

GUIDE TO REPAIRING STEREO SYSTEMS

HiFi/Stereo Review

MAY 1965 • 50 CENTS

THE GREAT AMERICAN COMPOSERS SERIES:
VIRGIL THOMSON—PARISIAN FROM MISSOURI



Virgil Thomson



superiority of Scott solid-state

Scott 344 Tuner/Amplifier is identical to that in the 312 FM Stereo tuner.

3. Silicons assure new standards of reliability

New Scott transistor amplifiers, tuners, and tuner/amplifiers are far more reliable than equivalent vacuum tube units for many reasons: The lower operating temperatures within these Scott solid state units results in substantially longer life for electronic parts. Rugged silicon output transistors, and carefully tested solid state devices in all other critical stages, provide longevity of operation that far surpasses vacuum tube components.

Other design factors that contribute to Scott's amazing reliability are heavy-duty electrolytic capacitors, massive extruded heat sinks, and the use of military-standard components. Scott stands behind this advanced engineering with their famous Two-Year Guarantee, assuring you of years of trouble-free enjoyment.

4. Special circuits protect your investment

Scott engineers have succeeded in designing a transistor amplifier that is truly fool-proof. The output stage is completely protected against these common problems: Accidental shorting of speaker terminals, operating the amplifier without a load, or subjecting the input to a high level transient signal.

Capacitive loads, such as electrostatic loudspeakers, will

not harm the output transistors. Your expensive loudspeakers are protected from direct current by special circuitry combined with heavy-duty output coupling capacitors. Special quick-acting output fuses completely protect both associated equipment and the transistors themselves.

5. Costs less because it performs better and lasts longer

Scott transistor units give you more features, more performance and more reliability per dollar than any other components on the market. To achieve sound even approaching that of the Scott 260 Amplifier or 312 Tuner, you would have to purchase vacuum tube units of *considerably higher price*. For example, Audio Magazine said "The 312 is fully qualified to take its place beside such excellent tuners as the 310 and 4310. In some ways the 312 surpasses its predecessors . . ." Both the 310 and 4310 actually cost *more* than the 312.

When you consider the superior sound and long trouble-free operating life . . . when you consider that you *never* have to replace a tube . . . when you compare price in relation to features and performance . . . Scott solid-state components are obviously the best value on today's market.



Massive heat sinks protect Scott solid state circuitry from temperature extremes.



The Scott 312 solid state FM stereo tuner. \$259.95

the facts that prove the absolute

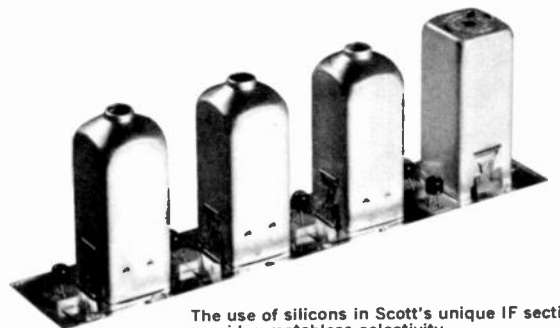
Scott has completely shattered the many myths about the inadequacies of solid-state. A combination of brilliant engineering concepts, and new manufacturing and testing techniques enable Scott solid-state FM stereo tuners, amplifiers and tuner/amplifiers to far exceed the performance, dependability, and value of *any* other components ever manufactured. This breakthrough in solid-state is the result of years of intensive research and development by the award-winning engineering team of H. H. Scott, Incorporated, the world's most respected name in high fidelity equipment. The facts that follow show why Solid State by Scott represents the most worthwhile investment you can make in high fidelity.

1. Driver and output transformers successfully eliminated
1. Scott's radically new solid state amplifier design completely eliminates both driver and output transformers . . . two principal sources of amplifier distortion. This Scott direct-coupled circuitry, utilizing military proved silicon output transistors, results in transient and high frequency response far superior to any previous design — whether transistor *or* tube — that relies on audio transformers.



The Scott 260 80-watt solid state stereo amplifier. About \$259.95

Commenting on the new Scott 260 80-watt solid state amplifier, Hi Fi/Stereo Review (April, 1965) said, "The 260 has no 'sound' of its own. The listener hears the music, not the amplifier. The 260 will reproduce anything that is fed into it with well-nigh perfect exactness, and without adding any sound coloration of its own . . ."



2. "As sensitive as any tuner I've come across"
2. Audio magazine (July, 1964) said, "If any doubt remains in the minds and hearts of audio fans as to the acceptability of transistors for use in high quality FM Stereo tuners, the Scott 312 should still shatter these fears for evermore . . . It is one of the finest tuners anywhere." Radio-Electronics magazine, (March, 1965) reported "As a fringe area tuner, the 312 did magnificently . . . as sensitive as any tuner I've come across . . . in places where stations were crowded closely on the dial, the Scott's excellent selectivity kept them neatly apart . . ."
To shatter Myth #2 even further, Audio in their review, concluded, ". . . the sound quality of the 312 is to our ears the best Scott has ever produced." Note: The tuner section of the

**The myths of solid-state
shattered by Scott research**



Here were the myths:

1. *"Transistor Amplifiers don't really sound any better than tube units, and have a lot more distortion."*
2. *"Selectivity and sensitivity in transistor tuners are inferior to that in good vacuum tube units."*
3. *"Transistor units are not reliable . . . their breakdown rate is high."*
4. *"Transistor equipment is critical to connect, and without special precautions trouble is likely."*
5. *"You must pay much more for transistor units than for tube units of equivalent performance."*

◀ Here are the facts:



70 Larkspur Avenue

February 20, 1965

British Industries Corp.
Harvard Division
80 Shore Road
Port Washington, New York

Gentlemen:

About 1 1/2 weeks ago I purchased a Harvard LAB 80 (I turned in an ^(DELETED) in trade) and I wish to tell you I am so delighted with the unit that I am compelled to make periodic trips into the living room to reassure myself it is still there.

I consider the LAB 80 a remarkable achievement. The arm tracks perfectly at pressures 1/4 to 1/2 a gram lighter than the excellent ^(DELETED) arm I had before. In fact it will handle even my most difficult records flawlessly at one gram and the unit will trip with ease at 3/4 of a gram.

The cueing device is a delight to use. You score 100% on the appearance of your unit - it is a very handsome addition to our living room. The finger lift seems to be in the perfect spot - it makes manual handling of the arm a delight. What more can I say?

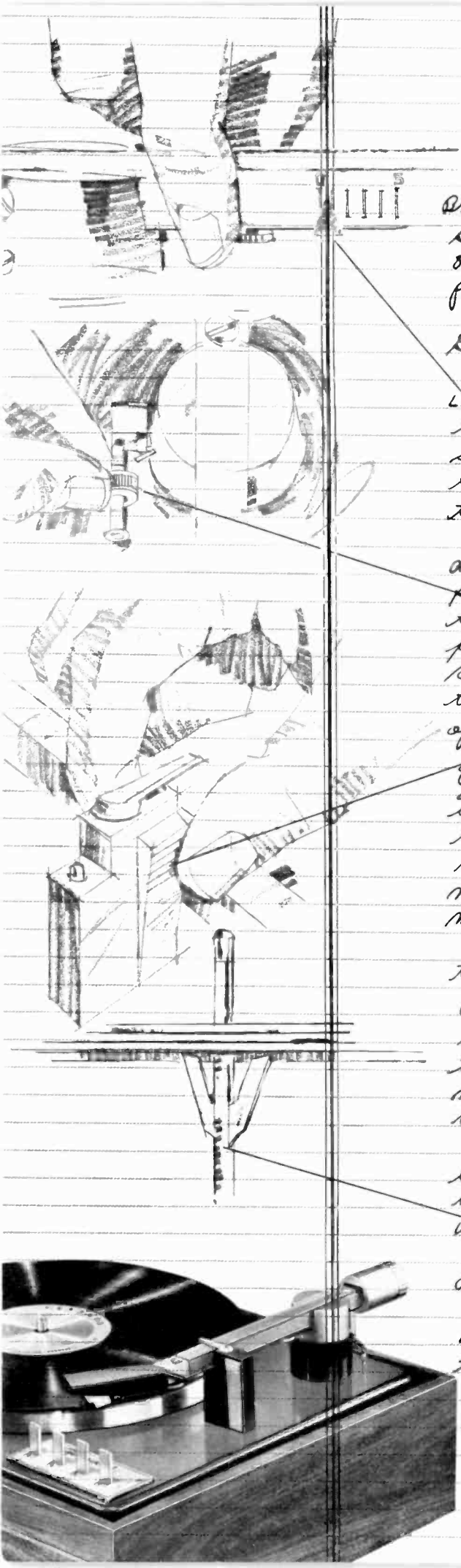
Upon opening my unit I found the instruction manual (which I also must compliment you on for its clarity and completeness) but included in the box there was no Warranty Card. The number of my unit according to the carton is #1293.

To complicate matters I have now lost or misplaced my instruction book. Would you please: 1. register my LAB 80 under warranty if this is standard procedure and 2. send me another instruction booklet and bill me for any cost involved.

May I again compliment you on an excellent and exciting automatic transcription turntable.

Sincerely,

Allen Goldfinger



HiFi/Stereo Review

MAY 1965 • VOLUME 14 • NUMBER 5

THE MUSIC

THE BASIC REPERTOIRE

Gershwin's An American in Paris.....MARTIN BOOKSPAN.....**39**

VIRGIL THOMSON: PARISIAN FROM MISSOURI

The people, places, and events in a varied career.....HAROLD C. SCHONBERG.....**43**

A THOMSON DISCOGRAPHY

Assessing the available discs and prospects for the future.....DAVID HALL.....**57**

VIRGIL THOMSON: THE COMPOSER IN PERSON

His salty wit revealed in an interview.....EUGENE COOK.....**58**

BEST OF THE MONTH

Reviews of outstanding new record releases.....**67**

THE EQUIPMENT

HI-FI Q & A

Answers to your technical questions about audio.....LARRY KLEIN.....**16**

JUST LOOKING

Surveying the latest in hi-fi equipment.....**24**

AUDIO BASICS

Tape Tracks.....HANS H. FANTEL.....**28**

TECHNICAL TALK

Lab reports on the Garrard Lab 80 automatic turntable and the Lafayette Criterion tape recorder.....JULIAN D. HIRSCH.....**31**

STEREO STETHOSCOPE

Be your own audio diagnostician—and maybe doctor, too.....ROY ALLISON.....**62**

THE REVIEWS

CLASSICAL.....**71**

ENTERTAINMENT.....**93**

TAPE.....**105**

THE REGULARS

EDITORIALLY SPEAKING.....**4**

LETTERS TO THE EDITOR.....**8**

ADVERTISERS' INDEX; PRODUCT INDEX.....**114**

COVER PHOTOGRAPH: EUGENE COOK

Copyright © 1965 by Ziff-Davis Publishing Company. All rights reserved. HiFi Stereo Review is published monthly by Ziff-Davis Publishing Company at 307 North Michigan Avenue, Chicago, Illinois 60601. Ziff-Davis Publishing Company also publishes *Skating, Flying, Popular Boating, Car and Driver, Popular Photography, Electronics World, Popular Electronics, Modern Bride and Skating Trade News*. Subscription rates: one year \$5.00; additional postage for Canada and Pan-American Union Countries \$8.50; additional postage for all other foreign countries \$11.00. Payment may also be remitted in the following foreign currencies for a one-year subscription: Australian pounds (2/10); Belgian francs (310); Danish kroner (15); English pounds (2/4/6); French francs (31); Dutch guilders (22); Indian rupees (31); Italian lire (3,000); Japanese yen (2,100); Norwegian kroner (45); Philippine pesos (25); South African rand (4.50); Swedish kronor (33); Swiss francs (27); or West German marks (25). Second-class postage paid at Chicago, Illinois and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, Canada, and for payment of postage in cash.

HiFi/Stereo Review

PUBLISHER
PHILLIP T. HEFFERNAN

EDITOR
WILLIAM ANDERSON

MANAGING EDITOR
WILLIAM LIVINGSTONE

MUSIC EDITOR
ROBERT OFFERGELD

TECHNICAL EDITOR
LARRY KLEIN

ASSOCIATE EDITOR
ROBERT S. CLARK

ART DIRECTOR
BORYS PATCHOWSKY

CONTRIBUTING EDITORS

MARTIN BOOKSPAN
HANS H. FANTEL
WILLIAM FLANAGAN
JOE GOLDBERG
DAVID HALL
NAT HENTOFF
JULIAN D. HIRSCH
GEORGE JELLINEK
IGOR KIPNIS
PAUL KRESH
GENE LEES

ADVERTISING SALES MANAGER
LAWRENCE SPORN

ADVERTISING
SERVICE MANAGER
ARDYS C. MORAN

ZIFF-DAVIS PUBLISHING COMPANY

Editorial and Executive Offices (212) 687-9700
One Park Avenue, New York, New York 10016

William B. Ziff, Chairman of the Board (1946-1953)
William Ziff, President
W. Bradford Briggs, Executive Vice President
Herschel B. Sarbin,
Vice President and General Manager
Philip Sine, Treasurer
Walter S. Mills, Jr., Circulation Director
Stanley R. Greenfield, Vice President
Phillip T. Heffernan, Vice President

Midwestern Office (312) 726-0802
307 North Michigan Avenue, Chicago, Illinois 60601
Eastern Advertising Manager: Jerry Sweeney

Western Office (213) 624-0265
9025 Wilshire Blvd., Beverly Hills, Calif. 90211
Western Advertising Manager: Bud Dean

SUBSCRIPTION SERVICE: All subscription correspondence should be addressed to HiFi/Stereo Review, Circulation Department, Portland Place, Boulder, Colorado 80301. Please allow at least six weeks for change of address. Include your old address, as well as new—enclosing if possible an address label from a recent issue.

EDITORIAL CONTRIBUTIONS must be accompanied by return postage and will be handled with reasonable care; however, publisher assumes no responsibility for return or safety of art work, photographs, or manuscripts.

Member Audit Bureau
of Circulations



EDITORIALLY SPEAKING

By William Anderson

THIS issue brings to readers of HiFi/STEREO REVIEW the second article in our continuing series on "The Great American Composers." The first (September 1964) was "Charles Ives: An American Original," by David Hall; the second is "Virgil Thomson: Parisian from Missouri," by Harold Schonberg, the *New York Times'* distinguished music critic. Composer Thomson has also, from time to time, been a practitioner of that demanding branch of literature known as music criticism, a subject that, if not always in our hearts, at the very least is often on our minds—and on the minds of our readers.

