by Leonard Bernstein
Mahler: His Time Has Come
Little-known facts about www.americanradiohistory.com
our best-known receiver.

In less than a year after its introduction, the Fisher 500-T has become our most talked about receiver. It has been acclaimed by audiophiles, as well as by consumer and hi-fi magazines throughout the world.

So, if you've been keeping in touch with the field of high fidelity this year, you are probably aware of many of the 500-T's features: solid-state design, 90 watts music power, Super Synchrode™ front end with three silicon Field Effect Transistors, Transist-O-Gard™ overload protection circuit, and the patented Stereo Beacon™ which signals the presence of a stereo broadcast and automatically switches to the stereo mode.

But, even with all the talk and publicity, there's still a lot about the 500-T that you may never have heard or read. A lot that we feel should be more widely known. Specifically:

The power amplifier section of the 500-T has a frequency response of 15 to 60,000 Hz, +0, -1 db. This equals, or even surpasses, virtually all of the finest separate power amplifiers, tube or transistor.

With a signal-to-noise ratio of 55 db on phono and 70 db on FM stereo, you can listen to records or FM broadcasts with a dead silent background. Hum and noise will never interfere with listening pleasure.

The six-position mode/tape monitor control together with the five-position program selector will allow you to do such things as tape record any program source with a minimum of switching and confusion...use all the tone controls during playback without changing cable connections...and play back any track of a monophonic tape through both loudspeakers.

A specially designed volume control tracks both stereo channels within 2 db, eliminating any possibility of the stereo image shifting between left and right.

Bass and treble can be adjusted without affecting the middle frequencies. The Baxandall-type feedback networks let you turn the bass all the way up without getting a heavy overall balance or turn the treble all the way up without getting shrill sound. Tone controls like these are usually found on only the costliest separate preamplifiers.

Aside from the Fisher 700-T, the 500-T is the only FM stereo receiver on the market featuring 2 RF stages with FET's plus a 4-gang FM variable capacitor. This accounts for the 500-T's high degree of sensitivity and selectivity.

Any interference that might be caused by a powerful FM transmitter in your area will be eliminated by connecting your antenna to the "local" terminals on the 500-T.

Capture ratio is an outstanding 2.2 db, allowing the FM tuner section of the 500-T to reject unwanted FM stations and interference on the same frequency as a desired signal.

The muting switch removes hiss, static and other interstation noise as you tune across the FM dial. It can also eliminate the extremely weak stations that would be frustrating to listen for too long of time.

The high filter switch, with its extremely steep cutoff of 12 db per octave, reduces scratch and hiss without significantly reducing the crispness of the treble tones or changing the overall character of your music.

At 8 ohms, the 500-T's damping factor is greater than 50, resulting in smooth, controlled bass response without muddiness or hang-over.

An extremely sensitive phono input stage (3.5 mv) allows the 500-T to be driven to full rated output, even when it is used with the newest high-compliance, low-output cartridges. A second phono input with decreased sensitivity (10 mv), allows you to use high-output cartridges without the possibility of overload or distortion.

In the audio and power amplifier sections of the 500-T, conservatively rated all-silicon transistors are used for an extra measure of reliability, as well as for their superior frequency response and power handling characteristics.

The tarnish-proof front panel of the 500-T is made from heavy cast metal and is gold-plated to maintain its fresh, new appearance indefinitely.

At $399.50 (walnut cabinet $24.95), most people consider the 500-T a great buy...even without knowing these little-known facts.
The new Pickering V-15/3 Micro-Magnetic™ stereo cartridge proves that cleaner grooves combined with cleaner tracing result in cleaner sound. The built-in Dustamatic™ brush assembly automatically sweeps dust particles from the groove before the stylus gets there; and the new moving system reduces tracing distortion close to the theoretical minimum, thanks to Dynamic Coupling of the stylus tip to the groove. There are four “application engineered” Pickering V-15/3 Dustamatic models to match every possible installation, from conventional record changers to ultrasophisticated low-mass transcription arms. Prices from $29.95 to $44.95. For free literature complete with all details, write to Pickering & Co., Plainview, L.I., New York.
MUSIC AND MUSICIANS

OUR CORRESPONDENTS REPORT FROM ALDEBURGH, LONDON, ROME

MAHLER: HIS TIME HAS COME  Leonard Bernstein

It was, in fact, there all the time, says a noted musician

THE MAHLER SYMPHONIES ON RECORDS  Bernard Jacobson

An analysis of all sixty-odd recorded versions currently available

DIARY OF A YOUNG MAN OF FASHION  Peter Jona Korn

A bleary look at the results of musical fakery twenty years from now

RECORD PREVIEWS Our annual exclusive report on forthcoming releases

AUDIO AND VIDEO

NEWS AND VIEWS  Electronics Show in New York  Music Show in Chicago

EQUIPMENT IN THE NEWS  The latest in quality components

VTR TOPICS  Norman Eisenberg  Notes on the new portable video tape recorders

SHELVING THE PROBLEM  Steven Lowe  Having a storage dilemma? Use your walls

EQUIPMENT REPORTS

C/M Laboratories CC-505  A distinguished integrated amplifier

Electro-Voice RE 15  Our first microphone report

Tandberg 12  The company's first solid-state tape recorder

Fisher XP-55  Good definition in a bookshelf speaker system

RECORDINGS

THE BIG BANDS  Buddy Rich  Bob Florence  Gerald Wilson  Count Basie

THE SONIC SHOWCASE  Some spectaculars in sound

REPEAT PERFORMANCE  The most important recent re-releases

FEATURE REVIEWS

Ives's Holidays from Dallas

A new cantata from Prokofiev's Ivan the Terrible

Scotto sings Madama Butterfly

OTHER CLASSICAL REVIEWS

THE LEES SIDE  Gene Lees  Where the big bands are

THE LIGHTER SIDE  Mothers of Invention  Lainie Kazan  Moby Grape

JAZZ  The latest Ellington  The James Cotton Blues Band

FOLK  Harry Belafonte on Campus  John Jacob Niles

THE TAPE DECK  R.D. Darrell  A new tape catalogue

MUSICAL AMERICA

The Hamburg Opera and L'Orchestre de la Suisse Romande at the Lincoln Center Festival  Other reviews from New York  Other festivals in England and in Italy  Jazz at Newport  U.S. premiere of Britten's The Burning Fiery Furnace at Caramoor  Gunther Schuller discusses his plans for the New England Conservatory  Interview with Norman Treigle.
Coming Next Month In

HIGH FIDELITY

THE SHACKLED MUSE:
MUSIC IN CHINA TODAY

In a first-hand report from a man who has met both Mao Tse-tung and Chou En-lai, we see what the "cultural revolution" and the Red Guards have done to music in Communist China. Also included is an exclusive interview with Ma Si-hon, brother and fellow violinist of Ma Sitson, the most prominent escapee from that troubled land.

NEW TRENDS IN
STEREO EQUIPMENT

In the fall, high fidelity manufacturers unveil a host of new equipment to attract potential buyers. This year shows some surprising innovations, as well as some that were expected. In October we take a hard look at them all.

A PLAIN CASE FOR THE
GOLDEN AGE

Were those old opera singers really better than the ones of today? Or, as we have endlessly been told, is a preference for yesterday's voices merely a symptom of nostalgia? Next month Conrad Osborne argues strongly and knowledgeably that yes, indeed, singers were better then.

WHAT MAKES AN
AUDIO DEALER?

If you have ever had trouble in finding a good place to shop for stereo equipment, or a dealer who could take care of it once something went wrong, here is some happy news. Help is on the way, from the Institute of High Fidelity.

ELECTRONIC MUSIC
ON RECORDS

There is a growing discography of this most modern of musical art forms in which the medium is indeed the entire message. Next month we present a selective survey.
Here are 10 reasons to clip our coupon and join now.

These 10 points answer the most frequently asked questions about uniCLUB.

1. What labels have you got?
   All of them. No exceptions. Choose any LP or tape on over 350 different labels including Capitol, Columbia, RCA, Angel, Verve, Nonesuch, Decca, Vanguard, MGM, DGG, Folkways, Mercury and London to name just a few. Your selection is absolutely unlimited. Every LP and tape available in the USA.

2. How much do I save? What are the prices? Do they apply to all items?
   You save a minimum of 35% on LP's; 1/3 on tapes; 25% on books except texts. No guesswork about it—here are the prices.

   **ALBUMS**
   - that would have cost you: $1.98 1.23 $ 0.75
   - You'll save: $ 1.98 1.23 0.75

   **TAPES**
   - that would have cost you: $2.99 2.39 1.40
   - You'll save: $ 2.99 2.39 1.40

   **BOOKS**
   - that would have cost you: $3.99 1.99
   - You'll save: $ 3.99 1.99

   Prices apply to every LP, tape or book available in the USA. (Except for "Specials"—where prices are even lower.)

3. How many must I buy? Will I ever get an unordered item?
   NONE! No requirement to buy anything until you wish. And you'll never get a record, tape or book until you order it.

4. What are the Club dues?
   Actually, there are no dues, no annual fees as in some Clubs. $5 covers LIFETIME MEMBERSHIP in uniCLUB. There is never another fee though benefits are increasing all the time.

5. Do you guarantee the quality of everything shipped?
   Suppose I'm not happy with a particular item? Factory-sealed, branded new albums and tapes are guaranteed you. So is your satisfaction. All albums and tapes fully returnable. Books are always original publishers' editions and present no problem with regard to defects.

6. How do I know what is available and the price of items I want?
   FREE Schwann catalog is sent upon joining. It lists over 30,000 LP's—Every LP available on every label. No guesswork here either. The records you want you'll find under "Classical, Popular, Opera, Folk, Jazz, Original Cast Shows, Drama and Comedy, etc." The Harrison catalog, sent FREE upon joining if you request, does the same job for tapes and auto-records. uniGUIDE, the Club magazine, keeps you posted on releases of your favorite artists, supplements the Schwann and Harrison catalogs and lists extra-discount club specials.

7. What are "Specials"?
   Specials are a regular feature of uniCLUB. You save extra dollars—often on a single item. Specials save 40-80%. They appear in the uniGUIDE.

   Here are 3 unique features of uniCLUB.

8. Hi-Fi & Stereo gear of most makes up to 50% off, to uniCLUB members only.
   Featured systems in every uniGUIDE make expansion of your system a reality right now!

   We found that readers and listeners are often the same people. uniCLUB's Books Division is a valuable extra for those enjoying a 25% discount on books of all publishers. MacMillan, McGraw-Hill, Little Brown and all the rest—pocket-books too. Same unlimited selection and of course, no obligation to buy.

10. Same-Day Shipments of your Order
    Not same-day processing, same-day shipments. 250,000 LP's, tapes and cartridges in stock make this unique claim a reality. (Books take slightly longer to reach you.)

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**CIRCLE 73 ON READER-SERVICE CARD**

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**MONEY-BACK GUARANTEE**
If after receiving your uniCLUB materials you aren't convinced that we meant what we said—that uniCLUB Membership offers more Club for the money—or if you've simply changed your mind—tell us within 30 days and your money will be fully refunded at once.
dare you settle for less than the revolutionary new sound of

PREMIER RELEASES

August
JOHANNES BRAHMS: Symphony No. 1 in C Minor, Op. 68. Hamburg Philharmonic Orchestra. CHARLES MACKERRAS, Conductor (C-76001)
JOSEPH HAYDN: Symphony No. 100 in G Major ("Military")/Symphony No. 103 in E Flat Major ("Drum Roll"). Orchestra of London. LESLIE JONES, Conductor (C-76002)
LUDWIG VAN BEETHOVEN: Symphony No. 3 in E Flat Major, Op. 55 ("EROICA"). South German Philharmonic Orchestra. KARL RISTENPART, Conductor (C-76003)
PETER ILYICH TCHAIKOVSKY: Symphony No. 4 in F Minor, Op. 36. Hamburg Philharmonic Orchestra. CHARLES MACKERRAS, Conductor (C-76004)

September
FRANZ SCHUBERT: Symphony No. 1 in D Major/Symphony No. 2 in B Flat Major. South German Philharmonic Orchestra. KARL RISTENPART, Conductor (C-76005)
ANTONIN DVORAK: Symphony No. 8 in G Major, Op. 88. Hamburg Philharmonic Orchestra. CHARLES MACKERRAS, Conductor (C-76006)
The concept is unique: an entirely new, all-stereo label, devoted to interpretations of the great monuments of Western music—featuring eminent European musicians and conductors—recorded in Europe employing revolutionary new engineering techniques—magnificently packaged and annotated—and selling at a suggested retail price of $3.50.

CHECKMATE: A label desirable by definition... whatever you may own or require, you will want CHECKMATE Records in your collection.

CHECKMATE Records Are Technically Superior

• CHECKMATE is the first complete line of recordings to be entirely processed with the new highly-acclaimed Dolby Noise Reduction System which means that there is NO measurable sound on CHECKMATE master tapes which was not part of the original microphoned signal. Thus, CHECKMATE master tapes are microphone clean.

• CHECKMATE disc masters are processed from the original multi-channel stereo master tapes without the mixes and recopyings which degrade the sound of most commercial recordings.

• CHECKMATE disc masters are cut by a special time-consuming process—at half speed, the master tape also running at half speed. This reduction of cutting stylus speed greatly improves transfer to hard lacquer of the critical high-frequency sounds, where stylus motion is at its most extreme. Played back at normal speed, the resulting record grooves offer unprecedentedly clean and crisp sound reproduction.

• CHECKMATE records are offered only in stereo, and are recorded for optimum stereo effect. The master tapes are never compromised by the need for a parallel mono recording made from the same recorded channels.

Artists and Repertory

Collectors of serious music certainly require no introduction to conductors Karl Ristenpart, Charles Mackerras, and Leslie Jones, or to such orchestras as The Hamburg Philharmonic. And although it is more than probable that these collectors already own recordings of some of the masterpieces in the CHECKMATE repertory, the technical superiority of CHECKMATE records—and their moderate price—should encourage collectors to duplicate when they must.

For those just beginning to build a basic record library, CHECKMATE's unique combination of advantages will make it the label to purchase with confidence, to own with pride, and to listen to with pleasure. CHECKMATE recordings are truly worthy of a king's ransom.

An innovation in look as well as sound.

CHECKMATE RECORDS are packaged in a colorful gatefold jacket designed by prize-winning Art Director, William S. Harvey. A specially commissioned work of line-art wraps around the front and back covers, and is printed again—in reverse—on the right-hand inside cover, which serves as the record pocket. This inside pocket will provide extra protection for the disc—keeping dust out, and the record in, no matter how the album is held. The inside left cover will contain lucid and informative liner notes by such distinguished musicologists as Edward Tatnall Canby and Bernard Jacobson.

And now you know the difference between a quality bargain and bargain quality. For an example of the former, see CHECKMATE; for examples of the latter, see CHECKMATE's imitators. They won't be long in coming.

Another major contribution to serious music from the company that pioneered NONESUCH, quality recordings at reasonable prices.

MANUFACTURER'S SUGGESTED PRICE $3.50

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the newest member of the ELEKTRA family / a reputation for quality recording for almost two decades.

September 1967

CIRCLE 22 ON READER-SERVICE CARD
The objective:

to produce a receiver

offering the greatest value

on the market today!

The verdict:

“One can never exclude price in the consideration of a product. So when you realize that this receiver is only $360 including the walnut cabinet, you must come to the same conclusion we have. Namely, that Pioneer has themselves an exceptionally fine product here, which at IHF 4-ohm rating could be classified as a 110- or 120-watter. If you are contemplating a stereo receiver (and most people are these days) this Pioneer SX-1000TA should be high on your must-see list.”

—AUDIO, June, 1967

(ending paragraph)

“...the Pioneer’s amplifier section is a very good one which meets most specifications for power vs. distortion and exceeds them for low-level frequency response. At half-power output, neither harmonic nor IM distortion ran above 0.3 per cent. This sort of performance can be attributed to a canny use of advanced solid-state circuit techniques, and in any case is distinctly better than what we used to get from moderately priced combination sets. The owner’s manual is very clearly presented and quite complete — including parts lists and alignment instructions.”

—HIGH FIDELITY, June, 1967

(ending paragraph)

And a leading consumer testing bureau report proved the Pioneer SX-1000TA’s quality over leading competitors.

You, too, should judge the Pioneer. For the complete AUDIO and HIGH FIDELITY articles quoted above, together with the specifications of the SX-1000TA, fill in the publication’s reader service card. We will respond promptly.

Or make the ultimate test. Insist on seeing and listening to the Pioneer SX-1000TA before you select... at your local hi-fi dealer. If he has not been franchised as yet, tell him to contact us. You will be doing him a favor as well as yourself.

PIONEER SX-1000 TA

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CIRCLE 45 ON READER-SERVICE CARD

High Fidelity Magazine

Here’s to Haggin

SIR:

Bravo, bravo for Mr. B. H. Haggin’s brilliant review of “A Toscanini Treasury of Historic Broadcasts” [June 1967]. I, probably like so many others, eagerly formed in line to receive the latest Toscanini offering, because to us it meant something, anything by the Maestro. But only by the contribution of Mr. Haggin, with his insight gathered from years of close association with the Maestro and his detailed knowledge of Toscanini’s recordings, can we learn of the monumental works we are not allowed to hear.

Withholding Toscanini performances from the public is equivalent to an art collector attempting to seclude his Michelangelo in the wine cellar.

G. D. Kamberstaid

Covina, Calif.

SIR:

Mr. Haggin would have been my last choice to review RCA’s “Historic Broadcasts” album. This gentleman parlayed a few pleasantries with the Maestro into his book Conversations with Toscanini and proceeded to set forth what must be the most monumental example of nit-picking of all time: in his evaluation of the Toscanini discs then on the market, he went so far as to list the preferred matrix numbers.

Certainly the sort of intemperate editorializing which Mr. Haggin displays does not belong in a record review. Instead of ranting and raving about what was not released, your reviewer should have told us a little about what was released. How, for instance, does the Toscanini realization of the Sibelius Second Symphony compare with that of Beecham or Szell? Or, for more inexperienced listeners like myself, just what kind of music is Brahms’s Gesang der Parzen and what does Toscanini do with it?

Thomas E. Patronite

Cleveland, Ohio

SIR:

I share B. H. Haggin’s disappointment over RCA Victor’s recent release of Toscanini performances. Being of a somewhat later generation, I cannot share his fury. Perhaps one possible answer to the problem might be a subscription series, individual works being pressed when the right number of subscribers presented themselves. But while we still must wait for Mr. Haggin’s future reviews:

Continued on page 10
NOW—HAVE A
DISCOUNT RECORD STORE IN
YOUR OWN HOME

Save up to 55% on every record you ever want
to buy! No obligation to buy any records

The Longines Symphonette's new service, THE CITADEL RECORD CLUB gives you any record, any artist, any label at savings up to 55% off manufacturer's suggested price. No obligation to buy any records • Free Record Bonus Certificates • Jet Speed Service • Special Money-Back Membership—Just Like a Free Trial • See details below!

You've seen the ads in this and other publications: Get 10 records FREE, they say. Then in smaller print, if you agree to buy 10 or 11 more in just one year, they give you your choice of from 30 to 90 records . . . and that is not free choice, for the Schwann Catalog lists more than 30,000 long-play records now available to you. The extra records you have to buy (no matter what choice is given) are part of the offer. More records you really don't want. And if you ever try to turn down a record club selection of the month? You have to move fast. This kind of club requires you to buy records you really don't want.

THERE IS A BETTER WAY: The Longines Symphonette's New Citadel Club gives you a huge "Discount Record Store" in your own home . . . acts like a "record buyers cooperative".

The sincere CITADEL CLUB way is quite simple. There are no hidden contracts, no obligation to buy any records at all, and you have your FREE choice of any record available today at discounts of up to 55%, with a minimum of 35% guaranteed. Here's how easy it is to start saving on the records you buy:


2 YOU ARE NOT REQUIRED TO BUY ANY RECORDS AT ALL! Buy as many or as few records as you need—records of your choice!

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5 FREE MEMBERSHIP KIT INCLUDES 300-PAGE SCHWANN CATALOG PLUS TWO OTHER BIG BOOKS! As a member you get the famous SCHWANN catalog which lists more than 30,000 long-play records now available. Same book used by the biggest stores . . . tells you the manufacturers' suggested price and other information. And you get two BONUS BIG BOOK CATALOGS listing special bargains and current top sellers. All FREE with your membership.

6 "MONEY-BACK" MEMBERSHIP—JUST LIKE A FREE TRIAL! We invite you to accept a three-month trial for just $1. And—we will even give you a Record Bonus Certificate worth $1 toward your first purchase . . . just like a FREE trial. AND—we'll even bill you later for the small $1 fee. Remember—every Citadel Club membership is for the entire family. Your children can order and save. Any member of your family can order records . . . and save. Three-month "Money-Back" trial for only $1.

TYPICAL CITADEL SUPER BARGAINS!

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<thead>
<tr>
<th>Performer</th>
<th>Normal List Price</th>
<th>Your Citadel Price</th>
<th>Performer</th>
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September 1967

CIRCLE 13 ON READY-SERVICE CARD
Announcing the groove-proof tone arm
with automatic Anti-Skating for all cartridges

Now for the first time the Hi-Fi enthusiast can have automatic anti-skating and correct stylus pressure simultaneously. In addition, an ultimate, precise adjustment can be made for any given portion of the records. The ratio between stylus and anti-skating force is factory-adjusted to fit all Ortofon/Stereo Cartridges with elliptical stylus. However, a ratio adjustment calibrated dial has been incorporated that adjusts to any cartridge or stylus shape.

The FIRST transcription Tone Arm with an Automatic built-in Anti-Skating device PLUS the first top quality low mass tone arm that accepts low weight cartridges.

The RS-212 is a universal tone arm with no pulleys, no gears to get out of adjustment. It will accommodate even the lightest cartridge manufactured anywhere.

To assure perfect on/off record handling, the highly regarded Hi-Jack cueing device has been built in as standard equipment.

Audiophiles know you can't reproduce the sound from today's records with yesterday's tone arm. For anyone, and particularly those who wish to up-date their present sound system, the RS-212 Ortofon "groove-proof" tone arm would be the most logical choice.

Complete, ready for installation with four feet of ready and connector plugs, only $90.

Available Factory Mounted on Thorens A512 Tone Arm Board, for Thorens TD124 Series II Model $95.

See the Ortofon RS-212 Tone Arm with the new Ortofon elliptical cartridges at all franchised Hi-Fi Dealers. For additional data, write for the "Record Omnibook", the informative mini-library for better record reproduction equipment.

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LETERS

Continued from page 8

Victor into releasing really memorable performances by Toscanini, let me offer a coupling word in favor of his performances of Mozart's Divertimento No. 15, which I once owned in the form of three 45s.

Walter H. Bishop
Atlanta, Ga.

Sir:

I should like to state categorically that I am appalled at B. H. Hagg's use of such language as "inflated monstrosity," "smart-like," and "straining portentious banality" in the description of Shostakovich's First and Seventh Symphonies. I feel that while the music world would easily survive without Mr. Hagg's unfair remarks, the uninformed might be influenced by his unwarranted attack and develop preconceived notions about Shostakovich's music.

This type of criticism annoys and destroys and once again reminds me that critics are an entity apart from music's creators and performers.

Martin Pinky
New York, N.Y.

Sir:

How well B. H. Haggin conveyed our feelings upon hearing the contents of Victor's Toscanini memorial. I certainly did want to see these items made available but only after the more urgently needed performances mentioned by Mr. Haggin in his review. Mr. Haggin admirably demonstrated that a music critic's function does not end with the evaluation of a performance or a new record.

Clode J. Kee
Membership Director
The Sir Thomas Beecham Society
Panorama City, Calif.

Those Old Piano Rolls

Sir:

In their article "The Piano Roll Legacy" [July 1967], Messrs. Benko and Santaella should have made it clear that the more advanced reproducing-piano systems did not suffer greatly, if at all, from the mechanical limitations of the more primitive systems. In particular, the Duo-Art system could accentuate one note in a chord, and, by the same token, could separate simultaneous voices within the same range. This system could and did "half-pedal" and had no difficulty in producing the extremes of dynamic range between rapidly succeeding notes, as can be heard with particular effect in the George Gershwin playing of the Rhapsody in Blue. While certain mechanical limitations did exist for the Ampico system, their solutions to them were accurate enough to defy the ear of the most skeptical critic.

Busoni's description of these rolls as the "cinematograph of the piano" was Continued on page 12
Introducing the Harman-Kardon Nocturne Five-Twenty. Unquestionably the best stereo receiver we have ever built.

The Five-Twenty isn't the most expensive stereo receiver we make.

But on a performance to power to styling to cost basis, we think it's the best.

Our more expensive receiver has somewhat more power and several additional features. If you need the extra power and the extra features and you don't mind the extra cost, it may be just the receiver for you. (It's called the Nocturne Seven-Twenty.)

If not, consider the Five-Twenty. The Five-Twenty has the power to drive any speaker, regardless of impedance or efficiency; the sound quality to please the most critical ear; the styling to please the most critical eye; all the features that most listeners require; and a surprisingly low price. We believe that the Nocturne Five-Twenty delivers a degree of excellence never before attainable at such a modest price.

The Five-Twenty is a complete, solid state control center with a powerful 70-watt stereo amplifier and FM/FM stereo tuner that delivers astonishingly clear broadcast reception. The most advanced integrated micro-circuits are employed for absolute reliability and unsurpassed performance. Ultra-wide frequency response, well beyond the range of hearing, guarantees flawless, distortion-free sound quality with extraordinary clarity and spaciousness.

The Five-Twenty can drive low-efficiency speakers to full output, without strain or potential damage to the output devices. In fact, it can handle four low-efficiency speaker systems simultaneously.

Listen to it at your dealer soon. We think you'll be overwhelmed by its sound.

And astonished by its price.

If you're interested in AM, listen to the Nocturne Five-Thirty. It's the Five-Twenty plus a radically new kind of AM; the best AM we've ever made. The Five-Thirty employs a MOSFET front-end and separate AM board with its own I.F. strip.

The Nocturne Five-Twenty for FM.
The Nocturne Five-Thirty for FM and AM.

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Letters

Continued from page 10

Possibly an oversimplification, but they do remain valuable historical portraits, as clear today as they were fifty years ago.

Gerald Stonehill London, England

Sir:
Your article concerning the reproducing piano was most welcome and, I am sure, did much to dispel erroneous notions. One statement, however, is short on accuracy. I refer to the contention that only two producers—a Steinway Duo-Art and a Grotrian Steinweg Ampico—are extant and capable of faithful reproduction.

During the past ten years, we have had occasion to do complete restoration work on perhaps twenty reproducing pianos, mainly the Ampico, Duo-Art, and Welte. They appeared in such instruments as Mason & Hamlin, Knabe, Chickering, Weber, Steinway, Baldwin, and many others. Most important to note, and consistent with the tenor of your article, is that restoration procedure follows the manufacturers' intentions coupled with a knowledge of how the piano should sound. There is not only the reproducing mechanism to worry about, but the piano action itself. Our demands for the latter are as severe as they might be for the most finicky pianist.

The rarity in these projects is not so much one of instruments, but of people who know what they are doing.

Stephan Binion
The J-B Company
San Francisco, Calif.

Those Mad, Mad, Mad Hi-Fi Shows

Sir:
I found your description of the Washington, D.C. hi-fi show slightly bizarre ["News and Views," May 1967]. What with the admission charge to see the seller's products (an increasingly popular phenomenon among product manufacturers who believe fostering anything upon the public to cut costs is a fair game) and the unlimited sale of tickets, the show was truly disgusting. Trade shows may well be a loss in the eyes of some manufacturers, but such unpleasant fact is a totally unacceptable reason for taking out such losses on the public.

I wonder if your commentator was aware of the policemen stationed throughout the show at "check points" of no return. Once you had passed a point, you could not go back.

I submit that this is certainly not the way to "sell sound" to the great American public. If trade shows are non-profitable, then the industry should consider hiring public relations experts to educate the public to the wonderful world of sound and abandon trade shows altogether.

William Bullinger
Washington, D.C.
Many people buy Harman-Kardon Nocturne Receivers.
And lots of people buy Dual 1009SK’s.

So we figured...

Logic can be beautiful. Take our new SC-7 for instance. We've combined a superb 60-watt AM/FM Nocturne solid-state stereo receiver with a professional automatic turntable in a handsome walnut enclosure. What could be more logical? Or beautiful? Here is a component-quality receiver/turntable that delivers ultra-wide frequency response for flawless sound quality and extraordinary clarity and spaciousness. And the SC-7 offers a distinct technical advantage over separate components because we’ve carefully matched and pretested each component for you. Nothing is left to chance. Every SC-7 is carefully balanced to perform at maximum efficiency without hum, or extraneous noise.

With the SC-7, you can use big speakers, little speakers, expensive speakers or economy speakers. The SC-7 will drive any speaker, regardless of size, impedance or efficiency. In fact, it can drive four speakers at once.

The SC-7 employs a MOSFET front end that provides significantly better performance than any other transistor or FET. Newly designed integrated micro-circuits in the I.F. strip produce superb multiplex performance with extraordinary stereo separation and noise rejection. Ultra-sensitive AM (with MOSFET front-end) delivers crystal-clear broadcasting without noise or fading.

See the SC-7 at your Harman-Kardon dealer now. You'll find its performance is greater than the sum of its parts.
And its price is less.
For more information, write Harman-Kardon, Inc., Box H2, Plainview, New York 11803.
With all the excellent $100 to $200 speaker systems these days, you might not expect anybody to plan on spending more than $400 for his system's two speakers.

Yet, here we are turning out XP-10's ($500 the pair) and XP-15's ($600 the pair)—and selling every one of them. To somebody.

Perhaps people like yourself are comparing our top two Fishers with speakers in a lower price range, and finding a difference worth an extra $100 or so.

It wouldn't surprise us. The 4-way XP-15 is the finest speaker system we know how to make. Priced at $299.50, the XP-15 has been favorably compared with the world's costliest loudspeakers—speakers costing two or three times $299.50.

The XP-10 contains three speakers: a 15-inch bass speaker, an 8-inch mid-range, and a 2-inch soft-dome tweeter. Mid-range and treble may be adjusted for ideal sound in any location. 30 1/2" x 21 1/4" x 14 3/4" deep. $249.50.
$600 for a pair of speakers?

And the XP-10, priced at $249.50, is unquestionably the ultimate 3-way. Despite its relatively compact size and uncomplicated engineering, it is capable of delivering undistorted sound to rival large theater systems.

That's why, even if $500 to $600 is out of your price range, we urge you to listen to a pair of either the XP-10's or the XP-15's, if only to use them as a standard of comparison.

And who can tell . . . maybe you'll listen, and you'll like what you hear. Some of our best customers may have started out just that way.

The Fisher

(For more information, plus free Handbook, use coupon on magazine's front cover flap.)

The Fisher XP-15 utilizes two 12-inch bass speakers, two 6-inch lower mid-range speakers, two 5-inch upper mid-range speakers and a 1 1/2-inch soft-dome, treble speaker, for a total of seven drivers in all. Three separate balance switches are provided. 27" x 27" x 14" deep, $295.50
The composer (at left, with baton) records his parable-opera in St. Bartholomew's, Orford.

Britten's "Fiery Furnace"
Makes a Glorious Noise

The prefestival tranquility of this little community on England's North Sea coast was thoroughly shattered late last May by a simultaneous onslaught from Decca/London Records, BBC Television, and Buckingham Palace. Decca's five-man crew, headed by John Culshaw, had a twofold mission: to record Benjamin Britten's parable-opera The Burning Fiery Furnace and to tape the Aldeburgh Festival's opening program in The Maltings, the brand-new concert hall located at nearby Snape. The forty-two man BBC contingent was on hand to shoot an hour-long documentary of Culshaw and his assistants at work on the Britten opera as well as a separate film devoted to the Festival and its famous composer/founder. And anonymous equerries from Buckingham Palace were scurrying about making arrangements for Queen Elizabeth's imminent visit to Aldeburgh; the royal schedule included luncheon at The Red House (home of Britten and Peter Pears) in addition to the inaugural performance at the new hall.

Several weeks prior to Decca/London's arrival in Aldeburgh, Culshaw and Britten had gone over The Burning Fiery Furnace devising an appropriate staging for stereo. As in the case of Curlew River, it was decided that Colin Graham's original production scheme on a circular stage would prove impractical for recording purposes, and as a result the dramatic approach to the opera had to be entirely reconsidered. "Britten is perfectly marvelous to work with," Culshaw told me,
When engineers get together, the conversation turns to pickups.

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For free literature, write to Stanton Magnetics, Inc., Plainview, L.I., N.Y.)
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NOTES FROM OUR CORRESPONDENTS
Continued from page 16

"and he's extremely sympathetic to the problems involved—in fact some of the most effective solutions were his ideas." Later, I heard Culshaw explain the approach that had been decided on to his production assistants: "The basic plan will be to place Nebuchadnezzar and his court on the left, and Shadrach, Meshach, and Abednego on the right. Of course within this layout there will be a good deal of movement and spatial adjustment—when the three Israelites are placed in the furnace, for instance, they will move back and towards the center so we can get a rather different acoustic." He also pointed out that in the procession and recessional of the monks who perform roles in the mystery play he not only wanted the effect of approach and withdrawal but also a more open, churchly sound to contrast with the intimate ambience of the opera proper.

Cameras, Cowsheds, and Cables. While the Decca team thrashed out its production problems, the BBC swarmbed about aiming cameras everywhere: at the production meetings, the musical rehearsals in Britten's home—there was even a camera installed in Culshaw's car to catch him in conversation as he drove the ten miles between Aldeburgh and St. Bartholomew's Church in Orford where the Furnace was being recorded. The BBC's main control van was parked in the churchyard and the staff members, assistant producers, and technicians covering the filming of the sessions literally took over the whole village ("I caught one BBC bloke eatin' his bloody sandwiches on my father's gravestone," grumbled one disgruntled Orfordian). Occasionally, the omnipresence of the BBC seemed to unnerve Britten, who hates distractions of any kind when he works, but aside from a few touchy moments the cameras glided about the church during the sessions without incident. The meticulous care taken was well worth it to judge from what one saw of the sessions from the monitor van: close-ups of Culshaw and Britten in conversation, the singers and engineers at work—the whole intense atmosphere of a complex operatic recording in the making.

St. Bartholomew's boasts a beautifully sweet and full acoustic for recording: and because Curlew River had worked out so well there, Decca automatically decided to return for the Furnace. As there was no convenient corner in St. Bartholomew's to set up tape equipment and monitoring devices, Culshaw and company took over a two-room cowshed just opposite. By stringing cables from the shed across the cemetery and looping them around a few monuments raised to the Arkel family, connections were made with the interior of the church. Aside from a maze of recording gear, the shed rejoiced in two further items of decorat-
Which three Duals won't you buy?

To some of you, buying a Dual automatic turntable may pose somewhat of a problem. Not that it was our intention to create one. We simply wanted to make Dual precision engineering available to everyone, in every price range and for every application. But we outdid ourselves. We made four automatic turntables (from $69.50 to $129.50) that are, in every respect, Duals. For example: all four have a low-mass tonearm, a constant-speed motor, feather-touch slide switches, a heavy platter, and an elevator-action changer spindle. And all four have performance that rivals the best manual turntables.

This means that when you buy a Dual at $69.50, you don't get more rumble. You simply get fewer features. Features that nobody else has anyway.

Like the variable pitch control, the single-play spindle that rotates with the record to eliminate any possibility of record slip or bind, the cue-control that operates on automatic as well as manual play, and the direct-dial anti-skating control for totally accurate skating compensation.

So, if buying a Dual automatic turntable does present a problem, it's simply because it may take you a little more time to select the one Dual with the features you'd want for your system.

But don't get angry with us. After all, by making it a little more difficult for you to choose one, we've at least made it possible for you to own one.

A Dual.

Extravagantly priced to some; a bargain to the audio perfectionist—the new Sony three-way electronic-crossover stereo system. All components and all transistors are Sony-made, Sony-engineered.

Three solid-state stereo power amplifiers are used—one for each channel. They deliver more than 300 watts of audio power with distortion low enough to be virtually unmeasurable. The solid-state electronic-crossover component operates between the stereo preamplifier section and the six power-amplifier sections, where it can perform its task of frequency separation without degrading the potential response of either the speakers or the power amplifiers. (Conventional passive capacitance-inductance crossovers commonly used between the amplifier and speakers can affect damping and stability; cause phase shifts and impedance variations.)

Each amplifier following the electronic crossover is connected to an individual driver in the speaker system. There is actually a separate woofer amplifier, a mid-range amplifier, and a tweeter amplifier for each stereo channel. Because each amplifier handles a relatively narrow band of frequencies, IM distortion is reduced to the Vanishing point. The critical crossover frequency between the woofer and mid-range units can be switch-selected to 150, 250, 400 or 600 Hz; between mid and high ranges to 3, 4, 5, or 6.5 kHz. Bass-turnover and bass-boost controls contour the response of the woofers to match both room acoustics and the overall response of the mid-range and tweeter. Output-level controls for low, mid and high ranges are provided for each stereo channel. A pair of full-size Sony 3-way speaker systems driven (and precisely controlled) by the six amplifier channels, deliver a smooth distortion-free, wide-range frequency response.

Two program sources are included: an FM stereo tuner so sensitive that it pulls in the weakest stations, yet is absolutely insensitive to overload by strong local signals. The servo-control manual-play turntable is rated by High Fidelity magazine as having "the lowest rumble figure yet measured (-77 db)." The stable, precision-engineered arm with moving-coil cartridge is professional in every respect.

