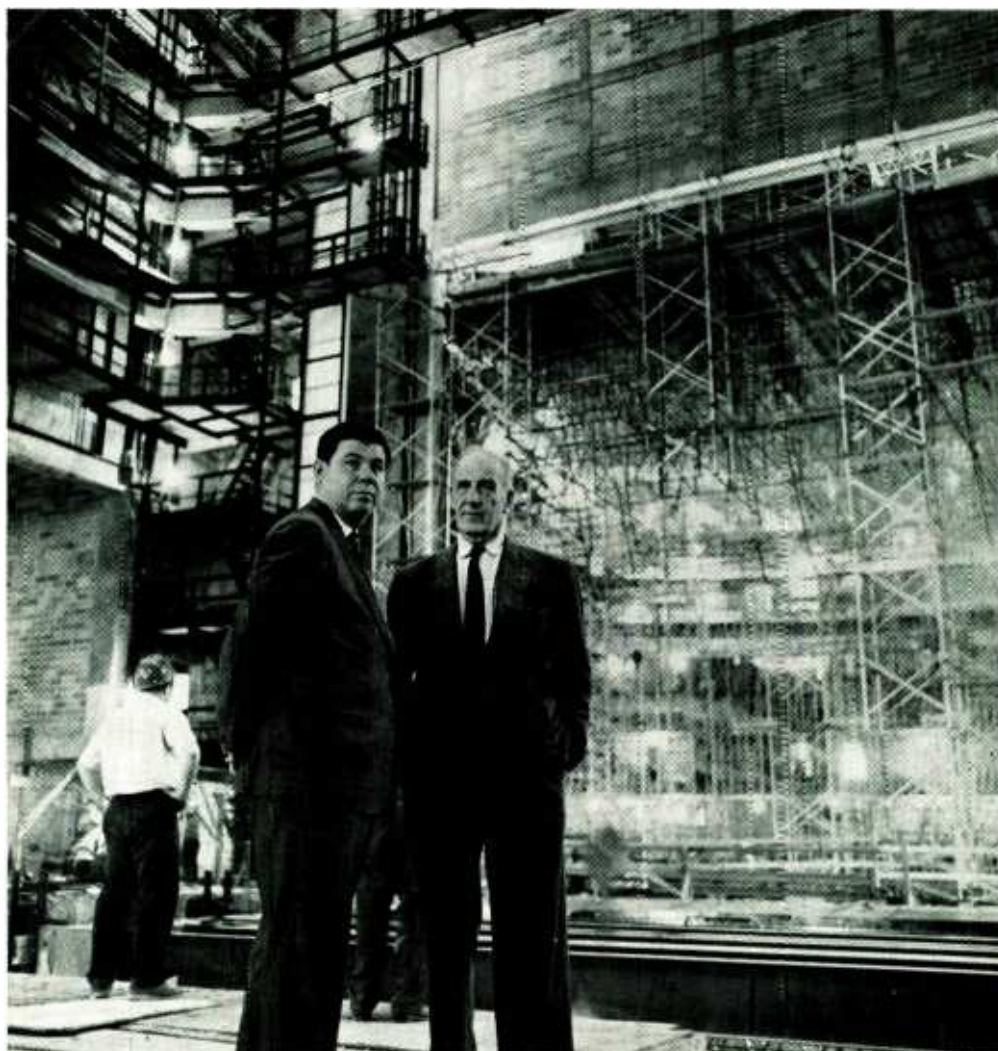
Krawitz says, though, that most of the usable ideas for the new house came less from European example than from people at the Met itself—former Artistic Supervisor Max Rudolf and Assistant General Managers Francis Robinson and John Gutman in par-

ticular, but from everyone in general, too. "Look," he says in his blunt, let's-get-this-straight labor negotiator manner, "it takes years to plan and build an opera house, right? By the time we get this built, people are going to say, 'Oh, they took that from Cologne,' or 'They got that idea from Berlin.' Sure, we learned all we could from the new houses over there, and from outside consultants, too, but most of the ideas started right here, eight, ten years ago, right in this company."

ONCE HE HAD HIS START on the project, Krawitz was put in touch with architect Wallace K. Harrison, who as a young man had been in charge of design for the abortive Met project of 1932. Now, after two decades plus, he was within a few years and a few million dollars of an actual ground breaking. ("Harrison's the architect," says Krawitz, "and I mean he's the architect, personally. He's had help, you know, but it's not the firm [Harrison and Abramowitz], it's Harrison.") Harrison has, when one thinks about it, spent a good deal of vital essence on the new

Met, what with the designs for the one a-building (the current draft, according to Krawitz, is the forty-fourth) and with designs for the ones that never got a-building. It is the only opera house he has ever designed or expects to design, or (one occasionally suspects) hopes to design. "This is frustrating, awful. There isn't any other job like it. Any other building, you go to the engineer and ask 'What can I do here?,' and he tells you, and you design the building. Here you're working against something you can't measure, something in the realm of aesthetics. You figure everything and you still don't know where you're going to wind up."

Harrison's current design is not the one everyone licked his chops over six years ago, the one with the immense grain-elevatorish tower rising behind the stage. Catch anyone involved a bit off guard, and he will say, "Ah, that was the building." (Self-explanatory exception: Herman Krawitz.) The present one is, it is suggested, something of a compromise? Harrison answers: "It's not a compromise. There are limits on anything you work with. Hell, this is already costing 40-45 million dollars. It won't be



Photos by Paul Rader

Krawitz and Harrison: they preside over an opera house in parturition.

the NEW MET

perfect, I promise, because of the size. You won't get perfection of sound or vision because of size and the number of seats. It's wider than the present house, and I didn't want it that wide. But the people at the Met tell me that each seat brings in \$1,000 a year. If I take out 100 seats, there goes \$100,000 a year. Well. . . ." And the "well" carries a tone of hard-earned respect for that sort of logic.

The acoustics, of course, are Harrison's big pre-occupation. "I like a fullness and warmth to sound, I like to feel a substance to it. And it's the thing we can't measure; we can only do everything our knowledge directs us to do, we don't really know in any scientific sense. There is something about sound that rises, I don't know what, so I like a rather steep rake to the floors. I'm using a lot of wood, because it seems to have such good resonance qualities. And each wood panel is being adjusted for resonance—the idea is to get the energy reflected and well disposed, you can't have the secondary reflections messing things up.

"I like to bring in the walls as balcony faces. That gives us reflection off the undersides of the balconies, which seems to be very good, and lets us furnish the walls with people—the best decoration, I think. One thing has me worried—the pit. It's large and open. There isn't much of any apron area for a voice to bounce off, and there's just a chance that a voice may fall right into it. I don't *think* so, I hope not. We must have had fifteen acoustical people in on consultation, not counting all the informal advice we've been given. The acoustics are the big thing, and I'd rather sacrifice a Great Work of Modern Architecture to a chance for good sound."

With all the uncertainties in the so-called science of acoustics, Harrison thinks the subject will be brought under real control. "They're not so damned confident now," he says. "Because of all the recent experiences, I think there's going to be some heavy checking into the whole matter in the next few years, and some hard answers. I'm sure it will require computers, because of the number of factors involved—my Lord, every angle of reflection, every frequency. But I've no doubt that some serious work will do it."

As for the rest? "Just look at what they've got in that building—the storage space, the space for shops, for the stage elevators. Every office on the outside, with light, overlooking a park, for heaven's sake. Oh, people will find things to complain of though. . . ."

IT IS THIS MATTER of making the building a good place for the people who work in it that occupies Krawitz: in fact, it is his job to subdivide and shilly-shally Harrison's design to suit the many occupants and their many wishes. ("Give Krawitz all the credit you can," says Harrison. "He knows his business from A to Z and isn't afraid to take responsibility.")

"I'm supposed to make everybody happy," says Krawitz, "and you know I'm not going to do it, right? But that's my business—the relationship of room to stage to auditorium. I'd say my biggest headache is getting people to stop thinking in terms of the old house. Look at this place. Offices with four desks, no ventilation. Everything inconvenient, no light. The human working conditions are miserable. But artists! You know theatrical people, they love to think in terms of make-do. They come up with problems—if none exist, they invent them. You can spend an hour explaining all the advantages, showing them how much better it will be—they'll come up with something. They *like* this atmosphere. God knows why."

No one knows, but one can certainly make some guesses. Apart from the nostalgia and charm attached to anything old (*Jaded* maroon carpet! *peeling* paint!) there are all those irrational, but real, feelings anyone has about the proper sorts of places for certain kinds of things. Rehearsals *always* take place either in cheap, garish studios or in weatherbeaten, dark old lofts. Mold and dust are of the essence. Actors and singers spend their lives practicing in places their mothers would not approve of, places that wouldn't pass the inspection of a Sergeant Belcore. One gets the feeling immediately upon entering the old Met, whether through the business offices or a lobby. Old wood and steam, a certain dankness and shabbiness, a *passé* elegance. Outside offices, indeed! Studios with very high ceilings, and little else, places large enough to expand in, to bounce the voice around in, anonymous enough to bend to a will or requirement. (There is nothing like a well-designed little box of a room with a low ceiling of acoustical tile to depress the hell out of a singer.) Remnants of space, seemingly simply left over. Nooks, crannies, echoes.

The new opera house, it seems safe to say, is not going to be like that—it wouldn't if it could, and it can't. Artists are going to complain, and because there won't be much of anything sensible or tangible to complain of, they'll have to "come up with something," partly just to complain (artists love problems) and partly because the things they will really complain of are hard to put a finger on. (Some have already protested that the dressing rooms will not contain practice pianos, which is apparently inverse wishful thinking—Krawitz insists that each dressing room will have its piano.)

The bulk of the Met audience will enter the building through its main entrance, underneath the high looping arches that face roughly east across the Center's fountain plaza. At the moment, however, the only practicable access is through the subway entrance. Here, a corridor from the 66th Street IRT station leads past the garage facilities and opens onto an underground concourse from which one can enter any of Lincoln Center's theatres. From this entrance (approximately at the building's southeast corner), one walks past a 150-seat lecture hall (for choral rehearsals as well as press conferences and other events) and then through the builders' temporary of-



Scaffolding, cables, an open pit—the last to house the stage elevator platform.

fices, with their racks of blueprints. Then, hard-hatted, into the auditorium, on the stage right side. At this period of construction, the opera house, like anything else in parturition, is a mess; a Neher-designed set for a Capek play, decorated by Joseph Stella. Tottering jungle gyms of gray pipe scaffolding, blocks and bars and girders of orange steel, hopeless tangles of cables, hellish blasts of hot air, springy plywood ramps and catwalks to carry one from this slab of concrete to that. But as Krawitz waves here and there to some essential topographical points of reference, one quickly grasps the shape and sense of the room, just as one can suddenly assay some unfamiliar terrain by sighting along the azimuths and lining up one or two landmarks.

WE ARE OFF RIGHT, at the edge of one of the three auxiliary stages, each equal in area to the main one, that will give the new Met such flexibility in quick and complete changes of set (scenes can be set up in advance at the side or to the rear), not to mention the capacity for settings in double depth and really grand perspective (simply open up the back stage). This off-right side stage can be raked, or angled, from six to twelve feet—a technique which has been used for special design effects for many years, but not at the Metropolitan Opera—and it can be split into smaller playing areas. The one to the rear boasts a 58-foot turntable. We clamber out onto the main stage. Its proscenium opening is exactly as wide as

that of the old house (54 feet), though the trim height is somewhat higher, which ought to give upper-tier patrons a better break when it comes to sight lines. Before us is the orchestra pit that worries Harrison, at the moment a gray concrete *malebolgia* 26½ x 90 feet over-all. It is on an elevator that can ride it up to stage level or down out of sight, so that in theory, at least, Karl Böhm and his Virtuoso Hundred can emerge from the depths playing the overture to *Fliegende Holländer*—like Louis Prima in the old days at the Paramount. (This is not what the designer had in mind, of course. The pit is capable of being elevated so that the orchestra may be positioned at different depths for different scores: e.g., sunken à la Bayreuth for *Parsifal*, depending on the conductor's wishes.)

Across the stage, off left, are the berths for the TK hydraulic stage elevators, with which scenery and props will be hauled to and from their storage spaces in the basement. At this point a stairway carries us down to the building's lowest practical point, the bottom of the stage elevator pit. (Encouragingly enough, even these unfinished walls carry their scatological graffiti—a man must leave his mark.) On this lowest level are the scenery, costume, and property storage areas. This area (there is virtually none in the old Met) will not entirely eliminate the need for outside storage space; but the racks in the drop cut (a high, narrow space that looks like a giant Iron Maiden) can support the rolled-up scenery of an entire season's productions, which means that the daily

warehouse-to-opera-house portages on which theatrical transfer companies have enriched themselves for lo these many years will come to a halt, and the Met's no-longer-slammed-about flats and drops and platforms should stay in presentable trim a good deal longer than they do now.

Also in this subterranean area are a lounge and three mammoth rehearsal rooms, set railroad-flat style one behind another. Here the equivalent of full stage rehearsals can be held, furnished with materials stored only a few yards away; one room can be set up while rehearsal goes on in the next, with obvious savings in terms of available active rehearsal time. ("It's not accurate to say that we don't have enough rehearsal time," comments Krawitz. "It's being able to make full use of it that counts. The day won't suddenly get longer in the new house, but we'll be able to accomplish a lot more with the same time.")

From the abyss, an elevator takes us to the structure's peak, the painting and carpentry shops. We are at the building's upper southwest corner. Windows on the southern exposure overlook what is going to be a park with bandshell. The workshops spread out before us for awesome distances, reminiscent of those concourses, at once sweeping and claustrophobic, that one encounters at a few of Manhattan's key subway station complexes. "Look at the space!" says Krawitz. "All air-conditioned, bright, pleasant, a special kind of light bulb all through here. A good place to work. What a change!" These shops, which incorporate a good many suggestions made by the people who will occupy them, are designed to facilitate an assembly-line efficiency in the construction and painting of scenery. From the shops it can be lowered on a huge (30-foot) freight elevator to the stage or to storage; flats and drops can be "mailed" through a floor slot to the next level, where there is one room whose ceiling is high enough to permit vertical assembly of units.

This is the Family Circle floor. Patrons of the stratosphere will find that their seats rise into a raised portion of the ceiling, much as at the old



Business administrator and architect.

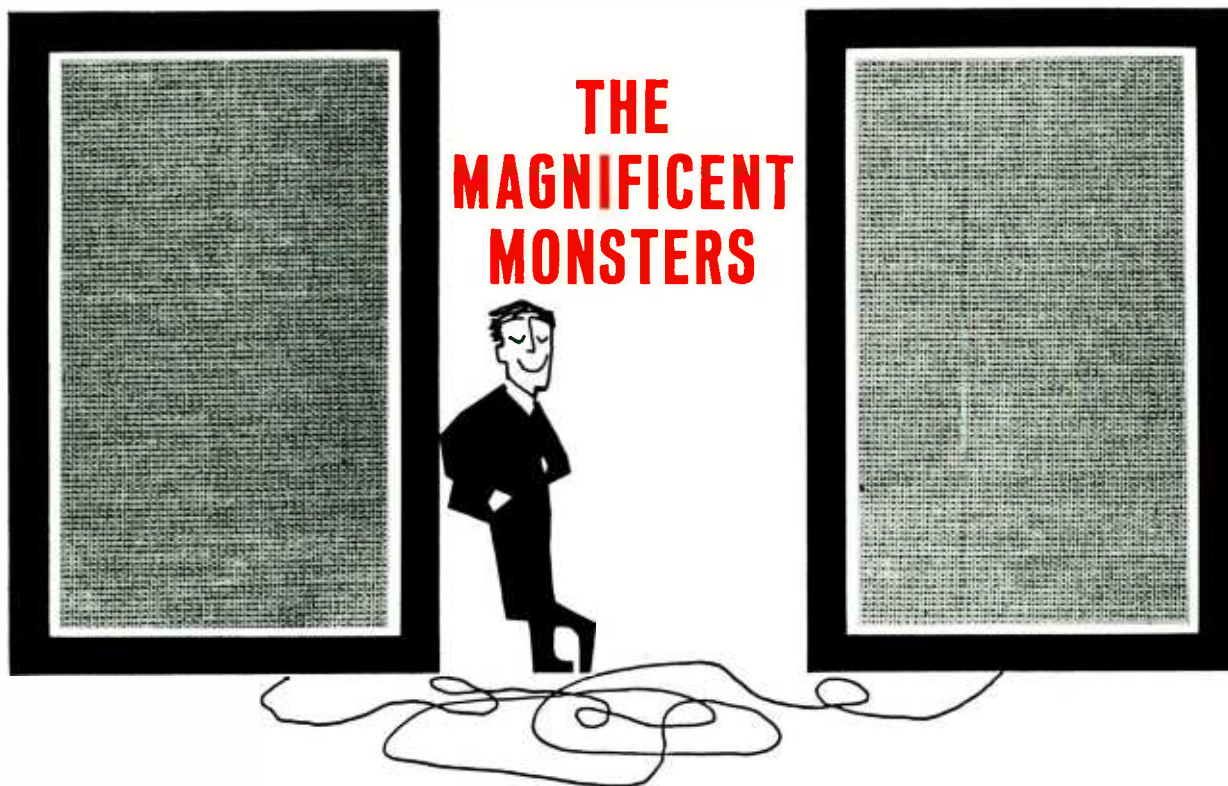
Met; in the new house, though, the Family Circle is a backward/upward extension of the balcony level, not a separate tier. We do not get any sense of the view from this lookout, for it is cut off from the rest of the auditorium by a temporary wooden ceiling. Also on the Family Circle level, overlooking the Lincoln Center Plaza, will be a restaurant—not a mere snack bar, but a substantial dining place, open, incidentally, to non-ticket-holders who simply want to dine at the Met.

NOW WE START the descent, using the wide curving staircases that will carry the brave new age's paying operaphiles. At each floor we stop to look out into the auditorium which, even in its present condition, impresses one much more by its similarities to the old house than by its departures from it. Around the outside of the building on the upper levels run the administrative offices—all, as Krawitz had assured us, on the outside, with plenty of light, and all, as we now saw, of a size that would send any McCann-Erickson junior executive into a frothing rage. If one has such-and-such an over-all width, and gives thus-and-so to the auditorium (\$1,000 per seat annually, Charlie), one is left with . . . um, well, let's hope they appreciate the light and the air conditioning.

At the Grand Tier level we hit the open promenade, with another restaurant. No doubt about it, it will be spectacular. Here one can sit on an overhang in the vast chandeliered entrance foyer, with its ceiling shooting to building height, and look through the glass-sheathed arches to the west across the fountain and plaza, with Philharmonic Hall on one's left and the State Theater on one's right, and with the well-turned-out human traffic of a monumental arts center down below and on all sides. It cannot miss. We are down amongst the parterre boxes now, with the "state" box in the center, the seats along the sides angled towards the stage for better sight, as is true throughout the house. The steep rake of the balcony floors carries the seats back up under the overhangs. What, we wonder to Krawitz, will the sound be like in under there? "What do want me to tell you? It'll be great, fantastic." Also on the parterre level: yet another restaurant, the Opera Café.

Down one more floor, to the back of the orchestra, eighteen feet farther from the stage than that of the present Met. Here, in a control room at dead center, lighting technician Rudolf Kuttner and his crew will hold sway over what will, hopefully, be one of the world's remarkable stage illumination systems. Kuttner is a former Olympic soccer player. He has been with the Met for fourteen years, having served previously at the 46th Street Theatre and at other "legit" theatres as a lighting technician. "No comparison," he says. "On Broadway you have three weeks to get a show set. In opera you have one hour. Actually, there is absolutely nothing wrong with the

Continued on page 136



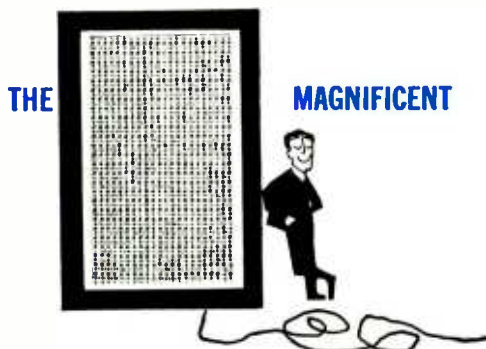
BIG SPEAKERS AND "THE BIG SOUND" ARE ONCE AGAIN MAKING AUDIO NEWS.

by Norman Eisenberg

TO JUDGE from the statistical evidence, and from one's own experience during a normal week's peregrination through town and country, more people today are listening to music coming out of loudspeakers than ever before. Yet despite their omnipresence, loudspeakers—more than any other element of a sound-reproducing system—remain surrounded with an aura of the arcane.

There is, to be sure, some explanation for this. Measurements of speaker performance are still elusive, nonstandardized, and controversial. Too often, moreover, whatever measurements are obtained (even by means of extraordinary techniques, very costly test instruments, and such extreme environmental settings as an anechoic chamber or an open field in the still of dawn) simply do not relate consistently to listener preference. Many speaker designers, it has been confided to us, eventually give up on "the numbers" and just go ahead and build a system that sounds good to them—an approach that suggests the crafty art of the ancient violin makers. It is well known that moving a speaker from one spot to another in the same room can change both what is measured from it and an audience's reaction to it. Finally, while a neat theoretical summary of how a speaker "works" can be drawn up, its actual sound—from anywhere in a room, and as it strikes anyone's ear—is in a very real sense a secret difficult to share with others.

Speaker performance virtually beggars literal description, and for this purpose even such a marvelous tool as the English language can prove imperfect. For instance, what I find "very clean" may sound "thin" to someone else; what my friend calls "full-bodied," I may describe as "heavy." The very terms employed inevitably imply some value judgment, and one must choose one's words with utmost precision lest one convey an impression not quite, or even antithetical to, what one really intends. I recall my surprise not long ago



when an acquaintance summarily rejected a speaker I had described to him in a letter as having an “airy” sound. To me, “airy” meant good sound dispersion and clarity; to him, the word suggested sound that was weak, insubstantial, lacking in fullness.

These ambiguities, it seems to me, ought to be kept in mind when assessing anything like a “trend” in speaker taste. For while sales figures, reports from dealers, and the good word of manufacturers all point to a “trend,” the reasons for it may well be related not directly to speaker performance as such but to peripheral issues. At the present time, for instance, we are being told that, while more speakers of all types and sizes are being sold, the larger floor-standing models are enjoying a renewed popularity. There is general agreement that their share of the total market has increased over what it was, say, a year or so ago and will probably continue to grow—but why remains a source of lively speculation. In the analysis of this question some interesting pointers come to light that may in part explain the trend itself and, to an extent, may heighten one’s understanding of the whole varied assortment of “compact,” “medium-size,” and “full-size” speaker systems.

ALMOST THE ONLY POINT on which there is even a semblance of agreement is the nomenclature employed. By general consent, a “compact” speaker system is one about 2 cubic feet in total volume (say, 24 by 12 by 12 inches, give or take a few). Whether such a system may be properly termed a “bookshelf” unit depends on the depth and strength of one’s bookshelves. It always has struck me that to call a speaker cabinet occupying about as much space as the full set of *Encyclopaedia Britannica* a “bookshelf” system is somewhat coy. Indeed the term “bookshelf” would seem to be more applicable to the “ultracompacts”—speaker systems noticeably smaller over-all, or at least much thinner, than the two-cubic-footers. This is all relative to one’s personal outlook, however. Edgar Vilchur of Acoustic Research, Inc., who is prominent in the manufacture of compact systems and who recently introduced an ultracompact, tells of the lady who stared at one of the former models for several minutes and then turned to ask: “Must it be so large?” On the other hand, we have the view of the Bozak people who regard enclosures of up to 10 cubic feet as merely

“medium systems”; to them, an enclosure of 2 to 5 cubic feet is “compact,” and things don’t really get “large” until they surpass 10 cubic feet in volume. J. B. Lansing accepts the about-2-cubic-foot-size as the criterion for a “compact” but adds the qualification that a system so designated be capable of being used horizontally (“a vertically oriented cabinet is not a bookshelf system no matter how small”)—a not unreasonable attitude when you consider that even twelve inches makes for an outside book. Or, as Utah puts it, “Our first thought is that a bookshelf system should fit on a bookshelf. . . . Obviously, some of today’s so-called ‘bookshelf’ systems probably should be called ‘medium-sized’ even though they don’t have legs.”

There is more to this concern over a definition than semantic or dimensional quibble: the truth is, the “shelf” speakers were so named not only in deference to their size but in view of the fact that they sound best when placed on a shelf—or at least at some distance off the floor. For one thing, if floor-based, their tweeter and midrange propagation can too easily be lost or swallowed up by obstructing furniture; for another, their bass output—at least in some units—becomes too “bassy” because of the reinforcement provided by the floor, a factor not calculated in their design. An awareness of, and optional aid in solving, this problem is seen in the provision of pedestals for use with some compact systems and even for a few of the larger though still fairly low-slung medium-size systems.

“Medium-size” generally describes a speaker enclosure more than 2 cubic feet but not much more than 5 cubic feet in volume. Fisher calls such a system (its Model XP-10, for instance) a “consollette,” to suggest its in-between dimensions. For the Electro-Voice Model Six, the Empire Grenadier 8000, the Wharfedale W-90, the Frazier systems, the University Classic Dual-12, the Hartley Holton Senior, the Bozak Urban, the JansZen Z-600, the Jensen PR-300, the J. B. Lansing C-36, the ADC-18, the EMI 711A “medium-size” would seem to be the appropriate term. All are noticeably larger than bookshelf or compact models and are designed for floor placement. The very new Altec Lansing 846A Valencia, at 5.3-cubic-foot volume, could also be spoken of as a medium-size system, although this company feels that a speaker system of 5 cubic feet or more becomes a large, or—as they prefer to call it—“full-size” system. Sherwood refers to its Tanglewood system, a shade smaller than the Valencia, as a “small giant” and puts it in the “large” class.

The fact that the larger dimensions are generally taken as the initial reference point (a 2-cubic-footer is “compact” in reference to a “full-size” 6-cubic footer—not the other way around, in which the 6-cubic-footer would be “king size” in reference to the “standard” 2-cubic-footer) derives from circumstance—and, many would add, basic technical factors too. The early quest for sonic splendor inevitably led to the use of 12-inch or 15-inch drivers that, to produce full bass response, had to be housed in

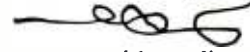
relatively large enclosures. A variety of enclosures was developed: the "infinite baffle," which suppressed the speaker's back wave to avoid its interfering with the front radiation; the "bass reflex," which allowed the back wave to emerge in phase with the front wave through an auxiliary opening or "port"; the folded horn, which funneled the sound from a speaker to "load" it to a room most efficiently; the "acoustical labyrinth," which added a resonant tube, also folded, behind a speaker to augment its bass response; and any number of variations and hybrids of these basic designs. Whatever the design in any model, it invariably meant a "big box."

Eventually, scaled-down versions of these systems began to appear, many employing such ingenious dodges as specially shaped ports, or ducts added behind ports, or flocking over a port, and so on—all in an attempt to get some bass response from enclosures that clearly violated all the rules. The sound of such systems, in general, demonstrated that the rules could not be violated with impunity: as a class, such systems produced an unnatural, or restricted, or boomy effect, often emphasizing the "mid-bass" region (from about 100 to 300 cps) and offering little or no genuine clean sound below 100 cps. The giants, for those who could afford them, still reigned supreme. Even in the redoubtable halls of Consumers Union, an E-V Patrician stood proudly as the speaker to listen to; its first and slightly older cousin, the Klipschorn, was spoken of in audio circles with something approaching reverence; ambitious homeowners planned (and executed) huge holes in walls or closet doors to install their favorite Tannoy "dual-concentric," or Altec Lansing coaxial, or Jensen triaxial, or a brace of Bozaks. The Hartley "Baffle," with its two 10-inch speakers and not quite as large as, say, a typical University or J. B. Lansing system (it took up somewhat less space against the wall), was regarded in this context as a miniaturized oddity.

THE FIRST SERIOUS CHALLENGE to this status quo came from the acoustic suspension speaker; the next, from stereo. The acoustic suspension systems produced sound such as no previous compacts had ever done; in fact, to many listeners they often sounded better than some of the behemoths. Size, as such, no longer was a hallmark of full response. Relative cost was of course also an issue. Then, with the need for doubling up for stereo, the combination of good sound, small size, and reasonable cost put the new breed of compacts out in front in popularity. Many companies, for years identified with the large systems, began (and still are) producing their own versions of the acoustic suspension principle.

This much is obvious. What is less apparent, and what—in my view—relates as much as anything else to the change in speaker tastes is the nature of the sound of the latter-day compact systems. Here we tread gingerly on the undocumented and doubtless contestable ground of psychoacoustics, but certain deductions seem at least plausible. Dimensions and

MONSTERS



cost notwithstanding, the acoustic suspension speaker usually is characterized (and not deprecatingly so) as having a "tight" sound, a clarity and transparency, a kind of "refinement." Perhaps the kind of precise sonic presentation of the new compacts could be related to analogous trends in musical taste during the past decade: the rise of the baroque; the neo-chamber music and pure jazz schools with their stripped-down, lean, analytic scores and sounds that somehow seemed to emanate most fittingly from a stripped-down, lean, crisply styled compact speaker. Similar suggestions of changing taste could be found in other areas of our culture: the mass popularization of unadorned functional design in furniture; the increasing simplicity of clothing (men's and women's) after the exaggerated "New Look" of the post-war years; in art, the extension of the Mondrian technique for stating subject matter to a basic principle (or indeed to the very subject matter itself); in the theatre, the revival of the expressionism of the 1920s, and an attendant simplifying of, or doing away altogether with, conventional scenery.

All this was understandable, even needed, as a natural reaction on the part of the taste makers among us to the overly ornate, the overburdeningly sensuous, the tired and tiring romanticism of mass or "middle-brow" culture. There also seemed to be a kind of regionalism in evidence; I would guess it was no accident that the bright and tight acoustic suspension idea, with what has been called, perhaps wryly, its "proper-Bostonian sound quality," sprang up in the East as a kind of latter-day acoustic flowering of New England—and, with few exceptions, the farther West one looked, the larger grew the speaker systems being manufactured until one encountered the sonic behemoths spawned along the southern California coast.

History teaches that trends of this sort are neither simple nor without their concurrent opposites. For instance, even while the oil finish was drying on the latest teak commode from Scandinavia, a new wave of Italian and French Provincial came rolling in. For every artist working in the pure abstract, there are others rediscovering the use of form, color, and light values; and in the graphic arts, such as advertising and magazine make-up, which still are under the Mondrian influence, there has been at least a new superimposition of exotic color and typography combinations. In the dramatic arts, along with the theatre in the round, the theatre of the absurd, and

the theatre of no theatre (such as psychodrama, non-dramatic "readings," "concert versions" of music drama) there has been a new wave of operagoing, opera recording, opera discussing—traditional, nineteenth-century opera, with all its lush trappings and plush environment, its frank appeal to the sensuous and romantic in us, its illogical librettos and virtuoso performance roles. This is also part of the general swing of the musical pendulum: "A Pox on Manfredini" has been cried; composers such as Bernstein and Britten turn to dramatic and quasi-polemic subject matter for their new works (which thus perforce are received in terms of their topical, as well as purely musical, interest); and the ground generally is rolling and green, certainly inviting enough for renewed conflict between Wagnerites and Brahmsians. Finally, there is the well-known characterization of our economy as the "affluent society"—which also might explain a rise in popularity of the larger systems.

I think that these currents and countercurrents all bear somehow on changes in speaker taste. In fact, I—and, judging from what I have been able to learn recently, many others observing this field—can offer no better nor more "integrated" explanation. At the least, this analysis may contribute some understanding of a perplexing subject that has spilled over its traditional boundaries of pure techniciana.

SPECULATION ON cultural trends and tastes aside, some essential differences between full-size and compact speaker systems are generally conceded by the producers of both types. For one thing, there is the matter of speaker efficiency, the amount of sound produced by a speaker for a given amount of amplifier power fed into it. As a rule, the compacts, because of their electromechanical design, have to yield something in the way of efficiency. All this means is that amplifiers of relatively higher power must be used to realize the full potential of the small speaker system. "Higher" in this context is with reference to the 10-watt- to 15-watt-output rating of the first high fidelity amplifiers, keeping in mind that only a few more decibels of audible increase in sound involves as much as doubling the actual amplifier power. There are, in any case, plenty of fine amplifiers of suitable power output available, and the recent solid-state amplifiers—with their elimination of the output transformer, their extraordinarily high damping (ability to control speaker diaphragm movement), and full power well below and above the midrange frequencies—seem eminently suited to drive the low-efficiency compacts at nominal power ratings somewhat lower than hitherto deemed necessary. Our own tests, and the testament of others, document this point quite thoroughly.

On the other hand, the higher-efficiency, larger speaker systems can waft enormous volumes of sound into a room when driven by lower-powered (and lower-priced) amplifiers—a fact that for many creates a chicken-or-the-egg problem which can be resolved only on the basis of personal taste. The com-

ination of a high-efficiency speaker system *and* a very high-powered amplifier would seem for the home installation like painting the lily, yet many perfectionists, especially those with larger than average listening rooms, prefer such a system. There is, they claim, a comfort in knowing that you have "power to spare," and that the total system is merely "coasting" even while it fills the room with front-row volume sound. "I don't merely want to listen in on a performance," the owner of such a system has told me; "I want to be as 'in on it' as possible, with the sound 'washing over me.'" This man owns two corner-horn speaker systems, augmented by an along-the-wall center speaker, all driven by something like 140 watts of amplifier power.

Such a system probably would serve nicely to reproduce the sound track of a Cinerama movie; my friend finds it just the thing to reproduce his tapes and discs in a thirty-foot living room. Aside from its relevance to personal taste and the cultural factors mentioned above, such a system can be expected to function—at normal listening levels—with proportionately reduced strain on both amplifier and speaker parts, which would, all other things being equal, augur for a generally lower distortion level and a higher longevity of the equipment.

Another aspect of the full-size speaker system, of whatever efficiency, that has found widening appeal stems directly from its dimensions, odd as this seems at first glance. The enclosure required for housing a huge conventional woofer also permits the use of large horn-type tweeters or an array of multiple cone-drivers, either of which can be physically spread out in the system so that the total sound presentation becomes "broader." This technique can eliminate the "point source" effect, the feeling that all the sound is emanating from a given spot in the room. The sound from such a system seems "bigger"—and whether this is an illusion, based on the listener's knowledge that the system is physically large, probably cannot be answered with certainty.

MUCH DEPENDS, it seems to me, on the specific design of the drivers, regardless of system size. The better compacts employ midrange and tweeters that do diffuse a fairly nondirectional sound pattern; on the other hand, I have heard some huge systems that positively beam the highs at you. This matter too becomes one of "all other things being equal," and, again, also involves personal taste. There are some who maintain that while a spreading out of the sound source on monophonic reproduction is desirable, doubling up of two such sound sources for stereo can produce too great a diffuseness and thus nullify the sense of stereo directionality. This view, sometimes called the "extended headphone approach," favors speaker systems for stereo that are relatively directive; such systems—large or small—do produce an exaggerated stereoism when one listens to them from a given spot in the room. The hitch in this approach is twofold; little stereo *Continued on page 137*

A SAMPLING OF THE BIG ONES

Although the phrase "larger speaker system" may denote no specific dimensions, a system not appreciably smaller in volume than about 5½ cubic feet, and/or employing a 15-inch woofer, generally is taken to be "large." The list that follows is not intended as a complete catalogue, but as a representative sampling. Additional information can be obtained by writing to the companies listed. Dimensions are given in inches in the order of height, width, and depth.

ACOUSTECH	Model X: stereo pair of full-range electrostatic panels with dipole radiation. Each panel supplied with separate solid-state basic amplifiers for high and low frequency response. Must be used with Acoustech Model VI preamp-control. Each panel 72 x 26-3/4 x 4 (base housing amplifier, 18 deep). \$1,690 plus \$249 for preamp.
ALTEC LANSING	A7-500 Voice of the Theatre: 15-inch woofer in modified bass-reflex enclosure combining front-horn loading; horn tweeter. 52-1/2 x 30 x 24. From \$288, depending on style of housing and finish. 843A Mellbu: two 12-inch woofers in bass-reflex enclosure; horn-tweeter. 31 x 24 x 16. \$327. 838A Carmel: two 12-inch woofers in infinite-baffle enclosure; horn-tweeter. 29-3/4 x 35 x 17-3/4. \$337.50.
BOZAK	B-305: two 15-inch coaxials and midrange cone in an infinite-baffle enclosure. 30 x 36 x 20. From \$397.50, depending on finish. Model 4000: two 12-1/2-inch woofers, one full-range speaker, eight tweeters in an infinite-baffle enclosure. 44 x 28 x 16. \$495.
ELECTRO-VOICE	Model Six: large-size acoustic suspension type; 18-inch woofer; 8-inch mid-bass, horn-loaded midrange, horn-loaded tweeter. 30 x 32 x 17-1/2. \$330. Georgian 400: modified horn-loaded enclosure; 18-inch woofer, 8-inch mid-bass, horn-loaded midrange, horn-loaded tweeter. 42 x 28 x 21. \$495. Patrician 800: 30-inch woofer in modified horn-loaded enclosure; 12-inch mid-bass driver in separate, internal bass-reflex enclosure, horn-loaded midrange, horn-loaded tweeter. 51 x 33 x 27-3/4. \$875.
EMPIRE	Royal Grenadier 9000: 15-inch woofer in circular horn-loaded enclosure; direct radiator midrange, dome tweeter. 29 x 22 (diameter). \$285.
FISHER	Model XP-10: large-size acoustic suspension type; 15-inch woofer plus midrange and tweeter cones. 30-1/4 x 24-3/8 x 14-3/8. \$249.50.
FRAZIER	Model 412: four 12-inch woofers in enclosure tuned by eight ducts; horn-loaded tweeter. 45 x 32 x 16. \$695.
HARTLEY	Concertmaster: 18-inch woofer in "semi-infinite" baffle; 10-inch wide-range speaker in separate, internal sealed chamber. 38 x 29 x 16. From \$495, depending on cabinet style.
HEATH	Model AS-21: Altec Lansing speaker elements including two 12-inch woofers and horn-loaded tweeter to be assembled by buyer in factory-built and -finished enclosure. 32-3/8 x 32 x 19. \$239.95.
JENSEN	Model PR-400: 15-inch woofer, midrange dome speaker, dome tweeter, bass-reflex enclosure. 29-1/2 x 34 x 14-1/2. \$297.50.
KLH	Model Nine: stereo pair of full-range electrostatic panels with dipole radiation. Each panel, 70 x 23-1/2 x 2-7/8. \$1,140 for pair.
KLIPSCH	Klipschorn Corner System: folded-horn bass section driven by 15-inch woofer; horn-loaded midrange, horn-loaded tweeter. 52 x 31-1/4 x 28-1/4. From \$514, depending on cabinet style and finish. Cornwall: 15-inch woofer in ported enclosure; horn-loaded midrange, horn-loaded tweeter. 35-3/4 x 25-1/2 x 15-1/2. From \$308, depending on finish. La Scala: 15-inch woofer with front-horn loading in front-horn loaded enclosure; horn-loaded midrange; horn-loaded tweeter. 33-3/4 x 24-1/4 x 24-1/2. \$430 in "theatre black."
JAMES B. LANSING	C-50 Olympus: infinite baffle, 26-1/2 x 40 x 20. Available with different drive elements and in different finishes. From \$348. Model D44000 Paragon: stereo pair of speaker systems in unified housing with refractor panel. Each system, horn-loaded 15-inch woofer, horn-loaded midrange, ring-radiator tweeter. 35-1/4 x 103-5/8 x 24-1/16. \$2,250. Metrogon: smaller version of Paragon. Enclosure for use with variety of JBL speaker elements. 30 x 73-11/16 x 22-1/2. \$595 plus cost of speakers. Note: other JBL enclosures available for use with various drivers. All JBL speaker systems also available with solid-state stereo basic amplifier installed in rear of enclosure.
SHERWOOD	Tanglewood: large-size acoustic suspension type: two 10-inch woofers, 8-inch midrange, two tweeters. 31 x 24 x 13. \$219.50.
TANNOY	Belvedere Senior: 15-inch dual-concentric speaker in bass-reflex enclosure. 31-1/2 x 23-3/4 x 16. \$268.50. With 12-inch speaker, \$231. Model GRF: 15-inch dual-concentric speaker in horn-loaded enclosure. 42 x 23-1/2 x 17-1/2. \$385. Autograph Professional: two 15-inch dual-concentric speakers in folded-horn enclosure. 60 x 39 x 24. \$870. With one speaker, \$695.
UNIVERSITY	Model S-9S: 15-inch woofer in horn-loaded enclosure; horn-loaded midrange, horn-loaded tweeter. 40 x 30 x 24. \$340. Classic Mark II: 15-inch woofer in ducted-port enclosure; 8-inch midrange, dome tweeter. 28-1/4 x 35 x 17-1/2. From \$295, depending on cabinet style.
UTAH	Heritage III, Model HS3-W: two 12-inch woofers in ducted-port enclosure; two 8-inch midrange, four 5-inch tweeters. 26 x 33 x 18-3/4. \$199.90.
WHARFEDALE	Model W-90: two 12-1/2-inch woofers, each in own ducted-port subenclosure; two midrange and two cone tweeters. 32-1/2 x 27-3/4 x 13-1/8. From \$265, depending on finish. Pedestal, from \$9.50 (raises height by 4-1/4 inches).



Every fall the Poles put out the welcome mat for a not always peaceful display of musical coexistence.

by PETER HEYWORTH

A Thorn Grows in Warsaw

AS THE CLOUDS PARTED over Warsaw and I looked down on the Polish capital for the first time, I abruptly sat up in my seat and rubbed my eyes. Had I drunk too much? Was I ill? Or had my impending first visit behind the Iron Curtain induced such an attack of jitters that I was becoming subject to hallucinations? For reaching up out of the city was a building so high that it seemed as though it was about to pluck the plane out of the sky, so vast that the surrounding houses looked like something out of the Lilliputian chapters of *Gulliver's Travels*. Surely this monstrosity couldn't really exist.

Alas it did—and does. From every street corner the Palace of Culture looms over the city. The gift

of the Soviet Union to the People's Republic of Poland, this huge Stalinist edifice stands as the symbol of Russian domination. Rarely can a gift have been less welcome—or less tactful. But the Poles have never been people to suffer foreign domination gladly, often though they have had to endure it. When I first found myself looking down at the Palace of Culture it was October 1956, and I had come, as I imagined, for a music festival of contemporary music, for the first of those Warsaw autumns (this month again marks their opening) that have since become one of the most important fixtures in the European musical calendar.

In fact, I had arrived for a revolution. I had, of course, read of the workers' riots in Poznan that summer. But nothing I had seen in the papers prepared me for the ferment I found. The capital was in a state of political uproar. For the first time it seemed as though the incredible was about to happen: the monolithic edifice of Stalinism, apparently as indestructible as the Palace of Culture itself, was tottering to its very foundations.

Outwardly, Warsaw still had most of the stigma of Stalinism. In the manner of the day, I was greeted at the airport with six red carnations, which gave me a weary, knowing look, as though I was by no means the first visitor to whom they had been presented. There was a little speech of welcome, in which I learned to my alarm that I was a delegate (a decade ago no one seemed to travel in Eastern Europe unless he represented some organization); and then I was hurled through the city's ramshackle suburbs, in which concrete mixers jostle farmyards, by a Jehu who gave me my first taste of Polish temperament. In due course I found myself pushing my way through the army blankets that acted as a substitute for the nonexistent swing doors of the Bristol Hotel.

THE Editor of this journal has asked me to say something about the musical sites of Warsaw. But as every visitor to the Polish capital comes to recognize, the most remarkable of these is beyond question the Bristol Hotel itself, for it was built by none other than Paderewski, and what other hotel can boast of being founded by a composer and pianist as well as its country's first president? As its name suggests, the Bristol offers a massive Edwardian comfort which even two decades of Marxist hotel managers have not entirely succeeded in destroying. Like all hotels of real character, it has a pungent smell that is all its own—in this case a highly appropriate blend of state disinfectant and Chanel No. 5. Like its founder, it is also capable of contrasting moods. In 1956 a forbidding photograph of the Head of State hung over the reception desk, but as I approached the bar late one night I heard the unmistakable strains of *God Save the Queen*, sung by some inebriated former members of the Polish corps that had fought in the desert with the Eighth Army. I am glad to say that in the intervening years little has changed at the Bristol. The blankets

across the main entrance have gone—and so has the forbidding photograph of the Head of State. But the building's imposing and ornate façades are still pockmarked with the bullet wounds of the War, the half-hourly departure of the massive bronze lift still casts an air of timeless calm over the foyer, while the fantasy that the waiters bring to the computation of bills is as unflagging as ever. In comparison with Paderewski's hotel, Chopin's birthplace is a bore.

As we delegates were whisked to concerts in a fleet of state-owned cars that were at our constant disposal, we saw the Poles struggling like animals to board buses already packed beyond bursting point. But though the streets were gray and the people on them weary and down-at-heel, the big columned foyers of the rebuilt Philharmonic were packed with an elegant, hand-kissing crowd, more like a Roman cocktail party than a gathering of Marxist intellectuals. The Poles have no patience with dowdiness, but these audiences had not come merely to exhibit themselves. They had come to hear the first performances in Poland of many of the works that Stravinsky and Schoenberg had written since 1939, and to make clear their view that the days of socialist realism were over. Again and again the long, rectangular hall of the Philharmonic shook with wild cheering and demands for encores of works like Stravinsky's *Ebony Concerto* (jazz was still officially under disfavor in Eastern Europe, with the result that this work had an especially strong flavor of forbidden fruit) and, more surprisingly, of Schoenberg's Piano Concerto. But amid all this excitement, the Poles never forgot their manners. They welcomed the Moscow State Symphony Orchestra with special warmth: they were not going to make anti-Russian demonstrations at the expense of visiting musicians. But they received a tedious piece of socialist realism bombast the orchestra played with a silence that spoke more loudly than boos.

The tumult in the Philharmonic was, of course, the cultural counterpoint to the turbulent streets and cafés outside. The whole city teemed with rumors and, as Warsaw finds it hard to keep a good political story secret, many of them turned out to be correct to the last detail. At long tables in the cavernous dining room of the Bristol we delegates sat babbling like excited parrots. Only the Czechs and East Germans—who gradually formed a glum little group on their own—sat silently, hearing, speaking, and seeing no (Stalinist) evil, while the Russians, for reasons I never discovered, were cloistered in a separate hotel.

Day by day tension mounted. Students demonstrated, effigies were burned, until a head-on collision, such as two weeks later was to occur in Hungary with such tragic results, seemed inescapable. Two days before the end of the Festival, Gomulka returned to power, and early on the following morning, unannounced and uninvited, Khrushchev arrived, at the head of one of the most formidable delegations that has ever left the Soviet Union, to put an end to all this counterrevolutionary activity on his exposed Western frontier.

The courage of the Poles was extraordinary. Their

capital city was still only half rebuilt after the total destruction that had befallen it in war, occupation, and the bloody rising against the Germans in 1944. They knew that the Russian army had surrounded the city, and from bitter and personal experience they were only too well aware of the fearful price of a civilian uprising against armed troops. But they were determined not to yield, and their courage won the day. If nine years later the Poles can afford to point to the Palace of Culture with a dismissive wave of the hand and murmur ironically, "small but tasteful, don't you think?," it is only their own indestructible bravery in the hour of decision that enables them to do so.

THE FESTIVAL of 1956 marked a turning point in Polish musical life. Though it is still obliged to operate in conditions that are somewhat less easy than is widely assumed in the West, music remains a relatively blue patch in the cloudy Polish sky. This is by no means a matter of chance or luck. Of all the arts music is of its nature less immediately relevant to daily life. But never has it been more remote than today, when its more advanced factions have largely lost touch with the concertgoing public and exist in the private world of the radio studios, far removed from the noises and smells of the street. Western visitors to Poland often express astonishment and admiration at the very large measure of support that all expressions of musical modernism continue to enjoy. What they overlook is that the more eagerly Polish composers embrace the more extreme and remote forms of Western modernism, the easier it is for the State to tolerate them. For once it abandons the doctrine of socialist realism and with it the duty to lay down the paths that the arts must follow in a revolutionary society, there is nothing very obviously objectionable in serialism or electronic music. It affects few people and toleration of it is a small price for keeping at any rate one section of the turbulent Polish intelligentsia quiet. After all, the Party has larger issues on its plate. Such, rather than any deep attachment of the Gomulka regime to cultural liberalism, is probably the real basis on which Polish music, in sharp contrast to some of the other arts, has since 1956 been able to go forward virtually untrammelled.

The Poles have always looked culturally to the West and instinctively turned their backs on what they like to regard as the barbarians of the East. That alone goes far to explain why they never succumbed to the more primitive excesses of socialist realism. Guided during the darkest years of Stalinism by Zygmunt Mycielski, who as president of the composers' union combined diplomatic ability with rare integrity of character, Polish composers somehow or other managed to avoid the more painful antics of their colleagues in the neighboring People's Democracies. But they suffered severely from physical isolation, and had little or no knowledge of the startling developments that had changed the face of

contemporary music in the West since 1939. As a result, many of the native works performed in 1956 had a curiously dated air. It was as though after seventeen years someone had kissed the sleeping beauty and she had awoken unaware of any changes in the world. The whole festival had a pervasive whiff of Paris of the interwar years. Many of the scores were oddly reminiscent of Honegger. There was no Webern in the programs, and not a single work by Boulez, Stockhausen, or Nono: the Poles didn't know about them.

By the time the second Warsaw festival took place two years later, all that had changed. Paris had entirely failed to regain its position as a musical mecca. Instead, all eyes turned to West Germany, where the period of total serialism had just about reached its climax. Poles started popping up with surprising frequency at radio stations in the Federal Republic and a considerable number turned up for the 1957 and 1958 Darmstadt music school, which still served as the forcing house of Western modernism. As a result, within two years Polish music underwent a drastic change of direction. All this was not without its ludicrous aspect: more than one composer, who in 1956 had served up a piece of square Honeggerian neoclassicism, appeared two years later tricked out in the latest neo-Webernian costume jewelry, pointillated down to the last detail.

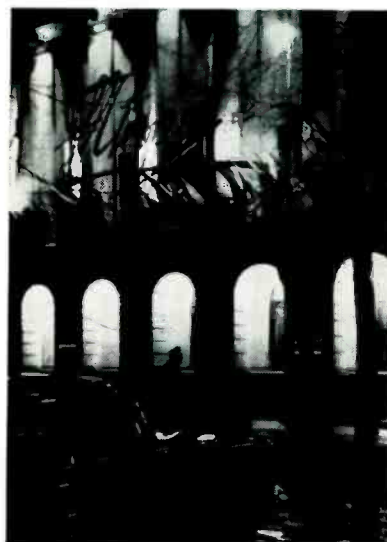
Needless to say, such abrupt transformations were rarely convincing. Even in revolutionary composers, such as Beethoven or Schoenberg, style is something that evolves only slowly, and then never as an end in itself, but as a product of the struggle for expression. It is not an outer manner, to be adopted at will, but an intrinsic part of a way of thinking. I have an impression, I hope ill-founded, that some of the composers of what is now the middle generation in Poland have never quite recovered from the abrupt hiatus in their evolution that occurred after 1956. I am not, of course, suggesting that these composers went modern out of mere opportunism. On the contrary, it was an understandable result of a desire to escape at all cost the bonds of socialist realism and to put to use the freedom that for the first time stretched before them. It must have been like coming out of jail. But the problems of rehabilitation of jail birds are notorious, and in some cases the necessary basis for a drastic change of style did not seem to be present.

ONE COMPOSER—and he is as a result by far the most important creative musician in Poland today—managed to negotiate these shoals with a skill that Stravinsky himself could hardly have bettered. Witold Lutoslawski is a small, almost exquisitely elegant figure, whose fine-boned, fastidious features reflect some of the qualities of his music. Born in 1913, he was too young to have made his mark before the War and, unlike most of his contemporaries, he did not study in Paris. His early scores were destroyed in the War, but the two pieces of the postwar years



that were played at the 1956 festival, a suite of children's music and his comparatively well-known *Concerto for Orchestra*, at once suggested an affinity with Bartók, characteristically cool yet colorful instrumental writing. Unlike some of his more impetuous colleagues, Lutoslawski did not plunge into the deep end of modernism after the Polish October. In particular, he gave serialism a clear berth, and at the 1958 festival surfaced with nothing more revolutionary than his *Funeral Music for Béla Bartók*. As its title suggested, his central point of contact seemed to have remained unchanged. But that did not disguise the fact that this new score was more closely knit than anything he had yet written. In particular it achieved a degree of sustained harmonic tension that, like the contrapuntal thinking which underlay it, was new in Lutoslawski's music.

But this was only the beginning of a gradual evolution of style that has since proved more drastic than that achieved by any of his Polish contemporaries. As serialism waned in the West and the aleatoric star rose, Lutoslawski found new and more compatible ground. Since that moment, he has moved forward rapidly, picking his way with elegant precision through the turbulent waters of the Western avant-garde, skillfully avoiding its extravagances and follies and never allowing his remarkable gift for sound to become an end in itself. In *Jeux vénitiens* (1963) a rare feeling of divertimento is sustained by a sense of shape and developing ideas. His striking *Trois Poèmes de Henri Michaux* (1964) reveals an original and dramatic choral style, while his newest score, *Paroles tissées*, uses aleatoric devices to strikingly original effect and shows a hitherto unsuspected melodic strength. Time is unlikely to prove any of these works a masterpiece, but they are among the most interesting pieces of music I have heard in the past couple of years. Certainly they



At top, Warsaw's new opera house, aesthetically nondescript, technically nonpareil; below, Philharmonic Hall, illuminated at night. At bottom, German oboist Lothar Faber and conductor Witold Rowicki accept applause from a Festival audience.



Witold Lutoslawski, eminent Polish composer.

are among the best scores to have come out of Poland since the War.

The young composers who have emerged since the October revolution have enjoyed the great blessing of uninterrupted development. And perhaps they were lucky to have just missed the tail end of serialism. At all events both the outstanding representatives of this generation, Henryk Gorecki and Krzysztof Penderecki, have, like Lutoslawski, turned with more eagerness to the aleatoric movement. In this, they are in a sense remaining faithful to a traditional Polish preoccupation with color rather than form.