We get a surprising (to us) amount of mail each month taking us severely to task for doing our job—that is, criticizing. Some of these letters imply that our critics are either stupid or dishonest—or both. Others are characterized by such curious observations as "It's not fair to criticize," "Those who can do; those who can't, criticize," or "If you can't say something nice, don't say anything." This brand of irrelevance is not likely to disappear until our culture as a whole reaches intellectual maturity—which is to say never—so we waste no time on it. To criticize is inescapably human. We are critics every time we send back a badly cooked steak in a restaurant, switch from one TV channel to another, or reject a necktie in a shop. True, the opinions thus expressed don't usually get into print, but they could conceivably result in a cook's getting fired, a TV program's being discontinued, a tie manufacturer's going bankrupt. Nasty results, but all the poor critic wanted was to get the best.

Be that as it may, since we *do* think of ourselves as a journal of opinion, reviewing the products of the recording industry for the readers who are after all our ultimate employers, we hate to see our critics unjustly roasted. But this can be expected to happen each time an eagle-eyed reader discovers not only that critics disagree, but that they disagree even within the very pages of HiFi/STEREO REVIEW. Just such a catastrophe occurred in our February issue, in which critic Martin Bookspan endorsed and critic David Hall deplored the same recording: Vanguard's new disc, with Sir John Barbirolli and the Hallé Orchestra, of Sibelius' Fifth Symphony (Vanguard SRV 137/137SD).

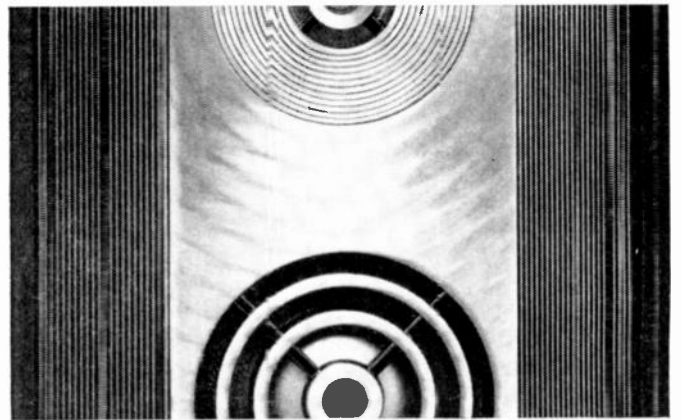
A computer could conceivably be programmed to judge a recording more accurately than the human ear ever could, measuring tempos in microseconds, comparing dynamics against perfect parabolas, pitch against fractions of
(Continued on page 6)

Coming in June HiFi/STEREO REVIEW—On Sale May 22

HOLLYWOOD'S TOP MUSIC MAKER: HENRY MANCINI
THE BASIC REPERTOIRE UPDATED
BUYER'S GUIDE TO PORTABLE STEREO
SHOULD WE REHABILITATE EDUARD HANSLICK?



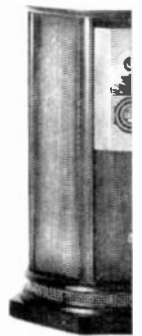
With the new Royal Grenadier



You can turn up the sound



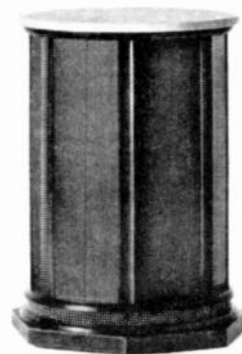
You can turn down the sound



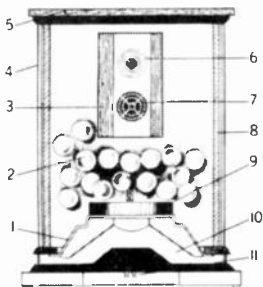
You can sit to the left of it



You can sit to the right of it



You can sit behind it



1. 15" mass loaded woofer with floating suspension and 4" voice coil.
2. Sound absorbent rear loading.
3. Die-cast mid frequency-high frequency full dispersion acoustic lens.
4. Hand rubbed satin walnut finish.
5. Imported marble.
6. Ultra-sonic domed tweeter.
7. Full presence mid range direct radiator.
8. Exclusive non-resonant rigidized heptagonal sonic column.
9. World's largest (18 lbs.) speaker ceramic magnet structure.
10. Front loaded Horn- 360° aperture throat.
11. Complete symmetry of design with terminals concealed underneath.
12. Dimensions: height 29" - diameter 22".
Patents Pending

You can examine it

And you can say so much about it

EMPIRE

CREATORS OF THE WORLD'S MOST PERFECT
SPEAKER SYSTEMS. FOR A SOUND
DEMONSTRATION GO ROUND TO YOUR DEALER
OR WRITE FOR COMPLETE COLOR BROCHURE.

EMPIRE SCIENTIFIC CORP.
845 STEWART AVENUE, GARDEN CITY, L.I., N.Y.
EXPORT: EMEC, PLAINVIEW, L.I., N.Y.
CANADA: EMPIRE SCIENTIFIC CORP. LTD
1476 EGLINGTON WEST, TORONTO



KENWOOD

PREVIEW

silicon power transistor

FM MULTIPLEX STEREO RECEIVER

LUXURY MODEL TK-80 WITH 80 WATTS



KENWOOD introduces the ultimate luxury in solid state stereo powered by SILICON TRANSISTORS to provide the never-before-possible pleasure of an unsurpassed wide frequency range... a dynamic, clear, authentic sound reproduction with utopian quality.

TK-80 SPECIFICATIONS

AMPLIFIER SECTION

Total Music Power: 80 watts (IHF Standard)
 RMS Power: (0.9% harmonic distortion at 1Kc per channel) 32 watts 32 watts
 Frequency Response: 20 - 60,000 cps \pm 1 db
 15 - 120,000 cps \pm 3 db
 Hum and Noise: Phono - 60 db, AUX - 72 db below rated output
 Bass Control: \pm 10 db (50 cps)
 Treble Control: \pm 10 db (10,000 cps)
 Input Sensitivity: MAG 1.5 mV, Tape HD 1.5mV, AUX 100mV
 Loudness Control: \pm 10 db 50 cps, \pm 5 db 10,000 cps (at Volume Control -30 db)

FM TUNER SECTION

Usable Sensitivity: 1.8 microvolts (IHF Standard)
 Signal to Noise Ratio: 60 db (at 100% modulation 1mV input)
 Image Rejection: 55 db
 SCA Rejection: 50 db
 Capture Ratio: 2 db
 Stereo Separation: 38 db at 1Kc
 Frequency Drift: 0.02% without AFC
 Special Circuit: Automatic switching FM Stereo Tuner, Automatic Mono Stereo Indicator, Output Selector Switch, Silicon Power Transistor Main Amplifier, Tape Monitor, Muting Circuit.

Power Consumption: 50 - 60 cps, 110 - 120 volts
 Dimensions: Width 17 1/4", Height 5 1/8", Depth 14"
 Net Weight: 30 lbs.

special KENWOOD features

TWO STEREO SPEAKER SETS AND EAR PHONE SWITCHING: TK-80 provides speaker output terminals and power for two (2) sets of stereo speakers plus stereo headset jack. Front-panel switching permits easy selection of either speaker set, both sets, or ear phones.



POWER TRANSISTOR PROTECTION CIRCUIT (U.S. Patent pending)

AUTOMATIC MONO/STEREO INDICATOR WITH ILLUMINATED PINPOINT TUNING: Professional, illuminated pinpoint tuning meter shows maximum reception of FM broadcasts while red and blue lights automatically indicate mode.



ILLUMINATED PROGRAM SOURCE INDICATOR: Lights indicate instantly whether program selector is at FM, Phono, Tape HD or AUX.



SMOOTH PRECISION TUNING: KENWOOD's larger flywheel is designed for smoother, exact tuning of FM broadcasts.

INTER-STATION MUTING CIRCUIT suppresses inter-station noise.



cycles. But we would be greatly disappointed in our critics if they behaved thus, like a committee of dehumanized automata, delivering themselves each month of unanimous cookie-cutter decisions on composers, works, and performances. No, in a culture that at times seems maddeningly determined to become utterly homogenized, we rejoice still in lively controversy and honest diversity among our critics.

The regulations governing music in the early constitutions of both Athens and Sparta suggest that the Greeks took the power of music more seriously than we do. They divided their music roughly into two kinds: that which calmed, and that which excited the listener. The first was represented by the god Apollo and his lyre, the second by Dionysus and his aulos. Now, any two eyewitness—or earwitness—accounts of the same event will differ simply because there are two different sets of eyes or ears involved, and because the sum total of the different experiences that went into their training may be expected to affect their separate judgments—prejudice them, if you will. These experiences, in the case of music, may have made an Apollonian of one listener, a Dionysian of another. Thus, to oversimplify, Apollonian Hall wants his Sibelius taut, controlled, and elegant; Dionysian Bookspan wants his in the Grand Manner, full of sweep, passion, and personal involvement. Surely both of these tendencies are to be found in the music of Sibelius, and just as surely the grown-up reader can decide, on the basis of these—and other—opinions, where his own prejudices in the matter lie.

SOME, amid shifting sands of opinion, faced with the responsibility of deciding for themselves and unsettled by the absence of absolutes, surrender to panic. Others fall into the easy trap of concluding that *anybody's* opinion on *anything* is just as valid as anybody else's. Not on your life. Let us say rather that every *informed* opinion is at least worth listening to: don't, in other words, ask your taxi driver whether you should have an appendectomy—although he would likely tell you if asked. When you seek the advice of a friend, it is because you have learned from past experience to trust in his judgment, his honesty, and, perhaps, his slight predisposition to have your best interests at heart. But if (to preserve the medical metaphor), you have learned to mistrust the opinions of your friend Dr. Bookspan on Sibelius, you are always free to seek another opinion—in this case, that of Dr. Hall. "Perhaps," as outspoken critic Virgil Thomson says, "criticism is useless. Certainly it is inefficient. But it is the only antidote we have to paid publicity." We hope you find effective some of the various antidotes dispensed in these pages.

the sound approach to quality



KENWOOD ELECTRONICS, INC.

Los Angeles Office: 3700 South Broadway Place, Los Angeles, Calif. 90007, AOams 2-7217
 New York Office: 212 Fifth Avenue, New York, N.Y. 10010, Murray Hill 3-1115

audiotape

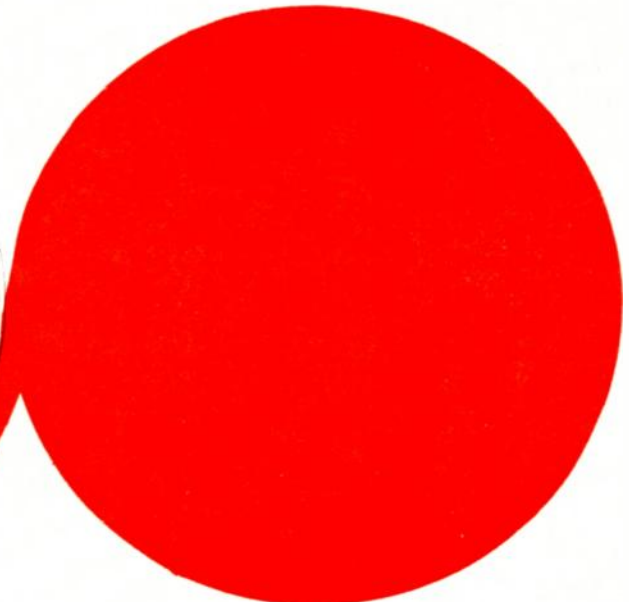
PROFESSIONAL QUALITY, SPLICE-FREE
ON THE CONVENIENT C-SLOT REEL

TRADE MARK

STANDARD
RECORDING
ON PLASTIC BASE



New!
HIGH-PERFORMANCE
FORMULA



MAGNETIC RECORDING TAPE, MANUFACTURED BY AUDIO DEVICES, INC., NEW YORK, N. Y.

Listen. Compare.
Your money back if you can't hear the difference.

We've made nine (9) improvements
in Audiotape.

Can you hear them? We don't know. But we can.

If you can't hear the difference in a reel of new
Audiotape, if you don't think it sounds better,
mail it back to us with your sales slip within 10 days.

Back will come your money.

Laboratory instruments *show* the difference. You
can see the better tone. We're betting that your ears
are just as sensitive as the instruments.

But—Holy Smoke!—listen *carefully*.

**AUDIO
DEVICES** INC.

235 E. 42nd St., New York 10017
Sound Tape • Computer Tape • Instrumentation Tape

Hear our new Low-Noise tape, too.

A SPECIAL ANNOUNCEMENT FROM THE PUBLISHER

Dear Subscriber:

Over the past few months, HiFi/STEREO REVIEW has been moving its subscription-service department from its former offices in Chicago to a new, ultra-modern facility in Boulder, Colorado. At the same time, we have revamped the subscription-handling operation itself, turning this extremely complicated and important job over to a speedy (135,000 address labels per hour), accurate Univac III computer.

You may have noticed some evidence of this change on the address label that brought you your most recent copy of HiFi/STEREO REVIEW. The first letter in the code line at the top of the label represents the name of the magazine, in this case "H" for HiFi/STEREO REVIEW (Ziff-Davis publishes nine other magazines, by the way). The four numbers immediately following this first letter indicate the month and year that your subscription will expire. For example, in the label below,

H126605028AND036760092

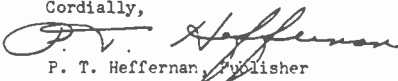
OSCAR ANDERSON
367 E 62ND ST
NEW YORK CITY 21 N Y

H1266 means that Mr. Anderson's subscription to HiFi/STEREO REVIEW will expire with the December, 1966 issue. Or, for another example, H1065 would indicate a subscription expiring with the October, 1965 issue. The other numbers on the code line you may safely ignore—they are what makes the computer come running.