This Sony system is for the audio perfectionist. For those who wish to upgrade their system or start from scratch, these Sony components are available individually. For a delightful experience ask your Sony hi-fi dealer to demonstrate the $2574.50 system. Free literature describes the system in detail.

The Sony $2574.50 system—TA-1120 integrated stereo amplifier, $399.50; two TA-3120 stereo power amplifiers, $249.50 each; TA-4300, 3-way electronic crossover, $199.50; ST-5000W FM stereo tuner, $399.50; TTS-3000 turntable, $149.50; PUA-237 12-inch tone arm, $85; VC-9E cartridge, $65; two SS-3300 3-way speaker systems, $349.50 each. Walnut cabinets for TA-1120 and ST-5000W, $24.50 each; turntable base $29.50. Prices suggested list.
Only $2574.50 (Only?)
The result of years of design and research, Barzilay Multispan is the first wall storage system created specifically to house quality stereo components. Designed by Jack Benveniste, the full-size cabinets, strong shelving and sound structure of this exciting new concept admirably satisfy the exacting requirements of audio installations.

Dramatic walnut wood columns combine with strong ebony beams to support 48" as well as 30" modules. Completely adjustable and movable, Multispan need not attach to walls, ceilings, or floors. You can start with a few columns and shelves and add cabinets and more columns as required. The photo below illustrates but one of the infinite arrangements possible with Barzilay Multispan.

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NOTES FROM OUR CORRESPONDENTS

Continued from page 18

tion: some hastily scrawled graffiti welcoming the unwary visitor to "Orford's Discothèque" and a very large PANIC button which emitted a pained squeak when depressed.

Fortunately, the button proved to be a useless precaution: there was plenty of activity and a generous number of potential snare, but no disasters. The singers performed on a raised platform in the center of the church, the eight instrumentalists were placed below facing the performers, and Britten conducted at one side with the singers to his left and the chamber ensemble to his right. Behind the platform near the altar a special set of mikes was installed to capture the airy, churchlike acoustic of the opera's opening and closing scenes. Communication problems were solved by giving Culshaw direct wires to Britten, John Mordler (whose job it was to usher the singers into position on the stage), and to Humphrey Burton—head of the BBC TV's Music and Arts Department—who guided the television cameras from his perch in the BBC equipment van.

Babylonian Gala. The entire sixty-four-minute work was recorded in five three-hour sessions in segments of approximately eight minutes. Britten thoroughly rehearsed that portion of the score to be recorded just before each take, and the musical and technical execution was generally so smooth that most of the first takes yielded plenty of usable material. The only real moment of tension occurred when Peter Pears, as Nebuchadnezzar, ran into some difficulty with a treacherous bit of coloratura and a high C flat on the word "music." With try number five the passage was negotiated and Pears got a warm round of applause from his coartists. "Not exactly as written," he later confessed—to which Britten gallantly rejoined with a call for "a new edition—immediately." Elsewhere, Pears was having a grand time with his part. A far cry from Verdi's Nabucco, this King of Babylon is a very hospitable and rather humorous (if not terribly bright) despot and Pears seemed to relish each moment.

From the technical standpoint the trickiest moment in the opera comes when the chamber ensemble players pick up their instruments and march a turn around the church. For the first take they proceeded in order—Babylonian drum, horn, glockenspiel, flute, small cymbals, viola, and small harp (and what a glorious noise Britten has devised for this combination)—back from the stage up to the altar and then around the sanctuary, spot mikes judiciously placed right and left to get the sense of the musicians passing the listener one by one. Unfortunately there wasn't enough music to make the complete turn and the musicians marched so far apart that balances were impossible. "It's a mess," said Culshaw.
Probably the most critical way to evaluate the quality of any changer is by closely inspecting the tone arm and its capabilities. Let's examine the tone arm of the BSR McDonald 500 automatic turntable. This is the resiliently mounted coarse and fine vernier adjustable counterweight. It counter-balances the tone arm both horizontally and vertically and assures sensitive and accurate tracking. Here you see the micrometer stylus pressure adjustment that permits 1/2 gram settings all the way from 0 to 6 grams. This assures perfect stylus pressure in accordance with cartridge specifications. Here's another unique and valuable feature... the cueing and pause control lever that lets you select the exact band on the record, without fear of ever damaging the record or the cartridge. It even permits pausing at any point and then gently floats the tone arm down into the very same groove! Whenever the turntable is in the “off” position the arm automatically returns and securely locks in this cradle to protect it and keep it from movement. This is the low-mass tubular aluminum pick-up arm... perfectly counter-balanced both horizontally and vertically to make it less susceptible to external shock. Of course, there are many other quality features on the BSR McDonald, just as you would find on other fine turntables that sell for $74.50 and higher. The big difference is that the BSR McDonald 500 sells for much less. Write us for free literature... or see it at your nearest dealer.
bravely, dashing up to the church to try to iron out the difficulty. By closing instrumental ranks, reducing the marching area, and adjusting a few thes the effect came over beautifully on playback.

Taping of the procession and reces sional was saved for last. As in the instrumental march, Culshaw wanted the listener to have the impression of move ment past him, as if he were actually seated in a pew: the entire cast began the lovely hymn "Blest are the pure in heart" outside the church, marched down the right aisle, past a spot mike (with a second mike close to the ground to get a suggestion of footfalls on the stone floor), into St. Bartholomew's Mary Chapel, and left to the main altar. One unavoidable but rather pleasant extramusical effect caught by the microphones was the warbling of several Orford songbirds—you will be able to hear them quite clearly at the very beginning and conclusion of the opera.

After the last session champagne was opened and everyone gathered in "Or ford's Discotèque" to toast both work accomplished and work to come. Britten is reportedly writing a third (and, he says, last) church opera based on the parable of the Prodigal Son, and Decca already promises a return trip to Orford, probably in 1969. "Meanwhile we've got another British opera to look about," said Culshaw: "Billy Budd goes before the microphones in December." P.G.D.

london

On the first day of April, this past spring, Delysé Records began its taping of Mah ler's Das klagende Lied. And thereby hangs a tale.

Until a couple of years ago, Delysé was known as a small company specializing in regional and national releases, with an emphasis on Welsh music, for distribution throughout the English-speaking countries of the British Commonwealth. Then came its recording of songs from Des Knaben Wunderhorn, with Geraint Evans, Janet Baker, and Wyn Morris conducting. The Wunderhorn was both an artistical and financial triumph: it was released abroad not only by Angel in the U.S.A. but also, surprisingly, by Pathe-Marconi in France and by Toshiba in Japan.

Actually, Delysé was not totally un prepared to cope with Mahler—after all, it had recorded the great Gemyana Gunu (Welsh hymn-singing festival) of more than five thousand voices in Royal Albert Hall. Furthermore, the company is under the direction of one of the most intrepid and truly remarkable women in the recording business—Isabella Wallich,nee Llewellyn. Mrs. Wallich is a niece of F. W. Gaisberg of HMV, originally from Washington, D. C. and of course one of the great pioneers in classical recording. Her father is an Italian per fumer, her mother an American opera singer who became betrothed at La Scala. As a child Isabella travelled extensively, especially with Fred as he went about arranging to record Melba, Caruso, Chaliapin, et al. At the age of fourteen she escorted the aged Sir Edward Elgar by taxi to hear the fourteen-year-old Yehudi Menuhin present the Elgar Violin Concerto in which he tells us that Sir Edward was so nervous en route that she held his hand to reassure him.

Later, she studied piano at the Paris Conservatoire, became a concert artist, managed the Philharmonia Orchestra on its first big American tour with Karajan after the War. She was twice married and twice widowed; her first husband, a director of companies owning rubber estates in Malaya, was waylaid and murdered by bandits. At thirty-two, Mrs. Wallich decided to follow her uncle's footsteps in the recording business, thus laying the foundations for the independent Delysé Recording Co., which she presently owns. The Welsh cellist David Ffrangcon Thomas persuaded her that there was more untapped musical talent in Wales than anywhere else in the world. Welshman Geraint Evans made his first arterg recording for her, and it was therefore only appropriate that he should have been featured in Des Knaben Wunderhorn, Delysé's first venture onto the classical, international recording scene. (Evans' absence from Das kl ageende Lied is explained by the fact that the work—at least in the revised version of 1899, the only form in which we presently know it—has no bass or baritone part.)

Off-Stage Bands and Welsh Conductors. Das klagende Lied has been recorded twice before, and in both cases the recording of its additional off-stage orchestra (piccolo, flutes, oboes, clarinets, E flat clarinets, horns, trumpets, timpani, and percussion) apparently posed major technical difficulties. (In the Mercury version of 1951, now on Lyricord, the off-stage hand was recorded separately and spliced in, with very patchy effect; in the 1959 EMI recording the off-stage winds sounded louder than the on-stage strings—which at one point are supposed to interrupt them.) When the Delysé people came to these passages, they were faced with the same problem. No matter how much the off-stage instruments were placed in the auditorium of Watford Town Hall, the resonance was such that the instruments were picked up by the same mikes which picked up the main orchestra with nearly equal strength. Finally, the musicians were disposed in the foyer; but in order for them to see conductor Wyn Morris' beat—no arrangement had been made for closed-circuit television—they had to divide themselves into three little groups

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**NOTES FROM OUR CORRESPONDENTS**

Continued from page 22

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**HIGH FIDELITY MAGAZINE**

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It seems that every time you read an ad someone is asking you to write in for product literature, spec sheets and what have you. Then you spend the next several weeks mulling over thousands of words, frequency responses, plus and minus DB's until you don't know elliptical from horizontal, tuner from amplifier and IPS from CPS.

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NOTES FROM OUR CORRESPONDENTS

Continued from page 24

and stand at three doors opening into
the auditorium. Presumably, the finished
recording will convey a live-performance
sense of distance, but the moment was
a highly critical one for all involved.
Morris himself, the son of a composer
from Llanelly, Wales is a new sort of
phenomenon in the concert world—a
young conductor who, although he has
directed a wide repertory in concert and
opera, has built a good part of his
special reputation around Mahler alone.
Morris made his London debut in 1963
—directing Mahler’s Ninth Symphony at
the Royal Festival Hall from memory
and receiving highly enthusiastic press
notices. His more recent Mahler stints
have included the Sixth Symphony, as
well as the memorable Knaben Wunder-
horn recording with the London Phil-
harmonic. For Das klagende Lied he had
the New Philharmonia at his disposal,
with soprano Theresa Zylis-Gara, mezzo
Anna Reynolds, tenor Andor Karpassy,
and the John McCarthy Choir. Release
is planned for early this fall at home,
later in the season (on Angel) in the
States. Listeners who, like myself, have
never before heard the cantata performed
by really first-class forces may well find
themselves adding another work to the
canon of Mahler masterpieces.

JACK DIETHER

“Recording from the Manuscripts” may
seem unwieldy as the trade name for a
record label, but it has the distinct advan-
tage of being literally descriptive.
And its singularity is particularly in keep-
ing with the originality of the enterprise.
The sole owners and operators of
RFTM (if I may be allowed to abbre-
viate) are the critic and musicologist
H. C. Robbins Landon, well known to
record lovers for his memorable work
with the Haydn Society in the Fifties;
the young conductor Antonio de Almeida,
who works regularly at the Paris Opéra
and who also has a degree in musicology;
and the sound engineer Edmund Purdom,
perhaps better known in his other persona
as a popular movie actor, though he has
had considerable recording experience
too (he engineered, for example, the
Complete Schubert Symphonies set dis-
tributed in the U.S.A. by RCA Victor).
This trio’s aim is to make recordings
that will be completely authentic from a
musical standpoint and, at the
same time, on the highest possible level
in terms of performance and sonics.

Haydn “con passione.” When I dropped
in on one of the new organization’s re-
cording sessions, it was—not unexpected-

Continued on page 30

HIGH FIDELITY MAGAZINE
AR speakers and turntables are used as laboratory measurement standards—

Reverberant test chamber and associated laboratory test bench of the Perma-Power Company of Chicago, manufacturer of instrument amplifiers and sound-reinforcement systems. The AR-2a* speaker on the pedestal is used as a distortion standard to calibrate chamber characteristics. This test facility, described in a recent paper by Daniel Queen in the Journal of the AES, employs only laboratory-grade equipment. (Note the AR turntable on the test bench.)

but they were designed for music.

Offices of the Vice President and General Manager, and of the Program Director of radio station WABC-FM in New York City. AR-2a* speakers and AR turntables are used throughout WABC's offices to monitor broadcasts and to check records. WABC executives must hear an accurate version of their broadcast signal; they cannot afford to use reproducing equipment that adds coloration of its own.
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Cantada: Three-speaker radiation resistance loaded system — styled in the continental manner — oiled walnut finish — $145.

Debonaire: Three-speaker radiation resistance loaded system — contemporary American styling — oiled walnut finish — $124.95

Ultra-D: Three-speaker high

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NOTES FROM OUR CORRESPONDENTS
Continued from page 26

Brave Plans. The Roman sessions took place in the beautiful little Oratorio del Gesù, a deconsecrated chapel now used for concerts of choral and chamber music and as the permanent headquarters of the Coro polifonico romano. Its acoustics—I have attended a number of concerts there—are excellent, a shade drier than those in other halls used for recording but ideally suited to the requirements of eighteenth-century music. And the attractiveness of the setting seemed to sustain the general atmosphere of a private gathering of chamber music enthusiasts. As the musicians prepared to leave, one by one they shook hands with Purdom and Almeida, and thanked them for the occasion.

At present RFTM's plan is to distribute the records by subscription only (subscriptions are now open for the two sets of "London" symphonies, three discs each) through Universal Edition (the Viennese publisher of the Critical Edition of the Complete Haydn Symphonies) and its affiliates in London (Kalmus) and the U.S. (Presser). The records will cost about $5.00 each. The symphonies will also be available on four open reels of four-track stereo tape ("No multiple high-speed dubbing—each reel will be duplicated individually at playing speed from the master," Mr. Purdom guarantees) at $12 per 80-minute reel.

Future plans? When I asked Maestro de Almeida, he was disarmingly frank.
"It depends on money. If we raise some more cash from the sale of these first recordings, we'd like to do a Haydn opera, perhaps L'infedeltà delusa." Other plans, in a remote future, include Handel (Giulio Cesare and the twelve Concerti grossi. Op. 6 with winds), Mozart (La Clemenza di Tito, the "new" Symphonies K. 204, 250, 320, other operas), and—naturally—more Haydn symphonies.

William Weaver

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CIRCLE 34 ON READER-SERVICE CARD
ROBBIE BERRY: Great Swingers. The latter is sung by Rich's twelve-year-old daughter Cathy, who invests it with a notable innocent charm. Her talent is genuine at this stage, but it's there. Her singing is graceful, and she has (what else, being Buddy Rich's daughter?) excellent time. Rich's solicitude for her as she comes on stand (the album was recorded in a nightclub) is rather touching. It is about as near as we're ever going to get to hearing a public admission from Buddy Rich that he has a heart, so that alone adds a certain historic quality to the record.

The arrangements (by Bill Holman, Bill Potts, Shorty Rogers, Harry Betts, Pete Myers, and Bob Florence) are of high quality. But for writing, the album Florence did for World Pacific is the most interesting of the four. Since his is not a road band, Florence was able to incorporate a more varied instrumentation (he uses a lot of woodwind doubles, including bass flutes) that would not be practical in a traveling group. The album is built on material associated with Petula Clark. In Florence's immensely gifted hands, it undergoes subtle transformation. The voicings are beautiful, as in all of Florence's recordings. The band plays extremely well, though that breathing-and-thinking-together quality of a working road band obviously isn't there: for that you have to look to the Rich and Basie records.

The latter is sung by Richard Bock. The arrangement (by Bill Holman, Bill Potts, Shorty Rogers, Harry Betts, Pete Myers, and Bob Florence) are of high quality. But for writing, the album Florence did for World Pacific is the most interesting of the four. Since his is not a road band, Florence was able to incorporate a more varied instrumentation (he uses a lot of woodwind doubles, including bass flutes) that would not be practical in a traveling group. The album is built on material associated with Petula Clark. In Florence's immensely gifted hands, it undergoes subtle transformation. The voicings are beautiful, as in all of Florence's recordings. The band plays extremely well, though that breathing-and-thinking-together quality of a working road band obviously isn't there: for that you have to look to the Rich and Basie records.

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1967 Edition

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ACOUSTIC RESEARCH, INC., 24 THORNDIKE ST., CAMBRIDGE, MASS. 02141
CIRCLE 2 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE
THE entire spectrum of entertainment equipment was displayed recently to some 20,000 visitors at the Consumer Electronics Show held at the New York Hilton and the Americana hotels, and neither a fire that broke out in the press room of the Hilton nor the location of the exhibits in two hostelrys a block apart detracted from the enthusiasm that pervaded the four-day affair. The show's aim was to acquaint "the trade"—dealers, the press, technical personnel—with everything new, from $9.95 transistor pocket radios to $2,000-and-up music systems; and it did so in spacious surroundings made more attractive by retreats where you could water down, feed, and chat about what you'd seen. (A further attraction was the presence of mod models who made it impossible to refuse all the product literature being handed out.) Outright hucksterism was overshadowed by serious technical displays—and while we were rattled a bit by a sign announcing cartridge tape recorders over a line of 8-track players that couldn't record at all, our feelings were assuaged by a historic display of broadcast and audio gear from the earliest days to now, by a color TV service clinic, by a show illustrating how integrated circuits are manufactured, by a convincing demonstration of the effectiveness of the Dolby noise reduction system, and in general by the many industry people who gladly took time out to answer questions. We also took no small pride in our own (Billboard Publications, Inc.) message center, which served as clearing house for hundreds of phone calls and notes.

There was a lot we hadn't seen before, but in terms of what was really new and important, we noted:

- A receiver from KLH, Model 27, offering AM and stereo FM combined with a medium-powered control amplifier. The FM front end uses FETs and the control panel features push-buttons imported from France—very neat-looking and smooth-acting. Price will be "about $300." Separate AM and FM tuning dials are the geared-drive planetary type familiar on KLH products.
- Sony/Superscope's automatic open-reel tape changer, the first of its kind. This is a standard deck on which regular reels of tape of varying diameter may be stacked and played automatically, repeated, and rejected—as on a record changer. Reverse mode is included too. The rejected or finished reels are automatically rewound and stored in a tray to the side of the deck. This product will be available next year; prices will start at about $500.
- Marantz's first receiver—a huge chassis beautifully styled and featuring the only built-in oscilloscope in the business, a small metering device to aid in tuning and stereo balancing. Priced at $595, the new Model 18 is rated for 2.8 microvolts IHF sensitivity and furnishes 40 watts RMS power per channel. In this set the flywheel itself is the tuning knob and it is set into the front panel horizontally. The FM front end is completely passive—"a radar technique never before used in a consumer product," Saul Marantz told us, "that prevents overload and eliminates cross-modulation effects. No gain in the front end means no noise."
- An improved and refined BSR automatic turntable, the Model 600, priced at about $75.
- A new standard or open-reel tape deck from Bell and Howell which uses a built-in vacuum suction system to thread the tape automatically from the feed reel past the heads and onto a take-up reel. In answer to an obvious question, B&H spokesmen said that the system is self-cleaning and that no dirt could accumulate to gum the works.
- A truly omnidirectional speaker by Zenith which did indeed provide (in pairs) stereo in all parts of a small room, but which had limited bass response. It was demonstrated as part of a $200 three-piece mod system.
- Motorola's color TV sets, which, with their modular construction and drop-out, slide-out sections, must at least be the easiest around to service.
- A line of high-quality audio components from Hitachi, including enormous amplifiers and a huge amoeba-shaped speaker, all of which sounded very good but none of which is for sale yet in the U.S.A.
- Amplified stereo headphones by Telex which, despite

Manufacturers went all out at the N.Y. Consumer Electronics Show to display their new products. This view of the Norelco cassette presentation typifies the event.
their built-on controls at each ear-piece, did not seem uncomfortably heavy.

- Two "home entertainment centers in the round"—complete stereo FM and record playing systems housed in large circular cabinets of occasional-table height and suited for location anywhere in the room. One by Westinghouse was priced at about $600; another by Andrea included a large color TV set and more powerful amplifier—cost, just under $2,000.

COUNTERATTACK
IN CHICAGO

With avowedly innocent coincidence, the Consumer Electronics Show in New York fell simultaneous with this year's Music Show by the National Association of Music Merchants (NAMM) at Chicago's Conrad Hilton Hotel. As a result, all but a handful of component manufacturers pulled out of the Chicago show and displayed their wares only in New York. To further en-croach on the music merchants' home grounds, the Institute of High Fidelity had announced that at its show this fall, a major emphasis would be placed on music and even musicology. So the music industry stiffened its embouchure and counterattacked in the electronics manufacturers' own territory: nearly everything at the Music Show was electrified—including the attendees. Amplified guitars, of course, were the most ubiquitous items. Even Baldwin, the piano company, had them.

But guitars weren't the only amplified instruments by a long shot. Baldwin, for instance, showed an electronic "combo harpsichord"; Hohner, the harmonica maker, had electrified its Melodica, a blow instrument fingered with a keyboard; and Kay, known for its basses, offered an amplified mandolin. An outfit by the name of Rajah Zeetar even showed an electronic sitar! Koss, the headphone manufacturer, exhibited electronic pickups for wind and brass instruments, while quality speaker manufacturers like Jensen and JBL demonstrated special systems that wouldn't collapse under the racket.

Don't for a moment think that the amplifiers only made the instruments louder; they were complete portable sound studios. A flick of a switch added "reverb or echo; another produced "decay," which is what diminuendo has become in the electronic age. One button added octave doublings; another changed registrations, or set an invisible robot drummer going with any of a number of rhythmic patterns. A pedal added "wha-wha"—and if you've never heard a flute blasting wah-wah in four octaves, you haven't heard anything. Of course, every amplified instrument seemed to be able to produce that favorite rock-and-roll sound: distortion.

The show's most arresting demonstration was by the Thomas Organ Company, whose Vox instrument division sponsored an "all-ampliphonic orchestra." Two trumpets, one trombone, one piccolo, one clarinet, one soprano sax, three violins, bass, and two drummers—and one engineer—were enough to play Stars and Stripes Forever so as to wake John Sousa. (Vox then showed a marching band outfit with portable amp and the speaker in the hat.) The players also enthusiastically displayed their instruments: a bassoon was made to mimic a guitar, a soprano sax to counterfeit a baritone, a clarinet to simulate an oboe plus English horn.

If the NAMM show was any indication of the musical instruments of the future, pretty soon we'll be able to make an entire symphony orchestra sound like a Hammond organ.

EQUIPMENT in the NEWS

TOUJAY PERIOD TOWERS

Originally designed as a contemporary piece, the Toujay Tower now comes in period styles. Any number of sections may be ordered, and the buyer has a choice of factory-assembled or kit versions. With the latter a finishing kit also is supplied. For those who like to mix their styles, Toujay will supply doors, base, and finish in any combination ordered. The kits, says Toujay, are foolproof and no glue is used in their construction. A final fillip: the back is designed to accept doors too so that dual access to the cabinet units is provided. Prices were not available at press time.

CIRCLE 144 ON READER-SERVICE CARD

MIKADO RECEIVER

Newest Japanese name to enter the audio lists is Mikado, a firm which has announced a low-cost stereo receiver. The Model 2412-1 consists of a stereo FM and AM tuner combined with a stereo control amplifier (rated for 20 watts per channel music power). Supplied in a walnut enclosure, the set lists for $139.95. Mikado products will be distributed nationally in the U.S.A. by Associated Importers of San Francisco.

CIRCLE 145 ON READER-SERVICE CARD

Continued on page 40

CIRCLE 53 ON READER-SERVICE CARD —
This is the new exciting Sansui Stereofidelity® 400

A solid state, compact Hi-Fi Stereo Receiver, the Sansui 400 offers you high quality performance at a modest price; sensitive, highly selective, with a gorgeous, natural sound. It is a unit worthy of the designation Stereofidelity®. The 400 has 60 watts (IHF) of power and the technical and convenience features you expect from Sansui.

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SCOTT ANNOUNCES NEW SPEAKER

The Model S-12 is the latest and largest of the new series of controlled impedance speaker systems from H. H. Scott. Said to be designed specifically for use with solid-state components, the S-12 has an impedance range that is limited in variation by what Scott calls "integrated engineering development of both speakers and crossover." To be manufactured in limited quantities, the S-12 three-way system will be housed in a walnut enclosure 27 by 21 by 16 inches and has snap-out grille frames so that the facing fabric may be changed to match room decor. The S-12 costs $274.95.

CIRCLE 145 ON READER-SERVICE CARD

SONY ADDS COMPONENTS

Five new audio components have been added to the Sony line. The TA-1080 is a stereo control amplifier rated for 45 watts music power per channel and priced at $299.50. For headphone users there is the TAH-10 adapter that operates with either the A-1080 or the slightly older TA-1120 amplifier. Sony's tuner is the ST-5000W, priced at $349.50, rated for 2 microvolts sensitivity, and boasting a slide-rule dial that is said to be "probably the longest and most accurate used in any tuner." Another new item is the SS-3300 speaker system. Costing $349.50 and housed in oiled Eurasian teak, this reproducer consists of a 12-inch woofer, a 5-inch sealed-back midrange driver, and a 2-inch horn tweeter. Finally, there is the TA-4300 electronic crossover preamp for dividing the frequency band into three (or two) bands for feeding each to appropriate speakers in a multi-driver system. This costs $199.50.

CIRCLE 146 ON READER-SERVICE CARD

ACOUSTECH TUNER ENTERS WITH ESCORT

Logically enough, Acoustech is showing its new tuner together with its own integrated amplifier to suggest a physical and electrical mating which the company calls its "two-on-the-aisle" system. Shown here is the tuner, Model VIII, sitting atop a Model V-A amplifier. Stacking the two units this way makes them appear as one receiver and, says Acoustech, the solid-state design of these products eliminates any heat problem that otherwise might result from such proximity. Acoustech amplifiers come in kit form or factory-wired; the tuner, only factory-wired.

CIRCLE 147 ON READER-SERVICE CARD

ALLIED IS NEW NAME FOR NEW LINE

Allied Radio has chosen its own name—Allied—to designate a new line of what it calls "extra value high fidelity equipment." Prices, specifications, and styling all are a little higher than the Knight and Knight-Kit lines also offered by Allied. Top model in the new Allied roster is the Model 399 stereo receiver priced at $299.95. The line also includes other receivers, tape machines, and automatic turntables. New Knight-Kits include a control amplifier, a tuner, and a receiver, while showing up on the Knight list are a new stereo headset, an acoustic suspension speaker, and two equipment cabinets in KD form.

CIRCLE 148 ON READER-SERVICE CARD

ROBERTS OFFERS SPEAKERS

Roberts, the tape recorder manufacturer, has added four speaker systems to its line. The systems are named and sold in stereo pairs. Shown here is the S910, rated for 50 watts output and suited for shelf or floor placement; cost for the pair is $129.95. Also available is the S907A, a 25-watt system, smaller in size and priced at $99.95 for the pair. Still smaller is the S902, a 15-watt system retailing for $79.95 a pair. Baby of the family is the 10-watt S909B, priced at $29.95 for a pair. Roberts is a division of Rheem Manufacturing.

CIRCLE 149 ON READER-SERVICE CARD
New Stretches
In the Sweepstakes
But No Victor Yet

The video tape sweepstakes takes on new excitement this fall as familiar contenders show new tricks and some new entries join the race. Sony expects to be marketing, possibly by the time you read this, its portable video tape recorder and camera for $1,250 list. The camera, supplied with a zoom lens attachment and a built-in viewfinder for direct monitoring while you film, jacks into the small VTR; this, in turn, holds the battery that powers everything and to which the mike also is attached. Loaded with tape and battery, the VTR itself weighs twelve pounds and may be slung over your shoulder.

This portable unit records only. To play back the sight-and-sound tapes made on it you must use a Sony indoor machine and monitor in the VC-2000 series. The recording device lacks the slow-motion feature, but for some people it may have other advantages: since it is portable, it can replace a home movie camera; and at a cost of $15 for the twenty minutes' worth of ½-inch-wide tape the new Sony packs, it makes video taping cheaper than filming home movies. And like all VTR machines, it does give you sound automatically synchronized with the picture. As for the quality of the latter, it struck us, when we saw it at a Sony demonstration, as decent and acceptable, but not as clear as movies made on a good camera. The same demonstration, by the way, previewed a new Sony miniature color TV receiver using a 7-inch screen which also runs on batteries. The picture and the color both were great as far as TV reception goes, but Sony wouldn't say whether this Mighty Mouse TV set could, or would, be considered as indicative of, or related to, the next anticipated step—color, portable video tape.

Even more speculation was aroused by a third Sony surprise: a micro-minature TV set with a one-inch screen—sort of like a box of soda crackers with a TV screen at one end. This marvel of a device, which runs on a battery and weighs about two pounds, actually receives both UHF and VHF programs. In reply to queries about its possible applications, Sony spokesmen just smiled and repeated their belief that eventually people will carry such pocket TVs about with them as they now carry pocket-size radios. Incidentally, all three Sony devices can run on household current as well as on batteries; the VTR also can take its power from an automobile battery.

Ampex' portable VTR—judging from price, size, and features—is frankly aimed at the professional operator on the move. The entire rig, Model VR-3000, weighs nearly fifty pounds and the thirty-five-pound deck itself fits via a harness onto your back. Designed for such uses as taping news events for immediate broadcasting, the VR-3000 runs on batteries, records color or monochrome up to twenty minutes on an 8-inch reel of 2-inch wide tape, and costs—$65,000.

Back indoors again, there are entirely new lines of VTRs and accessories priced from about $1,000 and up from Craig and from Panasonic. Both offer cameras with built-in video monitors and both offer "black boxes" to convert the basic monochrome deck to color. Beyond this similarity, each is different from, and incompatible with, the other—and with everyone else's VTR.

From overseas comes word that Blaupunkt of West Germany will unveil a VTR for the European market late next year. Using ½-inch tape and running at 7½ ips, its anticipated cost is 3,000 marks ($750)—less than half that of European-made VTRs previously announced.

More late racing news next month.
9 sound reasons for choosing Scott 68

1. Integrated Circuit IF Strip for More Stations with Less Noise: Scott Integrated Circuits, first in the high fidelity industry, are used in Scott’s new FM IF strip, the part of the receiver which separates the station you want both from other stations and from noise and interference. Because of reduction in individual circuit size, Scott’s new Integrated Circuit IF strip incorporates 20 transistors, 4 times as many as before. The results . . . weak and distant stations that you never could hear before will now come in loud and clear. And, because of the inherent stability of Scott Integrated Circuits, you can count on this outstanding level of performance for many, many years to come.

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4. State-of-the-art direct coupled circuitry: In the days of
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9. The manufacturer’s reputation is your strongest guarantee: A last, but vital consideration is the manufacturer’s record and reputation for innovation, quality, and service. In investigating this, particularly evaluate the engineering reputation of the firm, its record of responsibility to the consumer, and contributions to the development of the industry... all part of true mastery in the stereo high fidelity component field.

These pages are part of Scott’s information-packed 1968 stereo guide and catalog. For your advance copy, fresh off the press, circle Reader Service Number.

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www.americanradiohistory.com
“Old Timers’ Night at the ‘Pops.’” Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor ℗ LM 2944 or LSC 2944, $5.79.

This latest example, in a series of Boston Pops live recordings, is just as technically impervious as its predecessors: again a home listener is persuasively transported right into Symphony Hall, and this time there are some special thrills as the full size of both the hall and the audience is revealed by the slowly spreading waves of sing-along voices. But in other respects the attractions are skimpier than those of the earlier programs. On the B-side here we have two sing-along medleys of traditional song favorites which are great fun while they last—but that test barely over thirteen minutes; and the A-side’s strictly orchestral selections are rather hackneyed summer-concert fare: Bigelow’s Our Director March, a suite from Bizet’s Carmen, and a symphonic inflation of the Bach-Wilhelmi Air on the G String.

Mainly for dedicated Pops fans.


If you assume that the Japan Defense Force Band’s program of familiar pop, film, and traditional tunes arranged for march-tempo performances will turn out to be an example of strictly ersatz Americana, you’re due for a surprise. Granted, there’s some rhythmic stiffness and an occasional self-consciousness in the Orientals’ efforts to “swing” the St. Louis Blues March, When the Saints Come Marching In, Strike Up the Band, etc., but such slight lacks of idiomatic flair will be quickly overlooked. This some 80-man symphonic band plays with impressively authoritative precision and a kaleidoscopic palette of tonal colors. Furthermore, it has been recorded with truly spectacular realism—perhaps a bit too closely to do full justice to the band’s sonic size but certainly with thrillingly vivid “presence.” A release to be heartily recommended to every listener who responds to the happy combination of sonic glitter and familiar tunes in animated performances.

In addition to its new releases, Capitol/EMI seems to be expanding its international band repertoire with several “Duophonic” updatings of erstwhile bestselling monos. Of these, neither DT 10081, “Scottish Pipes,” nor DT 10481, “Best of the German Marches,” strikes me as benefiting notably from electronic channeling. But where the “Beat Retreat/Tattoo Finale” coupling is concerned, the some ten-year-old yet still robust recording does gain in breadth and dramatic effectiveness. Although the mostly brief selections are only too candidly representative of British band-ceremonials’ materials— ranging from the Empire swagger of The British Grenadiers and Elgar’s Pomp and Circumstance March No. 4 to the sanctimony of The Holy City Abide with Me, and The Last Post—their traditional blend of musical and extramusical emotional appeal remains surprisingly potent.

Incidentally, the information: this Plymouth Division of H. M. Royal Marines bandmen once was directed by—and made 78-rpm records under—Major E. J. Rick- etts, who under the pseudonym of K. J. Alford wrote many fine marches, including the now famous Colonel Bogey.

“Ringling Brothers and Barnum & Bailey Circus Spectacular.” Harold Ronk, ringmaster; Circus Band, Merle Evans, cond. London ℗ SP 44095, $5.79 (stereo only); ℗ LCL 75095, $7.95. London’s present Phase-4 documentary gives long-time circus bandmaster Merle Evans and his men brighter and more lucid recording than they have ever previously been granted on their discs for other labels, but except for the grand parades the music giving here is mainly for atmospheric and background purposes. What is primarily re-created is the complete sound of a big circus—the Ringmaster’s bawled announcements, the incidental sounds of the participants in action, and the murmurs, roars, laughter, and applause of a large audience. And the re-creation is not only thrillingly realistic but magically effective in conjuring up images of the action itself—even if one has never actually seen it. Stereo is especially miraculous in suggesting the location and movement effects in Norman’s and Nadia’s aerial act, Carlo’s Human Cannonball flight, and Pierre Gamoulian’s breathtaking (even in sound alone) sliding passage along a high wire in one direction and his clattering bicycle-ride return. The British engineers and their American Bell Sound Studio assistants have in fact outdone themselves—indeed the whole album, which includes six pages of color photos, is a unique masterpiece. My sole complaint concerns the absence of the surely fascinating story of how and where the recordings were made.

R. D. Darrell
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REPEAT PERFORMANCE

A SELECTIVE GUIDE TO THE MONTH’S REISSUES

BACH: Cantatas: No. 117, Sei Lob und Ehr’ dem höchsten Güt; No. 93, Wer nur den lieben Gott lässt walten; No. 13, Meine Seufzer, meine Tränen; No. 166, Wo gehest du hin. Soloists, Göttingen City Chorus, Frankfurt Cantata Orchestra, cond. (in Nos. 117 and 93): Soloists, Choir of St. Nicholas (Berlin-Spandau), Berlin Bach Orchestra, Helmut Barbe, cond. (in Nos. 13 and 166). Vanguard Everyman 6 SRV 241 and 244 or SRV 241SD and 244SD, $2.50 each (two discs) [Nos. 117 and 93 from Cantate 641201/651201, 1960; Nos. 13 and 166 from Cantate 641205/651205, 1962].

Cantatas 93 and 117 (on SRV 241 or SRV 241SD) are outstanding examples of Bach’s chorale cantata style. No. 117, in fact, utilizes the hymn text without a single poetical addition, and the chorale melody subtly penetrates each stanza of the work’s nine sections. Both cantatas are perhaps the supreme witness to their extraordinary structural ingenuity than for striking musical invention, although No. 93 opens with a very beautiful and elaborate chorale fantasia.

The second disc contrasts the happy Bach (an alto aria in No. 166 takes its principal thematic material from a long melisma on the word “laugh” and the sad Bach (two arias in No. 13 paint a graphic picture of weeping and dolor through drooping chromatic lines and sighing phrases). There is lots of fine music here and the performances generally succeed—certainly in letter and spirit if not always in seductive melos. As with previous records in this series the excellent instrumental soloists have the edge over the efficient but somewhat undernourished vocalists. The sound continues to be of very high quality.

BEETHOVEN: Symphonies (complete). New York Philharmonic Orchestra, Philadelphia Orchestra (in No. 6), Bruno Walter, cond. Odyssey @ 32 66 0001, $14.99 (six discs, mono only) (from Columbia ML 4790 [Nos. 1 and 5], ML 4596 [Nos. 2 and 4], ML 4228 [No. 3], ML 4010 [No. 6], ML 4414 [No. 7], and SL 186 [Nos. 8 and 9], 1942–53).