For instance, both Gorecki's *Scontri* and, even more, Penderecki's *Polymorphia* reveal a fascinating range of subtle and individual sounds that argues strongly for their imaginative as well as their technical prowess. But this preoccupation with sound can easily grow wearisome, particularly when so much ingenuity is applied to the task of drawing from instruments just those sounds they were never designed to yield. The first time you hear a violin used as a percussive instrument you may be mildly titillated. But the charm, such as it is, fades rapidly. It may well be that closer knowledge would produce a more optimistic view of this younger generation. It may also be that my opinion is prejudiced by the fact that I am a bit skeptical about almost all music of this sort, irrespective of where it is written. But with the exception of Lutoslawski I am inclined to doubt whether the years since 1956 have yielded a particularly lavish crop of creative talent in Poland. How could it be otherwise? Polish composers looked to West at a time when the West was able to offer little beyond a profound and far-reaching crisis, and

as a result their problems are much the same as the problems of composers in any country that is not strapped to the doctrines of socialist realism.

THE GAINS of 1956 are perhaps more evident in the conditions of work that it made possible than in the works themselves. Certainly the State treats composers with relative liberality. Within the limits of a chronic shortage of foreign currency they are free to travel. Since 1958 Warsaw has had what for a long time was the only electronic studio in Eastern Europe, run by Józef Patkowski, whose mild, pipe-smoking exterior masks a fanatical devotion to very modern music indeed.

The Festival is shorter of money than it was. But within these limitations it is almost completely free to choose what programs it pleases, and it still provides a broad and generous platform for young Polish composers. Of course it suffers certain unspoken restraints that everyone in Warsaw takes for granted. These are probably common to any state-financed cultural undertaking in East or West, and in any case they cannot be said to be as restrictive as the strait jacket that tourism imposes on many Western festivals. For instance, the programs obviously have to be put together so that none of the other People's Democracies feels too outrageously slighted. (Even so, more than one does.) The Russians are also accorded the uncontested right to decide what Soviet works are to be heard, and pretty fearful use they make of it—they have, for instance, allowed none of their young dodecaphonic composers to be heard in Warsaw.

Sometimes it is hard to avoid an impression that the Festival deals a little ungenerously with conservative (which in Eastern Europe paradoxically means socialist realist) composers. For instance, nothing whatever has been performed of so considerable a figure as Hanns Eisler. But in this the Festival reflects both the leanings of Polish musical life and its origins in the struggle against socialist realism. And it is understandable that Warsaw should devote its main energies to the sort of music that is still rarely heard in Eastern Europe and that in 1956 was quite simply unperformed and unknown. Inevitably, it has become the main meeting point for "advanced" elements from all over Eastern Europe (last year a hundred young Russians turned up). And it remains a valuable point of culture contact between East and West, even in these comparatively liberal days. There are, after all, few festivals where one could hope to see Shostakovich tensely listening to the latest products of Darmstadt. On his return to Moscow he made it devastatingly clear that he did not at all like what he had heard. But he at least sat with an air of painstaking attentiveness throughout a backbreaking schedule of concerts; and that is more than can be said of Stockhausen, who at the same Festival publicly demonstrated his boredom with Shostakovich's Eleventh Symphony. Warsaw has been the scene of other piquant encounters: Luigi Nono, who couples

strong leftist sympathies with advanced musical practice, arrived for his first Festival like some young missionary, determined to put the Russians straight on all that socialist realist nonsense. But he got little change from so tried and tested a functionary as the editor of the official Soviet music magazine, *Sovjetskaya Musica*.

As musical conditions have improved in Yugoslavia, Hungary, and even Czechoslovakia (East Germany and the Soviet Union remain rigorously devoted to socialist realism), the unique importance of the Festival has perhaps waned, but Warsaw remains a tremendous place for talk—on music, on politics, and on that strange no-man's land where the two cross, as they so often do in Eastern Europe. And so long as it remains a thorn in the side of the restrictive functionaries who still have the upper hand in Russian musical life, it serves a purpose. That it is such a thorn is revealed by the regularity with which Moscow expresses its disapproval and (perhaps not *quite* without justification) mocks the Polish passion for all Western cultural goods.

THIS YEAR'S Festival is likely to be of special interest, for it overlaps with the reopening of the opera house. Apart from the façade, this was totally destroyed in the War and, as a result, operatic life in Warsaw has not flourished in the last twenty years. Indeed there are plenty of voices in Warsaw wryly asking whether there are the artistic resources to match this imposing new theatre. The plans originated as long ago as 1953, and in accordance with the taste of that bygone age everything was to have been on the vastest and most grandiloquent scale. Since then the building has been modified in size so that today it occupies only three times the acreage of its predecessor! Unfortunately, attempts to modify its style have been even less successful. It is sad to report that the Communist capital, which since 1956 has put up some of the most attractive architecture in Eastern Europe, is going to be saddled with one of the ugliest modern theatres I have seen—and that is saying a good deal. In spite of the charm of the neo-classical façade, the new Warsaw Opera is, I fear, destined to stand with the Palace of Culture as one of the major monuments of Stalinist rule in Poland.

As a technical structure, however, it provides every imaginable facility. Covent Garden and the Metropolitan, even the Vienna Opera and the Scala, would go green with envy at the sight of its huge, full-scale rehearsal stage (complete with orchestra pit and small auditorium), its choir room, ballet rehearsal stages, and backstage canteen, its immense workshops and paint rooms, its wardrobes and endless corridors of administrative offices, its opera school and museum, and, of course, umpteen stages, side-stages, back-stages, with every conceivable means of moving them into every conceivable position. In fact the theatre at the hub of this huge block is relatively modest in size—it has 2,000 seats.

Whether the artistic resources at the disposal of



Józef Patkowski, Chief of the Electronic Studio.

the opera will bear any relation to this huge apparatus remains to be seen. The only Polish operatic composers of any significance are Stanislaw Moniuszko (1820-72) and Szymanowski (1882-1937). Thus the opera must inevitably depend largely on foreign works—and on ballet, an art that has a thriving tradition in Poland. As the northern meridionals of Europe, the Poles incline far more strongly to the Italian than to the German repertory. Their traditional *élan* stands them in good stead here and the Warsaw company seems to contain some serviceable dramatic voices. But under Bohdan Wodiczko, who was one of the originators of the autumn festival and until recently artistic director of the opera, the modern repertory is perhaps its strongest card. Certainly the Warsaw opera can field a formidable list of newish works, such as *Oedipus Rex* and *Persephone* (Stravinsky), *Judith* (Honegger), *Bluebeard's Castle* (Bartók), *Il Prigioniero* (Dallapiccola), *Der Aufstieg und Fall der Stadt Mahagonny* (Brecht-Weill), as well as a particularly full list of modern ballets.

Between the opera and the concerts, this year's festival will not be lacking in variety. But for those of us who will be returning, it will be less on account of any particular event than of the quality of this unquenchable people, gay and elegant in the teeth of poverty, gallant in the face of peril, bored by routine and maddeningly unpractical in all the minor matters of life. (The day hot water doesn't come out of the cold taps in the Hotel Bristol, I will seriously begin to worry about the Poles' devotion to their way of life.) How this extraordinary people, who live in the frozen north with virtues and vices that one normally associates with the deep south, came to be wedged between the Prussians and the Russians, and how they managed to preserve an identity so totally remote from either, remains one of the major mysteries of European history. I only hope that, thousands of years hence, archeologists will not take the Palace of Culture (precisely what it has to do with culture I have never discovered) as a characteristic expression of their spirit.

Perfection results from CHOICE...NOT CHANCE

Since no single phono cartridge can be all things to all people, we earnestly recommend that you employ these individual criteria in selecting your personal cartridge from the broad Shure Stereo Dynetic group:

YOUR EAR: First and foremost, listen. There are subtle differences in tonality that beggar description and are quite unrelated to "bare" specifications—yet add immeasurably to your personal listening pleasure.

YOUR EQUIPMENT: Consider first your tone arm's range of

tracking forces. Too, keep in mind that the cartridge ordinarily represents the smallest monetary investment in the system, yet the ultimate sound delivered depends *first* on the signal reproduced by the cartridge . . . "skimping" here downgrades your entire system.

YOUR EXCHEQUER: Shure cartridges cover the entire economic spectrum. And they are ALL Shure in quality, all Shure in performance. Even the least costly has received copious critical acclaim.

RUGGED AND RESPONSIVE



MODEL M44-C

An exceptionally rugged cartridge that tracks at forces up to 5 grams. Ideal for older model, heavier-tracking turntables, or where children or guests have access to your system. Retractable stylus prevents record damage. 15° tracking for minimal IM and Harmonic distortion. Truly musical sound. Only \$17.95

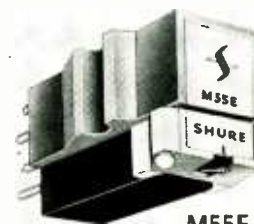
ECONOMICAL TREND-SETTER



M44 SERIES

Premium quality at a modest price. 15° tracking angle conforms to standard adopted by major record companies. Remarkably low IM and Harmonic distortion . . . excellent channel separation, providing superlative stereo effect. Scratch-proof retractile stylus. M44-5 with .0005" stylus for 3/4 to 1 1/2 gram tracking. Only \$21.95. M44-7 for 1 1/2 to 3 grams, .0007" stylus. Only \$19.95

ALL THE MOST WANTED FEATURES



M55E

15° TRACKING, ELLIPTICAL STYLUS

Professional performance at a modest price. Compares favorably to the incomparable Shure V-15, except that it is produced under standard Shure quality control and manufacturing techniques. Remarkable freedom from IM, Harmonic and tracing distortion. Will definitely and audibly improve the sound of monaural as well as stereo records. A special value at \$35.50. Upgrade M44 cartridge (if you can track at 1 1/2 grams or less) with M55E stylus, \$20.00

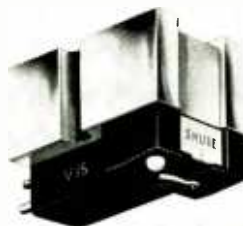
THE "FLOATING" CARTRIDGE



M80E GARD-A-MATIC® WITH ELLIPTICAL STYLUS

Bounce-proof, scratch-proof performance for Garrard Lab 80 and Model A70 Series automatic turntables. Especially useful for applications where floor vibration is a problem. Spring-mounted in tone arm shell. Unique safety feature retracts stylus and cartridge when force exceeds 1 1/2 grams . . . prevents scratching record and damaging stylus. \$38.00

THE ULTIMATE!



V-15

WITH BI-RADIAL ELLIPTICAL STYLUS

For the purist who wants the very best, regardless of price. Reduces tracing (pinch effect), IM and Harmonic distortion to unprecedented lows. 15° tracking. Scratch-proof, too. Produced under famed Shure Master Quality Control Program . . . literally hand-made and individually tested. In a class by itself for mono as well as stereo discs. For manual or automatic turntables tracking at 3/4 to 1 1/2 grams. \$62.50

"THE BEST PICK-UP ARM IN THE WORLD"



SHURE SME

Provides features and quality unattainable in ANY other tone arm. Made by British craftsmen to singularly close tolerances and standards. Utterly accurate adjustments for every critical factor relating to perfect tracking . . . it realizes the full potential of the cartridge and record. Model 3012 for 16" records \$110.50; Model 3009 for 12" records \$100.50

SHURE

Stereo Dynetic®

High Fidelity Phono Cartridges . . . World Standard Wherever Sound Quality is Paramount
Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois

CIRCLE 55 ON READER-SERVICE CARD

high fidelity **EQUIPMENT**
 **REPORTS**

The consumer's guide to new and important high fidelity equipment



Roberts Model 1630 Tape Recorder

THE EQUIPMENT: Roberts 1630, a multispeed four-track stereo/monophonic tape recorder supplied in an integral carrying case with built-in speakers. Dimensions: deck-plate alone, 12½ by 12¾ inches; over-all in case, 14 by 10½ by 14½ inches. Price: \$199.95. Manufacturer: Roberts Electronics, Division of Rheem Manufacturing Co., 5922 Bowcroft St., Los Angeles, Calif. 90016.

COMMENT: The new 1630 by Roberts is a compact, low-cost tape-recording and playback package that offers the convenience of a self-contained tape system, and the enhanced performance possible by hooking it into a component stereo system. It is supplied with a set of clear and complete instructions that should enable the most inexperienced tape user to operate the ma-

chine. The 1630 will record and play quarter-track monophonic and stereo tapes; it also will play the older half-track tapes. As supplied, it is a three-speed machine. The drive capstan is fitted with a bushing that may be removed and refitted very easily without requiring any tools. With this bushing left on, and the speed button in the "high" position, the recorder runs at 7½ ips. With the bushing on and the button in "low," or with the bushing off and the button in "high," the machine runs at 3¾ ips. With the bushing off and the button in "low," the 1630 runs at 1⅞ ips. An accessory kit (No. 71-005, including another bushing and pinch wheel) may be used to adapt the recorder for 15-ips speed.

The recorder comes housed in a gray case fitted with a removable cover. Its built-in speakers are mounted

REPORT POLICY

Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers, is obtained by the United States Testing Company, Inc., of Hoboken, New Jersey, a completely independent organization not affiliated with the United States Government which, since 1880, has been a leader in product evaluation. Speaker reports are based on controlled listening tests. Occasionally, a supplementary agency may be invited to contribute to the testing program. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. No report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. No reference to the United States Testing Company, Inc., to its seals or insignia, or to the results of its tests, including material published in HIGH FIDELITY based on such tests, may be made without written permission of United States Testing Company, Inc.

so as to "look out" from either side of the machine. The 1630 may be used either vertically or horizontally.

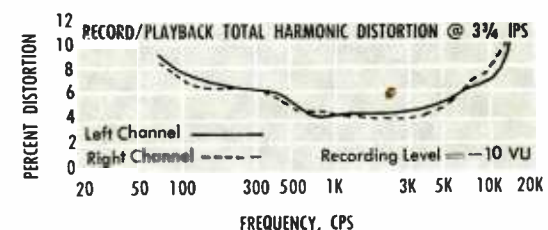
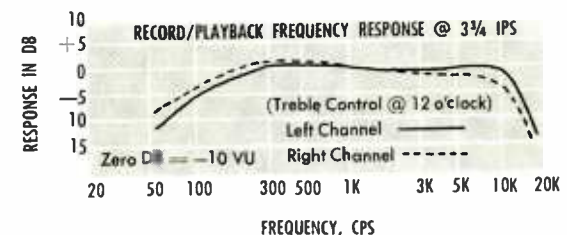
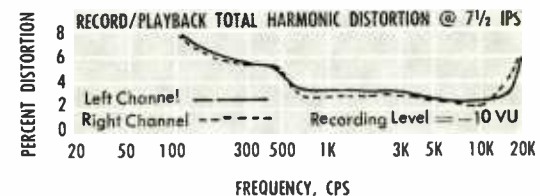
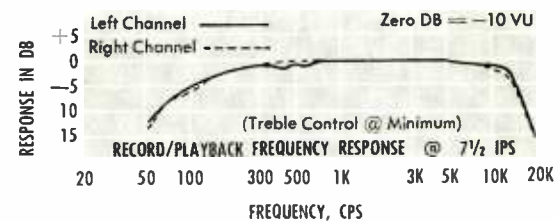
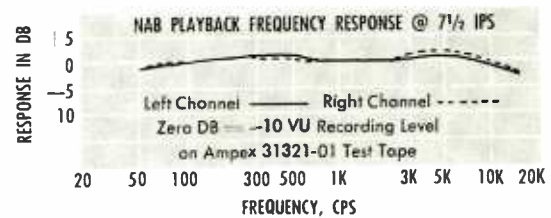
The unit is good-looking in a substantial sort of way, and its looks are not deceiving. The transport itself is a reliable mechanism that moves the tape smoothly and handles it positively and gently. In addition to the speed control, there is an off-play-record control and a fast-speed control. The former cannot be moved to "record" unless a red interlock button is pressed in at the same time—a safety feature to prevent accidental

erasure of a recorded tape. There also is a lever to stop the tape momentarily during recording or playback, but with the tape still in contact with the head, so that by manually rocking the reels back and forth a specific passage can be found for cueing or editing. An automatic shutoff feature—to stop the transport at the end of a tape—may be engaged or disabled at the user's option by a separate slide switch. Up to 7-inch-diameter reels may be used, and slip-on rubber caps are provided to hold the reels in place when the machine

Roberts 1630 Tape Recorder

Lab Test Data

Performance characteristic	Measurement
Speed accuracy, 7½ ips (ot 117 VAC) 3¾ ips 1⅞ ips	0.12% fast 0.12% fast 0.87% fast
Wow and flutter, 7½ ips 3¾ ips 1⅞ ips	0.1% and 0.15% respectively 0.25% and 0.19% respectively 0.28% and 0.35% respectively
Rewind time, 1,200-ft., 7-in. reel	at 7½ ips, 1 min. 20 sec. at slower speeds, 2 min. 40 sec.
Fast-forward time, same-size reel	same times as rewind
NAB playback response (ref Ampex test tape No. 31321-01, 7½ ips)	l ch: +1, -3 db, 50 cps to 15 kc r ch: +1.4, -3 db, 50 cps to 15 kc
Max output level, test tape (700 cps), with 0 VU signal with -10 VU signal	l ch: 4.7 v; r ch: 4.6 v l ch: 1.5 v; r ch: 1.5 v
Record/playback response, -10 VU recorded signal 7½ ips (treble control at min)	l ch: +0, -6 db, 86 cps to 14.5 kc r ch: +0, -6 db, 94 cps to 14.5 kc
3¾ ips (treble control at 12 o'clock)	l ch: +0.5, -5.5 db, 94 cps to 12.6 kc r ch: +1, -5 db, 80 cps to 10.5 kc
1⅞ ips (treble control at max)	l ch: +0.5, -5.5 db, 80 cps to 4.5 kc r ch: +0.5, -5.5 db, 83 cps to 4.7 kc
S/N ratio (ref 0 VU, test tape) playback record/playback	l ch: 43 db; r ch: 45 db l ch: 35 db; r ch: 36 db
Sensitivity mic input for 0 VU record- ing level radio/phono input for 0 VU radio/phono input for -10 VU	l ch: 2.7 mv; r ch: 2.2 mv l ch: 132 mv; r ch: 180 mv l ch: 41.5 mv; r ch: 57 mv
THD, record/playback (for -10 VU recording level), either ch 7½ ips 3¾ ips 1⅞ ips	less than 4%, 600 cps to 15 kc less than 6%, 400 cps to 6.2 kc less than 6.4%, 96 cps to 6.8 kc
IM distortion, record/play- back -10 VU recorded level -5 VU recorded level 0 VU recorded level	l ch: 4.2%; r ch: 3.1% l ch: 5%; r ch: 4.5% l ch: 9.6%; r ch: 7.6%
Recording level for max 3% THD	l ch: +5.2 VU; r ch: +4.7 VU
Power output, built-in amp	l ch: 1.2 watts; r ch: 1.4 watts

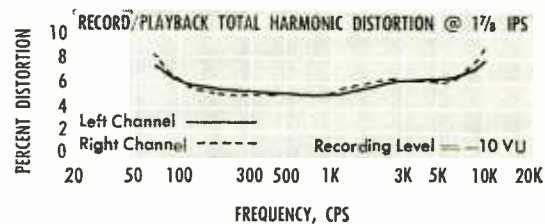
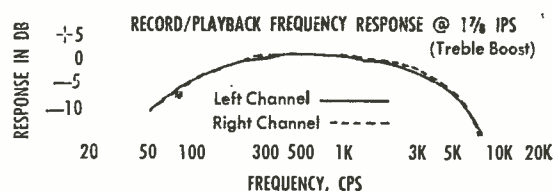


is used in the upright position. A swinging capstan (in addition to the drive capstan) helps equalize the movement of the tape and iron out "wrinkles" or any tendency to flutter. A three-digit tape counter is provided. The head assembly consists of a quarter-track erase head and a quarter-track record/play head. The transport is powered by a hysteresis-synchronous motor, and the circuitry is built around five vacuum tubes.

The lower plate of the Roberts 1630 contains electronic controls. At the left is a stereo pair of high-impedance microphone input jacks; at the right is a low-impedance stereo headset output jack, with the AC power switch just below it. Separate volume and tone controls are provided for each channel in a dual-concentric arrangement: that is, the outer knob handles volume and the inner knob, treble boost. A track selector switch permits monophonic or stereo recording and playback. The VU meter, which is illuminated when the machine is turned on, serves for either left or right channels, as determined by the meter selector switch at its side. The meter functions on both recording and playback.

The rear panel of the recorder contains the AC power connector, left and right channel hum adjustments, a pair of phone jacks for connecting external speakers, a pair of phono jacks for connecting signals to an external amplifier (for high fidelity applications), and a pair of phono inputs for feeding signals into the recorder from an external sound system. There also is a switch to mute the machine's own built-in speakers when listening through headphones, or when playing through an external sound system. These built-in speakers, incidentally, may be left on while playing through other speakers—a feature that enables one to use them as the "center channel" for an elaborate and impressive playback of recorded tapes.

The 1630, tested at United States Testing Company, Inc., had very good speed accuracy, and low flutter and wow. The NAB playback response (for commercially recorded tapes) was uniform out to 15 kc. The record/playback response on either channel varied according to the setting of that channel's tone control, which may be used to introduce varying degrees of treble boost to compensate for the natural rolloff of the highs that accompanies each reduction in tape speed. The smoothest high-end response for each speed was plotted by USFC and is shown in the accompanying charts. Thus, with the tone control left in its minimum or "off" position, response at 7½ ips went out smoothly to beyond 10 kc. However, by advancing the tone control to the "12 o'clock" position, thereby introducing a fair amount of treble boost, very similar high-end response could be obtained at the slower speed of 3¾ ips. Varying degrees of high-end "lift" can be obtained, of course, at both speeds by advancing the tone control beyond these



respective settings. For instance, it was found that at 7½ ips the response at 10 kc could be boosted as much as 13 db. It would seem that the "correct" setting of this control when making one's own recording is largely a matter of choice, depending on such factors as the nature of the program material, the particular tape being used, and one's own taste.

The slowest speed of 1½ ips was, as expected, no great shakes at the high end in any case (the fact that it is included in a machine as reasonably priced as this is in itself remarkable)—but even at this speed, at least a hint of the highs can be realized with the treble control advanced to maximum. For maximum recording time of speech and perhaps background music, the 1½-ips speed on this machine is entirely satisfactory.

The bass end, as shown on the curves, had a characteristic fall-off during recording at all speeds below about 100 cps which was unaffected by the tone control. Actually, this fall-off is not as serious as it looks—in listening tests, comparing tapes made on the 1630 with their fresh disc counterparts, the loss in the bass was confined to the extreme bottom, and would be hardly audible except when played back through the best and widest-range speaker systems. For the more modest sort of system in which the 1630 logically would be used, we would say that the machine's bass response is adequate. In a word, the 1630 appears to have been designed to offer very good results on playback of prerecorded tapes, and also to serve as a general-purpose recorder in the expanding market for this class of machine. As such, it strikes us as offering a measure of reliability, competence, and quality not usually associated with its low price tag.

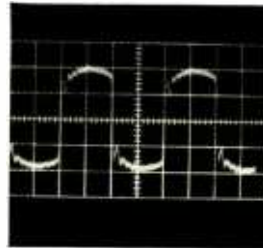
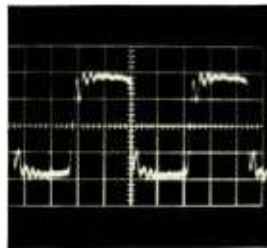


Empire Models 888P and 888PE

Cartridges

THE EQUIPMENT: Empire 888P, a magnetic stereo cartridge fitted with 0.6-mil diamond stylus. Price: \$21.95. Empire 888PE, same cartridge fitted with biradial or elliptical (0.2-mil by 0.9-mil) diamond stylus. Price: \$32.95. Manufacturer: Empire Scientific Corp., 845 Stewart Ave., Garden City, L.I., N.Y. 11533.

COMMENT: The 888 series by Empire designates a new cartridge designed with a lower internal mass than former models. It is available in three versions. The Model 888 is fitted with a 0.7-mil diamond stylus and costs \$19.95; the other two models, listed above, were tested for this report inasmuch as they would be of



Left, 888P square-wave response; right, 888PE.

prime interest to high fidelity users. The stylus assembly, in any model, may be replaced by the owner without the use of tools. The "P" designates not only a slightly narrower stylus but one that is hand-polished for closer dimensional tolerances. A 2.7-mil diamond stylus, costing \$15.95, also may be fitted into the cartridge (in place of the stylus furnished) to permit it to trace the wider grooves of 78-rpm discs.

The cartridge is fairly small, light in weight, and is designed to track at the now standard vertical angle of 15 degrees. It should fit readily into any tone arm available, using the stand-off mounts supplied. Connections are made in the usual manner, by four-pin terminals marked for channel and polarity.

In measurements made at United States Testing Company, Inc., the Model 888P, tracking at 1.5 grams, produced signal output levels of 5.8 and 5.5 millivolts for left and right channels, respectively—values that are closely matched and well suited for magnetic phono inputs on today's preamps or combination amplifiers. Both channels remained well balanced in relative output across the audio band; the maximum of 2 db difference indicated at about 100 cps is of little or no significance from a listening standpoint. Frequency response of either channel was uniform to within a few decibels to beyond 15 kc; the rise above 10 kc is characteristic of many magnetic pickups and, as we have pointed out in the past in tests of other cartridges, may well reflect the severity of signals on the test record; it is, in any case, of little importance in listening.

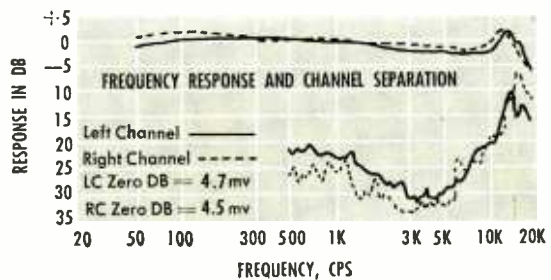
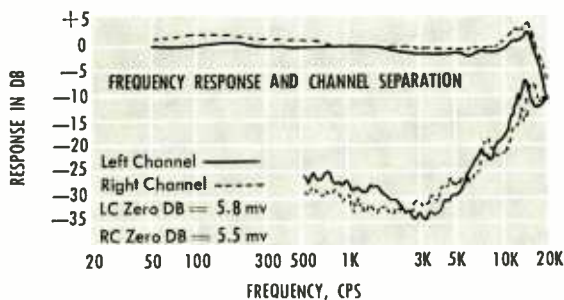
The cartridge's harmonic distortion was fairly low and was not evident until about the 4-kc point, increasing slightly above 10 kc. The 888P exhibited a fair IM characteristic in the vertical response, and a very good IM characteristic in its lateral response. A 1-kc square-wave test resulted in 2 cycles of ringing in the leading edge, but this was quickly damped, which of course indicates a fairly smooth high-end response and good transient behavior. Separation to either channel was better than 25 db up to 4 kc, decreasing to 15 db at 10 kc—a characteristic fairly typical of the better magnetic cartridges and well suited for stereo disc playback. The 888P was found to track very satisfactorily, and its

performance measurements remained unaffected when tracking weight was increased from 1.5 to 3 grams—which should indicate its suitability for use in a wide variety of current tone arms. Hum pickup and needle-talk were nil.

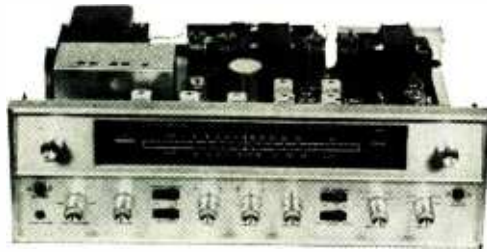
The 888PE was found, in USTC's tests, to provide optimum tracking for all performance characteristics at 1.8 grams. Signal output levels measured were 4.7 and 4.5 millivolts for the left and right channels respectively. These of course are somewhat lower in value than the output of the 888P, but still perfectly ample for magnetic phono inputs. Moreover, these values are very closely matched between channels. The general shape of the response curves for the 888PE was similar to that of the 888P except for a slight improvement in the rise above 10 kc. Over-all response of the 888PE was: for the left channel, +1.5, -2.5 db, 50 cps to 17 kc; for the right channel, ± 2 db, 50 cps to 16.5 kc.

The distortion characteristics of the elliptical stylus model were a little better. Thus, harmonic distortion in the 888PE did not start until 5 kc, and remained low out to 20 kc. The vertical IM in the PE version also was lower; in fact, the 888PE's vertical, as well as its lateral, tracking ability was among the best. In comparing square-wave behavior of the two cartridges, USTC found only one cycle of ringing in the leading edge of the 888PE response, which also represents an improvement in transient characteristics.

All told, the performance of the 888P and of the 888PE is similar—but the cumulative effect of the slight improvements evident in the latter model does indicate a superior cartridge. The sound of the 888P, in listening tests, was considered to be somewhat similar to that of its predecessor (the Model 880P, reviewed here in September 1964)—which is to say, it was "easy" and "open" and well balanced across the audio range. Although by no means a "brilliant-sounding" cartridge, the 888P does seem to have a little "more" at the very top than did the 880P, and its tracking ability has been slightly improved. Apparently, the higher compliance and the elliptical stylus of the 888PE carry these improvements a step further to offer the critical discophile one of the best-sounding pickups available today.



Response characteristics of the 888P and 888PE.



Lafayette LR-800 Stereo Receiver

THE EQUIPMENT: Lafayette LR-800, a combination FM-stereo and AM tuner, and stereo preamplifier—power amplifier on one chassis. Supplied in metal case. Dimensions: 17 by 14 by 5 $\frac{1}{8}$ inches. Price: \$189.95. Manufacturer: Lafayette Radio Electronics Corp., 111 Jericho Turnpike, Syosset, L.I., N.Y. 11791.

COMMENT: This recent entry in the "all-in-one" class of equipment is handsomely styled, loaded with features, and offers performance that, in view of its relatively low cost, is quite satisfactory. The LR-800 is designed to receive stereo or monophonic FM broadcasts, ordinary AM programs, and to serve also as a control and power center for other program sources, including record players and tape recorders. The station-tuning dial is large and easy to read and includes a logging scale as well as the regular channel markings. It is flanked by a tuning eye at the left, and three colored signal lights at the right that indicate the signal chosen on the program selector control. The power off/on switch is at the extreme left of the front panel; the station-tuning knob is at the right.

The lower half of the escutcheon is given over to a liberal assortment of controls, neatly and logically arranged. There is a speaker off/on switch; just below it is a low-impedance stereo headphone jack. Headphones and speakers may be listened to simultaneously if desired. Next in line is an AFC control with "tune" and "lock" positions; the volume control; two rocker switches for rumble filter and loudness contour; dual-concentric friction-coupled bass tone controls for use on each channel independently or together, as desired; similar type treble controls; a channel balance control; two more rocker switches for tape monitor and multiplex noise filter; the program selector with positions for AM, FM, FM-stereo, phono, tape head, and auxiliary; a mode

selector with positions for left speaker only, right speaker only, mix (mono), stereo, and reverse stereo. Also on the front panel is a "stereo searcher" button which, when pressed in, indicates a stereo-FM signal by permitting a beep tone to be heard through the speakers.

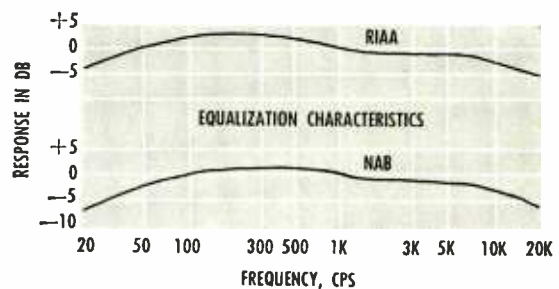
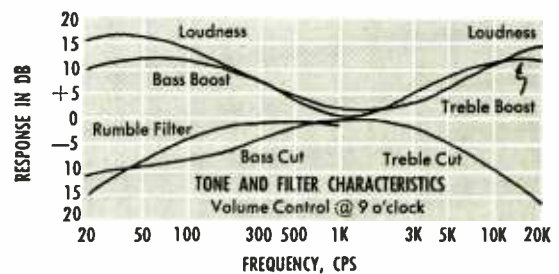
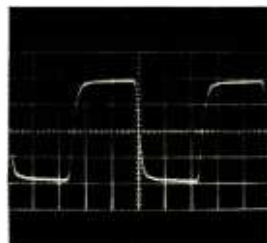
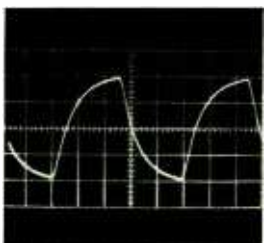
At the rear are six pairs of stereo signal jacks. Five pairs are for signals from tape head; magnetic phono pickup; ceramic cartridge; auxiliary high-level source; and tape playback preamp. The sixth pair is for feeding signals to a tape recorder. The output impedance (8 or 16 ohms) is selected by a slide switch near the speaker terminals. Another slide switch serves as a speaker-phasing control. The rear also contains a hum balance adjustment; a fuse-holder; and two AC outlets (one switched; the other unswitched). An AM loopstick antenna is provided; in addition there is a connection for a long-wire antenna. The FM antenna terminals are for 300-ohm (twin-lead) connections, and there is a separate terminal for local and distant reception. The set uses twenty-four vacuum tubes, nine diodes, and a selenium rectifier.

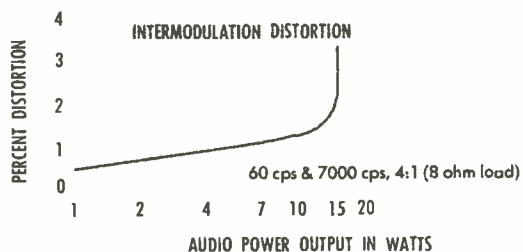
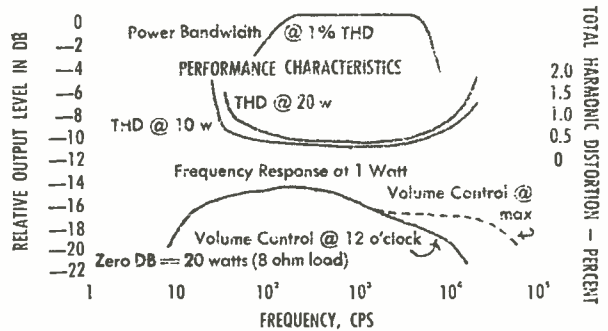
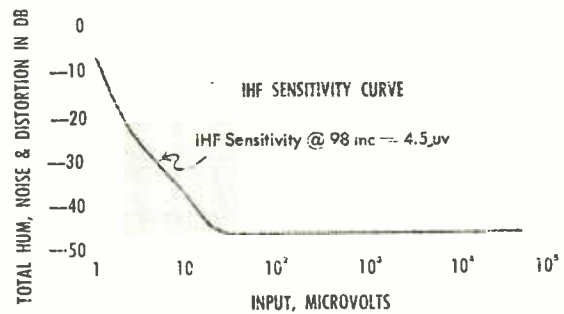
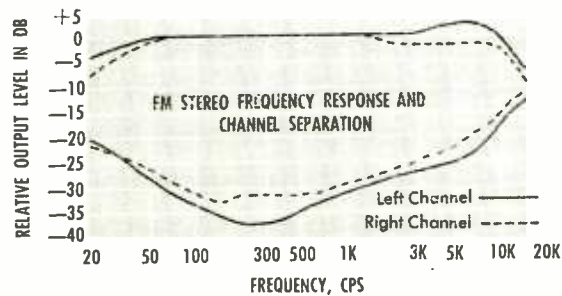
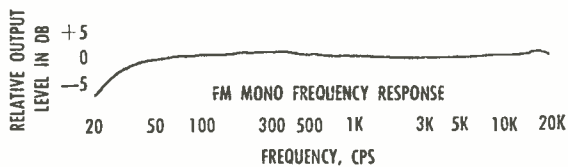
The tuner section of the LR-800, as measured at United States Testing Company, Inc., shapes up as a fair performer that should provide adequate reception in all but the most difficult of locales. Its IHF sensitivity, at 4.5 microvolts, is not the highest ever measured, but other FM characteristics such as capture ratio, signal-to-noise ratio, distortion, and suppression of the stereo 19-kc and 38-kc signals all are very good and indeed characteristic of higher-priced equipment. Distortion and response, when switching from mono to stereo, were both slightly poorer, as expected—although channel separation was excellent.

USTC's measurements of amplifier performance indicate a "low/medium"-powered unit best suited for driving high-efficiency speakers. Response is fairly wide



Square-wave response to 50 cps, left, and to 10 kc at average and higher settings of volume control.





Lafayette LR-800 Receiver

Lab Test Data

Performance characteristic	Measurement
Amplifier Section	
Power output (at 1 kc into 8-ohm load)	
l ch at clipping	21 watts @ 0.35% THD
l ch for 1% THD	23.4 watts
r ch at clipping	24.5 watts @ 0.22% THD
r ch for 1% THD	25.9 watts
Both chs simultaneously	
l ch at clipping	17.4 watts @ 0.88% THD
r ch at clipping	20.4 watts @ 0.61% THD
Power bandwidth for constant 1% THD	80 cps to 6.8 kc
Harmonic distortion	
20 watts output	under 0.8%, 50 cps to 10 kc; under 1.5%, 40 cps to 20 kc
10 watts output	under 0.8%, 30 cps to 12 kc; under 1.3%, 27 cps to 20 kc
IM distortion	under 1% up to 5 watts output; under 1.5% up to 11.5 watts output; under 2% up to 14.5 watts output
Frequency response, 1-watt level	
volume control at 12 o'clock	+1.5, -5.5 db, 8 cps to 15 kc
volume control at maximum	-2 db at 32 kc
RIAA (disc) equalization	\pm 2.5 db, 28 cps to 11 kc
NAB (tape) equalization	+ 1, -3.5 db, 40 cps to 13 kc
Damping factor	6.1
Sensitivity, various inputs	
mag phono	1.56 mv
ceramic phono	16.2 mv
tape head	1.6 mv
tape play	95.0 mv
aux	109.0 mv
S/N ratios, various inputs	
mag phono	60 db
ceramic phono	55 db
tape head	55 db
tape play	80 db
aux	80 db

Lafayette LR-800 Receiver

Lab Test Data

Performance characteristic	Measurement
Tuner Section	
IHF sensitivity	4.5 μ v at 98 mc; 8 μ v at 90 mc; 4.5 μ v at 106 mc
Frequency response, mono	\pm 0.5 db, 50 cps to 20 kc; down 2 db at 33 cps
THD, mono	0.51% at 400 cps; 0.68% at 1 kc; 0.92% at 40 cps
IM distortion	0.25%
Capture ratio	4.2
S/N ratio	64 db
Frequency response, stereo	
l ch	\pm 2 db, 33 cps to 11.5 kc
r ch	+0, -4 db, 32 cps to 11 kc
THD, stereo, l ch	1.5% at 400 cps; 2.2% at 40 cps; 1.3% at 1 kc
r ch	1.3% at 400 cps; 2% at 40 cps; 1.2% at 1 kc
Channel separation, either channel	30 db at mid-frequencies; 13 db or better at 10 kc
19-kc pilot suppression	-42 db
38-kc subcarrier suppression	-58 db

if somewhat uneven: at that, the more the volume control is advanced, the more linear the response becomes at the high end. Distortion is reasonably low across most of the band. The amplifier's inputs have good sensitivity values, and favorable signal-to-noise characteristics. The low-frequency square wave shows the effect of bass rolloff and is typical of many modestly priced combination sets. The high-frequency square-wave response varied with the setting of the volume control: at 12 o'clock, it showed the effect of high-frequency rolloff;

at higher settings, it became very good—confirming the frequency response measurements.

In use tests, the LR-800 proved to have an easy, listenable quality that was not spectacular from a perfectionist standpoint, but which did provide clean sound from broadcasts, discs, and tapes. Its tuner is no long-distance champion, and its amplifier is no world-beater. Yet together they comprise a set that should be of interest to many seeking the convenience and features of an "all-in-one"—and at a most reasonable cost.

KSC-3 Speaker System

THE EQUIPMENT: KSC-3, a full-range speaker system in enclosure. Dimensions: 29¾ inches high, 13½ inches deep, 13 inches wide. Supplied with 45-rpm test record. Price: \$195. Manufacturer: KSC Systems, Inc., KS/Seas Division, P. O. Box 303, Knickerbocker Station, New York, N.Y. 10002.

COMMENT: The KSC speaker systems—of which this is the latest, largest, and costliest—are assembled in the U.S.A., using drivers made in Norway. The KSC-3 is a three-way system, using a 10-inch woofer, a 6-inch midrange cone, and a 3½-inch tweeter cone. Frequency division, at 750 and at 3,500 cps, is provided by an LC network housed within the enclosure. The system is unusual in that the midrange and tweeter face directly upward. Mounted on the top wooden panel, they radiate around heavy wooden conical "plugs" and through the perforations on the top grille work. The woofer faces out from the front, in the usual manner. The enclosure is completely sealed and filled with sound-absorbent batting, and a Fiberglas "shelf" separates the woofer compartment from the rear of the other two drivers. The design aim here is to supply adequate loading for the bass, and an omnidirectional sound spread for the midrange and highs. The enclosure is finished in oiled walnut and rests on four inconspicuous hard-rubber feet. Packaged with each system is a 45-rpm record that contains test tones and instructions for adjusting the system's response using the midrange and tweeter controls on the rear panel. Input impedance is 8 ohms; efficiency is moderately high; and the KSC-3 can be driven by low-to medium-powered amplifiers. Its maximum power-handling capacity is rated at 30 watts.

In our tests, the KSC-3 produced clean bass to just above 50 cps, below which frequency the bass rolled off smoothly. It could be brought up to a higher audible level with some doubling, of course: if one accepts this, or the reduced amplitude without doubling, the response could be said to extend down to about 35 cps. Upward from the bass, the response was uniform and clean, with the relative levels of midrange and highs depending very largely on the settings of the level controls on the rear. At the high end, and with the tweeter level control at maximum, response sloped off above 12 kc to beyond audibility. Directionality effects, as expected from the design of the midrange and tweeter units, were nonexistent, and the highest test tones could be heard equally well from all about the system. The KSC-3's response to white noise varied, according to the settings of the rear controls, from harsh to quite subdued, with the setting of the midrange control apparently contributing most to this effect.

The influence of the midrange control was noticed again when balancing the system by using the test rec-

ord supplied. We found that barely "cracking" the midrange control (turning it up just slightly from its minimum gain position) was enough to get balanced sound between the midrange driver and the woofer. The tweeter control then was adjusted so that the sound of the tweeter matched that of the midrange. Rechecking the test-tone response with this arrangement, we found that there was a slight dip between about 5 kc and 8 kc, yet this pattern produced—at least in our room—a smooth white-noise pattern and an agreeable over-all response on program material. Raising the midrange much beyond this produced a more "forward" effect but added a certain honkiness to the sound. At that, we would say that a good deal depends on room acoustics and program material—and one should expect to indulge in some experimentation with this speaker system to tailor its response to individual taste. The tailoring possible with the KSC-3 is a very real thing—the level controls on these speakers produce differences in the sound that are more audible than on most speaker systems.

The tweeter level, we found, could be set only very roughly by the test record; the response that appeared initially to be balanced with respect to the midrange and woofer turned out, on program material, to be lacking in highs—a condition that was corrected quickly by simply advancing the tweeter level control to a point that satisfied us. Moving the system to a smaller room, we found that while the midrange output required no change, the tweeter level tolerated a broader range of adjustment and, much like the treble control on an amplifier, could be used at one's own discretion.

On a wide variety of program material, the KSC-3 had an easy, airy quality that could be enjoyed for hours without contributing to listener fatigue. Its sound in general was neutral and well balanced, although the very deepest bass was not as prominent as in some compact systems costing more or employing larger drivers. For instance, the KSC-3 produced a little more bass than the KLH-17, but not as much as the AR-5. At that, it is a very clean system and one can, by using the loudness control on the amplifier, get it to put out a more prominent "mid-bass" which, on some program material, has a very agreeable effect.





Elpa Model PE-34 Turntable-Arm Ensemble

THE EQUIPMENT: Elpa PE-34, a manual four-speed turntable with arm. Chassis dimensions: 13 by 10 $\frac{3}{4}$ inches; rear of arm overhangs the shorter dimension by approximately $\frac{3}{4}$ inch. Clearance height above mounting board, 3 inches; below, 3 $\frac{3}{8}$ inches. Price: \$72 (includes strobe disc and 45-rpm spindle adapter). Optional walnut base, 4 by 14 by 12 $\frac{1}{2}$ inches, \$6.00; optional plexiglas dust cover, \$9.00. Manufactured by Perpetuum-Ebner of West Germany; distributed in the U.S.A. by Elpa Marketing Industries, Inc., Thorens and Atlantic Avenues, New Hyde Park, L.I., N.Y. 11040.

COMMENT: The PE-34 offered by Elpa looks like a high quality automatic turntable minus the record-stacking and -changing mechanism. The rubber-covered platter is made of weighted aluminum (3 $\frac{3}{4}$ pounds), is non-magnetic, and has several holes drilled in it to distribute its load for the motor, itself a heavy-duty four-pole induction type. Speed selection is made through an idler wheel and four steps on the motor shaft. In addition to the main speed control, the PE-34 has a fine speed adjustment which, used in conjunction with the strobe disc supplied, can assure absolute accuracy of speed. It also provides the option of deliberately varying the speed, and thus musical pitch, for special purposes as desired.

The tone arm, integral with the unit, is a metal tubular type fitted with an adjustable rear counterweight for balance. Stylus force is set by a sliding adjustment along the body of the arm which varies the tension of an associated spring. The indicated tracking-force scale was found in our tests to be accurate to the gram.

Although the PE-34 is not an automatic player, a certain degree of automated convenience is associated with the arm. The arm rest incorporates a latching device that holds the arm in place when the unit is not being used. To free the arm, one moves the rest backward; this in turn engages a pneumatic cuing device. Then, when the rest is moved forward again, the arm is lowered gently to the record. Getting the precise starting point for any size disc is facilitated by a series of notches, or detents, found in a special piece attached to the rear of the arm: these are engaged by a tiny metal pointer. Alternately, the arm may be positioned any-

where along the disc and then cued. When the arm reaches the center of the disc, the cuing lever moves backward automatically, raising the arm out of the groove. The arm then may be returned manually to its starting position, or recued anywhere along the disc.

The shell or head of the arm contains a slide-out section on which a cartridge may be mounted with ease. The signal cables from the arm are prefitted with phono plugs and are color-coded for channel identity.

In tests conducted at United States Testing Company, Inc., the PE-34 exhibited the performance characteristics that have made the preassembled turntable-arm unit a rising favorite among high fidelity buyers. Wow and flutter were insignificant at 0.05 and 0.02 per cent respectively. The shock-mounting system—for the motor itself and for the chassis as a whole—was found to absorb impact forces fairly well, to render the ensemble reasonably unsusceptible to external jarrings.

Turntable rumble varied with the amount of tracking force used: at 2 grams pressure, the measured rumble (ref. the NAB standard of 1.4 centimeters per second at 100 cps) was -30 db; increasing the force to 4 grams reduced the measured rumble to -37 db. Confined to subsonic frequencies, the rumble was inaudible in both instances. Also encouraging in this regard is the tone arm resonance, which was measured at a very low 12 cps and which was extremely well damped. Combined with the arm's low friction in the vertical plane, these data all point to a turntable that is, for most practical purposes, rumble-free. Arm friction in the horizontal plane was relatively high, or at least higher than that of the best separate tone arms.

The PE-34, in sum, offers satisfactory performance in a fairly compact package. Construction of motor, platter, and arm is first-rate, and preparing the unit for operation by mounting the platter and adjusting the tone arm is fast and easy. Tracking force may be varied from one to six grams without degrading performance or affecting the action of the arm-tripping mechanism. All told, this is a unit worth the consideration of the record collector who needs the four speeds but does not require automatic changing and who is limited to a small installation space.

REPORTS IN PROGRESS

Wollensak 1280 Tape Recorder
Grado Model A Cartridge
Benjamin 200 Stereo System

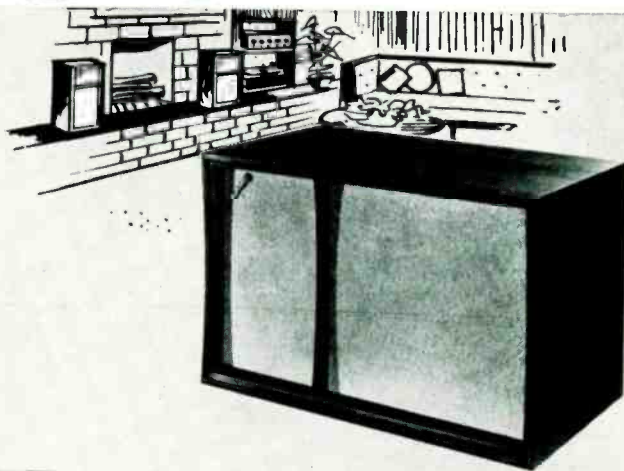
HEAR Wharfedale



W90 shown on optional mounting base

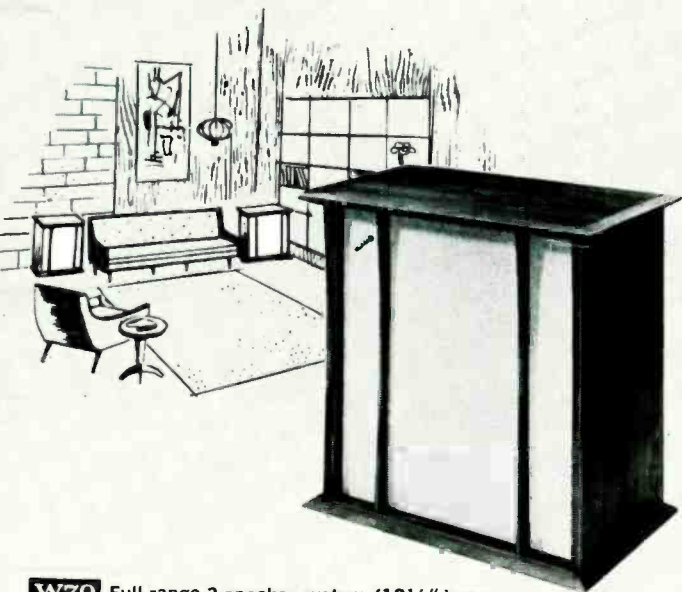
W90 6-speaker system (two 12½" bass, two 5½" mid-range, two Super 3 treble), superbly matched and integrated with a magnificent sand-filled enclosure.

The impact of the great Wharfedale systems used in G. A. Briggs' notable live vs. recorded demonstrations, now in a new format—neither compact nor large, to sound well and look well in any living room. Maximum performance through advanced acoustical techniques—speakers with polystyrene facing—enclosures with tuned and distributed ports. Now restyled with decorator bouclé fabric grille and handsomely finished table top. Oiled or Polished Walnut, \$272.50; Utility model, \$256.50.



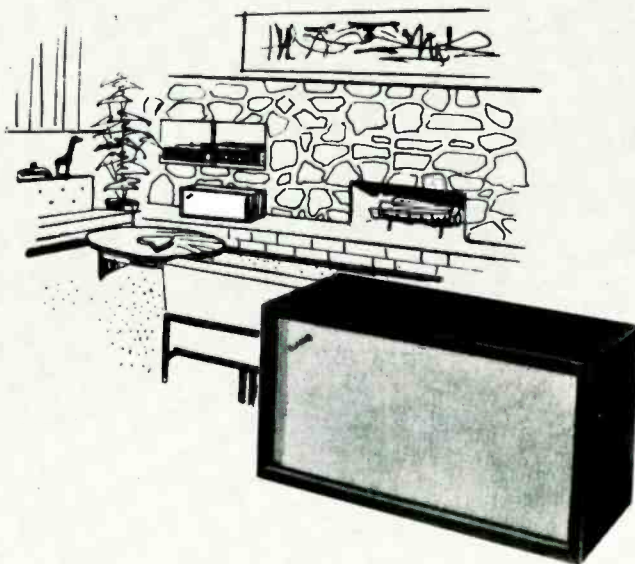
W60 Full-range 2-speaker system (12½" bass; 5" mid-range tweeter) in exclusive sand-filled enclosure.

The original Achromatic system, W60 continues to be the most popular Wharfedale model. Its high standing was established by comparative tests against speaker systems of every calibre. New magnetic materials, a more compliant cone surround, and other developments have now added luster to its recognized acoustical qualities. Fine furniture detailing, including new decorator-selected champagne bouclé grille fabric. Oiled or Polished Walnut, \$122.50; Utility model, \$106.50.



W70 Full-range 3-speaker system (12½" bass; 10¼" mid-range; Super 3 treble) in exclusive sand-filled enclosure.

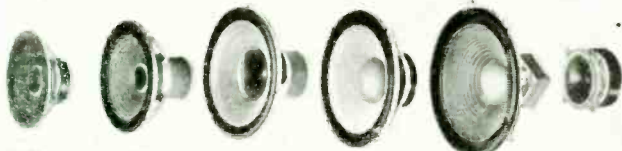
An unusually versatile system providing excellent bass, transparent highs and the fullness of a superb mid-range. Recent technical advances make it compatible with the latest electronic equipment, including solid state. Now restyled with champagne bouclé grille and decorative table top and base... an attractive addition to any listening room. Oiled or Polished Walnut, \$172.50; Utility model, \$153.50.



W40 Full-range 2-speaker system (10½" low frequency; 5" mid-range tweeter) in exclusive sand-filled enclosure.

Now, W40 incorporates a highly advanced 10½" bass speaker with extremely high flux density magnet, providing excellent low end. Highs are reproduced without stridency through the same cone-type 5" tweeter as in the W60. Restyled with distinctive champagne bouclé grille and decorative molding, it is admirably suited to any music system where space must be carefully utilized, but quality is required. Oiled or Polished Walnut, \$83.50; Utility model, \$72.50.