This changeover in our subscription-handling processes is being made for all Ziff-Davis magazines to enable us to give a constantly increasing number of subscribers the fastest and most reliable mail service possible. We try—and we're still trying—for perfection, but although every precaution is taken at every step to avoid errors, occasional slips will occur. We therefore ask that you be patient with us—and with Univac III—for the period of our shakedown cruise. Should you have any problem with your subscription, please let us know at once at our new address:

HiFi/Stereo Review, Portland Place
Boulder, Colorado 80301

Cordially,


P. T. Heffernan, Publisher

LETTERS TO THE EDITOR

Stradivarius Violins

● I read Henry Pleasants' article "Danger: Old Violins for Sale" in the February issue with great interest, for I believe I have a very old and valuable Stradivarius. Inscribed inside the instrument is the following: "Antonius Stradivarius Cremonensis Faciebat Anno 17. No. 3." If you agree with me that my violin is a genuine Stradivarius, could you please recommend an appraiser who can tell me what it is worth?

DAVID McCLUNG
Altoona, Alabama

In answer to the many, many letters we have received on this subject, the chances of a previously unknown Stradivarius' turning up in 1965 are very, very slim. Phony "Stradivarius" labels were commonly affixed to inexpensive violins made in the 1920's and 1930's, and these instruments have since become the source of many false hopes. Sometimes violins having such labels are even stamped "Made in Germany" or "Made in Japan." These are obviously not genuine. This is not to say that a valuable old instrument—and not necessarily only a Stradivarius—cannot turn up somewhere. If one suspects that he owns a fine old instrument, we suggest that he first read the short novel, "The Small Stradivari," by Deane Narayn (Abelard-Schuman, 1961, \$3.95), for a further introduction to the amazing violin business. Then, if he wishes to carry the matter further, he can get a preliminary expert opinion by mail from Rembert Wurlitzer, Inc., 120 West 42 St., New York, N.Y. 10036, for \$10. Simply send professionally made 5-inch x 7-inch photographs of side, back, and front views of the instrument.

Moriz Rosenthal

● Louis Biancolli is to be commended for his wonderfully revealing article about Moriz Rosenthal (February). At the conclusion of the article is a note to the effect that Mr. Biancolli has been writing about music and musicians for quite a span of time, and this piece alone is worthy of all his labor.

My gods of music have been artists of Rosenthal's caliber—Wanda Landowska, Pablo Casals, and others. I know this statement dates me, but these artists were truly wonderful.

MYRON WOOD
Lake Luzerne, N.Y.

● I want Louis Biancolli to know how much I enjoyed his interesting and informative article about the late pianist Moriz Rosenthal in your February issue. The great pianist's comments regarding

Liszt, Chopin, Schumann, and Brahms were most rewarding.

I first had the privilege of seeing this eminent artist in a special concert presented by the Metropolitan Opera on March 20, 1927, under conductor Giuseppe Bamboschek. (I was a boy of eighteen at the time.) On January 31, 1937, the Metropolitan gave another concert at which Mr. Rosenthal was a guest artist, with Wilfred Pelletier conducting. I also attended the fiftieth anniversary of the pianist's concert debut in the United States, at Carnegie Hall on November 13, 1938. On this occasion he played on a gilded piano which had been built especially for the occasion.

WILLIAM W. GRANGER
Los Angeles, Calif.

Schlockmeister Merchandising?

● In your March issue there is a review of a Decca album "Ella Sings Gershwin" which has made a very bad impression on us here. Although we would like all our records to be reviewed favorably, we cannot expect this to be the case, and so we have always felt that your publication has judged our records fairly and it is your function to present to your reading public your objective view point on our albums. This editorial comment we have always understood was never in any way to be affected by our advertising plans with your organization and up until now this has been the case.

This review has created a somewhat different attitude on our part. Insofar as your reviewer has injected his opinion into areas which we feel are outside a music critic's jurisdiction, we, on our part, feel that we now have the right to complain about this reviewer's remarks regarding the Decca organization and commercial art.

To start with how would this reviewer know about "Schlockmeister merchandising." It is very possible that the merchandising for this album has been very successful and that we have sold a great many of these albums. If, as he claims, we were trying to cash in on the Verve song book series how does he know that this situation is not a ubiquitous one in the record industry. After all, isn't the covering of a hot single record standard operating procedure throughout our industry a prime example of such a tendency, among others. Besides, we have recorded Ella Fitzgerald for many, many years longer than Verve has had her under contract and a reissuance of these great standards has been found to be, by the public, a worthwhile venture on our part.

(Continued on page 10)

FOR LISTENING TO YOUR LIKING



INTERIOR DESIGNED BY CAMILLE HOLLAND, N.S.I.D.

THE INCOMPARABLE CONCERTONE 800

Every listening moment is more enjoyable, more memorable, with the incomparable Concertone. Only the Concertone provides an exclusive combination of features which makes up a sound system beyond compare. Reverse-o-matic®—an industry first by Concertone—allows you to play or record in both directions automatically, continuously, without having to change reels. Behind the distinctive

performance of the Concertone 800 are more than fifteen years of experience in the engineering and production of quality professional and home tape recorders. When you're ready to buy your tape recorder, consider Concertone for greater listening pleasure, greater versatility, and a price that is to your liking. For our free brochure, write today to Concertone, Box 3227, South El Monte, California. **CONCERTONE**

IN CANADA: HARTONE ELECTRONICS, 298 BRIDGELAND, TORONTO, ONTARIO, CANADA • OVERSEAS: APO/FPO PERSONNEL WRITE BOX 3227, SO. EL MONTE, CALIF.
MAY 1965

CIRCLE NO. 13 ON READER SERVICE CARD

Teach your dollars to have more cents

Anybody can spend money but it takes sense and savvy to get the most for your dollar. That's why smart record buyers join the University Record and Tape Club. They have learned how easy and how pleasant it is to buy any LP record and tape at whopping discounts—discounts that leave money jingling in your pockets—not ours. What's this all about? Just in case you haven't heard, University Record and Tape Club brings you:

- \$5.98 albums for only \$3.71. \$3.98 albums down to \$2.47. \$4.98 albums for \$3.09. And so on, right down the line. At least 38% off at all times on every LP record or tape of any label.
- Currently, the complete RCA Red Seal and Soria Classical Catalogs a full 50 off. Complete Westminster and Vox Catalogs (both mono and stereo) that list at \$4.98 only \$1.99. Your dollars are beginning to have more cents already!
- "Pop?" Barbra Streisand, Sinatra, Joan Baez, Hello Dolly... and many others... all 45% off.
- Tapes? Name it and you've got it... at least 38% off. Every single RCA, Capitol, Angel currently at 50% off.
- No purchase obligation. Buy just what you like... the Club doesn't send a thing until you ask for it.

Sounds great!... But what else can we do for you?

- Free Schwann and Harrison catalogs listing 25,000 albums and every available tape.
- RECORDING NEWS lists frequent specials and latest releases at extra discounts.
- When you order anything it's shipped the same day received—that's right, the same day!
- Book Division provides every book published at a minimum 25% discount.

Lifetime membership is only \$5.00—that's all. No dues, no yearly assessments—just loads of record and tape bargains.

Join Now For Free Gift! 25 polyethylene jackets to protect your records.

Got the idea? Now all you have to do is fill in the coupon we've so thoughtfully provided and mail it to us pronto. Gift memberships are only \$2.50, because you're acting as our representative. (Makes a thoughtful birthday, graduation or anniversary gift.)



university record & tape club

509 Fifth Avenue, Dept. HF55, New York, N.Y. 10017

I've wasted enough money buying records and tapes at high prices. Why didn't you tell me about this sooner? Enclosed is \$5. This covers my full cost for lifetime Club membership with no purchase obligations. Send those catalogs so I can begin ordering.

Name

Address

City, State Zip

Please include these gift memberships at \$2.50 per. Full lifetime privileges apply.

Name

Address

City, State Zip

check money order cash

Satisfaction is guaranteed or full refund in 30 days.

Our Vice President in charge of recording, Milt Gabler, (probably one of the most respected names in the recording industry) has culled these great standards and edited them for release to the public and, not to detract from Mr. Conover's worth in this area it is my feeling that Mr. Gabler, who recorded Ella for so many years is as able if not more so than anyone else in the industry, and for this reviewer to have made such an all encompassing statement as Decca being very prone to this type of merchandising, it is an area again which is outside the jurisdiction of a music critic and is not necessarily accurate.

As for having wrapped our package in some of the "crummiest commercial art to be found in the entire music business" our reviewer has now become an expert in the art field. This comment is not only indicative of a very personal view point but indicates also an ignorance about the art field that is abysmal.

In past years Decca has received many awards for our art and printing and on various occasions our covers have been nominated by the National Academy of Recording Arts and Sciences for their cover award.

This "rap" at the Decca organization as well as our covers on such a broad scale was uncalled for, unwarranted, and displays a shameful lack in the areas of merchandising and art and should not have been injected into the review. He has a right not to like the recording and the sound of the finished product.

MURRAY LORBER
Decca Records, Inc.
New York, N.Y.

P.S.: By the way, who is Gene Lees?

Lees and Broadway

Let us all hope and pray that Broadway performers never learn "how to swing" as Gene Lees so irreverently suggests they do in your February issue. He should be reminded that East is East and West is West, etc. He might also take note that his synthetic iconoclasm, theatrical ignorance, and obsession with the personal pronoun are becoming increasingly intolerable.

THOMAS W. SHALES
Washington, D.C.

And the Fan Club

Gene Lees is often malicious, childish, and wrong; but he doesn't pretend he's sanctified. Lees couldn't be a poseur or a phony for all the lyrics in France. He has the guts to say what he means and to admit it when he's wrong. A sneering, snotty reviewer infuriates. Lees' blunt honesty only angers. I have the feeling I could poke him in the nose and then buy him a drink, and he may exchange this note for one drink at Jim and Andy's, on my tab. Some reviewers (not yours) would contaminate an honest bar.

I may not share his conclusions, as

prejudiced as any reviewer's, only less disguisedly so; but I respect his motivations. He is extremely good for a shoddy business. He's fresh; and fresh air is needed, even if it's hot sometimes. There's too much praise for the emperor's new suit. If all reviewers drew their battle-lines as clearly as Gene Lees does, we would have better records—and saner listeners.

WILLIS CONOVER
New York City

My thanks to Gene Lees for exposing the Ascot release of Morgana King's "Winter of My Discontent" for the phony it is (February). Speaking as the buyer for a record shop here in San Francisco, I know how damaging this record has been to Miss King's career. Many customers who had bought Miss King's Mainstream album also purchased the Ascot disc and then came back to tell me they would never buy another Morgana King record. I have explained to them the facts of the matter, but I wonder how many of them believed me.

MANUEL LAGO
San Francisco, Calif.

I am a bit behind the times, but I have just finished reading your November 1961 issue. Regarding "The Folk Music Bomb" by Gene Lees: Bravo! Amen! I agree entirely with the sentiments expressed in the article, a fact that is unusual in itself. The style was satisfying and the content deserves the highest praise. An article of this sort in a major national magazine was long overdue, and many thanks are owed you and Mr. Lees for its publication.

COLLIN E. COOPER, M.D.
Los Angeles, Calif.

The New Carmen

The new *Carmen* is superb. Viva Callas! Vive Prêtre! But save some enthusiasm for that silvery throat of Nicolai Gedda! How could you leave him out of your picture spread (February issue)? He may not bring your blood to the boiling point, but he can carry your heart and soul to celestial heights, which is more than some other tenors can do—even if they were to sing *Ave Maria!*

OLGA TAYLOR
Arlington, Va.

Obviously George Jellinek is so dazzled by Maria Callas that he can't write an unbiased review of her phonograph records. He chooses to completely overlook her myriad faults.

His review of the new Callas *Carmen* on Angel is no exception. He thought nothing of dissecting the new Victor *Carmen* and finding all kinds of imaginary faults. But he blithely states that Callas' effort is "the most exciting Carmen ever on records." He might have said

(Continued on page 12)

Introducing 3 new additions to the widely acclaimed Stratophonic Series



Model SR-400 36-Watt All-Transistor AM/FM Stereo Receiver. For those who want the added convenience of a superb AM tuner in their hi-fi system in addition to FM stereo. Solid-state and trim, the new SR-400 gives you a D'Arsonval tuning meter, automatic stereo indicator light, front-panel controls for hi and lo cut, contour, off/on/volume, speaker balance, treble and bass, program selection; tape-recorder output; two convenience outlets. **\$309*.**



Model SA-2000 All-Transistor Integrated Stereo Amplifier. 36 watts IHFM music power (18 watts per channel). Response flat (± 1 db at 1 watt, normal listening level) from 8 to 25,000 cps. Direct speaker coupling without output transformers results in speaker damping factor of 25:1. Complete controls and stereo headphone jack. **\$159***
(exclusive of excise tax).



Model ST-2000 All-Transistor AM/FM Stereo Tuner. No tubes (not even nuvistor tubes) to cause heat, drift, or distortion. This fine tuner handles strong input signals without overload or crosstalk. Multiplex separation 25 db. Usable FM sensitivity 2.9 μ v IHFM. AM sensitivity 50 μ v/meter. **\$199*.**

*Prices slightly higher in the West. Walnut enclosures optional.

the totally new
sound is why...

harman kardon

Stratophonic is the largest-selling all-transistor stereo receiver today

Clean, pure, *spacious* sound . . . a sound never before achieved in stereo . . . is the reason for the great popularity of the three Stratophonic FM stereo receivers introduced last Fall. Freed at last from the heat and distortion of tubes and output transformers, the majestic Stratophonics offer *Sound Unbound* in your choice of IHFM music powers from 36 to 75 watts, at prices from \$279* to \$469*. And now, with the addition of the three new components shown at right, the Stratophonic line includes six 100% solid-state instruments for every listening wish.

Harman-Kardon, Inc., Philadelphia, Pa. 19132. A subsidiary of The Jerrold Corporation.

LEADER IN SOLID-STATE STEREO COMPONENTS

CIRCLE NO. 25 ON READER SERVICE CARD

Skitch Henderson, Philip Hedback at 1964 Indianapolis 500.



Too good to miss

Contaflex Super B
makes sure
you don't



The Contaflex Super B 35mm is always ready when the picture happens. Automatic exposure control and through-the-lens viewing lets you take advantage of fast action or a transient visual effect the moment you see it. The incomparable Carl Zeiss Tessar f/2.8, 50mm lens on the superbly crafted, rugged camera body gives you the sharpness and detail you want in a photograph.