Flaws and all, this album is a mighty reentry into the complete Beethoven Symphony sweepstakes—the first set to be officially offered at budget prices—though both as performances and sonic achievements these discs cannot really match the re-recording of the integral Nine that Columbia guide stereo some eight years ago. The latter were recorded in California, with a band of handpicked and carefully rehearsed musicians, during Walter’s Indian summer retirement years. The Doulgas on Odyssey’s reissues originated under less ideal and leisurely circumstances, somewhat haphazardly spaced over eleven years.

Nonetheless, students of Beethoven and Walter will find much to ponder while rehearing this set. The Erotica was a touchstone in its day, and this warm, passionate, songful performance still impresses, bringing the composer’s nameless scores to a bit of heroism and humanity than one senses in interpretations by conductors of a more magisterial persuasion. In some respects the Seventh Symphony receives even better treatment here than in the 1959 recording—the second movement is a marvelous study in changing textures and sinuous contrapuntal interplay, a superbly controlled performance that remains unexcelled.

One’s delight in Walter’s readings is occasionally tempered by orchestral playing that is not always as tidy as one might wish and, of course, the sound varies considerably. Curiously, the Eighth Symphony of 1942 has a richer, sweeter acoustic than the Seventh of 1951 (except for the latter’s last movement which, oddly enough, sounds as though it had been taped yesterday). Then too, those who are disturbed by the fact that a recording seldom represents a continuously unfolding prismatic experience will be distressed to learn that an interval of four years separated the taping of the third and fourth movements of the Ninth Symphony.

Anyone who responds to Bruno Walter’s sunny, optimistic way with Beethoven should hear his magnificent recordings on the Columbia set; specialists, as well as the budget-minded, will find Odyssey’s valuable reissues a fascinating alternative.

MONTEVERDI: Madrigals. New York Pro Musica, Noah Greenberg, cond. Odyssey @ 32 16 0087, $2.49 (mono only) [from Columbia ML 68308, 1948].

The infectious vitality and gusto of the New York Pro Musica has always been one of that group’s greatest assets. How many performances of Monteverdi and his contemporaries sound musically, logically and bloodlessly. Such is never the case with the Pro Musica—and if its enthusiasm results in a bit of faulty intonation here and there, that hardly detracts from one’s delight in these performances of Monteverdi’s richly human and superbly musical creations.

The excellent selection of material includes the cycle L’auge d’amante al sepolcro dell’amata, Zefiro torna, Interae speranzo, and half a dozen other magnificent latter pieces. In lieu of complete texts and translations only the first few lines of each madrigal are provided; that grumble apart, this is the best single Monteverdi disc known to me. Now perhaps Odyssey will restore the Pro Musica’s splendid Salomone Rossi record.

Continued on page 48
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**SOUND SENSE**


Can the Roussel market really absorb three different couplings of these symphonies? I thought not until a spot check revealed that of the versions by Ansermet, Cluytens, and Munch none emerges as a clear-cut winner, and perhaps a fourth is in order. I suppose this vigorous, motoric, neoclassicism needs the kind of highly charged precision that Toscanini was so good at—certainly one wants more excitement and orchestral discipline than Ansermet can muster up: such steel-wool textured music needs a firmer grip all around. Stereo Treasury's ten-year-old sound (the two-channel format herewith appears for the first time) is amazingly clear and lifelike.

VAUGHAN WILLIAMS: Mass in G minor. BACH: Cantata No. 4, Christ lag in Todesbanden, Roger Wagner Chorale; Concert Arts Orchestra (in the Bach), Roger Wagner, cond. Angel © 36014 or S 36014, $5.79 [from Capitol P 8535/SP 8535, 1961].

The stereo version of this recording brilliantly sets forth the antiphonal contrasts of the lovely Vaughn Williams Mass and the chorus has been captured in an appropriately cool, airy acoustical ambiance. But the choral singing, though awesomely accurate, is so expressionless that I can derive no musical pleasure whatsoever from the performance. The Bach is equally boring.

VERDI: Aida, Maria Caniglia (s), Ebe Stignani (ms), Beniamino Gigli (t), Gino Bechi (b), Tancredi Pasero (bs), et al.; Chorus and Orchestra of the Rome Opera, Tullio Serafin, cond. Seraphim © IC 6016. $7.57 (three discs, mono only) [from RCA Victor LCT 6400, 1950; recorded in 1946]. Who, I wonder, will want this Aida? Those who collect performances of Ram fisi perhaps, for basso Tancredi Pasero is sensational in the part. Otherwise we have a very tired, hard-pressed Maria Caniglia as Aida, Gigli sounding frayed and uncomfortable in a role he probably never found very congenial, and Gino Bechi blunting out a loud and unsubtle Amo naro. Ebe Stignani is in fresher vocal estate here than when she recorded Am neis for London (in the set now on the inexpensive Richmond label), but the bad company she keeps seems to have inhibited her performance considerably. Serafin evidently wanted to get through it all as quickly as possible: tempos verge on the hysterical, and the orchestral playing leaves a great deal to be desired in matters of ensemble. During the Act I trio Gigli even makes a very embarrassing musical mistake which could have been easily corrected had anyone cared. A very depressing set, considering all the talent involved. PETER G. DAVIS

**REPEAT PERFORMANCE**

Continued from page 46
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by Leonard Bernstein

MAHLER

HIS TIME HAS COME

Has come, rather; was there all along, even as each bar of each symphony was being penned in that special psychic fluid of his. If ever there was a composer of his time it was Mahler, prophetic only in the sense that he already knew what the world would come to know and admit half a century later.

Basically, of course, all of Mahler's music is about Mahler—which means simply that it is about conflict. Think of it: Mahler the Creator vs. Mahler the Performer; the Jew vs. the Christian; the Believer vs. the
MAHLER CONTINUED

Doubter; the Naïf vs. the Sophisticate; the provincial Bohemian vs. the Viennese homme du monde; the Faustian Philosopher vs. the Oriental Mystic; the Operatic Symphonist who never wrote an opera. But mainly the battle rages between Western Man at the turn of the century and the life of the spirit. Out of this opposition proceeds the endless list of antitheses—the whole roster of Yang and Yin—that inhabit Mahler's music.

What was this duple vision of Mahler's? A vision of his world, crumbling in corruption beneath its smug surface, fulsome, hypocritical, prosperous, sure of its terrestrial immortality, yet bereft of its faith in spiritual immortality. The music is almost cruel in its revelations: it is like a camera that has caught Western society in the moment of its incipient decay. But to Mahler's own audiences none of this was apparent: they refused (or were unable) to see themselves mirrored in these grotesque symphonies. They heard only exaggeration, extravagance, bombast, obsessive length—failing to recognize these as symptoms of their own decline and fall. They heard what seemed like the history of German-Austrian music, recapitulated in ironic or distorted terms—and they called it shameful eclecticism. They heard endless, brutal, maniacal marches—but failed to see the imperial insignia, the Swastika (make your own list) on the uniforms of the marchers. They heard mighty Chorales, overwhelming brass hymns—but failed to see them tottering at an abyss of tonal deterioration. They heard extended, romantic love songs—but failed to understand that these Liebesträume were nightmares, as were those mad, degenerate Ländler.

But what makes the heartbreaking duplicity is that all these anxiety-ridden images were set up alongside images of the life of the spirit, Mahler's anima, which surrounds, permeates, and floodlights these cruel pictures with the tantalizing radiance of how life could be. The intense longing for serenity is inevitably coupled with the sinister doubt that it can be achieved. Obversely, the innate violence of the music, the excesses of sentiment, the arrogance of establishment, the vulgarity of postures, the disturbing rumble of status-non-quos are all the more agonizing for being linked with memories of innocence, with the aching nostalgia of youthful dreams, with aspirations towards the Empyrean, noble proclamations of redemption, or with the bittersweet tease of some Nirvana or other, just barely out of reach. It is thus a conflict between an intense love of life and a disgust with life, between a fierce longing for Himmel and the fear of death.

This dual vision of Mahler's, which tore him apart all his life, is the vision we have finally come to perceive in his music. This is what Mahler meant when he said, "My time will come." It is only after fifty, sixty, seventy years of world holocausts, of the simultaneous advance of democracy with our increasing inability to stop making war, of the simultaneous magnification of national pieties with the intensification of our active resistance to social equality—only after we have experienced all this through the smoking ovens of Auschwitz, the frantically bombed jungles of Vietnam, through Hungary, Suez, the Bay of Pigs, the farcical trial of Sinyavsky and Daniel, the refueling of the Nazi machine, the murder in Dallas, the arrogance of South Africa, the Hiss-Chambers travesty, the Trotskyite purges, Black Power, Red Guards, the Arab encirclement of Israel, the plague of McCarthyism, the Tweedledum armament race—only after all this can we finally listen to Mahler's music and understand that it foretold all. And that in the foretelling it showered a rain of beauty on this world that has not been equaled since.
Now that the world of music has begun to understand the dualistic energy-source of Mahler’s music, the very key to its meaning, it is easier to understand this phenomenon in specific Mahlerian terms. For the doubleness of the music is the doubleness of the man. Mahler was split right down the middle, with the curious result that whatever quality is perceptible and definable in his music, the diametrically opposite quality is equally so. Of what other composer can this be said? Can we think of Beethoven as both roughhewn and epicene? Is Debussy both subtle and blatant? Mozart both refined and raw? Stravinsky both objective and maudlin? Unthinkable. But Mahler, uniquely, is all of these—roughhewn and epicene, subtle and blatant, refined, raw, objective, maudlin, brash, shy, grandiose, self-annihilating, confident, insecure, adjective, opposite, adjective, opposite.

The first spontaneous image that springs to my mind at the mention of the word “Mahler” is of a colossus straddling the magic dateline “1900.” There he stands, his left foot (closer to the heart!) firmly planted in the rich, beloved nineteenth century, and his right, rather less firmly, seeking solid ground in the twentieth. Some say he never found this foothold; others (and I agree with them) insist that twentieth-century music could not exist as we know it if that right foot had not landed there with a commanding thud. Whichever assessment is right, the image remains: he straddled. Along with Strauss, Sibelius and, yes, Schoenberg, Mahler sang the last rueful songs of nineteenth-century romanticism. But Strauss’s extraordinary gifts went the route of a not very subjective virtuosity; Sibelius and Schoenberg found their own extremely different but personal routes into the new century. Mahler was left straddling; his destiny was to sum up, package, and lay to ultimate rest the fantastic treasure that was German-Austrian music from Bach to Wagner.

It was a terrible and dangerous heritage. Whether he saw himself as the last symphonist in the long line started by Mozart, or the last Heilige Deutsche Künstler in the line started by Bach, he was in the same rocky boat. To recapitulate the line, bring it to climax, show it all in one, soldered and smelted together by his own fires—this was a function assigned him by history and destiny, a function that meant years of ridicule, rejection, and bitterness.

But he had no choice, compulsive manic creature that he was. He took all (all!) the basic elements of German music, including the clichés, and drove them to their ultimate limits. He turned rests into shuddering silences; upbeats into volcanic preparations as for a death blow. Luft- pausen became gasps of shock or terrified suspense; accents grew into titanic stresses to be achieved by every conceivable means, both sonic and tonic. Ritardandi were stretched into near-motionlessness; accelerandi became tornadoes; dynamics were refined and exaggerated to a point of neurasthenic sensibility. Mahler’s marches are like heart attacks, his chorales like all Christendom gone mad. The old conventional four-bar phrases are delineated in steel; his most traditional cadences bless like the moment of remission from pain. Mahler is German music multiplied by n.

The result of all this exaggeration is, of course, that neurotic intensity which for so many years was rejected as unendurable, and in which we now find ourselves mirrored. And there are concomitant results: an irony almost too bitter to comprehend; excesses of sentimentality that still make some listeners wince; moments of utter despair, often the despair of not being able to drive all this material even further, into some kind of paramusic that might at last cleanse us. But we are cleansed,
when all is said and done; no person of sensibility can come away from the Ninth Symphony without being exhausted and purified. And that is the triumphant result of all this purgatory, justifying all excesses: we do ultimately encounter an apocalyptic radiance, a glimmer of what peace must be like.

So much for the left foot: what of the right, tentatively scratching at the new soil of the twentieth century, testing it for solidity, fertility, roots? Yes, it was found fertile; there were roots there, but they had sprung from the other side. All of Mahler's testing, experiments, incursions were made in terms of the past. His breaking-up of rhythms, his post-Wagnerian stretching of tonality to its very snapping point (but not beyond it!), his probings into a new thinness of texture, into bare linear motion, into transparent chamber-music-like orchestral manipulation—all these adumbrated what was to become twentieth-century common practice; but they all emanated from those nineteenth-century notes he loved so well. Similarly, in his straining after new forms—a two-movement symphony (#8), a six-movement symphony (#3), symphonies with voices, not only in the Finales (#3, #8, Das Lied), movements which are interludes, interruptions, movements deliberately malformed through arbitrary abridgment or obsessive repetition or fragmentation—all these attempts at new formal structures abide in the shadow of Beethoven's Ninth, the last Sonatas and string quartets. Even the angular melody motions, the unexpected intervals, the infinitely wide skips, the search for "endless" melody, the harmonic ambiguities—all of which have deeply influenced many a twentieth-century composer—are nevertheless ultimately traceable back to Beethoven and Wagner.

I think that this is probably why I doubt that I shall ever come to terms with the so-called Tenth Symphony. I have never been convinced of those rhythmic experiments in the Scherzo, of the flirtation with atonality. I often wonder what would have happened had Mahler not died so young. Would he have finished that Tenth Symphony, more or less as the current "versions" have it? Would he have scrapped it? Were there signs there that he was about to go over the hill, and encamp with Schoenberg? It is one of the more fascinating ifs of history. Somehow I think he was unable to live through that crisis, because there was no solution for him; he had to die with that symphony unfinished. After all, a man's destiny is nothing more or less than precisely what happened to him in life. Mahler's destiny was to complete the great German symphonic line and then depart, without it being granted him to start a new one. This may be clear to us now; but for Mahler, while he lived, his destiny was anything but clear. In his own mind he was at least as much part of the new century as of the old. He was a tormented, divided man, with his eyes on the future and his heart in the past.

But his destiny did permit him to bestow much beauty, and to occupy a unique place in musical history. In this position of Amen-sayer to symphonic music, through exaggeration and distortion, through squeezing the last drops of juice out of that glorious fruit, through his desperate and insistent reexamination and reevaluation of his materials, through pushing tonal music to its uttermost boundaries, Mahler was granted the honor of having the last word, uttering the final sigh, letting fall the last living tear, saying the final good-by. To what? To life as he knew it and wanted to remember it, to unspoiled nature, to faith in redemption; but also to music as he knew it and remembered it, to the unspoiled nature of tonal beauty, to faith in its future—good-by to all that. The last C major chord of Das Lied von der Erde was for him the last resolution of all Faustian history. For him?
BY BERNARD JACOBSON

THE MAHLER SYMPHONIES ON RECORDS
An analysis of sixty-odd recorded versions currently available.

TWENTY-FIVE YEARS AGO it was still possible for my distinguished colleague R. D. Darrell to describe Gustav Mahler, in the Gramophone Shop Encyclopedia of Recorded Music, as "one of the leading conductors of the turn-of-the-century period." That Mahler was so is not in dispute. But I doubt if that is how our description would start in 1967. The emphasis has changed. Mahler has emerged, not merely as a great composer, but also—as the record companies and the record dealers, to the advantage of all of us, have learned—as a composer with a strong and special appeal to our time.

In recent years, Leonard Bernstein has in his performances done much to make that appeal appreciated, and in his article on page 51 he vividly evokes and analyzes as much of it as can be expressed in words. In October, Mr. Bernstein’s integral recording for Columbia of the nine established Symphonies becomes available in a fourteen-record set (GMS 765, stereo only). He has already recorded Das Lied von der Erde for London; and he has never “come to terms,” as his article explains, with the recently resuscitated Tenth.

The Columbia release offers a particularly suitable occasion for assessing the sixty-odd available recordings of the Symphonies, including Das Lied, which Mahler himself regarded and subtitled as a Symphony. (Other recordings of Mahler Symphonies have recently been made, including No. 3 under Leinsdorf and No. 9 by Solti, but these discs were not available at press time.) During the year through which I have been listening and comparing, Bernstein’s performances have emerged as my own first preferences for six of the ten works he has recorded. In the event, it is no less than appropriate if this article has turned out almost as much a tribute to him as it is to Mahler.

Symphony No. 1, in D

With the First Symphony, we are faced immediately by the strangest feature in the Mahler discographic scene. For the greatest performance of this work ever committed to disc is by a man who is scarcely known in the United States, who has recorded only two of the Mahler Symphonies, and who is yet, with the possible exception of Bernstein, the finest Mahler conductor before the public day: Jascha Horenstein. His reading brilliantly shows how generous response to the score’s minutely detailed markings can be combined with an epic realization of the music’s over-all sweep. The playing of the Vienna Pro Musica Orchestra more than makes up in point and character what it lacks in polish, and Horenstein supports his edifice of dynamic and textural nuances on a beautifully organized basic tempo structure.

But all this is not without a rub: Vox’s mono-only recording is as ancient in quality as it is in date; and it is, moreover, not available separately, but only as part of a three-disc set (VBX 116) that also contains the Ninth Symphony and the Kindertotenlieder. For me the splendor of the performance easily outweighs sonic considerations, but an alternative recommendation must be found for those to whom the actual recording quality is relatively more important. In this respect the next best performance, Rafael Kubelik’s (Richmond 19109, also mono only), a spirited and accurate presentation distinguished by really heroic brass-playing in the Finale, cannot be considered a complete answer.

Among the modern versions, Georg Solti’s with the London Symphony Orchestra (London 9401 or 6401) is probably the best both in interpretation and in recording. Though on points of detail Solti frequently falls short of Horenstein’s care and imagination, his pacing of the work is convincing and his projection of it very dynamic. His second-movement tempo is a shade fast for comfort, but it corresponds closely with the metronome marking. Bruno Walter’s Columbia Symphony Orchestra performance (Columbia ML 5794 or MS 6394) has attractive moments spoiled, as in this conductor’s long deleted New York Philharmonic.
version, by occasional insensitivities, technical lapses, and a stodgy, pompous reading of the last movement. Of the others, Haitink, Leinsdorf, and Andrè fall short in characteristically控制, Scherchen, and Boult are both on the brutal side—especially the latter, who rattles through the Symphony in a time more than ten minutes shorter than Horenstein’s—and Kletzki’s performance is remarkably free from the absurd cut (from figure 57 to 59, Eulenburg miniature score) in the Finale. Which leaves us with the new Bernstein, and an extremely problematic performance it is. Though handled with wonderful fluency and commendable rhythmic grip, the long accelerands of the first movement build to a culminating tempo that is in itself somewhat frenetic. Even more substantial criticisms must be made of the other movements. The scherzo (or Ländler) begins superbly, but the rubato in the Trio section oversteps the bounds of spontaneity, and the return to the main section is much faster than the “Tempo primo” indicated, as a result of which the final build-up is again too hectic. Not enough notice is taken of pianissimo markings in the slow movement; and here the emphatic “rit.” one bar after figure 17 is allowed to overrule the “Tempo I” three bars later, so that the entire passage as far as figure 19 is wrenched out of context. Similar distortions mar an otherwise splendidly dramatic reading of the Finale. The best example is at the first quiet adagio of the triumphant trumpet figure at figure 26: here Horenstein and Solti firmly refuse to be diverted from the matter in hand, and Kubelik makes his slight slowing-down sound like a mere modification of the continuing pulse, but Bernstein’s broadening at this point has the effect of an entirely new tempo, so that he has to shift gears back again at figure 28. Altogether, finely played and well recorded as it is, the Bernstein performance does not measure up to the standard set by Solti from the stereo field. And the Horenstein is the recording that I personally shall go on remembering.

SOLTI/Symphony No. 2

The first of Klemperer’s two versions (mono only, Vox VBX 115, a three-record album also containing an unsatisfactory Ländler (Adler’s player) is no match for his Angel version either in performance or in recording. The Angel would probably, if it were not for Solti, be my first choice, with its monumental first movement and its finely controlled Scherzo, though Klemperer’s second movement has nowhere near the charm Walter draws from it in his otherwise less characterful and slightly less well-recorded Columbia set (M2L 256 or M2S 601). But the presence of the Solti as a perfectly sound “normal” recommendation leaves me free to give second place to Hermann Scherchen’s eccentric but fascinating reading (Westminster 2229 or 206, recently out of print). Some of Scherchen’s tempos are unconscionably slow, but even his exaggerations have a Furtwänglerish cogency about them. His care for detail is unsurpassed: witness the mysteriously patterning triplet passage in the second section of the second movement—the other conductors allow an accent at the entry of the double basses, but Scherchen maintains a rigorous pianissimo which is eerily effective. Bernstein’s exaggerations, unlike Scherchen’s, have little to justify them, and his performance must be counted the one indisputable failure in his set.

...the just apportionment of lyricism and stark fatefulness.

SOLTI/Symphony No. 2

The choice here is a smaller but a more difficult one. Charles Adler’s Viennese performance (mono only, SPA 70/1), a powerfully conceived interpretation skillfully executed and, in its time, remarkably well recorded, is now in the supplementary Schwann catalogue, and copies are hard to come by. In any case, the two modern versions—Bernstein’s on Columbia and Bernard Haitink’s on Philips PHM 2396 or PHS 2996—are both excellent. In the enormous first movement the contest is particularly even: Haitink handles the trombone solo in the introduction to more purpose, and indeed the entire trombone team of the Amsterdam Concertgebouw Orchestra scores with its impeccable intonation (aided here by the clarity of the Philips recording). In the main body of the movement Bernstein’s sensitivity pays off in the end, bigger dividends than Haitink’s powerful but more generalized reading. Haitink’s unfeigned simplicity prevails in the second movement (the slow minute), and in the fourth—the contralto setting of Nietzsche’s O Mensch, gib acht!—Bernstein’s rhythmic flexibility puts him out of court, since it outgenerals the distinction between quarter- and half-notes. Bernstein, on the other hand, is more relaxed and convivial than Haitink in the scherzo-movement that stands third, and fresher in the fifth-movement Knaben Wunderhorn song with boys’ chorus and bells. Thus far honors are even. The two contralto soloists—Maureen Forrester on Philips and Martha Lipton on Columbia—are both good. And both conductors regrettably substitute a trumpet for the solo posthorn in the third movement. (Adler’s player here allegedly used a posthorn, but his instrument too sounded more like a trumpet—the posthorn vibrato is essential if the shimmering, summy Austrian charm of the passage is to be fully conveyed.) It is because of his stirring presentation of the big final slow movement that I would give the edge to Haitink. By contrast, Haitink here seems curiously lacking in conviction. The tempo changes are sometimes clumsy, the climaxes are underplayed, and the last page both ignores Mahler’s instructions that the trumpets are to dominate the whole orchestra and fails also to realize his demand for “saturated, noble tone.”

The Philips recording loses some of its focus in this movement if we’re, however, relatively slightly better than the Columbia. A final choice may safely depend on the preference between Haitink’s authoritative directness and Bernstein’s sometimes wayward but often irresistible charm.

Symphony No. 4

Superficially, the Fourth, Mahler’s friendliest and most popular Symphony, might seem the easiest to perform successfully. But the problems it poses are considerable: in the first movement, the organic interrelating of contrasted tempos—

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ways the central problem for the Mahler interpreter; in the second, the convincing characterization and juxtaposition of ironic and idyllic moods; in the third, the preservation of a sense of flow through long slow passages and, at the end of the movement, the handling of time units so slow as to lose almost all sense of motion; and then, in the final Hinnische Leben setting from Des Knaben Wunderhorn, the peaceful delineation—"without parody," as Mahler specifically warns the soprano soloist—of the heaven that the slow movement has won.

When all this is needed, together with a chamber-musical delicacy of orchestral sound paralleled in few symphonies, it is not altogether surprising that none of the seven recordings currently available can be recommended entirely without reservation. The finest performance is Eduard van Beinum's (Richmond 19104, mono only). Van Beinum imparts a sense of inevitable growth to the first movement, sharply defines the moods of the second, and is one of the few conductors not to allow the slowest parts of the third to run away. His Finale, however, cannot quite surmount the disadvantage of a rather moderate soprano soloist in Margaret Ritchie, and his recording naturally falls short of modern standards in range and color.

The recordings of Solti, Kleiber, Walter, and Reiner do not stand up well enough as performances to warrant recommendation. Solti's is an average reading of no particular distinction; Kleiber has some exquisite detail, but is a trifle heavy-handed in the first movement and far too fast in the third; Walter does attractive things in the first two movements, but loses all control of tempo in the third and suffers in the Finale from the poorest of a pretty unimpressive bunch of sopranos; Reiner maintains a high level of technical control, but betrays no sign of feeling for the music.

Of a far higher standard are the performances of Bernstein and George Szell. Bernstein's was the first of his set to be recorded (in February 1960), but it has been refurbished for the integral release and now sounds very well. His interpretation is an unusual one. The central part of the first movement, in particular, is taken faster than is customary. This is the result of taking the Immer fleissend direction at figure 11 (1.E.E. score) soon after the beginning of the development section to its logical conclusion, and applying it right through to figure 18. The effect is surprising, but grows on one. Many listeners are likely to agree good and less controversial: in the scherzo (if I may call it that) the accentuation of the opening horn phrase is scrupulously observed, and the bucolic slower sections have an irresistible lift; the slow movement is as finely controlled as Van Beinum's; and Reeri Gritt brings considerable grace to the final song.

Szell's very different interpretation (also on Columbia, LM 6233 or MS 6833) has the advantage of ravishing orchestral playing and recording. It is the slowest performance I have heard, and on the whole its relaxation comes over as a positive quality. The Finale, however, is a little too slow, and for all her obvious skill, Judith Raskin's singing impresses me less rather than more as I grow increasingly familiar with it. The first movement is finely done, but in the second the scordatura fiddle solo is short of its detailed dynamic nuances. The slow movement begins as beautifully as I have ever heard it, but Szell's grip wavers later on. An illuminating point: his return to Poco adagio after the faster central variation is, if anything, a fraction slower than his opening tempo—but it sounds, unfortunately, appreciably faster, because the five transitional bars that precede it are themselves taken too slowly.

My present hierarchy would thus be Van Beinum first, Bernstein second, and Szell third. But even the best performance in the current catalogue will have to yield to one that is shortly to be reissued on the Seraphim label: Kletzki's Philharmonia performance—which is no antique, but was recorded in perfectly adequate stereo. Kletzki's reading is as great a one as I hope to hear. The first movement is uneccentric and thoroughly delightful; in the second every nuance of phrasing and dynamics is clearly etched, down to the observance of the Sich noch mehr ausbreitend and the highlighting of the clarinets at figure 11—gorgeous playing, this! The third movement is flawlessly beautiful: Kletzki makes the end truly rapt, and he is the only conductor to ensure that the Allegro subito of the central variation is really faster than the preceding Allegretto. Emmy Loose's soprano solo is not impeccable—she misses, for example, the little gruppetto on the word "vergleichen"—but she has a lovely voice, and she captures the Sehr zart und geheimnisvoll feeling of the last pages as no one else does. This is a record worth waiting for.

Symphony No. 5

Bernstein's recording of the Fifth Symphony has, like his Fourth, been transferred for the integral set, and it is notable in every respect. Though originally released at the same time as his disastrous Second, this is a performance of inexorable emotional and formal cogency, totally free from exaggeration. Unlike any other recorded performance, it succeeds in projecting an arc of steadily increasing power. In many performances, the cheerful Rondo Finale comes as something of an anti-climax after the tragic funeral scene that opens the work and the ebullient Scherzo that provides its central panel. But without sacrificing a jot of the tragedy or of the succeeding festivity, Bernstein still manages, through sheer rhythmic verve and dynamism, to make the Finale seem like the crown of the Symphony. His placing of the climactic chorale-like passage towards the end—and of the corresponding one near the conclusion of the second movement—is unriveting. And his handling of the famous Adagietto is as full of sentiment as it is free of sentimentality. With the single exception of the reticent Holzklapper in the Scherzo, the recorded sound is now admirable.

The old mono-only recording by Walter with the New Philharmonic is due for deletion and for re-release on the Odyssey label, when its sonic quality will presumably be improved. The performance is beautiful, but whatever Walter does in this Symphony, Bernstein does better. Leinsdorf's interpretation (RCA Victor LM 7031 or LSC 7031) is an honest one, but the accents in his performance lack that essential Mahlerian intensity, and his version is in any case sabotaged by the unmerciful vibrato of his first trumpet, which makes Part I of the Symphony sound like one gigantic—and happily inconceivable—French trumpet concerto. Schwarz's performance is nothing more nor less than good routine, and Scherchen's, poorly recorded in mono only, is his least successful Mahler.

...this is a performance of inexorable emotional and formal cogency, totally free from exaggeration.

BERNSTEIN/Symphony No. 5

Symphony No. 6, in A minor

Here there can be little doubt. Bernstein's version—the last of his set to be recorded, in May of this year—is streets ahead of all competitors. Not that there is much competition: Leinsdorf's performance is without any kind of conviction, slackly played, and bloodlessly

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recorded: Flips's has virtues, but not great enough ones to outweigh its poor recorded sound; and Adler's, my previous recommendation (SPA 59/60, mono only), is now, like his Third, little more than a curiosity.

Until now, the sole advantage of the Leinsdorf performance was that it was the only one to use the new Critical Edition of the score, published four years ago under the editorship of Erwin Ratz. This methodically available.

For Bernstein now joins Leinsdorf in his use of the Critical Edition, and he carries his position one indispensable stage further by observing—unlike any of his predecessors—the first-movement exposition repeat. This is an essential repeat—since it is the only one in any Mahler Symphony after the First, it can hardly be subjected to the usual criticism of 'mere habit'—and in any case the shap- ing of Bernstein's performance triumphantly justifies it. Without thereby losing any solidity of orchestral tone, he takes an unusually fast tempo for the movement. When he reaches the mystical slower section—Almühleltlich etwes ge- haltert, at figure 21, about halfway through the development—its effect is incomparably stronger than it could possibly have been had not the pattern of regularity been established in the listen- er's mind by the two hearings of the exposition.

The only other point requiring specific comment is Bernstein's slow tempo for the third movement, which is Andante moderato. Once again, the result is a complete justification: thanks to the conductor's fluent phrasing and his on-going rhythmic sense, which perceives each phrase not as a separate entity but in relation to what comes next, the mu- sic never for a moment drags. Further- more, the chosen tempo provides an ideal point of repose between the rigors of the Scherzo and those of the Finale.

For this Symphony the New York Philharmonic is in its finest form, and the recording is wonderfully rich and solid. I have a feeling that I have heard more convincing cowbells before—but I have certainly never been so intensely caught up by the tragic power of this great work.

Bernstein's Symphony No. 7

...the first total realization of the score in my experience...

BERNSTEIN/Symphony No. 7

But Bernstein meets its challenge even more resourcefully. He molds the ex- pansive structure of the first movement with rare mastery. He evokes all the magic of the second and fourth move- ments (the two 'Night-Musics') and all the black magic of the third. And even in the comparatively weak Finale, his infectious bravura all but carries the day. The recording, again, is clear, color- ful, and warm.

As in the Sixth Symphony, Bernstein (like Abravanel) uses the new Critical Edition. A particularly important point is that it incorporates Mahler's amendment of the principal first-movement tempo from Allegro con fuoco to Allegro risoluto, ma non troppo.

Symphony No. 8, in E flat

In this, more than in any other Mahler work, the heavens must be stormed. Re- gardless of what incidental beauties are perceived along the way, or of how ex- cellent the soloists are, or of how rous- ingly the orchestra plays and the choirs sing, if we do not preserve, for hours after hearing the Symphony of a Thou- sand, a sense of exaltation transcending human limitations, then the essence of the piece has not been conveyed. It is a rare enough achievement in the concert hall. On records, the thing plainly cannot be done. And yet it has been done, and once again by Bernstein...a sense of utter engulfment, spiritual and emotional as well as sonic.

BERNSTEIN/Symphony No. 8

Das Lied von der Erde

"One more, and that's the last"—yes, it has to be Bernstein. This recording is not part of his Columbia set—it was made by the Vienna Philharmonic for "London (36005 or 26005), Bernstein uses the authentically Mahlerian alter- native of baritone in place of the original and more usual contralto. The soloists are James King and Dietrich Fischer- Dieskau. Half of that last sentence gives one of the reasons for the greatness of the performance: Fischer-Dieskau pene- trates more profoundly into the essence of the low-voice part than any contralto I have ever heard, beginning with Kerstin Thorborg (the soloist in Bruno Walter's early 78-rpm recording, made at a public performance in 1936).

It is a rare enough achievement in the concert hall. On records, the thing plainly cannot be done. And yet it has been done, and once again by Bernstein...a sense of utter engulfment, spiritual and emotional as well as sonic.

BERNSTEIN/Symphony No. 8

SYMPHONY NO. 7

As in the Sixth, so in the Seventh: Bern- stein has provided the first total realiza-
But even in his three songs, the credit is only partly Fischer-Dieskau's. At the heart of the matter is the conductor's deeply inspired mastery of tempo, phrasing, rhythm, dynamics, and textural balance. He has clearly pushed Fischer-Dieskau beyond even that singer's customary height of perception—at a heart-breaking phrase like "mir war auf dieser Welt das Glück nicht lost!"—indeed, pushed him to the very limit of his vocal resources—and the result is inevitably, unforgettably moving. The orchestral playing is to match, and the recording—even with a first side lasting nearly thirty-six minutes—gloriously rich, free, and natural.

The extent to which Bernstein has comprehended the score is evident from the beginning of the first song, *Das Trinklied vom Jammer der Erde*: he integrates heavy long notes and intervening rapid ones into exactly what Mahler asks for—*Allegro pesante (Ganze Takte, nicht schnell)—*and catches us up at once in a flaming burst of passion. But this song is not a complete success; it shows up, by contrast with its surroundings, the limitations of tenor soloist James King, who sings out strongly enough but with little feeling for musical or verbal subtleties. It is a really satisfying presentation of the tenor music we must go back as far as Julius Patzak's contribution to the 1952 Walter recording (London 4212, mono only). The relish with which Patzak delivers the last word of his contribution is the only complete success; it shows up, in contrast with its surroundings, the extent that the verses might actually be worth reading.

Walter's handling of the score is beautiful, though he cannot rival Bernstein's control in the slow music—compare the two endings, Bernstein's almost visibly suspended fade-out and Walter's nervous cut-off—and the recording still sounds surprisingly good. The weakness here, Kathleen Ferrier or no Kathleen Ferrier, is in the contralto solo. Ferrier's voice, of course, is lovely, and her singing full of feeling. But the feeling is poured out almost indiscriminately, even at passages marked to be sung without it, and the dictation of style is peculiar—almost all long vowels sound as if the singer had a counted-out English "r" at the end of them. The best female rendering of the contralto songs is by Grace Hoffman in Hans Rosbaud's recording (Vox 10910 or 510910). She sings with fine taste, expression, and intelligence, and shows particularly good breath control. Rosbaud's conducting is vivid and full of musical resource—notice his ingenious organization of tempos at the beginning of *Von der Schuldfrage*—but he is preoccupied with unqualified success by a beezy tenor soloist.

Klemperer's earlier recording (Vox) is brutally rushed, and his later one (Angel) only intermittently successful. The soloists in Walter's last recording (Columbia) are no match for his earlier ones, and none of the other versions is a real rival to the three I have discussed.

**Symphony No. 9**

In the Ninth Symphony, a conductor faces in heightened form the same problems that I listed in my discussion of the Fourth. The first, second, and last movements depend to a still greater degree on interrelation of tempi; the second and third on the delineation of very specific moods; and the end of the Finale on the sustained projection of almost imperceptible musical motion.

...Horenstein...his entire performance may without exaggeration be called sublime.

**HORENSTEIN/Symphony No. 9**

Of the six performances available, Ludwig's may be eliminated first: it is a clear and highly accurate read-through, but little more. Barbieri brings more to the music, especially in its passionate treatment of the Finale, but his first three movements are not clearly enough shaped or characterized. Walter, conversely, is at his best in the second movement; he never quite gets the faster sections of the first movement off the ground, his *Rondo Burleske* is too easygoing, and at the end of the work, as so often in slow tempos, he loses any semblance of control over time units.

Klemperer's recently issued performance (Angel B 3708, SB 3708) is beautifully played by the New Philharmonia Orchestra and vividly recorded. The first movement in particular is richly and powerfully characterized. However, even here the lack of a firm grip on tempos betrays Klemperer's diminishing control: too often, having set an excellent speed for a new faster passage, he relapses within four or five measures to a slower pulse that obscures the formal articulation of the movement. After a generally good second movement, the rest of the performance declines badly. The *Tempo I, subito* near the end of the *Rondo Burleske* is appreciably slower than the real *Tempo primo*, and the movement's final *Presto* is unduly played. But once again the big disappointment is the Finale, which suffers from a pervasive flabbiness of tempo and, especially in the *Stets sehr gehalten* section, from too many glaring flaws of ensemble.

We are left with two great performances, Horenstein's (Vox VBX 116) and Bernstein's, and the greater of them recording lacks finesses, it is clear that the Vienna Symphony comes very close to fulfilling the extravagant demands made on it: listen to the generous response of the first horn every time Mahler writes "Zart gesungen"; to the obscure power of the trombones' and tuba's snarling *staccatissimo* in the first movement's funeral march passage (after figure 15, Bossey and Hawkes pocket score); to the tugging sforzandos of the cellos and basses in the nineteenth and twentieth measures of the Finale. So with the Ninth Symphony, as with the First, we come full circle back to Horenstein.