WHARFEDALE COMPONENT LOUDSPEAKERS



Full Range 8" Super 8	Full Range 10" Super 10	Full Range 12" Super 12	Woofer W 12/RS	Woofer W 15/RS	Tweeter Super 3
RS/DD \$26.50	RS/DD \$47.50	RS/DD \$89.50	\$52.50	\$89.50	\$26.50

READ

Color Comparator Guide and list of dealers

Mail this coupon to Wharfedale, Dept. WK-25, Div. British Industries Corp., Westbury, New York 11591

Name _____

Address _____

City _____ State _____

CIRCLE NO. 101 ON READER SERVICE CARD

Now available!
The historic Heifetz-Kapell collaboration



It is characteristic of great artists to appreciate the artistry of others, as Heifetz' reaction to the music making of William Kapell so conclusively proved. That they held a common musical point of view became rapidly evident to both, and their performance of the Brahms Sonata No. 3 eloquently expresses this harmony of attitude. Sadly, it is the only work which

they recorded together, for Kapell was killed in a plane crash while on his way to record another performance with Heifetz. Kapell's death was an incalculable loss to the music world and thus, this unique collaboration is truly to be treasured by connoisseurs of fine music. The album also offers Heifetz with the Los Angeles Philharmonic under Wallenstein playing Sinding's Suite, Opus 10 and Ravel's Tzigane. If the Brahms alone is a collector's item, these additions yield a record of extraordinary merit, to be heard at your earliest opportunity.



RCA Victor
 The most trusted name in sound

CIRCLE 51 ON READER-SERVICE CARD

reviewed by
PAUL AFFELDER
NATHAN BRODER
O. B. BRUMMELL
R. D. DARRELL
SHIRLEY FLEMING
ALFRED FRANKENSTEIN



HARRIS GOLDSMITH
ROBERT LAWRENCE
ROBERT C. MARSH
CONRAD L. OSBORNE
ALAN RICH
DENIS STEVENS
JOHN S. WILSON



by Conrad L. Osborne

The Whole of *Rusalka*—Lovable, Touching, Uniquely Atmospheric

ANTONIN Dvořák was a sort of Thomas Wolfe among composers—great depths of feeling, a wonderful command of his language, but also a crying need for a good editor. Good editors are scarce (and getting scarcer) in the field of literature; in the field of music, they have always been nonexistent, unless we count the publishing house gentlemen who see fit to correct and improve pieces of music on their own, generally when the composer has been deceased for a few days.

If only Dvořák had had someone to get on the telephone and say, "Antonín? Antonín, friend, you know this stuff between pages 348 and 375? Uh, you said all that between pages 214 and 239, and I think that, with the space problem and all—well, I'd like to pencil it out." Or if he had had some Philistine of an arranger to say, after the New Haven tryout, "Nah, too long. All that second-act junk, it'll lay an egg on the Great

White Way. How they gonna catch the 11:55? That whole second act—out."

This is all that is really wrong with a fair amount of Dvořák's orchestral music, and it is all that is wrong with *Rusalka*, which is in all other respects one of the most lovable and touching operas in the repertoire—or rather, out of the repertoire, so far as we are concerned. It is one of the very few operas that is beautiful through and through; one might wander into a performance at almost any point and be powerfully seized by the extraordinary melodic richness and the highly individual atmosphere of the piece. It needs only a sensitive job of editing—not an arrogant job, nor one based on the amount of time to be saved, but one that would simply avoid the repetition of certain statements or themes when they are merely repeated, not restated in a new light. One scene should be compressed rather radically—the long

Act I scene between Rusalka and The Witch, which is neither scary (even in the old-fashioned way, as the Wolf's Glen of *Der Freischütz* is scary) nor funny. Dvořák seems to have had an inclination for this sort of thing without having had much talent for it—one of his other operas, *The Devil and Kate*, is a piece of folk-comic-grotesquerie approximately as amusing as the Union Carbide annual report to the stockholders.

Rusalka is the *Ondine* story: Rusalka, a water nymph, has seen the Prince hunting in the forest and longs to become human. Despite the warnings of the Water Gnome, she persuades the Witch to accomplish the physical transformation for her. The Witch cannot, however, endow her with the responses and emotional sensations of the human being—the "warm blood" of the race. And so, although her unspoiled beauty captures

the love of the Prince, she cannot hold him: he betrays her with the Duchess, who is, however, unable to overcome entirely the quasi-supernatural spell that the Prince is under. Rusalka is now unable to rejoin her water nymph companions, but realizes that she is also incapable of becoming truly human, or of understanding the Prince's kind of love. The Prince, miserably unhappy with his lot since Rusalka's departure, seeks her out again at her forest lake, where her kiss brings him the release of death.

In other words: a man is exposed to ideal beauty, and cannot help wanting to possess it; his longing for it makes the rest of the world unreal for him. But when he attains this goal, he finds the ideal passionless and unfulfilling, and his attention wanders back to a more basic, more "human" kind of love and life. His exposure to an ideal of beauty, however, means that he will be forever discontent with this, and so he seeks his ideal again, even though giving himself to it will mean death.

Of the two contrasting worlds with which he was concerned, Dvořák was clearly seized by that of the ideal, as embodied in nature and its spirits. Nearly every bar of Rusalka's own music is simply gorgeous—her arioso to the Water Gnome in which she speaks first of the Prince ("*Sem casto přichází*"); the bewitching song to the moon ("*Měsíčku na nebi hlubokém*")—one of the most beautiful of all lyric soprano arias; her plea to the Witch for her transformation; the mournful, almost Bachian aria that opens the last act; and all of the infinitely beautiful final duet. The music given to the Water Gnome too—especially his song from the fountain in Act II and his final keening phrases—is enormously effective. In comparison, the worldly court music of Act II is a bit on the ordinary side, though the Duchess has some good dramatic writing, capped by her last scornful lines to the Prince. The Prince is given some fairly standard romantic tenorizing, good of its sort, but gains real distinction in the final scene, where the writing is of such deep feeling, such tremendous beauty, as to be sure-fire in the best possible way.

The score's attractions also include some genuine orchestral magic: time and again some distinctive scoring idea or an unusual rhythmic inspiration will carry us through something that would otherwise have been routine, and one is often reminded of the best of early Verdi in the ingenuity with which accompaniment figures are worked. The overture is good, the prelude to Act III magnificent. There are contrasts and mood changes of Verdian intensity, such as the sudden transformation of Rusalka and the Water Gnome in Act II (p. 145 of the vocal score). Once in a while, the enslaved Nibelungen poke their hairy heads through Dvořák's scoring, but there is nothing wrong with that.

Artia's recording gives us our first chance really to hear the opera. Supraphon has given us a disc of excerpts (excellent, by the way), and there is an old Urania edition, which certainly filled the gap and gave us some good work by Elfriede Troetschel and Gottlob Frick,

but which is greatly and rather cloddishly cut, sung in German, weakly cast in several important roles, dimly recorded, and conducted (by Josef Keilberth) in a meandering, syrupy way that plays to the music's potentialities for being cloying and oversentimental. There is none of that from Chalabala, who lives up to the fine impression he has made on past recordings with a reading that has all the sweep and dramatic bite the music calls for, ripe and passionate, but never goey or soporific.

He has an excellent cast to work with. Milada Subrtová's voice is a full-bodied, round-toned lyric soprano which is just right in timbre and quality for the role, and she demonstrates a lovely musicality and sense of emotional involvement too. Ivo Zídek's is not the most ravishing of tenors, but it is solid and ringing and under control; and even when his voice is not particularly beautiful, his way of handling the music is—the death of the Prince is done with honesty and sensitivity. Eduard Haken must surely not be a youngster any more, and indeed he sounds somewhat past his best, with traces of wobble and hootiness from time to time. Yet he is still fine—a true, black bass voice of the sort we have none of in the West, great stature and dignity in his treatment of the music, and good technical control over his instrument (he can still alternate *forte* and *piano* phrases on sustained high Es, for example). Alena Miková and Marie Ovčáčková are both excellent in their shorter, but very important, assignments—Miková, especially, shows a secure, cutting dramatic soprano (or mezzo, depending on how one would like to classify such voices) that one would like to hear in other roles. Jiří Joran contributes a fine characterization and some pleasant lyric singing as the Gamekeeper, and the smaller roles are adequately taken, though the three wood sprites in the opening scene produce an ensemble sound that may be distortion in the recording or may be simply the sound of three Slavic female vibratos in combine, I can't decide which. The recording is alive and clear, though I heard some *prečcho* and some surface noise on my pressing. I must, regretfully, observe that Artia has not provided a libretto; in view of this omission, why were the liner notes not devoted to a detailed synopsis?

The performance is virtually complete, there being perhaps a half-dozen piddling cuts amounting to not more than ten pages. Which means Every Man an Editor—perhaps the best solution.

DVOŘAK: *Rusalka*

Milada Subrtová (s), Rusalka; Alena Miková (s), The Duchess; Ivana Mixová (s), The Kitchen Boy; Marie Ovčáčková (ms), The Witch; Ivo Zídek (t), The Prince; Jiří Joran (b), Gamekeeper; Václav Bednář (b), A Hunter; Eduard Haken (bs), The Water Gnome; Prague National Theatre Orchestra, Zdeněk Chalabala, cond.

• ARTIA ALPO 89-D. Four LP. \$19.92.
• ARTIA ALPOS 89-D. Four SD. \$23.92.

by Alan Rich

From Furtwängler— The True

NOW THAT the battle of Bruckner has been won, it would be well to look at the spoils. There has been added to the repertory a composer whose weaknesses are admitted by his most devout admirers, whose strong points are unquestioned by his detractors, and whose sincerity is challenged by none.

This being so, it becomes obvious that a performance of a Bruckner symphony—on records or in the concert hall—need no longer be praised merely because it took place at all. Today, standards of performance can be demanded as for any other composer, and the motives of the self-professed Brucknerite are no less open to examination than those of the Brahmsian.

Happily, few recorded performances of the Bruckner symphonies could be called inadequate. Most of them are the work of older men whose Germanic background brought them early into contact with these scores, when the composer's star had scarcely begun to flicker outside Central Europe—Knappertsbusch, Walter, Jochum, Klemperer, and Horenstein. Joining their number, among the younger generation, are Herbert von Karajan and Bernard Haitink. Krips and Szell have also been conducting the symphonies lately, and presumably we will soon have their work on records.

To this list, mightily impressive as it stands, must now be added the name of Wilhelm Furtwängler. Last fall Deutsche Grammophon made available a 1944 broadcast performance of the Ninth; this month, from Odeon-EMI, come the Seventh and Eighth, performances recorded by a Berlin radio station in the period 1946–49 and presently reconstituted in electronic stereo through the "*Breitklang*" process. Both are extraordinary readings, illuminating aspects of the music's grandeur previously left unrevealed by even the finest conductors. It would seem that Furtwängler's affinity for Bruckner was an extremely personal



The master architect.

Brucknerian Affinity

one—his own Second Symphony (recorded many years ago for DGG) was clearly an act of homage to this composer—but until last year the only direct evidence on records was a five-sided 78-rpm set of the Adagio from the Seventh Symphony.

What is particularly remarkable about the newly issued performances is the immense control that Furtwängler was able to exert over architectural proportions. This is one of the most difficult problems in handling these scores, because Bruckner was always prone to sprinkle grand climaxes rather liberally through his music. Somehow, through an absolutely ferocious reining-in of orchestral dynamics, Furtwängler manages to work his way through a movement to the climax, wherever it may be; the effect, when it is reached, is cataclysmic. There are few things on records that can match, for sheer throat-catching glory, the blaze and torrent that Furtwängler produces in the final measures of the first movement of the Bruckner Seventh.

These are slow, massive readings, and yet there never seems to be a pause in the forward momentum. One of the most difficult moments for a conductor comes in the first movement of the Seventh, where the somewhat simple-minded and skittery second theme comes on after a build-up arousing the expectation of something much grander. To keep the new theme from sounding trivial in its context has proven a stumbling block for every conductor who has recorded this work; Furtwängler alone has hit upon the proper time-scale for avoiding the letdown. There is also something remarkable in his shaping of the opening motive of the Eighth—heard not as a short melodic-rhythmic fragment but as an element in a vast thematic design. Here again, what holds together this murky and uneven movement is the sense of absolute control, the almost brutal hammering into place of each potentially loose end.

What we have, in short, are performances for the listener who wants to see not only the flash of lightning but the whole pattern of the constellations. The slow movements seem to move in astronomical time, anchored only at beginning and end. The scherzos are hardly light-hearted; they too become part of a granitic design.

BRUCKNER: Symphonies: No. 7, in E; No. 8, in C minor (original versions)

Berlin Philharmonic Orchestra, Wilhelm Furtwängler, cond.

• • ODEON STE 91375/78. Four SD (seven sides). \$26.19.



ALBENIZ: Rapsodia española—See Esplá: *Don Quixote velando las armas*.

BACH: Cantatas: No. 53, Schlage doch, gewünschte Stunde; No. 54, Widerstehe doch der Sünde; No. 169, Gott soll allein mein Herze haben

Maureen Forrester, contralto; I Solisti di Zagreb, Antonio Janigro, cond.

• VANGUARD BG 670. LP. \$4.79.
• • VANGUARD BGS 70670. SD. \$5.79.

The lovely, vibrant voice of the Canadian contralto Maureen Forrester is displayed to good advantage in these cantatas for alto and orchestra. In the final aria of No. 54, a remarkable fugue in which the voice, though only one part among several, remains paramount just the same, Miss Forrester never falters, spinning long phrases in one breath and revealing richness even in her lowest register. She is equally effective in the quite different but expressive siciliana, "Stirb in mir," of No. 169, and in No. 53, an appealing fragment that is now thought to be not by Bach. She has a tendency, in this last aria, to flatten the a's in "schlage" and "Tag," but elsewhere her German seems unexceptionable. Janigro and his players accompany in lively fashion, and the sound, except for an almost inaudible harpsichord in No. 54, is good in both versions. N.B.

BACH: The Well-Tempered Clavier, Book I

Ralph Kirkpatrick, harpsichord.

• DEUTSCHE GRAMMOPHON LPM 18844/45. Two LP. \$11.58.
• • DEUTSCHE GRAMMOPHON SLPM 138844/45. Two SD. \$11.58.

One of the fascinating things about these pieces, as about much baroque music, is the variety of ways in which each can be played and still make musical sense. Tempo, phrasing, dynamics, articulation—all these elements can be changed, sometimes drastically, from one performer to another, and the results may still be convincing if the listener approaches the performance without preconceptions. Take, for example, any one of these preludes and compare the recordings of it by Landowska, Kirkpatrick, Gould, and Tureck. All of the artists have devoted long, hard study to the Bach style; and yet each may play the same piece differently from the others, and each may

be right. We may feel that one is too slow here and another too fast there, but often A's Andante, B's Allegretto, C's Allegro moderato, and D's Allegro con alcuna licenza, all for the same piece, can each seem logical and defensible. This kind of freedom for the interpreter is of course much greater in baroque music, with its sparse markings or no markings at all, than in the music of later periods. It makes, or should make, for careful thought on the part of the critic and for a minimum of dogmatism.

Kirkpatrick's playing here, as in his recording of the same work on the clavichord, is on the whole authoritative and masterly. The C sharp major Prelude still seems very fast, and the E minor Prelude strikes me as too regular (in its first section; the Presto is a small whirlwind), but everywhere else Kirkpatrick's readings are not only plausible but frequently eloquent. Among the high spots are the dramatic and improvisatory treatment of the C minor Prelude, the ease and naturalness of the toccatalike E flat major Prelude, the brilliance of the F major Prelude and Fugue, the lovely, serene flow of the F minor Prelude, and the crisp brightness of the G major Prelude. There is one startling departure from the printed text: the A major Fugue is played an octave higher than written—a delightful effect! The golden sound of this harpsichord has been beautifully caught by the engineers. N.B.

BACH, C. P. E.: Keyboard Works

Sonatas for Keyboard: in A, in G minor; La Stahl; L'Auguste; Twelve Variations on Folie d'Espagne; Rondo in A; Rondo in E; Farewell to My Silbermann Clavier.

Maria Kalamkarian, piano.

• ODEON 80826. LP. \$5.98.
• • ODEON STC 80826. SD. \$6.98.

It is an indication of the curious quality of C. P. E. Bach's keyboard music that for all its harpsichordisms (and there is little doubt that every work on this disc belongs on that instrument), for all its transparency, its fixation on the right hand, its indulgence in sheer instrumental activity, it nevertheless persists in suggesting—to me, at any rate—much more of the nineteenth century than the eighteenth. Philipp Emanuel's famous "sensitivity" is not, of course, Beethoven's introspection or Chopin's romanticizing; but the sheer willfulness of his repeated changes of thought within the space of a few measures and the rhapsodic, improvisational character of his rondos and of his slow sonata-movements (the quality which his friends admired so much in his playing) seem closer by far to the work of a nineteenth-century piano virtuoso than to Johann Christian, Mozart, or any other of C. P. E.'s contemporaries who come to mind.

This disc presents an interesting cross section of the keyboard works. The sonatas, particularly the G minor, are models of the quixotic subjectivism which is the earmark of *Empfindsamkeit*. (The second movement of the A major, like

several of the *Folie* variations, displays the characteristic wide gap between left and right hands which Hans von Bülow, in his editing chores, later found necessary to "fill in"; and the G minor first movement bristles with contradictions which are never resolved.) The Rondos reveal C. P. E.'s capacity for invention within a restricted time span, and the *Farewell to My Silbermann Clavier* (a harpsichord on its way to a pupil named Ewald von Grothus) demonstrates, in the composer's words, the possibilities of a "lamenting rondo." The portraits of the wives of his friends earned Philipp Emanuel quite a name in Berlin society: we may deduce from these two that Frau Stahl was given to melancholy thoughtfulness, and that Auguste was a happier, more prosaic, individual.

Maria Kalamkarian is possessed of a prodigious right hand (I suspect that its predominance in these performances is for the most part written into the music), and her runs and ornaments are crystalline, even, fluid, and absolutely controlled. There is also something of the hardness of crystal in her tone and rhythmic severity: she punctuates a little too assiduously for my taste, and seldom permits herself any poetic yielding, even in a bit of poesy like *L'Auguste*. But for the hard bone and sinew of the music, she is definitely there. Excellent recorded sound contributes much to the disc. S.F.

BEETHOVEN: *Concertos for Piano and Orchestra*

No. 1, in C, Op. 15; No. 2, in B flat, Op. 19; No. 3, in C minor, Op. 37; No. 4, in G, Op. 58; No. 5, in E flat, Op. 73 ("Emperor").

Claudio Arrau, piano; Amsterdam Concertgebouw Orchestra, Bernard Haitink, cond.

- PHILIPS PHM 5570. Five LP. \$23.95 (plus \$1.00 charge for booklet).
- PHILIPS PHS 5970. Five SD. \$28.95 (plus \$1.00 charge for booklet).

Arrau's shift of contractual allegiance from EMI-Angel to Philips has been bringing about the expected duplication of his recorded repertory. This set of the five Beethoven Concertos represents the most important segment yet to appear.

The pianist's earlier cycle, with the Philharmonia led by Alceo Galliera, is relatively recent (he made an even earlier No. 3 with Ormandy for Columbia) and displayed the work of a soloist who knew exactly what he wanted this music to sound like. There are no drastic surprises in the new versions, merely the adjustment and perfection of details. Indeed, the biggest changes result from the different recorded sound and a new personality in the orchestral parts.

On Angel, one encountered a familiar heft in the acoustic format, with much emphasis given to the brass, the lower strings, and the timpani. In the case of No. 2 (never issued domestically) and No. 3 that type of sound was heard to best advantage. The sonics of No. 5, on the other hand, were rather cramped,



Maestro Haitink, pianist Arrau.

metallic, and strident, while No. 1 lacked sufficient clarity. As for No. 4, it was well recorded for its day but, as the oldest of the lot, its sound was beginning to seem a bit dim.

The new Philips set, in contrast, features a cleanly etched, almost chamber music sound, with a great deal of brightness and orchestral detail emerging. Due possibly to Haitink's ministrations but probably more to the acoustical properties of the Concertgebouw, the ratio of woodwinds to string and brass tone is unusually high. Sforzando tutti chords have a characteristic reediness which I, for one, find quite attractive.

Concerto No. 1 goes a little more slowly than in the older version. Arrau plays beautifully here. He strikes a perfect balance of rugged musicianship and pianistic refinement. His scholarship, incidentally, is consistently in evidence throughout this set; note, for instance, his execution of appoggiaturas, for once, always taken on the beat. The largo is paced very gravely, as it is in the Schnabel and Fleisher performances, and emerges with deep grandeur. The rondo is felicitous, absolutely lovely to hear. Haitink is far, far superior to Galliera, who was generally flabby and failed to synchronize his ensemble with Arrau's. As on the older record, Arrau uses the first of the three Beethoven cadenzas for the first movement, bringing it to an appropriate conclusion (the last pages of the autograph are missing). Most players opt for the second or third cadenzas and Arrau's unconventional choice provides a pleasing change of pace. His choice of cadenzas elsewhere is more orthodox.

The prominence of orchestral detail is a mixed blessing in the thinly scored Second Concerto. In the second movement the violins are altogether too aggressive in their oom-pah-pah Alberti figurations, and the singing solo voice is thereby implacably nailed to the ground. I also feel that Arrau's slow tempos and the weighty recorded sound tend to rob this concerto of requisite gaiety.

The C minor, on the other hand, lends itself handsomely to Arrau's serious, meditative point of view. (How pleasant it is to encounter a soloist who is able to resist the temptation of racing those long runs in the cadenza.) His treatment of the Rondo is a true high spot in this set: although the pacing is deliberate, there is a real sense of "swing" to the rhythm, and the filigree work in the central A flat major section is wonderfully lithe. Nobody I have heard has executed the

appoggiaturas at the very end of this movement with such miraculous clarity.

Concerto No. 4 is a shade too relaxed here: the meditative lyricism verges on slackness. Of course there are many notable niceties in Arrau's handling of the solo part (his hesitation in the E flat major section near the beginning of the first movement is one), but this version does miss something in vivaciousness. The older Galliera set was better in this respect if memory serves correctly.

In the *Emperor*, Arrau's detached, ultradeliberate, almost finicky handling of the opening cadenza leads one to expect a slower performance than one in fact gets. At the start of the big orchestral ritornello Haitink gets off to a healthy con brio start, and the totality is more volatile, if less impressively weighty, than on the old Galliera record. The balance is marvelous at the end of the finale, and one can easily hear the solo drum beats.

There are many ways to play these masterpieces, but Arrau's versions are those of a master, and he is ably (if unexceptionally) seconded by Haitink and the fine ensemble. Philips has chosen to spread the music onto five discs; most companies put them on four. H.G.

BEETHOVEN: *Sonata for Piano, No. 32, in C minor, Op. 111*

†Galuppi: *Sonata for Piano, No. 5, in C minor*

†Scarlatti, Domenico: *Sonatas for Piano: in C minor, L. 352; in C, L. 104; in A, L. 483*

Arturo Benedetti Michelangeli, piano.

- LONDON CM 9446. LP. \$4.79.
- • LONDON CS 6446. SD. \$5.79.

Following hard on the heels of Horowitz's return to concert life came the announcement that the almost equally legendary Arturo Benedetti Michelangeli would make his first United States appearances since 1950 this fall. In the interim London has managed—by charm, connivance, or just plain wizardry—to get the pianist to make a new recording.

Those already familiar with this Italian artist's playing will know that, while he is constantly the master of his instrument, his interpretative level is by no means comparably consistent. He has to "feel" like playing, otherwise the music will suffer. Angel's 1958 disc of the Ravel and Rachmaninoff Fourth Concertos, the Telefunken 78s of the Grieg Concerto, and live performance tapes of a Beethoven Op. 111 and Ravel's *Gaspard de la Nuit* are all beautifully worked out and reasonably straightforward in approach. All (with the possible exception of the Beethoven Sonata—Beethoven is not one of the pianist's high points) represent Michelangeli at his best. A 78-rpm side of Granados' *Spanish Dance*, on the other hand, shows the reverse side of the coin: there the pianist is as cold as ice, and the sectionalized phrasing comes in fits and starts.

So, unfortunately, does the playing in the present collection. The Beethoven, in marked contrast to the recording cited above, is faster and less dynamic in its

basic tempo, with all sorts of stop-go holdbacks and a constant tasteless breaking of the hands. Michelangeli uses here a more reliable text than he did for the earlier performance, and surely no other pianist has negotiated the notes with the clear perfection and accuracy heard on both occasions; but for me, at least, the end result is wonderful pianism and execrable Beethoven interpretation.

Nor can I work up much enthusiasm for the overside of this record. The Galuppi is, at best, one of that composer's dullest pieces, and this playing of it is, again, constricted in its emotional appeal. Similarly, while one looks for flexibility of expression in Scarlatti sonatas, it must be noted that Michelangeli's chromium-plated fingerwork and treatment of rubato are more in the Victorian tradition than in the baroque.

The recorded sound is accurate enough, but features the shallow hardness heard on so many other Michelangeli discs. Let us hope that the next records he makes represent his best. H.G.

BEETHOVEN: Sonatas for Violin and Piano: No. 2, in A, Op. 12, No. 2; No. 4, in A minor, Op. 23; No. 8, in G, Op. 30, No. 3

David Oistrakh, violin; Lev Oborin, piano.
 ● PHILIPS PHM 500033. LP. \$4.79.
 ● ● PHILIPS PHS 900033. SD. \$5.79.

The final installment in the Oistrakh/Oborin Beethoven Sonata cycle, this is also the best. Humor and volatility are still lacking from these literal-minded interpretations, but there is rather more in the way of nuance and flexibility. Op. 30, No. 3 fares best in its broad pacing, its regularity of pulse (like a swinging pendulum), and its extrovert sturdiness. Next comes Op. 23, its fire more subdued than usual but still burning with ample emotional fuel. Least satisfactory is the Op. 12, No. 2, which really must have a lighter hand and which here suffers too from faultiness in some of the fast unison work in the first movement between the piano and violin.

The reproduction is somewhat remote and cold, with the stereo separating the violin and piano into separate static pillars of sound. The basic tone is not bad, but one never gets the feeling of partaking in a human event. H.G.

BRAHMS: Four Serious Songs—See Mussorgsky: Songs and Dances of Death.

BRAHMS: Symphony No. 2, in D, Op. 73

Boston Symphony Orchestra, Erich Leinsdorf, cond.
 ● RCA VICTOR LM 2809. LP. \$4.79.
 ● ● RCA VICTOR LSC 2809. SD. \$5.79.

Leinsdorf's approach to the Brahms No. 2 is essentially the same as that heard in his Brahms No. 1, a moderately paced expansive performance with a big singing

line freely manipulated and allowed to build towards a series of well-scaled climactic passages. This is a fine way to play Brahms, but a dangerous one unless you have a flair for monumental architecture. In the First it never quite coalesced. This time it does. The Scherzo could use some additional ginger, and there are a few places where the rhythm appears to drop out from under the music, but Leinsdorf's goals seem largely to have been achieved.

The main difficulty is the recorded sound. If I take the Steinberg version of four years ago as a paradigm, my review copy of the Leinsdorf sounds like engineering of the 1950s, grumbly and poorly defined in the bottom registers and lacking in brilliance on top. Let's hope that what I drew is a bad pressing from a good master tape. I cannot believe that this is the present sound of the Boston Symphony Orchestra or the result of the same Dynagroove process that has recently given us so many excellent discs. R.C.M.

BRIXI: Missa Pastoralis
 †Fils: *Missa Solemnis Pastoralis*

Soloists; Czech Singers Choir; Prague Symphony Orchestra, Josef Veselka, cond.
 ● ARTIA ALP 703. LP. \$4.98.
 ● ● ARTIA ALPS 703. SD. \$5.98.

Although this warm welcome to eighteenth-century Bohemia cannot fail to give pleasure (save for an occasional display of ugly singing) there is more to the music than meets the ear. Both František Xaver Bixi (1732–71) and Antonín Fils (c. 1730–60) were Bohemians by birth, and both spent the greater part of their lives in their native country. But Fils died young; and there is every evidence that his considerable talent had scarcely had time to develop before he went to Mannheim in 1754, six years before his death. Those years were, however, his most prolific and formative, and though no date is suggested for his impressive *Missa Solemnis Pastoralis*, it must surely have been composed between 1755 and 1760. Similarly, the *Missa Pastoralis* by Bixi could hardly have been written before 1755. Thus we have here two Christmas Masses from the questing quills of contemporaries of Haydn, and the comparisons are indeed fascinating.

Bixi's work is that of a true cosmopolitan, who absorbed a good deal of what he heard around him in and out of Prague, and who nevertheless relied to a great extent upon the polyphonic tradition he had learned as a youth. The noble and impressively contrapuntal "Amen" and his Gloria is a case in point, and there are others equally impressive in the Credo and the Agnus Dei. Fils's approach shows all the qualities of a young and brilliant musician: there are ideas in plenty, but also a lack of control and even an occasional touch of bathos, as in the comic opera setting of "Dona nobis pacem." The melodic ideas reflect the current coinage of Mannheim,

rather than the folk songs of Bohemia as implied by certain rather naïve statements from modern Czech musicographers. There are also touches of drama, which indicate that Fils might have had an operatic career had he lived longer.

The choir and orchestra sound fine, but the soloists vary over a wide range. Tikalova (soprano in the Fils) is embarrassingly unsteady, as is the buffo bass Kroupa, who sings in both works. Klavsa (tenor in the Bixi) possesses a pleasing and well-defined voice, and his colleague in the same work, the soprano Wysocxanski, is of comparable quality though a shade shrill here and there. The contralto in both scores is Marie Mrazova, an unusually sensitive artist, especially suitable for this type of music. Conductor Veselka produces a fine ensemble whose well-balanced ingredients are faithfully transmitted by the stereo pressing, less faithfully in the mono. Surface quality was only fair in my copies, and there is a sudden rise in pitch at the "Hosanna" of the Fils. D.S.

BRUCKNER: Quintet for Strings, in F

Cecil Aronowitz, viola; Amadeus Quartet.
 ● DEUTSCHE GRAMMOPHON LPM 18963. LP. \$5.79.
 ● ● DEUTSCHE GRAMMOPHON SLPM 138963. SD. \$5.79.

This is the first stereo version of Bruckner's chamber music equivalent of his *Romantic* Symphony and, in fact, the only edition listed in the catalogue, now that both the Vienna Konzerthaus (Vanguard) and Koeckert (Decca) performances have been deleted. Of those earlier discs, I found the latter livelier-paced and more adroit technically, though the Vanguard had better sound and (its most important advantage over the Decca and, indeed, over the new DGG) included as a bonus the alternative intermezzo which Bruckner originally had intended in place of the scherzo movement.

The Amadeus foursome perform with their usual expertise. They give far and away the most volatile reading, although they are occasionally guilty of excessive portamento and just a trace of archness. Purely in terms of performance, I feel that the Koeckert's more sober and undeniably more square-cut way was truer to the music's heavy Brucknerian tread. Most Americans, though, seem to favor their Bruckner (when they favor him at all) in the flowing Viennese manner rather than in the staid North German tradition. Furthermore, the ultra-lifelike sound is all in favor of the new disc. H.G.

BRUCKNER: Symphonies: No. 7, in E; No. 8, in C minor (original versions)

Berlin Philharmonic Orchestra, Wilhelm Furtwängler, cond.

For a feature review of these recordings, see page 78.

CHARPENTIER: *Messe pour plusieurs instruments au lieu des orgues*—See Louis XIII: *Ballet de la Merlaison*.

CRECQUILLON: *Caesaris auspiciis magni; Salve crux sancta*—See Gombert: *Mass, Je suis déshérité*.

DONIZETTI: *Arias: La Figlia del reggimento; Convien partir; Lucia Borgia; Tranquillo ei posa; L'Elisir d'amore: Prendi, per me sei libero*

†**Rossini:** *Arias: Semiramide: Bel raggio lusinghier; La Cenerentola: Nacqui all' affanno; Guglielmo Tell: Selva opaca*

Maria Callas, soprano; Orchestre de la Société des Concerts du Conservatoire de Paris, Nicola Rescigno, cond.

- ANGEL 36239. LP. \$4.79.
- • ANGEL S 36239. SD. \$5.79.

Much ink has been spilled these many years over the subject of *bel canto*. Modern criticism would seem to agree that it represents no specific vocal technique so much as a style in which emphasis falls upon beauty of tone, upon the enchainment of one exquisitely rendered phrase with another, upon an almost limitless reserve of mobility or, if need be, of sculptured line at any pitch or dynamic level within the singer's compass. The repertoire usually associated with *bel canto* is that of Rossini, Bellini, and Donizetti. Their music does not in any sense avoid the dramatic, or great interpreters of *Mosè, Norma, Anna Bolena* would never have existed. It is simply that beauty of sound comes first.

On the basis of these standards, what can one write of this new album, entitled "Maria Callas Sings Arias by Donizetti and Rossini," other than that a soprano who once worked miracles for the cause of *bel canto* opera in our time has slipped perceptibly? Many of her admirers, while conceding the lamentable top tones, will point to secondary felicities of nuance, but this type of loyalty to the performer ignores the nature of the music. When Mme. Callas elects to sing Donizetti and Rossini—and sings with worn vocal texture up and down the scale—no indulgence is in order.

The best I can say of these performances is that much of *L'Elisir* brings a good lyrical line, and that in the introductory *scena* of *Tell* the artist projects with verbal intensity. Elsewhere—and especially in the "*Bel raggio lusinghier*" from *Semiramide*, which suffers by comparison with Joan Sutherland's recent recording of the aria—one is likely to find top tones neither sustained nor trilled so much as pleated; a tendency to keep vocalizing on the vowel *u*, no matter what the written sound, with the result that whole passages carry the tubular resonance associated with a diving bell; a guarded approach to technical problems which inhibits spontaneity; and more than one departure from the pitch. Miss Callas' musicianship remains of

course that of a great artist—a tribute one would like to extend but cannot to the conducting of Nicola Rescigno. R.L.

DU MONT: *Magnificat; Nisi Dominus; Benedictus*

Soloists; Philippe Caillard Choir; Jean-Philippe Caillard Orchestra, Louis Frémaux, cond.

- MUSICAL HERITAGE SOCIETY MHS 608. LP. \$2.50.
- • MUSICAL HERITAGE SOCIETY MHS S 608. SD. \$2.50.

Henry du Mont (1610–84) was a Belgian who settled in France and became an organist and eventually music director of the chapel of Louis XIV. He was one of the few of Lully's contemporaries for whom that peppery and autocratic musical dictator had a kind word. The three "grand motets" presented here are elaborate compositions for soloists, chorus, strings, and organ, evidently written for special occasions. Each work is mostly continuous, with occasional passages for solo voices and instrumental interludes. This is flowing, melodious music, elevated and pure, enriched by expressive counterpoint. Most of the time the text is set one note to a syllable, and the prosody seems flawless. In the beauty and deep feeling of these sacred works, Du Mont reminds one of his older German contemporary, Schütz.

The soloists all sing well—André Mallabrera, countertenor, and Daniel Marty, baritone, are especially good in the *Benedictus*—the chorus is in unusually good form here, and Frémaux keeps everything moving along smoothly. The sound is lifelike. Latin texts and English translations are provided. Originally a product of Erato in France, this seems to me one of Musical Heritage Society's most rewarding releases in some time. N.B.

DVORAK: *Concerto for Cello and Orchestra, in B minor, Op. 104*

†**Tchaikovsky:** *Variations on a Roccoco Theme, Op. 33*

Leonard Rose, cello; Philadelphia Orchestra, Eugene Ormandy, cond.

- COLUMBIA ML 6114. LP. \$4.79.
- • COLUMBIA MS 6714. SD. \$5.79.

The grand manner in this work is a tradition set by the historic Casals/Szell recording of 1937 (COLH 30 in Angel's "Great Recordings of the Century") and presently exemplified in stereo by the Starker/Dorati collaboration on Mercury. By that standard, the Rose/Ormandy version is noncompetitive. It starts off badly with a flabby orchestral introduction, and subsequently wallows in schmaltz when focus, propulsion, and dramatic emphasis are more in order. Rose's performance is perfunctory rather than remiss. He sounds detached, almost as if seized with boredom.

The Tchaikovsky gets a considerably better performance, its naturally agreeable lyric qualities being allowed to dominate. Rose here seems more in-

olved, and Ormandy has a clearer idea of what he wants. The total effect is thoroughly winning.

Recorded sound is quite good, but not superior to the Starker—one of the better 35 mm. mastering jobs. R.C.M.

DVORAK: *Rusalka*

Soloists; Prague National Theatre Orchestra, Zdeněk Chalabala, cond.

For a feature review of this recording, see page 77.

DVORAK: *Symphony No. 9, in E minor, Op. 95 ("From the New World")*

Philharmonia Orchestra, Otto Klemperer, cond.

- ANGEL 36246. LP. \$4.79.
- • ANGEL S 36246. SD. \$5.79.

With close to thirty other editions of this work in the catalogue, some of them of high quality, it is difficult to muster much preliminary interest for any new version. Nonetheless, Klemperer is a master and he finds ways to win you over. An obvious one (although rarely employed) is the jolt, the surprise, and the satisfaction he gives the listener in allowing him to hear the first-movement repeat. Although not structurally essential, it contributes something more than merely mechanical repetition, and Dvořák obviously had a reason for including it in a score written as late as 1893. (The fact that Brahms had eliminated the double exposition from his Fourth Symphony certainly should have been sufficient to destroy a dead convention.)

I am inclined to regard this disc as the *New World* Symphony for people who are fed up with the *New World* Symphony. It is an exciting performance, but it eschews all the usual crowd-pleasing antics. Klemperer, no man to rush an Adagio, lets the first movement open up at a dignified pace and builds up the tension in well-calculated steps which allow ample reserves for the final two movements when he really calls on maximum power.

Before that powerful finale is reached there is a restrained and noble performance of the popular Largo movement, delightfully free of excesses and clichés. Clearly, there is a place for this *New World*. And let me close with a kind word for the engineering, which is much better than that sometimes given this conductor in the past. R.C.M.

ESPLA: *Don Quixote velando las armas*

†**Albéniz:** *Rapsodia española*

Gonzalo Soriano, piano (in the Albéniz); Orquesta Nacional España, Rafael Frühbeck de Burgos, cond.

- LONDON CM 9423. LP. \$4.79.
- • LONDON CS 6423. SD. \$5.79.

Following hard on the heels of Früh-



*A Cargo of Marvelous Melodies
from the New Movie "Ship of Fools"*



Now hear this! The Boston Pops and Arthur Fiedler play the music from the new movie *Ship of Fools*. Especially arranged for the Boston Pops by composer Ernest Gold of "Exodus" fame, this score is an absolute delight. It's a potpourri of spirited Latin tangos, lilting German waltzes, and fox-trots with that certain sound that evokes the world-weary elegance of the thirties—all played with the distinctive Fiedler touch and recorded in superb *Dynagroove* sound. Take a delightful musical cruise with this new album from the Boston Pops and RCA Victor.

RCA VICTOR

The most trusted name in sound

ERNEST GOLD'S Original Music from the STANLEY KRAMER Production
Especially Arranged by the Composer for
THE BOSTON POPS
ARTHUR FIEDLER

Based on Katharine Anne Porter's
SHIP OF FOOLS
A Columbia Pictures Release

TYNER DANFORD JOSE BIRD BOULDER ELLIOTT GEORGE JOSE MICHAEL CHARLES HENRI
LINDEN DOMINIQUE FERRELL HARRIS WERNER ASHLEY LEGAL GRECA QUINN KERRIN PETERMAN

beck's acclaimed recording of Falla's *Tricorn* ballet for Angel, here is another disc of unusual interest from the vital young Spaniard. Oscar Esplá's version of *Don Quixote*, unlike so many other musical portrayals of Cervantes' classic, does not seek to give us any comprehensive re-creation of the book: rather, he has focused on a single psychologically suggestive episode to create music of great resourcefulness and introspection. The *scena* around which Señor Esplá has built his score is the one in which the deranged nobleman watches over his arms during the night (i.e., the quiet variation after the sheep tussle in Strauss's corresponding music). The orchestration and content of Esplá's tone poem have a great deal in common with Debussy's *Images pour orchestre*, particularly the beginning of *Gigues* and the central portion of *Ibéria*. If one complains that the work is rather nebulous and stationary, my answer is that Esplá is giving us a close-up and not a mural. As such, it is eminently successful.

The Albéniz *Spanish Rhapsody* for piano solo has been augmented into a *concertante* score by the Spanish composer Cristobal Halffter, and a right good job he has done. There is brilliance, gaiety, and coloristic exuberance here. All of those virtuoso qualities are splendidly transmitted by the lively performance and A-1 reproduction. H.G.

FARBERMAN: *Five Images for Brass; New York Times, August 30, 1964; Quintessence; Greek Scene*

Corinne Curry, mezzo; New York Brass Quintet; Dorian Quintet.

- SERENUS SRE 1011. LP. \$3.98.
- • SERENUS SRS 12011. SD. \$4.98.

Harold Farberman and Corinne Curry, his wife, are both extremely intelligent musicians, and their recent record of songs and chamber pieces by Ives, with extensive notes by Farberman himself, is a major contribution to the discography of American music. One would like to be enthusiastic about Farberman's creative work as well, but as demonstrated on this recording it is the routine kind of thing one hears at Composers' Forum concerts year in and year out.

The best of the four works here, in my judgment, is the *Five Images for Brass*, which provides a wild, shapeless, knotty series of tonal gestures recalling the *Millennium* pieces of Henry Brant. Nobody outside a Dixieland jazz band, however, has explored the possibilities of free intonation with brass as thoroughly as Farberman explores them here.

Although *New York Times, August 30, 1964*, involves a good idea, it is not successfully brought off. The work is a setting of four news stories of the same date, dealing with politics, science, and civil rights. The stories are all a bit on the wacky side, and the setting of them in a Schoenbergian *Sprechstimme* is clearly intended to bring out what *Time* would probably call their "Pierrotlunacy"; but for my ear the effect is merely arch

and a little embarrassing. The two other pieces on the disc—*Quintessence*, for woodwind quintet, and *Greek Scene*, for voice, piano, and percussion—are of even less interest. The recorded sound is excellent. A.F.

FILS: *Missa Solemnis Pastoralis*—See Brix: *Missa Pastoralis*.

FRANCK: *Quintet for Piano and Strings, in F minor*

- Eva Bernathova, piano; Janáček Quartet.
- ARTIA ALP 702. LP. \$4.98.
- • ARTIA ALPS 702. SD. \$5.98.

The dark, richly passionate sonorities of the Janáček group, combined with their incisive, forward-moving style, work exceptionally well in this inherently murky, amorphous composition. The interpretation lies midway between the rambling, introspective Richter—Bolshoi Quartet reading (Monitor) and the astringent approach by Heifetz et al. (for RCA Victor). If price is no object, I would recommend the present edition above all others now available, especially since the recorded sound is spaciouly realistic and ideally appropriate for the literature at hand. It must be noted, however, that the Heifetz—which is also very good—is compressed onto a single disc side and offers as a bonus the only really adequate available version of Brahms's G major Sextet. H.G.

GALUPPI: *Sonata for Piano, No. 5, in C minor*—See Beethoven: *Sonata for Piano, No. 32, in C minor, Op. 111*.

GOMBERT: *Mass, Je suis déshérité*
 †Crecquillon: *Caesaris auspiciis magni; Salve crux sancta*
 †Schlick: *Homage to Charles V; Maria zart*

Pierre Froidebise, organ (in the Schlick); Roger Blanchard Vocal Ensemble (in the Gombert and Crecquillon).

- NONESUCH H 1051. LP. \$2.50.
- • NONESUCH H 71051. SD. \$2.50.

Titled "Music from the Chapel of Charles V," this well-planned and well-performed album presents a brief cross section of what that Holy Roman Emperor (crowned, as devotees of Verdi's *Ernani* know, at Aix-la-Chapelle in 1520) might himself have heard. Charles was an enthusiastic patron of the arts and gathered around him some of the finest composers of northern Europe, where the high contrapuntal style of the Renaissance was at its zenith. The music heard here is all interesting. While the vocal works of Gombert and Crecquillon are, perhaps, fairly run-of-the-mill examples of their genre, the genre will never lose its power to fascinate, by reason of the amazing range of contrapuntal techniques and by its occasional points of solemn beauty. Even more interesting, however, are the two organ works of Arnolt Schlick, one of the first important composers for that instrument, and a builder of great repute. His *Homage* is a set of variations on two Gregorian fragments: intricate, intense, and remarkably well worked-out. It stands as one of the first works in this form and, as Edward Tatnall Canby aptly points out in his program notes, has a stature and importance not unlike that of Bach's *Musical Offering*.

The Blanchard chorus performs in a properly straightforward manner. Pierre Froidebise plays on a Schnitger organ at the Laurenskerk, Alkmaar, an instrument of great clarity and beauty of tone. A charming and highly recommended disc. A.R.

GRIEG: *Sonata for Cello and Piano, in A minor, Op. 36*
 †Schubert: *Sonata for Cello and Piano, in A minor ("Arpeggione")*

Paul Olefsky, cello; Walter Hautzig, piano.

- Vox PL 12890. LP. \$4.98.
- • Vox STPL 512890. SD. \$4.98.

If Schubert and Grieg share a certain propensity for not knowing when to stop, one can hardly begrudge them their pleasure here. Grieg indulges to the full his capacity for the kind of soaring melodic line that does much for the cello, and offsets it with moments of declamation and others of pure tunefulness. Schubert

NEXT MONTH IN
 high fidelity

Conversations with Horowitz
 by Abram Chasins

New Products: 1965
 by Norman Eisenberg

The Schubert Symphonies—
 A Revisionist View
 The author's new complete recording
 offers some surprises.
 by Denis Vaughan

The Indispensable Antenna
 Advice for stereo FM listeners.
 by Lon Cantor

Who's Afraid
 Of the Furtwangler "Ring"?
 The late maestro recorded the complete
 cycle—but we're still waiting
 to hear it.
 by Martin Mayer



ML 6046/MS 6646*



ML 6142/MS 6742*



ML 6143/MS 6743*/MQ 7351



ML 6144/MS 6744*/MQ 7361



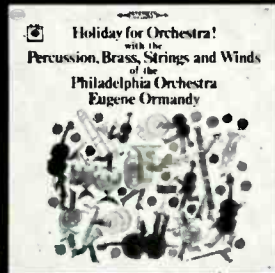
ML 6145/MS 6745*/MQ 7371



ML 6146/MS 6746*/MQ 7381



ML 6148/MS 6748*/MQ 7401



ML 6157/MS 6757*/MQ 7411



D3L 325/D3S 725* (A 3-Record Set)

The audio kit that makes the screwdriver

obsolete.



Stereo †Tape

**Nine Vital New Albums
That Amplify Your Listening
As Nothing Else Can.**

**The Sound of Genius on
COLUMBIA RECORDS**

©COLUMBIA MARCAS REG. PRINTED IN U.S.A.

CIRCLE 13 ON READER-SERVICE CARD

SEPTEMBER 1965

85

is by turns playful, pensive, and full of song. Paul Olefsky provides a fine example of the right kind of artist with the right kind of music: he plays with flexibility and an obvious sense of line; he has the technique for Schubert's bravura passages and the temperament for Grieg's big emotional climaxes. Walter Hautzig keeps pace with him, and the two achieve some fine duo-playing. Stereo does not, I am glad to report, make a point of splitting the instruments left and right—they are companionably in the middle. S.F.

HAINES: *Quartet for Strings, No. 4*
—See Kahn: *Short Piano Piece*.

HANDEL: *Messiah*

Elisabeth Schwarzkopf, soprano; Grace Hoffman, contralto; Nicolai Gedda, tenor; Jerome Hines, bass; Philharmonia Chorus and Orchestra, Otto Klemperer, cond.
• ANGEL CL 3657. Three LP. \$14.37.
• ANGEL SCL 3657. Three SD. \$17.37.

This is a majestic, monumental *Messiah*. It does not use the nineteenth-century type of orchestration, despite the apparently large forces employed. Klemperer avoids adding wind instruments à la Prout and Beecham; he sticks to those that Handel used. The big sound, magnificently caught by the engineers, is very effective in some sections, such as the choral portion of "O thou that tellest," the end of "All we like sheep," and of course all of the "Hallelujah Chorus," which is tremendous in this performance. But in other movements it is less satisfactory. The ritornels in the solo section of "O thou that tellest" are rather heavy, as is all of "He trusted in God." "For unto us" is light enough, but its gossamer texture is coarsened by the reeds that double the voices. The treatment of the continuo is curiously uneven. In some arias the harpsichord fills in nicely, but in others it is inaudible, leaving a gaping hole between violins and basses. The chorus itself is excellent—flexible, accurate, well balanced, and with a round, warm tone.

There is a good deal of fine solo work. It is not often that a tenor of the caliber of Gedda is heard in *Messiah*. His ringing voice, lyric or dramatic according to the demands of the music, is a refreshing change from that of the usual oratorio tenor. There is true bravura in his "Thou shalt break them." Hines is another asset of this performance. His rich, steady basso, magisterial in "The people that walked in darkness," powerful as a trombone in "Why do the nations," is well handled throughout. Miss Schwarzkopf sings with purity and tenderness most of the time. Her approach to this music is straightforward, and all the more effective for it. It is only in the roudades of "Rejoice" that we are reminded that her technique is not what it once was. The scene of the angel appearing to the shepherds is prettily sung, but somehow lacks the magic it can have. Miss Hoff-

man sings her arias pleasantly but with little character or intensity.

If you want a big *Messiah*, there is much to be enjoyed in this one. But I think there is more all-round staying power in the old Boult mono recording, now on Richmond. N.B.

HAYDN: *Concerto for Piano and Orchestra, in D, Op. 21*—See Mozart: *Concerto for Piano and Orchestra, No. 12, in A, K. 414*.

HAYDN: *Quartets for Strings*

Op. 1: No. 3, in D; No. 4, in G; No. 5, in B flat; No. 6, in C. Op. 33: No. 1, in B minor; No. 2, in E flat; No. 3, in C; No. 4, in B flat; No. 5, in G; No. 6, in D.

Dekany Quartet.

• Vox VBX 56. Three LP. \$9.95.
• Vox SVBX 556. Three SD. \$9.95.

Not since the days when the Schneider Quartet led the way in bringing this music to record collectors has there been a Haydn quartet series with the scale and promise of this one. With this second volume the Dekany gives us all of Op. 33 and completes Op. 1—even to the Quartet Op. 1, No. 5, which Robbins Landon has identified as a lost symphony. (Symphony A, he calls it, and there is a Goberman recording.)

These early Op. 1 Quartets are primarily for light entertainment—Haydn did not regard them as part of his important *Kammermusik*—but the Op. 33 series is another matter. Known as Haydn's "Russian Quartets" or *The Jokes*, a title also applied singly to the Op. 33, No. 2, these six works are all very high embodiments of the wit and imaginative interplay of ideas which are the Haydn hallmark. There is nothing "Russian" about the works themselves, not even the perfunctory Slavic gestures of Beethoven's "Rasumovsky" series. The name comes from a dedication to the unhappy man who became Tsar Paul I. *The Jokes*, if you take the Italian word *scherzi*, is more to the musical point. All six works have a quick and laughing movement in place of the formal minuet with its courtly flavor.

The Op. 33, No. 2, is available in stereo as part of a fine collection from the Janáček Quartet. (The remainder of the series is making its two-channel debut, opposite the aging competition of the Schneider set.) You may find the Dekany performances excessively quick at times, but in terms of engineering they are not to be slighted. The more leisurely first movement from the Janáček has its points, but the trick ending is much trickier in the Dekany manner. Multiply this performance by six and you have an album in which the elements of performance, engineering, musical discovery, and even bargain price are combined to appeal to a very wide and (I trust) grateful audience. To the Vox a & r people who planned this project, a low bow. R.C.M.

HAYDN: *Sonatas for Flute and Piano: in C, Op. 87; in G, Op. 90*

Jean-Pierre Rampal, flute; Robert Veyron-Lacroix, piano.

• NONESUCH H 1045. LP. \$2.50.
• NONESUCH H 71045. SD. \$2.50.

Both of these pieces are transcriptions by a hand other than Haydn's of music written for string quartet. The arrangements omit the minuets, but otherwise the Sonata in C corresponds to the Quartet in that key, Op. 74, No. 1, and the Sonata in G is the counterpart of the Quartet Op. 77, No. 1.

A wind instrument that can play only one note at a time is a limited substitute for any stringed instrument, let alone a group of them. To make a quick contrast, compare the wonderful opening of the Op. 77, No. 1, in its original form with the rather pale likeness provided by flute and piano.

The quality of musical invention is high, however, and the performances are adequate. If there is any particular reason why you should prefer these works in this form, the disc meets the need of the specialized collector. R.C.M.

HAYDN: *Symphonies*

No. 22, in E flat ("The Philosopher"); No. 26, in D minor ("Lamentation"); Overtures: Orlando Paladino; The Deserted Island.

Orchestra of the Vienna Festival, Antonio Janigro, cond.

• VANGUARD VRS 1126. LP. \$4.79.
• VANGUARD VSD 71126. SD. \$5.79.

No. 22, in E flat ("The Philosopher"); No. 78, in C minor.

Vienna Radio Orchestra, Laszlo Somogyi, cond.

• WESTMINSTER XWN 19095. LP. \$4.79.
• WESTMINSTER WST 17095. SD. \$4.79.

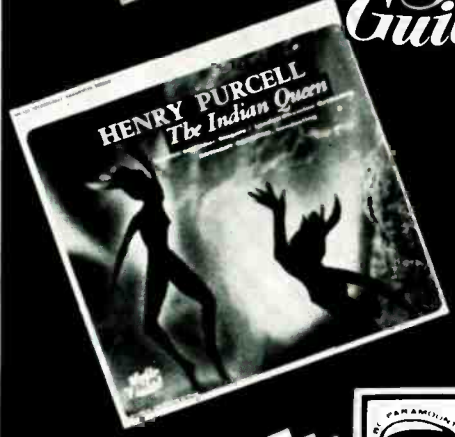
Haydn's No. 22, a favorite of Felix Weingartner, makes use of two English horns for some unusual and effective textures and colors, but innovation does not stop there. The work begins with an Adagio movement which the composer described as a dialogue between God the Father and the Unrepentant Sinner. Of the remaining three movements, two are Prestos with the distinctive acceleration of high-speed Haydn. With the present recordings, there are four editions in the current catalogue, though the Haydn Society disc under Sternberg can now be dismissed as rather antiquated. I am not particularly impressed by the Westminster version. Laszlo Somogyi has a great respect for all the double bars, which brings us an Adagio first movement nearly twelve and a half minutes long. If the line were better supported by rhythm, this might be acceptable, although the longest of the remaining movements is only a bit over five minutes; but it seems to me that both the Library of Recorded Masterpieces set and the new Vanguard

**EXCITING
NEW
RELEASES**

from Westminster
and Music Guild
Great music in definitive
performances by eminent
artists . . . flawlessly
recorded . . . for the
selective listener.