As an automatic, the Super B is reassuringly easy to use. . . . Or set it on "manual" and you have the freedom to experiment, to create moods and atmospheres you want—to get the picture exactly the way you see it in your mind's eye. If you need flash—the Super B *automatically* sets the proper lens opening as you focus . . . no need for guide number arithmetic.

The Contaflex Super B, with its interchangeable Carl Zeiss lenses from 1:1 to 400mm, and interchangeable film backs for black-and-white and color, constitutes a complete camera system. The Super B will keep pace with your expanding photographic ambitions—this is one system you will not want to outgrow.

See the Contaflex Super B at your Zeiss Ikon dealer—priced at less than \$260. Or write for the special booklet on the Contaflex System. Carl Zeiss, Inc., Dept. C-26, 444 Fifth Avenue, New York, N. Y. 10018. In Canada: Carl Zeiss Canada Ltd., 60 Overlea Blvd., Toronto 17, Ont.

SYMBOL OF EXCELLENCE



IN WEST GERMAN OPTICS

more truthfully that this performance has little to distinguish it, except the Callas wobble (I mean tremolo, of course).

It will be interesting to read what Mr. Jellinek has to say about the new Callas recording of *Tosca*.

ARNETT H. BUTLER
Los Angeles, Calif.

Mr. Jellinek's review of the Callas Tosca will be found in this issue's classical section—and another opinion on the Carmen in the tape section.

Testy Testas

● Regarding the comments of M. Testas in the March issue's Letters column ("The View from the Continent"), it seems that the age of musical dogmatism is not past. It is true that critical comments are bound to evoke antagonistic responses, but the inflated, overly-prejudiced folly of our esteemed *übermensch* is ridiculous. I agree that Furtwängler was a great conducting genius, but to reply to criticism by attacking Toscanini is utterly unfair. I am confident that this petulant view is not characteristic of all music lovers on the continent. To those admirers of the great Furtwängler who are also broadminded enough to recognize genius that knows no geographical boundaries, M. Testas owes an apology.

LAURENCE H. LADDIN
Brooklyn, N. Y.

● The Greeks gave it to the Romans, the Italians to the French, the French to the English, the English to the Americans, and any of these to any nationality after it on the time scale: what they gave was vulgar snobbery. The typical attitude in each case was that of superiority—but superiority earned by someone else. M. Testas' indifferent lumping of Copland with Grofé is an example of identity thinking which would make semanticist Korzybski happy. Just to be feline, why is it that France is incapable of supporting any first-rank musical organizations outside Paris?

JOHN D. ROBERTS
Huntsville, Ala.

Hearts and Flowers

● I really must compliment you on the general format of your magazine. Let me list the features I like (you are almost unique in having them):

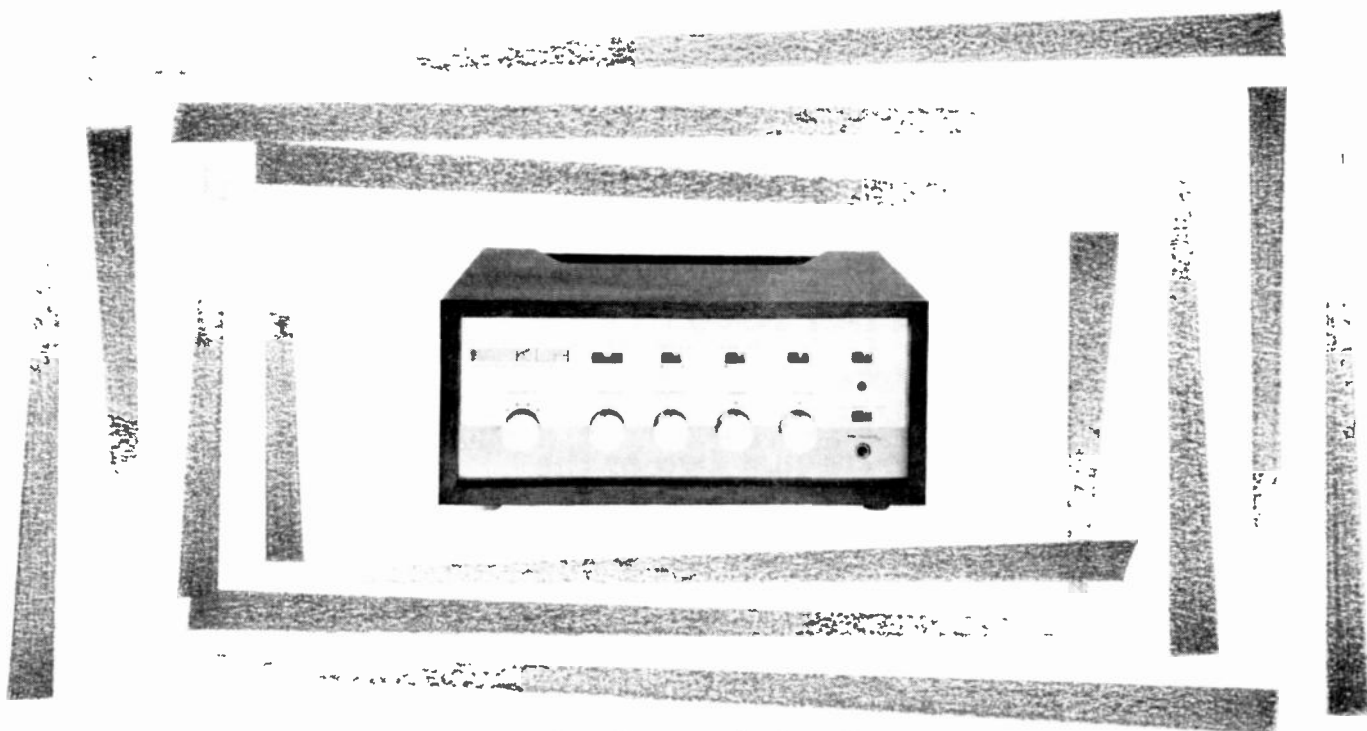
Your index is actually at the front of the magazine—where one can find it.

The whole magazine is laid out in a consistently systematic way—"Editorially Speaking," "Audio Basics," "Technical Talk," and so forth.

But perhaps most important is the fact that you present all your articles complete, in a body; you don't continue them "on page 110" and give an annoying half a column there.

Also, you have a good general balance
(Continued on page 14)

You can't pigeonhole this amplifier



How do you classify a product that begins where similar products leave off?

The Model 16 Integrated Stereo Amplifier is an amplifier like no other. It costs \$249.95 — but it sounds like \$650. It doesn't even *look* like other amplifiers.

What makes it different? It's a *music* amplifier. We designed it not only against every known test instrument, but against the *musical* performance of the finest, most expensive amplifiers made. Researched, revised and refined it until its musical performance cannot be distinguished from that of amplifiers costing three times as much.

In the Sixteen, you pay no premium price for transistors. You get more high quality power per dollar than in any other integrated amplifier you can buy — either vacuum tube or transistor. 70 watts of wide band steady state power. More than 100 watts of music power. More than 200 watts peak. Enough power to drive nearly any

pair of speakers on the market.

The Sixteen really delivers all the advantages of transistor design that others have promised so long. It will easily outlast the expensive amplifiers against which it was tested. And its performance won't go downhill from the day you first turn it on. (There is no known aging process in a transistor). You can't short it out or burn it out in use either. A unique electronic circuit, designed by KLH, eliminates the need for fuses or circuit breakers in the speaker outputs.

At KLH we make only one amplifier. We don't make ones that are bigger or smaller or with more knobs.

We make just one amplifier — the Sixteen. It's the only one you'll ever need — whatever your music requirement.

Can you pigeonhole it? Can you pin it down to any one place? Yes. In your home.



CAMBRIDGE, MASS.



"The speakers' measured performance is outstanding."



"Live warm sound, without that anaesthetized characteristic . . . clean reproduction at any and every dynamic and harmonic level."



"Remarkable transient response. . . one of the smoothest speaker systems I have ever tested."



"I listen to records as much as 12 hours a day, and with the LEAKS I have experienced no 'listening fatigue' even after the most extended stretches."



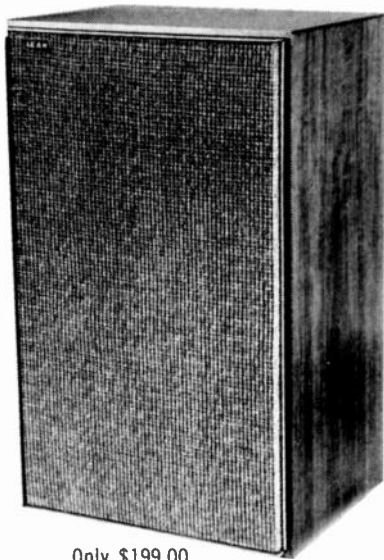
"Exceptionally flat and free of peaks or holes . . . exceptionally good performance."



Published report by Julian D. Hirsch noted Audio Engineer



Unpublished report by one of America's leading Music Critics



Only \$199.00

An Engineer's or Music Critic's dream of the ultimate speaker system?

NO!

They're just two of the many experts' reports on the sensational NEW

**LEAK MARK II
Piston-Action
Sandwich**

It's the NEW SOUND . . . exciting sound . . . alive and natural. Perfect sound—at any and every dynamic and harmonic level. Sound made possible only by the exclusive, patented "sandwich" principle — a major breakthrough in the "art of sound" — which completely eliminates cone-breakup and distortion.

That's why the new LEAK MARK II has received such a triumphant reception by both audio engineer and music critic.

Now! you too, can evaluate its sound . . . like a professional music critic. — Visit your nearest Leak Franchised Specialist — ask for your copy of the LEAK REPORT FILE. It contains a well-known music critic's listening techniques. . . the methods of an expert who "listens" to music up to 12 hours a day! The LEAK REPORT FILE also includes technical performance data by such respected audio engineers as Julian D. Hirsch. . . it's yours for the asking.

Insist on hearing the New LEAK MARK II Piston-Action Sandwich Speaker System. . . a naturally sound idea!



**ERCONA CORPORATION
432 PARK AVE. SO.
NEW YORK 16, N.Y.**

Ercona Corp. 432 Park Ave. So.
N.Y. 16, N.Y.

Please Send Leak "Report File"

Name

Address

City State Zip #

HFS-5

—something for everyone: technical beginner, classical, jazz, and pops.

All in all, congratulations!

PETER F. MCKITTRICK
Allston, Mass.

As far as we have been able to discover, reader McKittrick is not a member of—nor is he in any way related to—our editorial family. It is true, as Mr. McKittrick notes, that HiFi/STEREO REVIEW conscientiously tries to produce a magazine carefully planned and systematically executed in every respect. But frankly, we didn't think anyone had noticed. Editorial hearts are not easily warmed: Mr. McKittrick, ours is melting!

Less Jazz

● I subscribed to your publication for one reason only—to get the jazz record reviews, and especially those of Nat Hentoff.

Lately you have downgraded the jazz record reviews more and more, until in your latest (March) issue you publish only five, two of them by Hentoff. This compares with the issuance of over fifty jazz records each month.

GEORGE O. VON FRANK
Slingerlands, N. Y.

Nothing could be further from HFSR's intentions than the "downgrading" of any aspect of American musical culture. We try to maintain a reasonable balance in our reviews between the many kinds of new music made available each month on disc. But, fact is, our jazz bag has been getting lighter and lighter in late months. Whether this is owing to loss of interest on the part of record producers, or the siphoning off of jazz fans into the mushrooming folk-music market we do not know. We congratulate Mr. Von Frank on being able to locate fifty new jazz releases each month. We can't. And neither, apparently, can Down Beat Magazine, a publication specializing in the jazz field: in a recent issue only twelve new records were reviewed—and one of those was not jazz.

THIS MONTH'S COVER

The painting partly revealed in our cover portrait of composer Virgil Thomson is by Florine Stettheimer. In 1915, painter Stettheimer returned from residence in Europe to embark on a series of large-scale American subjects, of which this is one of the most celebrated. The tiny figure adjacent to the American flag represents President Wilson, making a radio address from a battleship en route to the Paris Peace Conference on December 4, 1918. The picture has hung for many years in Mr. Thomson's apartment, and it is perhaps worth noting that in the composer's second opera, *The Mother of Us All* (1946), a statue of Susan B. Anthony and an American flag are used to important effect. The New York victory for women's suffrage was in 1918, the year in the painting.



*new from Sansui
model 1000A*

AM/FM MULTIPLEX STEREO TUNER AMPLIFIER

(when only the finest sound will do)

With 50 Watts on each channel, this AM/FM Stereo Tuner Amplifier puts you right among the musicians. The natural sound you've been waiting for comes over with all the power and full range once thought possible only with studio equipment.

Model 1000A has a built-in FCC licensed Multiplex Adopter for FM Stereo. It's equipped with an AM/FM 3-gang Variable Capacitor, and uses the latest NUVISTOR Cascode and 7591 (P.P. AB₁ class) power tubes. Tuner reception for FM is from 88 to 108 MC. AM broadcast band: 535 to 1605 KC. And a dial scale indicates the ideal reception point.

Other features include a High cut, Low cut Filter for virtually interference-free enjoyment; an Automatic Frequency Control switch that eliminates "drift" (common on very high frequency FM stations); a Muting switch that further reduces noise; a Presence switch that compensates for the low frequency characteristics of woofer speakers; a Direct Tape Monitor that lets you record and listen to the program simultaneously; metal control knobs set against an attractive "diamond cut" surface; and all the others that make Sansui the great name in Stereo it is today.