**Symphony No. 10, in F sharp**

It would be pleasant to say that the great Tenth Symphony, brought back from the dead in Deryck Cooke's admirably realized performing version (to say nothing of reconstructions by Joe Wheeler, Clinton Carpenter, and others), was worthwhile represented by its single complete recording (Columbia M2L 335 or M2S 735). But the truth is that Eugene Ormandy's performance is a feeble one which nowhere comes within a mile of the music's expressive potential. Nor, of course, can the previous fragmentary recordings any longer be regarded as adequate. It would be a public service if RCA Victor were to record Jean Martinon's interpretation with the Chicago Symphony: his broadcast last year, coming hard on the heels of Ormandy's recording, showed all the difference between nodding acquaintance with the score and true understanding of it.

**SEPTEMBER 1967**
"New Friends of Old Music" had their opening concert last night—all-Boulez program. Good Lord, what slush! All those sweet tinklings of chimes, cow bells, and whatnots, interrupted by an occasional boinnng! on the vibraphone—mélange for young lovers, if you ask me. Quite pretty in spots, but hardly significant. Not bad for background music—if you like background music, which I don’t. The program notes stressed how terribly avant-garde this was considered thirty years ago. Well, I guess those mid-century audiences scared easily.

January 27

More phone calls from the Guggenheim office—I keep explaining to them that I spent the whole year turning Bulgaria upside down for one lousy little compo-computer—absolutely fruitless. The least they could do before sending a composer to a strange country is to check whether basic equipment is avail-
able. How did they expect me to compose, manually?

It was bad enough when my own computer broke down last spring, just one day after Janos Woff had called to tell me that I had been picked for the 1986 Bison City Symphony Commission. He wanted something radically new and thought that “Non-Music for No Orchestra” might be a provocative title. Splendid idea, I told him, not being one to quarrel with a conductor who has just given me a $5,000 commission, and I would get busy on it immediately—phhhhh! goes the computer. Luckily the Frisch Foundation, with the help of that special emergency grant the Froehlich Foundation had given them, shipped me a replacement immediately. Unfortunately the Frisch Foundation has no branch office in Bulgaria.

February 2
That Providence has chosen me to be the greatest composer of my time! The very thought makes me shudder with humility.

February 19
The parametrical possibilities of Differentiated Soup Slurping (D.S.S.) seem to be approaching the point of exhaustion. True, we have yet to probe the acoustic range of the Large Ocean Creature Sphere (Shark’s Fin Soup, Whale Blubber Broth, et al.) and this may yield sonorities that are fresh and new. But we must look ahead! Mapleton suggested the experiment of juxtaposing D.S.S. and his own technique of B.T.D. (Bath Tub Drip), but Kretzer-Hennicoff pointed—quite correctly, I thought—to the manifest impurity of mixing sounds of internal and external moisturization. Now, slurping bath tub gin appeals to me as a logical synthesis worth closer consideration.

February 24
Congress is trying to cut composers’ subsidies again; the Pepperoni-Kitsch Bill is before the House Committee now. We are optimistic that it will be killed—far too much testimony against it. Yesterday, Kolsprossen, one of our more enlightened musicologists, blasted the proposed legislation by testifying that great composers were never appreciated in their own time. Those “economy-minded” congressmen got an earful when he cited some music-historical data: Bach spent his life in total obscurity as a village organist, not living to hear a single major work of his performed; Mozart, between movements of symphonies which he had composed as dinner music, was forced to wait on tables; Beethoven became deaf when the audience, during the premiere of the Ninth Symphony, booed so loudly that both his eardrums were ruptured; an irate listener pushed Schumann off a bridge into the Rhine; Stravinsky died in abject poverty.

Geoffrey Major, that archreactionary critic, tried to puncture Kolsprossen’s testimony by trotting out the old chestnut about “Esotérica,” the group of enterprising young composers who, some years ago, bought the Kurli-To Shoe Chain for $300,000, every penny saved from foundation grants and government subsidies accumulated in less than five years. He tried to confuse the issue by claiming that what he called “leading legitimate composers,” could earn but a fraction of that sum in a lifetime. He read off a list of some twenty names, none of which I have ever heard, asserting that all these composers had left “a sizable and comprehensive oeuvre” as compared to the approximately dozen works the seven members of Esotérica had produced between them by the time they went into the shoe business.

Who gives a damn whether so-and-so has written nine symphonies and a dozen ballets, plus a drawerful of chamber music? I am convinced that one momentary vision (“flash dream,” I call it) by a gifted young composer of advanced orientation is worth more than all the academic claptrap turned out by a so-called “legitimate composer” and that he should be paid accordingly.

March 7
No mention of me in the New York papers in over six weeks! Must find a new gimmick! Considering crossword puzzles in music notation—the X-98-computer should be able to manage that, with all its fancy buttonology. First movement: horizontal; second: vertical; finale: diagonal; the center is free. I will feed the idea to a couple of musical gossip columnists and see how they play it up.

This is the big problem: one never knows what will catch on and what won’t. I should really devote more time to ladies’ fashion magazines—they seem to be first to sense what is in and what isn’t.

I must try to find the last issue of FAD—they always have a column—yes, here it is: (pasted into diary:)

FAD, February 1985, page 97

PEOPLE ARE GABBING ABOUT:—Selma Wentwich’s new poem “Tippx yllh h222”—urbane, witty, yet not without that touch of heavy-handed nostalgia so abundant in much of her recent work, as in these lines: “ddrrp ddrrp dddrp & 4&4; huuliiiiitzz —prtz z ? ! ?! / ? ?! (drrp) 11111111 ? drp cyllym cyllym (prd ? ) & NEVER trrrtz 99% 99% 99% 99% 99% — ”—the Tuesday Morning Concerts, more inconsistent than ever in their emphasis on audience exclusion; those who find 3:30 a.m. a convenient time for a concert are greeted by locked doors and must enter the auditorium through a hatch in the roof. This tends to limit the size of audiences markedly; last Tuesday’s numbered three, all critics, all from the same paper.——the moon.——the “Muetschli,” a new dance from Switzerland.——the sudden decline of interest in multi-lingual parrots.——the string of surprise victories by the Malaysian team at the recent Winter Olympics in Miami.——Roger Paxton’s “A Fun Requiem.”

March 8
Loneliness is my lot.

March 10
I could have cheered all night—I have found it, no,
it has found me—the new technique that will change music in a measure to stagger all imagination: TOTAL INDETERMINANCY!

Unlike such shopworn devices as once fashionable aleatory, T.I. will permit performers to play not only what they wish, but when and where they wish to do so. The bass clarinetist could, for instance, turn up at the Poughkeepsie Airport on a Friday at noon, while the celeste player might decide on the Fort Hamilton Parkway IND Station the following Monday morning. On his way home he could conceivably bump into the conductor as he gives his performance on the 42nd Street shuttle. This would eliminate any possibility of a predetermined public: those who want to hear the performance and those who actually do would be two entirely different entities.

Both the space and the time encompassed by one single performance would be theoretically without limit; interplanetary traffic eliminates, of course, all geographic restrictions, and the time limit dictated by a player’s life span could be suspended by making performance privileges hereditary.

One performance reaching out over thousands of years and millions of miles—think of it! I am positive that it will not be called immodesty if I state that T.I. is the greatest musical advancement ever conceived, and that it will render all previous music hopelessly obsolete!

March 26

Troubles: Fairlance, who teaches composition at Rhode Island State, reports that students suddenly ask for instruction in nineteenth-century techniques. The musicologists say the composers should teach it, and the composers say this is strictly of historical interest and none of their business. There seems to be a lot of name calling, with very adverse publicity attached, and as usual it is the poor composers who get blamed.

Everybody appears to be shocked and surprised to learn that today’s composers have established a new vocabulary and are much too busy to waste their time on obsolete techniques, which they have of course never bothered to learn—no more than a modern interpreter would concern himself with the study of ice age dialects.

March 31

Rapunzel, Rapunzel!

April 14

Kretzer-Hennicoff rang me up—very excited—Feramors was at his house this very moment, and would I like to meet him? Naturally, I rushed over, not wanting to miss my opportunity of getting to know the most significant violinist of our time.

Feramors is a true visionary, a prophet totally unencumbered by custom, tradition, or other outmoded concepts. Before evolving his new theories he had attempted to trot the regular concertizing circuit, but with little success. Press and public had rejected him, unable to comprehend that what they called his “faulty intonation and ugly tone” were not as one ignorant critic put it, “a total absence of feeling for music” but rather the opposite: playing the violin in a traditional manner was completely inadequate to his particular needs, and in a wider sense, as he later said himself, “not suited to express the mood of our perilous age.” He was, of course, quite right: who wants sweet and lilting, on-pitch sound at a time when a mass invasion from Pluto is an imminent threat?

It was an experience to meet the man face to face and to learn at firsthand so much about his revolutionary ideas. To escape the “slavery of the interval,” as he calls it, the violin must be tuned at random, in other words, not tuned at all. Any semblance of what used to be considered “string tone” must be expurgated. To be sure, this has been done extensively by earlier composers, but none of them has gone so far as to demand that a blindfolded listener must not be able to suspect for one instant that the noises he hears are emanating from a violin. It is one of his basic premises that the bow—in the rare moments where it is used at all—must never be drawn across the strings. Rather, it is tied to a post and the violin is drawn over it. Attaching a specially designed and patented “Vibrator” to the upper portion of the arm which is holding the instrument produces a shaky, wheezy sound which F. calls “nuvobrato.” He does it to perfection, as those present at K.H.’s apartment were privileged to witness. He must have held one single note, nuvobrato, for well over three minutes. It was a revelation!

Another device consists of tying not the bow, but the neck of a violin to a post and “bowing” with the back of a hairbrush. In this technique, “fingering” is replaced by “fisting,” “elbowing,” “mouthing”; even spitting at a string will produce an interesting variance of pitch and tone color.

Feramors brought a friend whom he introduced
as "the most brilliant younger composer of our

May 3 time"—which I thought rather tactless in view of
my presence. We got to talking later; he told me
that he was still writing his Opus 1 (he has de-
stroyed all earlier efforts, he said) which he calls
Tone for Tuba. He has great difficulty deciding
whether he should release it in its present form, or
whether it should be coupled with an antithetical
Second Tone for Second Tuba. I rather liked him,
but I did feel that there was something vaguely
charlatanish about his manner. Most brilliant younger
composer of our time—my foot!

Foreign royalty check held up because of big argu-
ment following the 1983 Darmstadt performance of
Nilnilnil. I have insisted that royalties and rental
fees must be figured strictly according to the per-
formance time designated by the composer—in the
case of Nilnilnil exactly twenty-seven minutes and
eleven seconds of silence, no more, no less. If they
want to make a cut, they must still pay the full fee.

All this is of course complicated by that idiotic
copyright suit of Gornecekz who maintains that I
have plagiarized his precious Mors (eighteen minutes
flat—how unimaginative!), who himself is being
sued by Hubbschrauber, whose Innenstillerinner-
ruhig nobody plays anyhow, who in turn is worried
about the heirs of John Cage . . .

May 11

Somebody sent me a review from Walla Walla—the
Dillinger Quartet performed my Intravenous there
recently. The local critic finds my music "interest-
ing" but muses that it "lacks beauty." Who in hell
is entitled to decide what is beautiful (how I hate
that word!) and what isn't?! My music—WHAT-
EVER I WRITE—is beautiful because I say so!
I am a beautiful person, ergo anything I produce
is beautiful; it's that simple. When I smack my
beautiful lips, it is a beautiful sound. When I blow
my beautiful nose, that is a beautiful noise. When
I—but why go on?

Beauty, or what people's lazy minds call beauty,
is really just a matter of habit. For some reason it
was decided long ago that a snow-covered mountain
was beautiful and that a skid row alley wasn't.
Nuts, I say. I find mountains incredibly boring and
utterly bourgeois, but alleys meaningful and real
and abounding in social significance, and that to me
makes them very beautiful.

If two blue eyes in a girl's face are beautiful,
why are three blue eyes not fifty per cent more
beautiful? If brown blotches are beautiful on a
butterfly, why not on the girl's nose? If shiny black
hair is beautiful when it grows on her head, why
not when it sprouts from under her fingernails?
Nothing but habit, and habit is the enemy of progress!

May 27

Sickening headlines in all evening papers: "Black
Tuesday of the Art Market." What is worse, it's
true. Trouble has, of course, been brewing for a
long time, and now it has boiled over: at least
three known instances where cheap imitations, con-
cooked in a few seconds with one of those twenty
dollar "Drip-olators" were sold, as "genuine Pol-
locks," to allegedly knowledgeable collectors for
high prices; and a couple of hushed-up scandals
where the reverse happened.

Mondrians, Motherwells, and other early twentieth-
century masters are being forged by the truckload,
and nobody can tell the fakes from the genuine
ones. More and more African states are concentrat-
ing on gorilla-made paintings as their chief export
item and are flooding the market. Slop Art—the
new technique of arranging kitchen residue on can-
vase—is practiced by one housewife in every four.
As a result, prices are tumbling. Dozens of art
dealers have been forced to close and to return to
their former jobs at Las Vegas.

May 28

Why couldn't I keep a pet woodpecker? To hear his
hypnotic call at all hours would be ever so delight-
ful. Perhaps he could be trained to participate in
live performances—I wonder if anybody has thought
of this? Or am I—again—the first?

May 29

NATURALLY!! It took our friend Geoffrey Major
less than twenty-four hours to turn Tuesday's tragic
events to his purpose. "Now for the Music Market"
is the most vicious column he has yet published.
"The public does not like this so-called music," he
screams, as if the public has ever known what's
good for it, or ever will, unless it is made to swallow
its medicine by force. There is always just a tiny,
tiny group of people who really know, and who use
this knowledge to mold public opinion in accord-
cance with their enlightened judgment—a hand-
ful of adventurous composers, a couple of progres-
sive critics, one or two musicologists, and a few
wealthy patrons who encourage these efforts. The
public is a stupid beast, and the true artist must at
times be utterly contemptuous of it, lest his
integrity suffer!

June 5

Hardly slept all week.

June 7 (noon)

The phone keeps ringing—Barnsdall, Mystolio, Hen-
nicoff, Glutz, others, each with a different tale of
woe. The whole movement is collapsing; rats are
leaving—disgusting!

June 7 (evening)

I have come to a decision: I must be practical. First
thing in the morning I shall call Peter Frisch and
ask, casually, if the Foundation might consider a
grant for basic research on triads and the possibili-
ties of their practical use in musical composition.
Who knows—it may be the first step towards the
language of the new avant-garde!
RECORD PREVIEW
HIGH FIDELITY's annual exclusive report on the year's forthcoming releases.

THIS YEAR'S PREVIEW of forthcoming records—HIGH FIDELITY's thirteenth annual company-by-company survey—makes it perfectly plain that the volume of new discs to inundate the shops before Christmas time will be at least as great as ever. Space limitations here preclude anything quite so monumental as a listing of all fall releases and a few labels had not yet completed their plans by press time, but most of the important new issues are set to go.

In the repertoire detailed below, the seasoned collector will spot such familiar stand-bys as the Tchaikovsky symphonies, Rimsky-Korsakov's Scheherazade, Mozart's Jupiter, the Beethoven Seventh, etc.—and we can hear him now fulminating against the absence of Fischer-Dieskau's complete recording of the Ives songs, or an integral edition of the Viotti String Quartets from the Juilliard, or Von Karajan in a Spohr cycle, or Ashkenazy playing Tausig. Obviously, that millennia has not yet been reached, but it would seem that even the most hardened veteran of Schwann could take heart from the prospect of Mozart's Il Re pastore (RCA Victor), Bellini's Beatrice di Tenda (London), the complete piano music of Stockhausen (Columbia), Kabalevsky's Requiem (Melodiya/Angel), or three different versions of Shostakovich's Tenth Symphony (Odyssey, Deutsche Grammophon, and Melodiya/Angel).

One recent development of far-ranging significance to the record scene is not readily apparent from the listings here: that is, the trend towards a gradual phasing out of the monophonic disc. The first general step in this direction was taken this past summer, when most major labels raised their mono price by $1.00 to match that of a stereo disc. This development was anticipated in these pages last June, when Gene Lees pointed out (see "Are Records Too Cheap?") some of the industry problems caused by stereo/mono duplication: for manufacturers, the extra costs involved in the double mastering of mono/stereo discs; for dealers, the additional expense of maintaining double inventories. Partially as a result of these until now necessary practices, the industry's profit margin has been a precarious 1.7%. In Europe, the problem has been compounded by two conflicting solutions. EMI has recently been offering its classical releases in stereo only. Philips, on the other hand, has been pushing for a "compatible" disc. We use quotes here in respect to Norman Eisenberg's recent report ("They Call Them Compatible," May 1967) wherein he expressed the hope that the compromise product would not take over in this country "just to save space for record dealers."

Since its emergence on the American scene ten years ago, the stereo record has inched along in its encroachment of the mono market—taking about three percentage points away from the older format during each of the past six years. It still accounts for only 38.6% of all sales of standard 12-inch discs, although a sizable majority of classical record sales are of stereo editions. Industry executives are hopeful that the new move will give enough impetus to the stereo disc so that they will eventually be able to eliminate all mono duplicates of stereo recordings from their catalogues. Indeed, Deutsche Grammophon and Nonesuch have already announced that, beginning this fall, all of its releases will henceforth be in stereo only—a significant harbinger of things to come.

ANGEL

Berlioz: L'Enfance du Christ. Victoria de los Angeles (s), Nicolai Gedda (t), Ernest Blanc (b); René Duciels Chorus; Paris Conservatoire Orchestra, André Cluytens, cond.
Bruckner: Symphony No. 5. New Philharmonia Orchestra, Otto Klemperer, cond.
Mozart and Handel Arias, Lucia Popp, (s); English Chamber Orchestra, George Fischer, cond.
Haydn: Cello Concerto in C. Boccherini: Cello Concerto in B flat. Jacqueline du Pré, cello; English Chamber Orchestra, Daniel Barenboim, cond.
Opera Recital. Arias from Gianni Schicchi, La Bohème, Otello, The Bartered Bride, and Eugene Onegin. Elisabeth Schwarzkopf (s); Philharmonia Orchestra, Nicola Rescigno, cond.; London Symphony Orchestra, Alceo Galliera, cond.
Bartók: Violin Concerto No. 1; Violàs Concerto. Yehudi Menuhin, violin and viola; New Philharmonia Orchestra, Antal Dorati, cond.
Sibelius: Symphonies No. 5 and No. 7. Hallé Orchestra, Sir John Barbirolli, cond.
Bach: Chromatic Fantasy and Fugue in D minor, Italian Concerto, and miscellaneous keyboard works. Alexis Weissenberg, piano.
Gerald Moore Farewell Concert. Victoria de los Angeles (s), Elisabeth Schwarzkopf (s), Dietrich Fischer-Dieskau (b); Gerald Moore, piano.

ARCHIVE

Bach: Cantatas No. 55, No. 189, No. 106, and No. 26. Ursula Buckel (s), Hertha Töpper (ms), Ernst Häfliger (t), Munich Bach Chorus and Orchestra, Karl Richter, cond.
Okeghem: Missa Mi-Mi. Obrecht: Missa sub tuum præsidium. Capella Leipsiensis, Dietrich Knothe, cond.

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COLUMBIA
Ives: String Quartets No. 1 and No. 2. Juilliard Quartet.
Stockhausen: Complete Piano Music. Aloy Kontarsky, piano.
Rossini: Overtures. Cleveland Orchestra, George Szell, cond.
Kodály: Concerto for Orchestra; Maroszék Dances; Galanta Dances. Philadelphia Orchestra, Zoltan Fekete, cond.
American Girl. Pittsburgh Symphony Orchestra, William Steinberg, cond.
Brahms: Sonatas. Scherzo No. 1 (1889 version); Hungarian Dances Nos. 1, 2, 6, 8. Czech Philharmonic Orchestra, Karl Böhm, cond.
Orff: Oedipus der Tyrann. Astrid Varnay (s), Gerhard Stolze (t), Keith Engen (bs), Bavarian Radio Chorus and Orchestra, Rafael Kubelik, cond.
Weill: The Seven Deadly Sins. Gisela May (s); Leipzig Radio Symphony, Herbert Kegel, cond.
Haydn: The Seasons. Gundula Janowitz (s), Peter Schreier (t), Martti Talvela (bs); Vienna Singverein; Vienna Symphony Orchestra, Karl Böhm, cond. Bruckner: Symphony No. 3 (1899 version). Bavarian Radio Symphony, Eugen Jochum, cond.

COMMAND
Copland: Appalachian Spring; Billy the Kid. Pittsburgh Symphony Orchestra, William Steinberg, cond.
Organ Recital. Compositions by Mozart. Franck, and Mendelssohn played by Virgil Fox on the organ at Boston's Symphony Hall.

CROSSROADS
Dvořák: String Quintet in G. Dvořák Quartet.
Brahms: The Two Clarinet Sonatas. Harold Wright, clarinet; Harris Goldsmith, piano.
Schubert: Piano Trio in B flat; Notturno, Suk Trio.
Bartók: Two Violin Concertos; Two Rhapsodies for Violin and Orchestra. André Gertler, violin; orchestra, Karel Ančerl, cond.
Old English Folk Music. Prague Madrigal Singers.

DECCA
Verdi: Quatro pezzi sacri. Musica Aeterna Chorus and Orchestra, Frederick Waldman, cond.
Zelenka: Suite in F; Simphonie a 8 Concertanti. Clarion Concerts Orchestra, Newell Jenkins, cond.

Bach: Partita No. 1 and Sonata No. 1 for Unaccompanied Violin. Ruggiero Ricci, violin.
Carissimi: Jepthe; Judicium Extremum. Amor Artis Chorale, Johannes Somary, cond.

DEUTSCHE GRAMMOPHON
Mozart: Don Giovanni. Birgit Nilsson (s), Martina Arroyo (s), Reri Grist (s), Peter Schreier (t), Dietrich Fischer-Dieskau (b), Edo Flagello (bs); Czech Philharmonic Orchestra, Karl Böhm, cond.
Orff: Oedipus der Tyrann. Astrid Varnay (s), Gerhard Stolze (t), Keith Engen (bs), Bavarian Radio Chorus and Orchestra, Rafael Kubelik, cond.
Ah! Fortissimo. Lisette O.v. Hartmann, soprano; Leonhardt Consort. Sacred Music c. 1400. Works by Ciconia

Mozart: Complete Works for Piano Four Hands. Yaltah Menhuin and Joel Ryce, piano.

The Cetra Opera Series. The balance of the Cetra opera recordings will be with us before Christmas: Verdi's Un Giorno di regnare; Berlioz, Ernani, and Otello; Giordano's Fedora; Cilea's Adriana Lecouvreur; Spontini's La Vestale; Montemezzi's L'Amore dei tre re; Zandonai's Francesca da Rimini; and Puccini's Girl of the Golden West and Manon Lescaut.
Beethoven: The Early Quartets. The Fine Arts Quartet complete their traversal of the Beethoven Quartets for Everest's ConcertDisc label.

LONDON
Strauss, R.: Elektra. Birgit Nilsson (s), Regina Resnick (ms), Marie Collier (s); Vienna Philharmonic Orchestra, Georg Solti, cond.
Boito: Mefistofele. (highlights). Nicolai Ghiaurov (bs); Rome Opera Orchestra, Silvio Varviso, cond.
Brahms: Ein Deutsches Requiem. Agnes Giebel (s), Hermann Prey (b); Choeur et Orchestre de la Suisse Romande, Ernest Ansermet, cond. (N.B., Side 4 of this two-disc set will include Brahms' choral work Niñine and the Alto Rhapsody with contralto Helen Watts.)
Beethoven: Symphony No. 4. Vienna Philharmonic Orchestra, Hans Schmidt-Isserstedt, cond.

LONDON IMPORTS
Argo
Schubert: Part Songs. Helen Watts (c), Robert Tear (t); Elizabethan Singers. Mozart: Concert Arias. Erna Spoorenberg (s); Academy of St. Martin-in-the-Fields, Neville Marriner, cond.
Choral Music. The John Alldis Choir performs music by Bruckner, Schoenberg, Debussy, and Messiaen.

OISEAU-LYRE
Monteverdi: Madrigals. Soloists, English Chamber Orchestra, Raymond Leppard, cond.

TELEFUNKEN
Purcell: Concert Music for Strings and Harpsichord. Leonhardt Consort.

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and Dunstable with the Capella Antiqua of Munich, Konrad Ruhland, cond.
Bach: The Four Orchestral Suites. Con-
"centus Musicus, Nikolaus Harnon-
court, cond.
Agnes Giebel (s); Concerto Amster-
dam, Jaap Schroeder, cond.
Harpsichord Music of the Nether-
lands, Italy, Germany, and England in the 17th and 18th centuries. Gustav Leon-
hardt, harpsichord.

LOUISVILLE
Shapero: Partita in C for Piano and
Small Orchestra. Estler: Trippych. Louis-
ville Orchestra, Robert Whitney, cond.
Fricke: Symphony No. 1. Louisville
Orchestra, Robert Whitney, cond.
Petras: Concerto No. 5 for Orchestra.
Fischer: Overture on an Exuberant
Louisville Orchestra, Robert Whitney,
cond.

LYRICORD
Poulenc: Flute Sonata. Martinů: Flute
Sonata. Bryan Duo.
Britten: Fantasy Quartet for Oboe and
Strings. Hubert Lucarelli, oboe: New
Art String Trio.
Whikehart Chorale.
Langlais: Music for Organ. Robert Noe-
hen, organ.

MELODIYA / ANGEL
Tchaikovsky: Pique Dame. Soloists,
Chorus, and Orchestra of the Bolshe-
vi Theatre.
Dimitri Bashkirov, piano; Igor Bezrodi-
ney, violin; Mikhail Kohmitzer, cello.
Sibelius: Violin Concerto. David Oistrak,
violin; orchestra, Gennady Rozhdest-
vensky, cond.
Shostakovich: Symphony No. 10. Or-
chestra, Eugene Svetlanov, cond.
Kabalevsky: Requiem. Moscow Philhar-
monic Orchestra, Dimitri Kabalevsky,
cond.

MERCURY
Tchaikovsky: The Six Symphonies. Lon-
don Symphony Orchestra, Antal Do-
ratí, cond.
Brahms: Alto Rhapsody: Tragic Overt-
Irina Arkhipova (ms), Robert Ilfisalvy
(t), Russian State Chorus and Orches-
tra, Igor Markevitch, cond.
Panorama of Experimental Music. A
two-disc compendium of electronic mu-
sic and musique concrète by Berio, Ma-
derna, Ferrari, Xenakis, and others,
recorded under the supervision of Pierre
Henry in collaboration with the sound
laboratories of the West German
Bach: Three Sonatas for Cello and Cla-
vier. Janos Starker, cello; György
Sebok, piano.

Piano Recital. Sviatoslav Richter plays
Schubert, Chopin, and Liszt.
Portugal's Golden Age. This 1967 Grand
Prix du Disque winner contains four
records devoted to eighteenth-century
Portuguese music. Artists include Rug-
gero Gerlin, harpsichord, Geraint
Jones, organ, Choir of the Gulbenkian
Foundation, and the Orchestre de
Chambre Gulbenkian, Renato Ruotolo,
cond.

MONITOR
Schubert: Symphonies No. 1 and No. 3.
Nordwestdeutsche Philharmonic Or-
chestra, Georg Ludwig Jochum, cond.
Haydn: Symphony No. 85; Cello Con-
certo in D, Op. 101. Ludwig Hoelscher,
cello; Nordwestdeutsche Philharmonic
Orchestra, Georg Ludwig Jochum, cond.
Program of 18th-Century Vocal Music.
Bethany Beardslee (s); Musica Viva
Ensemble, James Bolle, cond.

NONESUCH
Bach: Orgelbichlein, S. 599-644; Chorale
settings from the Cantatas. Chorus of
the Stuttgart Gedännikirche, Helmut
Rilling, organ and cond.
Haydn: Nelson Mass. Teresa Stich-Ran-
dall (s). Nedda Casei (ms), Kurt
Equiluz (t), Vienna State Opera Chor
and Orchestra, Hans Swarowsky, cond.
3 Etudes, Op. 18; Out of Doors. Noël
Lee, piano.
Bach: Partitas in C minor and E minor.
Albert Fuller, harpsichord.
FAURE: Ballade for Piano and Orchestra;
Pelléas et Mélisande Suite. Vasso De-
petzi, piano; Paris Conservatoire Or-
chestra, Serge Baudo, cond.
Bach, C.P.E. : Sinfonias, Wq 183. Little
Orchestra of London, Leslie Jones,
cond.

ODYSSEY
Wagner: Tristan und Isolde (excerpts).
Helen Traubel (s), Lauritz Melchior
(t).
Mozart: The Piano Quartets. George
Szell, piano; Budapest Quartet.
Grieg: Piano Concerto. Schumann: Pi-
ano Concerto. Dinu Lipatti, piano;
Philharmonia Orchestra, Alceo Galliara
and Herbert von Karajan, cond.
Russian Songs. Songs by Borodin, Gin-
ika, Rimsky-Korsakov, Mussorgsky, Rach-
maninoff, Stravinsky, and Tchaikovsky.
Jessie Tourel, mezzo.
Ensemble, Robert Craft, cond.
Vivaldi: The Four Seasons. New York
Sinfonietta, Max Goberman, cond.
Instrumental ensemble, Max Gober-
man, leader.
Song Recital. Pierre Bernac (b); Francis
Poulenc, piano.
Opera Recital: Arias from La Traviata.
Thaïs, Le Jongleur de Notre Dame,
Héroïdade, Louise; five Scottish and
Irish songs. Mary Garden (s).

Shostakovich: Symphony No. 10. New
York Philharmonic, Dimitri Mitropou-
os, cond.
Brahms: The Four Symphonies. New
York Philharmonic, Bruno Walter,
cond.

PHILIPS
Bach: St. Matthew Passion. Agnes Giebel
(s), Marga Höfgen (ms), Ernst Häf-
liger (t), Walter Berry (b), Franz Crass
(bs); Netherlands Radio Chorus; Am-
sterdam Concertgebouw Orchestra, Eugen
Jochum, cond.
Stravinsky: Orpheus: Symphony in Three
Movements. London Symphony Or-
chestra, Colin Davis, cond.
Bach: Sonatas for Violin and Harpsi-
chord (complete). Arthur Grumiaux,
violin; Egida Giordani Sartori, harpsich-
ord.
Debussy: String Quartet in G minor.
Ravel: String Quartet in F. Quartetto
Italiano.
Lutoslawski: Concerto for Orchestra;
Funeral Music; Venetian Games. War-
saw National Philharmonic Symphony,
Witold Rowicki, cond.
Poulenc: Song Recital. Gérard Souzay,
baritone: Dalton Baldwin, piano.
Bruckner: Symphony No. 9. Amsterdam
Concertgebouw Orchestra, Bernard
Haitink, cond.

PROJECT 3
English, Spanish, and Portuguese Madri-
gals. The Riverside Singers.
Love Songs of Long Ago. A varied col-
clection of lute songs by Dowland,
Morley, and other 16th and 17th cen-
tury composers in performances by the
Renaissance Quartet.
Songs of Tavern, Country, and Pub.
Robert White (t), variously accompa-
nied by piano, harpsichord, guitar, harp,
vioin, and cello, sings drinking songs
by Beethoven, Purcell, Arne, Poulenc,
and Schumann.

RCA VICTOR
Puccini: La Rondine. Anna Moffo (s),
Graziella Scitti (s), Daniele Barioni
(t), Mario Sereni (b); RCA Italiana
Orchestra, Francesco Molinari-Pradelli,
cond.
Mahler: Symphony No. 3. Shirley Ver-
rett (ms); Boston Symphony Orches-
tra, Erich Leinsdorf, cond.
Verdi: La Traviata. Montserrat Caballé
(s), Carlo Bergonzi (t), Sherrill Milnes
(b); RCA Italiana Orchestra, Georges
Pétre, cond.
Mozart: Il Re pastore. Reri Grist (s),
Lucia Popp (s); Orchestra of Naples,
Denis Vaughan, cond.
Brahms: Quintet in F minor, Artur Ru-
binstein, piano; Guarneri Quartet.
Contemporary Music for the Guitar.
Julian Bream, guitar.
Berlioz: Symphonie fantastique. Paris
Conservatoire Orchestra, Georges Pé-
tre, cond.
Opera Recital. Leontyne Price (s).
Chopin: Nocturnes. Artur Rubinstein,
piano.

High Fidelity Magazine
Beethoven: Unfamiliar Operatic Arias. Montserrat Caballé (s).
Handel: Hercules. Teresa Stich-Randall (s), Maureen Forrester (c), Alexander Young (t); Louis Quilico (b); Vienna Radio Orchestra, Brian Priestman, cond.

London: Années de pèlerinage. Raymond Lewenthal, piano.
Schubert and Strauss Lieder Recital. James King (t).
Haydn: Symphonies Nos. 82 through 92. Orchestra of Naples, Denis Vaughan, cond.

RCA VICTROLA
Victrola continues its Toscanini reissue program with sets of the complete Beethoven and Brahms symphonies and seven single discs, which will comprise the Haydn's Symphonies No. 94 and No. 101, Tchaikovsky's Symphony No. 6, music from Wagner's Tristan and Parsifal, a collection of Rossini overtures, Ravel's Daphnis et Chloé Suites, Mussorgsky's Pictures at an Exhibition, Strauss's Till Eulenspiegel, Dukas' Sorcerer's Apprentice, Berlioz's Queen Mab Scherzo, and Tchaikovsky's Nutcracker Suite. Promised for 1968 are Toscanini's complete opera recordings.


Opera Recital. Arias from Die Zauberflöte, Martha, Rigolletto, La Bohème, Tarantata, Madame Butterfly, Cavalleria rusticana, and Fritz Wunderlich (t).

Blow: Ode on the Death of Henry Purcell; Marriage Ode. Deller Consort.

Vivaldi: Juditha Triumphans. Soloists: Antonio Vivaldi Chorus; Angelicum Orchestra of Milan, Alberto Zedda, cond.

Strauss, R.: Scenes from Die Frau ohne Schatten, Der Rosenkavalier, and Elektra. Christa Ludwig (ms) and Walter Berry (b).

TURNABOUT
Copland: Billy the Kid; Four Episodes from Rodeo; Fanfare for the Common Man. Dallas Symphony Orchestra, Donald Johanos, cond.
Nielsen: Symphony No. 6. Westchester Symphony Orchestra, Siegfried Landaus, cond.

Stravinsky: Oedipus Rex. Jean Desailly, narrator; Vera Soukupova (ms), Ivo Zídek (t), Karel Berman (b); Eduard Haken (bs); Zdenek Kroupa (bs); Czech Singers' Choir; Czech Philharmonic Orchestra, Karel Ancerl, cond.

ULTRAPHONE


Rimsky-Korsakov: May Night. Soloists, Chorus, and Orchestra of the Bolshoi Theatre, Vasili Nebolsin, cond.

Glinka: Ruslan and Ludmilla. Soloists, Chorus, and Orchestra of the Bolshoi Theatre, Kiril Kondrashin (s); Vienna Radio Orchestra, Brian Priestman, cond.

Mozart: Sonatas for Violin and Piano (complete). Joseph Szigeti, violin; Mieczyslaw Horszowski and George Szell, piano.

Beethoven: Piano Sonatas. Australian pianist Bruce Hungerford has just embarked upon a complete Beethoven Sonata cycle for Vanguard and the first recordings in this series will be released this fall.

RACHINOV: The Art of Mischa Elman. An album of the late violinist's favorite pieces, recorded shortly before his death last winter. Joseph Seiger accompanies.

Teleman: A selection from the Tofel-musik as well as various concertos and the Suite La Patine, played by the Esterházy Orchestra under David Blum.

The Art of Baroque Ornamentation. A two-disc album compiled by musicologist Denis Stevens, demonstrating aspects of ornamentation in music of the Renaissance and Baroque.

Mahler: Symphony No. 2. Utah Symphony Orchestra, Maurice Abravanel, cond.


Mendelssohn: Chamber Music. Vol. 2. The Piano Trios, Cello Sonatas, and two string quartets are played by the Trio Bel Arte, the European Quartet, Joseph Shuster, violin, and Artur Bal- sam, piano.


VOX

Mendelssohn: Chamber Music. Vol. 2. The Piano Trios, Cello Sonatas, and two string quartets are played by the Trio Bel Arte, the European Quartet, Joseph Shuster, violin, and Artur Bal- sam, piano.

WESTMINSTER

Opera Recital. Arias from I Puritani, La Somnambula, Norma, La Traviata, Ernani, Don Pasquale, Meziófólio, and Tosca. Teresa Stich-Randall (s), Vienna Radio Orchestra, Brian Priestman, cond.


WORLD SERIES
Mozart: Don Giovanni. Sena Jurinac (s), Grazzrta Sciutti (s), Léopold Simoneau (t), George London (b), Walter Berry (b); Vienna Symphony Orchestra, Rudolf Moralt, cond.

Mahler: Das Lied von der Erde; Songs of a Wayfarer. Aafé Heynis (ms), Nan Merriman (ms), Ernst Häßliger (t); Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond.

Debussey: Piano Music (complete). Werner Hiett, piano.


Shostakovich: Symphony No. 5. Minneapolis Symphony Orchestra, Stanislaw Skrowaczewski, cond.


Marcello: La Cetra. I Musici.