Westminster



Music
Guild



ABC-PARAMOUNT
Westminster
MULTIPLES

WESTMINSTER NEW RELEASES

Suggested list price \$4.79 per disk

HANDEL: XERXES (Opera in three acts) Lucia Popp and Marilyn Tyler, sopranos; Maureen Lehane, Maureen Forrester and Mildred Miller, altos; Owen Brannigan and Tom Hemsley, bass; Brian Priestman cond. (3 record set) **WST-321/XWN-3321**
HANDEL: RODELINDA (Highlights) Teresa Sticht-Randall, soprano; Maureen Forrester, Hilde Roessi-Majdan and Helen Watts, altos; Alexander Young, tenor; Brian Priestman conducting **WST-17102; XWN-19102**
BEETHOVEN: EROICA VARIATIONS/6 BAGATELLES, Op. 126 Joerg Demus, piano **WST-17066; XWN-19066**
DVORAK: SEXTET, Op. 48/QUINTET, Op. 97 European Quartet; Richard Strabl, 2nd viola; Wolfgang Herzer, 2nd cello **WST-17099; XWN-19099**

NEW MUSIC GUILD ALBUMS

Suggested list price \$2.39. Mono or Stereo

PURCELL: THE INDIAN QUEEN London Chamber Orchestra and Singers; Anthony Bernard conducting **MS-124/MG-124**
BOIELDIEU/KRUMPHOLZ: HARP CONCERTOS Lily Laskine, harp; Jean Francois Paillard Chamber Orchestra; Paillard conducting **MS-126/MG-126**
VIVALDI: GLORIA/KYRIE/LAUDA JERUSALEM Jean Francois Paillard Orchestra; Soloists; Chorus; Stephane Caillat conducting **MS-128/MG-128**
BUXTEHUDE: TRIO SONATAS/SUITE/CANZONETTAS Brink, violin; Davideff, viola da gamba; Pinkham, harpsichord/regal **MS-121/MG-121**
BACH: CANTATAS 32 and 79 Saar Chamber Orchestra; Soloists; Chorus; Ristenpart conducting **MS-122/MG-122**
SCHUETZ: THE RESURRECTION Mozarteum Ensemble; Soloists; Ernst Hinreiner conducting **MS-125/MG-125**
BOCCHERINI/CAMBINI: STRING QUARTETS The Carmirelli Quartet **MS-123/MG-123**
SOLER: SIX CONCERTOS FOR TWO ORGANS Marie-Claire Alain and Luigi Ferdinando Tagliavini at the organs of the San Petronio Basilica, Bologna **MS-127/MG-127**
MUSIC OF BOLOGNA (16th-18th Century) Armuzzi, violin; Sivieri/Giuliani, oboes; Andre/Lagorce, trumpets; Alain/Tagliavini, organs; Instrumental Ensemble of Bologna; Gotti conducting **MS-130/MG-130**
ITALIAN ORGAN MUSIC (17th & 18th Centuries) Luigi Ferdinando Tagliavini at the Serassi Organ, Piscogne **MS-129/MG-129**

INTRODUCING NEW 3-RECORD MULTIPLES. Made up of the finest recordings in our extensive music catalog, Westminster MULTIPLES present the works of the great masters in outstanding performances by world-renowned artists. Artistically and compactly packaged with an eye to that all-important, ever-dwindling space on the record shelf.

Suggested list price \$9.57 Mono; \$11.57 Stereo

MOZART: EARLY SYMPHONIES (Nos. 1-13) Erich Leinsdorf conducts the Philharmonic Symphony Orchestra of London **WMS-1001/WM-1001**
SCHERCHEN CONDUCTS THE RUSSIANS: Including **TCHAIKOVSKY:** Romeo & Juliet Fantasy/1812 Overture; **RIMSKY-KORSAKOFF:** Scheherazade/Flight of the Bumble Bee; **BORODIN:** Polovtsian Dances; **KHACHATURIAN:** Gayne Ballet Suite; **MUSSORGSKY:** Night on Bald Mountain, Vienna State Opera Orch. **WMS-1007/WM-1007**
A SET OF BRASS: Including **WAGNER:** Huldigungsmarsch/Trauermusik **MENDELSSOHN:** Wind Overture, Op. 24/Funeral March, Op. 10; **BUXTEHUDE:** Fanfare & Chorus; **FUX:** 2 Serenades; **SCHNITT:** Paduana & Gaillard; **ALTENBURG:** Concerto; **SHAHAN:** Leipzig Towers; **A. GABRIELI:** Aria Della Battaglia; **G. GABRIELI:** Canzonas/Sonatas, Conducted by Sayard Stone and Desire Dondeyne **WMS-1008/WM-1008**
HAYDN: SIX LONDON SYMPHONIES (Nos. 93-98) Hermann Scherchen conducts the Vienna State Opera/Vienna Symphony Orchestra **WM-1002 (Mono Only)**
BEETHOVEN: FIDELIO (Complete) Sena Jurinac; Jan Peerce; Maria Stader; Bavarian State Opera Orch./Chorus; Knappertsbusch cond. **WMS-1003/WM-1003**
DEMUS PLAYS BACH/BEETHOVEN/BRAHMS: Including **BACH:** Goldberg Variations; **BEETHOVEN:** Sonatas, Op. 90/109/110; **BRAHMS:** Op. 118/119 **WMS-1004/WM-1004**
BADURA-SKODA PLAYS BACH/BEETHOVEN/BRAHMS: Including **BACH:** Chromatic Fantasy/Fugue/Tocatta/Italian Concerto/Concerto after Marcello; **BEETHOVEN:** "Pastorale" Sonata, Op. 38/"Tempest" Sonata, Op. 31, No. 2; **BRAHMS:** Sonata, Op. 5, Paul Badura-Skoda, piano **WM-1005 (Mono Only)**
ENGLISH MADRIGALS: Including songs by **TOMKINS, MORLEY, WILBYE, WEECKES** and **BATESON.** The Golden Age Singers/The Randolph Singers **WM-1006 (Mono Only)**
MOZART: PIANO VARIATIONS (K. 24, 25, 54, Anh. 137, 179, 180, 264, 265, 352, 353, 354, 398, 460, 500, 573 & 613) Reine Gianoli piano **WMS-1009/WM-1009**
SCARLATTI: 34 HARPSICHORD SONATAS (Longo Nos. 3, 6, 15, 17, 28, 40, 41, 42, 71, 102, 117, 120, 123, 130, 180, 237, 244, 306, 314, 315, 326, 329, 350, 331, 394, 404, 417, 441, 455, 464, 488, 492 & 494) Fernando Valenti, harpsichord **WMS-1010/WM-1010**

For Free complete catalog, write:

WESTMINSTER RECORDING CO., INC.
 A subsidiary of ABC-PARAMOUNT RECORDS, INC.
 1501 Broadway, New York, N. Y. 10036

CIRCLE 68 ON READER-SERVICE CARD

(Janigro's reading is somewhat faster and less concentrated in its intensity than Goberman's) offer superior ensemble playing as well as greater animation and insight.

As for the couplings on these discs, Westminster's No. 78 is a first stereo recording. In fact, the only previous version I can trace is an old Swoboda edition, long out of print. The work is a beautiful synthesis of idioms, the most Mozartean of all the Haydn symphonies, with the serene lyric qualities that seem to go with C minor as a tonality. But this is lyric drama rather than song, with a Presto finale that only Haydn could have written. Here, Somogyi's performance is a good one, well recorded, and welcome. Janigro's performance of the *Lamentatione*, a symphony of mourning and meditation, is also to be respected, displaying the style and taste characteristic of this conductor, and Vanguard's sound is excellent both in mono and in stereo. R.C.M.

HINDEMITH: *Sonata for Piano 4-Hands*—See Schubert: *Fantasia for Piano 4-Hands, in F minor, Op. 103, D. 940; March for Piano 4-Hands, in C, Op. 121, No. 2* ("Marche caractéristique").

HOFFMANN: *Concerto for Mandolin and Orchestra, in D*—See Hummel: *Concerto for Mandolin and Orchestra, in G*.

HUMMEL: *Concerto for Mandolin and Orchestra, in G*
†Hoffmann: *Concerto for Mandolin and Orchestra, in D*

Edith Bauer-Slais, mandolin (in the Hummel); Elfriede Kunschak, mandolin (in the Hoffmann); Vienna Pro Musica Orchestra, Vinzenz Hladky, cond.
• TURNABOUT TV 4003. LP. \$2.50.
• • TURNABOUT TV 34003. SD. \$2.50.

Hummel's fondness for the mandolin (no unusual proclivity in Vienna of the 1790s) seems to have stemmed in part from his admiration for one Bartolomeo Bartolozzi, a Venetian virtuoso on the instrument performing in Vienna about the turn of the century. The present Concerto in G, a product of the composer's twenty-first year, is dedicated to Bartolozzi, who must have been pleased with its unfailing tunefulness—each movement has the melodic simplicity of a child's song and is just as ingratiating. Hummel decidedly puts in the shade the effort of Johann Hoffmann (of whom practically nothing is known except that he published several mandolin works in 1799): he proves, by comparison, short-winded and short on invention. Performances are good (there is a fine bounce to Hummel's opening Allegro, in particular), and both soloing ladies are adept, though neither, it seems to me, achieves much variety in tone color (yes, it is possible on the mandolin). The sound quality of Vox (alias Turnabout) is quite satisfactory. S.F.

KAHN: *Short Piano Piece; Eight Inventions, Op. 7; Ciaccona dei tempi di guerra, Op. 10*

†Haines: *Quartet for Strings, No. 4*

Erich Itor Kahn, piano (in the Kahn); Oxford String Quartet of Miami University (in the Haines).

• COMPOSERS RECORDINGS CRI 188. LP. \$5.95.

Erich Itor Kahn was best known in this country as an accompanist and chamber player, but his small body of compositions have won the respect of a number of European critics. He worked in a style somewhat beholden to the dense, contrapuntal manner of Hindemith, somewhat touched by Schoenberg, and also somewhat colored by Hebraic or Near Eastern atmosphere. The works recorded here, taken from a broadcast made by Mr. Kahn shortly before his death in 1955, are terse and extremely well made, culminating in the brooding fourteen-minute *Ciaccona*.

Edmund Haines, who is on the music faculty of Sarah Lawrence College, also works in a rather laconic style; his Quartet No. 4 is in nine short movements. One is omitted in this recording, but the eight total only eighteen minutes among them. The dominant influence here is a kind of bland romanticism reminiscent at its best of Dvořák. Written in 1957, the piece was commissioned for the 150th anniversary of Miami University in Ohio, and is well played by that institution's resident quartet. A.R.

KRAFT: *Concerto grosso*—See Piston: *Symphony No. 5*.

LASSUS: *Prophetiae Sibyllarum; Missa Ecce nunc benedicite Dominum*

Prague Madrigal Choir, Miroslav Venhoda, cond.

• NONESUCH H 1053. LP. \$2.50.
• • NONESUCH H 71053. SD. \$2.50.

It is hard to believe that this is the same ensemble that recorded the Palestrina settings from the *Song of Songs*. Whereas the singing there was unyielding and unfeeling, here it is flexible and sensitive. The remarkable cycle of four-part motets based on the prophecies of twelve Sibyls is extremely chromatic, yet the unaccompanied choir has hardly any difficulties with pitch. This cycle is now thought to have been written when Lassus was perhaps not yet twenty. If that is true, it is an extraordinarily mature work for so young a composer. There is a strongly mystical feeling in it. Occasionally a passage in the text will evoke music of unusually intense emotional content, as in the climactic ending of No. 7, where the Hellespontine Sibyl prophesies a Child who will bring peace to the world. Most of the time the music flows along on a high level of expressivity, but with relatively little attention paid to single words or phrases. Interest is maintained by purely musical means—by unexpected harmonic progressions, by contrast between chordal and contrapuntal

writing, both types being handled in masterly fashion.

The six-part Mass is a fairly short one, but rich, and notable for a lovely "head-motif," a theme that introduces several of the movements. There is not much stereo directionality, but the sound is well balanced and lifelike. N.B.

LISZT: *Piano Works*

Années de Pèlerinage: Canzonetta del Salvatore Rosa; Etudes de Concert: No. 2, in F minor ("La Leggerezza"); No. 3, in D flat ("Un Sospiro"); Consolation No. 3, in D flat: Hungarian Rhapsodies: No. 2, in D flat; No. 15, in A minor ("Rakóczy March"); Nocturne No. 3 ("Liebestraum"); Mephisto Waltz No. 1; Valse oubliée.

Philippe Entremont, piano.

• COLUMBIA ML 6123. LP. \$4.79.
• • COLUMBIA MS 6723. SD. \$5.79.

Entremont finds the rock candy here far more congenial to his style than the treacle. When biting rhythmic zeal, sharp chiaroscuro of fingerwork are called for, he supplies them in splendid degree. He piles Pelion upon Ossa in the two extroverted *Hungarian Rhapsodies*, imparts a grand sweep to *Un Sospiro*, and compels admiration for his impulsively angular, individualistic performance of the *Valse oubliée* (nobody, probably, has taken it so quickly since Horowitz made his first recording of the little piece). The player also captures the objective swagger of the *Canzonetta del Salvatore Rosa* nicely, although more deftness, spaciousness, and sparkle would certainly not have been remiss. So far, so good—all of these pieces are rock candy.

Then comes Liszt's treacle. In the *Liebestraum*, Entremont's approach is that of an aggressive sales manager. His Mephisto evokes the inescapable image of a duck-tailed youth racing through town on a motorcycle. *La Leggerezza* is done in a similar vein: under Entremont's fingers, its gossamer filigree acquires a jagged efficiency altogether ideal for a Bartók *Medvetanc*.

If you like your Liszt done with clear-cut angularity and *martellato* tone, Entremont's collection should please. (Of older generation Liszt specialists, Alexander Brailowsky most closely resembles him.) Columbia has reproduced the playing with glasslike fidelity of sound. H.G.

LOUIS XIII: *Ballet de la Merlaison; Chanson "Tu crois O beau soleil"; Deux Psaumes*

†Charpentier: *Messe pour plusieurs instruments au lieu des orgues*

Le Groupe des Instruments Anciens de Paris, Roger Cotte, cond.; Ensemble Instrumental et Vocal, Jacques Chailley, cond.

• PATHE DTX 329. LP. \$5.98.
• • PATHE ASTX 329. SD. \$6.98.

Fritz Kreisler's multitudinous "transcriptions" of baroque music included at least one perfectly genuine tune: that com-

"OOO! AHH!" chorused the scientists succinctly and the musicians mellifluously

"THIS IS THE MOST MAGNIFICENT MUSICAL MONSTER WE HAVE EVER HEARD"

The Klipschorn causes more "OOing" and "AHHing" than any high fidelity loud speaker on the market. It represented the most advanced state of the art at the Brussels World's Fair, at the Moscow Exhibit and in demonstrations to the most critical scientific and musical ears in the world. Always the response is the same. "This is the finest reproduced sound we have ever heard."

WHY IS THE KLIPSCHORN SO OUTSTANDING?

The Klipschorn has the lowest distortion and widest full power frequency response of any speaker system in the world . . . 1/10 of 1% FM distortion* from 30—20,000 cycles per second at over 115 decibals of sound output. It is actually able to radiate fundamental tones down to 25 cycles.

Each speaker goes through exhaustive testing to insure its ability to deliver undistorted, full power sound. All testing is personally supervised by Mr. Klipsch in a laboratory/listening room especially designed for the purpose.

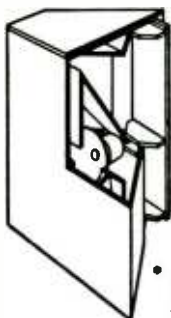
The construction of a Klipschorn is a hand crafted job. It takes over 30 hours of a skilled cabinet-maker's time to construct the extremely complicated bass horn and its allied cabinetry.

The Klipschorn is offered in a wide range of fine hardwood, hand-rubbed finishes comparable to that found on the highest quality grand pianos. Satin lacquer and oiled finishes are also available.

The Klipschorn is a loudspeaker created without any compromise. It contains three carefully matched horns. These horns were developed and combined with only one thought in mind . . . the finished product must offer the closest possible identity with original sound.

THE BASS HORN (WOOFER)

The Bass Horn which occupies the solid looking bottom portion of the loudspeaker, is of the Klipsch folded/corner horn design. It has an air column large enough to reproduce, without distortion, and at full power, the lowest note of the pipe organ (32.7 cps). No other bass speaker of comparable, or smaller size has ever achieved



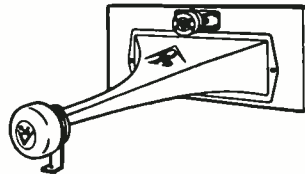
* In Klipsch speakers all forms of distortion are minimized—especially AM and FM distortion which are many times as objectionable as simple harmonic distortion. Technical papers available on this subject.

this. Miniaturized bass speakers are on the market but no one has yet invented a miniature 32-foot wave length.

The construction of this horn is beyond compare. Nearly 288 screws, plus other fastening devices, plus high grade adhesives, are used to make the horn as rigid as possible. Also each bass horn is checked with a water monometer to insure absolute air tightness of the rear air chamber.

THE MID-RANGE HORN (SQUAWKER)

The mid-range horn operates from about G above middle C (400 cps) to well beyond the highest fundamental on the piano. This horn, over 2 feet long with its driver attached, has gone through some 15 years of research and development. The massive



caste horn is of straight-axis design and is completely free of the irritating distortion which occurs in reflexed horns. The horn is mounted on a specially designed flange which effectively increases the horn's mouth area and adds measurably to its smoothness of response . . . less than 6db. variation from 400 to 5,000 cps.

THE HIGH FREQUENCY HORN (TWEETER)

The highly refined horn tweeter takes over at 5,000 cps and extends to 18,000 cps with variations of less than 6db. This horn tweeter is mounted on the same flange to which the mid-range horn is fastened.

THE KLIPSCH BALANCING NETWORK

This network has been designed to provide the best match between the 3 horns in the system and also to act as a dividing network.

ONLY THE KLIPSCHORN REPRODUCES THE FULL RANGE AND DYNAMICS OF A SYMPHONY ORCHESTRA

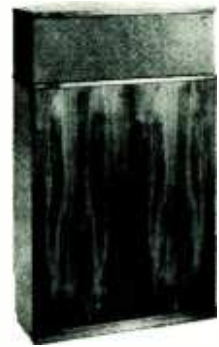
A special concert was staged in which Klipschorns reproduced, at original loudness, the Hartford Symphony Orchestra. This was a live V/S recorded concert and the majority of the large listening audience could not tell the difference between the live orchestra and the sound of the orchestra as reproduced by Klipschorns.

To the best of our knowledge no other commercially available high fidelity loudspeaker has passed such an arduous test.

KLIPSCH HIGH EFFICIENCY ALLOWS YOU TO USE LOWER POWERED AMPLIFICATION

The sound output of the Klipschorn is approximately 10 decibals higher than the best direct radiator enclosure type systems and is 20 decibals higher than typical systems.

A 10 watt (2 for stereo) amplifier is adequate for home use and has proved ample for audiences of 900 people.



In reproducing the full Hartford Symphony Orchestra only 2 watts peak power feeding each of two Klipschorns in stereophonic array were used. This may seem difficult to believe if you are accustomed to the typical loudspeaker system, but you will be quickly convinced once you hear a Klipschorn Wide Stage Stereo System.

LISTEN BEFORE YOU BUY!

We sincerely hope you will listen to many systems before you purchase. Don't be fooled by advertising. We are sure that once you have heard that "Magnificent Monster," the Klipschorn, you will be satisfied with nothing less.



**KLIPSCH
& ASSOCIATES**
Box 96 HF
Hope, Arkansas

Please send me complete information on the Klipschorn loudspeaker system. Also include the name of my nearest Klipsch Authorized Audio Expert.

KLIPSCH & ASSOCIATES
BOX 96 HF-8
HOPE, ARKANSAS

NAME _____

ADDRESS _____

CITY _____ STATE _____

OCCUPATION _____ AGE _____

posed by the French King Louis XIII, and recorded now in its original form ("Tu crois O beau soleil") for four-part vocal consort and lute. This charming homage to his queen inspired La Barre, progenitor of a long line of royal musicians, to write a set of variations for harpsichord which follow the vocal setting. Louis seems to have cultivated a sensitive ear for vocal sonorities, to judge by two settings of Godeau's psalm-paraphrases (V; CXXX), but he is at his best in the ballet music featured here as the main work involving a group of old instruments conducted by Jacques Chailley, noted French musicologist.

Louis liked nothing better than to dress up in bizarre costumes and take part in ballets given either in Paris or at one of his country seats. The *Ballet de la Merlaison* received its first performance at the splendid chateau of Chantilly on March 15, 1635, and the king not only wrote the music—he acted as principal choreographer and costume designer. The year 1635 saw several royal ballets of this kind, and one political ballet on the subject of the refurbished French fleet, but there is every reason to believe that *La Merlaison* was the artistic event par excellence. Such was its subsequent fame that Alexandre Dumas mentioned it in *Les trois mousquetaires*.

The eleven items, tastefully scored and ornamented by Chailley and Roger Cotte, exhibit Gallic charm combined with a severely functional form which recalls other ballet music of the time—that of Etienne Nau, for instance. Unlike nineteenth-century ballet music, with its emphasis on melody, these earlier compositions for dancing sacrificed purely musical attributes to the needs of choreography. But they are none the less pleasing to the ear, if a trifle epigrammatic and formless. The performances of ballet and vocal music alike are spirited and authentic, while the harpsichord variations sound brilliant and impressive in the hands of Marcelle Charbonnier.

A new aspect of Charpentier's noble art is revealed by the Mass, set for alternate plain song (Graduale Romanum IV) and instrumental interludes. This is an extension of the organ Mass, in which a plain song choir alternated with the organist who either extemporized on the chant *cantus firmus* or used a composed Mass such as those of Le Bègue, Raison, De Grigny, or Couperin Le Grand. As an unsurpassed master of orchestration, Charpentier was bound to transfer the concept of the organ Mass to the orchestra while yet retaining the principal features of its form and technique. His original manuscript specifies clearly the timbres required: large and small groups of stringed instruments, double-reed choir, consorts of recorders, and even a pair of flutes. These provide interludes of astonishing invention and variety, and the composer's wishes have been scrupulously observed by Roger Cotte. As an added touch of color, the plain song choir is doubled by that well-known but rarely heard bass woodwind, the serpent, played with gusto by Otto Steinkopf. The only possible complaint about this unusual and fascinating performance is that the intonation of the choral and instru-

mental verses leaves something to be desired. Otherwise Marc-Antoine Charpentier has been well and truly "realized." D.S.

MAROS: *Symphony for String Orchestra; Musica di Ballo*

Symphony Orchestra of the Hungarian Radio, György Lehel, cond.

• QUALITON LPX 1144. LP. \$5.98.

Rudolf Maros (b. 1917) is considered Hungary's most important "younger" composer, and the two works here recorded (1956 and 1961, respectively) show some of the reasons for the esteem in which he is held. While not a profoundly original composer, he seems to have a lively creative imagination and a spectacular sense for a kind of steely, glittering orchestral coloration.

This comes particularly to the fore in his *Musica di Ballo*, a suite drawn from the ballet *Miner's Ballad*. All six movements are full of marvelously spooky and sinister ideas. Some, like the repeated notes on the xylophone, are obviously borrowed from Bartók's "night-music" style; others are out of Debussy. But there is no question that Maros has his own interesting ideas for new ways of using borrowed material. In its own somewhat superficial manner, his style works.

The string symphony is more straightforward, but again the scoring is brilliant and the sonority towards the end quite overwhelming. This too comes out of Bartók; the latter's Music for Strings, in particular, lurks very closely behind this music.

A minor composer Maros certainly is (at least on the basis of these works), but an interesting and talented one. The orchestra under Lehel plays the music powerfully, and the recording has the best sound that I have yet heard come out of Hungary. A.R.

MENDELSSOHN: *Chamber Music for Strings*

Quartets: No. 1, in E flat, Op. 12; No. 3, in D, Op. 44, No. 1; No. 4, in E minor, Op. 44, No. 2; No. 7, Op. 81 (unfinished); Octet in E flat, Op. 20; Quintet in B flat, Op. 87: Andante scherzando.

David Chausow, violin, Oscar Chausow, violin, Milton Preves, viola, Dudley Powers, cello (in the Octet); Fine Arts Quartet.

• CONCERTDISC MP 1505. Three LP. \$14.94.

• • CONCERTDISC MP 505. Three SD. \$17.94.

Mendelssohn's six completed string quartets are as good a measure as any of how little that composer's style changed over the years as compared with, say, Beethoven or Schubert. Actually the two most impassioned of the lot (neither contained in this album) are the early No. 2, in A minor, Op. 13, and the very late No. 6, F minor, Op. 80. The three that make up Op. 44 all feature a highly developed

technique of string writing and make many demands on the players by way of a rapid articulation which could best be described as "quartetto perpetuo." While lacking the emotional depth of ultimate masterpieces, these works, taken with the popular Octet and the less frequently heard Quintet, comprise a lovely and enjoyable segment of the chamber music repertoire. It is surprising that they have been generally slighted on records.

The work of the Fine Arts is variable. They are heard to best advantage in the D major Quartet, Op. 44, No. 1, where they have lustrous tone, the requisite virtuosissimo brilliance, and an altogether handsome rhythmic unanimity. Their performance proves a formidable rival to the recent excellent account by the Juilliard Quartet for Epic. Neither the companion Op. 44, No. 2, in E minor, nor the Op. 12 with the popular *Canzonetta* fares as well. The E minor, it is true, avoids the gracelessness of the old Manoliu performance (Epic) on the one hand, and the exaggeratedly slow tempos of the Claremont edition (Music Guild) on the other, but the over-all feeling is rather cautious and prosaic. Certainly that delicious little viola solo which ends the scherzo could be rendered with far more fragrance and lyrical freshness. The E flat Quartet suffers from a similarly heavy touch, but it too is always more than competent, particularly in the absence of strong competition.

In the Octet the Fine Arts and its guests give a fast-paced performance with excellent ensemble and tasteful musicianship, but they lack the gusto and hair-spring attack of the superb Heifetz edition for RCA Victor. The music is further robbed of impact by rather cloudy and distant recorded sound. The Quartet No. 7 is actually a composite work: it includes two inner movements left uncompleted at Mendelssohn's death, a Fugue written in 1827, and a Capriccio from 1843. These pieces were published in 1850 as Opus 81 but not in the order in which they are here recorded. As for the excerpt from the superlative B flat Viola Quintet, it merely serves to whet one's appetite for a complete recorded performance of the work. (None has existed since the Pascal's was deleted some years ago.)

The album notes are rather scanty and inconclusive. Furthermore, while the present personnel of the Fine Arts Quartet (Leonard Sorkin and Abram Loft, violins; Gerald Stanick, viola; George Sorkin, cello) is named on the cover, at least two of the performances—Op. 12 and 44, No. 2—were recorded when the violist was Irving Ilmer and were issued singly, as CS 224 in 1962. H.G.

MONTEVERDI: *The Sixth Book of Madrigals*

Riccardo Castagnone, harpsichord; Giuseppe Martorano, cello; Polyphonic Ensemble of Rome, Nino Antonellini, cond.

• RCA VICTOR LM 7035. Two LP. \$9.58.

• • RCA VICTOR LSC 7035. Two SD. \$11.58.

It speaks volumes for the greatness of

AT LAST!

THE LONG AWAITED NEW DGG STEREO VERSION OF MOZART'S GLORIOUS OPERA

THE MAGIC FLUTE



Evelyn Lear, Lisa Otto, Roberta Peters, Franz Crass,
Dietrich Fischer-Dieskau, Hans Hotter, James King, Fritz Wunderlich & others;
Berlin Philharmonic conducted by Karl Boehm.
*With the dialogue, so essential
to complete enjoyment of the opera, spoken by the singing cast.*
(3 records, boxed, with libretto)

"A splendid production, exceptionally well cast, authoritatively engineered and 'staged'."—*High Fidelity*

"An excellent 'Magic Flute' . . . above all, it is complete. . . a first-class performance . . ." *HiFi Stereo Review*

LPM 18 981-2-3 • Stereo, SLPM 138 981-2-3

BAROQUE MUSIC FOR TRUMPET VIRTUOSO

The deservedly world famous Adolf Scherbaum as soloist in works by Telemann, Vivaldi, Torelli, and three first recordings by Stradella, Graupner, Fasch. With R. Hanbold, Trumpet; Li Stadelmann, Harpsichord; Hamburg Baroque Ensemble.

LPEM 19 470
Stereo, SLPEM 136 470

RAVEL: L'HEURE ESPAGNOLE—Witty, urbane, done to a French turn by Jeanne Berbie, Jean Giraudeau, Michel Senechal and the French National Orchestra conducted by Lorin Maazel. (With libretto)

LPM 18 970 Stereo, SLPM 138 970

SIBELIUS: SYMPHONY NO. 5/TAPIOLA—A matured, wonderfully sonorous conception conducted by Herbert von Karajan, with the inimitable rich sound of the Berlin Philharmonic captured in panoramic fidelity.

LPM 18 973 Stereo, SLPM 138 973

BACH: ORGAN WORKS played by **KARL RICHTER**—As remarkable an organist as he is a conductor, Richter follows his best-selling album of the Brahms Chorale Preludes with Bach favorites: Toccata & Fugue in D minor; Trio Sonata No. 2; Prelude & Fugue in D; Fantasia & Fugue in G minor. (Jaegersborg Church organ, Copenhagen)

LPM 18 907 Stereo, SLPM 138 907

BEETHOVEN: PIANO SONATAS—This new edition in stereo by Wilhelm Kempff comprises inspired new readings of No. 16 in G, No. 18 in E flat (Op. 31, Nos. 1 & 3), and No. 22 in F, Op. 54.

LPM 18 940 Stereo, SLPM 138 940


**Deutsche
Grammophon
Gesellschaft**

FREE! ON REQUEST: The new 1965-1966 DGG/ARCHIVE illustrated catalogs. Write MGM Records, Classical Division, 1540 Broadway, New York, N.Y. 10036

CIRCLE 16 ON READER-SERVICE CARD

Monteverdi that he survives the treatment given him by Italian musicians in this century. When I saw *L'Incoronazione di Poppea* at Aix-en-Provence I realized for the first time how bad, how incomprehensibly bad, the Malipiero edition is. Mangling of texture and musical form was not enough—important characters, and thus basic elements of plot, had to be left out too.

This unfortunate release runs that production close in sheer wrongheadedness. When performed with one voice to a part, these madrigals are among the most piercingly lovely works in the history of vocal music. Here they are submerged under no fewer than twenty-two voices. The result is a shameful disservice to the cause of a great composer, since inexperienced listeners will quite naturally regard them as a monumental bore. The very first notes of the *Lamento d'Arianna*, which commences the set, prompt the notion that Ariadne must have taken vows, for the aural atmosphere is that of a big, resonant church, at the opposite remove from the colorful clarity essential to Monteverdi. The diction is so vague that it is hard to follow the words even with a text at hand.

The conductor attempts to salvage some of the music's dramatic impact by dynamic nuances, but effects that would be natural if executed by single voices sound, in choral performance, insufferably mannered. In the six accompanied madrigals, the stereo recording absurdly separates the harpsichord from the cello. The cello is in any case balanced far too close, and its occasional flaws of intonation are mercilessly revealed. Both forms of the recording lack warmth in quiet passages and become harsh in loud ones.

Technically speaking, the singing is good and the conducting competent. But what is that worth in this regrettable context?
BERNARD JACOBSON

MOZART: Concerto for Piano and Orchestra, No. 12, in A, K. 414

†Haydn: *Concerto for Piano and Orchestra, in D, Op. 21*

Vasso Devetzi, piano; Moscow Chamber Orchestra, Rudolf Barshai, cond.

• ANGEL 36238. LP. \$4.79.
• • ANGEL S 36238. SD. \$5.79.

Now here's a turnabout! After so many pianists who play with a chaste, pure classical style and complete ignorance of proper eighteenth-century ornamentation, we now have a soloist of the thoroughly romantic, old-fashioned kind who displays an astute knowledge of embellishment. Miss Devetzi, a Greek artist, plays with a full, round tone, a goodly amount of expressive inflection, and an emphatic weight almost like that associated with Brahms or Schumann. Yet it would be difficult to find fault with her playing other than on purely subjective grounds. She meticulously starts her trills on the upper auxiliary, and scrupulously plays her appoggiaturas on the beat. Her interpretation is always warm and musical, lacking only the

rhythmic symmetry and sheer dynamic imagination to make it expressively in-
candescent.

Barshai obtains beautifully supple, detailed playing from his superb little ensemble, and Angel has provided its best style of engineering: rich, clean, and spacious, with exquisite balance. There are other editions of both Concertos in the catalogue, and some of them are good. None of them, however, has a clean-cut superiority over these readings (unless, of course, you are a stickler for having your Haydn played on the harpsichord).
H.G.

MOZART: Deutsche Tänze (13), K. 602, K. 605, K. 600

†Schubert: *Rondo for Violin and Strings, in A, D. 438; Deutsche Tänze (5), D. 90*

Huguette Fernandez, violin (in the Schubert Rondo); Jean-François Paillard Chamber Orchestra, Jean-François Paillard, cond.

• MUSICAL HERITAGE SOCIETY MHS 585. LP. \$2.50.

• • MUSICAL HERITAGE SOCIETY MHS 585. SD. \$2.50.

Paillard is a lively, imaginative conductor, and he leads his excellent small orchestra through some delightful music. All the familiar Mozart dances are included (*The Sleighride, The Canary, The Organ Grinder, etc.*), along with less-known pieces of high quality. The Schubert dances, written in 1813, are light and lively pieces of Viennese fluff, indistinguishable in outline or intent from Mozart's. The Rondo (of 1816) is a little long for its content, but it is also a work of lightness and charm.

The Schubert pieces, originally for string quintet, suffer little in being transferred to a larger ensemble; the Mozart dances are played as written, except that the posthorn in *The Sleighride* is replaced by a French horn played with the usual French vibrato. This is a minor drawback; I guarantee the enchantment quotient of this record, and the price is right.
A.R.

MOZART: Mass No. 16, in C, K. 317 ("Coronation"); Vesperae solennes de confessore, in C, K. 339

Teresa Stich-Randall (s); Bianca Maria Casoni (c); Pietro Bottazzo (t); Georg Littay (bs); Chorus of the Saarbrück Conservatory; Chamber Orchestra of the Saar, Karl Ristenpart, cond.

• NONESUCH H 71041. LP. \$2.50.
• • NONESUCH H 71041. SD. \$2.50

In both works the chorus sings with good tone and a wide dynamic range. Ristenpart seems to take special pains to distinguish between *piano* and *pianissimo*, for example—a by no means common achievement on records, especially in music of this type—and his *fps* are clean and well contrasted without going to extremes in either direction. Strangely, however, there is a noticeable difference

in the choral sound from one side to the other. In the Mass the choir seems to be a well-balanced group; in the Vespers it is dominated by the sopranos, and the altos and tenors seldom come forward with enough force when they have important material.

Of the soloists only the soprano has any considerable work to do alone. Miss Stich-Randall sings the affecting Agnus Dei of the Mass with cool and lovely tone. She is less effective in the "*Laudate Dominum*" of the Vespers, it seems to me, probably because of a somewhat too deliberate tempo. The solo quartet blends together nicely, even though the bass, when singing alone, is not very impressive. The sound here is more spacious and lifelike than on the Vox disc containing the same works, and the solo singing is slightly superior in the new set.
N.B.

MOZART: Trios

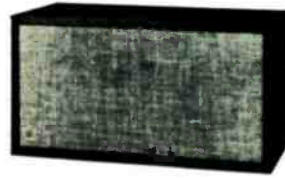
For Piano, Violin, and Cello: No. 1, in B flat, K. 254; No. 2, in G, K. 496; No. 3, in B flat, K. 502; No. 4, in E, K. 542; No. 5, in C, K. 548; No. 6, in G, K. 564; for Piano, Clarinet, and Viola, in E flat, K. 498.

Günter Ludwig, piano, Walter Triebkorn, clarinet, Günter Lemmen, viola (in K. 498); Mannheim Trio (in the rest).

• Vox VBX 68. Three LP. \$9.95.
• • Vox SVBX 568. Three SD. \$9.95.

This inexpensive edition of all the Piano Trios of Mozart is very welcome. For one thing, it will enable more music lovers to become acquainted with an important and not very well-known category of the composer's output. Mozart did not begin to pay serious attention to the medium until his maturity: only one of the trios was written in the Salzburg days; all the others are part of the extraordinary flood of masterpieces that poured from his pen during the middle 1780s in Vienna. In the Salzburg work, K. 254, the cello merely doubles the keyboard bass or fills in a harmony here and there, as in Haydn's trios, but in the later works it makes substantial contributions. These trios are full of fine ideas and exquisite workmanship. Even when Mozart works with a stereotyped pattern, as in the finale of K. 564, he infuses it with lyric beauty. Occasionally, as in the slow movement of K. 542 or the last of K. 548, there is a touch of a new color, an anticipation of a Schubertian romanticism.

The Mannheim Trio consists of Dieter Vorholz, violin; Reinhold Buhl, cello; and Günter Ludwig, piano. Individually they are skilled and sensitive artists. They play together with spirit and precision, and each is alert to his proper place in the ensemble at every moment. In K. 498, Triebkorn, the clarinetist, plays with a rather bland tone and little nuance, but Lemmen, the violist, is on a par with the others. Except for the violin tone, which is just a shade off, the sound is good throughout.
N.B.



The AR-4—\$57 in oiled walnut, \$51 in unfinished pine

EXCERPTS FROM REVIEWS OF THE AR-4 SPEAKER

MODERN
HI-FI
A STEREO GUIDE

The eight-inch acoustic-suspension woofer of the AR-4 produces extended low-distortion bass. The power response and dispersion of the AR-4's tweeter are as good as those of units that cost many times as much. All in all, it is difficult to see how AR has achieved this performance at the price (especially since

HiFi/Stereo Review

● THE acoustic-suspension loudspeaker system, pioneered so successfully by Acoustic Research, has been scaled downward in price and size in the new AR-4 bookshelf

The tone-burst transient response of the AR-4 was among the best I have ever encountered, showing no ringing or spurious output at any frequency. In harmonic-distortion tests, the AR-4's performance, particularly considering its under-\$60 price, was also exceptional. When

CHICAGO SUN-TIMES

The AR-4 is a best buy in any comparative shopping survey. It is going to attract a lot of interest in the low-price bracket, but, more than this, it is going to raise a big fuss in the next bracket up, competing with its

the biggest climactic passages. There was no suggestion of cone breakup or distortion and the frequency emphasis (on records I know well) remained precisely that of the source material. This absence of coloration is a familiar quality in expensive speakers for professional use, but it is fairly rare to encounter in units costing around \$50. It suggests that the AR-4 is a rather rare bird among its budget-priced fellows and that it is slated for wide consumer acceptance.

high fidelity

COMMENT: Since its introduction by AR some years ago as the first compact speaker system of sonically authoritative caliber, the acoustic suspension reproducer

serve in a compact, modestly priced system. To say that the AR-4 is the "best" of this class would be to presume too much in the way of individual listener preference; it would perhaps be more to the point to say that we have heard nothing better, so far at least, in this price class.

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge, Massachusetts 02141

CIRCLE 1 ON READER-SERVICE CARD

MUSSORGSKY: *Songs and Dances of Death*

†**Brahms: *Four Serious Songs***

George London, bass-baritone; Leo Taubman, piano.

- COLUMBIA ML 6134. LP. \$4.79.
- • COLUMBIA MS 6734. SD. \$5.79.

The Mussorgsky cycle affords the more interesting side of this record, especially for those of us who somehow think of a dark male voice as "right" for these songs. (The only competition currently in domestic circulation is from sopranos.) I don't much care for the performance of the lullaby; the effects all sound so calculated, so much as if applied from the outside, that they fall of their own weight—a terribly self-conscious interpretation. Since the other three are better, though, and *Death the Commander* is quite imposing, the whole leaves a positive effect.

I cannot say the same for the Brahms, despite my liking for the dark timbre of London's voice in this music (as opposed to the lighter baritone sounds of Fischer-Dieskau and Prey). For one thing, the voice itself seems in less than best condition—stiff and muscle-bound, with little "movement" or sense of reserve. And again, everything sounds much too well planned, too precisely articulated, too much like a demonstration, not an interpretation. The result is to call attention to all the difficulties of these songs—and there are many. The music winds up sounding awkward and weighted-down.

Columbia's engineers have not helped matters with a harsh, unbeautiful recording which seems to place more of a premium on noise than on music, and which dooms Leo Taubman's accompaniments (I think they are fine) from the outset. My copy also sported considerable surface hiss and some inner-groove distortion—symptoms which one doesn't encounter too frequently any more. Texts and translations are provided. C.L.O.

NELHYBEL: *Chamber and Orchestral Works*

Trio for Brass; Slavic March; Brass Piano Quartet; Impromptus for Six Woodwinds; Three Intradus for Brass—on SRE 1006 or SRS 12006. Three Movements for Strings; Concertino for Chamber Orchestra and Piano; Two Movements for Chamber Orchestra; Quartet for Horns—on SRE 1007 or SRS 12007.

Members of Orchestra Sinfonica di Roma, Nicolas Flagello, cond.

- SERENUS SRE 1006/07. Two LP. \$3.98 each.
- • SERENUS SRS 12006/07. Two SD. \$4.98 each.

Born in Czechoslovakia in 1919, Vaclav Nelhybel came to the United States in 1957, became an American citizen, and is now living and teaching in New York City. His music is all but unknown in this country, a state of affairs which these two discs attempt to rectify. Like so many other Czech composers, Nel-

hybel seems to draw a good deal of inspiration from folk elements, although this impression may merely stem from his extensive use of modality and naïvely attractive melodic materials. The pieces presented here are almost without exception lighthearted conceptions with bouncy rhythms and clever linear writing—stylistically they call to mind Hindemith in a very jolly mood. This is all very well as far as it goes, but I don't know how often the average listener would care to rehear this music.

Brass and wind groups, however, should investigate the first of these discs, for they will probably find this *Gebrauchsmusik* fun to play. The best piece here is the Brass Piano Quartet—an interesting study in strong rhythms and pungent sonorities. On the whole, the string and chamber orchestra works of the second record will offer more meat to the nonperformer. The Three Movements for Strings is a fine piece—light and airy and extremely well written for the instruments. The musicians of the Orchestra Sinfonica di Roma are more than competent and the sound is splendid in both versions. As with all Serenus records, the art work sets off the album handsomely.

These discs, by the way, along with those devoted to music by Nicolas Flagello, Meyer Kupferman, Harold Farberman, and other composers, are produced by General Music Publishing Company of New York as a sonic complement to their printed editions, an intriguing idea that music publishers are probably regretting they didn't think of forty years ago. PETER G. DAVIS

NIELSEN: *Symphony No. 3, Op. 27*

Royal Danish Orchestra, Leonard Bernstein, cond.

- COLUMBIA ML 6169. LP. \$4.79.
- • COLUMBIA MS 6769. SD. \$5.79.

Nielsen subtitled his Third Symphony *Espansiva*, which may have been another of his jokes. Delightful, charming, witty, poignant, and moving the work may very well be, but it derives most of its flavor from the small and touching idea used tersely and moved away from.

What a strange and beautiful work it is! The opening movement begins arrestingly, with its evocative repeated chords, but it soon becomes clear that the mood is to be one of quiet cheer. Most of it is a chain of waltzes magically linked, Viennese perhaps, but touched with more than a little Northern chill. The slow movement also has its chilly side; the massive, elegiac outpourings at the start remind one a little of Sibelius, but the orchestral treatment is far less muddy than that of the Finnish composer and the terseness is most welcome. Then comes that splendid pastoral episode to close the movement: distant solo voices, wordless soprano and baritone, entwine to create a limitless vista. Ralph Vaughan Williams did the same in his *Pastoral Symphony*, but to no finer effect.

The scherzo and finale are a little wry at times, but the composer's basic jocularity is never far absent. Carl Nielsen

was above all a composer of taste; he has been called the Danish Mahler, but he knew far better than his Viennese counterpart when to stop twisting the knife. It is probably the large quotient of Mahler in Carl Nielsen's music that particularly engages Mr. Bernstein's sympathies, as he has already demonstrated in performances of the Fifth Symphony and in a recording of that work made with his own orchestra. This performance of the Third (which is also to be programmed in New York this fall) occurred during a Nielsen centennial festival in Copenhagen last spring, at which audiences cheered the American conductor to the skies.

As indeed they might, because it is an imaginative, beautifully shaped, witty, and eloquent performance. The Danish orchestra could well be the New York Philharmonic itself for its razor-sharp response to the conductor's urging; it is, in any case, a sonorous and well-balanced ensemble, and the excellent recording captures these qualities fully. In matters of eloquence, to say nothing of sound, this recording far surpasses one made under Johann Frandsen on Epic (now deleted), but, comparisons entirely aside, this is a superb disc and an essential addition to the repertoire. A.R.

PISTON: *Symphony No. 5*
†**Kraft: *Concerto grosso***

Louisville Orchestra, Robert Whitney, cond.

- LOUISVILLE LS 653. LP. \$7.95 (available only from 830 S. Fourth St., Louisville, Ky. 40203).

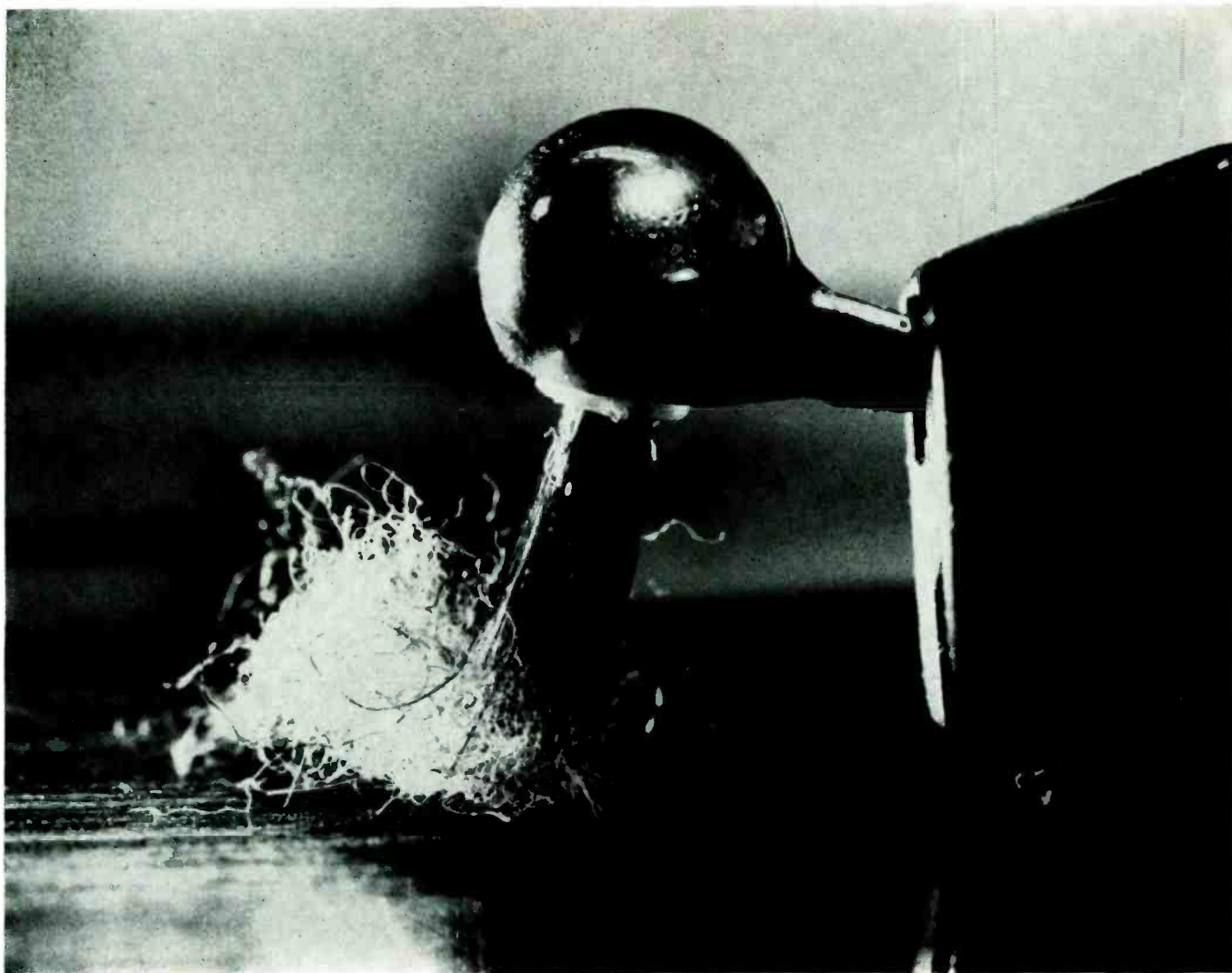
Walter Piston, the old master, handles the traditional symphony with accustomed eloquence and power. The structure here is very complex and involves one of Piston's few genuflections to the tone row; the whole effect is one of considerable expressiveness and creative zest within an essentially conservative framework. The Concerto grosso by William Kraft of Los Angeles is an effectively academic 12-tone piece. Both works are well played and very well recorded. A.F.

PROKOFIEV: *Concerto for Violin and Orchestra, No. 1, in D, Op. 19*
†**Stravinsky: *Duo concertant***

Joseph Szigeti, violin; Roy Bogas, piano (in the Stravinsky); London Symphony Orchestra, Herbert Menges, cond. (in the Prokofiev).

- MERCURY MG 50419. LP. \$4.79.
- • MERCURY SR 90419. SD. \$5.79.

Szigeti's identification with both these scores is almost as old as the music itself, and he has recorded both before (with Beecham and Stravinsky, respectively). The things that were cherishable about the early performances—the supreme feeling for the tension within a phrase, the dazzling imagination with which rhythmic features were detailed, the humor—are all present again in these new ones; this should be all that matters.



You are looking at the world's only true **longhair** cartridge.

In this unretouched photograph, the long, black hair of the brush built into the new Stanton 581 is shown in action on a rather dusty record. Note that all the loose lint, fuzz and dust are kept out of the groove and away from the stylus. That's why the Longhair is the ideal stereo cartridge for your Gesualdo madrigals and Frescobaldi toccatas. Its protective action is completely automatic, every time you play the record, without extra gadgets or accessories.

The stem of the brush is ingeniously hinged on an off-center pivot, so that, regardless of the stylus force, the bristles never exert a pressure greater than 1 gram and always stay the right number of grooves ahead of the stylus point. The bristles provide just the right amount

of resistance to skating, too.

But even without the brush, the Stanton 581 Longhair is today's most desirable stereo cartridge. Like its predecessors in the Stanton Calibration Standard series, it is built to the uniquely stringent tolerances of Stanton professional audio products. Its amazingly small size and light weight (only 5 grams!) make it possible to take full advantage of the new low-mass tone arms. And its frequency response is factory calibrated within 1 db from 20 to 10,000 cps and within 2 db from 10,000 to 20,000 cps. Available with 0.5-mil diamond (581AA) or elliptical diamond (581EL); price \$49.50.

For free literature, write to Stanton Magnetics, Inc., Plainview, L.I., N.Y.

Stanton

CIRCLE 59 ON READER-SERVICE CARD

Szigeti was never an infallibly accurate performer or a master of glamorous tone. His peculiar way of hunching over his violin made one wonder that he could play it at all. Now, in his sixth decade of public performance, some of these problems are accentuated, and the strength of his conceptions must be discerned through many a forced and quavery tone. I find no problem in doing this, because the nobility of the performances is unmistakable.

Menges leads the orchestra well in the Concerto. Bogas, a Californian who has toured with Szigeti and who won high praise in the 1962 Tchaikovsky competition in Moscow, is an able and alert partner in the *Duo concertant*. A.R.

PROKOFIEV: *Peter and the Wolf*, Op. 67; *Symphony No. 1, in D*, Op. 25 ("Classical")

Lorne Greene, narrator (in *Peter and the Wolf*): London Symphony Orchestra, Sir Malcolm Sargent, cond.

• RCA VICTOR LM 2783. LP. \$4.79.
• • RCA VICTOR LSC 2783. SD. \$5.79.

Rather oddly, the music-only for this version of Prokofiev's *Peter and the Wolf* was recorded all the way back in 1959, while the narration was recorded only last year, by a star of the TV "Bonanza" series. Perhaps not entirely coincidentally, Mr. Greene is now beginning a supplementary career as a pop singer under contract to RCA Victor. In any case, his bluff, robust, highly resonant delivery of the Prokofiev narration well may have a special appeal for TV-bemused children. As a matter of fact, Greene's performance is a good one, easily superior to some of the earlier celebrity versions if one's criterion is a wholly serious, "manly" approach. For myself, though, Bea Lillie's incomparable reading of this role (on Westminster) puts anyone else out of the running.

The Sargent readings are even more heavily earnest and emphatic than the Greene narration, not only in *Peter* but in what should be the wholly effervescent *Classical* Symphony. (Happily, the Koussevitzky interpretation is still in print, now on RCA Victor LM 2651—and even the magic of stereo is no substitute for the light, right conductorial touch in this music.) The present recording betrays its age only in some tendency to hollowness, but I'd suspect that it's been considerably doctored up in the editing: I don't remember any 1959 recording, stereo or mono, which has as vivid presence as this. R.D.D.

RAVEL: *Valses nobles et sentimentales*—See Stravinsky: *Pétriouchka: Suite for Piano*.

REGER: *Toccata and Fugue, Op. 59: No. 5; No. 6; Fantasia on the Chorale "Straf mich nicht in deinem Zorn," Op. 40, No. 2*—See Reubke: *Sonata for Organ, in C minor ("The 94th Psalm")*.

REUBKE: *Sonata for Organ, in C minor ("The 94th Psalm")*

†**REGER:** *Toccata and Fugue, Op. 59: No. 5; No. 6; Fantasia on the Chorale "Straf mich nicht in deinem Zorn," Op. 40, No. 2*

Simon Preston, organ.

• ARGO RG 420. LP. \$5.79.
• • ARGO ZRG 5420. SD. \$5.79.