SANSUI

SANSUI ELECTRIC COMPANY LIMITED 460 IZUMICHO, SUGINAMI-KU, TOKYO JAPAN

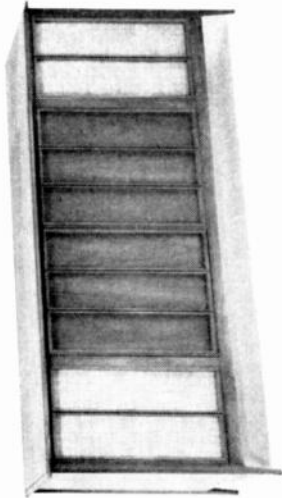
For further information please contact our Agents:

INDUSTRIAL SUPPLIERS COMPANY
755 Folsom Street, San Francisco, California
94107, U.S.A.
Phone: SUTTER 1-3030

INTER-MARK ELECTRONICS (CANADA) LIMITED
298 Bridgeland Avenue, Toronto 19, Ontario,
Canada
Phone: 787-7182, 787-7371. AREA CODE: 416

AD, Auriema-Europe S.A.
Electronics House
172a, Rue Brogniez, Bruxelles 7, Belgium
Telex: 02.646 Phone: 22.28.35

Agent (Hong Kong area)
Messrs. WO KEE HONG LTD. 807 Hang Seng
Bang Bldg., 77, Des Voeux Rd., C., Hong Kong
Tel.: 223690, 231036 P.O. Box No. 1684



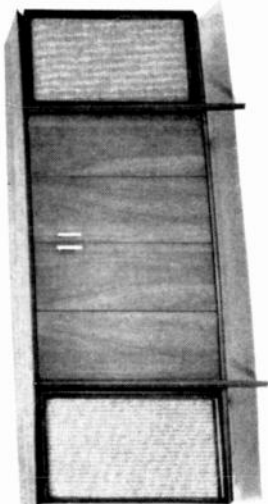
MODEL 606-D

stunning all-in-one stereo component center

Our new collection is now available . . .

equipment cabinets • speaker enclosures • consoles • cabinets galore. Danish and Provincial styles in new decorator finishes.

see your dealer or write for free brochure



MODEL 303D

for the "bookshelf speaker" and components

HI-FI

By Larry Klein



Common Headphone Problem

Q. I have a stereo amplifier that works well except when I try to use it with stereo headphones that have a three-conductor plug. Whenever the two common terminals on the speaker output are connected together for use with an adaptor box, the signal becomes very distorted. Why does this happen, and can you suggest any way to eliminate it?

TERRY L. BLACK
Springfield, Ill

A. Although you did not mention the brand and model number of your amplifier, I surmise it is a unit that provides for a powered center-channel output. By powered, I mean that a center-channel speaker can be driven directly from a center-channel output connection on your amplifier. Amplifiers with this type of center-channel circuit usually do not have the common or "0" speaker terminals connected to ground, but instead have the 4-ohm speaker-output terminals grounded. You can check whether this is true for your amplifier either by consulting the schematic of your unit (which will show a ground connection from the 4-ohm terminal) or simply by removing the case from the amplifier and observing whether there is a wire connected from each of the 4-ohm output terminals to the chassis. If the 4-ohm terminals of your amplifier are grounded, then connect the negative or common lead going to the headphones to either of the 4-ohm terminals. Connect one of the other two leads to the 16-ohm speaker tap on one channel and the other lead to the 16-ohm speaker tap on the other channel. The headphone manufacturer's normal precautions relating to series resistors or the use of an adaptor box should also be followed.

More Record Noise

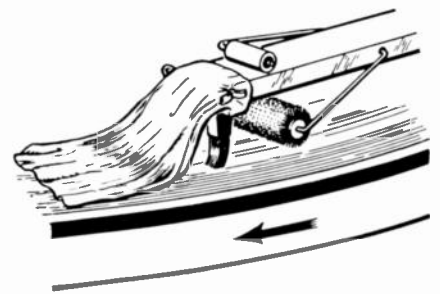
Q. My problem concerns surface noise on records. I find that a new record will play perfectly several times, and then will acquire an unbearable amount of surface noise, sometimes accompanied by the cartridge's inability to track the grooves. I have ruled out a bad stylus or cartridge, because I've tried three different cartridges, each with the manufacturer's original stylus. I have ruled out dirty surfaces because I've kept records free of dust and lint with the various solutions and cloths available for this purpose. I've even tried the recommended methods of washing a dirty record—that is, with a mild detergent and soft cloth.

I chanced upon one solution to the sur-

face-noise problem: keeping the grooves of the records wet as the stylus tracks them. I feel rather silly standing by the turntable holding a wet cloth on the record, but this does work and when it's done the record sounds as if it were new. Do you have an alternative or—hopefully—a more practical suggestion?

DAVID F. ROGERS
Decatur, Ga.

A. With the small styli and light tracking pressures in use today, practically any record-cleaning solution that leaves a residue will also cause mistracking. (Cartridges that track at higher pressures can plow through the gummy substances in the grooves without difficulty.) Therefore, as a first step toward the elimination of your tracking problem, throw away all the sprays, solutions, and cleaning cloths you have been using. Then, to get rid of the static electricity



that is apparently causing the surface noise you complain about, you might try a technique I have used with relative success. I use, trailing behind an Elpa Dust Bug, a small square of dampened lint-free cloth or chamois. As the record revolves under the dampened cloth, the static charge on the record is dissipated. The cloth is not wet enough for any moisture to get into the grooves, and since the cloth is riding on the Dust Bug rather than on the tone arm, there is no deleterious effect on stylus pressure or tracking.

TV Sound Take-Off

Q. Do you know of any television-sound tuner or other device I could use to feed TV sound directly into my hi-fi set?

FORD E. KRITZ
Bethesda, Md.

A. Trutone Electronics, Inc., of Van Nuys, California, manufactures the Model 480, a TV sound adaptor (priced at \$35.75) that is well-designed and free of shock hazard. To connect the Trutone unit, simply remove the shield
(Continued on page 20)

HOBSON'S CHOICE? NEVER AGAIN!

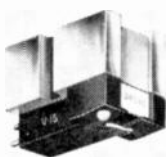
If, in 1631, you went to rent a horse from Thomas Hobson at Cambridge, England, you took the horse that stood next to the door. And no other. Period. Hence, Hobson's Choice means No Choice.

And, as recently as 1961, if you went to buy a true high fidelity stereo phono cartridge, you bought the Shure M3D Stereo Dynetic. Just as the critics and musicians did. It was acknowledged as the ONLY choice for the critical listener.

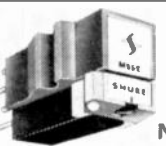
Since then, Shure has developed several models of their Stereo Dynetic cartridges—each designed for optimum performance in specific kinds of systems, each designed for a specific kind of *porte-monnaie*.

We trust this brief recitation of the significant features covering the various members of the Shure cartridge family will help guide you to the best choice for you.

THE CARTRIDGE



V-15



M55E



M44



M7/N21D



M99



M3D

ITS FUNCTION, ITS FEATURES...

The ultimate! 15° tracking and Bi-Radial Elliptical stylus reduces Tracing (pinch effect), IM and Harmonic Distortion to unprecedented lows. Scratch-proof. Extraordinary quality control throughout. Literally handmade and individually tested. In a class by itself for reproducing music from mono as well as stereo discs.

Designed to give professional performance! Elliptical diamond stylus and new 15° vertical tracking angle provide freedom from distortion. Low Mass. Scratch-proof. Similar to V-15, except that it is made under standard quality control conditions.

A premium quality cartridge at a modest price. 15° tracking angle conforms to the 15° RIAA and EIA proposed standard cutting angle recently adopted by most recording companies. IM and Harmonic distortion are remarkably low... cross-talk between channels is negated in critical low and mid-frequency ranges.

A top-rated cartridge featuring the highly compliant N21D tubular stylus. Noted for its sweet, "singing" quality throughout the audible spectrum and especially its singular recreation of clean mid-range sounds (where most of the music really "happens".) Budget-priced, too.

A unique Stereo-Dynetic cartridge head shell assembly for Garrard and Miracord automatic turntable owners. The cartridge "floats" on counterbalancing springs... makes the stylus scratch-proof... ends tone arm "bounce."

A best-seller with extremely musical and transparent sound at rock-bottom price. Tracks at pressures as high as 6 grams, as low as 3 grams. The original famous Shure Dynetic Cartridge.

IS YOUR BEST SELECTION

If your tone arm tracks at 1½ grams or less (either with manual or automatic turntable)—and if you want the very best, regardless of price, this is without question your cartridge. It is designed for the purist... the perfectionist whose entire system must be composed of the finest equipment in every category. Shure's finest cartridge. \$62.50.

If you seek outstanding performance and your tonearm will track at forces of ¾ to 1½ grams, the M55E will satisfy—beautifully. Will actually improve the sound from your high fidelity system! (Unless you're using the V-15, Shure's finest cartridge.) A special value at \$35.50.

If you track between ¾ and 1½ grams, the M44-5 with .0005" stylus represents a best-buy investment. If you track between 1½ and 3 grams, the M44-7 is for you... particularly if you have a great number of older records. Both have "scratch-proof" retractile stylus. Either model under \$25.00.

For 2 to 2½ gram tracking. Especially fine if your present set-up sounds "muddy." At less than \$20.00, it is truly an outstanding buy. (Also, if you own regular M7D, you can upgrade it for higher compliance and lighter tracking by installing an N21D stylus.)

If floor vibration is a problem. Saves your records. Models for Garrard Laboratory Type "A", AT-6, AT-60 and Model 50 automatic turntables and Miracord Model 10 or 10H turntables. Under \$25.00 including head shell, .0007" diamond stylus.

If cost is the dominant factor. Lowest price of any Shure Stereo Dynetic cartridge (about \$16.00)... with almost universal application. Can be used with any changer. Very rugged.

SHURE Stereo Dynetic®

HIGH FIDELITY PHONO CARTRIDGES... WORLD STANDARD WHEREVER SOUND QUALITY IS PARAMOUNT

Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois

You don't see much for your money

You hear it!



That's progress.

Time was when a good hi-fi system had to be big. But, thanks to transistor electronics, modern components are smaller, and so are systems. Which is a good thing, since most people don't have the room anyway.

The Benjamin Stereo 200 is a perfect example.

This full-powered, component-engineered stereo phonograph measures only 18 inches wide x 16 inches deep. It combines the famous Miracord 40 automatic turntable and a 36-watt, solid-state stereo amplifier in a walnut cabinet no larger than would be required for the Miracord alone. You simply add the

speakers, and it's ready to perform.

It is equipped with a diamond-stylus magnetic cartridge, and plays mono and stereo records manually or automatically. The Stereo 200 can also be connected to play from a tuner or tape recorder. The cabinet is fitted with a convenient plexiglass cover.

Price is \$229.50. Speakers are extra. Benjamin 208's are recommended for optimum performance, \$49.50 each.

Ask to hear the Stereo 200 at your hi-fi music dealer soon. It's so delightfully compact, you'll wonder where the big sound comes from.

BENJAMIN STEREO 200
Benjamin Electronic Sound Corp., 80 Swalm St., Westbury, N.Y.

on one of the i.f. amplifier tubes in the TV receiver and replace it with the shield-probe connected to the Trutone unit. The minute amount of signal picked up through capacitive coupling is fed to the Trutone's i.f. amplifier-detector and is then available at the unit's output jack as an audio signal. The signal at the jack can be fed to any one of an amplifier's high-level inputs. No wiring changes are required either in the television set or the amplifier, and the usual distortions in the TV set's detector and audio-amplifier circuits are bypassed.

Dirty Controls

Q. Sometimes, when I'm playing a record, the sound from one speaker will suddenly cut off. The speaker will start playing again if I press on the tape-monitor slide switch. In addition, the tone and volume controls make noise when they are turned. Should I replace these parts?

EDWARD TARELL
Cincinnati, Ohio

A. These problems are more likely caused by dirt and corrosion than by mechanical defects in your preamplifier's controls. Judicious application of either volume-control or TV-tuner contact cleaner should clear up your trouble. These products can be purchased in any radio-supply store, and are available in small spray cans. The cans usually have attachments that enable you to spray the chemical into the switch or control. After spraying, rotate the control rapidly back and forth several times, and the noise should disappear.

Slow Starter

Q. When I first turn on my record player the motor is somewhat noisy and the turntable is slightly off speed. After about 25 minutes of operation the motor quiets down and the speed is correct. Are there some corrective measures I should take for this problem?

PAT O'BRIEN
Dearborn, Mich.

A. Both the noise and the slowness are probably due to the same defect—improper or gummy lubrication. Apparently, the turntable's motor and bearing assembly must warm up before the lubricant becomes fluid enough for the turntable platter to revolve easily. The strain on the motor when the lubricant is overly viscous is probably responsible for the noise. As a first step, write to the manufacturer asking his advice. If for some reason you can't get in touch with him, try washing out all the present lubricant in the motor and bearing well with carbon tetrachloride or some other solvent. Lubricate with a light machine oil such as the kind Singer sells for sewing-machine use. But be sure that none of the oil gets on the rubber drive elements.

The price tag went on last



KLH Model Seventeen

The quality went in first. The kind of quality you can hear. Quality in the Seventeen's smooth, flawless response. Quality that gives the Seventeen the lowest harmonic distortion in the bass of any speaker in its price range. KLH quality in a handsome new oiled walnut enclosure. In the ingenious grillecloth that can be changed in a snap.

And while the quality was going in, the waste was coming out. All the waste that inflates the cost of speakers. The waste of rejects and varying quality in stock components from outside suppliers. (KLH builds, tests, and rigidly controls the quality of every component that affects the musical performance of a speaker.) The waste of obsolete design and engineering. Of inefficient and outdated manufacturing techniques. Of gingerbread 'features'

that add nothing to musical performance.

When we finally had a speaker that was all quality and no waste, we put the price tag on. And you won't find a trace of puff in the price.

This is the Model Seventeen. A speaker that brings a whole new level of sound quality — a new distinction to speakers costing under \$100.

But no description can tell you how the Seventeen sounds. You've got to hear it. Only then will you be able to understand what an unusual achievement the Seventeen is in high performance at low cost. See the Seventeen at your KLH dealer now. Listen to it. *Then* look at the price tag. We think you'll agree that nothing touches the Seventeen for honest sound at an honest price.

**Suggested retail for eastern U.S. Slightly higher in the West.*



KLH RESEARCH AND DEVELOPMENT CORPORATION
30 CROSS STREET, CAMBRIDGE 39, MASSACHUSETTS



The new Fisher TX-200 transistorized stereo control amplifier
 with 90 watts IHF music power, 35 watts per channel RMS power, transformerless
 output stage, four output transistors per channel; only \$299.50* plus tax.



The new Fisher TFM-200 transistorized FM-multiplex stereo tuner
 with STEREO BEACON†, NuVistor-GOLDEN SYNCHRODE† front end, 4 IF stages, 3 limiters,
 1.8 μ V IHF sensitivity; only \$249.50*.