WALLS are to: hold up ceilings; stand children against to measure their growth; hang paintings on; stick lamps into; lean against; install stereo systems.

How's that again? That last one. Well, look at it this way:

You have just purchased several hundred (perhaps thousand) dollars' worth of stereo equipment. The tricky choices of components made, the hard cash laid out, you contemplate your dream system. You gaze happily at the collection of factory-fresh cartons...you feel a warm sense of pride...but the rosette glow fades. Where Are You Going To Put It?

Tense and uncertain, you reach for the phone. Only your analyst knows for sure. . . .

Ah, but then you look at the walls.

Forget the floor. After all, there's only one floor; but there are four walls, at least one offering a potential solution to your problem. For many people wall shelving is rapidly becoming the chosen method for setting up a home music system. It not only frees one's room from acquiring an uncomfortably cluttered look, but it can provide an interesting and attractive focal point in the room's decor.

Designers and suppliers of wall storage systems, or of the materials for designing your own system, are legion. You will be able to find, if not the identical installations illustrated here, a wide variety of systems sold in any number of outlets: furniture
retailers; department stores; some audio dealers; even the larger hardware stores. Style and cost vary, of course. A wall storage system can be an elegant form of "internal architecture," replete with chests, drop-leaf desks, cabinets with disappearing doors, indirect lighting fixtures, and all done in high-style prestige hardwood. It also can be a lean, economical, bare-bones functional setup, consisting of nothing more than metal standards and lumberyard shelving.

Don't scorn the latter, ultra-budget approach: the new stains work wonders on the cheapest pine boards, and once you load the shelves with your shiny new audio gear and possibly some colorful books and record jackets, the whole thing will take on a very decorative tone. Stains today come with an oil or varnish base—and if you don't want to bother even that much with can and brush, you can dress up your cheap shelving with self-sticking simulated wood-grain plasticized paper. This handy material is sold almost everywhere, including your local five-and-dime store.

If you do opt for a do-it-yourself project, do a little preliminary homework before making the trek to the lumber company. Otherwise you might incur unnecessary expense, trouble, and even the wrath of an unsympathetic landlord. (Not all property owners like Swiss cheese walls.)

The most basic type of installation uses a few shelves—the material can be composition board, natural woods, or any of a number of synthetics—and a combination of vertical wall strips (standards) and brackets. Here one encounters a large array of mounting hardware, for there are wood strips, metal
One of many "ladder" storage systems is the Ello shown at left. Because this type of setup does not depend on a wall for support or even for decorative motif, it also can serve as a room divider. Lower left, the Porta-Post from Dorfite Manufacturing: upright metal standards, supported by angular section at bottom, need only one screw to hold them in place against the wall. Cabinets and shelves are of your own choice. Similar is the Aveso Rest-On-Wall system by Albert Voight Industries, below, which uses a cantilevered footpiece to direct center of gravity to wall. No fastening at all is required, and the very weight on the shelves holds it all securely.

strips, metal with wood strips, etc. In short, you're not restricted to Hobson's choice.

Before deciding on the type of standards it is advisable to find out certain things about the walls in your listening room. Remember, stereo equipment is heavier than an assortment of porcelain knick-knacks; those shelves must be able to bear a lot of weight, especially if you intend to store records alongside the components.

The standards themselves can be attached with wood screws driven into the wall studs—if your wall does indeed face on studs. Assuming your wall does have vertical studs, try to locate them by tapping lightly along the wall, listening for a change in the sound. When the prevailing hollow thump is replaced by a hard and dull thud, you have found the stud. A stud-finder—a small magnetic device sold at many hardware shops—may be useful here. As a rule, once you locate one stud, you should have no trouble finding others, since in most buildings wall studs are sixteen inches apart. If this investigation proves fruitless, you can ignore studs and use the wall itself. But to do so, you'll require a special mounting device, such as a molly or butterfly bolt, in which the screw has an attachment that expands after insertion in the wall. The tiny holes made by these devices can be patched up and painted over when you move, but if you (or your landlord) object to perforating a wall, then look for a shelf system that obviates the need for such tampering. Some standards require...
only one screw, yet manage to achieve a stability at least equal to that of the basic type. Some systems—such as the Lustra Porta-Post and Aweso’s uprights for its Rest-On-Wall modular system—are cantilevered near the bottom; the tip of the standard (which serves as a fulcrum) rests on the floor, while the entire unit leans against the wall. In this way, the weight becomes less a liability than an asset.

Yet another way of supporting shelves without the need to involve the wall is by using spring-loaded uprights—similar to floor-to-ceiling pole lamps but much stronger. Again, these vertical uprights can be fitted with adjustable shelves and small cabinets of your own choice. Since such a setup doesn’t depend on a wall for strength, it also can be used as a room divider. A general rule—whatever system used—is to space your vertical uprights no more than thirty-two inches apart, closer if feasible.

Among the more elaborate (and generally costlier) installations, there is, in addition to shelves, a growing variety of cabinets designed to be used in conjunction with a basic wall system. Many cabinets can be suspended from the standards or from the wall itself; others require special brackets. Finally, a wall shelf system can be very successfully integrated with floor-standing cabinets. The cabinets, in fact, can serve as bases to support the shelves, providing an installation with an attractive built-in, rather than tacked-on, appearance.

The accompanying photographs suggest some of the limitless possibilities open to the space-starved room planner. From here on, let your imagination, tempered by your wallet, be your guide.
Listen!

Put big sound between your bookends

Here's the exciting new Jensen X-40, ultra-compact loudspeaker system. Physical dimensions: One cubic foot.

Sound dimensions: It's way ahead of anything else in its class.

Jensen engineers have created this big-system sound with an 8-inch, long travel FLEXAIR® woofer and a 3-inch direct radiator tweeter housed in a fine oiled walnut cabinet. And for only $57.

Don't miss hearing the X-40 in a monaural or stereo demonstration at your Jensen dealer. If you prefer the highs of a horn-loaded tweeter, ask to hear the dynamic new X-45 loudspeaker system, too. (It costs only six dollars more.)

Both models have high frequency balance controls. Both are two-way systems that cover the complete audio range from 30 to 16,000 cycles.

And that's a lot of sound between anyone's bookends.

Jensen

Jensen Manufacturing Division, The Muter Company
6601 South Laramie Avenue, Chicago, Illinois 60638
CIRCLE 33 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE
C/M LABORATORIES MODEL CC-50S AMPLIFIER


COMMENT: If solid-state can now be credited with having been able to produce an abundance of high performing receivers, its contribution to single-chassis or integrated amplifiers is even higher as far as performance is concerned and a close second in terms of number of models available. That is to say, while today's all-in-ones (tuner/amplifier combinations) are better as a group than those of a few years back, thanks to the canny application of transistor circuit techniques by the high fidelity industry, this same know-how can make an all-out designed amplifier better to an even greater extent. The differences, to be sure, are often slight and not nearly as obvious as they were between all-in-ones and separates in the days of tubes and transformers. But they do persist; the art advances constantly. In this context, we have in recent months reported on several new integrated amplifiers of very high performance. The present model from C/M Labs now joins this distinguished roster.

The front panel sports three types of operating controls, grouped according to function. At the left is a row of push buttons for input signal selection—similar to those found on C/M's earlier preamp/ control unit. Across the center are five large knobs for mode, bass, treble, channel balance, and volume. The bass and treble controls operate on both channels simultaneously. Under this group a hinged metal plate drops to reveal six rocker switches for tape monitor, high and low filters, bass and treble in or out, loudness contour, and a stereo headphone jack. The power switch, another rocker, is located just to the right of the hinged plate. Two pilot lamps are used: a red one lights up when the power is on; a green one comes on when any of the other rocker switches is used. The idea is to keep out of sight those controls least often used, and yet to signal you when one or more of them is on.

Input jacks in the rear correspond to the push-button signal selectors, and there is a pair of jacks for tape feed to a recorder. The speaker connectors,

C/M Labs CC-50S

Lab Test Data

<table>
<thead>
<tr>
<th>Performance characteristic</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Power output (at 1 kHz into 8-ohm load)</td>
<td>55 watts at 0.11% THD</td>
</tr>
<tr>
<td>1 ch at clipping</td>
<td>57.8 watts</td>
</tr>
<tr>
<td>1 ch for 0.5% THD</td>
<td>50 watts at 0.06% THD</td>
</tr>
<tr>
<td>r ch at clipping</td>
<td>55.2 watts</td>
</tr>
<tr>
<td>r ch for 0.5% THD</td>
<td></td>
</tr>
<tr>
<td>both chs simultaneously</td>
<td></td>
</tr>
<tr>
<td>1 ch at clipping</td>
<td>41 watts at 0.88% THD</td>
</tr>
<tr>
<td>r ch at clipping</td>
<td>37 watts at 0.61% THD</td>
</tr>
</tbody>
</table>

Power bandwidth for constant 0.5% THD: 10 Hz to 20 kHz

Harmonic distortion
50 watts output: under 0.5%, 20 Hz to 20 kHz
25 watts output: under 0.5%, 20 Hz to 20 kHz

IM distortion
4-ohm load: under 0.2% to 48 watts output
8-ohm load: under 0.2% to 64 watts output
16-ohm load: under 0.3% to 52 watts output

Frequency response
1-watt level: +0.0 to -0.75 dB, 10 Hz to 25 kHz
0 to -4 dB at 100 kHz

RIAA equalization: +0.0 to -1 dB, 20 Hz to 20 kHz

NAB equalization: +2.25 to -0.5 dB, 20 Hz to 20 kHz

Damping factor: greater than 110

Input characteristics
Sensitivity: phonos 2.3 mV, 46 db
mc 5.3 mV, 41 db
Tuner: 200 mV, 69 db
Aux: 200 mV, 68.5 db

Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Laboratories, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation's leading research organizations. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Manufacturers are not permitted to read reports in advance of publication, and no report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific samples tested; neither HIGH FIDELITY nor CBS Laboratories assumes responsibility for product performance or quality.
on a barrier strip, are rated for 4 to 16 ohms impedance. Four AC outlets—three switched, one unswitched—are provided for operating other gear.

In tests at CBS Labs the CC-50S met or exceeded all of its specifications. Power output was clean and high across the audio band; distortion for the most part remained just about at the residual level of the measuring instruments. Frequency response, virtually a flat line to 20,000 Hz, was down only 4 dB at 100,000 Hz. Exemplary square-wave response, for both low and high test signals, indicated firm solid bass and very clean transients. Equalization for both magnetic pickups and tape heads was highly accurate. The tone controls had somewhat greater range than most amplifiers; in contrast, the loudness contour compensation was moderate but it proved enough for our tastes. Rumble and scratch filters seemed mild and probably wouldn't do too much for a really noisy turntable or terribly beat-up records—but who'd expect such items to be used with an amplifier of this caliber? Indeed, to really appreciate the CC-50S, you should drive high quality speakers with it and feed good program material into it. The result will be as good as you can get from an integrated amplifier these days.

A word on the signal-to-noise figures reported here. These measurements were made at mid-frequencies, which is customary. However, the manufacturer's published specification for S/N is referenced to the low frequencies, which he feels is a more significant area to clock this amplifier. This explains the difference: actually, S/N in the CC-50S is a function of the frequency at which it is measured. And at 50 Hz, the S/N is 68 dB. C/M claims 70 dB, but who's quibbling?

**TEST REPORT GLOSSARY**

**Clipping:** the power level at which an amplifier's output distorts.

**Damping:** a unit's ability to control ringing.

**dB:** decibel; measure of the ratio between electrical quantities; generally the smallest difference in sound intensity that can be heard.

**Doubling:** a speaker's tendency to distort by producing harmonics of bass tones.

**Harmonic distortion:** spurious overtones introduced by equipment to a pure tone.

**Hz:** hertz; new term for "cycles per second."

**IM (intermodulation) distortion:** spurious sum- and-difference tones caused by the beating of two tones.

**k:** kilo; 1,000.

**m:** milli; 1/1,000.

**M:** mega; 1,000,000.

**µ (mu):** micro; 1/1,000,000.

**Power bandwidth:** range of frequencies over which an amplifier can supply its rated power without exceeding its rated distortion (defined by the half-power, or -3 dB, points at the low and high frequencies).

**Resonance:** a tendency for a device to emphasize particular tones.

**Ringing:** a tendency for a component to continue responding to a no-longer-present signal.

**RMS:** root mean square; the effective value of a signal that has been expressed graphically by a sine wave. In these reports it generally defines an amplifier's continuous, rather than momentary, power capability.

**Sine wave:** in effect, a pure tone of a single frequency, used in testing.

**S/N ratio:** signal-to-noise ratio.

**Square wave:** in effect, a complex tone, rich in harmonics, covering a wide band of frequencies, used in testing.

**THD:** total harmonic distortion, including hum.

**Transient response:** ability to respond to percussive signals cleanly and instantly.

**VU:** volume unit; a form of dB measurement standardized for a specific type of meter.
ELECTRO-VOICE
RE 15 MICROPHONE


COMMENT: With this report HIGH FIDELITY begins a new policy of reviewing selected microphones that it feels will be of interest to the home tape recordist. Tape enthusiasts have known for years that the microphones supplied with recorders are, as a rule, nominal devices. They can introduce you to the fun and discoveries of making your own recordings, but invariably they don't provide signals good enough to match the full potential of the recorder. And, of course, many tape machines come with no mikes at all. Because of this, the tape recordist with any ambition for serious work eventually begins looking at microphones with more than a casual eye (or ear). We hope these reports will help to guide him.

Electro-Voice's RE 15 is a new microphone with excellent output and handling characteristics that suit it for a wide range of applications in amateur and professional use. Because it is a low-impedance unit it can be jacked into just about any mike input found on today's recorders. Cable length is not critical, and one 18-foot cable (two-conductor shielded, fitted with a Cannon connector) is supplied. A switch at the lower end of the shank (the "bass tilt" control) lets you attenuate the low-end frequencies somewhat to further "directionalize" the response. This could be important in some recording situations, as when recording with the mike installed on a boom or in other long-reach setups.

With the switch in each position, the mike's response was clocked in CBS Laboratories' anechoic chamber and found to be a little better than E-V claims. Although E-V does not specify response in terms of decibel variations, the curve shown here is very good for a microphone and can be summed up as ±5 dB from 92 to 16,500 Hz, a better high end than the specified 15,000 Hz. At 80 Hz (the lower limit claimed by the manufacturer), response was down 7 dB with the bass tilt switch in normal position, and down 8.5 dB with the switch in tilt position. Over most of the range the response curve hovered relatively close to the zero reference line except for an apparent resonant effect near 5,000 Hz which—as mikes go—is hardly unusual, and indeed less pronounced than in many others.

The polar response plot shows the cardioid (unidirectional) pattern of the mike's response which, at 500 Hz, matches specifications exactly, being 24 dB down at an angle of 150 degrees. However, at a higher test frequency (the dotted line representing 5,000 Hz), this attenuation came to 13 dB at the 150-degree angle, and to 12 dB at the 180-degree angle. This, again, is typical of cardioids in which the response pattern becomes more unidirectional as frequency is lowered. The 180-degree angle response is, in any case, only an insignificant 3 dB off specifications. To check the performance of the RE 15 we set up a pair in a large room with plenty of echo and reverberation, and taped a folk singer into a representative, middle-priced home recorder. The results were very gratifying: a real "you are there" quality, but without excessive room noises—testifying both to the mike's accuracy and its selective pickup pattern.

A word of explanation of the technical references in the response graph: the phrase "1 mW/10 µBAR/1 kHz" (one milliwatt/10 microbars/1,000 Hz) refers to the sound pressure level fed into the mike in order to get the output curve shown. This is an arbitrary average level that is fairly standard in professional use. It corresponds approximately to a sound level that is somewhat above normal conversational level from a distance of three feet. For practical purposes in gauging the mike's response, the -55 dB line can be regarded as a zero dB line, and the useful output of the mike feeding to the normally high impedance input of a typical recorder is about 0.8 volt.

In addition to the cable and connector, the RE 15 comes with a metal carrying case and a clamp for use on a mike stand. A "snap out" clamp also is available as an option.
FISHER XP-55 SPEAKER SYSTEM


COMMENT: It is by now commonplace to encounter speaker systems which, by older notions of audio, would be just "too small" to sound good. So it is with the XP-55. True, it is outperformed by many larger and/or costlier models—including those from Fisher itself—but for a system in its size and price class it is very definitely on the scene, and merits serious consideration for an installation of limited space or budget, or as a very good extension speaker in an existing system.

The XP-55 is a two-way reproducer, with an 8-inch woofer that is crossed over to a 2½-inch tweeter. The oiled-walnut cabinet that houses these elements is finished with a dark tinted grille cloth and may be positioned vertically or horizontally. It will fit on most shelves and is light enough (fifteen pounds) to be hung on a wall without too much trouble. The 8-ohm inputs at the rear are marked for polarity. No level adjustments are provided. Efficiency, for a small air suspension system, is fairly high, and the XP-55 is rated for use with a 10- to 30-watt amplifier.

In our tests, the XP-55's response at the low end held up very well to about 65 Hz, whereas a broad rise seems to occur, extending to near 50 Hz. Below 50 Hz, some doubling is evident, increasing as you approach 40 Hz. Fundamental bass is still present, but relatively weak, to just below 40 Hz. Upward from the bass region, response is clean and smooth, except for a slight dip just above the crossover region, at about 1,500 Hz. A slope toward inaudibility begins at 12 kHz.

The small tweeter developed for this system apparently does an excellent job of dispersing the midrange and highs in a very wide pattern and directional effects are almost nil. At 5 kHz the output seems to cover a full 180-degree semicircle in front of the speaker and this effect diminishes only slightly as you go up the scale. At 11 kHz, sound is still audible from about 90 degrees off axis; you can hear tones above this only on axis. This kind of dispersion of course is hardly ever found in a low-cost speaker system. White noise response was moderately smooth, with a trace of midrange brightness. It too was fairly well spread out into the listening area.

On program material, the XP-55 had a wide-open quality which at times tended to favor the upper registers of the strings and wind instruments. This made for very good definition and a fairly forward kind of sound which—when a pair was set up for stereo—provided a very full sonic image. You might want more bottom, but to get it you'd have to spend more than the cost of the XP-55. Within its design limits, that is, except for the last octave of bass, the XP-55 does a most creditable job.

CIRCLE 142 ON READER-SERVICE CARD

TANDBERG 12 TAPE RECORDER


COMMENT: Tandberg's first solid-state tape recorder obviously has been designed and priced to appeal to the upper-middle home market. The Model 12 is easy to use and gratifying to listen to. It is a two-head (erase and combined record/play), quarter-track machine that records and plays stereo or mono at three speeds, 7⅜, 3⅓, and 1⅞ ips. Furnished with a pair of small built-in speakers, the Model 12 also has connections for driving external speakers and for jacking into a separate amplifier. Thus it can be used as a self-contained sound system on its own, or patched into an existing sound system as a deck. It handles reels up to 7 inches in diameter. An unusual feature of the Model 12 is its monophonic channel output (mixed left and right) for driving a separate speaker or headset. The new Tandberg also permits the playback of one track while you are recording on the other; both tracks then may be played simultaneously while you use the level controls to fade either or both in and out (the sound-with-sound function). The inputs on the Model 12 include line and mike receptacles of high and low impedance plus special jacks for recording directly from, or indeed just listening to, a high-output phono pickup (crystal or ceramic). As an aid in recording off the air, there is a switchable multiplex filter; we haven't found a need for such a filter, but it's there for good measure. The main transport control is the joystick type, familiar on older Tandbergs, with positions for play, rewind, fast forward, and editing (rocking the reels by hand to locate a specific passage).

In general, the Model 12 does just what Tandberg claims for it. Most of the tests at CBS Labs simply verified the published specifications; a few went under by a little and some went better. For instance, frequency response was a dB or so under spec while speed accuracy and wow and flutter were better than claimed. Signal-to-noise—for a nonprofessional machine—was especially good at any recording level, and the built-in stereo amplifier can furnish a very clean 8 watts (RMS power) per channel, and up to 20 watts if you don't care about 5 per cent distortion. This would suggest that by itself the Model 12 can do triple duty as a versatile tape recorder, as a modest...
but clean-sounding general-purpose stereo playback system, and even as a small PA system. Optional accessories offered by Tandberg include an omnidirectional dynamic microphone with detachable stand (Model TM4, $37.95) and a line of compact wide-range separate speaker systems starting at $49.50. These may be used to augment the sound of the Model 12's own built-in speakers or indeed as the regular speakers of your stereo system.

### TANDBERG 12

**Lab Test Data**

<table>
<thead>
<tr>
<th>Performance characteristic</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speed accuracy, 7 1/2 ips</td>
<td>1% fast at 120 VAC; 0.15% slow at 105 VAC; 1.5% fast at 172 VAC</td>
</tr>
<tr>
<td>3 3/4 ips</td>
<td>1.7% fast at 120 VAC; 0.9% fast at 105 VAC; 1.75% fast at 172 VAC</td>
</tr>
<tr>
<td>1 1/2 ips</td>
<td>1.9% fast at 120 VAC; 1% fast at 105 VAC; 2% fast at 127 VAC</td>
</tr>
<tr>
<td>Wow and flutter, 7 1/2 ips</td>
<td>playback: 0.02% and 0.03% record/playback: 0.01% and 0.045%</td>
</tr>
<tr>
<td>3 3/4 ips</td>
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IVES'S HOLIDAYS: A GLORIOUS FOURTH, AND NO ANTICLIMAX

by Wayne Shirley

Now that the last gaps in the Ives orchestral discography have been filled, it is no longer possible to make a splash by the mere fact of recording an Ives work. It is therefore pleasant to report that this Turnabout set—which, along with a coupling of Rachmaninoff's Symphonic Dances and Vocalise, marks the company's first venture into domestically produced recordings and the disc debut of Donald Johanos and the Dallas Symphony—does make a splash, and quite a considerable one.

Holidays is a good piece to make a splash with. A four-movement symphony with each movement representing both an American holiday and a season (Washington's Birthday, Decoration Day, Fourth of July, and a double bill of Thanksgiving and Forefathers' Day), it's a fully mature Ives work, in a style which might be called "mid-Fourth Symphony": no movement quite so conservative as the latter's third, none quite so wild as its second. Holidays contains all of the Ives stock in trade: a brass band, a deliciously out-of-kilter barn dance, a farrago of quotations, a polytextural Fourth of July explosion, even a hymn-tune finale complete with chorus.

It also contains some of Ives's most moving and evocative music: the string introduction to Washington's Birthday paints a perfect picture of a snowy February night, while in its sheer quiet beauty the elegiac opening of Decoration Day is one of the glories of Ives. If the piece has a problem, it is an embarrassment of riches; each of the first three movements is less like a movement of a symphony than like an independent tone poem, with the result that when the third movement begins with the third straight polytonal string introduction the listener may justifiably feel a bit worn.

In one sense, this is the first complete integral recording of Holidays; nonetheless the piece has managed to build up an impressive discography of partial and anthology performances. Bernstein has recorded three movements for Columbia, with Thanksgiving presumably to follow in good time; and William Strickland has recorded the entire work for CRM, doing each movement at a different time with a different orchestra (with the result that when CRM eventually decided to release the complete symphony on a single stereo disc it had to "electronically reprocess" the two movements originally made in mono only). There is also a recording of Decoration Day alone, played by Robert Whitney and the Louisville Orchestra on the Louisville label.

Johanos' main competition is not the other complete recording but Bernstein's work in progress. Strickland's integral performance leaves some fond memories—the jew's harp in Washington's Birthday, the Iceland Symphony's lyrical reading of the central section of Thanksgiving, the Icelandic accent of the chorus in that work; but the combination of second-rate sound and spotty playing by the four orchestras involved made this at best a stopgap version. Bernstein's, on the other hand, presents a formidable challenge—performances conducted with love and an acute ear for detail, played with zest by a major orchestra, recorded with great sonic clarity. Turnabout and Johanos meet the challenge nicely, however, with readings that can stand up to Bernstein's and in places surpass them.

Johanos' success is the more exhilarating because it is the result of risks taken and won. Instead of competing
with Bernstein for sheer sonic dazzle, he adopts an approach that emphasizes the line and shape of each movement rather than the beat-to-beat happenings in the score. This is particularly effective in the slow sections of the first two movements, where Bernstein's lingering over the beautiful sounds tends to obscure the rhythm. Again, Johanos is clearly ahead at the end of Washington's Birthday, where Bernstein's Mahler-adagio tempo is a falsification of Ives's intentions.

Another gratifying result of Johanos' approach to the score is that the incidental quotations in Decoration Day and Fourth of July are treated as part of the general texture rather than being thrust forward for the hearer's delectation; in Johanos' interpretation they retain their evocative effect, without the element of willful collage they have in many Ives performances. Here the Turnabout recording aids Johanos' approach. In an attempt to get a good approximation of concert hall sound rather than an X-ray picture of just what every individual instrument is doing at every moment in the score, the engineers have relied on a fairly conservative microphone setup which avoids "spotlighting" instruments (though nothing will convince me that those jew's harps didn't get some sort of electronic assistance). The technique works extremely well: very little is lost, even in the really opaque sections, and the natural sound serves Ives' purposes well.

This emphasis on naturalness and scale doesn't mean that the explosions don't come; the Washington's Birthday barn dance is a toe-tapping delight; the Fourth of July fireworks are as dazzling as one could wish and the brass band shatters the calm of Decoration Day in an appropriately raucous style. (None of the other recordings here, though, comes up to the Louisville, with brass-band playing so enthusiastic and stylish you can almost smell the valve oil.) There are also plenty of moments of individual glory: the piccolo player in Fourth of July, for example, cutting perfectly the complex phrasing of Ives' last-march, or the spot in Decoration Day when Taps is played. Quoting Taps is a dangerous business, and none of the other renditions quite escapes embarrassment, but Johanos' performance—with trumpet barely audible as though heard from far away over an open field, with string tremolos as quiet as rustling leaves—is a truly moving moment.

I've left comment on Thanksgiving for last, because it is one of the particular excellences of the recording. Thanksgiving is the stepchild of Holidays: a good movement among great movements; less mature, less complex, and less formally assured than the others; doomed to be a finale because of its choral ending, yet also in deadly peril of being an anticlimax after Fourth of July. Indeed, in the Strickland recording it is less of an anticlimax than an embarrassment, with the final choral entry sounding like an artificial attempt to arouse enthusiasm at the end (an impression worsened by a particularly bad tape splice just before the chorus enters). Johanos' eloquent and well-scaled reading of this movement manages to make it truly come off as a finale to the symphony, a sort of consecration of the energies which created the secular holidays preceding; and when at the end of the movement all those Southern Methodists pile in on Duke Street, the word "logical" is an insult to the effect: the heavens stand open. All Ivesians will want Johanos' and the Dallas Symphony's excellent performance. The still unconverted non-Ivesians, wondering what all the excitement is about, could do much worse than try this splendid achievement for a first sampling.

**IVES: HOLIDAYS**

Southern Methodist University Choir; Dallas Symphony Orchestra; Donald Johanos, cond. TURNABOUT TV 341465, $2.50 (stereo only).

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**IVAN THE TERRIBLE—PROKOFIEV'S MUSIC TOWERS GRANDLY ALONE**

by Steven Lowe

*WITHIN ITS INTENSELY STYLISTIZED mold, Eisenstein's two-part masterpiece, Ivan the Terrible, is one of the giants of cinematographic history. Despite its clearly propagandist tampering with history, and in the face of suppression by Stalin, the Soviet director created a set of films of astounding artistic integrity on a scale almost without equal—certainly when compared with later Soviet cinema. The very scope of the work required a sound track of superhuman dimensions, and in the person of Prokofiev (who had composed the music for Alexander Nevsky years earlier) Eisenstein found a collaborator worthy of the project. Prokofiev spent three years working on the score, finishing it in 1945, a year before the completion of the second film.*

*Each time I have seen the film I have been aware of the effectiveness of the score, but my attention—like that of most viewers, I suspect—has been preempted by the purely visual and dramatic aspects of Eisenstein's miraculous achievement. Now, with the release of Melodiya/Angel's recording of Abram Stasevich's suite based on the sound track, it is possible to focus on Prokofiev's music itself.*

*I say "Prokofiev's music," although it should of course be recognized that Stasevich has gone beyond the creation of a suite of excerpts to arrange the music—utilizing important textural narrative—into the format of an oratorio. There is, however, little sense of structural unity; rather, we hear a score that never adds up to a sum greater than its parts. Yet those separate parts are each impressive in themselves; and if the work in the*
form we have now been given it does not come off as an artistic totality, the fault is surely not Prokofiev's.

Eisenstein was working within the context of Socialist Realism, and the music reflects the spirit of the unashamedly melodramatic narrative—direct, overt, even blatant in its expression of melancholy, jubilation, and heroic ardor.

Stylistically, Ivan bears close resemblance to the Fifth Symphony, which was composed during the same period (1944). High strings weave convoluted obbligatos over insistent chordal statements by the brass choirs. The ever-present sardonic quality—a Prokofiev trademark particularly evident in the Forties—provides contrasts between the martial characteristics of Ivan's coronation and the sections relating to the vengeful intrigues of his Boyar enemies. Fantastic ruminating clarinet melodies and constantly shifting orchestral colors capture the tumultuous and restless movement of the Russian troops towards the fortress walls of Kazan. Prokofiev also makes ample use of Russian liturgical music. The most striking example is found in the Oath of Loyalty sung by Ivan's league of devoted followers, the Oprichniki. Listeners will no doubt be reminded of Boris Godunov; we find here the same Slavic liturgical motif of a single note repeated over and over, suspended in a long-held subdominant chord.

Bear in mind its original home, one is not surprised to find that most of the sung episodes are choral. There are but two arias: Valentina Levko's sultry voice is tear-laden with melancholy resignation as she sings of the motherland's enslavement by foreign oppressors. Fyodor's riotous drinking song (during the supercharged banquet scene) is energetically declaimed by Anatoly Mokrenko, who evokes the boisterous spirit if not quite always the letter—she sharpens frequently—of the rousing aria. The choral forces submerge themselves fully and passionately in the drama, as do the orchestra. Occasional moments of less than precise musicianship can be heard, but these spots are infrequent and are in any case swept aside by maestro Statevich's fervor and the complete involvement of all the participants in this grandly theatrical music. So finely the album is a triumphant testament to Soviet engineering. Reverberant and gigantic in dynamic range, the sound is still remarkably clean; minutest details of orchestral and choral timbre remain fully audible, even during the loudest sections.

Those already committed to Prokofiev and Eisenstein will undoubtedly share my enthusiasm for Ivan. Those who have not seen the film now have two discoveries to make.

Alekander Estrin, narrator; Valentina Levko, mezzo; Anatoly Mokrenko, baritone; Moscow Chorus; U.S.R. Symphony Orchestra, Abram Stasevich, cond. MELODIYA/ANGEL © RB 4103 or SRB 4103, $11.58 (two discs).

A BUTTERFLY THAT SATISFIES ALL ROUND
by Conrad L. Osborne

AS MUCH OF A STANDARD AS Butterfly is, this is nevertheless the first recording of it in several years—the last was RCA Victor's Price/Tucker/Linsdorff set, the first operatic evidence of Dynagroove sound and the RCA Italiana orchestra.

Apart from the applicable market figures, the chief reason that several years are apt to go by between Butterfly is the extreme difficulty of the title role. Few soprano parts in opera are as long or as varied in their demands on the voice, and few have to shoulder as heavy a responsibility for the success or failure of a performance. One can settle for any of several good sopranos in the casting of most operas, provided one has strengths elsewhere, but with Butterfly, a good soprano is not enough—we must have a good soprano who possesses the temperamental fiber and sympathetic personal qualities that will put us on her side for virtually an entire evening. Angel happens to have such an artist in Renata Scotto. They have backed her up with a strong supporting cast, and with an interesting reading from a major symphonic conductor not normally identified with the score, or even with opera. And they have engineered the set in a highly advantageous fashion.

As with many great dramatic and operatic roles, Cio-Cio-San has been made to work in contrasting ways. No one who saw the Tebaldi of a decade ago in the role is likely to forget the experience: the genuine prima donna temperament, allied with that biggest and warmest of Italian soprano voices, and with the stamina and sense of shape that enabled her to pull out one last stop for the "Tu, tu, piacolo.Idilo"—a sort of Latin response to the Nilsson Total Annihilation gambit at the close of Götterdämmerung or Elektra. Or it can be played and sung for delicacy (Moffo, partnered by Valletti on the Victrola set, offers an example—we are still wondering if she can make it work in the opera house). Or it can be just sort of done, as it was for records nearly thirty years ago by Toti dal Monte, operating unforgottably with the Bellini/Donizetti kind of high soprano voice, and past its best, at that. Miss Scotto is a happy amalgam of some of the qualities of all these types. Her voice is probably best described as a lyric soprano with some cut to it. The cut can sometimes become a sharp edge, but this usually happens when she is es- saying the coloratura repertory, for which her reasonably reliable high extension and sense of style suit her. As such voices go, hers is full-bodied, and it rides an orchestra extremely well. Her performances normally contain an uncomfortable moment or two, but so long as she can spin out a melting pianissimo B natural (as she does here at the end of the little Act III lullaby)—"Tu sei con Dio ed io con mio dolore"—her condition is not exactly deplorable.

In any case, Miss Scotto is one of those singers whose personal qualities outweigh the vocal ones. She is a traditional Italian soprano, in the sense that she will more often than not select the same sort of coloristic device, the same kind of inflection, that one might well have heard from many another soprano in the past, from a Muzio or Favero or Albanese. One is never startled by the originality of her conception; the accent is in place. But what Miss Scotto man-

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ages is to persuade the listener that these devices are being created afresh, that they are not merely bits of a stylistic accretion but the direct result of her personal understandings and reactions. In other words, she justifies them. Her use of them is never annoying, because it never sounds learned or swabbed on from the outside. To watch her or to listen to her is to be aware that one is in the presence of the authentic article, the type of artist for whom all the old tricks came into being in the first place. Consequently, one understands the old tricks again, and is moved. This Cio-Cio-San is the best thing Miss Scotto has yet done on records. One would say that every young soprano should study it, except that then they will all go off doing their imitations of the "real Italian style" rather than trying to get at the impulses that brought it into being, and we will be spending many more faintly unpleasant evenings, wondering why Puccini bothered to set this play to begin with.

Miss Scotto’s conductor is Sir John Barbirolli. That’s right—Barbirolli—old New York Philharmonic, Delius, Houston Symphony, Vaughan Williams, all that. An interesting selection, but we have recently been given some striking operatic work by conductors not ordinarily posted in the pit; not long ago, for instance, Rafael Kubelik (an operatic veteran, but less famous for his Verdi) came along to conduct DG’s Rigoletto, and turned in the best-conducted of all recorded versions. And Sir John’s Butterfly is close to the same stature, though in this case that is a more meager compliment. As one might expect, Sir John brings something fresh to most of the score; as one might hope, he also makes most of it sound right. His tempo inclines towards the slow, but towards the slow and strong-limbed as opposed to the slow and rubber-boned of, say, Gabriele Santini. There is great clarity of texture and a loving care of balances, but never a trace of fininess or analytical exposition. The reading is full, warm, languid, and while one sometimes wishes that Sir John had had a different orchestra to work with (especially in some of the woodwind solos), it must be said that he makes the Rome Opera ensemble respond far better than most of the many maestros who have recorded with this group. Once or twice (I am thinking especially of Pinkerton’s "Dovunque al mondo" in Act I), he lingers to the point of loitering, but even then he brings such an affecting flavor to the proceedings that one can’t hold it against him. He has, by the way, included the passage for all the sisters and cousins and aunts in Act I, a charming little addition to the scene that should be restored in all productions—and certainly on recordings—not bound by economics.

The supporting cast is first-rate. Carlo Bergonzi is at his finest, which means long-lined lyric tenorizing of considerable beauty and taste and, in this case, passion. Rolando Panerai is another of those singers who brings real authority and presence to anything he does, and despite a rough encounter or two with top notes (e.g., a hollow-sounding F on "America forever"), he lends the role of Sharpless far more interest and stature than it normally has. And the voice’s basic sound is still a fine one. All the comprimari are solid, and a word must again be said in behalf of Piero de Palma, that finest of all Italian character tenors. His Goro not only has flavor, but is more attractively sung than many a Pinkerton one can recall.

The final happy note concerns the engineering. The voice/orchestra balance is ideal, and each singer has been recorded to the best possible advantage. Scotto, whose past recordings have often emphasized the edginess that sometimes afflicts the voice, is here given just the right distance; Bergonzi, who can sound whiny and even insignificant on records, sounds full and well focused here—yet nothing seems juiced-up or conspicuously highlighted. And best of all, the performance does not sound like a well-lacquered mockup or some sort of montage—it has continuity and shape.

In terms of satisfying quality all round, and as a full, unforced statement of the work, I do not believe there has been a Butterfly on records superior to this one.

**PUCCINI:** Madama Butterfly

Renata Scotto (s), Cio-Cio-San; Anna di Stasio (ns), Suzuki; Silvana Padean (ns), Kate Pinkerton; Carlo Bergonzi (t), Pinkerton; Piero de Palma (t), Goro; Rolando Panerai (b), Sharpless; Paolo Montuscolo (bs), The Bonze; Giuseppe Morresi (bs), Prince Yamadori; Mario Rinaudo (bs). The Commission: Chorus and Orchestra of the Rome Opera House, Sir John Barbirolli, cond. ANGEL © CL 3702 or SCI, 3702, $17.37 (three discs); © Y3S 3702, $17.98.