An ingenious coupling, this. The Julius Reubke Sonata is inspired by the section of Psalm 94 that calls for God's wrathful punishment of the ungodly ("O Lord God, to whom vengeance belongeth, show thyself. Arise, thou Judge of the World, and reward the proud after their deserving"). The Reger Fantasia, on the other hand, calls for divine mercy ("Not in anger, mighty God, Not in anger, smite us"). One wonders whether the release was conceived with the texts in mind, or whether the musical aptness of juxtaposing two late-romantic composers was the factor determining this particular coupling.

Reubke was one of Liszt's favorite pupils during the Weimar period of that genius. The Sonata here is based upon the same cyclic structure that Liszt's own B minor Piano Sonata employs. It calls for a great deal of virtuosity, and naturally revels in the typical sort of quasi-religioso, high romantic bravura much in favor during the mid-nineteenth century. It contains a good deal of substance, nevertheless, and is really a remarkable work to have been produced by a composer who died at the age of twenty-four. Reubke would undoubtedly have made a significant mark had he been granted a normal span of years. Reger's writing is characteristically more benign, more introspective, and more academic.

Simon Preston's performances could hardly be bettered. This dynamic young British virtuoso has a colorful, alert rhythmic drive, resourceful registrations, and all the technical command in the world. Even in the hugely resonant spaces of Westminster Abbey, he manages whiplash, crackling performances. Although the sound has a goodly amount of reverberation, it seems completely brilliant and lifelike. H.G.

ROSSINI: *Arias*—See Donizetti: *Arias*.

SCARLATTI, ALESSANDRO: *Il Giardino di amore*

Catherine Gayer, soprano; Brigitte Fassbänder, contralto; Munich Chamber Orchestra, Hans Stadlmair, cond.

• ARCHIVE ARC 3244. LP. \$5.79.
• • ARCHIVE ARC 73244. SD. \$5.79.

This most delectable evening entertainment, a serenata by the prolific but never prolix Alessandro Scarlatti, may finally convince the skeptics that musical gems of the first water can be found among the hundreds of Neapolitan and Roman miniature operas long cherished

by the princes and prelates of those cities in the late seventeenth century. The vogue continued, in fact, into the early eighteenth, when Handel, Telemann, and Boyce found themselves among the northern composers who could profit by Italy's shining example. Many of the arias in *Il Giardino di amore* (subtitled *Venus and Adonis*) recall Handel, yet with a discreet touch of Vivaldi's best-quality chromium plate, with the result that the work as a whole shimmers with glorious opulence.

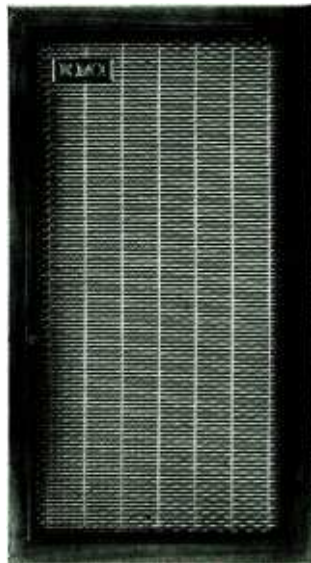
The name of the librettist is unknown; so too are time and place of the premiere, though internal evidence of the manuscripts in Marburg and Münster suggests the first decade of the eighteenth century. Although the serenata runs for nearly an hour, the entire work is here gotten on a single disc without any evident loss of clarity or limitations in dynamic range. Admittedly, Scarlatti's orchestra is by no means large, but he does employ a concertino at times as well as a concerto grosso, and features at appropriate points the soprano recorder, violin, and trumpet. Archive's usually generous array of continuo instruments includes lute and bassoon as well as harpsichord and cello.

The role of Venus was traditionally assigned to a contralto voice, and the intelligent and musical contribution of Brigitte Fassbänder is one of the most notable features of this disc. She has an exceptionally fluid and agile voice, well suited to the often brilliant passages written (I am sure gleefully) by Scarlatti; and if she occasionally hoots a little on a low note, she may be forgiven for an excess of enthusiasm. Her intonation, like that of her partner Catherine Gayer, is impeccable; and when the two sing duets (Nos. 12 and 20) the effect is utterly bewitching. In Scarlatti's day the part of Adonis would have been taken by a castrato, but there is little to regret in the present performance, so well do the voices blend and contrast.

Scarlatti, as if conscious of the limitations imposed by a cast of only two, has gone out of his way to ensure that the instrumental color embodies the maximum of variety. Two of Venus' arias (Nos. 2 and 10) make pliant use of the concertino and concerto grosso, while the latter aria excels in its imaginative pizzicato touches, mostly realizing for us the limpid plash of the brook so winsomely invoked by Venus. And when Adonis calls upon the nightingale, a diminutive recorder chirrup away in sympathy. A later aria of Adonis sings of the bellicose Cupid, and this is the cue for a trumpet obbligato of considerable verve and complexity. For sheer surprise, however, it would be hard to surpass the violin cadenza which introduces Venus' "*Andiamo, O cara bene*" (No. 16), presumably to prepare us for her prayer for solace.

The arias, in spite of their regular and expected form, take on new meaning here because of the artistically varied repeat of the main section. It was formerly thought sufficient just to repeat the music note for note, but scholars have shown that no respectable singer would

Why are EMI loudspeakers like a doctor's prescription?



They cure all sound ills. Booming bass with lingering hangover, weak transients, sagging midrange and tense, screechy highs. These are the symptoms of a sick speaker system. And the cure is an EMI loudspeaker.

We bring out the best in your sound system with standards of perfection that cause other loudspeaker manufacturers to shudder.

EMI elliptical woofers are the only ones with hand-made aluminum center cones and Poly-vinyl Chloride (PVC) edge suspensions. And our tweeters have specially

damped curved diaphragms in sealed chassis.

No wonder EMI loudspeakers have no "hole" in the middle. No wonder our bass is deep and vital. Our highs, clear and clean. No wonder our transient response is so fantastic it exposes the flaws of outmoded equipment. No wonder our loudspeakers are called "dangerous".

If you're dissatisfied with the way conventional loudspeaker systems sound, insist on EMI. You'll know you have the right speaker because

CIRCLE 26 ON READER-SERVICE CARD

you'll hear perfect sound. As alive and clear as the real thing. There's an EMI model to meet your budget and room requirements from \$49.95 to \$395.00*. And each one has a beautiful body, too.

**All prices slightly higher in South and West. Also available without enclosures for custom installation.*

EMI / SCOPE

Scope Electronics Corporation
235 East 42 Street, New York, N.Y.

Distributed in Canada by:
Hartone Electronics Industries, Ltd.
298 Bridgeland Ave., Toronto 19, Ont.

be content with such a dowdy subterfuge for improvised ornamentation. What we hear may not be improvised; but like the fioriture described by Caccini it's so spontaneous and natural that we accept it for what it is. Stadlmair conducts with a flair for Scarlattian style, and his orchestra is superb. D.S.

SCARLATTI, DOMENICO: *Sonatas for Piano: in C minor, L. 352; in C, L. 104; in A, L. 483*—See Beethoven: *Sonata for Piano, No. 32, in C minor, Op. 111.*

SCHLICK: *Homage to Charles V; Maria zart*—See Gombert: *Mass, Je suis désabité.*

SCHUBERT: *Fantasia for Piano 4-Hands, in F minor, Op. 103, D. 940; Sonata for Piano 4-Hands, in C, Op. 140, D. 812 ("Grand Duo")*

Alfred Brendel and Evelyne Crochet, pianos.

- Vox DL 1050. LP. \$4.98.
- • Vox STDL 501050. SD. \$4.98.

SCHUBERT: *Fantasia for Piano 4-Hands, in F minor, Op. 103, D. 940; March for Piano 4-Hands, in C, Op. 121, No. 2 ("Marche caractéristique")*

†Hindemith: *Sonata for Piano 4-Hands*

†Shapey: *Seven for Piano 4-Hands*

Milton Salkind and Peggy Salkind, piano.
• FRIENDS OF FOUR HAND MUSIC 1027. LP. \$4.98 (available only from Friends of Four Hand Music, 1645 Edith St., Berkeley, Calif.).

Both of these new recordings of the *Fantasia* are worth knowing. If the Salkinds make the biggest first impression with their driving, bright-eyed, clean-limbed presentation, the Brendel/Crochet duo make the more lasting one by virtue of greater finesse, tonal delicacy, and sheer poetry. Theirs is a beautifully judged effort worthy of being considered alongside the near-definitive Badura-Skoda/Demus edition on Music Guild S 16, issued several years ago. As an interpretation, the last-named combined the sharply defined rhythm of the Salkinds with some of the tonal pastel of the Brendel/Crochet. The Salkind disc is available in mono only, but both this duo and Badura-Skoda/Demus play the work as written, on a single piano. From the pronounced stereo separation on the Vox disc, I gather that Brendel and Crochet used two.

Brendel and Crochet play the *Grand Duo* with the same elegance and grace they bring to the *Fantasia*. The Columbia version by Gold and Fizdale is also, like the Vox, spaced out on two pianos, and sounds a trifle slicker and more brilliant. Gold and Fizdale clarify the scherzo movement with more incisiveness than do their counterparts on Vox, but as the Columbia record contains

only the *Grand Duo*, any advantage there is, in my opinion, more than offset.

The Salkinds delight with the rowdy little *Marche caractéristique*, which gets from them precisely the sparkling, good-humored treatment it needs. (This piece is given no Deutsch number, by the way.) Hindemith's *Sonata* (one of his less arid demonstrations of compositional facility) is shown to best advantage too. The Ralph Shapey "Seven" is so named because it is built around a 7-note serial sequence and also because its total time should be seven minutes. Not having a stop-watch handy, I feel reluctant to pass judgment on the Salkinds' performance.

The Vox recording has more resonance, but the taut, close-up studio sound of the Salkind record is also effective. H.G.

SCHUBERT: *Rondo for Violin and Strings, in A, D. 438; Deutsche Tänze (5), D. 90*—See Mozart: *Deutsche Tänze (13), K. 602, K. 605, K. 600.*

SCHUBERT: *Sonata for Cello and Piano, in A minor ("Arpeggione")*—See Grieg: *Sonata for Cello and Piano, in A minor, Op. 36.*

SCHUBERT: *Sonata for Piano, No. 19, in C minor, Op. posth., D. 958; Fantasia in C, Op. 15, D. 760 ("Wanderer")*

Gary Graffman, piano.

- COLUMBIA ML 6135. LP. \$4.79.
- • COLUMBIA MS 6735. SD. \$5.79.

This playing gives evidence of real artistic growth on Graffman's part. His technical prowess is as staggering as ever, his phrasing just as controlled and intelligent, but present also is a breadth and apparent personal involvement that heighten the significance of what he is interpreting. One can note this particularly in the performance of the fine C minor *Sonata*, where the pianist skillfully conceals the weaker episodes in the score



Gary Graffman: a virtuoso grows.

by binding the music together with magnificent rhythmic impetus and sense of structure. The *Fantasia* still suffers slightly from Graffman's rather hard, monochromatic tonal palette, but it too emerges with fine spirit. Moreover the artist has rightfully made use of the revised text which has become available since he made his earlier RCA Victor recording of the piece some years ago; along with Fleisher, Brendel, Richter, and Hautzig, Graffman thus joins the *cognoscenti* who play a D natural rather than a D sharp in the tremolo figure that closes the slow section.

For the *Sonata*, Graffman's disc wins hands down now that the excellent Shure and Webster readings are no longer available. The competition is more formidable for the *Wanderer Fantasy*, and while Graffman's edition is worthy, I would give a slight preference to the Fleisher (Epic) and Richter (Angel).

Excellent piano sound, of the large-room variety. H.G.

SHAPEY: *Seven for Piano 4-Hands*—See Schubert: *Fantasia for Piano 4-Hands, in F minor, Op. 103, D. 940; March for Piano 4-Hands, in C, Op. 121, No. 2 ("Marche caractéristique")*.

SIBELIUS: *Symphony No. 5, in E flat, Op. 82; Tapiola, Op. 112*

Berlin Philharmonic Orchestra, Herbert von Karajan, cond.

- DEUTSCHE GRAMMOPHON LPM 18973. LP. \$5.79.
- • DEUTSCHE GRAMMOPHON SLPM 138973. SD. \$5.79.

With this disc following so closely the Karajan/DGG disc coupling *Finlandia* and the *Violin Concerto* (with Christian Ferras as soloist), one wonders if this conductor, like Maazel for London, is embarking on a Sibelius cycle to commemorate the Finnish master's centennial. Whether or not that is the case, the present performances are singularly fine. Karajan leads the *Symphony* broadly, emphasizing the ominously brooding atmosphere rather than the dancelike elements which Barbirolli's fine recent low-priced edition brought to the fore. The square-cut phrasing and dynamism of the present reading leaves no doubt in anyone's mind that Sibelius, as Karajan views him, is in the mainstream of orthodox Teutonic romanticism, just one step away from Brahms. He makes here a much better case for his approach than has sometimes been the case: his present interpretations of both the *Symphony* and *Tapiola* have come a long way from the initial Karajan/Angel versions with the Philharmonia a decade and more ago.

The orchestral work here is glowing in timbre, polished to mirror-smooth refinement, and yet exciting to hear. Beautifully managed recording, with consummate stereo placement and spacious acoustics, is a further asset of this release. H.G.

Live Better Electronically With

LAFAYETTE RADIO ELECTRONICS



FREE!

LAFAYETTE

1966 Catalog 660

Now **BETTER THAN EVER**

Shop At The
"World's Hi-Fi &
Electronics Center"
For Widest Selection,
Low Prices

Stereo Hi-Fi • Citizens
Band • Ham Gear •
Tape Recorders • Test
Equipment • TV and
Radio Tubes and Parts •
Cameras • Auto Acces-
sories • Musical Instru-
ments • Tools • Books

SEE OUR EXCITING 1966 CATALOG
FOR SUPERB NEW HI-FI STEREO KITS

512 Pages

*Featuring Everything
in Electronics for*

- HOME
 - INDUSTRY
 - LABORATORY
- from the*

"World's Hi-Fi & Electronics Center"

"PRO-50" COMPACT SOLID
STATE COMPONENT STEREO
MUSIC SYSTEM



50-WATT SOLID STATE
STEREO AMPLIFIER
MODEL LA-248



NEW "CRITERION"® SERIES
DELUXE BOOKSHELF
SPEAKER SYSTEMS



CRITERION 1000B 4-TRACK
STEREO RECORDER IN
TEAK
CABINET



Mail the Coupon Today for Your
FREE 1966 Lafayette Catalog 660

Use Lafayette's Easy-Pay Budget Plan
No Money Down... Up to 24 Months to Pay
Satisfaction Guaranteed or Money Refunded

NEW YORK
Brooklyn
Syosset
Manhattan
Jamaica
Scarsdale
Bronx

STORE LOCATIONS

NEW JERSEY
Newark
Paramus
Plainfield

MASSACHUSETTS
Boston
Natick
MARYLAND
Mt. Rainier
(Wash. D. C. Area)

LAFAYETTE Radio ELECTRONICS
Dept. WI-5, P.O. Box 10
Syosset, L.I., N.Y. 11791

Send me the Free 1966 Lafayette Catalog 660

Name

Address

City

State

(Please Give Your Zip Code No.)

Zip

CIRCLE 39 ON READER-SERVICE CARD

STRAVINSKY: *Duo concertant*—
See Prokofiev: *Concerto for Violin and Orchestra, No. 1, in D, Op. 19.*

STRAVINSKY: *Pétrouchka: Suite for Piano*
†Ravel: *Valses nobles et sentimentales*

Alexis Weissenberg, piano.
• ODEON ALPC 8. LP. \$5.98.

The pianist of this record is none other than Sigi Weissenberg, that whirlwind keyboard meteorite whom audiences of a generation ago will remember. Mr. Weissenberg now calls himself Alexis, and seems to be living somewhere on the Continent. The selections on the present disc were recorded in Sweden during 1964.

Weissenberg's technical prowess remains as fantastic as ever. Especially in the Stravinsky Suite, the pianist seems able to negotiate left-hand passagework with an ease and perfection given only to the greatest technicians of any era. As before, he is addicted to breakneck speeds, appears to be basically disinterested in color per se, and tends towards metronomic steadiness rather than flexibility. And as before, one senses a certain callowness (one might even call it "brutality") in his showmanship. It is this factor, undoubtedly, that prevented Weissenberg from achieving the true artistic greatness which he might otherwise have attained.

To further the disc's curiosity, Weissenberg here uses a concert grand piano built by George Bolin. The instrument has a sounding board made of perfectly matched fan-shaped strips of wood—the thin part in the bass end—and with a device that enables the performer to reset the entire action at will. I suspect that the Stravinsky is played with the action geared to its lightest, for the sound has a curiously fluttery quality, with seemingly no real bass at all. It takes some getting used to. The sonority taken on by the Ravel *valses* is similar but less extreme. H.G.

STRAVINSKY: *Symphony in Three Movements; Pulcinella Suite*

Philharmonia Orchestra, Otto Klemperer, cond.
• ANGEL 36248. LP. \$4.79.
• • ANGEL S 36248. SD. \$5.79.

Klemperer's performance of the symphony is exceptionally robustious, full-bodied, and weighty; it is as if he were determined to exemplify the roots of the work in the *Sacre* and none of your nonsense, please, about neoclassicism. He proves his point too, although Stravinsky's own more lightly flying interpretation—he has recorded it twice—is the more authentic. The *Pulcinella* music is beautifully played, with just the right appreciation of its eighteenth-century poetry and its modern satire; and it is just as beautifully recorded. A.F.

TCHAIKOVSKY: *Variations on a Rococo Theme, Op. 33*—See Dvořák: *Concerto for Cello and Orchestra, in B minor, Op. 104.*

TELEMANN: *Musique de table, Part I*

Schola Cantorum Basiliensis, August Wenzinger, cond.
• ARCHIVE ARC 3234/35. Two LP. \$11.58.
• • ARCHIVE ARC 73234/35. Two SD. \$11.58.

TELEMANN: *Musique de table, Part II*

Concerto Amsterdam, Frans Brüggen, cond.
• TELEFUNKEN AWT 9451/52. Two LP. \$11.58.
• • TELEFUNKEN SAWT 9451/52. Two SD. \$11.58.

Hard on the heels of Telefunken's domestic release of Part I (reviewed here in June) comes the Archive version of the same material as well as Telefunken's Part II. Soon to come, no doubt, are the last part or "production" from Telefunken and the second and third from Archive. It will be remembered that each "production" comprises a suite for orchestra, a quartet, a concerto, a trio sonata, a sonata for a solo instrument and continuo, and a concluding piece for orchestra. The three sets of works were brought out in 1733 in one impressive publication (the modern edition of the score takes 235 pages), including a distinguished list of subscribers in Germany, France, Holland, Norway, Denmark, and England—striking testimony of the esteem in which Telemann was held during his lifetime. A vast amount of his music, including some forty operas, remains to be examined and published. Any of it that is on a par with the *Musique de table* would be well worth the effort.

Archive's account of Part I differs in some respects from Telefunken's but is no less stylishly or skillfully done. The two versions vary somewhat in the tempos of certain movements, and the added embellishments are of course not the same, but in general each reading is convincing on its own terms. The most noticeable difference is one of pitch: Archive is almost a whole tone lower. One small advantage Archive has is its more numerous bands. Telefunken separates only whole works, not movements, although there is plenty of room. More bands are desirable, because there is no evidence that the composer expected a suite or sonata to be played from beginning to end without interruption. In directionality and fidelity to natural sound, the Archive is as fine as the Telefunken.

Part II maintains the high degree of interest and variety found in the first part. Here again each work offers something worthwhile, and here too the Trio Sonata stands out for its consistently good quality. The performance is first-class in every respect. Not only do the

players improvise on their parts in a natural and tasteful way, where it is suitable to do so, but they play with complete unanimity. The Quartet, for recorder, two flutes, and continuo, is an outstanding example of this. With Frans Brüggen, the director of the performance, handling the recorder impeccably, the finale is a piece of virtuoso ensemble playing—fast, accurate, and everybody exactly together. Elsewhere too, there is excellent individual work, such as the clean and perfectly on-pitch trumpet playing of Maurice André, and the smooth double-stopping of the violinist in the solo sonata. In that work, by the way, we are given the rare opportunity to hear a theorbo, playing the continuo. As in Part I, the sound is excellent. N.B.

TIPPETT: *Concerto for Piano and Orchestra; Sonata for Piano, No. 2*

John Ogdon, piano; Philharmonia Orchestra, Colin Davis, cond.
• ODEON ALP 2071. LP. \$5.98.
• • ODEON ASD 621. SD. \$6.98.

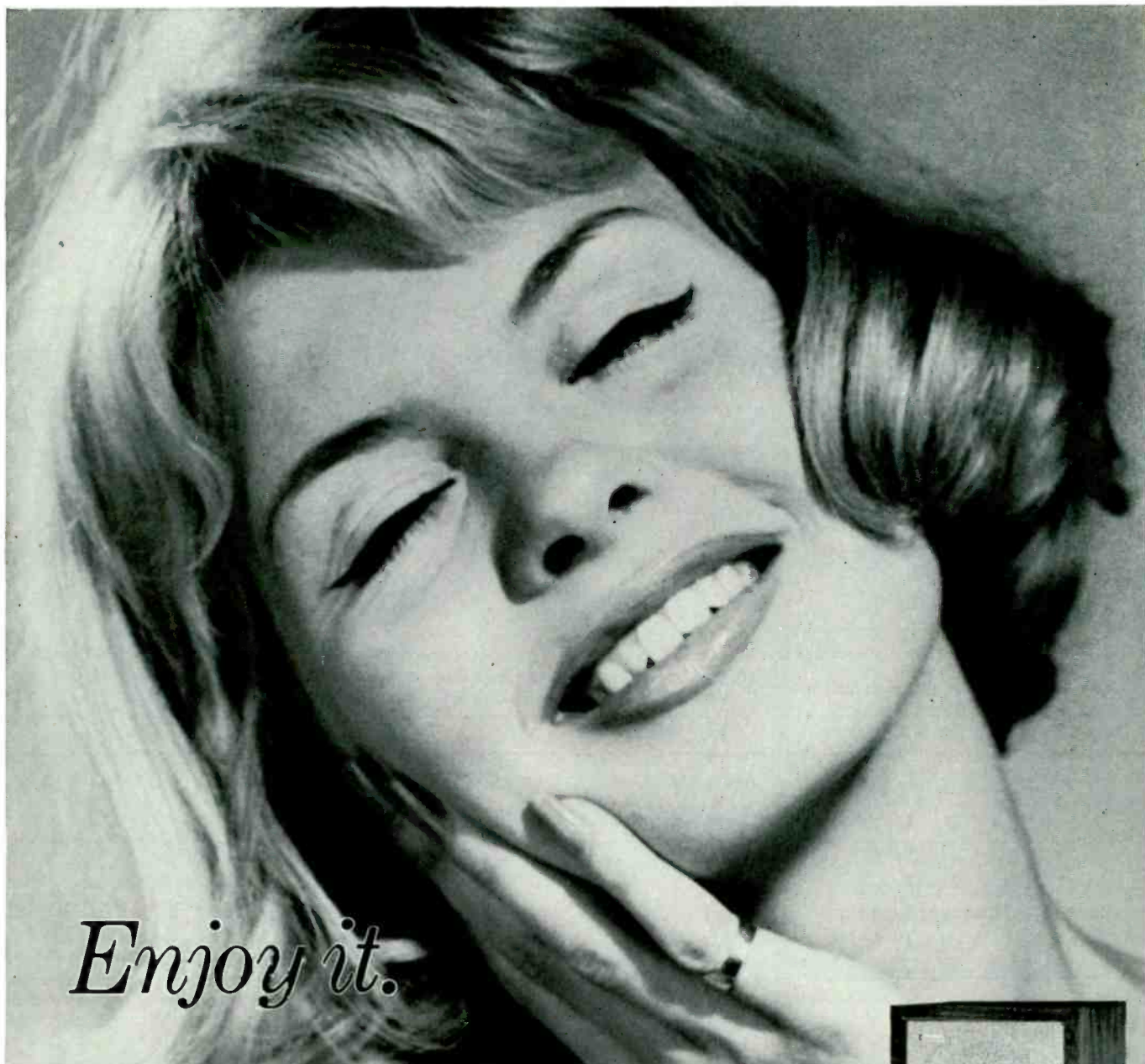
The Concerto opens with two slowish movements occupying one entire side of the record. They are in the ruminative, pastoral vein which Vaughan Williams could make attractive but which in Tippett's hands becomes unduly protracted and boring. Unfortunately, the zestful finale provides little compensation.

To turn from the Piano Concerto to the Sonata, as Ogdon plays it here, is like seeing Pegasus released from service as a plough horse to go flying off on his own. Where the Concerto is prolix and overelaborated, the Sonata is terse, concentrated, brilliant as a sunburst, and just a little overwhelming. This is partly a measure of the growth of Michael Tippett's creative powers between 1956 and 1962, but more than anything it is a measure of what a great pianist can do if given half a chance. The sound throughout the disc is first-rate. A.F.

VIVALDI: *Twelve Concertos for Violin, Strings, and Continuo, Op. 4 ("La Stravaganza")*

I Musici.
• PHILIPS PHM 2540. Two LP. \$9.58.
• • PHILIPS PHS 2940. Two SD. \$11.58.

Though *La Stravaganza* leaves me in doubt as to whether Vivaldi would have achieved his great popularity today without benefit of *The Four Seasons* we can be grateful to I Musici for giving us the rare opportunity of hearing, complete, a forerunner of that famous segment of Opus 8. There are no storms here, no murmuring brooks, no birds a-singing. But on a less spectacular plane, the twelve concertos of *La Stravaganza* abound in brilliant solo work, jubilant tuttis, and those strangely poignant slow movements so characteristic of Vivaldi. The Red Priest was not one to settle comfortably into patterns, and he deals out some surprises here, such as the canon between two violins which opens



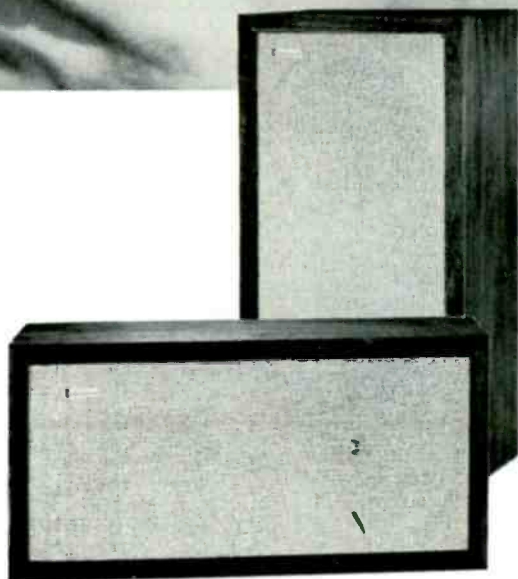
Enjoy it.

The lively sound! The more-than-you-pay-for big speaker performance of University's lively new Ultra-D.

Enjoy it — *the lively sound*. Put it anywhere — everywhere! No matter where, the Ultra-D fits!

Enjoy it — listen to *the lively sound* of the Ultra-D at your University dealer today. Bring your favorite record, too! Listen to something you know — you'll agree *University Sounds Better!*

Send for the all-new catalog of the world's largest (and liveliest) selection of high fidelity speakers and systems. It's FREE, and we'll also include details of University's 5-year warranty and our Guide To Component Stereo High Fidelity. Address inquiries to Desk J51.



UNIVERSITY
SPEAKERS/MICROPHONES
A DIVISION OF LTV-LING ALTEC, INC.

9500 W. Reno Oklahoma City, Oklahoma

ULTRA-D SPECIFICATIONS: Components — 10" ultra-linear high compliance woofer, 4" direct radiator mid-range, 3½" direct radiator tweeter. Response—35 to 19,000 cps. Size—23 13/16" h. x 11 7/8" w. x 9 3/4" d. Finish Oiled walnut. Selling Price — \$87.25

CIRCLE 41 ON READER-SERVICE CARD

ALIVE & VIBRANT

The revolutionary LEAK Mark II Piston-Action Sandwich Speaker System will thrill you with its live, vibrant and exciting sound—only the patented piston-action principle can give you this concert hall realism at any and every dynamic and harmonic level—in any size listening area.

LEAK • MARK II

 Piston-Action Sandwich® Speaker System

NATURAL

The LEAK Mark II gives you natural sound... NO artificial resonances, or even the faintest hint of distortion... performance proven by laboratory tests and confirmed by recognized music critics.*

LEAK • MARK II

 Piston-Action Sandwich® Speaker System

Beautiful!



Its award winning decorator design... its rich, deep-grained choice Scandinavian woods... its simplicity and ideal size (26"x15"x12") add a beautiful note to any room decor.

The New LEAK Mark II is a natural at only \$199.

*Insist on hearing the Mark II at any Leak Authorized Specialist and request your free copy of the "Leak Report File"... or write:

 **ERCONA CORP.**
432 Park Ave. So., N.Y. 16, N.Y.

CIRCLE 79 ON READER-SERVICE CARD

No. 11 in place of the customary tutti, the solo violin beginning of No. 8, and the short, *misterioso* second movement of the same concerto, which achieves a shimmering sonority with hushed string chords sustained over simple harpsichord figuration.

The choice of organ instead of harpsichord as the continuo instrument (with the exception of the movement just mentioned) makes one much more aware of the part; I can't help being slightly disconcerted, though, by the rather ecclesiastical effect it produces—perhaps just a Pavlovian response on my part.

The performances are superb, marked by the liveliness, precision, and resilient rhythm for which I Musici is famous. The solo work of Felix Ayo is precision-tooled but never dry; he manages to be taut and full-toned at the same time, and it would be hard to imagine Vivaldi better served. Philips' engineers have contributed excellent sound. S.F.

WAGNER: *Tannhäuser*

Anja Silja (s), Elisabeth: Grace Bumbry (ms), Venus: Else-Margrete Gardelli (s), A Young Shepherd: Wolfgang Windgassen (t), Tannhäuser: Gerhard Stolze (t), Walther von der Vogelweide: Georg Paskuda (t), Heinrich der Schreiber: Eberhard Wächter (b), Wolfram von Eschenbach: Josef Greindl (bs), Landgraf Hermann: Franz Crass (bs), Biterolf: Gerd Nienstedt (bs), Reinmar von Zweter: Chorus and Orchestra of the Bayreuth Festival (1962), Wolfgang Sawallisch, cond.

- PHILIPS PHM 3560. Three LP. \$14.37 (plus \$1.00 charge for libretto).
- PHILIPS PHS 3960. Three SD. \$17.37 (plus \$1.00 charge for libretto).

A second stereo *Tannhäuser* (to go with the Konwitschny performance on Angel) finally gives us a choice of recorded performances for an opera that for years was represented only by a Urania edition featuring a good Elisabeth (Marianne Schech) and some good playing and choral singing, but nothing else. (It seems strange that the old Bayreuth somewhat abridged edition, with its cast headed by Maria Müller, Sigismund Pilinsky, Herbert Janssen, and Ivar Andresen, has never been pressed into LP—but such is the case. Inasmuch as Toscanini prepared this 1930 production, it would seem worth reviving, even though he did not actually conduct the recording.)

There are certainly excellent points about this new Bayreuth set, but it does not approach the level of the recently released *Parsifal*, recorded in the Festspielhaus the same year. Problem No. 1 is with the sound; there is a great deal of audience noise, some *preëcho*, a balance that does scant justice to the orchestra, especially in ensembles, and enough distortion to give a harsh, jangly effect to the concerted numbers. Sympathetic as I am to the principle of recorded live performances, this is not a good specimen—by no means in a class with the *Parsifal* or DGG *Daphne*.

There is also some weak casting. Josef Greindl, justly respected veteran that

he is, is a dry, wobbly, boring Landgraf. Franz Crass is an outstanding Biterolf, but the other secondary minstrels are not well taken, with Gerhard Stolze singing Walter's song most unattractively. Here the set suffers badly by comparison with the Konwitschny (Frick as the Landgraf, Wunderlich as Walter).

The rest of the performers are solid elements. Wolfgang Windgassen offers a Tannhäuser that is obviously deeply felt and intelligently worked out. It improves from scene to scene. The hymn to Venus is nothing to write home about, being vocally and musically only approximately right, and the Act I finale (in which, because of the sometimes odd balances, every note of Tannhäuser's music is not only audible, but dominant) finds him unpleasantly taxed by the sustained *tesitura* around G and A. From here on, things improve. The great cry of "*Allmücht'ger, dir sie Preis!*" at the opening of the second scene is his first really fine moment, and from here he builds to some very powerful work in Act III, including an impassioned, extremely moving account of the Rome Narrative. Notwithstanding its weaknesses, his interpretation gains a memorable stature by the end of the opera, and is surely far preferable to the beefy, unimaginative singing of Hopf on the Angel set.

I like both of the ladies. Grace Bumbry, who made her first international splash with her Bayreuth Venus, is exciting. Once in a while she is exciting in a rather too Ortrudish way, but the performance is very alive, with her ringing, steady mezzo cutting through the music with a splendid, "quick" quality. Anja Silja, the very young German soprano who has become a mainstay of the Wagner brothers' productions, is a most attractive Elisabeth. Her voice is fresh and girlish and innocent-sounding, carrying through the Act II ensembles with a lovely purity, and she is an artist of distinct musicality and interpretative sense. Since the time of this recording she has gone on to attack some of the most rugged challenges of the dramatic soprano repertory, and Lord knows what this is doing to so young and pretty a voice. But her Elisabeth, as of 1962, is well sung and touching.

Eberhard Wächter is a perfectly acceptable Wolfram, though not one I can en-



Grace Bumbry: Venus at Bayreuth.



GREAT NEW ALBUMS FROM RCA "VICTROLA"



1. **BEETHOVEN:** Symphony No. 4, Monteux, the London Symphony Orchestra, **WAGNER:** Siegfried Idyll, Monteux, the San Francisco Orchestra, A sparkling new addition to "Victrola's" growing Monteux discography, this fine album adds to the Beethoven Symphonies and offers a lovely performance of the "Siegfried Idyll" as a bonus.
2. **BACH:** Violin Concerto No. 1/**MOZART:** Violin Concerto No. 3, Jaime Laredo, the Boston Symphony under Munch, the National Symphony under Mitchell. Bolivia's eminent violinist, Señor Laredo, shows himself to be at one with the German and Austrian geniuses and of common purpose with both French and American conductors. This distinguished disk belongs in every collection.
3. **DELIBES:** Sylvia and Coppélia Ballet Suites, Paris Conservatory Orchestra, Hugo Rignold. Charming in their own right, these suites represent the cream of music for the classical ballet, melodic, rhythmic and evocative. The superb Paris Conservatory Orchestra and former Covent Garden conductor present flawless performances of these lovely works.
4. **Overtures and Intermezzos from Famous Operas,** Royal Opera House Orchestra, Covent Garden, Georg Solti. A delightful musical antipasto, this album features some of the choicest orchestral moments of the operatic repertoire. The selections include both of the La Traviata Preludes, the "Barcarolle" from The Tales of Hoffmann and "Dance of the Hours" from La Gioconda.

RCA VICTROLA

CIRCLE 52 ON READER-SERVICE CARD

those over. His basically light, tenory baritone is handled with ease and security (he has the sense not to overload it for this role), but in the big climaxes—most noticeably in Act III—there seems just not quite enough of him; while he is giving his all, he hasn't the final touch of weight and vocal stature to make him an exemplary Wolfram. A positive one, mind you, but a little less than really top-class.

Sawallisch's way with the score will be a matter of taste. It is quick and a bit revved-up; nothing contemplative or rich or terribly broad. The Bacchanale is a really feverish, sweaty kind of orgy, exciting and distinctly unbeautiful. One can well understand why Tannhäuser doesn't particularly care to hang around listening to this sort of thing, and that is no doubt the point. The only question is whether the listener will care to hang around more than once or twice; I like a Venusberg that will make me feel sated and wallowy, but as for making me feel on the verge of a nervous breakdown—I'm not so sure. That incredible transition from the realm of Venus to the sunlit vale, with its innocent shepherd piping and pilgrim humming and hunting-horn-blowing and Christianizing, is of course enormously effective this way. What magic!

For myself, I like a reading that is a bit more gradual and massive and, yes, profound, but this is surely brilliantly executed—Sawallisch is beyond doubt a major conductor, and of course he has first-rate orchestral and choral forces to work with. C.L.O.

WALTON: *Variations on a Theme by Hindemith; Symphony No. 2*

Cleveland Orchestra, George Szell, cond. [the Symphony from Epic LC 3812/BC 1149, 1962].

- COLUMBIA ML 6136. LP. \$4.79.
- • COLUMBIA MS 6736. SD. \$5.79.

The combination of Sir William Walton and Paul Hindemith seems a little strange. Sir William is the gentleman-composer: a slow worker, anything but an innovator, the last man in the world to sully himself in the rough-and-tumble of concert life. Hindemith was precisely the opposite in each of these respects. But, as it turns out, Sir William's variations on a Hindemith theme add up to one of his finest works. The piece is wonderfully witty, brilliant, and ingenious; and if it has to quote Hindemith directly in order to attain a few moments of deep feeling, these moments are wonderfully well managed.

The phony rhetoric of the Second Symphony reemphasizes the fact that Walton is essentially a master of small forms (variations are a series of small forms strung on a line) and has trouble sustaining a big one. Even so, the interpretation does not have to be as punchy and hysterical as the one Szell provides. His reading of the Variations seems to be first-class, however, and the engineering accorded recording both works is sensational. A.F.



ROGER BLANCHARD ENSEMBLE: "Music from the Court of Burgundy"

Pierre Poulteau Recorder Trio; Roger Blanchard Vocal and Instrumental Ensemble.

- NONESUCH H 1058. LP. \$2.50.
- • NONESUCH H 71058. SD. \$2.50.

The gem in this collection of Burgundian music of the fifteenth century—including works by Grenon, Fontaine, Binchois, Dufay, Mureau, Busnois, Morton, and Ghizeghem—is the motet *In hydraulis*, written about 1465 by Antoine Busnois in honor of his great contemporary Okeghem. This ten-minute piece combines structural ingenuity (in its resourceful handling of the *cantus firmus* technique) with broad contrasts of expression and a remarkably mature and purposeful counterpoint. Its performance illustrates both the virtues and the faults of the record. The music has been stylishly realized, and is presented with a sonorous trombone backing that evokes the sacque-bouttes of five hundred years ago. The conducting is spirited and the singing conscientious. But in the limitations of that word the drawback of the disc is suggested: the voices, though used without affectation, are often inadequate to the technical demands of the music, and



the lapses of intonation preclude those resonant, ventilated textures which can be such a delight in music of this period.

The instrumental playing is of a higher standard, and lends a touching grace to the lighter pieces, particularly Gilles Binchois's ballade *Je loe amours* and Guillaume Dufay's magnificent Petrarch setting, *Vergine bella*. The stereo recording is a shade close, but in spite of the disc's shortcomings the beauty of the music and the honesty of its performance reward investigation. BERNARD JACOBSON

KIM BORG: *Recital of Russian Songs*

Tchaikovsky: *I Bless You, Forests; At the Ball; None But the Lonely Heart; Don Juan's Serenade*. Rubinstein: *Persian Love Song; The Passing Wave*. Rimsky-Korsakov: *The Sunset Burns Low Over the Horizon; The Clouds Vanish*, Musorgsky: *The Evening Song; Oh, Why thy Eyes*. Taneiev: *The Stalagmites; Agitating Heart Throbs*. Rachmaninoff: *Little Island; The Lilac*. Gretchaninov: *The Death*.

- Kim Borg, bass; Alfred Holečk, piano.
- ARTIA ALP 704. LP. \$4.98.
- • ARTIA ALPS. 704. SD. \$5.98.

Kim Borg, whose appearances at the Metropolitan almost invariably seemed selected to show him in the worst possible light, has provided much pleasure on recital discs in the past, and does so again on this one. Vocal smoothness, interpretative intelligence, and invariable musicality mark his approach to this material.

Nonetheless, this is only a partially successful record. For one thing, Borg's singing, even and satisfying as it is, does not feature a very wide span of colors or any real bigness of frame—the *Don Juan's Serenade*, for example, is on the tame side, and many of the climaxes are a bit disappointing. The recital conveys an over-all impression of monochrome, though nearly any of the individual selections gives considerable pleasure.

A more serious drawback—no fault of Borg's—is the absence of texts or even notes bearing on the songs themselves; the liner material sticks to generalized biographical information on the composers. With repertory like this, even more than with the ordinary German or French song recital, translations (or at the very least, paraphrases) of the texts are, to my way of thinking, not extras, but essentials. At least half this material is far enough out of the way so as to be unfamiliar to even a fairly knowledgeable and interested collector—me, for instance—and several items (e.g., both Taneiev songs) are, like many of the finest songs in the literature, quite incapable of standing as "pure" music. I am well aware of the difficulties faced (especially by a small company) in providing such material for this kind of repertory; but they must be overcome if such releases are to have much use to all but the most serious and indefatigable students. In the cases of the more fa-

COMING SOON: THE 400 PAGE

high fidelity } musical
america

CONCERT ARTIST BOOKING ISSUE

Takes you far behind scenes in the world of music. Indispensable to concert managers, musicians, libraries, those who have a voice in the selection of concert performers, and everyone passionately absorbed in music.

Regular price for a single copy—\$5. But it is included as one of 13 issues subscribers to HIGH FIDELITY/MUSICAL AMERICA Edition receive each year.

Precisely what is HIGH FIDELITY/MUSICAL AMERICA Edition? It's our "new" magazine which includes all of HIGH FIDELITY plus these features—(1) About 32 more pages per issue of news and reviews of significant musical happenings throughout the world—concert, opera, etc., and 2) the concert artist Booking Issue of 400 pages scheduled for December 15, 1965, not included in HIGH FIDELITY subscriptions. Subscription price for 13 issues published in one year—\$9. (HIGH FIDELITY, published 12 times a year, sells for \$7).

How can a HIGH FIDELITY subscriber get the Booking Issue short of paying \$5?

Enter your subscription now for one year of HIGH FIDELITY/MUSICAL AMERICA for \$9. We will transfer the remaining term of your HIGH FIDELITY subscription to HIGH FIDELITY/MUSICAL AMERICA Edition and extend it for one year to include the Booking Issue.

If classical music is YOUR major interest, you will find this transfer one of the biggest bargains you have ever encountered. Don't miss it! Convenient order form herewith.

BOOKING ISSUE FEATURES INCLUDE—

- Musician of the year on the cover.
- Review of the year in music.
- Activity reports of leading concert managers.
- List of American orchestras plus number of musicians, concerts, budgets, hall seating capacity and other pertinent information.
- List of American college concert series—budgets, hall capacity, etc.
- List of American festivals, music schools, publishers, critics, record manufacturers with A & R head, best records of the year, music departments of radio & TV networks with head personnel.
- The foreign section will include a comprehensive list of foreign managers with addresses and head personnel—orchestras—opera producing organizations—festivals—music publications—radio and TV music departments—musical organizations.
- Also, an index by category of selected concert artists.
- And much informative artist advertising.
- To many, it's worth its weight in gold!

HIGH FIDELITY/MUSICAL AMERICA EDITION

The Publishing House, Great Barrington, Mass. 01230

Please fill my order checked below:

- For the \$9 enclosed enter my subscription for one year of 13 issues including the December 15, 1965 mammoth concert artist Booking Issue.
- I am a subscriber to HIGH FIDELITY. Without charge, also transfer the remaining term of my HIGH FIDELITY subscription to HIGH FIDELITY/MUSICAL AMERICA Edition. (Good only if the \$9 payment referred to above accompanies this order.)
- For the \$5 enclosed send me the concert artist Booking Issue when it is published—December 15, 1965. 965

Send to _____

SUPERLATIVE SOUND



FM-3 Stereomatic Tuner—\$99.95 Kit; \$154.95 Assembled.

"High Fidelity" cannot be defined numerically. Good music reproduction depends too much on little known and difficult to specify relationships between physical laws and auditory pleasure.

Those factors which determine the quality of the reproduced sound are rarely described in the specifications because they are too difficult to quantify. The stability of an amplifier under varying speaker loads; transient and overload performance; the proportions of higher order distortion components in what is already vanishingly low total distortion; lowest phase shift through all stages including tone control networks: these are some of the crucial design aspects of vital concern to the Dynakit engineer. The results of designing for such subtle characteristics are evident in the repeated demonstrations of Live vs Recorded comparisons where thousands of critical listeners have found it difficult to distinguish the real musicians from the reproduction of their music through Dynakit amplifiers and preamplifiers.

Make one of these listening tests yourself with a Dynatuner. While differences between the best amps and preamps are not as easily detected by the casual listener, tuner differences stand out in typical home use tests. The Dynatuner has been universally recognized as providing notably superior FM and Multiplex stereo reception to tuners which cost far more, and which advertise much fancier specs. WHY?

The answer in part is lower distortion on very weak and very strong signals; exceptional ability to reject the effects of multipath, ignition and other interference; superior AM rejection; near-perfect volume sensitivity; vastly superior acceptance of over-modulation; stereo sensitivity within 3 db of mono specification; and unexcelled ability to maintain separation with even the weakest stereo signals. Most important, though, is its minimum phase shift design which delivers lower distortion reception of normal signals, too, and makes possible accurate home alignment of all stages to preserve peak performance—a Dynatuner exclusive.

Prove it for yourself at your nearest Dynakit dealer's showroom, and take advantage of the Dynatuner's newly lowered prices—a bigger bargain than ever before.

Write for descriptive literature and complete specifications.

DYNACO

3912 POWELTON AVENUE, PHILADELPHIA, PENNSYLVANIA 19104

CIRCLE 21 ON READER-SERVICE CARD

miliar songs, by the way, I have tried to list the titles by which they are fairly well known, rather than those on the Artia label. C.L.O.

SYLVIA MARLOWE: *Music for Harpsichord*

Carter: *Sonata for Flute, Oboe, Cello, and Harpsichord*. Falla: *Concerto for Harpsichord and Chamber Orchestra*. Rorem: *Lovers, Narrative for Harpsichord, Oboe, Cello, and Percussion*. Sauguet: *Suite Royale for Harpsichord*.

Sylvia Marlowe, harpsichord; instrumentalists; chamber orchestra.

- DECCA DL 10108. LP. \$4.79.
- • DECCA DL 710108. SD. \$5.79.

The finest work in this collection of modern pieces for the harpsichord is the great and famous Concerto by Manuel de Falla, which is as savage and violent a piece of gypsy music as the literature affords and which treats the harpsichord like a gigantic guitar. This is surely one of the most brilliant performances it has ever been given before a microphone; and the microphone itself has turned in a brilliant performance too, here and throughout. The Carter Sonata is also a big, serious, flaming piece, with a trajectory like a rocket and a magnificent palette of instrumental and harmonic sonorities.

The other two works are lighter in intention. Ned Rorem might be described as America's answer to the late Francis Poulenc; his music is always tuneful, full of wit and neatly turned ideas. So it is here, although the scenario for *Lovers* is a bit too archly enigmatic. Henri Sauguet's *Suite Royale* is a solo "lesson" in the style of Couperin, with false notes. It wears through before you have even finished hearing it the first time. A.F.

MUSIC FROM THE COLUMBIA-PRINCETON ELECTRONIC MUSIC CENTER

Lewin-Richter: *Study No. 1*. Mimaroglu: *Le Tombeau d'Edgar Poe; Intermezzo; Bowery Bum*. Avni: *Vocalise*. Carlos: *Variations for Flute and Electronic Sound; Dialogues for Piano and Two Loudspeakers*.

Erdem Buri, speaker (in *Le Tombeau d'Edgar Poe*); Pnina Avni, soprano (in the Avni); John Heiss, flute (in the Variations); Phillip Ramey, piano (in the *Dialogues*).

- TURNABOUT TV 4004. LP. \$2.50.
- • TURNABOUT TV 34004. SD. \$2.50.

In my opinion, this is the best collection that has so far come from the Columbia-Princeton Electronic Music Center, and the best things in it are a pair of compositions by the incredibly inventive Ihan Mimaroglu. One, called *Bowery Bum*, is developed entirely, with a vast range of effect, from the snapping of a rubber band. The other, called *Le Tom-*

beau d'Edgar Poe, is based on the poem of that name by Mallarmé as read by Erdem Buri of the Turkish Radio. At times the text is to the fore, at other times it is completely transformed into abstract sound, and at still other times the words trail or dissolve off into abstract sound like the human figures of some surrealist painters that transform themselves before one's eyes into smoke or animals or whatnot.

Andres Lewin-Richter provides a rich and colorful *Study No. 1* for the tapes, and there are three works very successfully combining electronic and live sound—the *Vocalise* by Tzvi Avni and the two works by Walter Carlos.

Except for Mimaroglu, all these composers are very conservative ones. It is interesting that the most advanced of musical media should be so conservatively handled at the leading American center for research and experiment therein. The academy exacts its due even here. A.F.

RUSSIAN ART SONGS

Mussorgsky: *Song of the Flea; A Garden Blooms Along the Don; Death the Commander; The Forgotten One; The Goat*. Aliabev: *The Nightingale*. Borodin: *For the Shores of a Distant Homeland*. Tchaikovsky: *Don Juan's Serenade; On the Golden Cornfields; I Bless You, Forests*. Rubinstein: *As the Sun to the Heavens (Persian Song No. 2); Given by Nature to the Sun (Persian Song No. 12); Ballad; Melody, Op. 3*.

Alla Solenkova, soprano; Alexei Krivchenya, bass; Boris Gmirya, bass; Ivan Skobtsov, bass; Ivan Petrov, bass; Nam Valter, Lev Ostrin, Lidya Okayemova, Semen Stuchevsky, pianos; Radio Orchestra, B. Stolyarov, cond.

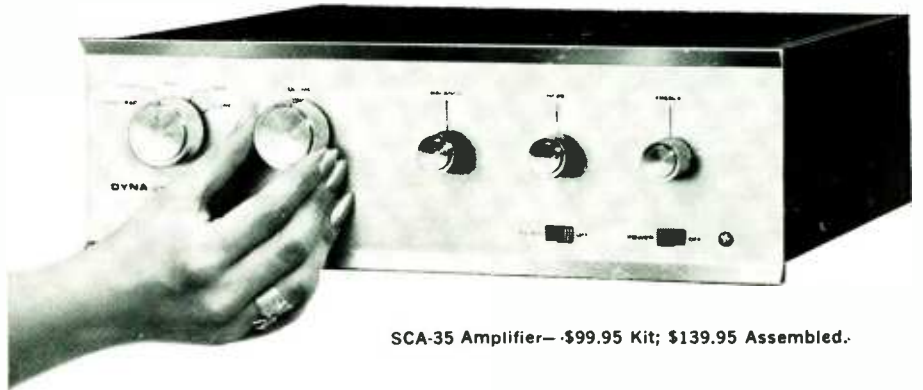
- MONITOR MC 2063. LP. \$1.98.
- • MONITOR MCS 2063. SD. \$1.98.

This looks like a hodgepodge, and come to think of it, I guess it is. But a splendid record, nonetheless—good songs, mostly not overfamiliar, magnificently sung by some of the cream of Russia's seemingly inexhaustible crop of remarkable basses.

Perhaps it is best to go at it singer by singer. Six of the fourteen selections are sung by Boris Gmirya, who gave us the wonderful MK-Artia collection of Dargomijsky romances about three years back. A stupendous voice; a versatile technique; a temperament that is big and full-blown, but sensitive too. *Death the Commander* is hair-raising; No. 2 of Rubinstein's voluptuous, unjustly ignored *Persian Songs* shows a stunning piano high F (true mezza-voce, not falsetto); *The Goat* demonstrates a flair for lighter, satirical material. Only *A Garden Blooms Along the Don* seems not a complete success—the sustained soft singing is attractive, but not very firm-lined.

Ivan Petrov, who with Mark Reizen is perhaps the best-known of recent Russian basses to Western collectors, sings the first two Tchaikovsky songs. His huge, black, rather ungainly voice is heard at its best in the Serenade, which is fine

TRANSISTORLESS SOUND



SCA-35 Amplifier—\$99.95 Kit; \$139.95 Assembled.

Yes, we mean it! No Dynakit uses transistors. Further, they do not sound as if they have transistors, nor do they have any other characteristic sound—not if we can help it. Our philosophy has always been that Dynakit equipment should not have distortion of any kind, limitations of bandwidth, noise, or any other effects which can intrude on the accurate reproduction of the original. Further, it should be rugged and reliable, good for many years of trouble-free service. Last, it should be of fair value with superior quality at the lowest possible cost.

Right now, we can adhere to this philosophy best with tube equipment: PAS-3's, Stereo 70's, SCA-35's and Dynatuners which have been installed in more home music systems, laboratories and test facilities than any other similar components, and which have won the respect and praise of countless reviewers, hobbyists and consumer testing organizations.

Present tube designs have been refined through decades of steady progress, while audio transistorization is still in the guinea pig stage. Dynaco is fully aware of the potential capabilities of properly designed solid state components, and we have been working for several years with transistorized hi fi products. Dynaco will offer solid state components when we are convinced that transistors are equivalent to our current tube designs in both absolute performance and relative value, or when they are superior to tubes in either of these respects. We value our customers, not as guinea pigs for field testing experimental circuits, but as our best advertising medium for our proven designs.

Current technology indicates that solid state components are steadily improving in reliability, quality and economy. In such units as portable radios and tape recorders, their advantages are manifest. Further progress will undoubtedly make them suitable for critical high fidelity applications, particularly as transistor uniformity and reliability improves.

Comparison of sound quality, specifications and price will prove that Dynakits offer the most logical choice of any components—regardless of whether they are designed around transistors or tubes. It is the end result which counts, not the novelty of the ingredients.

Write for descriptive literature and complete specifications.

DYNACO

3912 POWELTON AVENUE, PHILADELPHIA, PENNSYLVANIA 19104
CIRCLE 21 ON READER-SERVICE CARD

Only OKI

has a complete lightweight solid-state portable stereo tape system under 25 lbs.



Only OKI

has 2 unique detachable two-way speaker systems for true stereo sound.



Only OKI 555 plays so great, weighs so little!

Guaranteed for one full year!

And its price is less than you'd expect to pay. \$349.95*.

Oki has a fine choice of other solid state tape recorders, starting at \$129.95*. See and hear them now at your Oki dealer.