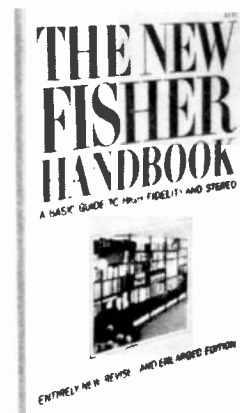
Now Fisher brings absolute reliability to transistorized components at a moderate price.

Last year, Fisher introduced a series of solid-state stereo components that set a genuine precedent in the high fidelity industry. These new designs offered not only state-of-the-art performance but also an order of reliability that justified for the first time the extra cost of transistorized equipment.

But that was only the beginning of the new Fisher solid-state program. Now comes Phase Two: the new TX-200 control amplifier and the new TFM-200 multiplex stereo tuner. Exactly the same reliability, almost the same performance, considerably lower price. A few special features have been omitted, but all the quality has been retained.

If you feel you do not want to pay a premium for the ultimate in transistorized Fisher components, these two new models will give you all the benefits of Fisher solid-state engineering at a substantial reduction in cost.

For your free copy of this 76-page book, use coupon on page 26



The Fisher

*CABINET \$24.95
†PATENT PENDING

FISHER RADIO CORPORATION, 21-40 64TH DRIVE, LONG ISLAND CITY, N.Y. 11101. OVERSEAS RESIDENTS WRITE TO FISHER RADIO INTERNATIONAL, INC., L. I. CITY, N.Y. 11101. CANADIAN RESIDENTS WRITE TO TRI TEL ASSOCIATES, LTD., WILLOWDALE, ONT.

MAY 1965

CIRCLE NO. 22 ON READER SERVICE CARD

23

You can now bring home a complete color slide show (24, 40, or 72 perfectly exposed pictures) on just one roll of 35mm color film with the new fully automatic **FUJICA DRIVE** half size 35mm camera



It sets both correct shutter speed and lens opening all by itself. Advances film all by itself. It has a 5 element f/2.8 fast lens. Now at your camera dealer. Less than \$75

Or write for booklet to:

FUJI PHOTO OPTICAL PRODUCTS, INC.

A subsidiary of
Ehrenreich Photo-Optical Industries, Inc.
623 STEWART AVENUE, DEPT. A-19
GARDEN CITY, NEW YORK
New York City Showroom,
111 Fifth Avenue

CIRCLE NO. 23 ON READER SERVICE CARD

JUST LOOKING

...at the best in new hi-fi components



● **Acoustic Research** announces a change in the mid-range unit of the AR-2a and the tweeter of the AR-2. The dual 5-inch speakers previously employed have been replaced by a single 3½-inch broad-dispersion cone unit, heavily damped by fiber glass on both sides of its diaphragm. There is an improvement in dispersion, mid-range smoothness, and, for the AR-2, in high-frequency response. The new speakers are designated the AR-2^s and the AR-2a^s and are supplied with a new-style grille cloth. Easy-to-use kits for converting an AR-2 to an AR-2^s (or an AR-2a to an AR-2a^s) are available at AR dealers, or directly from AR (post paid), at \$15 each.

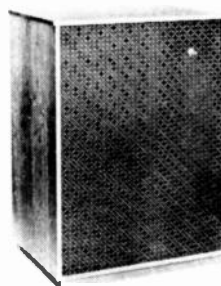
● **ADC** is now producing the 660/E, a new low-price stereo cartridge with an elliptical stylus designed for use with



automatic record changers. The low moving mass of the 660/E enables it to track at pressures from 1 to 3 grams. Price: \$39.50.

circle 181 on reader service card

● **Altec's** A7 Voice of the Theatre speaker system is now being made in a walnut-finish furniture cabinet with a contrasting front grille. Available either as the Model A7W or A7-500W (priced at \$381 and \$411), the newly styled



unit is 11 inches high by 30 inches wide by 21 inches deep, and stands on an angled recessed base. The furniture models have the same speaker components as the original A7 and A7-500 systems, which will continue to be available in utility cabinets at \$288 for the A7 and \$315 for the A7-500.

circle 182 on reader service card

● **Benjamin's** new Miracord 18H is an automatic turntable with an automatic tone arm that can also be operated manually. A built-in cueing device permits the tone arm to be raised or lowered into any desired band or groove. The standard Miracord push-button system and transcription arm are used. The four-speed drive employs a Papst hysteresis-



synchronous motor and a heavy balanced turntable platter. There is a built-in stylus-force gauge. Specifications include: rumble, -55 db; wow and flutter, less than 0.1 per cent. List price of the 18H, less cartridge and base, is \$119.50.

circle 183 on reader service card

● **Knight** introduces the KN-370, a stereo AM-FM tuner-amplifier with 35 watts of music power per channel at less than 0.6 per cent distortion. Frequency response is -1 db from 20 to 20,000 cps; hum is -60 db on the magnetic-phonograph and tape inputs, -75 db at the high-level



inputs. FM sensitivity is 2.5 microvolts for 20 db of quieting. Stereo signals automatically switch the receiver to the stereo mode. Dimensions are 5¼ x 15-15/16 x 15 inches. Price: \$279.95. (Metal enclosure \$12.95, walnut enclosure \$23.95.)

circle 184 on reader service card

● **Lafayette** announces its Model LA-215, a 12-watt AM, stereo FM receiver. The FM tuner section has a sensitivity of



3 microvolts for 20 db of quieting and 20 db of separation at 100 cps. A stereo search circuit sounds a tone when the

(Continued on page 26)

Everything Fisher knows about tuners, preamplifiers and power amplifiers is in this transistorized stereo receiver.



Take the most advanced FM-multiplex tuner circuitry known to Fisher. Take the ultimate in Fisher control-preamplifiers. Take the most remarkable stereo power amplifier ever developed by Fisher engineers. Put them all together on one chassis, as Fisher did, and you have the incomparable Fisher 600-T. Is it as good as *any* combination of separate components? In 999 cases out of 1000, it's better!

The Fisher 600-T will easily fit on a standard 12-inch deep shelf, in less than 17 inches of horizontal space. (That's for *all* the electronics of your stereo system.) Thanks to its transistorized design, it will generate no heat to speak of. And thanks to the Fisher way of using transistors, it will stay in perfect alignment and optimum operating condition indefinitely. (Transistors don't *necessarily* mean progress. Fisher solid-state engineering does.)

The 600-T features the exclusive Fisher *Nuvisor-GOLDEN SYNCHRODE** front end, 5 IF stages, 5 limiters and a wide-band ratio detector. FM sensitivity is 1.8 microvolts IHF Standard. The famous Fisher *STEREO BEACON** automatically lights up on stereo broadcasts and automatically switches between FM-mono and FM-stereo. The professional-type d'Arsonval tuning meter assures dead-accurate tuning. The transformerless power output stage, with 4 output transistors per channel, provides 110 watts IHF music power. No other stereo receiver comes even close to this kind of performance.

The sound? Listen! It makes you smile condescendingly at previously accepted standards.

(Size: 16 $\frac{3}{4}$ " wide, 5 $\frac{1}{8}$ " high, 11 $\frac{1}{8}$ " deep. Weight: 31 lbs. Price: \$499.50. Cabinet: \$24.95.) *PATENT PENDING

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

**THE NEW
FISHER
HANDBOOK**



Use coupon on page 26.

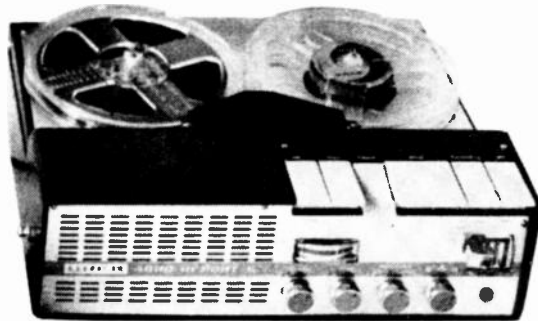
Fisher Radio Corporation
21-40 44th Drive
Long Island City, N. Y. 11101

OVERSEAS RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N. Y. 11101. CANADIAN RESIDENTS WRITE TO FISHER ASSOCIATES, LTD., WILLOWDALE, ONT.

The Fisher

CIRCLE NO. 22 ON READER SERVICE CARD

"Hear me out. I'm the New Uher 4000-S. the greatest little professional tape recorder in the whole wide world. There is no end to my versatility. I have traveled everywhere...from the top of Mt. Everest to the bottomless pits of Africa (take me anywhere, I weigh less than 9 lbs.). Here is just a resume of my most important features: (I hope I'm not going too fast for you). RANGERTONE: exclusive accessory for lip synchronization for professional and home movies. AKUSTOMAT: (a tape saver) You simply speak and I record. You stop speaking I stop. (quite intelligent.) DIA-PILOT: Impulse transmitter for fully automatic control of slide projectors and animated displays. Fully transistorized, four speeds (15/16, 17/8, 33/4, 7 1/2) Records up to 8 1/2 hours on 5" reel. Piano keyboard for rewind, start/playback, pause stop, record and fast forward. Built-in battery "pak" or AC powered. Large illuminated VU meter. My references: Well ask any professional radio or TV commentator, reporter, engineer or anthropologist. Thank you for your time. Additional information furnished upon request or see your dealer for a full demonstration. Sound begins and ends with a Uher Tape Recorder."*



(*PRONOUNCED U-ER)

LOS ANGELES 2356 SOUTH COTNER, NEW YORK CITY: 1199 BROADWAY, CHICAGO 5445 NORTH LINCOLN AVENUE

CIRCLE NO. 35 ON READER SERVICE CARD

Buying stereo? The first thing you need is free.

**THE NEW
FISHER
HANDBOOK**



Free!
\$2 Value! 76 Pages!

Fill out and mail this coupon for your complimentary copy of *The New Fisher Handbook*, available to readers of this magazine without charge or obligation. Whether or not you know a great deal about high fidelity and stereo, you will find this comprehensive 76-page reference guide and idea book a valuable aid in making buying decisions—the first thing you need before investing in expensive equipment! Detailed information on all Fisher components is included.

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

Name _____

Address _____

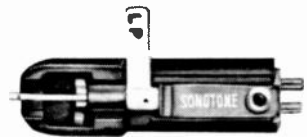
City _____ State _____

CIRCLE NO. 22 ON READER SERVICE CARD

receiver is tuned to a station broadcasting stereo, and the superheterodyne AM section has a built-in ferrite antenna. The amplifier has a power output of 6 watts per channel. Hum and noise on high-level inputs is 72 db below full output, and input jacks are provided for magnetic phono, crystal phono, and auxiliary. Output jacks are provided for stereo tape recording and headphones. Size is 16 1/2 x 5 1/2 x 11 1/2 (including legs and metal case). Price: \$99.

circle 185 on reader service card

● **Sonotone** announces four new miniature ceramic cartridges designed for low-mass, lightweight tone arms. The new cartridges all have damage-proof



Sono-flex styli, and are available in three different mountings: a metal bracket and a molded plastic bracket/cartridge combination (both for use in standard tone arms), and a cartridge without bracket (intended for direct replacement in integrated tone arms). Model 25T has an output of 0.2 volt, and a compliance of 15 x 10⁻⁶ cm/dyne. It requires a tracking force of 1 to 3 grams. Separation is 27 db at 1 kc. Other cartridges in the series are the 26T high-output (0.5-volt) unit; the 27T, designed for transistor input circuits; and the medium-output, medium-compliance 28T. Prices of the models range from \$11.25 to \$11.70.

circle 186 on reader service card

● **Toujay** announces the X-26 stereo equipment cabinet. Constructed of rosewood and walnut, the cabinet is approximately 8 1/2 feet long and 31 inches high, and can accommodate all standard components. The X-26 accepts standard-



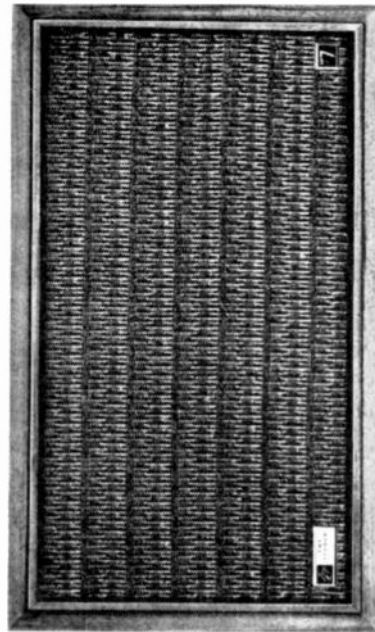
size bookshelf speaker systems and provides complete acoustic isolation of the speakers. Each speaker section swings out for full stereo coverage. The flexible speaker mounting and a finished back enable the X-26 to be used as a room divider. As an optional feature, the speaker compartments can be rotated by a remote-control mechanism. List price: \$1,200.

circle 187 on reader service card

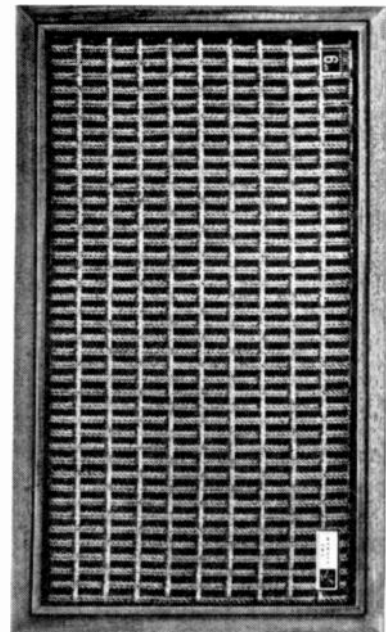
HIFI/STEREO REVIEW



XP-6



XP-7



XP-9

There are only a few bookshelf speakers that don't sound like bookshelf speakers. Fisher makes all of them.

Despite their many celebrated virtues, loudspeaker systems between 1½ and 2 cubic feet in volume—today's standard bookshelf speakers—all leave something to be desired if you are looking for completely open, spacious, unconstricted sound. All except three, that is. The Fisher XP-6, XP-7 and XP-9.

This new family of three-way bookshelf speakers is based on the design principles of the incomparable Fisher XP-10, a totally original 5-cubic-foot system that ranks with the world's finest. Among these principles is the assignment of more than three octaves of the audible spectrum to the *midrange* channel, with a considerably lower bass-to-midrange crossover than is conventional. This wide-band approach flattens the upper bass and lower midrange response to an unprecedented degree, completely eliminating one of the typical colorations of other bookshelf designs. Three highly specialized 5" drivers carry the midrange in the XP-9, two of the same drivers in the XP-7, one in the XP-6.