**Classical**

**BACH:** Suites for Cello Alone, S. 1007-12 (complete)

Maurice Gendron, cello. WORLD SERIES © PHC 3010, $7.50 (three compatible discs).

In my opinion, Starker’s latest recording of these marvelous works released on Mercury in April 1966, clearly superseeded all previous versions. That reading has a passion, and at the same time an intellectual clarity, which projects the music with magnificent strength. Indeed, I have heard Starker’s playing surpassed only by one or two live performances by Rostropovich, and his interpretations leave even Casals and Fournier far behind.

This judgment is not disturbed by the appearance of the new set by the French cellist Maurice Gendron. But Gendron’s performance will for the time being constitute my second choice. Where Starker responds most vividly to the expressive, rhythmic, and textural elements of the music, Gendron lays greater emphasis on form. Often the beginnings of sections carry a stronger sense of punctuation in his rendering. And this structural orientation is reflected by his inclusion of all the repeats. In this matter Starker was disturbingly inconsistent—though it must be said that Gendron, in turn, largely wastes the opportunity thus created by failing to vary his repetitions.

Gendron’s playing is technically very clean. Perhaps it is chiefly through his comparative lack of dynamic contrast that he yields to Starker in intensity, But tempo also has something to do with it—one or two of the gigues, in particular, sound a little pedestrian; and when Gendron does adopt a brisk speed, as in the final gigue, he makes the music sound a bit meretricious. And there is a little too much toying with the music in place of a more ambitious aesthetic. The recording, too, is not nearly as fine as the performance itself would seem to require. But Gendron’s playing is always in good taste and, in economics. It is a record any lover of the cello, of Bach, or of music in general, could do no better to own.

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SEPTEMBER 1967

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* A Trademark of The Total Sound Inc.
the Courante of the D minor Suite, his rhythm lacks Starker's effortless precision.

The recording is warm and clear. I prefer Mercury's riveting presence and spaciousness, but there is no serious fault in the Philips World Series engineering. Bearing the price in mind, this set is a remarkable bargain.

B.J.

BERGER: Chamber Music for Thirteen 
Players; Three Pieces for Two 
Pianos

Donovan: Music for Six; Five Elizabetthian Lyrics

Columbia Chamber Ensemble, Gunther Schuller, cond. (Chamber Music and Music for Six); Paul Jacobs and Gilbert Kalish, pianos (Three Pieces); Adele Addison, soprano, Galimir String Quartet (Elizabetthian Lyrics). Columbia © ML 6359 or MS 6959, $5.79.

This record, containing works that have received awards from the Walter W. Naumburg Foundation, adds significantly to the recorded catalogue of Arthur Berger, one of the leading composers of our "middle generation." Born in 1912, Berger studied with Walter Piston and Nadia Boulanger, and was long associated with Stravinskyan neoclassicism; however, in recent years his music has incorporated serial techniques. Berger himself has described the Chamber Music for Thirteen Players as "neoclassic twelve-tone." Scored for string quintet, wind quintet, trumpet, celesta, and harp, this 1956 work is in two movements: a set of variations and a fantasy. The two-piano pieces of 1962 were originally entitled "Improvisations," with the intent to suggest that, rather than employing any preconceived plan, the composer "made them up as he went along"; they are, therefore, not serial. A few notes on the pianos are "prepared," in Cage fashion, and such related effects as plucking of strings are also used—all in nonmelodic and nonstructural ways.

In both these works, the prevalent irregularity, even jankiness, of the rhythms is organized by a fine sense for balance of phrases and juxtaposition of registers. The two-piano pieces, easier to grasp because of their brevity and relatively simpler texture, are strongly recommended as an introduction to Berger's music, especially as they are played here with finger-tingling virtuosity by Paul Jacobs and Gilbert Kalish, the brilliant pianists of (respectively) the New York Philharmonic and the Rutgers Contemporary Chamber Ensemble. The performance of Chamber Music is not quite on that level, owing to minor technical serviceable. Both of these works should be in the library of any listener interested in contemporary music.

I'm afraid I can't summon an equivalent enthusiasm for Richard Donovan's two works. The Elizabetthian Lyrics for soprano and string quartet, are routinely conservative settings of the kind of poems that conservative composers seem to like to set. Music for Six, on the other hand, tries to jazz up this same conservative idiom to suit more modern tastes, with unfortunate results; at times, the vastly busy texture is almost Unlistenable in its combination of disparate elements, and the successions of events are no more logical than the simultaneous juxtapositions. The performances seem quite good, except that the songs find the usually excellent Adele Addison in something less than her best voice.

D.H.

BERLIOZ: Overtures (5)


London Symphony Orchestra, Colin Davis, cond. Philips © PHM 500138 or PHS 900138, $5.79.

These wonderfully sensitive and vital performances add substantially to Colin Davis' growing reputation as the leading Berliozian of the younger generation. This disc is further noteworthy as including the only stereo versions of Waverley, Les Francs-Juges. (The fine mono-only records of these works by Beecham and Boult are no longer listed in Schwann.)

Davis eschews the approach to Berlioz that accepts the Symphonie fantastique's "Witches Sabbath" as the stylistic guide to all of the composer's music. In his fond shaping of the long melodic line and in the swinging rhythmical gait he brings to the music, he endows the minor works as well as the major ones with real vitality rather than bombast.

Though Davis lacks something of Beecham's racy elan, the style he is developing is close in some respects to Toscanini's exalted lyricism and rhythmical variety.

The two very early overtures, Waverley (1827) and Les Francs-Juges (1827), emerge as well in these readings as I have ever heard them; Davis is more precise here, for one thing, than Beecham was, and more imaginative than Boult. King Lear (1831) I have often thought one of Berlioz's weaker pieces, too sentimentally concerned with Tragedy; yet it too has a superb Romantic and Youthful fervor.

Both of the more familiar overtures, Le Carnaval romain and Le Corsaire, stimulate Davis to an equally fine Berliozian response, and these performances rank among the best available. The LSO responds well to Davis' leadership throughout, with superb individual playing integrated into solid and vibrant orchestral ensemble. Philips' engineered sound is of its best in London, the equal of any today.

P.H.

BRAHMS: Sonata for Piano, No. 3, in F minor, Op. 5; Scherzo in E flat minor, Op. 4

Julius Katchen, piano. London © CM 9482 or CS 6482, $5.79.

BRAHMS: Variations on a Theme by Schumann, Op. 9; Variations, Op. 21: No. 1, on an Original Theme; No. 2, on a Hungarian Song

Julius Katchen, piano. London © CM 9477 or CS 6477, $5.79.

BRAHMS: Variations on a Theme by Handel, Op. 24; Variations on a Theme by Paganini, Op. 35 (Books 1 and 2)

Augustin Anievas, piano. Seraphim © 60049 or S 60049, $2.49.

The two London records listed above complete Katchen's survey of the complete Brahms. These records are reviewed in these pages as the individual discs appeared. This artist's delicate color palette and rather intimate style make his performances of the small-scale Variations admirably convincing. Even taking into consideration the sometimes indubitable rivalry from the more angular and structural Beveridge Webber recordings of Op. 9 and Op. 21, No. 1 recently issued by Dover, I find Katchen's playing thoroughly competitive. On the other hand, his reading of the Sonata in F minor is disappointing. This big work requires a different scale of playing altogether from the Variations, and Katchen does not seem to be able to shift the emphasis of his pianism accordingly. He pours away at fortissimos, pulls the tempo about indulgently, lingers mawkishly over the first movement's lyrical second subject. Yet his rhythmic sense remains unimpeachable, and delicate, his entire musical conception without continuous sweep. The Scherzo also included on this disc, though in itself short, is actually another single movement in large-scaled form, and Katchen's episodic treatment of time and momentum in the same way as does his Sonata. No one, in my opinion, has quite equaled Kempff in these two pieces, though Curzon (London), Rubinstein (Victor), and Klien (Vox) are all admirable and preferable to Katchen in the Sonata.

Augustin Anievas, in the two large-scaled works on the Seraphim release, conveys a good part of the sonorous grandeur. A comparison of his version with the recent identical Katchen coupling shows Anievas to be a more naturally powerful player. The pyrotechnics come easily to him; he does not have to strain for the grand line. Indeed, few players since the young Backhaus of the 1927-78-rpm set have been able to play the difficult Paganini essays with comparable ease. Anievas—perhaps he has human hands, the kind of hands for the grand line. Indeed, few players since the young Backhaus of the 1927-78-rpm set have been able to play the difficult Paganini essays with comparable ease. The playing is pitched to a different kind of listener than the one for which Katchen's reading is more likely to be appreciated.
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violinistic sparkle. All credit to Anievas, moreover, for having the sense to treat Books I and II as separate compositions; even for pianofiles they are a bit much when run together as in the Katchen performance.

The Anievas’s musicianship will have to catch up with his mighty fingers, however, is demonstrated by his playing of the more intellectualized Handel Variations. He fuses, but his view of the music remains an inconsequential one. Certainly, in this day and age, one questions the sophistication of an artist who steadily begins every one of the trills in Handel’s theme on the lower note! 

H.G.


Isaac Stern, violin; Leonard Rose, cello; Eugene Istomin, piano.
COLUMBIA © M2L 360 or M2S 766, $11.59 (two discs).

This is the first complete set of the Brahms piano-string trios to be issued on LP, believe it or not, and the performances are worth the wait. (The Opus 8 recording has already appeared in Columbia’s two-disc D2L 320/D2S 720, coupled with other items.) Istomin/Stern/Rose sweep into this striving, straining, big-limbed music with a whole heart, never mincing on Brahms’s forzatando, his percussive double stoppings, or even his sometimes rather self-contradictory demands like agitato nu sempre sostenuto. The ensemble, in short, is ready for Brahms at his biggest, and also for Brahms at his most singing: the grand tides of melody, such as the B flat opera, or the second theme of the C minor first movement, roll out like a force of nature.

In spirit, this group—at least as personified in the B flat Trio—is much closer akin to Stern/Casals/Myra Hess and their Badura-Skoda than to Heifetz/Feuermann/Rubinstein. The last go about things much more coolly, and in general keep their emotional distance.

One special characteristic does become apparent in the course of the present performances: this ensemble, for all its billing with the pianist’s name first, is essentially Stern’s group. This statement is not made as a negative criticism necessarily, but as acknowledgment of the fact that Istomin is discretion itself unless the score specifically summons him to stage center (his counterparts Hess and Badura-Skoda are somewhat more assertive), and that Rose, who sings out superbly when on his own, also shows deference under certain conditions. It is true, of course, that Brahms’s scoring often thrusts the violin to the fore: in the frequent passages in which the two strings play in parallel motion (and particularly when they double at the octave) it is inevitable that the violin predominate in color and carrying power. Columbia’s recorded balance supports this situation, and all three instruments are well spaced between the two speakers in stereo.

For the works themselves, the B flat still wins the popularity contest, to my mind. (The opus number is of course misleading: Brahms reworked the piece in 1889, thirty-six years after it was originally composed, and considered numbering it as Op. 108.) But the two remaining trios, though their melodic material sometimes sounds manufactured, nevertheless have wonderful things to offer. Two come immediately to mind: the feather light Scherzo of Op. 87, almost Mendelssohnian, which is beautifully played, and the movement of Op. 101, displaying in turn a huge strength and a remote, inward vision. The chance to hear all three works in consistent performances of this caliber is one not to be missed. S.F.

DES PREZ: Mass: L’Homme armé, Chansons: Mille regretz (arr. Sussato); Cueur desolez. Motets: Praeter rerum seriem; Tulerunt Dominum meum; Ave Maria

Prague Madrigal Singers; Musica Antiqua (Vienna), Miroslav Venhoda, cond.
CROSSTROADS © 22 16 0093 or 22 16 0094, $2.49.

Josquin des Prez, probably the greatest composer in Europe around the end of the fifteenth century, has received far less than his due from the record companies, and it would have been good to be able to welcome this recording of one of his finest Masses wholeheartedly into the catalogue. The performance is certainly a vast improvement on the same ensemble’s catastrophic Lasso/Monteverdi disc. The singing has conviction, though the group, recorded at a high level, still sounds rather big, and the instrumental accompaniment has been realized with good style by Miloslav Klement. The short pieces that fill up the record are beautiful, and for a legitimate touch of variety the chanson Mille regretz is done in an instrumental version made by the sixteenth-century German-born composer and publisher Tielman Susato. But I cannot recommend, without serious reservation, a performance of a Mass in which both Gloria and Credo are shorn of their opening intonations, so that the movements begin in mid-sentence. The performance would have been much better than the present one to compensate for such illiteracy.

Illicity also marks other aspects of this Crossroads production: the chansons are wrongly billed on the jacket as "madrigals," and the liner notes pass belief for unintelligibility. Texts, but no translations, are provided for the short pieces, though not for the Mass. B.J.


GLAZUNOV: Concerto for Violin and Orchestra, in A minor, Op. 82

DVORÁK: Concerto for Violin and Orchestra, in A minor, Op. 53

Nathan Milstein, violin; New Philharmonia Orchestra, Rafael Frühbeck de Burgos, cond. ANGEL ® 36011 or S 36011, $5.79.

With fresh performances by Milstein of two concertos already coupled by him (with the Pittsburgh) and still available? The answer, in the case of the Glazunov, is that for the new recording Milstein has stored up new fire. The present version is tightened and recharged in a way that makes the ten-year-old Gruenberg sound almost stolid (which it is, not by most standards). The New Philharmonia has something to do with this—Frühbeck de Burgos keeps pace with the soloist accent for a breath—breathe—but it is the violinist’s own splendid vitality that sets the mark. For all the forward pulse, however, there is never a sense of pushing; the music has plenty of room, and Milstein’s rubato, always in good taste, allows it to expand without letting it run over at the edges.

The Dvorák shows less change from ten years ago—except for the interesting fact that Milstein’s intonation is now precise in those solo ornaments that in the first movement. But the old performance was superb, and so is the new one.

A word of compliment to the brass and woodwind players of the New Philharmonia: the former are notably clear and ringing in the Glazunov second movement, and the first flute in particular provides a fine foil for the soloist in the delicately scored woodwind passages in both works. S.F.

HAYDN: The Creation

Jeanette van Dijk, soprano; Peter Schreier, tenor; Theo Adam, bass; Chorus and Orchestra of Glürinach (Cologne), Günter Wand, cond. VANGUARD ® SRV 238/39 or SRV 238/39 SD, $5.00 (two discs).

In a low-priced series like Vanguard’s Frühbeck, and in the virtuosity of its own singers and a German provincial chorus and orchestra, one does not expect a top-grade performance. Nevertheless, it is remarkable how close to eloquence the present reading sometimes comes. Wand makes much of the orchestral tone painting: he builds up an effective musical sunrise, his crawling basses depict the watery depths, and in the accompanied recitative "Gleich öffnet sich der Erde Schoos" the "cheerful roaring lion," "nimble stag," and other brand-new creatures are graphically drawn. Most of the choruses are sung with good tone and balance and at plausible tempos;

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"Die Himmel erzählen die Ehre Gottes" comes off with brilliance.

It is the solo singing that pulls the average down. Miss van Dijk's voice seems light; it is too thin to soar over the others when it has to, as in "Der Hirt ist gross." and is better in lyric passages at a moderate tempo than in anything requiring bravura. A high C is screamly, a couple of B flats, approached in more leisurely fashion, pleasant. In the various duets and trios she does not shine. Neither, unfortunately, does either of the men. Schreier is more efficient in soft passages than in loud ones and steadier in some numbers than in others. He is off pitch at the end of the recitative "Aus Rosenwalken blickt" but in better control of his voice in the aria "Mit Wund und Heiligt angehn." Adam, singing the role of Adam (and of Raphael), is more consistent. If his essentially rather attractive voice is a bit tight here, a little spread there, it is usually employed with skill and intelligence. Except for some distortion at the end of Sides 3 and 4, the sound is satisfactory.

HAYDN: Quartet for Strings in D minor, Op. 76, No. 2 ("Quinten")

Mozart: Quartet for Strings, No. 16, in E flat, K. 428

Amadeus Quartet. DEUTSCHER GRAMM-PHON @ SLPM 139191, $5.79 (stereo only).

Both quartets are given here broad, rhetorical readings which combine a just, classical line with a juicy, orchestral-like string sonority. Once again, the Amadeus' (and particularly first violinist Brainin's) tendency to utilize a wide, almost cloying vibrato can be noted. Those, like myself, who feel that a four-voice string quartet should be linear and compact in sonic format will regret this playing style, though otherwise the Amadeus musicians are stylistically astute, even perceptive. They are, moreover, framed in richly distributed yet firmly centered, full-bodied reproduction.

H.G.

IVES: Holidays

Southern Methodist University Choir;
Dallas Symphony Orchestra, Donald Johanos, cond.

For a feature review of this recording, see page 79.


HIGH FIDELITY MAGAZINE
colo and oboe as well as harpsichord and lute) sparkle enough to make one almost forget the lamentable engineering.

B.J.

MOZART: Fantasia in C minor, K. 475; Sonatas for Piano: No. 8, in A minor, K. 310; No. 14, in C minor, K. 457

Daniel Barenboim, piano. WESTMINSTER © XWN 19120 or WST 17120, $4.79.

In Mozart's strange and wonderful Fantasia, K. 475, we find the Romantic prototype. Tension builds up in successive layers of sound: fragmentary utterances lead to larger statements and deeper levels of meaning. There is an experimental quality to this music, and it is within such a context that Barenboim performs it. The young pianist creates anxiety and tension by presenting the opening arpeggios in a fragmented manner, making use of the "dead" areas between the notes to imbue the music with an unsettling starkness. He is clearly not interested in an elegant presentation for this piece; by cursory comparison with Kempff's refined account (DG) the current version sounds almost like a different work. Barenboim's sforzandos are startlingly incisive (Kempff tones them down considerably) and the performance as a whole is characterized by an assertive, if grave, personality.

The sonatas are subjected to a similar treatment, but for these works the approach is not really suitable: both are thoroughly serious, yet neither has a basic structure dynamic enough for Beethoven-esque forcefulness. The C minor is barely large enough for its context as it is; Barenboim's diaphanous attack is too much for the subtle fragility of its form. In both sonatas restraint and elegance are sadly missing. Particularly in the A minor does Barenboim go astray. One is aware of laudable linear clarity, but the despair of this work (not as overt or threatening as in either C minor piece) is best heard in a warmer ambience than that provided here. It is too bleak a journey. Kempff's elegance (Deutsche Grammophon) and Lipatti's patrician strength (Angel) are more compelling testaments.

Westminster's sound is very close and clean. At high levels, though, I heard some aggravating pre- and post-echo in the Fantasia.

S.L.


NIELSEN: Symphony No. 4, Op. 29 ("Invincible"); Helios Overture, Op. 17

Chicago Symphony Orchestra, Jean Martinon, cond. RCA Victor © LM 2958 or LSC 2958, $5.79.

Nielsen's superb Op. 29, perhaps the most

The great names in music on London's new release

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Stereo CS-2661 Mono 5651

LONDON RECORDS

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fully representative among the composer's symphonies in range if not quite the equal of the Fifth in intensity, now numbers four versions in the regular Schuon catalogue as well as one in Schuon's supplementary listing. But for a handful of specific shortcomings, the new Chicago performance could have swept the field: Martinon's reading has a fine epic sweep, and his handling of the slow movement and of the furious timpani battle towards the end of the Finale has no equal on records for sheer dramatic power. The orchestral playing is splendidly responsive; the recording fully maintains RCA's recent technical improvement in its spaciousness, fidelity, and turning towards quality rather than mere brute quantity of sound. The disc also contains a generous fill-up—the Helios Overture, given in what is probably, on balance, the best performance available, though it yields a point or two to Jerzy Semkow's recent Turnabout release in its treatment of a couple of drumrolls.

That, then, is wrong with the performance of the Symphonies? A touch of impatience is inevitable and there is no important, and is certainly no more noticeable in this than in the other recordings. More serious are the rushed tempo for the development section of the first movement, the tendency—again—to hurry a little at the a tempo ma tranquillo passage in the second movement, the insecure ensemble in the Finale's long canonic passage between upper and lower strings, and the headlong basic pulse for this movement which is taken at something like dotted half 84 instead of the marked 63. I thought Markowitz's speed (Turnabout) too fast here, but Martinon is even faster; Rudolf (Doca) starts steadily enough, but suddenly steps up the tempo at, of all places, the gloriose marking (figure 50).

As it is, these points prevent Martinon's performance from clearly surpassing Markowitz's, which until now has been, by a narrow margin, the leading stereo version—Rudolf's, though vividly characterized, is spoilt by an overfast slow movement, and Barbirolli's (Vanguard), though very well conceived, suffers from poor orchestral playing. Purely as a performance, Launy Grondahl's on an imported Odeon disc is still unsurpassed, but the mono-only recording scarcely does the music justice.

Weighing up this complicated situation, I might have been persuaded by Martinon's forceful dramatic grip, his magnificent slow movement, and the quality of the sound to put the RCA disc first. But there is one more complaint, and it is a big one: against all musical sense, the turnover has been taken after the exciting string flurty at the end of the slow movement and immediately before the beginning of the Finale, which ought to break in with irresistible petulancy. It would have been better to break somewhere in the dying pages of the slow movement, perhaps a few measures after figure 40; and it would have been better still to put the Overture first and break after the first movement of the Sym-phony. So the stakes are still open: when is Bernstein going to enter?

B. J. PROKOFIEV: Cinderella (complete)

Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky, cond. MELODY/Angel © RB 4102 or SRB 4102, $11.58; YSS 4102, $11.98.

In its first complete stereo presentation, Prokofiev's Cinderella actually receives its first adequate complete recording, though several good suites of excerpts may be heard elsewhere.

Overall, Rozhdestvensky and the Moscow Radio Orchestra give a sound rendering of the score. The "numbers" flow smoothly from one to the other; there is an appropriate sense of theatre in the performance: and the finales of each act have a strong punch. The conductor also shows an awareness of the bittersweet style of the composer's last years, both in the more vigorous sections and in the tender passages which are often the most appealing side of the later Prokofiev.

In giving the performance itself reasonably high marks, I cannot help confessing that I find this score considerably less engaging than the earlier Romeo and Juliet. Here, Prokofiev fails to evoke the requisite fairy-tale quality, nor does the artificial sentiment arouse him to the lyric heights he achieved with the "star-crossed lovers." I feel that I have heard much of Cinderella's music in better surroundings—not just in those passages where Prokofiev directly quotes himself but also in the "original" sections that recall on a much lower scale of intensity the far more meaningful writing of Romeo and Juliet.

The orchestra—good but neither large nor impressive—is surrounded with a good melding acoustic, which seems to have a slight haze or blur.


Soloists: Moscow Chorus; U.S.S.R. Symphony Orchestra, Abram Stasevich, cond.

For a feature review of this recording, see page 80.

PROKOFIEV: Symphony No. 1, in D, Op. 25 ("Classical")—See Stravinsky: The Rite of Spring

PUCCINI: Madama Butterfly

Renata Scotto, Carlo Bergonzi; et al.; Chorus and Orchestra of Rome Opera House, Sir John Barbirolli, cond.

For a feature review of this recording, see page 81.

PUCCINI: Tosca

Birgit Nilsson (s), Florence Tosca; Patrizio Verronelli (bar, s), A Shepherd: Franco Corelli (t), Mario Cavaradossi; Piero di Palma (1), Spoleta; Dietrich Fischer-
A good solid recording, this; if it has no outstanding distinctions, neither has it any serious drawbacks. Birgit Nilsson may not be an ideal Tosca, but—apart from Act I, where she barely manages a whisper of temperament—she sings, especially in the tempestuous second act, with conviction and fire, and in the third act with a suggestion of love for her Mario. Those qualities that make Nilsson so memorable in her great roles—huge voice, limitless stamina, rock-steady top—count for less in the part of Tosca than the vocal color and hair-trigger acting ability that she lacks. Nonetheless, an honest, often exciting, performance. As for Franco Corelli, Cavaradossi is one of his strongest roles, probably because its simple-mindedness suits the bull-like Eisenstein approach he brings to it. There is little subtlety here, and not much awareness of love for a prima donna, but on the other hand Corelli is too accomplished and gifted a singer to lapse into the wretched excesses of the "Italian tenor." It's pure Corelli: if you like his singing—and on records it's as effective as in the opera house—you'll like his Cavaradossi.

Of the principals, I was least happy with Dietrich Fischer-Dieskau's Scarpia. As always, his performance is intelligent, well honed, with lots of good small points—although his conception of Italianate rolled "rrs" is not one of them—but the voice isn't dark enough for Scarpia, and when it is pushed (as it seems to be more often lately) it develops a hollowness and a creaking quality I hadn't noticed in the baritone's earlier opera and lieder recordings.

To be sure, many of Fischer-Dieskau's defects are minimized because of the strong and surprisingly plastic conducting of Lorin Maazel. From "tre brirri" at the end of Act I to the close of Act II Maazel is in charge (which does not mean he overrides his singers: listen to his lovely partnering of Nilsson's "Il lieto baldovino"). Only in those scenes in which Corelli insists on taking the lead does he seem to become uncomfortable and slightly less assured.

London's ideas on the "staging" of Tosca are definitely not on the same level of accomplishment as its achievements with Wagner. There are many moments where the singer is too distant for his words to be heard clearly—for one, Scarpia's opening of Act II. This may be the producers' idea of "upstage" and "downstage" in an opera house, but it does not correspond with my experiences of sound in an opera house. Corelli is always "downstage": when he is being tortured, he sounds closer than some of the singers onstage; and when he convulses with the inferno in Act III the two sound as though they were twenty feet apart. Now, Corelli's voice is hardly that much larger, and

It was Gustav Mahler who first perceived the immense talent of Otto Klemperer, recommending him for his first major conducting appointment in Prague sixty years ago. As a lifelong disciple of Mahler, Klemperer esteems the Ninth Symphony above all others: "This is the last symphony Mahler completed. I believe it to be not only his last but greatest achievement.

It's the newest in a critically acclaimed Mahler series which already includes "Das Lied von der Erde" (with Wunderlich and Christa Ludwig) and Symphonies No. 4 (Schwarzkopf) and No. 2 (Schwarzkopf, Rössl-Majdan and the Philharmonia Chorus). For a complete listing of Klemperer on Angel, ask your dealer for the new Angel catalog.

Or write Angel Records, Box 105, Dept. H2, Los Angeles, Calif. 90028.
The special background sound effects employed for the first time in recording *Tosca* [see "Ring Twice and Ask for Maria," High Fidelity, August 1965] often seem not integral but irrelevant, while other effects, more important, are muffed. To take one example: at the beginning of Act II, Scarpia rings for Sciarro-rone; this bell tinkle is for some reason delayed for a bar, with the result that Scarpia speaks for Sciarro-rone almost immediately afterwards. If Sciarro-rone is present, why ring for him? If he has to enter (as the score directs that he should), why no sound of an opening door at that point (which would be im-
possible anyway, since there is no time for it)? A trivial point, but one which I think goes to the heart of the problem with some of these "realistic" recordings. The first thought should not be for "authen-
ticity"—a reductio ad absurdum in any case, which could lead to the actual immolation of Nilsson in *Götterdämmer-
ung* or to the chaining of an unfortunate tenor in a dungeon for two years to get a Florestan who sounds properly ex-
hhausted—but for the re-creation of an opera in phonographic terms. London succeeded to an amazing extent with its \*Ring cycle*: the engineers for the current *Tosca* have not but, because of the sub-
stantial contributions of the singers and the conductor, it doesn't really matter.

PATRICK J. SMITH

SCHOENBERG: Serenade, Op. 24; 

Gregg Smith Singers (in Opp. 27 and 28); 
Westwood Wood Quintet (in Op. 26); 
Columbia Chamber Ensemble (in Opp. 24, 27, 28, 29); Robert Craft, cond. 
COLUM-BIA © M21, 362 or M2S 762, $11.59 (two discs).

SCHOENBERG: \*Quintet for Winds*, Op. 26

Danzi Quintet. \*World Series* © PHC 9068, $2.50 (compatible disc).

The sixth album in Columbia's Schoen-
berg Series is devoted to works from the early period of the "twelve-tone method" of composition. As such, these pieces are of great historical significance; more im-
portant, they are also of great musical value, and the present album, along with the concurrent World Series issue of the Wind Quintet, is especially welcome be-
cause only the Serenade and Suite have been previously available in stereo (or, 
indeed, recently available in any form).

Schoenberg never tired of proclaiming that "my works are twelve-note compos-
itions, not twelve-note compositions," that "I do not compose principles, but music," and such statements give valuable advice about the sensible way to approach this music. The average listener does not con-
cern himself with the structural proper-
ties of the tonal system, but he can still wrap his ears around the substance of a Beethoven quartet. The same is true of this music—an understanding of the tech-
nical assumptions behind Schoenberg's "system" is not a prerequisite to intelli-
gent listening. Some of these works (by no means all of them) are not easy to grasp at first, but this has much more to do with the concentration of musical thought, the density of texture, and the continuous rhythmic development than with row technique. The Ivesian injunc-
tion to "use your ears like a man" is not out of place here, and the listener who makes the effort will be richly rewarded.

There is not really a strong, con-
tinuous performance tradition for much of Schoenberg's music; performances were sporadic during his lifetime, and the Hit-
erian ban on his music in Germany and Austria effectively terminated the devel-
opment of such a tradition in the coun-
tries where it should most logically have taken place. Some Schoenberg pupils— 
most notably Rudolf Kolisch and Edward Steuermann in America and Erwin Stein in England—were very active in perform-

ing and teaching, but in fact the most prominent present-day performers of his music do not stem from these roots. Two conductors associated with Schoenberg before 1933—Hans Rosbaud and Her-
am Scherchen—resumed their advocacy of his music after the war, and have probably had more influence on the younger European musicians who, along with Robert Craft, have been the most active proponents of this music in concert and on records.

HIGH FIDELITY MAGAZINE
To compound the problems raised by lack of strong performance traditions, the evaluation of performances in the musical press has been—with a couple of noble exceptions—generally inadequate. Few journalistic reviewers know these scores well enough to tell whether a performance is accurate—or even complete. (For example, a few years ago a highly inaccurate and damagingly cut performance of the Orchestral Variations was praised by a critic much admired among the literati; evidently believing this 'certified' his complete ignorance of the music, this gentleman of course felt qualified to condemn it as a bad piece anyway.)

In this context, the proliferation of competent recordings is a desirable development—the more the better, because it should minimize the acceptance of any single recording of a work as an aural criterion against which concert performances will be measured. With the general observation that all the present performances are at least competent, let me proceed to some specific comments on the individual works.

Op. 24: In his works of this period, Schoenberg reverted to more traditional forms as a framework within which to explore the possibilities of his new tonal principles. Thus the movements of this Serenade are entitled March, Minuet, Variations, “Sonnet of Petarch” (with baritone solo, sung here by Donald Gramm), “Dance Scene,” “Song Without Words,” and Finale (which brings back the March of the first movement). The instrumentation (two clarinets, mandolin, guitar, and string trio) is original and full of fascinating sonorities, while Schoenberg’s play with characteristic rhythms, as in the March, is wonderfully witty in a highly concentrated way. Craft’s performance sticks very close to the indicated metronome marks, and I’m afraid this may account for the impression of “tightness,” even rigidity, that it sometimes gives. This is very difficult music to play, and at these speeds the players may be too occupied in trying to relax and play their phrases with real verse and spontaneity. Maderna, in his Oiseau-Lyre recording, uses strikingly slower tempos throughout, and this allows the Melos Ensemble players to expand, to phrase more individually, and to listen and respond to each other. Until we can have a recording by players who can do this at something like the correct tempo (Boulez’s Wergo disc, not available here, is on the right track), the Maderna solution strikes me as preferable—but there are certainly other questions.

Op. 26: Considering the number of active wind ensembles, it is amazing that this work is so neglected. Except for the rare early Dial LP, we have had only one previous recording in this country, by the American Wind Quintet—a five superb instrumentalists plodding through a piece they did not understand (and, I suspect, did not like). These two new recordings at last give us a chance to come to terms with what turns out to be a rather more available, less pedantic piece than had previously seemed the case. I must confess to having no very strong impression of marked superiority about either of these performances—indeed, I recommend the acquisition of both if you are seriously interested in knowing this music (the Philips bargain price makes this a relatively painless luxury).

Op. 27: Three a cappella choruses (two of them Schoenberg’s own texts), plus a ravishing barcarolle-like movement with mandolin, piano, muted violin, and muted cello accompaniment (like the third piece, to a text from Hans Bekker’s Chinesische Flute). These are well done by the Gregg Smith Singers, although I would prefer voices with a more mature sound (these would seem to be college students): Craft’s discontinued earlier recording, sung by a solo quartet, is completely superseded.

Op. 28: The Three Satires are rather learned in their humor, but virtuoso in their display of compositional skill; Stravinsky and the neoclassicists are the main targets. In an appendix (not previously recorded), Schoenberg offers some examples to prove that his contrapuntal skill is not limited to supposedly “easy” twelve-tone counterpoint. The performances are of quality similar to Op. 27.

Op. 29: A suite of “classical” forms—Overture, Dance Steps, Theme and Variations (on the German folksong “Auenchen von Thun”), and Gigue—for piano, three sizes of clarinet, and string trio; the last two movements are among the most accessible in this group of works. About the performance, I feel much as with the Serenade, although the Melos Ensemble recording of this work (without conductor) is nowhere near as successful as their Op. 24. (An oldish Véga recording by Boulez, in which Yvonne Loriod gives a brilliantly articulated reading of the crucial piano part, would be a welcome addition to the domestic catalogue.)

In sum, then, here are capable performances of major works by a great composer, worth the serious attention of anyone interested in music of our century; the peripheral reservations that follow should certainly not deter prospective purchasers.

In the case of the World Series disc, a complaint of short measure (thirty-eight minutes) may justifiably be entered, since the European Philips edition of this recording comfortably accommodated an additional work—the interesting Refrainen and Chorussen by the young English composer Harrison Birtwistle. Is this any way to make a bargain record?

More serious is the inadequacy and ineptitude of the Columbia program notes. The lavish booklets that accompanied the first volumes of the series have now degenerated to a few lines about each work—which don’t even specify the instrumentation of some of them. The remainder of the album liners is occupied by texts and translations of the vocal works—plus approximately sixty square inches of plain white space. After examination of the translation of the Op. 28 Satires, I have discovered the purpose of this space—it is to be used for entering corrections to the translations, some of

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which entirely contradict the meaning of the original.

A more practical use of that space would have been to give a translation of Schoenberg’s delightful preface to Op. 28 (“The middle road is the only one that does not lead to Rome”) and his short note explaining the purpose of the “Appendix” (here translated, ludicrously, as “Suffix”). Recordings of this importance deserve adequate presentation. D.H.


SCHUETZ: Nine Concertos from “Symphoniae Sacrae,” Book I (1629)

Fili mi Absalon, SWV 269; Venite ad me, SWV 261; Bucinante in neomenia tuba, SWV 275; Jubilato Deo, SWV 276; O quant tu pulchra es, SWV 285; Veni de Libano, SWV 266; In te, Domine, spravir, SWV 259. "Sed ut non lingua... facta est, SWV 263: Adiuros vos, filiae Jerusalem, SWV 264.

Ensemble of vocal and instrumental solistos, Helnuth Rilling, cond. None- such @ H 1160 or H 71160, $2.50.

This is a welcome follow-up to None- such’s excellent release of Book I of the Kleine geistliche Konzerte, and it is to be hoped that both series will be pursued to their conclusions. The music selected for this disc is of a consistently elevated standard of inspiration, and the sensual chromaticism of the pieces with texts from The Song of Songs will startle those who know Schütz only through his more austere later music.

The performances too are very good, if not quite as good as in the “Ghostly Concerts” set. The style of the realization is flawless, and the only problem is that the singers, though well above the German average, are occasionally allowed to get away with intonation which is, if one may put it so, only just right. Since this applies to one bass—Wilhelm Pom- meriner—who was beyond such reproach in the Konzerte, the deficiency can only be put down to the supposition that Rilling is a less rigorously demanding conductor than Wilhelm Ehmann. But I must emphasize that the performances are much better than we are accustomed to in music of this kind, and the recorded sound is beautiful.

Texts and translations are provided, but a word should be said about the front of the record. At first glance I thought it depicted a Spanish dancer, complete with veil. When I deciphered the somewhat tortuous draftsmanship, I realized that it must be King David solving a mathematical problem. B.J.

SCHUMANN: Waldszenen, Op. 82

Peter Serkin, piano. RCA Victor ® LM 2955 or LSC 2955, $5.79.

Peter Serkin’s Schumann playing comes as a marked contrast to what we are ac- customed to hearing from the sometimes arbitrary (or downright cavalier) older generation specialists, such as Richter, Novaces, and Moiseiwitsch. One senses in his approach a fierce integrity, an un- wavering insistence on expressing in sound the markings one finds on the printed page. Moreover, Serkin has ob-viously had a rigorous background in training, which one hears carried over to this music in terms of spare phrasing and an almost ecclesiastical asceticism of texture. Yet for all its contrapuntal clarity and scrupulousness, this Wald- szenen is obviously a performance of the musician with a genuine affinity for the romantic idiom. Indeed, the precision heightens the effect, for a powerful imagination is at work here. Of these nine vignettes, only one, “Vogai als Prophet,” strikes me as missing the point. Granted the tempo marking is Lentino, assai teneramente, but in this instance I feel that Schumann wanted a stiffness and serenity rather than mere slowness. The present recording is a bit too literal and tangible: something in the way of a bird displaying its beautiful plumage to a metronomic goose step. On the other hand, the treacherous unisons of “Jäger auf der Lauber” have remarkable pre- cision and spring to them, while the dreamy “Abseits” could hardly be realized with richer expression.