*manufacturer's suggested list price
one year parts, 6 months labor

HFD 965 **OKI** CHANCELLOR

Chancellor Electronics, Inc.
457 Chancellor Ave., Newark, New Jersey

Name _____
Address _____
City _____ State _____ Zip _____

CIRCLE 48 ON READER-SERVICE CARD

indeed, but it is perhaps a bit too lumpish (though still impressive as an instrument) in *On the Golden Cornfields*. Alexei Krivchenya and Ivan Skobtsov are singers both new to me. The former has a large, dramatic voice that spreads sometimes, but not in an extreme way. His conversational *Song of the Flea*, very different from the Chaliapin-and-imitators version, is most successful; the third Tchaikovsky number (best known, I suppose, as *The Pilgrim's Song*) is not quite clean enough—even the best of the Russian singers do not seem to excel at straight legato, *cantabile* singing. Skobtsov has, I would say, the most beautiful voice of all those heard here, a little lighter and more lyrical than the others, as one might imagine the Gmirya of twenty-five years ago. His rendition of the exquisite Borodin song, especially, is as lovely as bass singing can get.

Alla Solenkova, the soprano who does *The Nightingale*, is virtually unique among Soviet sopranos in having a tone that is basically attractive and pure, free of throaty vibrato or squalliness. She whitens it a good deal, however, and makes use of an extreme high extension (up to G in *altissimo*) that sounds (as in most such cases) like a flexitone. And, with all apologies to those still smitten by nostalgia for the bad old days, the song itself is really a horrid piece of music.

Solenkova is accompanied by the orchestra, the others by a confusing array of pianists I shall not bother to unscramble; all are fine. The sound ranges from pretty good to excellent—the stereo is one of those "processed for stereo" jobs. Adequate notes, which do not, however, replace texts or really thorough paraphrases, especially in this kind of repertoire. C.L.O.

ADOLF SCHERBAUM: "Baroque Music for Trumpet Virtuoso"

Vivaldi: *Concerto for Two Trumpets*, in C, P. 75. Telemann: *Sonata for Trumpet*, in D. Torelli: *Concerto for Trumpet, No. 2*, in D. Stradella: *Sonata for Trumpet and Two String Orchestras*, in D. Fasch: *Concerto for Trumpet, Two Oboes, and Orchestra*, in D. Graupner: *Concerto for Trumpet, Two Oboes, and Orchestra*, in D.

Adolf Scherbaum, trumpet; Hamburger Baroque Ensemble, Adolf Scherbaum, cond.

• DEUTSCHE GRAMMOPHON LPEM 19470. LP. \$5.79.

• • DEUTSCHE GRAMMOPHON SLPEM 136470. SD. \$5.79.

Dawns a new Golden Age for trumpeters! In medieval times they blew only in the service of the highest nobility and ranked high among the most favored court vassals. In the late Renaissance the most powerful of the musical guilds was that of brass players and within the guild itself the most important, and presumably the best paid, were the players proficient in the trumpet's most stratospheric (*clarino*) registers. Yet at its very apoth-

osis, the art of high trumpeting, to which the baroque masters dedicated so much wonderful music, suddenly died out almost entirely. And even the supersession of "natural" instruments by easier and more versatile valved models could not bring it back to life. It took the LP record to do that!

The younger music lovers of today can't be expected to realize how new all this is—the resurrection of the baroque music itself, as well as the practice of duplicating the original high-trumpet parts. I certainly can't expect them to believe me when I tell them that Stokowski once (1929) recorded Bach's Second *Brandenburg* Concerto with the trumpet part transposed down an octave—which indeed was the common concert custom of most symphony orchestras then; or that as late as 1950 it was possible for Casals to record the same work with a soprano saxophone substituted for the trumpet! But these are the facts. Of course, once the tide turned, it turned dramatically. And while Herr Scherbaum may not have been the first to record the high trumpet part in the *Brandenburg* No. 2, he certainly has been one of the most in demand orchestral soloists in recent years.

Personally, I've never admired his playing quite as much as that of George Eskdale, Roger Voisin, or Helmut Wobisch. Brilliant as Scherbaum is at his best, his tone often seems to me strained and thinned out in the highest ranges, and my impression that he is not a particularly eloquent interpreter is reinforced here by his highly competent but scarcely highly imaginative performance as director as well as soloist. That is not to say, of course, that there is not a great deal of dramatic excitement and sonic glitter even in the relatively familiar works here—the dashing Vivaldi P. 75 (with Rudolf Haubold) and the proud Telemann three-movement Sonata (Concerto) in D—and the other works have the real merit of freshness. I'm not sure whether the present Torelli Concerto is a first recorded edition or not (it certainly isn't the same as the Torelli Concerto in D in Vol. 4 of the Voisin/Kapp series) but, as far as I can check, the remaining three works are all "firsts." The Concerto by Johann Christoph Graupner (1683–1760) may, indeed, be the first recorded representation of that composer. Does the name ring a bell? It should, for every Bachian at least, for it was Graupner who was the Leipzigers' second choice (after Telemann) for the post of cantor at St. Thomas' which finally went, *faute de mieux*, to the then dark horse Johann Sebastian Bach.

Well, with as much and as fascinating music as this, the present program must of course be recommended to every baroque-minded collector, quite regardless of reservations I may have about the performances, or for that matter about the clean, strong, yet hardly very distinctive recording. For newcomers to this repertory, however, I would suggest that one of the programs in either the Voisin/Kapp or Wobisch/Vanguard series might serve even better than the present disc as a first introduction. R.D.D.

JANOS STARKER: Cello Recital

Mendelssohn: *Variations concertantes, Op. 17.* Martinů: *Variations on a Theme by Rossini.* Chopin: *Polonaise brillante, Op. 3.* Debussy: *Sonata in D minor.* Bartók: *Rhapsody No. 1.* Weiner: *Hungarian Wedding Dance.*

Janos Starker, cello; Gyorgy Sebok, piano.

- MERCURY MG 50405. LP. \$4.79.
- • MERCURY SR 90405. SD. \$5.79.

Starker is a superb musician and a master of his instrument. He has previously recorded some of the music on this disc, but these new performances sound better and are better. Mercury has wisely avoided the old echo-chamber manner of recording which made the early Starker discs sound as if they were played on one hundred cellos at once in the Moscow subway.

There is probably no cellist currently active who can draw the range of floating and resonant sounds even up into the top register as Starker can. Nor, for that matter, are there many who can do all this with such musical integrity. He challenges memories of the fabled Feuermann, and his performance of the Chopin *Polonaise brillante* comes as close to the old Feuermann performance as any now available. Gyorgy Sebok is an admirable partner. A.R.

TELEMANN SOCIETY: Court Dances of Medieval France

Telemann Society, Richard Schulze, dir.
• TURNABOUT TV 4008. LP. \$2.50.
• • TURNABOUT TV 34008. SD. \$2.50.

Some of the captivating melodies printed in Arbeau's *Orchésographie* (1588), a French treatise on dancing, were first made available to modern audiences through Peter Warlock's imaginative arrangements in his *Capriol Suite*, written forty years ago. The versions now recorded by a group of five instrumentalists and one singer (in the *Pavan Belle qui tiens ma vie*) lay claim to greater authenticity, both as regards harmonizations and in the use of reproductions of old instruments. But the effect of thirty-seven dances played one after the other, and with only slightly varied scoring, tends towards boredom. Some of the sounds, too, are far from pleasant—the krumphorn offends the ear through being recorded at too high a level. The dances for recorders and harpsichord succeed for the most part, however. D.S.

BERTRAM TURETZKY: Contrabass Recital

Whittenberg: *Electronic Study No. 2.* Johnston: *Duo for Flute and String Bass.* Martino: *Cinque Frammenti.* Perle: *Monody for Unaccompanied Double Bass.* Sydeman: *For Double Bass Alone.* Gaburo: *Two.*

Shirley Sudock, soprano (in the Gaburo);

Bertram Turetzky, contrabass; Nancy Turetzky, flute; Patrick Pursell, flute; Josef Marx, oboe.

- ADVANCE FGR 1. LP. \$5.00.

Whenever there is a part for the string bass in a modern chamber music concert east of Cheyenne, you may be sure that Bertram Turetzky will play it. He is a great virtuoso with a particularly fine sense of contemporary styles, and he here records six works he has commissioned from younger American composers. All of them are well known in avant-garde circles, though not all have appeared on records. The present pieces are all serial works and several are good.

Especially good, I think, are Charles Whittenberg's *Electronic Study No. 2* and

Ben Johnston's *Duo*. Both of these are coloristic masterpieces, and the Whittenberg, with the bass as individual hero against the cosmic storms of the electronic tape, is a masterpiece of romantic drama as well. The Johnston, with its microtonal inflections for both the flute and the bass, is wonderfully subtle and delicate. There is also great subtlety and delicacy in Donald Martino's *Cinque Frammenti*, for double bass and oboe.

George Perle's *Monody* and William Sydeman's piece do not come off as well (for reasons that may or may not have anything to do with their being unaccompanied pieces for the double bass) and Kenneth Gaburo's song for soprano and double bass eludes me. Performances and recording are excellent A.F.

ROSSINI
THE BARBER OF SEVILLE
 ORCHESTRA E CORO ROSSINI DI NAPOLI • SILVIO VARVISO, CONDUCTOR

TERESA BERGANZA
 NICOLAI GHIAUROV
 FERNANDO CORENA
 UGO BENELLI
 MANUEL AUSENSI

Stereo OSA-1381 Mono A-4381



3 other outstanding September releases

		
Stereo CS-6422 Mono CM-9422	Stereo CS-6426 Mono 9426	Stereo OS-25936 Mono 5936

Trademarks Reg. U. S. Pat. Off.

LONDON FFR? FFrr?
 FULL FREQUENCY RANGE RECORDING

Introducing a distinctive
new label featuring
the world's finest music

MACE
Division of Scepter Records

Music For The Connoisseur



J. S. BACH: MASTER OF THE BAROQUE /
Ingrid Heiler Von Der Marburg, Cembalo.
M9011



PERGOLESI: STABAT MATER / Cologne
Bach Orchestra with Soloists; cond. by
Herman Schroeder. M9014



SPOHR: CONCERTO NO. 8, Violin & Orch.
BEETHOVEN: ROMANCE NO. 2, Violin &
Orch. / North West German Philharmonic
Orch.; cond. by Georg Ludwig Jochum.
M9015



JOHANN SEBASTIAN BACH: MOTETS The
Chorus of St. Hedwigs Cathedral, Berlin;
cond. by Karl Forster. M9016

Send for complete FREE catalog. Write Dept. H,
MACE Records, 254 W. 54th St., N.Y., N.Y.

CIRCLE 42 ON READER-SERVICE CARD



BARTOK: Concerto for Orchestra

Chicago Symphony Orchestra, Fritz Reiner, cond. [from RCA Victor LM 1934, 1956/LSC 1934, 1959].

- RCA VICTROLA VIC 1110. LP. \$2.39.
- • RCA VICTROLA VICS 1110. SD. \$2.89.

Twice in the past year, while reviewing other recordings of the Bartók *Concerto*, I have expressed a preference for Reiner's performance above those of all competitors and have, of course, lamented its unavailability. Now the admiration can be reiterated, and the regret rescinded.

The combination of passion, fantasy, and rhythmic surge is altogether remarkable in this performance, and the execution by the Chicago Symphony, at the height of its resurgence under Reiner, little short of fantastic. The recorded sound was always exceptional, and in this respect the disc need defer to none of the current editions. Note, also, the price. A.R.

CAGE: Sonatas and Interludes for Prepared Piano

Maro Ajemian, piano [from Dial 19, 1951].

- COMPOSERS RECORDINGS CRI 199. LP. \$5.95.

Originally released on two discs, this music has now been shoehorned into a single LP. It runs sixty-seven and a half minutes, which must be something of a record for long-playingness.

In 1951, Cage was just one of the younger American composers. Today, he is the celebrity of all American celebrities in his field, and to go back and hear what he was doing fourteen years ago is History. Among other things, he was *composing* fourteen years ago, and not improvising by the laws of chance. He was also using traditional meters and rhythms. I am personally convinced that the most revolutionary step Cage ever took was the dropping of those meters and rhythms and the substitution of clock-time for them.

The prepared piano is, of course, a piano whose timbre has been altered by the insertion of screws, bolts, and pieces of rubber and plastic between its strings. The result is an astonishing spectrum of tone colors. The piano is transformed into a one-man gamelan, with special emphasis on choked, hollow, and clearing, bell-like sounds. The music

written for it is inevitably small-scaled, somewhat impressionistic and "Oriental" in effect; the whole thing emphasizes once again that Cage is primarily a lyricist and tends by nature to expression of a very quiet and delicate kind.

Miss Ajemian's performance is superb and the recording is quite good, but sixty-seven and a half minutes of this music can grow a little tiresome. Best to take it a side at a time. A.F.

DONIZETTI: Betly

Angelica Tuccari (s), Betly; Giuseppe Gentile (t), Daniele; Nestore Catalani (b), Max; Chorus and Orchestra of the Societa del Quartetto (Rome), Giuseppe Morelli, cond. [from Period SPL 585, 1949].

- DOVER HCR 5218. LP. \$2.00.

This performance (the only one on records of this one-act comic opera) originally turned up in the pre-dawn of LP history, but has been out of circulation for some years now.

The opera contains three or four very engaging numbers—the heroine's entrance song, "*In questo semplice modesto asilo*," marked by some nice harmonic turns and a charming staccato figure; a little fight duet for soprano and tenor, "*Nemico acerbo della mia pace*"; and a tenor/baritone buffo duet, "*O la bella immantimento*." Otherwise, it is rather tired-sounding formula writing, which one can take or leave according to one's momentary tolerance for the genre. It's a little depressing to realize that Donizetti was turning out this sort of undistinguished trivia in 1836, after *Lucia* and *Elisir*. The libretto (which also served Adolphe Adam for *Le Châlet*, the opera which survives through its fine bass air, "*Valons de Helvétie*") is a boy-wants-girl-but-cannot-land-her-until-her-long-lost-brother-returns-incognito-from-the-army-and-tricks-her-into-it affair, suffering from the fact that its central comic situation is not amusing.

The performance stacks up this way: pleasant, very light soprano who understands the style; serviceable, smooth baritone, ditto; thin, callow-sounding tenor. Orchestra just passes muster, chorus doesn't. The sound is tolerable. It should be added that this series' usual pleasing presentation is in evidence: attractive jacket, notes, clean-set booklet with useful translation, low price. For Donizetti fiends or lyric singers in search of unhackneyed material. C.L.O.

DVORAK: Symphony No. 8, in G, Op. 88 (old No. 4)

Amsterdam Concertgebouw Orchestra, George Szell, cond. [from London LL 488, 1950].

- RICHMOND B 19107. LP. \$1.98.

This performance is as much a work of art as the Brueghel painting reproduced on the album. Szell's conducting is amazing here, and the burnished beauty of the Concertgebouw's collective tone is ideal

for the work at hand. There is a later Szell recording of this work with his own Cleveland Orchestra (for Epic) and it is good. Comparison, however, shows that the Dutch edition is both fresher in detail and more vital in totality. All those little "Szellisms"—the minute *Luftpause* near the beginning of the first movement proper, the rapid, driving ending of the third movement, the tempo changes in the finale—these emerge with far more freshness and conviction in the present reissue. Moreover, London's revamping of the old tape master reveals an amount of instrumental detail hitherto unsuspected. Much more of the scoring, in fact, meets the ear here than in the overreverberant 1958 Epic sound. On some equipment the Richmond equalization might seem a bit peaky and shrill, but that fault should be easily corrected in playback.

A fabulous bargain, this record, and one that ranks with the best Dvořák G majors at any price. H.G.

ELGAR: *Variations on an Original Theme, Op. 36 ("Enigma")*
†Brahms: *Variations on a Theme of Haydn, Op. 56a*

London Symphony Orchestra, Pierre Monteux, cond. [from RCA Victor LM/LSC 2418, 1959].

• RCA VICTROLA VIC 1107. LP. \$2.39.
 • • RCA VICTROLA VICS 1107. SD. \$2.89.

I remember well Monteux's inspired performance of the *Enigma Variations* at the Symphony of the Air's Toscanini memorial concert in 1957 (the other offerings were a *Walter Eroica* and a *Munch La Mer*). Now his splendid recording of the work is reissued as a memorial to Monteux himself. It does his legend proud. This *Enigma* is an immensely satisfying interpretation with every one of the characterizations set forth with warmth, humor, subtlety, and immense vitality. The LSO's superb playing is an additional asset.

The Brahms gets an interpretation of decided merit, although I continue to be disturbed by Monteux's severely intellectualized account of Variation VII. Elsewhere, he illuminates many felicities of the orchestration.

The recorded sound could hardly be bettered. H.G.

HAYDN: *Salomon Symphonies*

No. 93, in D; No. 94, in G ("Surprise"); No. 95, in C minor; No. 96, in D ("Miracle"); No. 97, in C; No. 98, in B flat; No. 99, in E flat; No. 100, in G ("Military"); No. 101, in D ("Clock"); No. 102, in B flat; No. 103, in E flat ("Drum Roll"); No. 104, in D ("London").

Royal Philharmonic Orchestra, Sir



SEPTEMBER 1965

Thomas Beecham, cond. [from Capitol GCR 7127/DGCR 7127, 1958 and Capitol GCR 7198/SGCR 7198, 1960].

• ANGEL 36242/44; 36254/56. Six LP. \$4.79 each.

• • ANGEL S 36242/44; S 36254/56. Six SD. \$5.79 each.

Previously available in two boxed sets of three records each, Beecham's recordings of the twelve Salomon Symphonies make a welcome reappearance on the Angel label, now packaged individually for those who do not want to purchase the complete series. In comparing them with the Capitol pressings, I have the impression that there has been some slight improvement in the quality of the transfers, but the difference is negligible

since the originals were never faulty in this respect.

I will ignore the recent Robbins Landon attack on Beecham and on those of us who are so misguided as to find some merit in his performances. His reputation is hardly in jeopardy, as the magnificent interpretations presented here make abundantly clear. Today, my feelings are the same as they were five years ago (*HIGH FIDELITY*, May 1960): "Here, therefore, is the Beecham Haydn, the twelve last symphonies of the most prolific of the great symphonists, given to us as the precisely polished efforts of the man who, for me anyway, created the standard by which all Haydn performances must be judged. . . . Together they offer performances of such unflinching

REVERSE PLAY automatically SELECT PLAY automatically REPEAT PLAY automatically



NEW! SOLID STATE 400X STEREO TAPE RECORDER

- | | |
|--|--|
| 1. 22,000 CPS Cross Field Response | 6. echo chamber effect |
| 2. 4 heads, 3 motors | 7. remote control plug |
| 3. timed or signal reverse | 8. 10½" reel adaptable |
| 4. sound-on-sound, sound-with-sound using channel transfer, sound-over-sound | 9. 3 speeds (15 ips optional) |
| 5. push button controls, 2 speakers | 10. 4 digit index counter, 2 VU meters |

The new 400X from Roberts performs every tape recording technique within the unit itself. No need to set up 2 or 3 tape recorders in tandem to do complicated sound mixing and re-recording effects. Added to these recording techniques are the new automatic play features built into the 400X. Includes an automatic reverse triggered either by timer or sensing tape.

In addition to versatility, the amazing 22,000 cycle Cross Field Head brings to stereo recording a clarity, brilliance, and response not possible with conventional tape heads.

\$799⁹⁵



ROBERTS

5922 Bowcroft St., Los Angeles, Calif. 90016

DIVISION OF RHEEM MANUFACTURING CO. WITH 75 PLANTS AROUND THE WORLD

CIRCLE 74 ON READER-SERVICE CARD

HF3

111

QUALITON RECORDS

Imported from Hungary

Bartok: Kossuth Symphony
Symphony for Piano and Strings
Quintet for Piano and Strings
Concerto for Orchestra
For Children (played by Mrs. Bartok) Complete
Mikrokosmos (played by Mrs. Bartok) Complete
Hungarian Peasant Songs
Choruses
Wooden Prince

Kodaly: Hary Janos (Complete)
Dances of Galanta
Chorus Works
Adagio for Cello and Piano
Duo for Violin and Cello
Sonata for Cello and Piano
Spinning Room (Complete)
Choruses

Maros: Musica da Ballo

Dohnanyi: Sonata for Violin and Piano
(played by Rugerio Ricci)

History of Hungarian Music

Records of the world-famous Kodaly
Children Chorus and other recordings of Bartok, Kodaly, conducted by Kodaly, Ferencsik, Lehel.

Write for free catalog:

Qualiton Records, Ltd.
39-38 58th Street
Woodside, N. Y.

CIRCLE 78 ON READER-SERVICE CARD

DISCOTECA

the authoritative Italian-language
review of records and music
published monthly in Milan

edited by:

S. p. A. Krachmalnicoff

distributed by:

S. p. A. Messaggerie Italiane
Via Lomazzo 52 - Milan

recent contributors have included:
Rodolfo Celletti, Mario Rea, Alberto
Pironti, Giorgio Vigolo, Gabriele
Baldini, William Weaver, Goffredo
Petrassi, Roman Vlad, Fedele d'Amico.

annual subscription \$11

Advertising, subscriptions, specimen
copy on request c/o Italian Publications,
Inc., 132 West 43rd Street, New York,
N. Y. 10036.

Via Paolo Lomazzo 52
Milan, Italy

CIRCLE 77 ON READER-SERVICE CARD

communicative impact as to rank among
the enduring triumphs on discs." R.C.M.

MOZART: *Sonatas for Piano*

No. 8, in A minor, K. 310 (A); No. 12, in F, K. 332 (B); No. 16, in B flat, K. 570 (C); Rondo No. 2, in A minor, K. 511 (D).

Artur Schnabel, piano [(A) from HMV DB 3778/80, 1939; (B) from HMV DB 6336/37, 1946; (C) from HMV DB 6839/40, 1948; (D) from HMV DB 6298, 1946].
● PATHE COLH 305. LP. \$5.98.

All of this material is great Mozart and great Schnabel. The disc, therefore, is absolutely indispensable for all serious collectors.

Schnabel's way with this music was unique. He absolutely refused to prettify the writing, and his interpretations have a bounce, a vigor, and an impassioned good health. This is true of the rippling K. 332 and the poignant K. 570 as well as the dramatic K. 310 and the brooding A minor Rondo. But along with the energy goes an innate sense of proportion, which is the mark of the born classicist. Felicitous details are far too numerous to document completely, but I especially admire the way Schnabel accents the little figuration in upward unison sixths in the finale to K. 332 (measures 22-23 etc.). No one else in my experience has quite succeeded in making the music romp with such delicious abandon. One must also marvel at the beautiful singing tone in all of the slow movements.

Of course, Schnabel—for all his defiant practices—was a Leschetizky pupil, and one shouldn't be surprised to find certain musicological transgressions in his playing. This is especially true of the A minor Sonata, K. 310, where some appoggiaturas are given too long a time value and where most of the trills begin erroneously on the lower note. That Sonata was recorded in 1939, however, and it is interesting to find that the Schnabel of the postwar era was far more up-to-date on such matters.

Most of the repeats are bypassed—surprising, in view of Schnabel's usual stringency about such matters. The reproduction is more than adequate and, I repeat, no collector should miss this release.
H.G.

STRAUSS, RICHARD: *Ein Heldenleben, Op. 40*

Willi Boskovsky, violin; Vienna Philharmonic Orchestra, Clemens Krauss, cond. [from London LL 659, c. 1950].
● RICHMOND B 19108. LP. \$1.98.

This transfer of a classic in Strauss recording to popular-priced LP release brings good fortune to the listener. The sound is thin and will take getting used to—especially by those whose orientation lies in the superb Strauss sonorities of Fritz Reiner and the Chicago Sym-

phony—but the performance carries such over-all interest that it cannot, even at this date, be discarded for sonic reasons. Clemens Krauss, as is well known, was not only closely associated with Richard Strauss as a musical disciple; he was also coauthor of Strauss's final opera, *Capriccio*. In directing the work of no other composer—I heard him conduct both concert and opera—did Krauss achieve nearly such breadth of effect as in the music of the one master who evidently meant so much to him.

The opening sweep of his recorded *Heldenleben* is deficient by standards of modern sound; but after one has reached the Hero's Enemies section, marvelously trenchant as led by Krauss . . . the only bearable Love Scene of this score to my knowledge, in which for once the listener does not feel like interrupting the coquettish and interminable violin solo that represents the Loved One (played on this disc surpassingly well by Willi Boskovsky) . . . the Battle Scene, in which the complex structure is revealed with fresh clarity . . . and the Hero's Death, nobly realized. . . . After all this, one must feel that here is a record to be owned, a document of grand historic scope.
R.L.

BOSTON OPERA COMPANY: *Performances from 1909-1914*

Ponchielli: *La Gioconda*; *Suicidio!* (Lilian Nordica, s). Verdi: *Il Trovatore*; *Tacea la notte* (Celestina Boninsegna, s); *Ah si, ben mio* (Leo Slezak, t). *Rigoletto*: *Figlia! Mio padre!* (Lydia Lipkowska, s; Georges Baklanoff, b). *Aida*: *O patria mia* (Emmy Destinn, s). *Otello*: *Niun mi tema* (Giovanni Zenatello, t); *Ave Maria* (Lucille Marcel, s). Bizet: *Carmen*: *En vain pour éviter* (Maria Gay, c). Boito: *Mefistofele*: *L'altra notte in fondo al mare* (Alice Nielsen, s). Rossini: *Barbiere di Siviglia*: *La Calunnia* (José Mardones, bs). Donizetti: *Lucia di Lammermoor*: *Verranno a te* (Eugénie Bronskaya, s; Florencio Constantino, t). Massenet: *Thaïs*: *L'amour est une vertu rare* (Mary Garden, s). Wagner: *Tristan und Isolde*: *Note Regina è a me* (Edoardo Ferrari-Fontana, t); *Mild und leise* (Olive Fremstad, s).

Vocalists as listed above; orchestra [from various Columbia originals, 1910-13].
● COLUMBIA ML 6099. LP. \$4.79.

This famous series of recordings was the result of the agreement between Columbia and the impresario Henry Russell, who held the post of "consulting director of opera" with the company. Since Russell was the director of the highly successful Boston Opera Company, many of that troupe's leading singers became Columbia recording artists during the period just before the Boston Opera's dissolution (it was a war casualty).

Columbia has done a careful, clean job of transferring the old originals; in one or two cases the surface noise is still fairly obtrusive (notably in the Lipkowska/Baklanoff duet), and the tech-

nical achievement is not so remarkable as that of making something presentable out of the 1903 Grand Opera Series (surely one of the finest vocal historical releases on the market)—but it is more than acceptable, nonetheless. Several of the selections are, for one reason or another, of almost purely historical interest. The *Lucia* duet, for instance, must be listened to indulgently, what with its quickstep basic tempo stretched out by the most remarkable retards and embellishments—well done, of course, for both the sweet, free voice of Eugénie Bronskaya and the somewhat white but very clear, graceful tenor of Florencio Constantino were under excellent control. Nordica and Destinn, two of the great ones, did not record well; hardly any of their discs are free of the hooty, vibratoless sound that was the fate of so many acoustically recorded sopranos, and these are not exceptions. Alice Nielsen sounds simply like an inept singer—no sensitivity to the mood of her great aria, girls' boarding-school Italian, a very childlike, overopen vowel formation, like an ordinary operetta singer's.

On the other hand, there is the magnificent Garden side, with her pure, luminous soprano soaring through a piece from one of her most famous roles: there is the firm, shapely *Liebestod* of Olive Fremstad; there is the rolling, cannon-voiced "*La Calunnia*" of José Mardones, including the repeat and a stunning crescendo on the high E natural. And there are several bands that are indubitably of interest, if partly for perverse reasons—the Zenatello "*Nium mi tema*," quite fine until the final phrases (this was one of the great tenor voices), where he tops it off with an "Aaargh!" in the finest latter-day comic book tradition: the Maria Gay "Card Scene" solo, bright and powerful, but also rather scoopy and exaggerated, and hampered by atrocious French; the celebrated Boninsegna "*Tacea la notte*," which one either likes or doesn't, with its big, bad register breaks, its blithe disregard of the staccato indications in "*Di tal amor*," and its authoritative, cutting, exciting tone; the Slezak "*Ah si, ben mio*," with its bright ring, admirable control, and rather bothersome wobble. The aforementioned *Rigoletto* duet, despite the noise, is welcome because of the superb vocalism of both singers, neither of whom is extensively represented on LP.

Two minor surprises. I think, for the casual collector: the perfectly gorgeous "*Ave Maria*" of Lucille Marcel, which boasts a compact, steady tone and very sensitive phrasing (conducted, incidentally, by Weingartner); and the bright, ringing *Tristan* snippet by Ferrari-Fontana, very brief and in Italian, but impressive, just the same. C.L.O.

GEORGETTE BREJEAN - SILVER :
Operatic Recital

Rossini: *Il Barbiere di Siviglia: Una voce poco fa*. Verdi: *Rigoletto: Tutte le feste*. Auber: *Fra Diavolo: Voyez sur cette roche*. Gounod: *Faust: Air des bijoux*. *Roméo et Juliette: Ange adorable*. Massé:

Noce de Jeannette: Air du rossignol. *Reine Topaze: Carnaval de Venise*. Delibes: *Lakmé: Pourquoi dans les grands bois; Tu m'as donné*. Massenet: *Manon: Je suis encore tout étourdie; Voyons, Manon: Oui, dans les bois*. Thais: *Qui te fait si sévère*. Silver: *Belle au bois dormant: La Vision: Rêverie*.

Georgette Bréjean-Silver, soprano; Emile Scaramberg, tenor (in *Ange adorable*); piano: orchestra [from Odeon and Fonotopia originals, 1905-06].

• Rococo 5225. LP. \$5.95.

Georgette Bréjean-Silver is one of those artists who, because she restricted her career to European appearances (princi-

pally France, and principally the Opéra-Comique), never achieved the international reputation of some others. She was, though, an important singer, the creatrix of Massenet's *Cendrillon*, and a famous *Manon*, for whom Massenet wrote a showy display piece (which she sings here) to replace the *Gavotte* in the *Cours la Reine* scene. She was the wife of the composer Charles Silver, and according to A. G. Ross's liner notes, is evidently still alive in Paris (she would be ninety-five). Several of her recordings are cherished in collectors' circles.

As heard here, her voice seems to have been a light, pure soprano, quite flexible, a little on the white side and a trifle acid, as with so many French sopranos.

VANGUARD
Recordings for the Connoisseur

New Releases

•
PAUL ROBESON
sings

BALLAD FOR AMERICANS

(Robinson-Latouche)

with Chorus & Orchestra; N. Shilkret, conductor

Courtesy RCA Victor

and **CARNEGIE HALL CONCERT, Vol. 2**

VRS-9193 & VSD-79193 (stereo except Ballad)

The original classic recording of 1940 now again available, and a historic Robeson recital.

•
THE BRONTES

A dramatic reading by

MARGARET WEBSTER

as presented at ANTA and the Phoenix Theatre in New York

2 discs in album VRS-9176/7

"A program rich and moving . . . the audience sat in mesmerized silence."
New York Times

•
JAN PEEERCE

sings

Great Operatic Arias

with Vienna Festival Orchestra & Chorus

FRANZ ALLERS, conductor

VRS-1129 & VSD-71129 (stereo)

The matchless operatic tenor reviews his favorite arias by Verdi, Puccini, Tchaikovsky, Halevy, Mascagni and others.

•
DAVID BLUM and

The Esterhazy Orchestra

HAYDN: Symphony No. 75 in D

Symphony No. 81 in G

VRS-1138 & VSD-71138 (stereo)

Two previously unrecorded symphonies. "One can only hope that Vanguard will give us Blum's Haydn at a much more regular and frequent pace."
American Record Guide

•
HOMAGE TO PURCELL

Alfred Deller, countertenor; with April Cantelo, soprano; Maurice Bevan, baritone; George Malcolm, harpsichord; Chamber Players; in airs and chamber works.

2 discs boxed BG-570/F & BGS-70570/1 (stereo)

The acclaimed Purcell anthology, now available on stereo

•
THE ROOFTOP SINGERS
RAINY RIVER

VRS-9190 & VSD-79190 (stereo)

"Thirteen musical gems of sheer styling and musical content."
E. T. Canby in Audio, on The Rooftop Singers' first recording.

Critics' Accolade



A SONATA
RECITAL

BY

JOSEPH SZIGETI

and

BÉLA BARTÓK

Beethoven: Sonata No. 9, "Kreutzer"

Debussy: Sonata

Bartók: Sonata No. 2

Bartók: Rhapsody No. 1

2 discs in album VRS-1130/1 (Recorded at the Library of Congress, 1940)

"The profundity of his (Bartók's) interpretive powers comes through on these disks with such force as to make the mouth drop open . . . a must for all musicians."
Howard Klein, New York Times

"This is the kind of release that establishes the artistic place of the phonograph beyond any doubt . . . superlative ensemble playing . . . an implicit challenge to all living musicians."
Alan Rich, High Fidelity

CIRCLE 66 ON READER-SERVICE CARD

Arias and Songs

- **EVA TURNER**
Ponchielli: Gioconda-Suicidio
- **ENZO DE MURO LOMANTO**
Donizetti: La Favorita-Spirto Gentile
- **IPPOLITO LAZARO**
Osma: Ay Del Ay
- **HERBERT ERNST GROH**
Heuberger: Der Opernball-im Chambre
Separee
- **GIUSEPPE DI STEFANO**
Denza: Si Vous L'Aviez Compris
- **MARIA NEMETH**
Korngold: Die Tote Stadt-Marietta's Song
- **LAURITZ MELCHIOR**
Mayerbeer: Die Afrikanerin-Land So
Wunderbar
- **HEDDLE NASH**
Handel: Judas Maccabeus-
Sound An Alarm
- **GEORGE THILL**
Caccini: Amarilli
- **HELGE ROSWAENGE**
Beethoven: Fidelio-Florestan's
Aria

\$3.98
ppd

Upon presentation of this ad—any opera, operetta, opera highlight or classical vocal record (except imports) from our vast stock:

d 40% Off List Price  **discount records, inc.**

Mail Orders: (Add 20c per record)
15 East 53rd St., N.Y. 22, N.Y.

IN PERSON AT THESE LOCATIONS:

CHICAGO, ILL.—201 No. LaSalle St.
SAN FRANCISCO, CAL.—262 Sutter St.
BEVERLY HILLS, CAL.—9393 Wilshire Blvd.
DETROIT, MICH.—18 West Adams
MENLO PARK, CAL.—915 El Camino Real
BERKELEY, CAL.—2309 Telegraph Ave.
MADISON, WIS.—658 State St.
ANN ARBOR, MICH.—300 So. State St.
MINNEAPOLIS, MINN.—323 14th Ave., S.E.
CHAMPAIGN, ILL.—603 So. Wright St.

CIRCLE 17 ON READER-SERVICE CARD

DESTO RECORDS

the unique
in american
music
north and south

alberto ginastera
CONCERTO FOR PIANO AND ORCHESTRA (1961)
SONATA FOR PIANO
hilde somer, —
—



THE AMERICAN COMPOSERS SERIES

FEATURING MUSIC OF
BEESON | BRANT | CONVERSE |
DELLO JOIO | PARKER | PORTER |
SWANSON | WEBER | MENNIN |
THOMSON | WARD AND OTHERS

SPECIAL FALL RELEASE
JAN PEECE as
JUDAS MACCABAEUS
3-12" LP'S D 452/3/4

12 EAST 44TH ST., N.Y. 10017, N.Y.

CIRCLE 75 ON READER-SERVICE CARD

She apparently had an unusually well-developed chest register for so light a voice. I like best the *Lakmé* selections, which are beautifully controlled and quite poetic in feeling, and the first two *Manon* pieces, which manage to sound innocent and teasing at once—puckery is the right adjective, I guess. I have never liked the *Cours la Reine* display piece, empty showy with none of the melodic individuality or appropriateness of the Gavotte, and her singing of it is really on the brittle side.

The other selections show plenty of technical equipment, including a tight, even trill, but not a great deal of personality or magnetism—the familiar difficulties with acoustical recordings of high sopranos are naturally in evidence. Mention should be made of the splendid contribution of Scaramberg to "*Ange adorable*," particularly the melting mezza voce on the ascending "*Rendez-le moi*." Once or twice, notably in the *Noces de Jeannette* air, noise and breakup become so obtrusive as to be bothersome even to the historical-recording buff; otherwise, the sound is tolerable for the vintage. Everything is sung in French.

C.L.O.

EASTMAN-ROCHESTER SYMPHONY ORCHESTRA: "Great Music by American Composers"

Barber: *Symphony No. 1; The School for Scandal; Overture: Medea, Ballet Suite; Adagio for Strings*—on MG 50420/SR 90420. Copland: *Symphony No. 3; Quiet City*; Harris: *Symphony No. 3*—on MG 50421/SR 90421. MacDowell: *Indian Suite*; Griffes: *The Pleasure Dome of Kubla Khan; The White Peacock; Bacchanale; Poem for Flute and Orchestra*—on MG 50422/SR 90422. Piston: *The Incredible Flautist*; Sessions: *The Black Maskers*; Hanson: *Suite from Merry Mount*; Hovhaness: *Prelude and Quadruple Fugue*—on MG 50423/SR 90423.

Joseph Mariano, flute (in the Griffes *Poem*); Minneapolis Symphony Orchestra, Antal Dorati, cond. (in the Copland *Symphony No. 3*): Eastman-Rochester Symphony Orchestra, Howard Hanson, cond. [from various Mercury recordings, 1955-61].

- MERCURY MG 50420/23. Four LP. \$4.98 each.
- • MERCURY SR 90420/23. Four SD. \$5.98 each.

With the exception of Copland's Third *Symphony* played by the Minneapolis orchestra, the performances here all represent Howard Hanson's efforts on behalf of the most solid American repertory. This was a noble achievement on records some years ago, and remains so on this revisit. The recordings are not new, and the electronic stereo is not particularly successful (it tends at times to fade in and out like a short-wave broadcast), but these are solid and knowing performances of some of the most honors-winning music this country has turned out, and in many cases the performances have not been duplicated. A.R.

VLADIMIR HOROWITZ: *Piano Recital*

Bach-Busoni: *Organ Choral Prelude "Rejoice, Beloved Christians."* S. 734. Beethoven: *32 Variations, in C minor, Grove 191*. Chopin: *Etudes, Op. 10: No. 4, in C sharp minor; No. 5, in G flat; No. 8, in F; Mazurkas: in F minor, Op. 7, No. 3; in E minor, Op. 41, No. 2; in C sharp minor, Op. 50, No. 3; Scherzo No. 4, in E Op. 54*. Debussy: *Stude No. 11 ("Pour les arpèges composés")*. Poulenc: *Pastourelle; Toccata*. Scarlatti, D.: *Sonatas: in B minor, L. 33; in G, L. 487*.

Vladimir Horowitz, piano [from various HMV originals, 1932-36].

- ANGEL COLH 300. LP. \$5.79.

Now that Horowitz has embarked on yet another phase in his exciting concert career, the souvenirs from his youthful years prove more fascinating than ever. Hearing these performances on their own, one has the impression that the artist was swifter, more mercurial then. The *bel canto* devices and inner voice colorings show themselves every so often, it is true, but they are kept subordinate to a metric simplicity and easy forward motion. The Beethoven Variations bristle with hypertension, sounding almost too facile, while the Bach-Busoni Prelude darts past at such a clip that the piece has ended practically before one realizes that it has started.

The three Mazurkas (which, as exceptions, are played very freely indeed), have a freshness and graceful fragrance which is altogether captivating. The *Etudes* are light-fingered, swift, and metrical, but never stiff or mechanical. The F major sounds much faster than the performance in the Columbia album from Horowitz's recent Carnegie Hall concert, but comparison proves this to be largely illusory. Since thirty-three years separate the two playings, it is actually quite remarkable how similar they are in detail: both have slight distensions in the middle section, and both end perversely pianissimo and leggiero. Horowitz is absolutely magnificent in the 1936 performance of the E major Scherzo. Unlike so many exponents, he resists the temptation to slacken the cantabile sections with excess rubato, and keeps the work forging ahead in resolute march-like strides. Only the seventeen-year-old Ashkenazy approached the piece with anything like the same point of view.

The Poulenc and Debussy are rendered with almost a supernatural limpidity and ease, and the same might be said of the two Scarlatti Sonatas, despite a touch or two of excess romanticism.

The restored sound is more than adequate. Naturally, the impact is less than that found on modern piano reproduction, but there is plenty in the way of vividness and the processing is ultraclean.

H.G.

VARIOUS SOVIET ARTISTS: "Famous Trios"

Brahms: *Trio for Violin, Piano, and French Horn, in E flat, Op. 40*. Haydn:

Trio for Violin, Cello, and Piano, No. 30, in D.

Yakov Shapiro, French horn (in the Brahms); Mstislav Rostropovich, cello (in the Haydn); Leonid Kogan, violin; Emil Gilels, piano [from Westminster XWN 18181, c. 1956].

- MONITOR MC 2066. LP. \$1.98.
- • MONITOR MCS 2066. SD. \$1.98.

Dvořák: *Trio for Violin, Cello, and Piano, in E minor, Op. 90 ("Dumka")*. Smetana: *Trio for Violin, Cello, and Piano, in G minor, Op. 15.*

David Oistrakh, violin; Sviatoslav Knushevitzky, cello; Lev Oborin, piano [from Westminster XWN 18175, c. 1956].

- MONITOR MC 2070. LP. \$1.98.
- • MONITOR MCS 2070. SD. \$1.98.

Chopin: *Trio for Violin, Cello, and Piano, in G minor, Op. 8*. Ravel: *Trio for Violin, Cello, and Piano, in A minor.*

Same performers as in Smetana/Dvořák coupling, above [from Westminster XWN 18174, c. 1956].

- MONITOR MC 2068. LP. \$1.98.
- • MONITOR MCS 2068. SD. \$1.98.

These electronic stereo reprocessings of Soviet chamber music performances are all welcome restorations to the catalogue: the music is worthy, the performances at least capable, and the sound honorable if not ravishing. Monitor has managed to impart a moderate sense of directionality to the original mono tapes, and if the instrumentalists sound slightly flat and compressed, the deficiency of the sonics in no way interferes with musical enjoyment.

The Kogan, Gilels, Rostropovich group win special honors for their lively account of the Haydn, one of that master's very finest works. Here is highly developed sonata-form writing akin to Haydn's Op. 77 Quartets and Beethoven's Op. 18 in its active, richly woven detail. Kogan also excels in the Brahms, where his pure, silken tone is an absolute joy, but in this work Yakov Shapiro, though obviously a master virtuoso of his difficult instrument, displays a typically Russian, almost saxophonelike tone. I am disturbed by its lush sensuality in this four-square, soberly meditative music. As for Gilels, one is reminded in this exuberantly overpedaled Brahms of the impulsive whirlwind who first appeared here in 1955. The artist is immeasurably more polished and less provincial today, as is shown in his latest recordings.

Oistrakh, Knushevitzky, Oborin comprise a weightier threesome than their colleagues. Smetana's impassioned, moody opus inspires them to their most intense performance to date, and their account of the early, decoratively superficial Chopin is currently unopposed. As for the *Dumka* and Ravel, both are thoroughly recommendable playings, although others have been more aristocratic and flexible.

Perhaps other listeners besides myself will be interested in knowing that Angel-EMI's vaults contain Thibaud/Casals/Cortot recordings of both the Dvořák

and Ravel (the latter was given its world premiere by this illustrious ensemble). These lacquers were withheld in the early Thirties due to miniscule imperfections, but Casals, the only surviving participant, is said to be perfectly amenable to having them issued now in the COLH series. What a disc that would be!

H.G.

VIENNA SYMPHONY ORCHESTRA: "Programs of American Music"

Moross: *The Scandalous Life of Frankie and Johnny*; MacDowell: *Indian Suite*—on D 408/DST 6408. Bloch: *Three Jewish Poems*; Powell: *Rhapsodie Nègre for Piano and Orchestra*; Mason: *Chanticleer*—on D 409/DST 6409. Piston: *Symphony No. 2*; Porter: *Concerto for Viola and Orchestra*—on D 410/DST 6410. Parker: *Hora Novissima*; Dello Joio: *Serenade*—on D 413/DST 6413. Bacon: *Ford's Theater*; Wagenaar: *Symphony No 4*—on 415/DST 6415.

Gertrud Hopf, soprano; Erika Wien, contralto, Edward Kent, tenor, Walter Berry, bass (in the Parker); Paul Angerer, viola (in the Piston); piano (in the Powell); chorus (in the Parker); Vienna Symphony Orchestra, Walter Hendl, cond. (in the Moross and Bloch), Dean Dixon, cond. (in the MacDowell, Powell, Mason, and Piston), Max Schoenherr, cond. (in the Porter and Bacon), William Strickland, cond. (in the Parker), Hans Swarowsky, cond. (in the Dello Joio), Herbert Haefner, cond. (in the Wagenaar) [from various recordings issued by the American Recording Society, 1950-56].

- DESTO D 408/10, 413 (two discs), 415. Six LP. \$4.79 each.

- • DESTO DST 6408/10, 6413 (two discs), 6415. Six SD. \$5.79 each.

Another installment in Desto's revival of the old American Recording Society's catalogue, these records are ennobled and flawed by characteristics similar to those of previous issues.

The flaws have to do principally with the rather sloppy style resulting from sight-reading recording sessions, along with a good deal less stylistic insight on the part of the Viennese conductors than of the Americans (Hendl, Dixon, and Strickland). The engineering also is of variable quality, that of Piston's attractive and unjustly neglected Second Symphony being particularly depressing. (I have been given to understand, by the way, that this recording was done by a Juilliard Orchestra, and not in Vienna at all.) The program notes contain no information beyond that which was current at the time of the original issue. But these drawbacks aside, it is of considerable value to have access to a work of such historic importance as Horatio Parker's *Hora Novissima*, Victorian and eclectic as it may be, and to be able to experience once again the outdoorsy charm of Jerome Moross' *Frankie and Johnny*. There is excitement and variety in our American music, and these discs at least hint at a good measure of it.

A.R.

PERCUSSION

3 smashing, dashing pieces composed by Harold Farberman — a percussionist par excellence himself — on a new Cambridge recording, "Classical Percussion". Conducted by Mr. F., The Boston Chamber Ensemble scintillates through: "Progressions", with flute (John Perras); "Impressions", with oboe (Ralph Gomberg) and "Evolution", with French horn and voice (Phyllis Curtin).

DIGRESSION

and speaking of Phyllis Curtin...

We also have large, gorgeous quantities of her talents on another new (only available) recording: Fauré's song cycle "La Chanson d'Ève" and 6 Verlaine poems, a setting each by Fauré and Debussy. Piano accompaniment by Ryan Edwards.



Available in both mono and stereo from your dealer or direct.

CAMBRIDGE RECORDS

477 Washington St., Wellesley, Mass. 02181

CIRCLE 10 ON READER-SERVICE CARD

This Superb Recording of BAROQUE MUSIC is yours for ONLY \$1.00

SEND NO MONEY NOW

ANTONIO VIVALDI (1678-1741)

Concerto for 2 Lutes & Str. Orch. in G Major
Concerto for Guitar & Str. Orch. in D Major
Concerto for Div. Instr. & Str. Orch. in C Major
Concerto for 2 Oboes, 2 Clar'ts & Orch. in C Major

The Austrian Tonkuenstler Orchestra of Vienna
Edgar SEIPENBUSCH, Conductor

MHS 588 — Available in MONO or STEREO, please specify

The Musical Heritage Society issues about 30 recordings each year of 17th and 18th Century music. All recordings are only \$2.50 each plus a small shipping charge. Complete details about our Society and its endeavors will be sent to you along with the trial record.

The MUSICAL HERITAGE SOCIETY, Inc.
1991 Broadway, New York, N. Y. 10023

Please send me the 12" Long Playing Record MHS 588. Within ten days after receipt I'll remit \$1.00 as payment in full or return the record. It is understood there is absolutely no obligation on my part otherwise.

Please specify: MONO STEREO

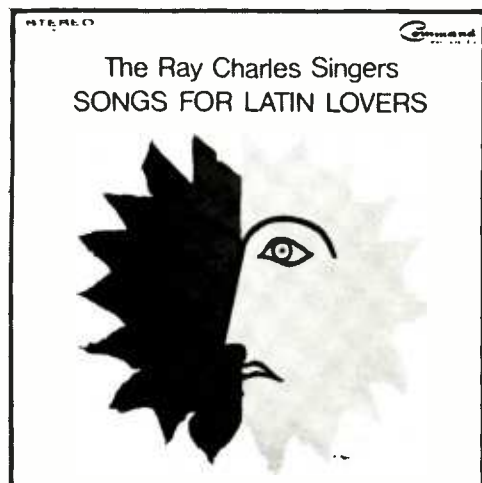
NAME _____
ADDRESS _____
CITY & STATE _____
ZIP CODE _____

HF 9

CIRCLE 47 ON READER-SERVICE CARD

NEW FROM COMMAND

3 OF THE MOST MAGNIFICENT ALBUMS EVER RECORDED



Special for all lovers . . . The Fabulous RAY CHARLES SINGERS SONGS FOR LATIN LOVERS

NEW, EXCITING RHYTHMS... HAUNTINGLY BEAUTIFUL MELODIES

The Ray Charles Singers add their entrancing vocal blend — the rich color and throbbing excitement that characterizes their brilliant performances on the Perry Como Show — to make an unforgettably gorgeous mixture of glowing romance and deep-rooted, pulsing rhythms.

Now they join the irresistible rhythms of Brazil and Mexico and Italy with the most colorfully romantic and tuneful love songs that have come out of our lifetimes.

SONGS OF THE JET (SAMBA DO AVIAO) • MY LOVE FORGIVE ME (AMORE, SCUSAMI) • MARIA • NO MORE BLUES (CHEGE DO SAUDADE) • TO YOU • ADIOS • DESAFINADO (SLIGHTLY OUT OF TUNE) • YOU'RE MINE • AMO, AMAS, AMAMUS • CARNIVAL • MY GUITAR AND MY SONG • VAYA CON DIOS • #886

DOUBLE EXCITEMENT...DOUBLE BRILLIANCE
DOUBLE BEAUTY

HIGH WIDE & wonderful

FANTASTIC TRUMPET DUETS

by The Amazing DOC SEVERINSEN

The trumpet genius of Doc Severinsen is joined in duets by the only trumpeter who can match that genius — Doc Severinsen himself!

Hear the most amazing trumpet duets ever recorded — Doc Severinsen, whom you often see featured on the TONIGHT Show, plus Doc Severinsen in breathtaking performances of memorable tunes that pulse with all the excitement and drive of today's great dance rhythms.

IT AIN'T NECESSARILY SO • HEY, PRETTY PUSSYCAT! • I WILL WAIT FOR YOU (THE UMBRELLAS OF CHERBOURG) • BLUESETTE • MEMORIES OF YOU • MALAGUENA • WHAT'S NEW • WHAT'S UP, DOC? • THEME FROM "BLACK ORPHEUS" • THE PHANTOM TRUMPET • FOR MAMA • IF I HAD A HAMMER • YOU ARE MY SUNSHINE • #883



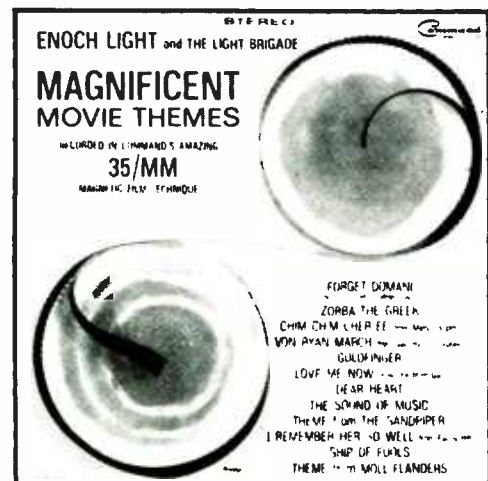
MAGNIFICENT MOVIE THEMES

ENOCH LIGHT and the LIGHT BRIGADE

featuring Tony Mottola, guitar; Doc Severinsen, trumpet; Dick Hyman, harp-sichord; Robert Maxwell, harp; and 35 of America's greatest musicians.

The fascinating and memorable new style of movie theme — the wonderful tunes that add so much flavor to The Yellow Rolls Royce, Zorba the Greek, The Sound of Music, The Sandpiper, Fanny Hill, Goldfinger, Mary Poppins and other brilliant films — has inspired Enoch Light to a new approach to movie theme recording. Enoch Light gives each stunning tune a special musical setting specifically designed for its mood, its quality and its content. Imagination runs rampant. Melody, rhythm, color and excitement bubble over as Enoch Light and his orchestra perform these Magnificent Themes.

THEME from "ZORBA THE GREEK" • SHIP OF FOOLS • FORGET DOMANI ("The Yellow Rolls-Royce") • DEAR HEART • CHIM-CHIM CHER-EE ("Mary Poppins") • I REMEMBER HER SO WELL ("Fanny Hill") • GOLDFINGER • LOVE ME NOW ("The Third Day") • VON RYAN MARCH ("Von Ryan's Express") • THEME from "THE AMOROUS ADVENTURES OF MOLL FLANDERS" • THE SOUND OF MUSIC ("The Sound of Music") • LOVE THEME from "THE SANDPIPER" ("The Shadow of Your Smile") • #887



Available in Stereo, Monaural, and 4-Track Tape. Write for FREE full color brochure of all Command releases.

WORLD LEADER IN RECORDED SOUND
Command RECORDS
A Division of Grand Award Records Co., Inc.
a subsidiary of ABC-PARAMOUNT RECORDS, INC.
1501 BROADWAY, NEW YORK 36, N. Y.

CIRCLE 14 ON READER-SERVICE CARD

The Lighter Side



"Ethel Merman Sings Cole Porter." JJC 3004, \$4.98 (LP); S 3004, \$5.98 (SD).

"Beatrice Lillie Sings." JJC 3303, \$4.98; S 3003, \$5.98 (SD).

BEFORE Jack Kapp of Decca Records made the "original cast album" a successful commercial commodity with his recording of *Oklahoma!*, scarcely anyone saw much point in recording material from Broadway shows performed by members of the cast. This was doubly unfortunate because many of the most talented performers and fertile composers in the history of our musical theatre were flourishing during the late '20s and the '30s. In those days, the first step in the creation of a new musical was generally to sign up the stars; then the composer would write specifically for their special talents and only at the last moment cook up a slim story line on which to hang the stars and their songs. Today the procedure is reversed: the story is usually chosen first, the composer second, and, finally, the performers. Sometimes this produces memorable musicals but most of them are so routine that one can only wonder how often today's original cast albums are played.