Another exclusive feature borrowed from the XP-10 is the Fisher soft-dome tweeter, whose exceptional dispersion characteristics and uniquely smooth, resonance-free response result in the most natural-sounding treble range ever achieved. In the XP-9, this 1½" soft-dome tweeter has an even more powerful magnet than in the other two models.

As for the bass, it is carried by a 10" Fisher free-piston woofer in the XP-6, a 12" woofer of similar design in the XP-7 and a very heavy-duty 12" woofer in the XP-9. In each model, the efficiency is considerably higher than previous experience with bookshelf speakers would make you expect. The end result is state-of-the-art sound in the XP-9 and something very close to it in the other two units.

You owe it to yourself as a high fidelity enthusiast to hear these new speakers at your Fisher dealer. Each has an impedance of 8 ohms and comes in handsome Scandinavian walnut. Prices: XP-6, \$99.50; XP-7, \$139.50; XP-9, \$199.50.*

THE NEW
FISHER
HANDBOOK



For your free copy of this 76-page book, use coupon on page 26.

DYNACO

introduces *THE*
stereo recorder for
the connoisseur



\$498

If you are one whose stringent requirements or passion for perfection has been convinced of the need to spend at least \$400 for a quality recorder, and if you have felt that nothing available to date for less than \$1000 could meet your demands, then give serious consideration to the Dynaco Beocord 2000.

Judge it first on absolute performance—live recording is the most exacting test for the complete recorder—then luxuriate in its many exclusive features:

- 3 stereo mixing inputs with slide-type controls and plug-in multiple mike conversion
- low impedance transformer coupled mike output
- 8-watt amplifiers for PA use, home music system, monitor speakers, or low impedance headphones
- pushbutton selection of echo, sound-on-sound, and unique synchro monitoring from half the record head
- electronically protected fully transistorized plug-in electronics
- 3 speeds, 3 heads, 100 KC bias, synchronous drive

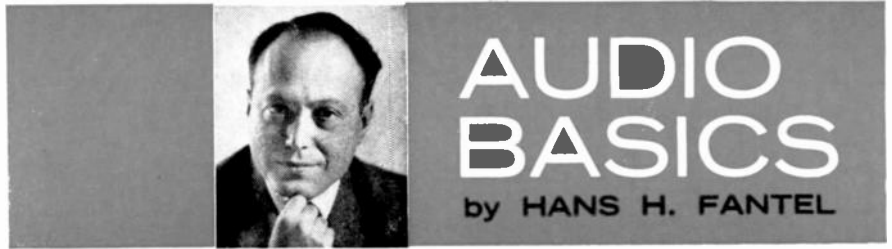
Only a comparative evaluation in use with the finest associated components will effectively demonstrate the superior performance and unique flexibility of this superb instrument.

Write for full specifications and ask your dealer for a demonstration.

DYNACO INC.

**3912 Powelton Avenue
Philadelphia, Pa.**

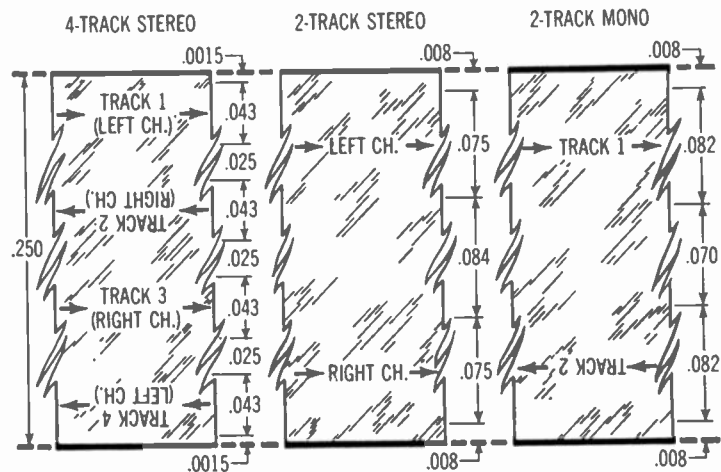
CIRCLE NO. 16 ON READER SERVICE CARD
28



TAPE TRACKS

TAPE-RECORDER catalogs, specifications, and salesmen all speak glibly—as they must—of two-track, four-track, quarter-track, half-track, or even full-track models. But this sort of expertise often leaves the neophyte shopper wondering whether he even knows what 2+2 adds up to. At a recent audio show, for example, I overheard a visitor innocently ask if a four-track recorder was twice as good as a two-track machine. Rather than try to answer the question—which is, after all, an eminently plausible one—the salesman explained that the number of tracks on a tape recorder has little to do with the quality of its performance, that the number of tracks merely tells how many separate recordings the machine can put side by side on a standard-width ($\frac{1}{4}$ -inch) tape.

To illustrate, let us take a two-track (or half-track—the terms are used interchangeably) monophonic recorder. With such a recorder, you first record one edge of the tape completely through to the end of the reel—that's track No. 1. Then you interchange the reels and record on the other edge—that's track No. 2. (The two tracks are of course not on reverse sides of the tape; both are on the side bearing the magnetic-oxide layer that holds the recorded signal.) Each track takes up a little less than half the tape width. Two-track (half-track) recorders may be either mono or stereo. The main difference between a mono and a stereo two-track recorder is that the stereo unit simultaneously records both tracks side by side in the same direction. This gives you stereo sound because one track (one half of the tape) provides the left channel, and the other track provides the right. Many recording-studio machines are half-track recorders of this kind.



For home installations, however, a four-track recorder offers important advantages. You may wonder why a machine has four tracks when stereo requires only two. The answer is that you use the four tracks, but only two at a time. First you record two stereo tracks (1 and 3 in the figure above). Then, after the tape has run all the way through the machine, you interchange the reels and record the other two stereo tracks (4 and 2). In other words, the four-track machine doesn't double the number of channels: there are still just two—left and right. But it does double the total stereo recording time you can put on a given length of tape by making it possible to record four separate tracks on a standard-width tape.

“...THE FINEST LOW-POWERED AMPLIFIER ON THE MARKET...”*

the Dynakit SCA-35 gives superlative performance at less than \$100



\$99.95 kit
\$139.95 assembled

Now there's a Dynakit for everyone. Long acknowledged as the quality leader of the high fidelity industry, with performance directly comparable to the most extravagant designs, Dynakit now introduces high quality performance concepts at a remarkably low price. ■ Take the time to listen to this latest Dynakit on your

favorite speakers. Compare it to amplifiers at least twice its cost. Even with low efficiency speakers, the SCA-35 sounds like a big, powerful, expensive amplifier. ■ Why does the SCA-35 sound so much better than higher priced designs? As detailed and as fine as its specifications are, they cannot adequately define absolute performance. Dyna's painstaking engineering and consummate concern with quality have evolved unique circuitry which fully utilizes the superior performance characteristics of patented Dynaco output transformers—transformers frequently used in far more expensive equipment than our own. Years of refinement have produced a new design with the stability, low noise, low distortion, full power bandwidth, and excellent overload characteristics usually reserved for much more costly equipment. ■ One look inside the SCA-35 will convince you that this is the easiest of all such amplifiers to build. A clean, uncluttered layout and three factory assembled etched circuit boards speed assembly and assure consistent performance from unit to unit, even in the hands of novices. Detailed pictorial diagrams and step-by-step instructions leave nothing to chance.

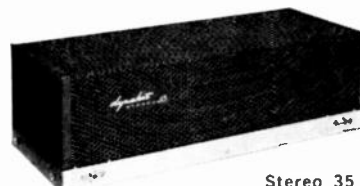
*Hi Fi Tape Systems Annual, in their Editor's Choice of Hi Fi Systems, selected the SCA-35 and the FM-3 Dynatuner as offering the "Most Fi per Dollar" (after choosing other Dynakits unanimously for higher priced categories) with the following comments: "The SCA-35 is the finest low powered amplifier on the market, delivers 16 watts (on each channel) from 20 to 20,000 cycles with less than 1% distortion, and below 3 or 4 watts the distortion is unmeasurable."

High Fidelity Magazine (May 1964) reported: "A kit-built version of the SCA-35 proved to be an outstanding performer among low power amplifiers. (It) offers performance that belies its cost, meets or exceeds its specifications, and is in general an excellent high fidelity component."

Audio Magazine (March 1964) concludes: "The SCA-35 . . . is perfect for a small installation where excellent quality, simplicity of construction and operation, and attractive appearance are requisites."



FM-3
\$109.95 kit
\$169.95 assembled



Stereo 35
\$59.95 kit
\$79.95 assembled



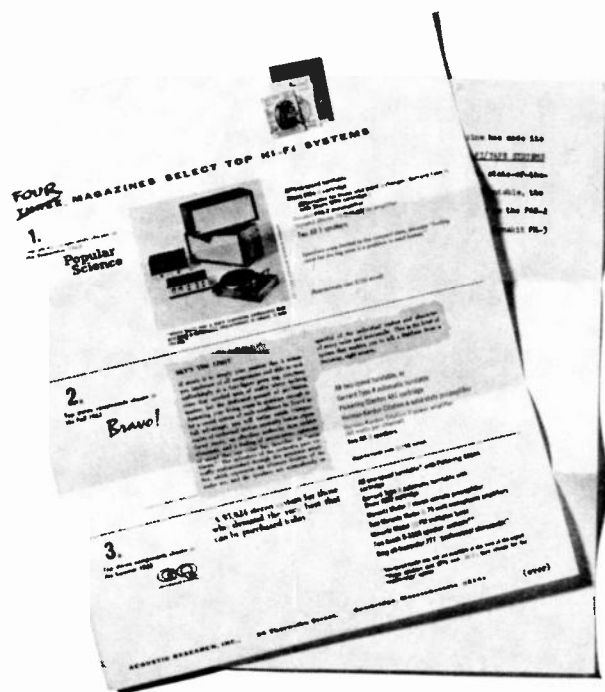
PAS-3
\$69.95 kit
\$109.95 assembled

The FM-3 Stereomatic tuner is the ideal companion to the SCA-35 for flawless mono and stereo FM automatically!

If you prefer the additional flexibility and matchless performance of the renowned PAS-3 Dyna preamplifier, the Stereo 35 offers the same power output as the SCA-35 with the recognized advantages of a separate power amplifier.

Complete specifications and impartial test reports are available on request.

DYNACO INC. 3912 POWELTON AVENUE, PHILADELPHIA 4, PA.



This is a survey (available for the asking) of the hi-fi equipment recommendations of four magazines.

These four lists of equipment choices, from stereo cartridge to speakers, were compiled independently by each of four national magazines — *Gentlemen's Quarterly*, a men's clothing magazine for the carriage trade; *Bravo!*, a concert program "wrapper" with a circulation of almost a million; *Popular Science*, the leading high-circulation science magazine; and *Hi-Fi/Tape Systems*, a hi-fi annual.

AR-3 speakers were the top choice of three of the four.

The fourth magazine, *Gentlemen's Quarterly*, chose speakers costing \$770 each for its most expensive stereo system; AR-3's were relegated to the "middle-range" (\$1,273) system.

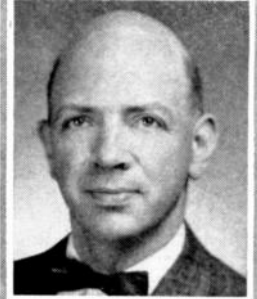
The AR turntable was the top choice of all four.

The AR turntable is \$78 including arm, oiled walnut base, and transparent dust cover. The AR-3 is \$203 — \$225, depending on finish (other speaker models from \$51). AR's catalog is available on request.



TECHNICAL TALK

by JULIAN D. HIRSCH



● **A PLEA FOR CONFORMITY:** This month I would like to air one of my long-standing gripes about the high-fidelity field: the deplorable lack of industry-wide standardization on input and output connectors and on other factors that affect the interconnection of high-fidelity components and auxiliary equipment.

For an example of one area where standardization *does* exist, consider the input and output connectors on the rear of any tuner or amplifier. Known as "RCA-type phono connectors," "pin plugs," or just plain "phono connectors," they are used almost universally on equipment made or intended for use in this country. Although perhaps not as reliable as some other types of plugs and jacks, they are very nearly ideal for permanently installed home-music systems. As a result of the complete acceptance of this one type of plug-and-jack connector, practically any piece of audio equipment may be connected to any other, and there is no need to search for special, hard-to-get connectors.

But to discover other areas in which conformity is not the rule, we need only examine the rear of any stereo amplifier. The dual sets of input and output connectors may be marked "L" and "R," "1" and "2," or "A" and "B." True, most amplifiers do not require that left- or right-channel outputs be connected to a certain set of inputs, so these arbitrary markings do not do much harm.

However, one piece of equipment may be marked in one fashion, and have to be connected to another that is coded differently. The user must then guess whether one manufacturer's "Left" equals another's "1" or still another's "A." I am in favor of using "L" and "R" universally, and locating the left set of connectors nearer to the left side of the amplifier, as viewed from the front. This would eliminate a lot of shifting about of the amplifier to find out which connectors are which, and it would cost manufacturers nothing at all.

In the case of a stereo FM tuner, there is no reason for manufacturers to be arbitrary. Left and right channels are completely defined by FCC standards on pilot-carrier phasing, and a correctly aligned receiver will duplicate the channel positions used in transmission. Occasionally one will find a tuner with reversed channels, but this indicates only careless alignment (the quality of sound or stereo-channel separation is usually not affected by this type of

misalignment). Why, then, should tuner outputs be marked other than "L" or "R"? This applies equally to the single-chassis stereo receiver.

Amplifier speaker-output terminals are always phased correctly, so that a pair of identical speakers, connected with their corresponding terminals to the "0" or "C" output terminals of the amplifier, will be in phase. When speakers are not identical, one cannot assume that they will be in phase when so connected. If the amplifier has a phase-reversing switch, this is easy to correct, but how much simpler it would be if all manufacturers marked one terminal of their speakers with a plus sign (+) indicating that a positive voltage applied to that terminal will cause the speaker cone to move outward. Imagine the chaos that would result if four-track stereo tapes or stereo discs were recorded with an arbitrary channel arrangement. Here, as in FM stereo, standards were established in the beginning (although there were numerous instances of channel reversal in early stereo discs).