The overside Schubert Sonata finds Mr. Serkin on less congenial terrain. To be sure, his remarkable gifts of com- munication could make almost any idea sound convincing to a point, but I feel that his very leisurely treatment of the first movement verges on episodic de- tachment. With due appreciation for the countless details so frequently ignored, one occasionally would like to tell the player to get on with it. The remaining movements, for all their lingering, manage to project better.

Incidentally, just how great a purist the younger Serkin is may be gauged by the fact that he does not even permit himself the minuscule luxury of playing those optional low E flats at bars 239 and 241. In the first movement: historians know that the piano of Schubert’s day didn’t descend that far down! H.G.

SCHIEDRIN: Miscivoucious Melodies; Not Love Alone: Suite

Irina Arkhipova, mezzo (in Not Love Alone); Moscow Philharmonic Sym- phony Orchestra. Kiril Kondrashin, cond. MELODY/Angl. @ R 40011 or S 40011, $5.79.

In spite of its title, the Miscivoucious Melodies of the young Soviet composer Rodion Shchedrin is a most attractive work—a brilliant piece for or- chestra, seven minutes long, somewhat in the style of Shostakovich’s breezy symphonic finales. It would make a won- derful piece of ballet music. Unfortu- nately the long-dray shifts from the opera Not Love Alone, which fills most of the record, exploits every unmusical and antimusical cliché in the lexicon of
socialist realism. Musical and theatrical commercialism of the cheapest kind masquerading as service to society—that's what's so abominable about the whole business.

SMETANA: Quartets for Strings: No. 1, in E minor ("From My Life"); No. 2, in D minor

Smetana Quartet. CROSSROADS © 1970 0111 or 02 16 0112, $2.50.

It is instructive to compare this "authentic" version of From My Life with the fine RCA Victor edition by the domestic Guarnieri foursome. Where the Americans were anxious to simulate the folkish color and the Bohemian ardor, the native Czech players would seem almost equally anxious to place the music in the mainstream of non-Nationalistic tradition. The Smetana Quartet exchews much of the exciting tempo exaggerations, the swooping inflections, and the surging drama favored by the Guarnieri players. They opt, instead, for a more intimate, and a philosophical repose. Yet their lyrical Czech reading is not lacking in excitement too.

The D minor Quartet came four years after the E minor, and many listeners have found in it proof of Smetana's advancing insanity. If you use the classical ground plan as a frame of reference, the work obviously will seem murky and incoherent. If, on the other hand, you accept the idea that the composer was here striving for a new freedom of expressive language, you will better appreciate the constant shifts of tempo and meter, the never ceasing extremes between wildest elation and blackest despair. Again, the interpretation is wonderfully simpatico.

CROSSROADS' suave resonant recording substitutes for the coiled-spring linearity of the Victor disc a tone of almost orchestral richness.

H.G.

STRAVINSKY: The Rite of Spring

Prokofiev: Symphony No. 1, in D, Op. 25 ("Classical")

New Philharmonia Orchestra, Rafael Frühbeck de Burgos, cond. ANGEL © 36427 or S 36427, $5.79.

Frühbeck here enters the ranks of Le Sacre's ablest interpreters. He has captured the surging tides of its primeval energy, the frenetic heart-pounding of its rhythms, and the dazzling interplay of bold and vital tone colors. As in Boulez's account on Nonesuch, details of orchestration are clearly defined and easily discernible. Yet unlike the French conductor's highly touted version, Frühbeck's performance is anything but lean and ascetic. In fact, in terms of its searing excitement Frühbeck's powerful statement rivals the composer's own recording for Columbia, and actually surpasses it in flexibility and subtlety of dynamics.

Prokofiev's Symphony receives a big, warmedhearted, and uncritical performance. The third movement sounds as if Frühbeck stopped off in mid-nineteenth-century Vienna: one is reminded less of Mozart than Johann Strauss or Lanner. But it's all in clean fun, so why quibble. Orchestral playing is substantial, as is the spacious sound.

S.L.

STRAVINSKY: Symphony in Three Movements; Orpheus

Erich Gruenberg, violin (in Orpheus): London Symphony Orchestra, Colin Davis, cond. PHILIPS © PHM 590153 or PHS 900153, $5.79.

The years after the Second World War were not exactly fat ones for Stravinsky: by far the large part of his production in the years following the 1940 Symphony in C consisted of pieces d'occasion, some commissioned by such unlikely sponsors as Paul Whitman, Nathan Shilkret, and Billy Rose. From 1942 on, however, he had been working on a large orchestral piece, which finally emerged as the splendid Symphony in Three Movements, first performed (and recorded) by the New Philharmonic in January 1946. Unlike the 1940 Symphony—which, outwardly at least, follows the traditional classical models—this is a truly Stravinskian symphony, its materials presented in interlocking blocks and developed by the additive techniques so familiar from Le Sacre du Printemps. As Ingolf Dahl has pointed out, the fact that Stravinsky was occupied with the revision of Le Sacre's final dance during these years can hardly have been coincidental; not only the constructive principles, but also the rhythmic drive and spirit of the Symphony, recall the earlier work.

The present recording is at least the seventh of the Symphony, making it perhaps the most frequently recorded of Stravinsky's American works. The 1946 Philharmonic performance has long since been deleted, and an early-Fifties version by Rudolf Albert was never issued here, but the current catalogue includes stereo discs by Goossens, Ansermet, and Klemperer, as well as the composer's 1961 remake. Although this latter shows signs of being a rush job—with some sloppy playing, rough sound in the climaxes, and a distinct speed change over the splice at number 22 in the first movement—it still leads the field; none of the other performances offers comparable vitality and momentum.

The new Davis moves into second place: it is well played, at a slightly faster pace than the Stravinsky, but the orchestra doesn't dig into the rhythms with nearly as much propulsion and conviction, and the result is uncharacteristically bland.

After the completion of the Symphony in 1945, Stravinsky turned to the Ebony Concerto (for Woody Herman), the Concerto in D (for Paul Sacher), and a ballet commission from Lincoln Kirstein, for George Balanchine's Ballet Society. Orpheus, a product of close collaboration between composer and choreographer, was a great success on
the stage, but the score has been greatly neglected in the concert hall and, until recently, on records. Stravinsky’s own 1949 disc had a short life in the catalogue, and for more than ten years no recording at all was available. Finally, in 1965, there appeared in England the present Davis disc, and in America the composer’s stereo version with the Chicago Symphony.

The character of the score may partly explain this history of neglect, its impact on the average concert audience (especially those that expect Sacre-like noises whenever they see Stravinsky’s name on the program) is likely to be small. Except for the climaxes when the Bacchantes attack Orpheus, there is hardly a note above mezzo forte in the whole score, and all the effects are obtained by the subtlest means. In its solemnity and restraint, this Orpheus is a noble addition to a long tradition of musical works on the subject.

Both current recordings are good, but since Stravinsky’s is one of his best (the Chicago Symphony is probably the finest orchestra he has worked with in recent years), displaying a wealth of carefully articulated detail, it must obviously be preferred over the scrupulous but less “specific” version by Davis, well performed and recorded though it is.

D.H.

TCHAIKOVSKY: Symphonies: No. 4, in F minor, Op. 36; No. 5, in E minor, Op. 64

Berlin Philharmonic Orchestra, Herbert von Karajan, cond. Deutsche Grammophon © SLPM 139017/18, $5.79 each (two discs, stereo only).

One might define the high road of Tchaikovsky interpretation as treating the music with romantic warmth, giving poetry and yet continuance of expression to the melodies, and preserving architectural proportions. By contrast the low road (sometimes known as “tradition”) substitutes bathos for warmth, mawkishness for sentiment, andarchy for order.

Von Karajan was once a low-roader (remember that flashy Vienna Philharmonic Pathétique on Columbia some twenty years ago?). Now he comes forth as an apparently rehabilitated Tchaikovskyan. Indeed, in his interpretation of the Fourth Symphony he seems almost apologetic about introducing a personal note. Von Karajan is of course an excellent craftsman, and much in this detached approach calls for admiration. He lavishes exquisite punctilio, for example, on the music’s concertoante detail. As the work itself is so adequately supplied with excitement, few will seriously regret Karajan’s failure to add even more. I have little hesitation about calling this brilliantly well-engineered recording one of the better Tchaikovsky Fourths in the catalogue.

I am far less happy with what Von Karajan makes of the Fifth. In comparison with his performance of the Fourth, his approach here is rather more exaggerated (though by the yardstick of ultimate self-indulgence, his voluptuous intentions are practically the essence of propriety). There is a lurid suggestiveness in the way Von Karajan goes about his display of sentiment that, to my taste, is far more repugnant than an excess of sentiment itself. Listen, for example, to the furtive, uninitiative rubato he brings to the waltzlike theme of the first movement, or sample the languid contrivance of the second movement’s horn solo. One is reminded of a well-trained feline eying the family canary. Then too there are those brief moments where (under the protection of a fortissimo tutti passage) the conductor unleashes the crushing spurs of the orchestral brass with what seems downright vindictiveness. All of this, I might add, is adroitly camouflaged by an overlay of Sunday-schoolish decorum. There are more bombastic versions of the Tchaikovsky Fifth, to be sure, but I seriously doubt whether I have ever encountered a less honest one.

Klemperer’s fine Angel edition of the Fifth remains uncontested among those now available.

H.G.


WILLIAM C. HARRIS

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H.G.


WILLIAM C. HARRIS
VIVALDI: Concerto for Solo Violin and Strings in Two Choruses (for Scordatura Violin); Concerto in F Flat ("Posthorn")
†Vieuxtemps: Concerto for Violin and Orchestra, No. 2, in F sharp minor, Op. 19

Robert Gerle, violin; Vienna Radio Orchestra, Robert Zeller, cond. WESTMINSTER @ XWN 19123 or WST 17123, $4.79.

Robert Gerle, to judge from his recordings, is one of those too-rare violin virtuosos who is interested in the byways of the literature; he usually goes to the trouble of finding something not-quite-usual to record, and he is concerned with the music to the point of writing his own liner notes, which are invariably concise and illuminating. He has here unearthed two Vivaldi works which are decidedly off-beat. The concerto for scordatura violin (tuned BDAE, Gerle tells us) reveals Vivaldi bent on exploiting effects of sonority sometimes at the expense of melodic interest; but the resonance of rolling chords and low-lying double stops will hold a fascination for those who cherish the violin as an instrument, and so will the passages here which can be accurately classified as "fiendish." Gerle brings them all off with a combination of refinement and quick-silver brio. He is equally good with the Posthorn Concerto—a curious work which uses a posthorn octave leap as a leitmotif throughout the three movements.

The Vieuxtemps has a bit of everybody in it, from Paganini through Berioz to Strauss the Waltz King, and it runs the gamut through an entire catalogue of bowing techniques—with which Gerle is eminently able to cope. The Vienna Radio Orchestra, admirable in the Vivaldi, gets into a bit of a panic here, and it's every man for himself in some of the big string passages. But the solo is the thing, and it is splendidly performed. Following Gerle down his byways suits me fine.

S.F.

WAGNER: Orchestral Preludes: Lohengrin, Acts I and III; Die Meistersinger; Parsifal
†Liszt: Les Préludes

Vienna Philharmonic Orchestra, Zubin Mehta, cond. LONDON @ CM 9529 or CS 6529, $5.79.

Mehta's rapid rise to celebrity status has won him this representation both as guest conductor with the Vienna Philharmonic on the London label and as resident conductor with the Los Angeles Philharmonic on both London and RCA Victor. The present release displays the distinctive Mehta personality to good advantage in a zestful Act I Lohengrin Prelude and a suavely stylized but always theatrically swashbuckling Liszt tone poem. But a tendency to brashness, a greater concern with grand gestures than precise delineation of details, and an occasional nervous unsteadiness become evident in the serene Act I Lohengrin Prelude and the great preludes to Die Meistersinger and Parsifal—in which we have come to expect a more profound eloquence and more authoritative control. Nevertheless, the Viennese players and British engineers combine to provide some thrilling sound here, flawed only slightly by internal imbalances or the covering-up of some score details (probably the responsibility of the conductor rather than of the engineers) and by what seems to me ears some lack of acoustical warmth.

R.D.D.

The KLH Receiver is coming next month. It will be everything a receiver should be.

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E. POWER BIGGS: "The Historic Organs of Europe: Switzerland: Sion and Vouvery"

E. Power Biggs, organ. COLUMBIA @ ML 6255 or MS 6855, $5.79.

SIEGFRIED HILDENBRAND: "Historical Swiss Organs: Sion and Vouvery"

Siegfried Hildenbrand, organ. TELEFUNKEN @ AWT 9498 or SAWT 9498, $5.79.

Interestingly enough, the latest release in Columbia's European organ explorations and in Telefunken's "Das alte Werk" series both feature the tiny Gothic organ—"suspended on a gallery like a swallow's nest"—in the Valeria Castle Church in Sion (Sitten), Switzerland. Surely one of the most beautiful organs in the world (as the enchanting color photographs on both disc jackets admirably demonstrate), it is also one of the oldest still playable. In these two recordings its distinctively individual, penetrating, husky, yet spell-binding sound has been remarkably well captured, though by different engineering approaches: more realistic, close, and sharply contrasted in the Columbia recording; more warmly blended in slightly more distant perspective in the Telefunken recording. (The latter's less marked channel differentiation is no particular handicap since the organ pipes are so narrowly spread.) And of course these differences are invaluable in displaying to optimum advantage all the timbre resources of the instrument—still boasting three of the original 1390 stops which have been retained intact through...
the reconstructions of 1718 and 1954.

As the first ever to record on this incomparable instrument, Biggs appropriately provides a miniature survey of early organ music from the twelfth to the sixteenth centuries: organa examples, a rudimentarily virtuosic Estampie, the famous Agincourt Hymn, and short pieces by Paumann, Kotter, and Tallis. Hildbrand plays—also straightforwardly, if with perhaps less authority—a grave Fantasia by Obrecht, three short pieces by Zipoli, and two eloquent Kyries which I believe are the first recorded representations of the Swiss composer-organist Gregor Meyer (c. 1510-76).

In addition to the Sion organ, Biggs performs on the soon-to-be-rebuilt Castel San Pietro instrument near Mendrisio, playing a very brief Pavana by Joanamбросio Dalza; a Sitzberg organ, on which he gives us a Purcell Chaconne and Bach's chorale-prelude In Dulci Jubilo (featuring a very amusing jingling Zimpelbauer stop); and the charmingly pi- quant Silbermann organ at Arlesheim. On the last-named he plays little pieces by André Raison, Couperin, Clérambault, and Bach, plus the great S. 544 Bach Prelude and Fugue in B minor. On the B side of the Telefunken disc, Hildbrand shifts to a much larger, distinctively "French-classic" organ, built in 1822-31 by Jean-Baptiste Carlen in the parish church at Vouvry, to play his own large-scaled work, the first of Cléram- bault's organ suites of 1710, and the tenth ("Grande jeu et duo") of the Daquin Noëls—both featuring a delectable flûte à cheminée stop.

The Telefunken set includes a leaflet specifying Hildbrand's detailed regis- ter choices throughout, as well as the Sion and Vouvry organs' full stop comple- ments; the Columbia release provides Biggs's own brief descriptive, but non-technical notes on instruments and music. Even down to their annotations, then, these two discs remain more complementar- ies than competitive. Certainly both of them—for their unique organ record- ings in particular—warrant places of special honor in every organ connoisseur's library.

R.D.D.

JACK BRYMER: "The Virtuoso Clarinet"


Jack Brymer, clarinet; Vienna State Opera Orchestra, Felix Prohaska, cond. VANGUARD @ VRS 1167 or VSD 71167, $5.79.

The title of this collection strikes me as a misnomer, for "Virtuosity" seems the one factor conspicuously missing from Brymer's otherwise very conser- vative artistry. He produces a sturdy, agreeable tone, molds his phrases with lyricism and (when the music permits) with character. When confronted by roulades or runs, however, Brymer tends to scramble. I may be wrong, but my diagnosis is that Brymer's troubles lie more with limited finger dexterity than with faulty breath control or articulation: an odd malaise, to be sure, for a wind player!

In other respects, the record offers much to enjoy. The Concerto by Franti- šek Krommer (1759-1831, sometimes spelled "Kramář") is a splendid, almost Beethovenian example of late classic- ism. It receives a rustic, period-per-formance. The overdose of the disc is arranged in such a manner as to pro- vide a trap for an unwary listener al- most as notable as the famous crash in Haydn's Surprise Symphony. It begins with the Weber Concertino and con- tinues with the Wagner Adagio—an early work so Weber-ish as to be easily mis- taken for the slow movement of the concertino, which, of course, has none. Then, just as the victim is lulled into expecting a concluding Rondo, he is thrust into the world of Debussy's Im- pressionism! The Debussy Rhapsody is the one really unsuccessful performance on the disc: its solo part has enough beauty to give Brymer a hard time, and he is additionally hampered by an ill-balanced, clarinet-heavy recording and an understaffed Viennese orchestra laboring dutifully under four-square leadership. Here I much prefer the London version by Guegholz and Ernest Ansermet.

High Fidelity Magazine

In September, 1966, Angel Records created its Seraphim series "to answer the need for low-priced recordings of supreme quality." 61 recordings later, we have featured great artists like those listed below, and have earned comments like these from Paul Hume of the Washington Post:

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COMPUTER MUSIC FROM THE UNIVERSITY OF ILLINOIS

Helen Hamm, soprano; University of Illinois Contemporary String Quartet; Contemporary Chamber Players of the University of Illinois, Jack McKenzie, cond. HELIODOR 25053 or HS 25053, $2.49.

This disc has the distinction of containing the first large-scale work ever written by a computer, the Iliac Suite for string quartet, generated by a machine called Iliac just ten years ago. Iliac got its ground rules from Lejaren Hiller and Leonard Isaacson of the University of Illinois faculty. They started with strict counterpoint, but successively liberalized the restrictions on Iliac's freedom of expression as the four movements proceeded. As a result, the first movement is a naively simple exercise, but the final sounds like something Béla Bartók might have rejected as not quite good enough for one of his own quartets. Observe that live performance is called for, and the live performance provided here is very vivid indeed.

On the second side is the Computer Cantata, by Hiller and Robert Baker, written in 1963. The idiom has progressed immeasurably since the days of the Iliac Suite. Computer Cantata itself had been saved for scrap in the meantime, and this was doubtless the first time in history that a composer had brought a price on the open market as sheer junk. The Computer Cantata, at its heart, consists of five strophes employing "successive approximations of spoken English" which seem themselves to have been generated by computer. The first two strophes have instrumental prologues; the third a prologue, and an epilogue; the last two, epilogues only. In addition to the vocalized strophes, there is much rhythmic and coloristic play with percussion instruments; total serialism is invoked, and scales of nine to fifteen tones in the octaves. Conspicuously, some electronic sound sources are used in addition to the voice, fiddles, brass, and percussion; either that or some sort of reed organ. Hiller states in his notes that the work is to be regarded as an example of laboratory research, and some parts of it are tedious; but it has something, and we are going to be hearing more of this type of thing as time goes on.

ALIRIO DIAZ: "Four Hundred Years of the Classical Guitar"

Alirio Diaz, guitar. EVEREST © 6135 or 3155, $4.98.

In the free-flowing works by Tarrega, Lauro (whoever he may be—surely not the sixteenth-century Paduan mentioned in Grove's?), Sanz, et al., Diaz is much at home—adept, colorful, rhythmically secure, and possessing temperament. And when it comes to Albéniz's Asturias, one of those great separators of the men from the boys, there is no doubt with whom he stands. But Bach is another matter: Diaz whips through the Fugue from the G minor solo violin Sonata at a precipitous rate of speed, dropping both notes and rhythmic pulse along the way; and the Gavotte from the E major Partita lacks the delicacy that has been established by certain of Diaz's predecessors as the guano non of Bach on the guitar. The Sor selection (Variations on a theme of Mozart) is also disappointing—simply a case of too much speed and too much scrambling. A curiously inconsistent recital, because—as the Spanish/Latin American portion of the program clearly shows—Diaz can do certain things beautifully.

He deserves better than the poorly translated liner notes provided by Everest, which indulge in an orgy of adulation. In the belief of the soloist, tell us nothing of even the obscure composers, and assure us that the program is chronological, when it is nothing of the kind.

S.F.

MASQUE MUSIC: Instrumental and Vocal Music from the Stuart Masque

Lawes: The Triumph of Peace—Symphony; The Triumphs of the Prince d'Amour—Symphony. Johnson: The Fairy Masque; The Satyres' Masque; The Gypsies Metamorphos'd. Campan: Now hath Flora. Cutting: Galliard; Alman; The Squirrel's Toy. Coperario: While Dancing Rests; Come Ashore; Cuperaree or Grayes Inne; Squier's Masque. Anon: The King's Miseresse; Waters his Love; The Mountebanks Inne; Grayes Inne; Williams his Love; The Goates Masque; The Second Witches Dance; Wilson's Love; The Dwell's Dance

Irmgard Knopf Mathiesen, solo recorder. Concentus Musices of Denmark, Aksel H. Mathiesen, cond. NONESUCH © H 1153 or H 71153, $2.50.

This is a delightful collection of entertainment music. The contributions of one composer, Lawrence Cutting—actually once in the Elizabethan period, but the rest are authentically Stuart, ranging in date from Thomas Campan's graceful epithalamium Now hath Flora, of 1607, by way of some attractive pieces by Giovanni Coperario (or John Cooper, to use the original form of his name) and Robert Johnson, to the stately overtures written by William Lawes in the mid-1630s. To judge from what a variety of music of the period, the pieces recorded suggest that music was the stronger suit in this characteristic English pre-operatic theatrical form.

The anonymous Second Witches' Dance of 1609 has given me some frustrating moments: the last of its three strains uses a tune which is very familiar but which I just can't place, even after looking through enormous collections of Elizabethan and Jacobean music. It was probably a popular tune of the period, and it is introduced here much in the way that Dowland introduced The Woods So Wild in his song Can she excuse my wrongs.

The performances on this Nonesuch disc, licensed by the well-known Danish music publishing house of Wilhelm Hansen, are both lively and stylish. They make resourceful use of a broken consort consisting of recorders, viols, krummhorns, sordone or sordan (an obsolete instrument rather like the bassoon), spinet, lute, tambourine, and—this one perhaps a little out of period—glockenspiel. The instrumentalists play in tune, and the English pronunciation of the two Danish singers leaves little to be desired. Excellent sound.

B.J.

NEW YORK BRASS QUINTET: "Baroque Brass"

New York Brass Quintet. RCA VICTOR © LM 2938 or LSC 2938, $5.79.

RCA Victor's present program of baroque brass music (like last May's Philadelphia Brass Ensemble program on a Columbia disc) has been thoroughly rearranged for modern instruments and modern executant styles. Again, I quarrel not so much with the substitution of a French for a natural horn and a modern for an old (sackbut) trombone but with the substitution of a full complement of trumpets and, above all, with the supreme anachronistic sin of introducing in this music the wholly alien timbres of a bass tuba—even one played as ably as by Harvey Phillips.

The music itself, however, remains a joy no matter how differently it sounds here from what its composers had in mind. Mostly a well-varied collection of little pieces by Gabrieli, Pezel, Holborne, Reiche, et al., it also includes many novel representations of Tielman Susato (c. 1500-60) and John Adson (c. 1640) as well as—more importantly—the fine Suite drawn by Sidney Beck from Monteverdi's Orfeo, a couple of madrigal sinfonias and Robert King's transcription of the movingly elegiac Music for Queen Mary II.

The stereo recording (I haven't heard the mono edition) is warm and gleamingly bright, and everything's a delight as long as one's ears are conveniently dislocated from one's historical sense.

R.D.D.

EUGENE ORMANDY: "First-Chair Encore," Vol. 2

First-desk soloists; Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA © ML 6377 or MS 6977, $5.79.

Following the Philadelphia string and brass soloists featured in Vol. 1 (February 1966), woodwind and percussion soloists are spotlighted here. The programmatic conservatives are oboist John de Lancie with the Marcello oboe concerto (the familiar one more often credited nowadays to Alessandro Marcello—no in the present jacket notes—his brother Bene- detto); clarinetist Angelo Gigliotti in the Debussy Rhapsody No. 1; and harpist Marilyn Costello in the Debussy Danse sacrée and Danse profane. Bassoonist Bernard Garfield also chooses a

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standard work, but one not often heard in concert or on records nowadays: Weber's so-called “Hungarian Fantasy,” the Andante e Rondo unguere, Op. 35. The other two soloists are daring enough to provide genuine novelties, neither of which has been available—to the best of my knowledge—on records before. Percussionist Charles Owen is heard in the musically engaging as well as highly virtuoso Concertino for Marimba and Orchestra, Op. 21, by Paul Creston; flutist Murray Panitz is heard in the elegant Suite modale, one of the last compositions (1957) by Ernest Bloch. Elegant also is the word to describe the performances themselves, in which conductor, orchestra, and percussionists rededicate themselves to supporting roles. R.D.D.

IDA PRESTI—ALEXANDRE LAGoya: Music for the Classic Guitar


This recording can only reinforce the sorrow caused by the news of Ida Presti’s sudden death last April while on a concert tour, with her husband, of North America. The Presti-Lagoya duo was possibly the finest of its kind, and its contribution to recordings and to concert life will not soon be forgotten by the great number of us who took pleasure in it. The disc at hand boasts all the qualities that made the duo special. There is a command of color which is always at the service of the music—used to create a sense of linear plateaus in the Bach; a general brooding melancholy in Granados; a muted dreaminess in Debussy; a sectional incrustation of the piece by Ginastera’s Battista Marella. There is the inborn rhythm that made the two performers breathe as one, with rubatos (in the Scarlatti D minor, for instance) ever so nicely measured, and sheer momentum (as in the Bach Prelude) sometimes breathtaking. One may have minor quarrels: the Bach Courante seems to me too fast, and the Clair de lune opening too deliberate. But the skill of Presti and Lagoya was great enough to carry almost any point they wished to make.

S.F.

RENAISSANCE MUSIC AT THE COURT OF THE HOLY ROMAN EMPIRE


The inclusion of the only odd-man-out on this lovely record, Josquin des Prez, is fairly enough justified in the liner notes by an allusion to his influence on the entire late-fifteenth-, early-sixteenth-century epoch. All the other composers represented may have had something to do with Maximilian’s court at Innsbruck, and the greatest of them—Heinrich Isaac, Ludwig Senfl, and Paul Hofhaimer—held important posts there.

With the exception of five secular songs and one Josquin chanson performed by the RIAS Chamber Choir, whose rather diffuse sound brings an inappropriate whiff of the Victorian into the program, the disc is an honest attempt at how such things should be done. The pieces are well chosen, and the performances authen- tically ring the changes between single and multiple solo voices, with accompaniments drawn from a broken consort including shawms, crumhorns, recorders, dolciuan, trombones, viols, lutes, and organs. A few instrumental pieces are included, some of them original, others transcribed from vocal pieces either at the same period or later.

The singing is of an exceptionally high standard. Fritz Wunderlich sings only two songs, but Theo Altmeyer falls little short of his expressive tone and smooth phrasing, and Jeanne Deroubaix and the others are more than acceptable. The instrumental work is equally good: the difficult wind instruments are played in tune, and Eugen Müller-Dombois is one of the most scholarly and artistic lutenists to be heard in music of this kind—his playing of Isaac’s famous Innsbruck, ich muss dich lassen, four versions of which are distributed through the program as a kind of refrain, is particularly touching. Angel’s recording is spacious and warm. The notes are helpful, and a leaflet with texts and translations is enclosed. Altogether, “Music for Maximilian” is one of the best productions of its kind.

B.J.

WITOLD ROWICKI: Contemporary Polish Music


Stefania Woytowicz, soprano (in the Baird); Warsaw National Philharmonic Symphony Orchestra. Witold Rowicki, cond. PHILIPS @ PHM 500141 or PHS 900141, $5.79.

When I first heard Krzysztof Penderecki’s Threnody—To the Victims of Hiroshima at the 1963 International Society for Contemporary Music Festival in Amsterdam’s Concertgebouw, I demanded an immediate encore. The vociferous enthusiasm of that by no means specialist gathering was entirely justified. The Threnody is one of the masterpieces of contemporary music. It would be a remarkable achievement for any composer, let alone one who, at the time of its writing in 1956, was twenty-three years old. Penderecki uses a complement of fifty-two normal stringed instruments to produce a weird variety of dramatic and far from normal effect.

The effects, however, unlike those of some modern compositions, are subordinate to the drama. The proportions are perfect, and the work builds to a wonderful sense of anticipation as it comes to rest on its one and only more-or-less normal tutti chord.

Rowicki’s performance of the work is nearly ideal. There is a strange inaccuracy (or license—I am not sure which) in his handling of figure 10 in the score. But this is of no consequence whatever next to the wonderful conviction of his reading and the utterly committed playing of the Warsaw strings. It is an overwhelming experience.

If the rest of the record were blank, it would still be worth its price for the Penderecki alone. But there is another good piece on it in Tadeusz Baird’s Erotica, a cycle of six love songs for soprano and chamber orchestra with texts by Malgorzata Hillar. The less pretentious sensuality of Baird’s rather Bergian style lacks Penderecki’s fierce individuality, but in their modest way these are attractive and thoroughly musical songs, and Rowicki supports their fine performances with a superb interpretation. The other two pieces are comparatively negligible. The better of them is the less pretentious Kazimierz Serocki’s vigorously neoclassical Sinfonietta. The Music for Strings, Trumpets, and Percussion of another former Boulanger student, Grazyna Bacev- wicz, is more conscientiously “modern” but lacks the refinement of craftsmanship one expects from the Boulangerie. The recordings are clear and spacious, though the sound is not quite as good as on a European pressing I have heard. All the music is otherwise unavailable in this country. Another performance of the Penderecki can be heard in Italy, as part of a valuable three-record “New Music” set directed by Bruno Maderna on the RCA Italiana label (and the disc containing the Threnody will shortly be released here on Victor). Maderna’s interpretation, though Penderecki’s fails slightly short of the dramatic power pro- jected by Rowicki. Texts and translations are provided for the Baird.

B.J.
**WHERE THE BIG BANDS ARE**

From time to time, somebody urgently insists that the big bands are coming back, and somebody else asserts with equal energy that they aren't. It's time this aimless argument was laid to rest. The fact is that the economics of today's music business preclude the existence of dozens of traveling jazz and dance bands.

That doesn't mean big bands are dead. As startling as it may seem, there are not dozens of big bands in America today, but more than 10,000 of them. They are in our colleges and high schools. The quality of the music, of course, is widely varied. Some high school bands are composed of groping beginnings while other groups, like the North Texas State University Lab Band, are crackling powerhouses of polished professionalism. Out of these bands is coming a stream of startlingly good musicians. Older musicians are happily alarmed at the range of their skills, the scope of their tastes. Speaking of younger musicians at the University of California in Los Angeles, movie composer Henry Mancini said recently: "You won't believe some of them. They don't smoke, don't drink, they just work. They're serious."

For this younger breed of musicians, music has no categories, no boundaries. They like everything: rock-and-roll, jazz, Ravel, Monteverdi, Jerome Kern, electronic music, Duke Ellington. They are voracious eclectics, and out of the range of their interests they are very probably building a new American music.

The movement grew up quietly, though lately it has been exploding. It was already under way in the early 1950s. One of the first men to grasp its importance, other than a dedicated breed of hip educators such as Leon Breeden and Gene Hull who were involved in creating it, was Charles Suber. Suber was publisher of *Down Beat* at the time I was its editor. He left the magazine shortly after I did and has since been involved with his own publishing activities in Libertyville, Illinois—an operation devoted entirely to supplying educational materials to this proliferating movement.

"I first became aware of what was happening around 1953," says Suber. "In 1954, I started the first festival of high school band festivals at Oak Lawn, Illinois, in South Charleston, West Virginia, and in Milwaukee. Then in 1958 I helped set up the Notre Dame jazz festival. Now there are sixty-one festivals, some of them with as many as fifty bands entered. Next year there will probably be seventy or more."

"Incidentally, the figure of 10,000 applies to high school bands only. There are 300 in the colleges and universities, and a lot of that has happened in the last three or four years, as the kids trained in the high school bands have moved on to college."

"They're frightening," says another film composer, Johnny Mandel. "They're getting so much exposure to things we didn't get the chance to hear, unless we dug through old 78 records. They're learning in a few weeks what it took some of us most of our lives to learn or even find out. Not only do they do the brave. It's like the compounding of knowledge that's happening in so many fields: these kids have access to so many channels of communication. I'm awed by them."

There are both small jazz groups and big bands in the schools. The latter are known as "stage bands." The term is a euphemism invented to circumvent the puritan scruples of stiff-necked educators and board of education members, mostly in the south, who found the terms "jazz" and "dance band" morally abhorrent. Ironically, despite the fact that these youngsters are in the forefront of American music—are indeed its intellectual spearhead—the movement in many areas still lacks official sanction, and in some cases the work must be carried on underground. A California group that was one of the winners in the recent Miami Beach Intercollegiate Jazz Festival was distinctly embarrassed by the honor: they were afraid to go back to school because they weren't supposed to be performing at a Miami jazz festival in the first place.

This kind of stupidity is widespread, but not universal. Enlightened attitudes exist in many universities, such as North Texas State and the University of Indiana, both of which include jazz studies in their music curricula. In Boston, the Berklee School of Music approached the problem backwards: starting just over a decade ago with about a dozen students of jazz, it has evolved into a full-scale degree-granting college whose 600 students can (and must) study not only jazz but the full tradition of European classical music as well as the humanities.

Robert Share, administrator of Berklee, is as impressed by the new breed of musicians as everyone else. "They're marvelous kids," he said. "One of the things they realize is that the right to specialization has to be earned. We can't tell them how they're going to be able to make their livings in music. And they understand that they're going to have to be able to do a wide variety of things when they get to the point where they can do what they specifically want to do." The range of practical experience available to Berklee students is extensive: they can perform in more than 100 ensembles, ranging from saxophone quartets to big bands.

At the beginning, the big bands in the schools were built on patterns established by Count Basie, Stan Kenton, Woody Herman. But recently they have been seeking originality, and some of them have been finding it. Not only do the bands play well—they're producing some challenging arrangers and composers. "They'll take the pencil right out of your hand," Mandel said with a grin.

Because of their indifference to categories, because the old hostility between classical music and jazz has no meaning for them, these young musicians are evolving an American music that unselﬁshly incorporates many traditions. Don't worry about the future of American music. It's in good hands—the hands of a remarkable generation of kids.

Gene Lees

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EASYBEATS: Friday On My Mind.
Harry Vanda, Little Stevie, Snowy Fleet, George Young, and Dick Diamond, vocals and rhythm accompaniment. Saturday Night; Pretty Girl; Remember Sam; nine more. United Artists © UAL 3572 or UAS 6588, $4.79; © UAX 6588, $5.95. Despite their Glenn Miller-sounding name, the Easybeats are a successful Australian rock group, now riding their first hit single in this country. The album's liner notes boast that the Easybeats are "The Beatles of Australia." Indeed they are, in appearance, vocal tone, and arrangements. And like the Beatles, they're good. The guitar work on their hit, Friday On My Mind, is unexpectedly adept for rock. The group's vocal blend is smooth and tuneful, their delivery polished. But it's unlikely that they'll match their mentors' magnetism or wit (the Easybeats' songs are adequate but not unusual); second editions are rarely as exciting as originals. M.A.

FERRANTE AND TEICHER: A Man and a Woman. Ferrante and Teicher, pianos: orchestra, Arnold Goland, Art Beck, Don Costa, LeRoy Holmes, or Ferrante and Teicher, arr. Born Free; Hawaii; Song of "The Bible"; nine more. United Artists © UAL 3572 or UAS 6572, $4.79. The 1960s have proved to be a cocktail music extravaganza. There are a huge number of fine technicians around—Peter Nero, Roger Williams, and so on. Since two can skitter as well as one, piano teams are also big. The point of production-type cocktail piano music is not depth but razzle-dazzle, and Ferrante and Teicher razzle up a storm, with lots of right-handed arpeggios and electronic emphasis in treble registers. Their little chord changes are correct, their execution clean, their dynamics orderly. However, comparing this album with earlier discs, it sounds to me as if the team may be getting pretty weary of all aspects of this imitation-music game except the money.

Best tracks in this movie theme album are the theme from A Rage to Live, written by Ferrante and Teicher and beautifully arranged by Don Costa, and Burt Bacharach's After the Fox. Making a bid in the fertile almost-music market is the relatively new keyboard team of Derek and Ray, and they bring a freshness to it. London-born Derek Smith plays harpsichord while his Brooklyn-born partner Ray Cohen plays piano. For my tastes, the pop harpsichord-piano blend generally misses, but at least it's a change from the two-piano formula. Perhaps, like Ferrante and Teicher, Derek and Ray will wilt after a few dozen albums. So far they're bouncing pleasantly. Both men are jazz-oriented (not that they play jazz) and the jazz feeling has opened them up in terms of rhythmic and chordal possibilities. Marty Gold's arrangements are lively and tasteful. Both teams do their jobs well, but of the two albums, the Derek and Ray disc is more interesting. M.A.