But suppose there had been an original cast

album of Ethel Merman in *Anything Goes* or *Red, Hot and Blue*; of Beatrice Lillie in *Set to Music* or *At Home Abroad*. They would be delights for years to come (especially since one would not have to face the plot fulminations). Of course there are no such albums, but the astute proprietors of the Liberty Music Shop in New York City flew in the face of commercial tradition in the late 1930s and recorded Miss Merman and Miss Lillie doing songs from these shows and others. After twenty-five years, they have been reissued on LP, making available some of the true treasures of our musical theatre.

Miss Merman's disc contains songs from the two Porter shows and the Dorothy Fields/Arthur Schwartz musical *Stars in Your Eyes*, in which she appeared in 1939. No other composer ever wrote with such complete understanding of Miss Merman's capabilities as Porter. His tailor-made melodies allowed her to turn loose that wonderfully brassy voice, while his lyrics were studded with the hard sounds that she could belt out most effectively. All the songs in this set have their joyous merits: *Red, Hot and Blue*, *Ridin' High*, *It's De-Lovely*, and *You're the Top*; yet the unqualified gem is Miss Merman's singing of that classic exposition of loneliness in the midst of plenty, *Down in the Depths*



on the 90th Floor. Her accompaniment on these songs could not be more perfect: a wonderful period society band led by the two-piano team of Fairchild and Carroll.

On the Fields/Schwartz songs from *Stars in Your Eyes—This Is It, Just a Little Bit More, I'll Pay the Check, and A Lady Needs a Change*—we have a very different Merman, primarily because these are very different songs. Two are moody and delicate—on *Just a Little Bit More* she sounds surprisingly like Helen Morgan. The other two have a little more punch but never the joyous wallop that Porter provided for her; nor is she helped by Al Goodman's routine orchestral accompaniment.

Miss Lillie's set is considerably more uneven. First of all the recording (and presumably the transfer) is not as good here as on the Merman set—there is a tendency towards tubbiness and scratchy surfaces. Then, too, so much of Miss Lillie's art is visual that even when an experienced Lillie-watcher takes his cues from her tone, the effect on records

is not quite the same. The high point here is her remarkable account of life among the proto-Jet Set, *I Went to a Marvelous Party*, in which her superb timing, vocal calisthenics, and magnificently expressive inflections have never been better. She also does two of the four roles in Coward's *Mad About the Boy*. We know this number as a torch song, but actually it is a set of characterizations. During the course of the song, Miss Lillie portrays a schoolgirl unlike any other schoolgirl who ever lived and, in a more legitimate comic interpretation, a Cockney maid. With *Paree*, Howard Dietz and Arthur Schwartz have provided her with the material for a total decimation of all pseudo-French chanteuses, while *Get Yourself a Geisha* is a hilarious Dietz/Schwartz description of Japanese life in which Miss Lillie keeps insisting that "it's better with your shoes off." The album also contains three songs from shows in which she did not appear and of these James Shelton's gamey *Gutter Song* is particularly memorable. J.S.W.

Frank and Tony: "Into a Thing." Mercury 21027, \$3.79 (LP); 61027, \$4.79 (SD).

Guitarist Francisco Diaz and singer Tony Wright (who also plays guitar and does some drumming on the side) comprise an unusual team which do not conveniently fit into any of the usual pop categories. There is a touch of folk music in most of their pieces, even when they are drawing from the Broadway theatre of Frank Loesser (*Joey, Joey, Joey*) or Lerner and Loewe (*They Call the Wind Maria*). In these and other established songs, such as Nat Cole's *Calypto Blues* and the Nat Adderley-Oscar Brown, Jr. *Work Song*, Frank and Tony find approaches that are completely their own—even the familiar songs take on fresh hues. They also write and perform their own material, most of it folk-oriented but removed from the usual realm of contemporary folk music by their imaginative use of settings, rhythms, and voices. Tony, whose vocal presentation hovers somewhere between folk and popular styles, has a dark, grainy voice, highly expressive and capable of tightly charged emotion. Frank rarely sings, but when he does he joins with Tony in brief and charming duet passages. The disc's title is quite accurate—Frank and Tony are "into a thing." It defies specific description but it is fresh, imaginative, and entertaining.

Tom Jones: "It's Not Unusual." Parrot 61004, \$3.98 (LP); 71004, \$4.98 (SD).
Ian and the Zodiacs. Philips 200-176, \$3.79 (LP); 600-176, \$4.79 (SD).

After years of concentrating on strident clangor, the contributory roots of rock 'n' roll are finally being exposed and presented by singers and musicians with talent and feeling for the music they are dealing with. The turning point may well have been the discovery that several of the best Beatles' tunes could reach a rock 'n' roll audience even when they were presented with an emphasis on

melody and musicianship. An increasing number of performers in this idiom are no longer content with merely making a noise suitable as a background for girlish screams. Their material, like that of the usual rock 'n' roll singer, is drawn primarily from the music of the American Negro, but this new generation of performers respects these sources instead of using them to create a noisy caricature. It is certainly no credit to American singers, who have always had this music right at their doorstep, that the advances are being made by singers from overseas. One of the least likely places to look for a knowledgeable singer of shouting gospel and big-voiced blues would be Pontypridd, South Wales. That, however, is where Tom Jones comes from (apparently his name actually is Tom Jones) and that is what he offers on his Parrot disc. Jones has a robust voice which is supplemented here by a rugged band that gives his performances a solid rhythmic impulse. He has caught the gospel and blues idiom remarkably well although, on this record, his program remains on one level far too long to be totally effective.

Ian and the Zodiacs, an English group, do not have this problem, for they cover a wide area of rhythm-and-blues styles from Sonny Boy Williamson to Louis Jordan and do them all with surprising skill. And when they try a contemporary ballad—*Message for Martha* or *The Empty Place*—they show a delicacy of approach that is foreign to most rock 'n' rollers. They use the customary instrumentation—organ, guitars, and drum—but primarily to provide a rhythmic pulsation rather than a sledge hammer to rock the listener back on his heels. The ironic thing, of course, is that the performers who do all this sort of thing naturally (and inevitably do it better) have not yet been discovered by most of the audience that will accept Tom Jones or Ian and the Zodiacs. But at least these newcomers are bringing some

fresh musical air into the pop field and, in the process, they may well appeal to many listeners who have previously been repelled by the common run of rock 'n' roll.

Barbra Streisand: "My Name Is Barbra." Columbia CL 2336, \$3.79 (LP); CS 9136, \$4.79 (SD).

The more I hear Miss Streisand, the more incredible it seems that this remarkable singing talent apparently just burst, full-blown, from a relatively untrained girl whose goal, insofar as she had one, was to be an actress. Every new recording reveals her as a singer who continues to grow in vocal control and in her ability to conceive and project a variety of moods. Apparently (there are no descriptive notes of any sort to guide one), this disc is drawn from her television show of last spring which will be repeated this fall. One side is devoted to songs of childhood, the other to more mature thoughts of love. On the first side the penetrating purity of her voice enables her to sound childlike without being childish. These songs tend to fall into a repetitious pattern even though Miss Streisand employs her talent for characterization very effectively. She has more opportunity to use the fuller resources of her voice on the second side, particularly when she lofts *I Can See It* or builds to a strong climax on *My Man*. But her artistry as a singer is at its best on *Someone To Watch Over Me*, in which she sustains the melodic line beautifully at a slow pace, adding fascinating little turns and lifts at the beginning and ending of her lines. She is backed up, as she has been in the past, by the imaginative arrangements of Peter Matz.

Sergio Franchi: "The Songs of Richard Rodgers." RCA Victor LPM 3365, \$3.79 (LP); LSP 3365, \$4.79 (SD). Franchi has come a long, long way since he arrived here just a few years ago to

FREE FREE FREE FREE FREE

McIntosh Laboratory, Inc., 4 Chambers St., Binghamton, N.Y.

**FM STATION DIRECTORY
EXCITING TEST REPORTS
24 PAGE CATALOG**

Name _____
Street _____
City _____
State _____ Zip _____



DON'T ENVY A McIntosh OWNER...

be one!

**MCINTOSH ONLY COSTS
\$3 MORE A MONTH
THAN A COMMON STEREO**

The new McIntosh 24 page catalog is great.
Write for your free copy today.

BUY A

McIntosh

McIntosh Laboratory, Inc., 4 Chambers St., Binghamton, N. Y.

CIRCLE 45 ON READER-SERVICE CARD

SEPTEMBER 1965

119

Crown
INTERNATIONAL
— First Choice of those
who demand the Best!



MONO STATE Model SS924 From \$1295
1/4 Track Stereo

Unsurpassed Performance

ips	db	cps	s/n
7-1/2	±2	30—30,000	55 db
3-3/4	±2	30—20,000	52 db
1-7/8	±3	50—13,000	45 db

Write to **Crown International**
Box 1000, Dept. HF-9
Elkhart, Indiana 46517

Put a **Crown** in Your Future!

CIRCLE 15 ON READER-SERVICE CARD

for the critical ear

SHURE

Stereo Dynamic

HIGH FIDELITY PHONO CARTRIDGES

MUSICAL
BEST-BUY



MODEL M7/N21D

Top-rated cartridge featuring the highly compliant N21D tubular stylus. Because of unusually clean mid-range (where most music really "happens") it is especially recommended if your present system sounds "muddy." For 2-gram optimum tracking (not to be used over 2½ grams). Only \$17.95 (Also, if you own an M3D or M7D, you can upgrade it for higher compliance, if tracking force does not exceed 2½ grams, with the N21D stylus for only \$12.50.)

Write for literature:

SHURE BROTHERS, INC.
222 HARTREY AVE., EVANSTON, ILLINOIS
CIRCLE 56 ON READER-SERVICE CARD

be launched on a furious promotion by RCA Victor. At that time he was hampered by his unfamiliarity with both English and the pop song idiom. Since then he has overcome the stiffness imposed both by language and by his operatic training. In these Richard Rodgers songs he uses the very real resources of his voice in terms of popular singing. His success is perhaps most dramatically evident when he sings a song closely associated with another operatically trained Italian—*This Nearly Was Mine*, which Ezio Pinza sang in *South Pacific*. Pinza, for all his skill, made the song far too heavy and unwieldy, while Franchi endows it with an easy grace in his slow and thoughtful treatment. He tends to tighten in his upper range on some songs (*Spring Is Here*, for instance), and he has not yet completely mastered the casual offhand style appropriate to such songs as *People Will Say We're in Love*. But by and large he gives a superb interpretation of these Rodgers songs, from the big, open-voiced treatment of *If I Loved You* to the suave slinkiness of *Blue Moon*. And I don't think I ever really appreciated the wonders of Lorenz Hart's lyrics for *My Heart Stood Still* until I heard Franchi sing it. The arrangements Marty Manning has provided are unusually fresh and inviting.

"**Allegro.**" Original Cast. RCA Victor LOC 1099, \$4.79 (LP); LSO 1099, \$5.79 (SD).

RCA Victor has brought its original cast show album catalogue up to date by returning to it ten discs which had been dropped—*Pipe Dream* (LOC/LSO 1097), *Me and Juliet* (LOC/LSO 1098), *Silk Stockings* (LOC/LSO 1102), *Jamaica* (LOC/LSO 1103), *Redhead* (LOC/LSO 1104), *Do Re Mi* (LOC/LSO 1105), *New Girl in Town* (LOC/LSO 1106), *High Button Shoes* (LOC/LSO 1107), *Wish You Were Here* (LOC/LSO 1108), and *Allegro*. In addition, three original cast discs have been given a semblance of stereo through electronic reprocessing—*Fanny* (LOC/LSO 1015), *Paint Your Wagon* (LOC/LSO 1006), and *Damn Yankees* (LOC/LSO 1021).

The reissue of prime interest is *Allegro*, because it has never before been pressed on LP and the original 78-rpm discs have been collectors' items for more than fifteen years. For this musical Oscar Hammerstein created his first original story for Richard Rodgers, an attempt to trace a character from birth to death. Hammerstein's book was a rather stodgy set of attitudes which revolved around the nobility of small town life as opposed to the empty values of city living. Inevitably, the lyrics often reflect this same stodginess. But even in this context, Rodgers and Hammerstein turned out several memorably lovely songs—*A Fellow Needs a Girl*, *So Far, You Are Never Away*—and two lively bits of lilting bounce: *Money Isn't Everything*, in which Hammerstein attempted to write the Lorenz Hart type of lyrics with only marginal success, and *The Gentleman Is a Dope*. Lisa Kirk delivers this last with perky zest (this was the show that raised her to prominence), but the

performances by the rest of the cast (William Ching, John Battles, Annamary Dickey, and Gloria Wills) are very pallid. The electronically reprocessed stereo recording is occasionally fuzzy and lacks the clean edges we are accustomed to today.

Jimmy Roselli: "Life and Love Italian Style." United Artists 3429, \$3.79 (LP); 6429, \$4.79 (SD). "Mala Femmena." United Artists 3430, \$3.79 (LP); 6430 \$4.79 (SD).

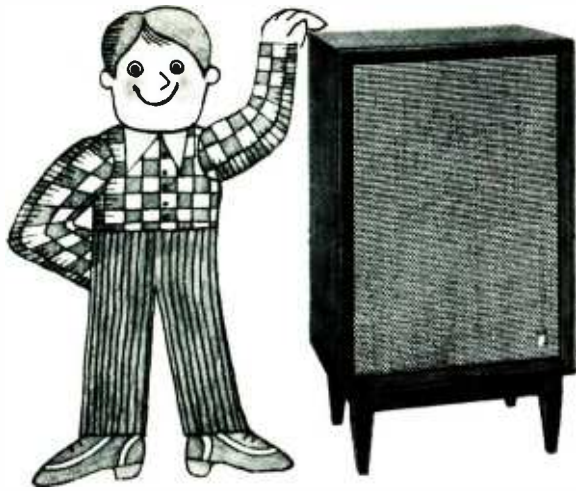
Roselli had a storybook debut at New York's Copacabana night club last winter—a virtual unknown opening before a packed house which cheered him to the rafters. As those who were there pointed out, a large segment of New York's Italian colony must have been in the Copa that night and they responded with complete abandon to Roselli's Italian songs. All this is pertinent to an evaluation of these two discs—one (United Artists 3429 or 6429) a set of Italian songs, the other (United Artists 3430 or 6430) American pops with a slight sprinkling of Italian. In Italian, Roselli is full of warm, exuberant schmaltz. He rolls the words on his tongue until they throb with tension. When he turns to English, however, his voice becomes shallow and thin, and there is a noticeable sense of strain. At his best he sounds somewhat like Tony Bennett, especially on *A Beggar in Love*, an old-fashioned, *King-for-a-Day* type of ballad. But only in the totally Italian program on "Life and Love Italian Style" does he come vividly to life.

Nat King Cole: "Sings His Songs from *Cat Ballou*." Capitol 2340, \$3.79 (LP); S 2340, \$4.79 (SD).

Only two of the songs on this disc are from the film *Cat Ballou*—the rollicking *Ballad of Cat Ballou* sung with great zest by Stubby Kaye and Nat Cole, and *They Can't Make Her Cry*, a mock folk ballad which Cole sings straight and with surprisingly good results. The rest are from a variety of films in which Cole either appeared or for which he sang as an off-screen voice. Considering the slight opportunity there was for a Negro to play a suitable screen role during Cole's lifetime, it is surprising to discover the extent of his vocal contribution to films. His smooth, almost unctuous way with a ballad made him one of the great mood setters of our time and the film makers were apparently quite aware of it. This collection—with one exception—is made up of the original recordings by Cole for films in which he sang between 1954 (*The Adventures of Hajji Baba*) and the current *Cat Ballou*; they suggest that pre-Mancini film songs may not really have been as poor as fading memory makes them seem.

Ray Price's Cherokee Cowboys: "Western Strings." Columbia CL 2339, \$3.79 (LP); CS 9139, \$4.79 (SD).

Out along the fringes of jazz, country, and pop music there lies an area known as Western swing which, in the right hands, can be a total rhythmic delight. Ray Price's band, dominated by fiddles,

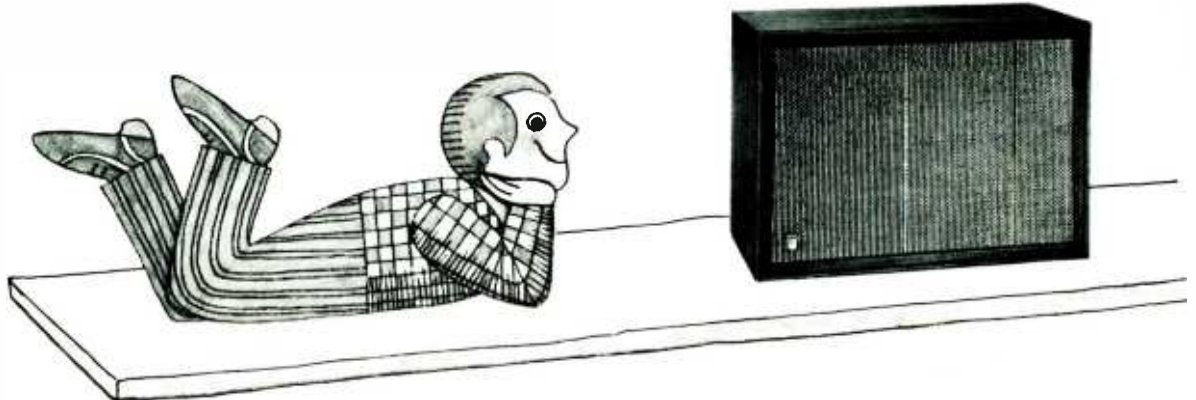


HI-BOY



LOW-BOY

OR SNUG ON A SHELF



Jensen PR-300 Loudspeaker system combines decorative freedom with the fine, big sound you want from your hi-fi system.

Sophisticated and luxuriously styled, the PR-300, 3-speaker system with 12" woofer is as much at home in the richly urban manner of an in-town apartment or the casual informality of a country home.

The handsome oiled walnut cabinet is accompanied by a Mediterranean styled floor base. This unique accessory permits you to creatively arrange the PR-300 in either the Hi-Boy or Low-Boy positions. Without the floor stand your PR-300 fits snugly on a shelf. 25½" x 18¼" x 14⅞"—*that's the size of it.* \$225.50 *that's the price of it.* Jensen PR-300—*that's the name of it.* 5 year guarantee—*that's the best of it.* See and hear it at your local Hi-Fi dealer.



JENSEN MANUFACTURING DIVISION / THE MUTER COMPANY / 6601 SOUTH LARAMIE AVENUE, CHICAGO, ILLINOIS 60638
Canada: Radio Speakers of Canada, Ltd., Toronto • Argentina: Ucoa Radio, S.A., Buenos Aires • Mexico: Fapartel, S.A., Naucalpan, Mex.
CIRCLE 34 ON READER-SERVICE CARD

SEPTEMBER 1965

121

swings out with joy on several selections on this disc, and shows (in *Linda Lou*) that it can be equally effective at a slower tempo. There are some fiddle solos in this set that suggest Price has a fiddler who can vie with Joe Venuti and other top jazz violinists. Price has attempted to cover a relatively broad panorama so, along with these joyful moments, there are also several maudlin ballads, done with that wailing self-pity that only our country's Western music can muster.

George Feyer: "A Nightcap." Decca 4625, \$3.79 (LP); 74625, \$4.79 (SD). Feyer, known for his lilting medleys of Continental tunes and show songs, comes out from behind his keyboard on this disc, a live recording of one of his evenings at the Café Carlyle in New York. Feyer sings and exchanges remarks with his audience and I rather wish he hadn't. Letting his fingers speak for him, Feyer conveys a light, Continental charm. His speaking voice, however, is heavy and harshly accented. He recites his songs rather than sings them and when the lyrics of a love song are recited with the addition of banal remarks, the effect is less than winning. His crude brashness virtually destroys *Thank Heaven for Little Girls*. He shows that he has gauged his audience well, however, when, after reciting *I Wish You Love* (first in stiff English and then in French which, to a non-French ear, sounds equally stiff), he concludes by saying to his listeners, "I wish your stock

should split four to one." Joyous applause. Feyer does better when he sticks to the keys.

"The Gentle Rain." Sound track. Mercury 21016, \$3.79 (LP); 61016, \$4.79 (SD).

Quincy Jones: "The Pawnbroker." Mercury 21011, \$3.79 (LP); 61011, \$4.79 (SD).

"Bebo's Girl." Sound track. Capitol 2316, \$3.79 (LP); S 2316, \$4.79 (SD).

Riz Ortolani: "The Yellow Rolls-Royce." M-G-M 4292, \$3.79 (LP); S 4292, \$4.79 (SD).

Not too long ago any one of these film scores might have been considered unique because of the melodic qualities of their themes, the attractive simplicity of their orchestrations, and their avoidance of the maudlin and the obvious. It is a happy fact that these pleasant discs are representative of the high quality of most present-day film scores (there are still old-fashioned, epic-type scores but they are falling into a dwindling minority). Since a film score has a functional purpose to serve, and often merely fills in a background, it may be asking too much to expect a recording taken from a sound track to sustain interest all the way through. Luiz Bonfa's score for *The Gentle Rain*, however, comes fairly close to doing that, thanks to Bonfa's soft, willowy themes, many in bossa nova settings (it was Bonfa's score for *Black Orpheus* which helped to set off the bossa nova fad). The provocative use of flutes and strings in Eumir Deodato's orchestrations, along with occa-

sional guitar solos by Bonfa himself, contributes to the album's success.

Quincy Jones's music for *The Pawnbroker* has more traditional movie-score spots than *The Gentle Rain*, but it includes a brilliantly low-keyed, after-hours piano blues and several other jazz-derived sections which have power and bite. Jones makes interesting use of voices in making a jabber of Spanish talk an orchestral element in a piece called *Otez's Night Off*. Another spoken section, a strong, highly emotional scene by Rod Steiger, adds considerably to the flavor and character of the disc.

The Italians played a big part in the breakaway from the familiar, stodgy movie score. Carlo Rustichelli, who wrote *Divorce Italian Style*, and Riz Ortolani, composer of *More* (from his score for *Mondo Cane*), are carrying on this Italian tradition. Rustichelli's music for *Bebo's Girl* is full of lonely, haunting sounds and themes, carried primarily by a trumpet, saxophones, and a guitar. On the disc, the selections are short and patchy but repeated appearances of two or three pleasant themes give the patches continuity.

Ortolani's *The Yellow Rolls-Royce* is the closest of all four of these discs to traditional movie-score clichés, but he has written a bit of musical doggerel called *Forget Domani* that has a simple charm; and his use of Kenny Baker's broad, blowy trumpet and the singing voice of Katyna Ranieri add to the disc's interest and give it variety.

JOHN S. WILSON

great stereo

at low, low price; in tiny, tiny 'baby' size.



New RM-0.5 Sonomaster® Smallest, quality high-fidelity speaker system. Smooth response from 55 to 20,000 cps from this tiny acoustic suspension system; handles 20 watts average; attractive oiled walnut cabinet. Two of the "baby" RM-0.5's fit in the space of one average bookshelf speaker. Cost, under \$80 a pair. Select from a complete line of Sonomaster acoustic suspension speaker

systems. The RM-1, acclaimed "a powerful entry in the new breed of very compact speaker systems." Handles 40 watts average. \$44.50. Save money on easy-to-build kit, RM-1K, \$35.50. New RM-2, big brother of the line, is a true bookshelf size system handling 50 watts average. \$56.50. Hear Sonotone Sonomaster speakers at leading high-fidelity dealers.

SONOTONE®
audio products

Sonotone Corp., Electronic Applications Div., Elmsford, N.Y. Export: Singer Prods. Co., Inc., N.Y.C., Cable: EXREGNIS, N.Y., Canada: Atlas Radio Corp., Ltd., Toronto

CIRCLE 57 ON READER-SERVICE CARD

FOLK MUSIC



Mississippi John Hurt, and audience: Newport 1964.

Folk Festival—More Than a Frolic

FOR THE second consecutive year, Vanguard has provided relatively complete coverage of the Newport Folk Festival. On a July week end in 1964, some 70,000 admirers of traditional music flocked into the New England seaside town for four concentrated days of folk artistry. Unlike preceding Festivals, the 1964 edition presented afternoon "workshops" in blues and traditional music along with the somewhat more formalized evening concerts. While the workshops too actually emerged as concerts, they struck an intimate, instructive note. Both performers and listeners gained new insights from their close, clearly empathetic contact.

Vanguard's engineers have compressed a cross section of the Festival into seven records. The first two cover the blues (VRS 9180/81; VSD 79180/81). Happily, Festival officials went directly to the source in recruiting exponents of this unique American art. All the blues singers are Negroes, all come from the Deep South, none are professionals in the accepted sense. But here is a sobering note: all are old. Is something of value slipping away virtually unnoticed?

In any case, this brace of records is

redolent of sun-baked cotton fields and clanking chain gangs and the explosive drunkenness of a Saturday night. The voices of the old, poor men wail sad and strong above the beat. In these blues you will find no poetry—just hurt and defiance. To my ear the two most impressive blues singers are Mississippi John Hurt, well beyond seventy, and Skip James, just out of a Mississippi hospital. Hurt's slight, warm voice can swell into mighty climaxes; his beautifully understated *Bye and Bye I Will See Jesus*—falling somewhere in the twilight area between gospel and blues—is unforgettable. Sounding like a turgid countertenor, his voice high and thin, James infuses cynicism, bitterness, and a chilling apprehension of doom into the biting doggerel of his recently composed *Sick Bed Blues*.

Another pair of records, also drawn from the workshops, is devoted to traditional song (VRS 9182/83; VSD 79182/83). The late Hobart Smith, out of Virginia's Smyth County, sings a memorable, fiddle-accompanied *Jack o' Diamonds*; somehow, he makes the joylessness of whiskey and gambling glimmer like a dark strand through the gay tune.

Singing a ballad she composed in the 1930s on the "hell on earth" of life in Kentucky's depleted coal fields, Sarah Gunning will crush you with the starkness of despair. Bill Thatcher of Michigan strikes a droll counterpoint with a lumberjack ballad harking back to the Wobblies. There are sounds too of far-out, obsolescent instruments: the infectious, tinny clangor of Ken and Neriah Benfield picking out *Ella's Grave* on the autoharp and the reedy hooting of Joe Patterson's Panpipes (are you listening, gods of ancient Greece?) in *Shear Them Sheep Even*.

In a calm, North Carolina highland voice, Frank Profitt limns *Poor Man*, a commentary on the humorless paradoxes that lead to an economic grave for the very poor, who are also invariably the very unlucky. Jean and Edna Ritchie guide the girls of the Kentucky mountains' Hindman Settlement School in a charming nineteenth-century "play party." *Going to Boston*. Almeda Riddle, a grandmother, provides a link to the great European wellspring of balladry with a grim, unaccompanied—and impeccably pitched—*Hangman*. Hearing her, you think that this is how it was also sung three . . . four . . . five centuries ago.

Seumas Ennis, the dean of Irish folklore, disappoints with uninspired renditions—both vocal and on the pipes—of four uninspired selections. And some of the massed religious singing groups out of the South never quite become incandescent. But here in any event you will find the crazy quilt of traditions and influences that have shaped—and are continuing to shape—American folk music.

The big guns of the folk movement are featured in the evening concerts (VRS 9184/86; VSD 79184/86). They seem, in some intangible way, less vital when projected against the presence of the poor and the dispossessed who have preserved our musical heritage. However, Buffy Sainte-Marie has woven a congeries of folk clichés and conventions into a pretentious but very intensely sung ballad called *Melora*. Phil Ochs's heavy-handed, meat-cleaving satire of patriotism, *Draft Dodger*, rouses the audience nicely—as it should. On the other hand, Joan Baez displays a disturbing predilection for vibrato and vocal rococo in an unaccompanied *Pilgrim of Sorrow*. The most exciting newcomer is nineteen-year-old José Feliciano, a New Yorker of Puerto Rican background. While casually showing off a fantastic mastery of the guitar, he sings an electrifying *La Bamba*. He ends his stint with the ragtime *I'm Satisfied with My Babe*. Acculturation incarnate!

Although these seven records are not free of dull and unsuccessful moments, they attest to the excellence of the 1964 Folk Festival, to my mind the best yet. With intelligence and imagination, the officials have transformed this gathering into a living documentary, not just another frivolity-by-the-sea. O.B.B.

The Newport Folk Festival—1964

Vanguard VRS 9180/86, \$4.79 each (Seven LP); VSD 79180/86, \$5.79 each (Seven SD).

YOU'LL BE

MAD

ABOUT ROCKFORD CABINETS

if you want to step up from shelf arrangements to beautiful cabinetry for your precious components . . .

but think you can't afford a really fine cabinet that will add to the good appearance of your home . . .

a cabinet which can house not only your components, but your stereo speakers as well, in a complete console if you so desire . . .

or your choice of ensemble arrangements with separate speaker enclosures . . . in a variety of furniture stylings and finishes, from early american to contemporary...economically.

Go on . . . be mad . . . send for the free catalog that shows the whole wonderful line of Rockford Cabinets for high fidelity components and speakers.

FURNITURE-CRAFTED BY

ROCKFORD

SPECIAL FURNITURE CO.

2024 Twenty-Third Ave. Rockford, Ill.

Dealer Inquiries Invited

CIRCLE 65 ON READER-SERVICE CARD

WRITE FOR QUOTATION

FACTORY SEALED CARTONS
FRANCHISED DISTRIBUTOR
QUICK SHIPMENT

the
'MOST' IN
DISCOUNTS
ON ANY HI-FI
COMPONENTS

SOUND REPRODUCTION INC.

34 New Street, Newark, N. J. (07102)

(201) Mitchell 2-6816

CIRCLE 58 ON READER-SERVICE CARD

"John Langstaff Sings." Odeon CLP 1833, \$4.98 (LP).

In the welter of topical, protest, and sociological squeaks that passes for folk music, this disc gleams like a clear, unfouled brook. John Langstaff, a classically trained American baritone whose customary habitat is the concert stage, presents on this British release a program of seventeen ballads collected fifty years ago in the Southern Appalachians by the British folk scholar Cecil Sharp. Langstaff sings them either unaccompanied or with the simple settings composed by the collector. Deeply committed to this genre, and professionally indebted to several true folk singers, Langstaff sings with rare insight. He shapes a powerful, starkly bitter *Sir Patrick Spens* that explodes with ancient resentment; in *Croodin' Doo*, the Scottish forerunner of *Lord Randal*, his voice aches with long-ago betrayal. Langstaff's suppleness enables him to rollick through the bawdy humor of *Blow Away the Morning Dew* and refine the melting tenderness of *The Little Turtle Dove*. In the best sense of the word, an elegant performance.

The Saints of Bleecker Street: "When Jazz Came Up the Volga." Village Gate VGLP 2004, \$3.98 (LP); VGLPS 2004, \$4.98 (SD).

A wild romp that weds the Dixieland beat to more or less Russian, more or less traditional, material. The Saints, resident jazzmen of Greenwich Village's Village Gate, bring enthusiasm and decibels to their task, and actually it's fun to hear *Meadowland* and *Dark Eyes* fricasseed New Orleans style. If nothing else, this places the U.S.A. one up in the Cold War.

"Gypsy Rhapsody." Apollonia Kovács Gypsy Band of Hungarian Radio and Television, Lajos Boros, cond. Chorus and Orchestra of Hungarian State Folk Ensemble, Imre Csenki, cond. Qualiton LPX 10056, \$4.98 (LP).

"The Budapest Gypsies." Gypsy Band of Budapest Dance Ensemble, Mátyás Jonás, cond. Qualiton LPX 10058, \$4.98 (LP).

What, in the end, is gypsy music? In Andalusia they'll tell you it's flamenco. A Frenchman might speak of jazz guitarist—and gypsy—Django Reinhardt. In Syria, a gypsy will pluck you an Arabic tune on the Arabic oud. All the evidence indicates that there is no gypsy music: the timeless Indo-European wanderers merely adapt the protective musical coloration of their country of residence. Nonetheless, the Hungarian contingent seems to have carved out a musical niche of its own, based upon flashing rhythms, the haunting sound of the cymbalom, and bittersweet love songs—all, of course, quite Hungarian to begin with. The three orchestras represented on these two Hungarian discs are dedicated to the preservation of the whilom Hungarian Gypsy idiom, and—while the engineering is slightly thick—you are unlikely ever to get closer to the source. Of the two, "Gypsy Rhapsody"—dominated by the sparkling arrange-

ments of Imre Csenki—boasts the more appealing melodies; the suaver and better-recorded "Budapest Gypsies" offer a cross section of *Csárdás* and *Horás* as well as folk songs. Since there is no duplication, the enthusiast would do well to acquire both. The gypsyphile on a budget should stick with the second.

Roscoe Holcomb: "The High Lonesome Sound." Folkways FA 2368, \$5.79 (LP).

From eastern Kentucky comes the voice and banjo and mouth harp of Roscoe Holcomb—veteran of mine and mill, victim of a sociological revolution—fashioning a musical mosaic of the way it used to be in the mountains. In a strong, nasal baritone he sings ballads with roots in medieval England, others written to mark specific events in Kentucky (i.e., the burning down of the Combs Hotel in Hazard), memorials to old loves and deaths (*Omie Wise*), and Baptist hymns. Holcomb preserves a certain naïveté—or perhaps a purity—not often encountered in commercial recordings. He is worth the attention of anyone truly interested in American folk song.

"An Evening with Harry Belafonte and Miriam Makeba." RCA Victor LPM 3420, \$3.79 (LP); LSP 3420, \$4.79 (SD).

A disc like this leaves me rather schizophrenic. On the one hand, it represents a solid plus to have a program of Africa's spectacular indigenous music available by major entertainers on a major label; on the other hand, most of the selections on this disc oscillate between special pleading and meretricious propaganda. Not even an imbecile would minimize the terrible stresses of South African *apartheid*, but only the most naïve could accept the hothouse anthems of resistance—grist of this superficial record—as a serious commentary on the situation. Take the Zulu *Give Us Back Our Land*, sung by Belafonte; here is a touching plea for the vile whites to return ancestral lands to the oppressed Zulus. Nice. Only the land really belonged to the Bushmen. Some 350 years ago, Europeans, moving up from the Cape of Good Hope, and Bantu, migrating down from the north, between them slaughtered and dispossessed these sad aborigines. A remnant of Bushmen still survives in the far reaches of the Kalahari Desert, but none writes songs and, as far as returning the land goes, I don't think Harry and the Zulus have them in mind. And the good old pre-pacified Zulus—now gently yearning for the lands they stole—had ethnic policies that would make a Nazi blanch. Or take the silly *Beware, Verwoerd!* (See, he's the Prime Minister; and see, he's responsible for the whole mess; and see, he didn't have a predecessor named Malan; and see, when he goes the whole problem will end.) No doubt this goes over big in London and New York salons, but you will never hear it around Jo'burg or in a Transkei *kraal*. While one can appreciate the motives of these fine artists, one can also deplore the artificiality of their program. O. B. BRUMMELL

Is the Sound of a *Cymbal* The True Test of a Speaker?

You've probably had the experience of witnessing a "high fidelity" demonstration which is climaxed by the "expert" saying something like, "Did you notice how these speakers handled the cymbal?"

Or maybe a friend, seeking your approval of his new system, has said, "How do you like the way those Brand X speakers reproduce the tympani?"

Being a music knowledgeable, you've probably side-stepped a direct answer to the question. You know there's more to judging a loudspeaker than listening for a single instrument.

The Real Test

Mind you, what has been said about Brand X or Brand Y speakers is true. They really can reproduce a cymbal or a kettle drum. The real question is, "How well can they reproduce an orchestra?" After all, there are precious few recordings of cymbal or tympani solos.

As a music lover, you know what the real purpose of a loudspeaker is — to enable you to share an emotional experience with the composer and the conductor. That is the purpose the composer had in writing the music. That is the purpose the conductor has in playing the music. That is the purpose you have when you buy your concert tickets.

If the words "emotional experience" seem a little intangible to you, they describe the effect you feel when you automatically stand and applaud loud and long after a thunderous orchestral finale.

To Stir the Emotions

Deep emotional experiences are seldom produced by a single instrument. It takes a full orchestra and all the skill and knowledge available to the composer and conductor.

The same thing is true of loudspeakers. The design engineers must have as their primary standard the creation of emotions. They must strive to create the entire range of orchestral effects. Only then should they apply their measuring instruments.

Fortunately, there is one loudspeaker line which has always been built to this standard. As you might expect, its sales have constantly increased since the day high fidelity began. Today it is enjoying the greatest popularity in its 15-year history. Its name is



P. S. If you're not familiar with recordings that do run the full gamut of orchestral effects, we've selected a pair of records which, we believe, really test the ability of loudspeakers to stir the listener's emotions. They are commercially available almost anywhere.

We'll gladly send you the names of these recordings, if you request them, along with a catalog and the name of your dealer. Bozak, Box 1166, Darien, Connecticut.

if you're going to tape, go Ampex!

new model #1160
with automatic threading,
automatic reversing,
solid state electronics
and a price tag
of only
\$449.00!

The professional heritage of Ampex tape recorders shows through unmistakably in this new portable. The smoothness of its dual capstan drive . . . the solid feel of its controls . . . the rugged die-cast aluminum construction . . . these are the things that assure you of years of trouble-free, satisfying tape recording and playback. See it soon, and its companion models: the #1150 deck-only and the #1165 in choice walnut cabinet. When you see your dealer for a demonstration, have him play it through the matching #1110 suitcase speakers; at \$150 a pair, they're nothing short of sensational.



tape recorders / speakers / microphones / headsets / blank tape / accessories / stereotapes

AMPEX CORPORATION, 2201 LANDMEIER ROAD, ELK GROVE VILLAGE, ILLINOIS 60007

ask anyone who knows

AMPEX

CIRCLE 5 ON READER-SERVICE CARD



Harold Besters: "Meets Slide Hampton." Gateway 7009, \$4.98 (LP); S 7009 \$5.98 (SD).

Harold Besters and Slide Hampton are both lusty trombonists who flourish rugged attacks and broad tones. This collection of duets, which immediately reminds one of some of the Jay and Kai (J. J. Johnson and Kai Winding) collaborations in the Fifties, is boisterous and brash and, as long as the two trombonists are playing together, has an attractively exuberant spirit. Neither man is inclined to be subtle, which is fine for the duet passages but makes their solos rather repetitious and drab. This is particularly noticeable on two selections which are strictly solo vehicles—*Misty* for Hampton, *The Song Is Ended* for Besters. Both men bury these pleasant tunes under their deadpan approach, suggesting that they couldn't care less about any qualities inherent in the tunes but resulting in a hey-fellas-listen-to-what-I'm-doing attitude. For strong, forthright playing, however, the duet passages on this disc rock with raw power.

Ray Brown—Milt Jackson. Verve 8615, \$4.98 (LP); 6-8615, \$5.98 (SD).

A remarkable array of mature and brilliant jazz talent has been brought together to create this disc. Ray Brown, who has been Oscar Peterson's bassist for a decade, is not only one of the finest rhythm section men in existence but, as a soloist on an instrument that was hardly designed for solo work, he plays cleanly and simply, shaping his solos within the context of a strong, moving beat. Milt Jackson similarly avoids the skittery surface technique used by most vibraphonists in order to explore ideas that have body and substance. Clark Terry, a consistently inventive and extremely individual master of both trumpet and flugelhorn, is prominent in the big band that accompanies Brown and Jackson, and Oliver Nelson, who has done a great deal to revitalize big-band arranging, has contributed four notable orchestrations. The one new talent involved here is Jimmy Heath, whose four arrangements maintain the level set by Nelson. Everything has come off beautifully. Brown and Jackson are in superb

form, obviously feeling very comfortable in the richly hued and often striking settings that Nelson and Heath have provided. Terry is heard from only occasionally but he makes his pungent personality felt each time. The material is fresh and maintains an unusually high level of interest for a recording date such as this. Jackson is especially fine on a pair of lovely ballads, *For Someone I Love* and *Lazy Theme*, and Nelson has created a gem in his subtle arrangement of John Lewis' charming *In a Crowd*.

Kenny Clarke—Francy Boland Big Band: "Now Hear Our Meanin'." Columbia CL 2314, \$3.79 (LP); CS 9114, \$4.79 (SD).

The Clarke-Boland band has become both a leading symbol of the international scope of contemporary jazz and one of the outstanding exemplars of jazz in a big-band format. The twenty-piece band, made up of musicians from the United States, Great Britain, France, Belgium, Germany, Sweden, Turkey, and Austria, gets together from time to time in Cologne, Germany, to make recordings which, like this one, are prime examples of the glories of big-band jazz. The arrangements are by the Belgian pianist Francy Boland, who, along with the American drummer Kenny Clarke, is the band's coleader. Boland writes ensemble passages of tremendous driving power and he keeps interest alive all through his arrangements, providing backing, surroundings, and stimulus for the soloists. Propelled by a rhythm section that has a steel spring tension (Boland, Clarke, and Jimmy Woode, Jr., bass), the band plays with great cohesion and body. It has a varied group of soloists including Sahib Shihab, whose flute work continues to grow in power, Billy Mitchell on tenor saxophone, Ake Person on trombone, and Boland on piano. All but one of the six selections are played at moderate to fast tempos that allow the group to develop its boiling, roiling attack. One selection, *Johnny One Note* (the only standard on the disc), is the ultimate in big-band arrangements, a completely ensemble piece which shows off the band's polish and precision.

Benny Goodman Quartet: "Made in Japan." Capitol T 2282, \$3.79 (LP); ST 2282, \$4.79 (SD).

Benny Goodman, either in a big-band setting or in a quartet, has become such a standard item that usually there is little need to do more than note that an additional record is available. In this case, however, there is more to be said. These performances were recorded in Japan while Goodman was touring there with an American quartet made up of Dick Shreve (piano), Monty Budwig (bass), and Colin Bailey (drums). Perhaps it was the group, the particular concert at which this was recorded, or Goodman's mood of the moment that inspired him to play in a fresher, more relaxed and less strained manner than he has in most of his latter-day recordings. He has a splendid group with him and Shreve in particular adds sinew to the performances with several strong, two-handed solos. The tunes are all out of the Goodman era—*Cheek to Cheek*, *As Long As I Live*, *My Melancholy Baby*, *Memories of You*, among others.

"Jazz Immortals." Everest 5233, \$3.98 (LP).

This disc is the only recorded evidence we possess to show us what was going on at Minton's Playhouse in 1941 when Charlie Christian, Dizzy Gillespie, Thelonious Monk, and Kenny Clarke were, so we're told, feeling their way towards bop. Originally recorded on a portable disc machine by Jerry Newman, they have been issued several times before but always on labels that disappeared almost as soon as the records were out. Two groups are involved: one includes Christian, trumpeter Joe Guy, and Monk; the other involves Gillespie, tenor saxophonist Don Byas, and pianist Kenny Kersey. Because these are the only extended performances ever recorded by the brilliant and extremely influential Christian, the primary interest in the set lies in his performances—beautifully flowing and superbly swinging lines that go on and on without ever bogging down in clichés or losing their vital interest. Guy, a trumpeter who never achieved special renown, is a revelation, playing with a crackling urgency that stems directly from the volatile Roy Eldridge. Monk is heard briefly, a driv-

ing, swinging pianist who bears not the slightest resemblance to the Monk of today. Gillespie was far from the impressive performer we know now, but Kersey, a beautifully fluent pianist, was at the height of his powers then. Needless to say, the recording's sonics are not the greatest but Christian comes through clean and true—and he is the essence of the disc.

The Jazzology Poll Winners: "1964."
Jazz Crusade 2004, \$4.95 (LP).

The Jazzology Poll (conducted by George H. Buck, Jr., whose Jazzology Records are devoted to traditional jazz) was designed to find the jazz musicians who are most admired by the followers of traditional jazz. The winners turned out to be the cream of present-day New Orleans traditionalists, a group of musicians who play together frequently in a variety of combinations at Preservation Hall in New Orleans—George Lewis (clarinet), Jim Robinson (trombone), George Guesnon (banjo), Alcide "Slow Drag" Pavageau (bass), and Cie Frazier (drums)—plus one outlander, pianist Don Ewell. The winner on trumpet was Louis Armstrong but, because of contractual and financial problems involved in including him on the recording, the runner-up on trumpet (and only ten votes behind Armstrong), "Kid Thomas" Valentine, fills that chair. And what a band this proves to be! Recorded in Preservation Hall, the band roars through one selection after another—*L'il Liza Jane*, *All of Me*, *Sheik of Araby*, *Rose Room*, *You Always Hurt the One You Love*—playing with tremendous spirit and style. Frazier and Pavageau offer an explicit lesson in how a rhythm section should ride under a traditionalist band and all of their would-be followers might do well to study this example. The rhythm is relaxed, never forced on the music, but always propelling it along with surging strength. The soloists are superb, particularly Kid Thomas, who plays with a constant sense of glory. And it is good to hear the delightful Ewell in such a proper setting as this. There are moments of hesitation at the outset of several pieces but, aside from this, the record has scarcely a flaw.

Roland Kirk: "I Talk with the Spirits."
Limelight LM 82008, \$4.79 (LP); LS 86008, \$5.79 (SD).

Roland Kirk's untrammelled spirit of high adventure in finding (or inventing) odd instruments on which to play jazz (the stritch, the manzello, the nose flute) and his ability to turn a vaudeville gimmick (playing two or three instruments at once) into a valid device have given his performances far more interest than the usual jazz-soloist-with-rhythm-section sessions. Kirk has been able to make the flute a more acceptable jazz instrument than almost any other jazz musician who has elected to use it. But even Kirk has difficulty sustaining an entire album of flute-and-rhythm-section performances, although most of the selections on this disc have merit. He combines his flute with a voice on *I Talk to the Spirits* and with a vibraphone on a very brief piece called

Fugue'n and Alludin'. He vocalizes along with his flute, chuckles darkly as he plays, throws in some enthusiastic shouts, all of which help to break up the limited potential of steady flute playing. The drawback to this recital is epitomized in Kirk's *Serenade to a Cuckoo*. The selection opens with an amusing and rhythmic cuckoo clock figure, which Kirk develops into an attractive theme. Once past this, however, we are presented with a long flute solo which, although spiced by Kirk's rasping effects and hums, could still be any one of his innumerable flute solos. All the effort that Kirk expends in devising these novel effects should, one would think, result in performances of more sustained interest than what we are given here.

Shelly Manne Quintet and Big Band:
"Manne—That's Gershwin!" Capitol T 2313, \$3.79 (LP); ST 2313, \$4.79 (SD).

The Gil Evans influence seems to have reached California, judging by the arrangements that Johnny Williams has written for the big-band performances included on this disc. Three of the selections are by Manne's quintet while the remaining seven are in concerto grosso form with the quintet augmented by a large group—four trumpets, three trombones, two French horns, tuba, and three reeds. Williams' arrangements make strong use of the low, hanging sound that Evans favors and he has obviously enjoyed writing in this style. The program is a judicious mixture of what one might expect in a Gershwin set—*The Man I Love*, *Mine*, *Summertime*—and the totally unexpected—*By Strauss*, *The Real American Folk Song*, and *Prelude No. 2*. Williams is limited to some extent in that his orchestrations must serve as settings for the soloists in Manne's quintet, but he gets his licks in by exposing the great power and body of the band on *By Strauss*, setting trumpets behind a solo trumpet on *Prelude No. 2*, and and writing a brief, satirical history of American popular music for *The Real American Folk Song*. The major merit of Manne's group is its excellent rhythm section (Manne on drums, Monty Budwig on bass, and Russ Freeman, piano), although Frank Strozier contributes an unusual, darting alto saxophone solo on *Summertime*.

"Modern Chicago Blues." Testament 2203, \$4.98 (LP).

Peter J. Welding, a collector of urban blues and blues singers, has brought together seven current Chicago-based singers whose styles derive from the work of prewar, unelectricified blues men. The most startling of the group is Johnny Young, a strong singer whose style and phrasing owe a lot to Big Bill Broonzy, although one can also hear some of the nasal touches of Jimmy Rushing. Young



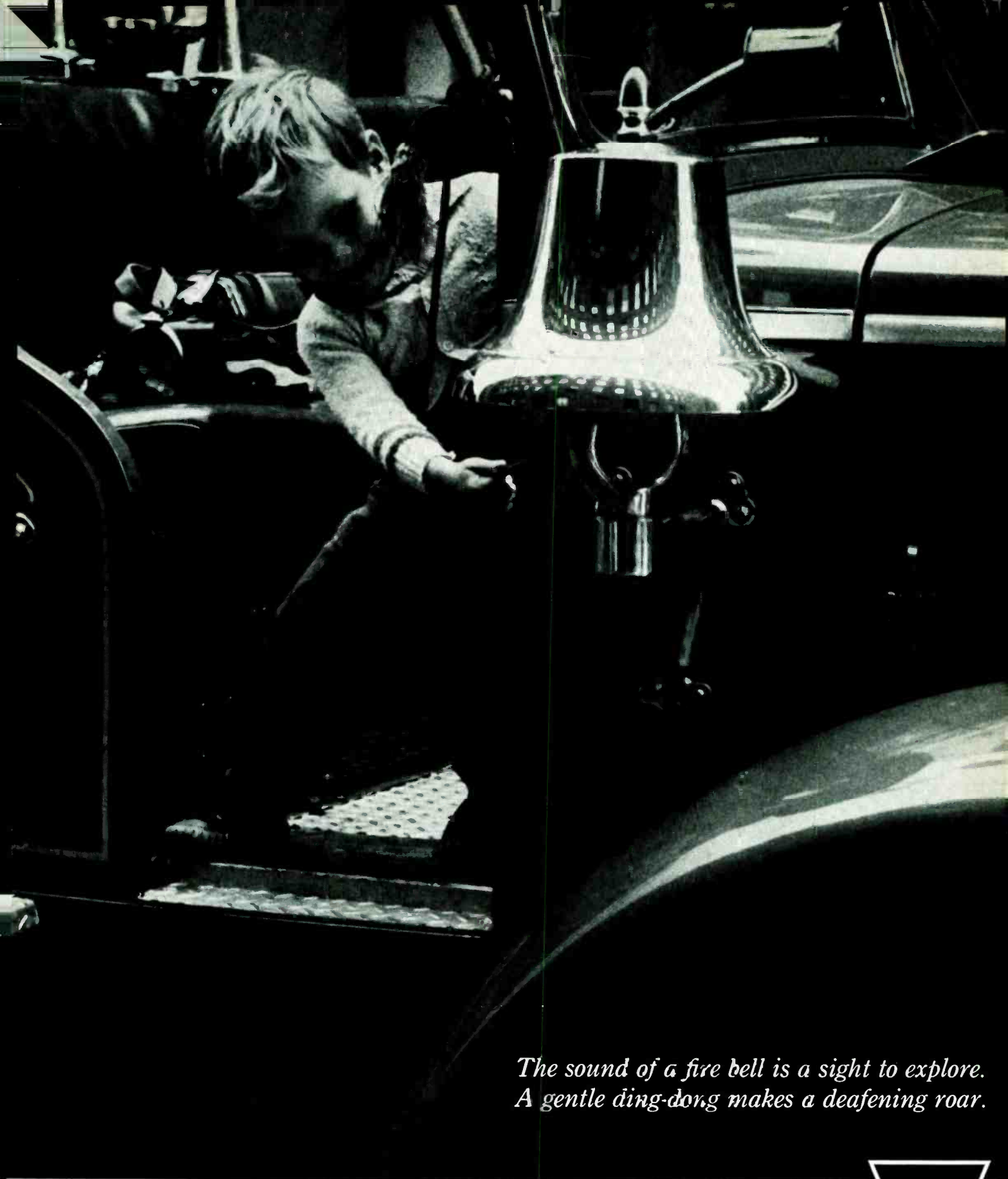
is, fortunately, heard far more frequently than any of the others (he has seven selections), which gives him an opportunity to show that he covers considerable range in the blues spectrum. Another impressive singer is Maxwell Street Jimmy, who does two pieces—one in a dark, guttural style that builds steadily in intensity, the other a muttering, brooding piece that seems to go back to Tommy McLennan. John Wrencher, a light-voiced singer, swings smoothly and easily through *I'm Going to Detroit*, while Big Walter Horton represents the hoarse, shouting school. Other singers on the disc are Wilbert Jenkins, Robert Nighthawk, and John Lee Granderson.

Phil Porter: "Phil Porter and His Organ." United Artists 3319, \$3.79 (LP); 6319, \$4.79 (SD).

The fact that Porter uses the organ in a jazz context without resorting to variations on the Chinese sound torture treatment should be enough to commend him to those who remember that Fats Waller, Count Basie, and, more recently, Les Strand, played the instrument with spirit and taste. Porter achieves his success even while using his own versions of some of the devices that, in other hands, can turn the mind to jelly. He stabs a tune along, using quavers judiciously, swarming over the keyboard; and amazingly enough, he produces a musical sound, not just a noise. He swings readily, achieving particularly attractive effects on such slow tunes as *Black and Blue* and *That's All*. His associates here include Howard McGhee, playing a bright and crackling trumpet, tenor saxophonist Harold Ousley, and Kenny Burrell, whose guitar work adds a special charm to Porter's more warmly melodic lines.

Chuck Wayne: "Morning Mist." Prestige 7367, \$4.98 (LP).

Wayne is a guitarist who has been around for more than twenty years, first with Woody Herman, later with George Shearing (in Shearing's original quintet, which played jazz), and most recently on staff in New York for the Columbia Broadcasting System. Unlike most of his guitar contemporaries, Wayne is not a tinkler. He favors a dark, rich tone and develops his pieces in a low-keyed, unpretentious but thoroughly swinging manner. With Joe Williams on bass and Ronnie Bedford on drums, he plays a program that is graceful and rhythmically vital, essentially romantic but never banal. For a program focused constantly on one guitar, Wayne manages to find a surprising variety of approaches. There is a hint of Erroll Garner—the lag and the tremolo—in *L'il Darlin'*, two guitar lines are woven together on an ad lib *Someone To Watch Over Me*, and there is an appropriate bossa nova styling of a lovely but unheralded song by the late Victor Young, *Alone at Last*. Wayne does one tune on banjo, an original with a theme that does not set well on this instrument although his treatment is highly interesting and thoroughly in the modern manner. JOHN S. WILSON



*The sound of a fire bell is a sight to explore.
A gentle ding-dong makes a deafening roar.*

Sounds that whisper, sounds that roar.