I, BRUTE FORCE: Confections of Love. Brute Force, vocals: Pat Williams or John Simon, arr. In Jim's Garage; Brute's Circus Metaphor; Making Faces at Each Other; eight more. Columbia © CL 2615 or CS 9415, $4.79. Rock music is at its best when it's enjoying itself. This album, by a young man with sufficient whimsy to call himself Brute Force, is the most entertaining set that has yet emerged from the rock field.

While Mr. Force does much with the comic possibilities of rock, he also has a real feeling for the idiom. Thus, while sophisticated listeners may find him amusing, avid and humorless rock fans will hear him only as a rock singer.

Force sings and writes his material. The voice, though unrefined, is substantial and full of flexible humor. The subject matter is delightful. To Sit on a Sandwich royally proclaims the wisdom and fineness of such a hobby. Or a love song that states "the tapeworm of love is eating my heart out over you," and "one of these days I just won't care, because my heart will not be there." Brute's Party is Force's comment on deadly-dull parties where people say to each other "we ought to have more of these often." The Sad Sad World of Mothers and Fathers is a tragicomic treatment of the gap between generations. No Olympia Height seems to be a put-on of Dylan-esque stray imagery: "I had a dream in which I dreamt that you were dreaming and we woke and found ourselves awake in dreamland."

All this is ably assisted by producer-arranger John Simon, who has included a wealth of wild sound effects—sirens, motorcycles, football games, and so on, making the show even funnier. Pat Williams' arrangements, particularly To Sit on a Sandwich and Sad Sad World of Mothers and Fathers, are fascinatingly diversified.

Unfortunately, Force's words are often swallowed up in the music. It's a deliberate recording device habitual in the rock field. In this case it was a poor choice: these songs should be intelligible on the first, not the third, hearing. M.A.
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CIRCLE 16 ON READER-SERVICE CARD
KIM FOWLEY: Love Is Alive and Well. Kim Fowley, vocals; rhythm accompaniment. *Flower City: War Game: Reincarnation*; seven more. Tower @ T 5080 or ST 5080; $4.79. Singing工工with Moby Grape, Fowley has led an industrious little life. Activities have included record production, formation of the Hollywood Argyles (who had a hit called *Alley Oop* some years ago), work for Doris Day's publishing companies, doing sessions for P. J. Proby, and *exhibition dancing*. 

Currently, Fowley sees himself as a twenty-five-year-old symbol of the flower children. His hippness is thorough: straight-ahead stare, velvet scarf, love buttons, and so on. However, his only visible talent in this album is a periodic flair for titles: *Love Is Alive and Well, See How the Other Half Loves*.

Fowley's total negligibility as either singer or songwriter is noteworthy to view of the fact that his grandfather is Rudolf Friml. M.A.

MORT GARDON: Sea Drift. Orchestra; Mort Garson, composer and arr. *Sunflower*; Kim & Cricket; *Bizz Surf*; nine more. Elektra @ EKL 4009 or EKS 74009; $4.79. 

With the album cover in one hand, place the record on the turntable and lower the needle with the other. The first sound you hear is the ocean lapping gently on the shore, a gull crying softly overhead (a kind of vertical stereo of the imagination?). The cardboard cover you hold increases the mood of this album, which includes every kind of vertical stereo of the ocean. 

The strings come in smoothly over the sound of waves. Ahh.

It's all inspired, no doubt, by the success of the Mystic Moods Orchestra on Philips, but it's done better. How nice that composer-arranger Mort Garson interrupted his busy, rather commercial studio career to provide a moment of nostalgia for city-trapped sea lovers. This is not great music. At times it's even clumsy, with its glumlyrics and so on. But many tracks, such as *Sea Drift*, are melodious and fine. Besides, who cares? It includes every sea sound you've longed to hear: water slapping against a pier, waves breaking harshly and softly, thunder of a storm at sea, bubbling white foam, seagulls.

Sea sounds and music go well together, and this is a tasteful blend of the two. Great music is thrilling. De-bussy's *La Mer* is a brilliant study of the sea. But there's something to be said for pleasant little albums like this. M.A.

MOBY GRAPE. Moby Grape, vocals and rhythm accompaniment. *Some Days You Feel Like Sitting by the Window; Changes*; nine more. Columbia @ CL 2698 or CS 9498; $4.79. 

Moby Grape is the punch line to a joke of at least two-years' vintage. It is also a San Francisco rock group drawing not only its name from preexistent sources, but its eclectic style as well. Like the Monkees, the Grape is a synethetic entity, the product of a mentality that seeks success by imitation alone. After listening to this disc one is likely to feel that he has heard a montage of scattered takes by the Byrds, Rolling Stones, Jefferson Airplane, and just about any group that is flying high (you should pardon the expression) on today's pop charts.

Yet Columbia has really been pushing this album. Which isn't surprising, actually—they have no current rock groups with much to say. (The Byrds' last album marked a definite regression; the loss of Clark has apparently weighed heavily.) In any case, the Grape's childlike melodies, mundane melodies, and supremely uninteresting harmonies will probably undermine any amount of footwork by the mother company.

**JACKIE AND ROY:** Lovesick. Jackie Cain Kral and Roy Kral, vocals; Roy Kral, piano; Don Payne, electric bass; Don Payne, drums. *Windy Weather; National Hotel; Mr. Spoons*. nine more. M-G-M @ F 4388 or SE 4388; $4.79; @ MGX 4388, $5.95. 

In recent years, jazz-oriented duo Jackie and Roy have leaned into current-things music, using electric bass and rock material. Although some of the new work is lively—particularly their arrangements of Beatles songs—this new album will have a safe, though old fans. 

Except for the use of Don Payne's electric bass, which sounds fine, this album has all the flavor of their early work, complete with the rare, offbeat songs this couple is famous for unearthing. Jackie Cain is the Jerome Kern and Otto Harbach little-hearted and marvelous *Let's Begin*. Also interesting is her work on Ted Dameron's *If You Go Away*, and Miss Cain's thin, pure, translucent voice as amazingly in tune as ever, showing off the vocal arrangements Roy Kral has written for her. Duets include Alec Wilder's *Happy Minueta and Me* and a slightly altered version of their renowned *Mountain Greenery*.

Though Kral does less singing in this set, his light, unruffled piano playing sounds splendid, with never a questionable choice of note or chord. Each of Kral's arrangements is a fragile, perfectly formed gem. It's gratifying to note with this album that, while Jackie and Roy have branched out into the current market, they have lost none of their original charm. On the contrary, they've sharpened it.

Ian and Sylvia, an attractive couple from Canada, have been called the Jackie and Roy of folk music. But while Jackie and Roy bring their clearly defined nationalities into any idiom they touch, it's difficult to tell what Ian and Sylvia have in mind in this multi-styled album. The chances are that they're trying to make the transition from the fiddling, non-lucrative folk world into folk-rock. But for all their energy, they lack the technical prowess to make such a change gracefully. While Sylvia Frick- er's clear, quavering voice works well in folk music, it's inappropriate in such rock material as her own Trilogy.

The duo's origin is the so-called flower children. The Trilogy melody is nice but the lyric is awkward and immature in its protestations. Ian Tyson's *Windy Weather* is vague. Despite the album's rock backgrounds, their originals (except National Hotel, which is *Windsor Castle* revisited) are merely country-flavored folk songs, not rock. Fittingly, Tyson has his best singing on Johnny Cash's country song, *Big River*. The best duet is Ian Dylan's *I Don't Believe You*, with a well-done vocal and instrumental arrangement.

Ian and Sylvia have lost the image of certainty they projected in folk music. In all probability, they're having difficult getting used to the different rock—subtly but clearly different from the straight-up-and-down rhythms of folk. This album came too soon: Ian and Sylvia need more time to decide who they want to be.

The note on their record jacket says: "Orchestral arrangements by Paul Harris." There's no orchestra on the album.

**BERT KAEMPFER: Hold Me.** Orchestra and chorus, Bert Kaempfert, arr. and cond. *Hold Back the Dawn; Ruse Room; Somebody Loves You*; nine more. Decca @ DL 4860 or CL 74860; $4.79; @ ST *4860; $7.95.

Bert Kaempfert wrote *Strangers in the Night*. But then everybody makes mistakes. He also wrote *Lady*, which is included in this album. That's compensation for a sort of that earlier dismal hit. Actually, even *Lady* isn't as good as I'd thought. Jack Jones performs it in even eighth-note patterns; judging by Kaempfert's own recording of it, he wrote it in dotted eights and sixteenths, which sounds dull. Jack Jones improved the song.

This album is built around saxes, soft brass, a chorus oo-oo-oo along wordlessly, and strings playing goose-gaped sustained chords on some tracks. At times it's pleasant, particularly in the medium tempo. In ballads, it gets a little generic, particularly Fred Moch's trumpet solos, which sound like sugared-down Bobby Hackett.

**LAINIE KAZAN: The Love Album.** Lainie Kazan, vocals; Claude Ogerman, Pat Williams, Torrie Zito, Don Sebesky, or Dick Hyman, arr.; Peter Daniels, cond. *Warm All Over; I'm A Fool to Want You; If You Go Away*; eight more. M-G-M @ E 4451 or E 4451; $4.79; @ MGX 4451, $7.95.

It has been said that singer Lainie Kazan's career has been patterned after that of Barbra Streisand. Miss Kazan's most recently released *The Love Album*, is similar in concept to Miss Streisand's early albums, which bore such names as "The Second Album" and "The Third Album." Such campaigns make the haughty assumption that record buyers need no further persuasion.
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than the artist's name. It worked for Miss Streisand, probably because she was the first and strongest to try it.

The best aspect of Miss Kazan's album is her excellent choice of material. Included are such little heard songs as *Nature Boy*, *Sweet Talk*, *I Have Dreamed*, and Arlen and Harburg's fine *Take It Slow, Joe*. The one questionable inclusion is *Everybody Loves Somebody*, the television theme song of Dean Martin, on whose show Miss Kazan is often seen. Only a personality as powerful as Martin could justify repeated use of such a limp number. Apparently Miss Kazan meant it as a tribute, since she closes with Martin's line: "So keep sendin' in those cards and letters.

Aiming for a quiet mood, Miss Kazan displays more restraint than usual. But in offering more real singing and less theatrics (with the overblown exception of *I Got It Bad and That Ain't Good*), there's a curious lack of substance in her work. As distasteful as showy, surfacedly emotional can be in a singer, she appears to be better off with than without it. These quiet songs, though competently executed, are rarely moving.

Very few artists could fulfill the promise of an album with such a title, and apparently few who could have pulled it off have not felt it necessary to make the attempt. A more accurate and less pretentious title for Miss Kazan might have been "The Ballad Album." She'd do well to consider a more gracious and realistic goal the next time out.

M.A.

THE KENNEDY DREAM. Orchestra. Oliver Nelson, arr. and cond. *Day in Dallas, John Kennedy Memorial Waltz; Jacqueline; The Rights of All; five more.* Impulse @ A 9144 or AS 9144, $5.98.

Oliver Nelson, one of the country's best jazz and pop arrangers, has written what is perhaps his finest music for this tribute (the only selection not by Nelson is George David Weiss's *John Kennedy Memorial Waltz*). The album's one flaw is indicative of the larger problem: the orchestra plays badly. Sloppy musicianship is not unheard of in pop albums recorded in New York, but this is the first time I've been sympathetic about it. How could the men play well? The loss that occurred in Dallas is still brutally felt, and music is a primary carrier of emotion. Father Norman O'Connor summed it up in the first line of his notes: "I really don't want to write about it . . ." Nelson's music is beautiful. The album's emotional grip is undeniable and deeply troubling. Make your own judgment as to the wisdom of the project. I disqualify myself, except to say this: I think it came too soon.

M.A.

WARREN KIME: Brass Impact. Brass orchestra, voices, and rhythm, Warren Kime, cond. *Mas Que Nada: Eleanor Rigby: In the Still of the Night; eight more.* Command @ RS 910 D or RS 910 SD, $3.75.

Warren Kime is a Chicago bandleader, trumpeter, and arranger who went to Command with an idea for recording women's voices voiced with a brass section. Command's a & r director, Bobby Byrne, liked the sound and this album is the result.

It differs quite a bit from the Ray Conniff format of using wordless voices with orchestra, partly because of the instrumentation. It uses trumpets as one choir, flugelhorns as another, and trombones as a third—blending them in places, of course. The women's voices are used either separately or with the high brass. The album emphasizes sound reproduction with and to Command's policy. It was recorded at Fine Studios in New York, and I find that studio's sound a little too hard, a little too brittle. But sound reproduction is partly a matter of taste, too, and others may not hear it as I do. Certainly there is a good deal of impact in this package, as the title claims.

G.L.

*STEVE LAWRENCE AND EYDIE GORMÉ: Together On Broadway. Steve Lawrence and Eydie Gormé, vocals; orchestra: Joe Guercio, cond.; Pat Williams or Jack Andrews, arr.; Dick Williams, vocal arr. *Cabaret: I Believe In You; Come Back Lou; set of seven more.* Columbia © CL 2636 or CS 9436, $4.79; © CQ 925, $7.95.

Steve Lawrence and Eydie Gormé, each a strong single act, have probably the most high-powered duo-act in the country. As fine as Eydie and Steve are, the orchestrations and vocal arrangements, lively pitter, they carry on for nearly two hours on stage without let-up.

The core of Steve and Eydie's success is their unfaltering grasp of professionalism. They've mastered the stage tricks so important to good performing; their timing is flawless. Even moments of humility are paced to the second, never pushed. By adroitly freezing in place, eyes closed, faces emotional, they milk applause by simply waiting for it. Lawrence edges Miss Gormé out in the funny-line department, but she gets off several herself. And when in doubt, she can and often does outshine him in high-sounding passages. As slickety-slick as the show is, there's an element of genuine feeling behind their programmed emotionality.

Most of the duets in this album are taken from their stage act. The musical support is energetic. Steve and Eydie and the band (especially on *The Honeymoon Is Over from I Do! I Do!*) At the end of the "take" Lawrence laughs with such pleasure that it's left in the record. Also sprightly are *Maine and Walking Happy.*

In keeping up with Miss Gormé's frequently rock-hard vocal quality, Lawrence's tone loses the warmth he achieves singing on his own. There's no blending with Miss Gormé. Her voice, when opened up, could cut even Jan Peerce's tenor to ribbons. Her sharp edge is uncomfortably apparent in *Old Fashioned Wedding.* But she has many moments of restraint, during which the two sound well together.

This album is as close as one can get to having a top-drawer show delivered into the living room. It's snaggle-toothed

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GEORGE SEGAL: The Yama Yama Man. George Segal, vocals: Artie Butler, arr. and cond. Gee But I Hate to Go Home Alone; Bennie Badass; In Da Day, ten more. Philips 200242 or PHH 600242, $4.79. Marvey-do! Another album of flapper songs. Evidently they are being sung by actor George Segal, but it’s difficult to tell since much of the singing is recorded at a level so far below that of the band that the lyrics are utterly lost. But after listening to one of Segal’s ballads, such as Yes Sir That’s My Baby, it’s understandable why he is kept so far in the background. He’s a shower singer, nothing more and often less. It’s a mystery why Segal, who has shown his competence as an actor in such films as Ship of Fools and Who’s Afraid of Virginia Woolf?, would showcase himself in a situation where he is a raging amatuer. I suppose we all have our blind spots.

The name of the game is musical camp, and at present, the only actor around with a genuine and entertaining flair for it is Tony Randall. M.A.
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James Cotton, harmonica and vocals; Alberto Giangiulio, piano; Luther Tucker, guitar; Robert Anderson, bass and vocals; Samuel Lay, drums; Paul Serrano, trumpet; John M. Watson and Louis E. Saferfield, trombones; James F. Barge, Delbert L. Hill, and McKinley Easton, saxophones. Good Time Charlie: Turn on Your Lovelight; Something on Your Mind; Don't Start Me Talkin'; seven more. Verve © 3023 or S 3023, $5.79.

After several years as Muddy Waters' harmonica player and a vital element in Waters' band, James Cotton has formed a group of his own in which his singing rather than his harmonica is the dominant factor. This is a tremendously popular group, keyed to the involved urgency in Cotton's singing. He has the gut quality to shout an emotional blues with an augmented band flexing its muscles purposefully behind him. He can switch to a spoken, cadenced line or sneak around through the bypaths of a lyric.

There is a constant sense of invention all through the set, with some particularly exciting passages between Cotton and drummer Samuel Lay when they leave the rest of the band behind and take off on vocal and drumming duets on their own. Occasionally, Cotton turns to his harmonica and when he does, he wails.

This is a strong, forthright blues set that boils with intensity at a variety of tempos.

J.S.W.

**DUKE ELLINGTON: The Far East Suite**
Cootie Williams, Cat Anderson, Mercer Ellington, and Herbie Jones, trumpets; Lawrence Brown, Buster Cooper, and Chuck Connors, trombones; Harry Carney, Russell Procope, Johnny Hodges, Jimmy Hamilton, and Paul Gonsalves, saxophones; Duke Ellington, piano; John Lamb, bass; Rufus Jones, drums. The Far East Suite: Ad Lib on Nippon. RCA Victor © LPM 3782 or LSP 3782, $4.79.

During the quarter of a century that Duke Ellington has been writing extended works, each piece has almost invariably been turned out under extreme deadline pressure. There have been times when Ellington didn't quite make the deadline (Such Sweet Thunder wasn't completely finished for its premiere at Town Hall in New York in 1957) and he always had Billy Strayhorn, his right-hand man, to share the composing and orchestration or to produce instant snatchs of Ellingtonia ("We need four minutes in D flat"), The Far East Suite is notable, on one count, because it was not composed in one of the traditional Ellington pressure situations. The Duke developed it over a period of almost three years, introducing bits and pieces here and there as the band traveled. It is also noteworthy for a very different reason—it is presumably the last long work on which the Duke and the late Billy Stray-
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horn collaborated. Happily, it is one of their best collaborations—it can stand with such extended Ellingtonia as *Such Sweet Thunder* and *Black, Brown, and Beige*.

The ideas on which Ellington has based the Duke Ellington in the early 1960s. The built-in exotica which is a natural part of the Ellington style is expanded in these pieces by the Duke's interpretation of the sounds and rhythms of the world, filtered through the musical personalities of such individualistic soloists as Johnny Hodges, Harry Carney, and Lawrence Brown. Some of the stylistic devices go back to the Duke's "jungle period" of relative twenties but they lie cheek-by-jowl with what Duke hears in today's music and what he brought back from his tour. It makes a fascinating and colorful tapestry, particularly when the full Ellington ensemble, which often is neglected these days in favor of the soloists, cuts loose with the unique sound and power with which the Duke engenders his bands.

For all the merits of *The Far East Suite* the Duke has topped it with an eleven-minute encore, *Ad Lib on Nippon*, which is a superb display of the Man himself as pianist—soloing, feeding bassist John Lamb and clarinetist Jimmy Hamilton (who sounds more a part of things here than he usually does even though he's been with the band twenty-six years), and driving the band with the amazing spark of creative urgency that still burns in him as vividly today as it did forty years ago.

**CAPP'N JOHN HANDY: Introducing Capp'n John Handy.** Capp'n John Handy, alto saxophone; Doc Cheatham, trumpet; Benny Morton, trombone; Scoville Brown, clarinet and tenor saxophone; Claude Hopkins, piano; Eddie Gibbs, bass; Gus Johnson, drums. *Handy's Gulf Coast Boogie: Perdido the Ribs: Perdido: Good Feeling*.

**DON HECKMAN — ED SUMMERLIN IMPROVISATIONAL JAZZ WORKSHOP.** Lew Gluckin, trumpet; Bob Norden, trombone; Don Heckman, alto saxophone; Ed Summerlin, tenor saxophone; Steve Kuhn, piano; Ron Carter; Steve Swallows, bass; Joe Hunt or Joe Cocuzzo, drums; Lisa Zanda, vocals. *Jass or Better: Leisure #5; Dialogue: Five Haikus, Ictus @ 101, $5.00 (mono only). Available from Ictus Records, P. O. Box 2, Village Station, N. Y. 10014."

Don Heckman and Ed Summerlin, saxophonists who have been working on the exotic fringes of jazz for many years (Summerlin is a prolific composer of jazz religious works), have established an *Improvisational Jazz Workshop* in which they intend to explore the uses of jazz, electronic music, happenings, theatrical events, dance, and religious services, written music, improvised music, and chance music. In those terms, this first recording from the workshop is fairly traditional since it involves only written and improvised music. However, the area within which Heckman and Summerlin work is, by any definition, avant-garde. They are both of the squawk and shriek school of saxophone playing—not the unrelentingly intense branch of that school (Pharaoh Sanders), but the sneak-up-gently-and-then-twist-it-style (Albert Ayler). The four selections, two by Heckman, two by Summerlin, are made up of discordant sounds ranging from the casual to the frantic. Steve Kuhn's piano and Ron Carter's bass give the pieces a reassuring sense of solidarity, but the decorations by the composers seem to fly around in raucous aimlessness.

**RETURN OF THE BIG BANDS—for a feature review of four big band recordings, see page 32.**

**BILLY MAXTED'S MANHATTAN JAZZ BAND**

Satia Doll. Bob Yance and Dave Culp, trumpets; Richy Nelson, trombone; Joe Barafaldi, clarinet; Billy Maxted, piano; Ron Nespo, bass; John Van Ohlen, drums. *Eager Beaver: Streetwise Blues: Really? If You See Me Comin';* ten more. RCA Victor @ LPV 542, $4.79 (mono only).

Hugues Panassié, the French jazz critic, came to the United States in 1938 with excellent intentions. Among his first small group, New Orleans-style jazz at a time when this kind of music had been largely excluded from recording studios for years, first by the Depression and then by the dominance of swing bands. Panassié also brought with him an extreme admiration for Mezz Mezzrow. On his records, Panassié used such fine musicians as Tommy Ladnier, Sidney Bechet, Frankie Newton, James P. Johnson, Teddy Bunn, and Pete Brown, but...
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Mezzrow was also present on all of them, playing clarinet or tenor saxophone and insinuating himself into most of them so much that they are flawed to some extent by his limited abilities.

Of the fourteen selections produced by Panassie that make up this disc (part of Victor's Vintage reissue series), the six that hold up best are either slow (Mezz could cope with a slow tempo) or are by a group led by Frankie Newton, who succeeded in burying Mezz in the background. The other pieces still have points of interest because these sessions were a high point in the recording career of Teddy Bunn, a marvelous guitarist whose single-string virtuosity crops up again and again (the only other time he was properly recorded, to my knowledge, was on some early Blue Note discs). Ludnier and Bechet contribute several fine performances, even though Mezzrow is always hovering over their shoulders, waiting to move in. And, to give Mezz his due, he does manage a good clarinet solo on Royal Garden Blues.

Ludnier, who had not been playing much at the time, is variable—sometimes firm and strong, sometimes uncertain, a sharp contrast to the always assured and authoritative involvement.

Whether it was a question of Panassie's taste or of time limitations in the recording studio, these performances show an indiscriminate acceptance of logy rhythms and sour ensembles along with brightening, often exciting interplay. They survive primarily because of the playing, undiminished by the passing of time, of Frankie Newton, James P. Johnson, Pete Brown, Teddy Bunn, and Sidney Bechet. J.S.W.

JIMMY RUSHING: Every Day I Have the Blues. Jimmy Rushing, vocals; Clark Terry, trumpet; Red Allen, trombone; Hank Jones or Shirley Scott, organ; orchestra, Oliver Nelson. cond. Bluesway 6005 $6005, $4.79.

The team of Jimmy Rushing and Dicky Wells has been one of the unique joys of the jazz world for thirty years, ever since they were both in the Basie band of the late Thirties. Rushing's voice has thickened since then and he has to strain a bit now to lift a line that he could once deliver with casual airiness; but his vocal vigor seems as great as ever. With sympathetic engineering, he puts the old Rushing walkoff into these tunes, most of which either date back to his Basie days or derive from the same approach. (Berkeley Campus Blues is an updating of Rushing's illustrious Harvard Blues.) Although Oliver Nelson's orchestra is back of him on all the numbers, the one that counts the most is Wells's sly, talk-sing commentary on trombone. Nelson has contrived a variety of figures and rhythmic patterns for the band to play behind Rushing instead of the repetitious riffs which are the customary accompaniment; but even he can't compete with the variations in inflection and phrasing that are all part of Rushing's bag. J.S.W.

CHICK WEBB: Stompin' at the Savoy. Chick Webb's Orchestra, Taft Jordan and His Mob, Teddy Wilson and His Orchestra. Blue Minor; My Melancholy Baby; Let's Get Together: nine more. Columbia Cl. 2639, $3.79 (mono only).

Chick Webb's band, the reigning monarchs of the Savoy Ballroom in the Thirties, has been sadly neglected on LP reissues in this country. This disc doesn't do much to remedy the situation although Columbia can at least be credited with trying. The company has only twelve sides by Webb (Decca has almost one hundred, all from the band's peak period, which it keeps tightly hidden away). Columbia has used seven of its twelve sides in this set, filling it out with four small group pieces by Taft Jordan, Webb's trumpet star, and one by Teddy Wilson, which has a vocal by a very young Ella Fitzgerald from the same date. The Webb band is no juggernaut on these selections. Trombonist Sandy Williams and tenor saxophonist Elmer Williams are consistently strong soloists and the saxophone section is a warm, smooth body of sound. But Reunold Jones's trumpet passages are weak, the brass section as a group is thin (there is only one trumpet), and it has been thinly recorded. Surprisingly, considering the presence of as driving a drummer as Webb, the rhythm section is often rather stiff. The original recordings of such jazz standards as Stompin' at the Savoy and If Dreams Come True are here, but...
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High Fidelity Magazine
Soundsibility — superb sound with sensible features — it's a tradition with Viking tape recorders. In keeping with this tradition Viking introduces the new Model 423—designed to bring you excellence in performance, true stereo fidelity and the utmost in practical operating convenience.

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*Remote pause control and walnut base optional accessories.
FOLK

HARRY BELAFONTE: Belafonte on Campus. Harry Belafonte, vocals; Ernie Calabria and Al Schackman, guitars; Bill Saltier, bass; Percy Brice, Aucie Lee, and Ralph MacDonald, percussion; Bill Eaton, arr. and cond. Roll On, Buddy; Delia; Those Three Are on My Mind; eight more. RCA Victor © LPM 3779 or LSP 3379. $4.79.

The unsung—or at least inadequately sung—hero of Harry Belafonte's recent career is his arranger-conductor, Bill Eaton. Eaton built the backdrops to fit around Belafonte's approach like a glove on a hand, ranging from the lyrical to the driving. In some tracks of this album, he uses a chorus; his choral writing is warm and strong.

Given the freedom of these always appropriate accompaniments, Belafonte achieves performances of great energy and polish. Energy and polish are, to an extent, mutually antagonistic qualities, and that's the odd thing about Belafonte: how he puts so high a sheen on his work without losing the drive. The key word is work: Belafonte is a tireless rehearsal, which is why he is so consistent.

The songs in this collection are, as usual, a disparate lot out of the folk bag, ranging from the delicate Delia to the powerful protest song Those Three Are on My Mind. The most striking track, to my ear, is Morgan Amos's The Far Side of the Hill, which has been a standard of sorts in the folk field for several years. Eaton sets up a powerfully rhythmic background, piling up the guitars, bass, and percussion in layers as Belafonte reads Miss Amos's poetic lyric with bluesy sensitivity.

Good Belafonte. But then, it always is.

G.L.

TRADITIONAL SONGS OF MEXICO. Carlos Jasso, Ruben Lopez, Oscar Chavez, and Mario Quiere, vocals. Collected and edited by Lilian Mendelsohn. Folkways © FW 8769, $5.79 (mono only). Anyone who thinks that brassy mariachiis represent the musical soul of Mexico will find invaluable corrective therapy in this album. Here are traditional ballads possessing all the aching beauty of true folk poetry. How did the vaqueros, or cowboys, of Sonora bear their womanless existence? "My life is sad and I cry for desire. My house, my birds, are dying of love." Someone remembers the faraway Tepoztlán of his youth "with your crystal clear water ... the whispering of your oaks." A forlorn lover wants "to make for you with my tears a necklace of pearls."

The nonprofessional singers all possess pliable voices and, most importantly, they sing the time-polished ballads of love, war, and loneliness with affectation and authority. For a glimpse of the Mexico beyond the glittering façade of El Distrito Federal, acquire this fine album. As always with Folkways, complete texts and translations are provided. O.B.B.

JOHN JACOB NILES: The Best of John Jacob Niles. John Jacob Niles, vocals. Tradition © 1053 or S 2054, $5.98.

According to the Gospel of St. Mark, Jesus Christ once said: "a prophet is not without honor, but in his own country, and among his own kin, and in his own house." That dictum applies with the most melancholy force to John Jacob Niles, native of Kentucky. He is now a very old man and his career of balladry lies behind him. But he wrote some of the greatest Anglo-American folk songs—and I use the term in coldest-blooded-in-existence: Black is the Color of My True Love's Hair, Venezuela, I Wonder as I Wander. Because of the critical imbecilities rampant in the Twenties, Thirties, and Forties, he had to pretend that he had "discovered" them.

Here, nonetheless, in commendably re-furbished "enhanced" stereo sound is Niles the singer with his near-Falsetto voice and terrifying intense manner. This authentic genius is an acquired taste. You've got to go a long way to meet him and his shrill, eccentric style: he won't budge in your direction. The recordings are at least fifteen years old, but on them Niles sings in his best, burnished form from the traditional airs that he so loves—Mary Hamilton, The Hangman, Roving Gambler—plus several of his own masterpieces. Like pale old armagnac, this album is worth the price.

G. L.


I do not know the provenance of this disc, so I cannot estimate its age. But since the stereo is really only electronically dithered mono and since it's been a long time since Glenn Yarbrough has sung straight folk ballads, one cannot believe that it's young. My first remembrance of Yarbrough dates a decade back when he made a brilliant pair of records for Elektra with soprano Marian Childs. After that he moved on to a quartet called The Limeliters. Throughout this period, Yarbrough's light, soaring tenor voice combined with his striking ability to project emotion lent a special dynamism to the folk songs revival. A few years ago, he went completely solo and has since devoted himself to a kind of bastard folk-pops-show repertory that in appeal and profundity rivals Jello. However, the early Yarbrough was a formidable artist and these songs stem from those past days. Despite the album's title, this is not Yarbrough's best. But it's very good, and I'd rather listen to it than to any of his current releases.
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THE TAPE DECK
BY R.D. DARRELL

Tools of the Trade. If anything further were needed to document the present flourishing state of the recorded tape industry, it’s the emergence, at last, of a comprehensive tape catalogue. Called List-O-Tapes and put out by Trade Service Publications, Inc. (2720 Beverly Blvd., Los Angeles, Calif. 90057), this telephone-book-sized publication lists all recorded tapes—at all kinds of program materials, in all types of format—currently in print in the United States. And owing to a policy of weekly updating, “currently in print” means right now.

Oil subscription—$3.00 monthly—to the new List-O-Tapes (an earlier version was a quarterly issued in booklet form) brings one a permanent binder containing, at present, some 450 8½-x-11 loose-leaf pages divided by tabbed index leaves into ten main sections. The looseleaf format of course means that the weekly revised or new pages can be easily added and the book kept consistently up-to-date. Expensive for casual tape fans perhaps, but the dealers, librarians, and specialists for whom it is primarily intended will find it an absolutely essential source book of all kinds of recorded-tape information. Already, in my own first weeks of using it, I’ve found it invaluable, particularly in tracing individual artists’ tape repertoire and for unearthing the complete contents of classical, as well as-pop, collection programs. The integrated listings under program titles of all varieties of cartridge and cassette, as well as-opener, tapes, are also especially helpful convenience feature.

The more widely known tape guide books—the East Coast’s Harrison Catalogue and the West Coast’s Stereo Tape Log—naturally will retain their usefulness as inexpensive guides for nonprofessional collectors. Tape Log (published quarterly at $2.00 a year from P. O. Box 7, Fulton, Calif. 95439) has an arrangement scheme (listings are in numerical order under manufacturers) that I myself find awkward, and the latest copy, current but undated, I’ve seen includes open-reel tapes only. Harrison has been split this spring into a familiar-looking still- quarterly Harrison Catalogue of 4-Track Stereo Tapes: Open-Reel and Cartridges (35 cents a copy from dealers or $2.25 for a yearly subscription) and a brand-new bimonthly Harrison Catalogue of Stereo 8 Cartridges (prices not yet announced)—both published by M. & N. Harrison, Inc., 274 Madison Ave., New York City 10016. I haven’t yet seen a copy of the cartridge-only list, but the main catalogue remains the closest tape equivalent to Schwann.

Das Lied von der Erde. In recent years the only available reel version of Mahler’s Song of the Earth has been Reiner’s 1961 taping for RCA Victor—one technically admirable but so cerebral interpretatively that it does scant justice to the poignance of feeling for which this music is best loved. (An older Rosbaud/Vox version on the Tandberg/SMS label has long since been out-of-print.) Now, however, two new releases offer collectors a real choice: one, given us James King, Dietrich Fischer-Dieskau, and the Vienna Philharmonic under Bernstein (London/Ampex LON 90127, 67 min., $8.95); the other presents Fritz Wunderlich, Christa Ludwig, Philharmonia and New Philharmonia Orchestras under Klemperer (Angel Y2S 3704, 34 1/2 ips, 64 min., $11.98).

Most listeners will probably prefer the London/Ampex reel. Bernstein’s impassioned reading is by far the more moving one; his soloists and orchestra are more expansively and sweetly recorded in authentic concert-hall perspective; and if King is somewhat matter-of-fact, Fischer-Dieskau is not only superbly eloquent but thoroughly justifies the composer’s authorization of a baritone alternative to the customary alto part. The tape itself seems ideally processed, though the text leaflet referred to in the accompanying notes was missing from my review copy. Yet the rival version is not without special peals of its own, particularly to admirers of the late Fritz Wunderlich, who indeed sings beautifully here, and to devotees of Klemperer, who is characteristically magisterial in his uncompromisingly personal readings.

While Angel’s slow-speed technology proves to be no handicap, close-up miking and marked spotlighting, of the windwinds in particular, are less aurally pleasing (and surely less well suited to this music) than the warmer Bernstein/London recording. I should mention too that the five Mahler songs sung by Miss Ludwig on the fourth side of the disc album (and whose texts are included in the tape leaflet sent on request) are not heard in the reel version—an omission that makes retention of the list price of a full-length double-play reel rather questionable.

Beatleworks and Other Tape Debuts. A few Chicago Musicapplies releases, sometime ago, of Elektra and Nonesuch programs merely whetted collectors’ appetites for more of the treasures in two catalogues exceptionally rich in both compositions and composers currently unrepresented on tape. So it is notably good news that these labels are now appearing under the aegis of Ampex Stereo Tapes. I’m particularly delighted to find that the first Elektra releases include (besides the haunting gypsy songs and dances of Serge Prokofiev’s Babcia) two items from Eben (EKC 7212, 40 min., $7.95) that masterpiece of true musical humor, “The Baroque Beatles Book” (EKC 7306, 36 min., $7.95).

If by unlikely chance you haven’t yet encountered Josh Rifkin’s baroque-era metamorphoses of contemporary teen-age hit tunes, don’t expect me to describe them in words. They have to be heard—and even then it’s hard to believe that Handel, Bach, and Telemann aren’t personally involved.

As yet, the affiliated Nonesuch catalogue is represented only by a grab bag of Astrovision airlines-entertainment miscellany (Nonesuch/Ampex CW 4, 34 1/2 ips, approx. 172 min., $23.95). But this reel is by far the most musically substantial and rewarding of its kind. Six of its eighteen titles (mostly long and complete) selections are first tape editions, and the principal composers featured are Bach, Vivaldi, Telemann, Haydn, and Mozart—certainly ideal in-flight traveling companions.

Like Elektra, Monitor is best known for its recordings of authentic folk and traditional music. Its first two releases via Ampex present a number of artists in tape debuts—in one case, that of the Russian-born Yulya (Mrs. Julie Whitney), whose song program “Midnight in Moscow” (Monitor MRC 597, 35 min., $7.95) must now, unhappily, serve as a memorial tribute to a magical artist. The other reel is the first taping, I think, of Portuguese fados: “April in Portugal” (MRC 374, 39 min., $7.95)—a fascinating documentation of an evening at the restaurant A Severa where six leading exponents of this unique art are vividly recorded in markedly channel-differentiated stereosonic.

Dept. of Exotica. A Concerto for Koto, yet? Well, not quite, but Michio Miyagi’s Sea of the Spring is at least a little tone poem for koto (expressively twanged by Shinichi Yuize) and orchestra—one of two exceptional novelties featured in André Kostelanetz’s “Exotic Nights” (Columbia CQL 883, 35 min., $7.95). The other, larger and even more evocative, is Alan Hovhaness’s Fantasia on Japanese Woodcuts for xylophone (Yoichi Hiraoka) and orchestra. And, for good measure, Kostelanetz also includes the catchy Alibe (by modernist Orquesta Ritmica Gotschalk’s Night of the Tropics. It’s fascinating, by the way, to compare this Shanet arrangement of Gottschalk’s music with the different one used by Abravanel in his Vanguard taping (February 1964) of the complete, two-movement work. The other three selections here—Guarnieri’s Brazilian Dance, Mussorgsky’s Dance of the Persian Slaves, and Albéniz’s Córdoba—are both less novel musically and more routinely played. Some people will note that some of these fast-paced and ultrastereoic recording is flawed by occasional reverse-channel spillover—but so what? Who wants to miss that koto?

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