Loudspeakers are the voice of your high fidelity system. Some speakers express the sound with bold brilliance; some stammer and distort. JBL loudspeakers bring you the full spectrum of sound your equipment is capable of producing. Created with consummate skill, like a well-tooled Stradivarius they actually improve with age.

Discover what sound is all about.

JAMES B. LANSING SOUND, INC. 3249 Casitas Ave. Los Angeles, California 90039 Tel.: 665-4101

CIRCLE 30 ON READER-SERVICE CARD



The lyric majesty of Sony sound



The new **Sony 500-A**: A magnificent stereophonic tape system with the amazing new **2.5 micron-gap head** that produces a flat frequency response from 40 to 18,000 cps ± 2 db;* A remarkable engineering achievement; a complete four track stereo tape system with detachable speakers** and two new award winning F-96 dynamic microphones. **All the best from Sony for less than \$399.50.**

Outstanding operational features distinguish the amazing new Sony Stereocorder 500-A: ■ Two bookshelf type acoustical suspension speaker systems combine to form carrying case lid ■ 4-track stereo/mono recording and playback ■ Vertical or horizontal operation ■ Special effects with mike and line mixing and sound on sound ■ Two V.U. meters ■ Hysteresis-Synchronous drive motor ■ Dynamically balanced capstan fly-wheel ■ Pause control ■ Automatic sentinel switch ■ Multiplex Ready with FM Stereo inputs. ®



®Rave Review: "The NAB playback characteristic of the 500, as measured at USTC, was among the smoothest and closest to the NAB standard ever measured."—High Fidelity Magazine, April 1964. ■ °Rave Review: "One of the striking features of the TC 500 is the detachable speakers, ...they produce a sound of astonishing quality."—Hi Fi/Stereo Review, April 1964. Available now: A sensational new development in high quality magnetic recording tape, **SONY PR-150**. Write today for literature and your special introductory bonus coupon book allowing a substantial discount on 12 reels of PR-150. Superscope Inc., Sun Valley, Calif. Dept. 11

SONY SUPERSCOPE *The Tapeway to Stereo*

CIRCLE 62 ON READER-SERVICE CARD

by R. D. DARRELL

the tape deck

Unless specifically noted otherwise, the following reviews are of standard open-reel 4-track 7.5-ips stereo tapes.

BARTOK: *Rhapsody No. 1; Sonata for Violin and Piano, No. 2*

†**Beethoven:** *Sonata for Violin and Piano, No. 9, in A, Op. 47 ("Kreutzer")*

†**Debussy:** *Sonata for Violin and Piano, No. 3, in G minor*

Joseph Szigeti, violin; Béla Bartók, piano.
• VANGUARD VTP 1701 (double-play, mono). 70 min. \$11.95.

For nearly a decade now, commercially recorded tapes for home playback have been so essentially a medium for stereo sound that monophonic musical recordings have been represented only rarely and then almost invariably in "electronic reprocessings." Hence the present release in reel form of the memorable Szigeti-Bartók recital at the Library of Congress on April 13, 1940, is of special significance. It is incidentally important too for providing the first tape representation of Bartók as a pianist, as well as the first tape editions of the two Bartók works and the Debussy Sonata (Beethoven's *Kreutzer* Sonata has been available since January 1964 in a taping by Oistrakh and Oborin for Philips). Of course the sonic qualities here are dated, although they are extraordinarily good for private recording on acetate masters of twenty-five years ago, and there is a remnant of background noise which couldn't be eliminated from the excellently processed tape transfers. Nevertheless, this is the authentic sound of a historic occasion, and it conveys all the interpretative eloquence of two superb executants—Szigeti in his prime and Bartók as a masterly pianist. No admirer of either of these musicians—or for that matter, no connoisseur of chamber music—can afford to miss this outstanding document.

BEETHOVEN: *Symphonies: No. 4, in B flat, Op. 60; No. 5, in C minor, Op. 67*

Berlin Philharmonic Orchestra, Herbert von Karajan, cond.

• • DEUTSCHE GRAMMOPHON DGA 8803. 61 min. \$8.95.

Von Karajan's DGG Beethoven series evidently is to be made available on tape in a purely arbitrary sequence. Here we have the Fourth and Fifth, happily without side breaks, in versions that can be tersely characterized as ultrapowerful, ultraprecise, and for the most part decidedly fast. The Berliners' playing is mightily impressive, and undoubtedly many listeners will find such big and bold Beethoven delineations well-nigh ideal. For myself, I grant the suitability of this approach where the Fifth Symphony is concerned, although even in this work the present performance often strikes me as almost frantic in its vehemence. In the smaller-scaled Fourth, however, I just can't accept so supercharged a treatment. Yet in both works DGG's robustly spacious stereoism is so sensorially exciting that it well may tip the scales for many other listeners. Incidentally, Von Karajan observes the exposition repetition in the Fifth but not in the Fourth.

CHERUBINI: *Medea*

Maria Callas (s), *Medea*: Renata Scottò (s), Glauce; Mirto Picchi (t), Giasone; Giuseppe Modesti (bs), Creonte; et al.; Chorus and Orchestra of Teatro alla Scala (Milan), Tullio Serafin, cond.

• • MERCURY STR 90000. Two reels: approx. 66 and 53 min. \$21.95.

Mercury deserves unusually hearty commendation for bringing tape collectors this highly belated but all the more welcome transfer of one of the earliest stereo

operatic triumphs—one which is also an outstanding personal triumph of Miss Callas. The 1957 recording doesn't entirely conceal its age: the stereoism isn't strongly marked, or ever theatrically exploited; the acoustical ambience is a bit dry; and the orchestra is done somewhat less justice than the singers. And except for the star—generally at her vocal as well as dramatic best here—the cast is scarcely a particularly distinguished one. But it's amazing how well the work itself, so old-fashioned in many ways, retains a truly gripping power—especially, of course, when the protagonist is dominating the stage but with full honors also going to conductor Serafin.

HANDEL: *Water Music. Concertos for Oboe and Strings: No. 1, in B flat; No. 2, in B flat; No. 3, in G minor*

†**Bach:** *Concerto for Violin, Oboe, and Strings, in D minor, S. 1060*

†**Vivaldi:** *Concerto for Four Violins and Strings, in B minor, Op. 3, No. 10*

Yehudi Menuhin, violin (in the Bach and Vivaldi); Leon Goossens, oboe (in the Bach and Handel concertos); Bath Festival Chamber Orchestra, Yehudi Menuhin, cond.

• • ANGEL Y2S 36279. 3-3/4-ips double-play. 102 min. \$11.98.

An embarrassment of riches, one is tempted to say. The slow-speed tape medium's ability to run on and on, valuable as it is for large-scale works demanding intent listening (or for background music demanding no conscious listening at all), is of dubious worth for an assembly of works which are best heard well spaced out rather than in rapid succession. In any case, the strictly musical merits of these combined pro-

Continued on next page



TAPES IN REVIEW

Reduced to \$1

Brings you in one convenient book the pre-recorded tape reviews—about 500—which appeared in HIGH FIDELITY during 1962 and 1961. All were written by R. D. Darrell, contributing editor of HIGH FIDELITY, pioneer in the art of discography, author of *The High Road to Musical Enjoyment and Good Listening* and many, many articles.

If you buy pre-recorded tapes, this book will help you build a fine library of the music you enjoy. Mr. Darrell's interests range from Beethoven to romantic Italian songs. As a sample of the contents turn to *The Tape Deck* in this issue of HIGH FIDELITY. Multiply that contribution by 24, add a piece on *The Basic Tape Library*, and an index. And that's it!

If you are not yet one of the HIGH FIDELITY readers who buys pre-recorded tapes, you will find *Tapes in Review* helpful as a guide to disks for performances on tape are available, also, on discs. And the book will enlighten and entertain every musically minded reader. It measures 6½" x 9¼". Soft Cover. Regularly \$2.50. Now only \$1.

Payment with order. Satisfaction guaranteed or your money back. Use the handy order form below.

Wyeth Press, a Division of High Fidelity Publishing House, Great Barrington, Mass. 01230

Send me a copy of *Tapes in Review* for the \$1.00 I enclose.

Send to

Name _____

City _____

Address _____

State _____

Zip Code _____

CIRCLE 60 ON READER-SERVICE CARD

THE TAPE DECK

Continued from preceding page

grams are highly uneven, with top honors going exclusively to the complete *Water Music*. This is done in the fine N. D. Boyling edition (which omits the pomposo Coro Chrysander finale as spurious, but adds an exciting Gigue for high trumpet and strings as No. 9a in a sequence differing slightly from the most familiar one). Menuhin's performance is so gracious in spirit, so idiomatically authentic, and so purely and naturally recorded that despite whatever it may lose in high-end brilliance at 3-3/4 ips it supersedes my long favorite Van Beinum/Epic standard-speed taping of October 1961. But I could still wish to have had this well-nigh ideal performance on a standard-speed reel which could also provide well-nigh ideal high-frequency response!

The companion program, unfortunately, looks much better on paper than it actually turns out to be. The incomparable Goossens oboe playing too often tends to be covered up, and the master recording's over-all sonic qualities seem lacking in both warmth and body—characteristics which scarcely can be blamed on the choice of tape speed. However, the Bach, Vivaldi, and Handel No. 2 concertos are all apparently first 4-track tape editions of works which belong in every baroque-era specialist's collection.

MOZART: *Die Zauberflöte*

Gundula Janowitz (s), Pamina; Lucia Popp (s), Queen of the Night; Nicolai Gedda (t), Tamino; Walter Berry (b), Papageno; Gottlob Frick (bs), Sarastro; et al.; Philharmonia Chorus and Orchestra, Otto Klemperer, cond.

• • ANGEL ZC 3651. Two reels: approx. 63 and 71 min. \$21.98.

Anyone who has ever heard the memorable Beecham disc version of *The Magic Flute* may well find any other version, even one with as many merits as Klemperer's, somehow lacking, though my one serious objection to this new reading is its lack of dramatic grip and true fairy-tale magic. The individual performances were so well analyzed in Conrad L. Osborne's disc review of last March, I need only note that, while the "somewhat hard, metallic qualities" he criticizes seem less marked in tape playback, the over-all effect of the recording scarcely matches Angel's usual technical standard, except perhaps in some theatrically helpful stereo antiphonal and spacing effects. As far as Angel's omission of the German dialogue goes, there are good reasons both pro and con, but personally I regret that enough key dialogue bits were not included to ensure that the musical passages would be strung less arbitrarily on a story-line. As a kind of concert performance, however, done with great respect and even devotion to the music, this is admirable in almost every respect (except Gottlob Frick's inade-

quacy as a godlike Sarastro). So we shouldn't be greedy in wanting still more from the first complete *Zauberflöte* on tape.

ROUSSEL: *Bacchus et Ariane*, Op. 43; *Symphonic Suite No. 2*
†Ravel: *Daphnis et Chloé: Symphonic Suite No. 2*

Chicago Symphony Orchestra, Jean Martinon, cond.

• • RCA VICTOR FTC 2196. 36 min. \$7.95.

Although when I reviewed the disc edition of this program last April I praised its engineering as the best ever issued under the Dynagroove rubric, I was then so anxious to note the surprising mastery of Gallic idioms the Chicago Symphony has achieved under Martinon that I can't have done full justice to the intoxicating potency of the stereo sonics. I'd credit the present tape edition with even hotter tonal incandescence, except that my closest A/B comparisons reveal practically no detectable differences in technical qualities. But all comparisons aside (including those of other Ravel Suite interpretations), this is a tape every audiophile will exult in. And perhaps this first reel edition of the coruscating *Bacchus et Ariane* Suite (and, indeed, first major 4-track representation of the composer) will be a significant force in making Albert Roussel better known to American listeners. Not the least of this reel's significance is its evidence, irrefutable to my ears, of the difference that still exists between the best 3-3/4-ips and the best 7.5-ips tapes. Today's slow-speed releases can be surprisingly good sonically, but I suspect that it will be many years before they approach the sheer scintillation of these standard-speed Ravel and Roussel recordings.

SCHUMANN: *Concerto for Piano and Orchestra, in A minor, Op. 54; Introduction and Allegro for Piano and Orchestra, in G, Op. 92*

Rudolf Serkin, piano; Philadelphia Orchestra, Eugene Ormandy, cond.

• • COLUMBIA MQ 707. 47 min. \$7.95.

Let's see now: this must be the fifth 4-track version of the Schumann favorite (not counting a Rubinstein recording available only in RCA Victor cartridge form). For most collectors it will immediately jump to the very top of the list, though I'm not sure that in my personal affections it entirely displaces the Fleisher/Szell Epic taping (September 1961), which has a more spontaneous and to my mind "Schumannesque" spirit than ever emerges from the larger-scaled, seemingly more carefully planned and controlled "heroic" performance by Serkin and Ormandy. But in every other respect the new reel is outstanding: for its impressively wide-range, wide-spread, and ringingly brilliant stereo recording; for the superbly con-

Continued on page 134

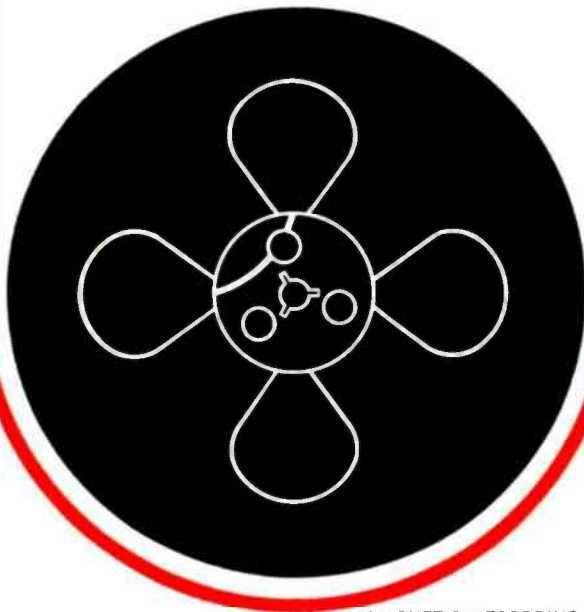
PROFESSIONAL QUALITY

SPLICE FREE

ON THE CONVENIENT C-SLOT REEL

audiotape

TRADE MARK



FORMULA 10—ALL PURPOSE

STANDARD RECORDING ON PLASTIC BASE

MAGNETIC RECORDING TAPE MANUFACTURED BY AUDIO DEVICES, INC., NEW YORK, N.Y.

Listen. Compare. Your money back if you can't hear the difference.

We've made nine (9) improvements in Audiotape.

Can you hear them? We don't know. But we can.

If you can't hear the difference in a reel of new Audiotape, if you don't think it sounds better, mail it back to us with your sales slip within 10 days.

Back will come your money.

Laboratory instruments *show* the difference. You can see the better tone. We're betting that your ears are just as sensitive as the instruments.

But—Holy Smoke!—listen *carefully*.

Hear our new Low-Noise tape, too.

**AUDIO
DEVICES** INC.

235 E. 42nd St., New York 10017
Sound Tape • Computer Tape • Instrumentation Tape

CIRCLE 6 ON READER-SERVICE CARD

THE TAPE DECK

Continued from page 132

toured and colored tonal qualities of both solo and orchestral instruments; and not least for its coupling, in a first tape edition, of the richly romantic Introduction and Allegro, in G. Long a favorite of Schumann devotees but only lately winning much recorded attention, this work perhaps never quite realizes the full potentials of its thematic ideas yet nevertheless reveals some of its composer's most endearing characteristics. In the present fervently songful and exultant performance (which seems to have caught some Serkin vocalization as well as pianism) it surely will be a memorable discovery for every music lover encountering it for the first time.

VERDI: *Macbeth*

Birgit Nilsson (s), Lady Macbeth; Bruno Prevedi (t), Macduff; Giuseppe Taddei (b), Macbeth; et al.; Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Thomas Schippers, cond.

• • LONDON LOR 90092. Two reels: approx. 80 and 42 min. \$21.95.

The ninth of Verdi's operas to be made available on tape, *Macbeth* is a relatively early work, produced four years before the first real Verdian masterpiece, *Rigoletto*. While it may thus be of special interest as illuminating the development of the composer's genius, it also has some mighty fine moments in its own right, including, of course, the celebrated Sleepwalking Scene. The formidable Birgit Nilsson makes what is perhaps the best possible of all these vivid moments, vocally at least. Dramatically, she achieves some genuinely thrilling moments too. Even so, Giuseppe Taddei in the title role acts still better and sings nearly as well. Bruno Prevedi is less distinctive as Macduff, but most of the others in the cast (including for once, miraculously, the witches) do very well indeed, while Schippers leads the St. Cecilia Chorus and Orchestra with considerable assurance if no distinctive personality.

The present tape transfer strikes me as surely less objectionable in its balances and acoustical ambiances than Conrad L. Osborne found the disc edition to be (in his review of last March), although some complaints are justified here too. And of course I heartily echo my colleague's criticism of the score cuts that have been made—no fewer than seventeen of them, ranging from a few bars to a few pages.

Marginalla: New Formats. Highlights are now available from the complete London tapings of Bellini's *Sonnambula* (reviewed here July 1963) and Verdi's *Traviata* (January 1964), both starring Joan Sutherland, in London LOL 90101, 54 min., and LOL 90089, 59 min., respectively, \$7.95 each. The current Capitol 3-3/4-ips release lists provide (besides many pops reels) welcome reissues of four Hollywood Bowl Symphony pro-

grams which once appeared, in part at least, in 1957/58 2-track tapings. Carmen Dragon's "España" and "Nocturne" are combined in Capitol Y2P 8613, 82 min.; Dragon's "Fiesta" and the late Felix Slatkin's "Gypsy" are combined in Y2P 8612, 83 min.; price \$9.98 each.

"Adventures in Flamenco." Carlos Montoya, guitar. ABC-Paramount ABCT 1002, 32 min., \$6.98.

Returning to the ABC-Paramount studio after several years of recording for RCA Victor, and lacking prepared new material after having just completed a long concert tour, Montoya made a virtue of a necessity by deciding to record a wholly improvised program. He then proceeded to amaze the engineers by demanding no more than a single take for each of his eight selections, all of which were recorded, monitored, and approved within an hour and forty minutes! And perhaps it's even more remarkable that the playing shows no signs of either haste or uncertainty: Montoya's zest is both enormous in itself and enormously infectious as he dashes off some of his best performances on records to date, topped by an exhilarating *Aires de Santa Maria* (which the artist himself considers his finest *Alegrias*), an exceptionally elaborate and varied *Toque Murciano*, and a rhythmically fascinating *Compás Trianero*. The notably vivid recording is again (as it has been for other companies' guitar recitals) apparently closely miked in a dry acoustical ambience. This technical approach certainly reveals every detail of the guitar playing itself, but sometime, just for a change, I for one would relish hearing a flamenco guitar in a sonically warmer setting.

"All the Way"/"Sinatra's Swingin' Session." Frank Sinatra; Orchestra. Nelson Riddle, cond. Capitol Y2W 2268, 3-3/4-ips, 61 min., \$9.98.

"The Gentle Touch"/"Lazy Lively Love." Jackie Gleason and His Orchestra. Capitol Y2W 2253, 3-3/4-ips, 67 min., \$9.98.

Like most of the numerous slow-speed pop reels among Capitol's current releases, these are pairings of disc programs originally issued some years back (1961 in the present cases). The Sinatra reel reminds one again what a skillful and versatile singer he almost invariably is, even in the first program's sometimes so-so torch and mood music materials but most distinctively in the generally livelier "Swingin' Session." There, Riddle's accompaniments better enhance the soloist's lilt; and the sonics themselves, robust and clean enough throughout, seem notably brighter. The slow-speed technology shows up still better in the richer and more vivid Gleason orchestra recordings. These are primarily mood music programs, of course, but the first one is given uncommon interest by its ingenious exploitation of stereo antiphonies between two featured solo trumpets and two woodwind choirs, while the second one consists mainly of easygoing Dixielandish treatments.

"Cheers." Tessie O'Shea; Orchestra. Command C 872, 35 min., \$7.95.

Cheers indeed for a reminder of what vaudeville was at its best when it could star an entertainer as colorful as this British veteran (whom American theatergoers first encountered in her sensational appearances in the Broadway production of Noël Coward's *Girl Who Came to Dinner*). The physically monumental Miss O'Shea commands an unexpectedly pure and sweet voice, so that even her straight ballads are an aural delight. But of course it's her rowdier Cockney skits—here, most uproariously, *Don't Have Any More Missus Moore*, the Durante-ish *It's Men Like You*, and the catchy patter song *Joshuah*—which really bring down the house even when one is listening alone at home. The label and box copy give no information on the accompanists; but if they are, as I must presume, Enoch Light's familiar Brigadiers, they are admirably glib in their suddenly acquired mastery of British music hall styles.

"The Fantasticks." Original Cast Recording, Julian Stein, cond. M-G-M STC 3872, 49 min., \$7.95.

This diverting show starring Jerry Orbach and Rita Gardner first appeared on discs in February 1961. After taking so long a time to find its way onto tape, *The Fantasticks* may not sound quite as fresh as it once did, but it should still prove entertaining to a wide audience. Though the recording itself is only so-so—clean and bright, but a bit hard and lacking in any real stereoisic stage effects—this is no real handicap either to the engaging, apparently quite closely miked singers or to the surprisingly effective accompanying ensemble of two pianos (one of them played by the director, Julian Stein), bass, harp, and percussion.

"Going Baroque." Swingle Singers. Philips PTC 600126, 25 min., \$7.95.

Here is a sequel to the notorious scat metamorphoses of Bach, which appeared on tape last December. From the Leipzig master we get Christine Legrand's dubiously successful torch-song arrangement of the Largo from the F minor Harpsichord Concerto, the more satisfactorily sturdy Gigue from the Cello Suite in C, an oddly cute *Préambule* from the Partita No. 5, and a superbly vital Fugue from the Bach transcription of Vivaldi's Concerto in A minor, Op. 3, No. 11. There is also some representation of other related and contemporary composers. Of these, the Swingers' bravura performance of the C. P. E. Bach Solfeggietto is a breath-taking feat of sheer vocal virtuosity, while their W. F. Bach *Frühling* is charming and the Allegro from Handel's Concerto grosso, Op. 6, No. 4, is a lilting delight throughout. Many listeners seem to have the notion that these divertissements have only a novelty interest. That may be so, but not for anyone who has ever played, or participated in performances of, the originals. In any case, if you haven't given the Swingers at least a trial, you're missing both a lot of fun and some genuine interpretative illuminations.

"Hits from the Golden Age of the Dance Bands." Buddy Cole, organ; 1940 All Stars, Monty Kelly, cond. Audio Spectrum AST 211, 33 min., \$4.95.

"My Fair Lady." Excerpts. 101 Strings. Audio Spectrum AST 125, 30 min., \$4.95.

The first, "Pipe Organ Plus" series, program stars the late Buddy Cole in what must have been his last recording session and in performances which demonstrate that he was no less talented an ensemble than a solo organist. His contributions (on his favorite combination of a 48-rank Wurlitzer and a 9-rank Robert Morton pipe organ) are deftly integrated with those of a 16-man band which obviously relishes such swing-era favorites as *Song of India*, *Take the "A" Train*, *Getting Sentimental Over You*, etc. While the strongly recorded and stereoistic sonics are perhaps a bit squally at times, they are always vital.

The "Fair Lady" program is the first I have heard in some years from the immensely popular 101 Strings ensemble (which of course includes full wind and percussion orchestral complements as well). And it reminds me anew how richly and colorfully sonorous this ensemble's playing can be when it is as spaciouly and purely recorded as it is here. There are special programmatic as well as aural attractions, too: for the ten Lerner & Loewe selections, in notably effective arrangements by Robert Lowden, include—in addition to seven of the familiar favorites, plus an exceptionally atmospheric *Ascot Promenade*—the delectable, yet seldom heard or recorded *Readin', Ritin', and Dignity* and *A Cockney in Love*.

"New Beat on Broadway." Village Stompers. Epic EN 628, 28 min., \$7.95.

The Stompers' fourth tape release hints that their distinctive style (a not entirely homogenous blend of folk and Dixie idioms) is not always particularly well suited to the current show hits they are now tackling. Yet a few (*It Kinda Makes You Wonder*, *Hey Look Me Over*, and *Mack the Knife*) come off very well indeed, and several others (*Hello, Dolly!*, *People, Too Close for Comfort*, and *Get Me to the Church on Time*), while less successful, are still interesting for Joe Sherman's arrangement and scoring ingenuities.

"A Song Will Rise." Peter, Paul, and Mary. Warner Brothers WSTC 1589, 37 min. \$7.95.

Unlike too many commercially successful folk ensembles, P, P, & M make a real effort to avoid resting on their laurels. Indeed they are more skillful and varied than ever in what must be their fifth tape program. There are several fine solos: Paul Stookey's admirably enacted "talking" *Candy Bar Blues*, Peter Yarrow's understated *Gilgarry Mountain*, and Mary Travers' sotto-voce *Motherless Child*. But even better are such ensemble pieces as the buoyant *When the Ship Comes In*, a lilting *San Francisco Bay Blues* (with a raspy solo bit exploiting what surely must be the old-time

kid's trick of humming into a tissue-paper-covered comb), and the hauntingly lilting *For Lovin' Me*. As always in this series, the recording and tape processing are impeccable.

"Soul Sauce." Carl Tjader, vibes, and His Ensemble. Verve VSTC 326, 38 min., \$7.95.

The opening Pozo-Gillespie title piece, originally entitled—as the sidemen's shouts insist—*Guacha Guaro*, and the following *Afro-Blue* have vigor and color, but they scarcely prepare one for the musical and sonic imaginativeness of what comes after. Most of that is in the bossa nova spirit, costarring Tjader on vibes and Lonnie Hewitt on the piano,

and it is often exceptionally poetic as well as always vivaciously lilting and notable for its enchanting tonal attractions (beautifully captured in Verve's most transparent stereoism). Most effective of all, perhaps, is the Tjader-Hewitt *Leyte*, but Hewitt's *Tanya* and *Pantano*, Clair Fischer's *João*, and the Rodgers-Hart *Spring Is Here* are all outstanding. And so too, if in snappier, more insistent style, is percussionist Armando Perez's *Maramoor*. I'm not sure that performances like this would qualify for *aficionados* as true jazz, but they certainly represent a kind of jazz-spirited chamber music making that is nearly as satisfying to listen to as it must be to play for oneself.



HIDE A MAGNECORD MODEL 1024 IN YOUR CABINET!!!

The Magnecord Model 1024 was designed as a professional instrument. It looks great installed in a studio equipment rack. Then some show-offs began buying the 1024 to enjoy really professional quality sound at home. That's when we heard remarks about the way it looks. So we have reluctantly added a decorative brushed panel. We still think it makes more sense to hide the 1024 in a cabinet. Nobody has to see it to be impressed . . . they just have to listen.

Once you are an owner, there is lots to be impressed with. The 1024 makes exquisite recordings from tapes, records, or FM (an ability that many decks cannot equal). The fully transistorized electronics give you enduring trouble-free enjoyment. Full professional controls give you sure, easy operation in all modes. Operating the 1024 makes you appreciate how really good it is. Why not visit your Magnecord dealer and let him show off the 1024 to your satisfaction?

WRITE FOR FREE BROCHURE THAT REVEALS THE MANY HIDDEN FEATURES OF OUR MODEL 1024.

NOTE TO 1024 OWNERS: YOU CAN BUY BRUSHED ALUMINUM FRONT PANELS FOR YOUR 1024 FOR \$12. BUT WE WILL ADMIRE AND RESPECT YOU MORE IF YOU LEAVE IT THE WAY IT IS.

 *Sales Division*
MIDWESTERN INSTRUMENTS, INC.
A Subsidiary of the Telex Corporation
P. O. Box 7509 Tulsa, Oklahoma 74105

CIRCLE 43 ON READER-SERVICE CARD

Incredible

NEW KSC-3 TRUE 360° 3-WAY SPEAKER SYSTEM



Realistic Performance that Defies Comparison...

"I must write to tell you how delighted I am with the new installation involving your KSC-3 speakers. The amazing cleanliness of these speakers and the perfect definition of sound is the closest I have ever heard to the natural sound of a performance, be it a single instrument or a large group." —ISAAC STERN
 "I am enchanted with this speaker... musically it approaches what I would want from a perfect speaker: it provides the illusion of 'live' music... quite uncanny." —LARRY ZIDE, Amer. Record Guide
See it, Hear it, and Be Amazed!

Fabulous KSC-1..... Superb!

Sensational compact 3-way system. Praised by critics and music lovers everywhere as by far the most satisfying realistic performance available in the medium price class. 12" x 12½" x 20". Oiled walnut.
EXCLUSIVE! New Stereo/Mono Speaker Balancing Record enables you to adjust above systems (or any speakers having adjustable controls) to match associated equipment and individual room acoustics. (Included with both KSC-1 and KSC-3) \$1.29

Write for literature, name of nearest distributor
KSC SYSTEMS, INC.
 P.O. Box 303, Knickerbocker Sta., N.Y. 2, N.Y.
 CIRCLE 76 ON READER-SERVICE CARD

THE NEW MET

lighting equipment at the old Met. The board, the lights, the dimmers—definitely the best, even if the board is a little old." The main improvement in the new system, it would seem, will be in capacity, in sheer quantity. The available power makes a startling contrast—6,000 kw in the new house, as opposed to 800 to 1,000 in the old. "Of course," Kuttner comments, "that's not all available to the stage. In the new house we'll have the air conditioning, the orchestra lifts, the stage elevators, the TV monitoring systems for offstage choruses and bands, the closed circuit TV around the building, more thorough lighting in the auditorium and public areas, operation of 109 flies. That all takes a lot of power. But there will be about 1,700 kw for the stage alone."

One of the new system's capacities, of course, will be its presetting ability—twenty cues in advance can easily be set up—but there are individual manual controls as well, and the system will not be so rigid as some of the early preset designs. A few of the features: seventy-two spots, each with four-color capacity; eight proscenium arc lamps; four light bridges (as opposed to one in the old house); fluorescent lighting of the cyclorama (to give a softer light and to help in evening out the wrinkles), plus spot floods all over the "sike": a new type of switch that saves space and

Continued from page 54

weight; a vastly more complicated and versatile circuitry than the old building's. Automation to the contrary notwithstanding, a larger, not smaller, crew will be required. Kuttner, assisted by a special crew—Eric Schmied, Bill Knoll, Erik Oberg—has himself had a great deal to say about the design of the new Met's lighting system, and seems happy with it. "Well," he concedes, "you always have limits—it comes down to money. But for the money, they've really given us everything we could ask for."

We stood at the back of the house. "Just about the size of the old house," said Krawitz. (From the apron to the box faces: 91 feet; from the side box faces to the ones opposite, at the widest point: 94 feet; floor to ceiling, highest point: 72 feet.) "But everything more comfortable, more convenient—seats, rest rooms, everything. A business entrance where you can really control the traffic. A place for administering first aid. I love this house, I adore it."

Back near the starting point, we take a look at the dressing rooms, which are right on the stage level, but a bit of a walk from the stage. There are fourteen of them (twelve in the old house) and they are small, very small, with low ceilings. They are on the outside on the ground floor—a very dubious advantage to a singer—but in deference to singers' aversion to air conditioning they have the only windows in the building that can be opened and closed.

We take a final glimpse into the auditorium, up towards the point where the mammoth main chandelier, surrounded by twelve smaller ones (gifts of the Austrian government), will hang, and then we head out.

Later, Harrison tells us that he has already conducted a little private acoustical test. "You can't tell anything now, of course," he admits. "No finish, no seats, no people. But I couldn't resist it—I stuck a couple of KLH's and a Marantz amplifier and a good tape machine up there, turned the rig on, and went and stood in the back of the orchestra, under the overhang there. That could be a bad spot. I was surprised—sounded fine, just as good underneath as out in front." He pauses. "Who knows? After everything, we might come up with one of the great houses. Well, I mean, hell, you'd like to do it."



Why?

DO THOUSANDS OF HI-FI ENTHUSIASTS BUY FROM AUDIO UNLIMITED

It's Obvious!

- LOWEST PRICES
 - FAST SERVICE
 - FACTORY SEALED UNITS
 - FULLY INSURED SHIPMENTS
 - FULL MANUFACTURERS' WARRANTY
 - PACKAGE DEALS—SAVE MORE
 - FRANCHISED DISTRIBUTORS
- Write for FREE Listing today

SEND US YOUR LIST FOR OUR AIR MAIL QUOTE TODAY

Visit Our Showroom and Warehouse

AUDIO unlimited, inc.
 715-F Second Ave. (Nr. 38) N. Y. 16, N. Y.
 3 blocks from the U.N.

SELLING HI-FI WORLD WIDE SINCE 1948

COMPONENTS • RECORDERS
 KITS • SPEAKER SYSTEMS • TAPE

- LOWEST PRICES
- MFRS. GUARANTEES UP TO 5 YEARS
- SAME DAY REPLY TO YOUR INQUIRY
- MFRS. SEALED CARTONS
- DOUBLE BOXED WHEN POSSIBLE
- FAST, INSURED SHIPMENTS
- PACKAGE DEALS SAVE YOU MORE
- FRANCHISED DISTRIBUTORS FOR OVER 50 MFRS.
- PARKING METERS AT PREMISES

• SPECIAL STEREO DYNE II DIAMOND STEREO CARTRIDGE — \$7.25 ppd.

Send for FREE "MONTHLY SPECIALS" on other Cartridges, Tapes, and Components.

WRITE FOR MONTHLY SPECIALS VISIT OUR STORE
CARSTON Studios
 1686-F Second Ave. (Nr. 87), N.Y. 10028

CIRCLE 11 ON READER-SERVICE CARD

THE MAGNIFICENT MONSTERS

can be heard anywhere else in the room; and speakers being what they are, the design efforts that make for wider angle dispersion of midrange and highs inherently make for lower distortion in general. A beaming speaker is a distorting speaker, and the extent to which midrange and highs are spread out from the diaphragm of a speaker is a good indication of how minimized at least one form of distortion is in that particular speaker.

In any case, systems designed around multiple drivers also tend to reduce another form of distortion. The more drivers used, the less "work" any one has to do, and thus the more specifically it can be designed to cover its particular frequency range. The greater the number of drivers, the less chance there is for distortion due to the interaction of different frequency bands on the same diaphragm. The net result of such considerations, when carried out conscientiously, is not only a spreading out of the sound source, but an attendant extension of the response range and an increased clarity in the sound. Or, to put it in engineering terms, the room is being more effectively "loaded" to the playback system. Just how this is done varies according to the views (and ears) of the individual system designer. For instance, Bozak does it by using several cone speakers of varying diameters, spaced apart from each other on an ample-size baffle; Klipsch does it by burying the woofer in the throat of a huge horn structure that folds on itself many times and terminates in twin openings which themselves use the adjacent walls of the room to extend the horn effect further. Some companies, such as Electro-Voice and Hartley, have developed oversize woofers—up to 18 inches in diameter—and E-V uses a 30-inch woofer in its new Patrician. Many others, such as Altec Lansing, employ twin woofers combined with a huge horn-loaded tweeter. The latest big Tannoy system uses two 15-inch speakers, each divided into "woofer" and "tweeter" sections, which radiate into the constantly expanding sound source provided by horn loading. Most speaker manufacturers employ a number of design approaches. For instance, the Classic series of systems by University employ 15-inch high-compliance woofers that work admirably in a "medium-large" enclosure. Even Klipsch, which for years has been virtually synonymous with the folded-horn design, recently introduced a non-horn, along-the-wall speaker. The large, full-range electrostatics, such as the KLH-9 and Acoustech X, are "loaded" to the room by the very area of their sound-radiating panels, each about six feet tall.

Of course, the spreading out of the sound source and the enhancement of the volume of sound wafted into a room are not achieved by the large system exclusively. The same effects can be (and often are) accomplished with compact systems, by using several of them on each channel. This, of course—in terms of resultant total size and cost—only

Continued from page 58

duplicates the largest system, and so whether three AR-3s equal one Patrician, or whether a brace of KLH-4s sound as good as a J. B. Lansing Paragon, and so on, again becomes a matter of personal taste. One consideration is especially germane: the more systems used, of any type, the more amplifier power will be required for optimum performance.

Without a doubt, the return of big speakers can also be explained by improvements in those systems which, once heard, may convince the prospective buyer that he really does have the space in his living room for a pair of monsters that come up to his chin. Actually, most producers of large systems agree that there is no performance relationship between speaker system size and room size—as long as the listener can get back at least five or six feet from a large system so that the sound output from its individual drivers has a chance to blend before it reaches the ear. The general characterization of "big sound" still applies, but it is a bigness that has been considerably refined, thanks to a steady, cumulative series of changes in diaphragm material, methods of suspension, voice-coil and magnet assemblies, crossover networks, the cabinets themselves. The new parade of the giants is getting under way, and it is accompanied by some of the finest musical sound ever heard.

MANUFACTURERS, DEALERS:

Receive valuable facts, information on buying trends and up-to-date sales data every second month gathered from a national panel of active components dealers by an independent research firm.

A must for anyone in the high fidelity industry . . . and only \$25 for 12 issues.

Mail your subscription now for the new HIGH FIDELITY Market-Letter!

HIGH FIDELITY
Dept. CE
Great Barrington, Mass.

Again! NEW DRAWING
ANOTHER CHANCE

WIN A NEW SOLID STATE

Professional Series

FISHER

#600 Transistorized FM-MX Receiver



110 Watts \$459.50 less case

Once again RABSONS offers Only the Best. Check these fabulous FISHER features: • Cool — trouble free operation • Fisher Solid State means Longer Life • 110 Watts Total Power Output • 1.80V FM Sensitivity • Compact Size for Custom Installations only 1 1/4" Deep • Direct Tape Monitor • Exclusive Fisher Nuvistor • Golden Synchro FM Front End AND much more. Write Direct to Rabsons For Complete Free "Specs"

free Nothing to buy — to win a Fisher 600 — just write to Rabsons for a "Rock Bottom" quote on any Hi Fi component. This alone makes you eligible. Drawing will be held Sept. 30, 1965.

NOW IN OUR 60th YEAR

• "Sky High" inventory • Quick Personal Service • 60 Years of Reliability • Easy Payment Plan • Up to 3 years to pay • New Factory Sealed Equipment • New — Free Mail Order Hi Fi Clinic Service • Free Double Packing of all Shipments • Franchised Protection.

FREE RECORD CLOTH (\$1 Value) WITH EVERY QUOTE

RABSONS -57 ST. INC

119 West 57th Street, New York, N. Y. 10019
Tel. Area Code 212-247-0070

This drawing is not open to residents in any locality whose laws prohibit such a drawing.

CIRCLE 50 ON READER-SERVICE CARD

PURCHASING A HI-FI SYSTEM?

TRADE-INS OK—TIME PAYMENTS
Up to 2 years to pay!

Send Us
Your List of
Components
For A
Package
Quotation

FREE TIME
STEREO RECORDS
WITH ORDER

All merchandise
is brand new,
factory fresh &
guaranteed.

Visit our N. Y. Showroom.
FREE Hi Fi Catalog.

**AIREX
RADIO**
CORPORATION

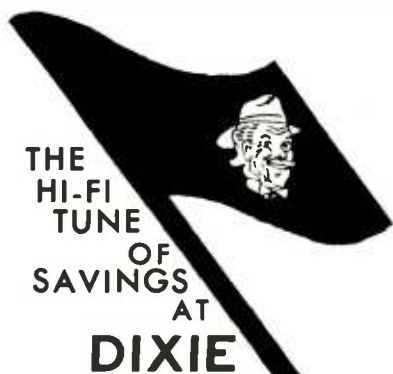
85-HF Cortlandt St., N.Y. 7, WO 4-1820

CIRCLE 2 ON READER-SERVICE CARD

Altec Lansing
Electrovoice
Jensen • Harlicrafters
USI • Citizen Band
Texas Crystals
Internat'l Crystals
University
Acoustic Research
Janszen • Viking
Wharfedale
Marantz •
Bell • G.E.
Weathers
Harman-Kardon
Eico • Ampex
Sherwood
Crown Recorders
Superscope
Dual Changer
Bogen • RCA
Dynakit • Fisher
H. H. Scott • Leak
ECL • Roberts
De Wald • National
Sony • Challenger
Browning
Garrard
Miracord
General Radio
Rek-O-Kut
Polytronics
Norelco • Finco
Fairchild
Pickering • Sonar
ADC Cartridges
Audio Tape
Magnecord
Rockford Cabinets
ADC Speakers
KSC Speaker
Systems

Fair Traded

ADVERTISING INDEX



THE
HI-FI
TUNE
OF
SAVINGS
AT
DIXIE

Largest discount High Fidelity component distributors in the South. Wholesale prices on package or individual components. Latest models in factory sealed cartons shipped immediately from our warehouse. Special attention given to Audio Clubs, Churches and Schools.
For Special Price Quote—Write

DIXIE

HI FIDELITY WHOLESALE
703 HORTON DRIVE
SILVER SPRING, MD.

CIRCLE 18 ON READER-SERVICE CARD

SAVE over 40% on hi-fi

COMPONENTS & TAPE RECORDERS

- 15-day money-back guarantee.
- Easy-Pay-Plan—Up to 24 mos. to pay.
- Franchised all lines, assuring you up to 5-year manufacturer warranty.
- Most items shipped promptly from our \$250,000 inventory.
- Trade-Ins—Highest allow.—Send your list.
- Shipments double packed & fully insured.
- Our speciality—Export & APO inquiries.
- 21st yr. dependable service—World Wide.

Write for price, and receive FREE—\$1.00 List—Clip-on-Record Brush or Record Cloth (please specify)

We own the sharpest pencils in the U.S.A.

Premium Recording Tape
Guaranteed Top Quality

Type	Brand		3-11	12+
RT-50	Hi-Fi	3"	250'	Mylar .29 .27
RT-70	Hi-Fi	3"	600'	Mylar .79 .69
166	3M	7"	1200'	Acetate 1.19 1.09
167	3M	7"	1800'	Acetate 1.39 1.29
A718M	Allegra	7"	1800'	Mylar 1.89 1.75
A724M	Allegra	7"	2400'	Mylar 2.49 2.29
A724T	Allegra	7"	2400'	Ten.Myl. 3.49 3.29

Minimum Order \$10.00. All prices include shipping USA, APO. Any assortment permitted for best price. 100 + reels deduct additional 10%. Please write for types not listed.

HI-FIDELITY

CENTER

"The House of Low Low Prices"

1797-H 1st Ave.
New York, N. Y. • 10028

CIRCLE 31 ON READER-SERVICE CARD

Key No.	Page No.	Key No.	Page No.
1	Acoustic Research, Inc. 93	36	KLH Research and Development Corp. 23, 24
	Acoustical Manufacturing Co., Ltd. 16	38	Klipsch & Associates, Inc. 89
2	Airex Radio Corp. 137	76	KSC Systems, Inc. 136
3	Allied Radio 17, 18	39	Lafayette Radio Electronics 99
4	Altec Lansing Corp. 46, 47	40	Lansing, James B., Sound, Inc. 129
5	Ampex Corp. 126	79	Leak 102
6	Audio Devices, Inc. 133		London Records 109
7	Audio Dynamics Corp. 9	41	LTV University 101
8	Audio Dynamics Corp. 15	42	Mace Records 110
	Audio Unlimited, Inc. 136	43	Magnecord Sales Dept. 135
9	Bogen Communications Division 10, 11	44	Marantz, Inc. 33
	Bozak, R. T., Mfg. Co. 125	45	McIntosh Laboratory, Inc. 119
103	British Industries Corp. 48	46	Mosley Electronics, Inc. 22
101	British Industries Corp. 75	47	Musical Heritage Society, Inc., The 115
10	Cambridge Records 115	48	OKI-Chancellor Electronics, Inc. 108
11	Carston Studios 136	49	Pickering & Co., Inc. 2
12	Citadel Record Club 32	78	Qualiton Records 112
13	Columbia Records 85	50	Rabsons-57 St. Inc. 137
14	Command Records 116	51	RCA Red Seal 76, 83
73	Concord Electronics Corp. 19	52	RCA Victrola 103
15	Crown International 120	72	Record Club of America 5
75	Desto Records 114	71	Rheem Califone 38
16	Deutsche Grammophon Gesellschaft 91	74	Roberts Electronics 111
77	Discoteca 112	65	Rockford Special Furniture Co. 124
17	Discount Records, Inc. 114	53	Sansui Electric Co., Ltd. 14
18	Dixie Hi-Fidelity 138	26	Scope Electronics Corp. 97
19	Dover Publications 7	100	Scott, H. H., Inc. 39, 44
20	Duotone Co., Inc. 32	70	Sherwood Electronic Laboratories, Inc. Cover IV
21	Dynaco Inc. 106, 107	54	Shure Brothers, Inc. 20
32	Electro-Voice, Inc. Cover III	55	Shure Brothers, Inc. 66
23	Electro-Voice, Inc. 21	56	Shure Brothers, Inc. 120
24	Elpa Marketing Industries Inc. 12	57	Sonotone Corp. 122
25	Elpa Marketing Industries, Inc. 34	58	Sound Reproduction, Inc. 124
26	EMI—See Scope Electronics	59	Stanton Magnetics Inc. 95
108	Empire Scientific Corp. 41	61	Superscope, Inc. 13
79	Ercona Corp. 102	62	Superscope, Inc. 130
27	Finney Company, The 26	63	Tandberg of America, Inc. 28
37	Fisher Radio Corp. Cover II, 1, 27, 29, 31	64	Tannoy (America) Ltd. 38
103	Garrard 48	24	Thorens Division 12
28	Greentree Electronics 4	66	Vanguard Records 113
29	Harman-Kardon, Inc. 43	67	Viking of Minneapolis, Inc. 30
30	Heath Company 35-37	25	Watts Division 34
31	Hi-Fidelity Center 138	68	Westminster Recording Co., Inc. 87
33	Inter-Mark Corp. 40	101	Wharfedale 75
34	Jensen Mfg. Co. 121	69	Winegard Co. 8
35	Kenwood Electronics, Inc. 6		Wyeth Press 42

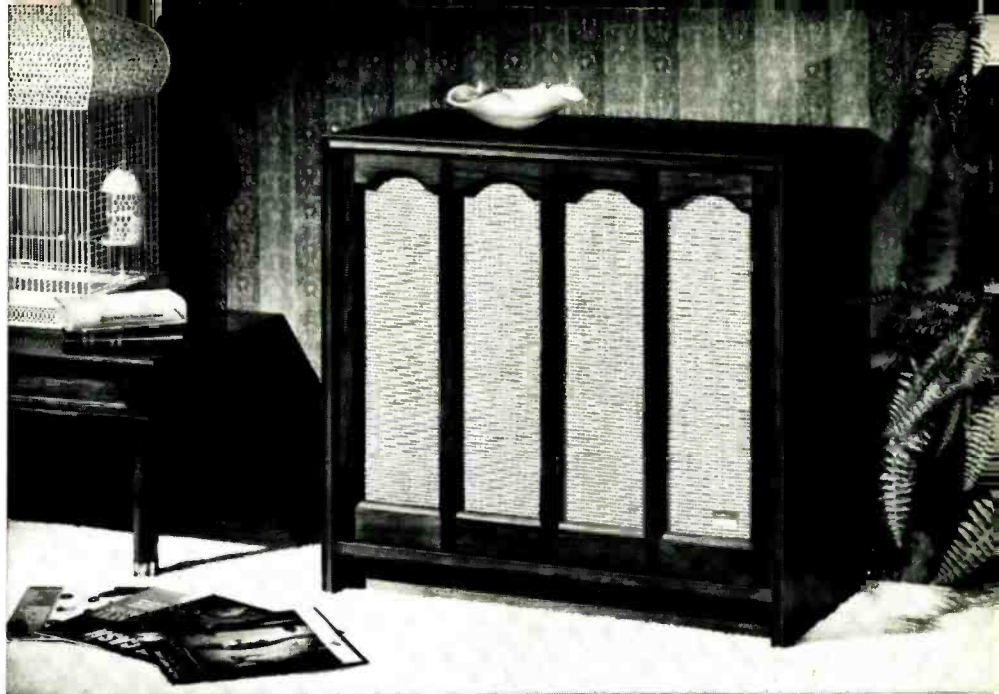
Resolved: The Conflict Between Compact Size and Big Speaker Performance!

The E-V SIX represents an entirely new trend in speaker system design: a creative synthesis of big system performance and compact convenience in an enclosure that fits all but the very smallest listening rooms.

The development of the E-V SIX was unique. As with all new E-V speaker systems, the initial concept underwent rigorous testing in the Electro-Voice laboratories. The prototype E-V SIX then went "on the road" for extended listening tests by a wide cross section of expert listeners. This testing probed for weak spots in sound character that cannot be revealed by the most exacting laboratory analysis. The final result left no doubt in the minds of listeners and engineers alike that here was a speaker system of moderate size, but with the performance attributes of a much larger system.

If this sounds like a new E-V doctrine, let's clarify a bit: we have always said — and still say — that, the larger the system, the better the sound in the fundamental first three octaves. While great strides have been made in reducing the limitations of small woofers and enclosures, a good big system is, all other factors being equal, much to be preferred over an equivalent small system. We know. We make them both. And now, with the E-V SIX, a third size emerges that combines the advantages of both sizes.

To get down to cases, only the E-V SIX uses an 18-inch woofer, over 2¼ times larger in area than the typical woofer in bookshelf-size systems. It is primarily this increase in area that contributes to unusually smooth bass response, extended range, and increased efficiency. The 18-inch diameter foam-plastic cone, combined with a long-throw voice coil, high flux magnetic system, and high compliance acoustic suspension allows the E-V SIX to move up to five times more air than competitively priced systems.



Distortion reduction is the result of about 50% less cone motion at every sound level. This means minimum nonlinearity due to excessive cone excursions. And you can hear this difference. Bass is "effortless" in sound as well as in fact. There is virtually no bass "doubling" that increases loudness at the expense of authenticity.

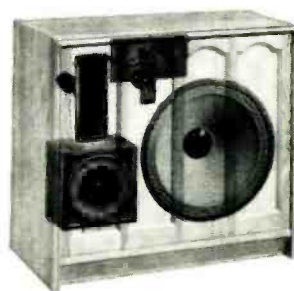
But a woofer properly designed for optimum bass performance cannot do justice to higher frequencies. In the E-V SIX there are three other component speakers — equally sophisticated — to handle the higher ranges.

Mid-bass frequencies from 250 to 800 cps are developed by a specially designed 8-inch speaker whose characteristics exactly complement the 18-inch woofer. From 800 to 3,500 cps a true compression-loaded driver with diffraction horn preserves the vital presence tones that add definition to both voice and music. The diffraction horn ensures uniform dispersion of sound throughout the listening area. The driver employs a "ring" diaphragm (lacking a central dome that is the frequent cause of distortion in this range.)

From 3,500 cps to beyond audibility (20,000 cps) a deluxe compression-loaded driver and diffraction horn completes the E-V SIX speaker complement. And all of these specialized audio instruments are combined and controlled by an electrical crossover network that utilizes the latest techniques in etched circuit board construction. A 5-position control is provided to discreetly balance the output of the E-V SIX to your listening room characteristics.

And what about E-V SIX appearance? No photograph can do justice to its hand-rubbed walnut or mahogany finish, or to the elegance of its traditional styling. And the moderate E-V SIX dimensions allow great flexibility of placement. Height is but 30 inches, width is 32 inches and depth only 17½ inches. The price is equally moderate: just \$330.00 in either finish.

We believe the E-V SIX heralds a new era in speaker system design, based on greater emphasis on performance. The task of providing a distinct improvement in sound quality with but a modest increase in size has proved both stimulating and rewarding. We urge you to consider carefully the advantages of the E-V SIX for your high fidelity system. You can hear it now at your Electro-Voice showroom. Write today for free catalog and name of the E-V dealer nearest you.



*E-V SIX components include:
18-inch acoustic suspension woofer
8-inch mid-bass speaker / Etched circuit crossover
Ring-diaphragm mid-range driver
Compression-loaded diffraction VHF driver*

ELECTRO-VOICE, INC.

Dept. 954H, Buchanan, Michigan 49107

CIRCLE 32 ON READER-SERVICE CARD



E-V TWO



E-V FOUR





REGINA



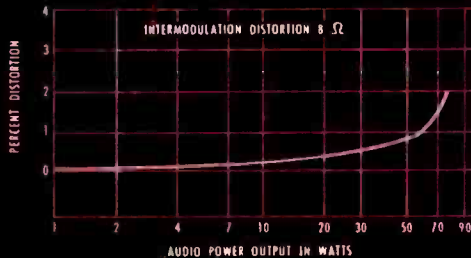
E-V SIX

www.americanradiohistory.com

Electro-Voice
SETTING NEW STANDARDS IN SOUND

Compare these Sherwood S-9000 specs! Power output for both channels is 150 watts at 3/4% I.M. distortion. Continuous sine-wave power output (two channels) is 100 watts at 1/4% distortion. Power band width: 12-25,000 cps. at 1% distortion. Hum and noise: Phono—70db, Tuner—80db. Sensitivity: Phono 2.5 mv, Tuner 0.35v. Other Sherwood ALL-SILICON Solid-State amplifiers are the S-9900,  90-watts music power (features ctr. channel mono power) @ \$229.50 and the S-9500,  50 watts music power @ \$179.50.

0.1% distortion



... and All-Silicon too!

Chart reprinted from test lab report, May, 1965, High Fidelity.

Are you ready to step up to a Sherwood? You are, if what you seek is the "transparent", "life-like" reproduction resulting from 0.1% distortion previously obtainable only in bulkier, more-expensive basic amplifiers. And, did you know that *only* Sherwood features ALL-SILICON solid-state circuitry in every amplifier to earn the industry's most enviable reliability record? This is why experts confirm again-and-again . . . *Sherwood is the best!*



Paired In "Geminii" walnut cabinet @ \$39.50 is Sherwood S-9000 Solid-State 150-watt amplifier, \$299.50, and S-3000V FM Stereo tuner, \$165.00.

Sherwood

Sherwood Electronic Laboratories, Inc., 4300 North California Ave., Chicago, Illinois 60618 Write Dept. 9H

CIRCLE 70 ON READER-SERVICE CARD