One of the least standardized items on the high-fidelity scene is the stereo-cartridge terminal configuration. In rare cases, the internal design of the cartridge dictates its terminal arrangement. Cartridges also differ in size and shape, so that a simple, rectangular terminal configuration may not always be practical. However, with some

distortion of the rectangle, I believe that 95 per cent of modern cartridges could be manufactured with some universally adopted terminal arrangement. I would prefer to see a square, or rectangular format, with the left and right "hot" terminals in the upper left and right corners and with the corresponding

grounds directly below them. But any other reasonable configuration would do as well if it were universally agreed upon.

Also, why not establish common color coding for cartridge-shell and tone-arm wiring, so one does not have to look up the installation sheets for both arm and cartridge when making the installation? Color coding is standard for transformer leads, for example, and it would not be unreasonably difficult to apply it to tone-arm wiring.

My final gripe is directed at the manufacturers of transistor amplifiers. Most transistor amplifiers have fuses in both speaker lines, as well as the a.c.-power line. The

REVIEWED THIS MONTH

-
- Garrard Lab 80 Turntable**
- Lafayette Criterion Recorder**
-

speaker fuses are easily blown by common accidents such as removing or inserting an input connector with the amplifier turned on, switching inputs at high volume settings, or accidentally shorting a speaker lead when the amplifier is operating. Usually the blown fuse has protected the output transistors from damage, which is as it should be. However, these fuses are of many types, sizes, and ratings, few of which are likely to be found in the average home. A couple of spare fuses supplied with each amplifier could save the user from being deprived of his music system for an unreasonably long period after a minor accident.

I welcome comments from readers and manufacturers on the need for further standardization. If there are good reasons against it, they should be made known; otherwise, let's take some steps toward industry-wide uniformity. The cost would be negligible, the benefits considerable.

GARRARD LAB 80 AUTOMATIC TURNTABLE



● GARRARD's new Lab 80 automatic turntable is the top unit in the Garrard line. It employs a heavy, balanced 12-inch aluminum platter driven by a four-pole induction motor through a stepped shaft and rubber idler wheel. Two levers on the control panel at the front right corner of the motor board select the operating speed (33 $\frac{1}{3}$ or 45 rpm) and set the pickup set-down point for 7, 10, or 12-inch records.

For manual record play, a short spindle is inserted into the turntable's center hole, and a **MANUAL** lever is pushed. The motor starts, and the tone arm is placed over the desired portion of the record by hand. Pressing a section of the arm rest lowers the tone arm slowly and gently to the record surface. At any point on the record, the **MANUAL** lever can be used to lift the arm about $\frac{1}{2}$ inch above the record, holding it there until the lowering button is pressed. At the end of the record, the arm returns to its rest and the motor shuts off.

For record changing, a long spindle is inserted in the turntable's center hole. This spindle incorporates the record-dropping mechanism, and will support a stack of up to eight records. Operating the **AUTO** lever starts the automatic change cycle, which repeats until the last record has been played and the motor shuts off. The change cycle requires about 10 seconds. Again, at any point during play, the arm may be temporarily lifted from the record surface by pressing the **MANUAL** lever as in the manual mode of operation.

The special features of the Lab 80 include a low-mass wood tone arm with a cut-away cartridge shell. The arm is counterweighted for balance, and the tracking force is

dialled by a click-stop adjustment screw. Each click adds or subtracts $\frac{1}{4}$ gram from the tracking force over a range of 0 to 5 grams. A calibrated scale on the side of the arm indicates the force. Another interesting feature of the Lab 80 is a conductive rubber turntable mat which drains off static-electricity charges from the records during play and thereby reduces not only the accumulation of dust, but minimizes static-caused clicks and pops. Further, the Garrard Lab 80 is the only automatic turntable I know of that has an adjustable bias compensator for overcoming the side thrust inherent in any tone arm with an offset head. Side thrust causes the stylus to press on the inner groove wall more heavily than on the outer groove wall, giving rise to increased distortion in one channel at high recorded velocities.

Garrard's bias compensator—a sliding-weight arrangement—is optional, since it can be swung out of the way. The position of the weight is set according to the stylus force employed, and several notches on the weight-support rod correspond to stylus forces of 1 to 5 grams. The tracking-force calibration tested accurate to within $\frac{1}{4}$ gram over its entire range. I found that the bias compensator was quite effective, but had to be set to the 3-gram position, with the arm tracking at 1 gram, in order to obtain equal distortion (as determined by test instruments) in both channels. When so adjusted, the distortion was very low even at the highest velocities, and was observably lower than when no compensation was used. (The bias compensator causes the arm to move outward slightly as it is being lowered, which should be taken into account when accurate cueing is desired.) The tracking-angle error of the arm was under 0.2 degree per inch of radius over most of the record, rising to 0.5 degree per inch at the outside of the record and falling to zero error at the inner grooves. The arm-raising and lowering mechanism worked perfectly with impressive smoothness and silence.

The changer trip mechanism of the Lab 80 does not depend on mechanical contact with any part of the arm system—a pair of magnets actuate the trip when the arm reaches the end of the record. The effectiveness of this system is indicated by the fact that the change cycle will trip with tracking forces as low as $\frac{1}{2}$ gram.

I measured the rumble of the Lab 80 (using the unweighted NAB standard) as -36.5 db lateral, -33.5 db combined lateral and vertical. This is a very low rumble level, and is, in fact, better than most manual turntables I have measured. The wow and flutter were 0.12 and 0.02 per cent, respectively, at both speeds. Speeds were fast by only a small fraction of a per cent, and did not change over a 90 to 135-volt line-voltage variation. The Lab 80 actually started up and ran, only about 2 per cent slow, with as little as 50 volts line voltage. The Lab 80's damped-spring mounting makes it quite insensitive to jarring and acoustic feedback.

Selling for \$99.50, this handsome and smoothly performing record player is fully compatible with the highest-quality high-fidelity components.

*For more information, circle 188 on reader service card
(Continued on page 34)*

The Sound of Marantz

is the compelling warmth of a Stradivarius.
It is a dancing flute, a haughty bassoon
and the plaintive call of a lone French horn.

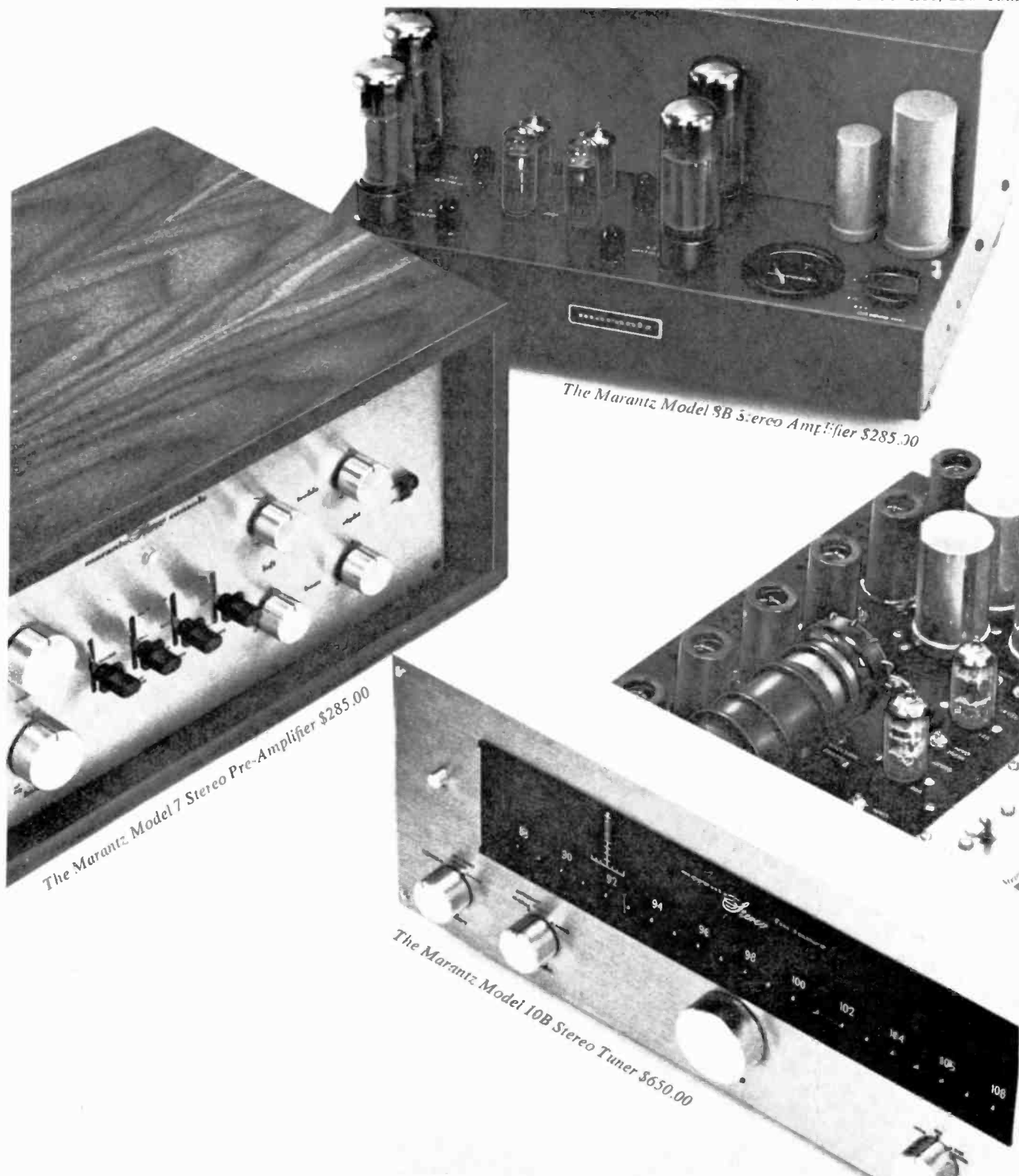
The sound of Marantz is the sound of beauty,
and Marantz equipment is designed to bring you
the subtle joy of its delight.

This wonderful adventure in sound awaits you
when you discover that the sound of Marantz
is the sound of music at its very best.

Ultimately, you will want Marantz

marantz

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



**LAFAYETTE
CRITERION 1000
TAPE RECORDER**



● IT HAS BEEN my experience that tape recorders selling for \$200 or less usually fall considerably short of high-fidelity standards. The Criterion 1000, distributed by Lafayette Radio Electronics, is a notable exception to this rule. In many respects, its performance rivals that of many far more expensive recorders.

Manufactured in Japan, the Criterion 1000 comes in a handsome teak cabinet with a lid that can be closed while the recorder is operating. The machine has three speeds ($7\frac{1}{2}$, $3\frac{3}{4}$, and $1\frac{7}{8}$ ips) and is capable of quarter-track mono or stereo recording and playback.

The two channels have separate volume and tone controls, with meters that indicate both recording and playback levels. There are rear-panel inputs for tuner or other high-level source, and front-panel jacks for a pair of high-impedance microphones. An input selector connects either the high-level or the microphone inputs to the recording circuits, or mixes the two. An output selector connects the monitor speakers for stereo, feeds both channels to both speakers for mono playback, or turns off the speakers when an external hi-fi system is driven from the MONITOR jacks on the recorder's rear.

The tape-transport mechanism is controlled by push buttons that are positive-acting and fully interlocked to prevent accidents or improper operation. Independent recording-interlock buttons must be depressed together with the PLAY button in order to record. Connecting the monitor output of one channel to the radio input of the other allows one channel to be dubbed onto the other and to be mixed with a new input signal for sound-on-sound or other types of multiple recording.

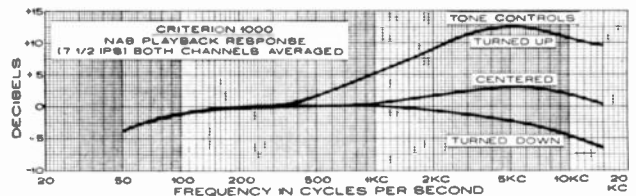
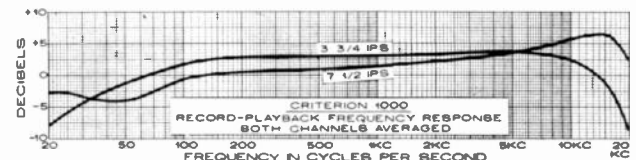
The speeds are selected by a switch with off positions between each pair of speeds. The switch moves an idler wheel on a stepped drive wheel to change speeds, much like a turntable, and disengages the idler in the off position to avoid flats. A PAUSE lever stops and starts the tape instantly at normal forward speeds. The Criterion 1000 also has an excellent mechanical sensing device that shuts off the machine and disengages the rubber drive wheel when the tape runs out or breaks.

Playback frequency response, with the $7\frac{1}{2}$ -ips Ampex 31321-04 quarter-track test tape, was ± 2 db from 60 to 15,000 cps. A slight difference in response between the two channels could easily be corrected by means of tone

controls. At maximum boost, the tone controls elevated the response about 10 db between 3,000 cps and 10,000 cps; at maximum cut they introduced a gradual roll-off, amounting to about 5 or 6 db at 15,000 cps. Low-frequency response was not affected.

The overall record-playback response was a pleasant surprise. With the tone controls mechanically centered, response was within ± 5 db from 20 to 20,000 cps, and judging from the shape of the curve, some tone-control treble cut could have flattened it to about ± 2.5 db from 20 to 18,000 cps. This is approximately the claimed response of the Criterion 1000, and is quite unusual for a recorder in its price class. At $3\frac{3}{4}$ ips, the response was flat from 100 to 10,000 cps, and down only 2.5 db at 60 and 14,000 cps, or 5 db at 45 and 16,000 cps. At $1\frac{7}{8}$ ips, the response was ± 2.5 db from 100 to 8,000 cps. Wow and flutter at $7\frac{1}{2}$ ips were 0.05 and 0.11 per cent, respectively. Flutter became greater at slower tape speeds, but was not particularly obtrusive except at $1\frac{7}{8}$ ips.

Signal-to-noise ratio was about 40 db, with the audible noise being divided between hiss and hum; the latter was inaudible under normal conditions, but the hiss under some circumstances might require some treble cut with the tone controls. Stereo crosstalk was -36 db at 1,000



cps, which is about as good as the better phono cartridges. The tape speeds were exact, and fast forward and reverse handled 1,200 feet of tape in slightly less than three minutes of wind or rewind time.

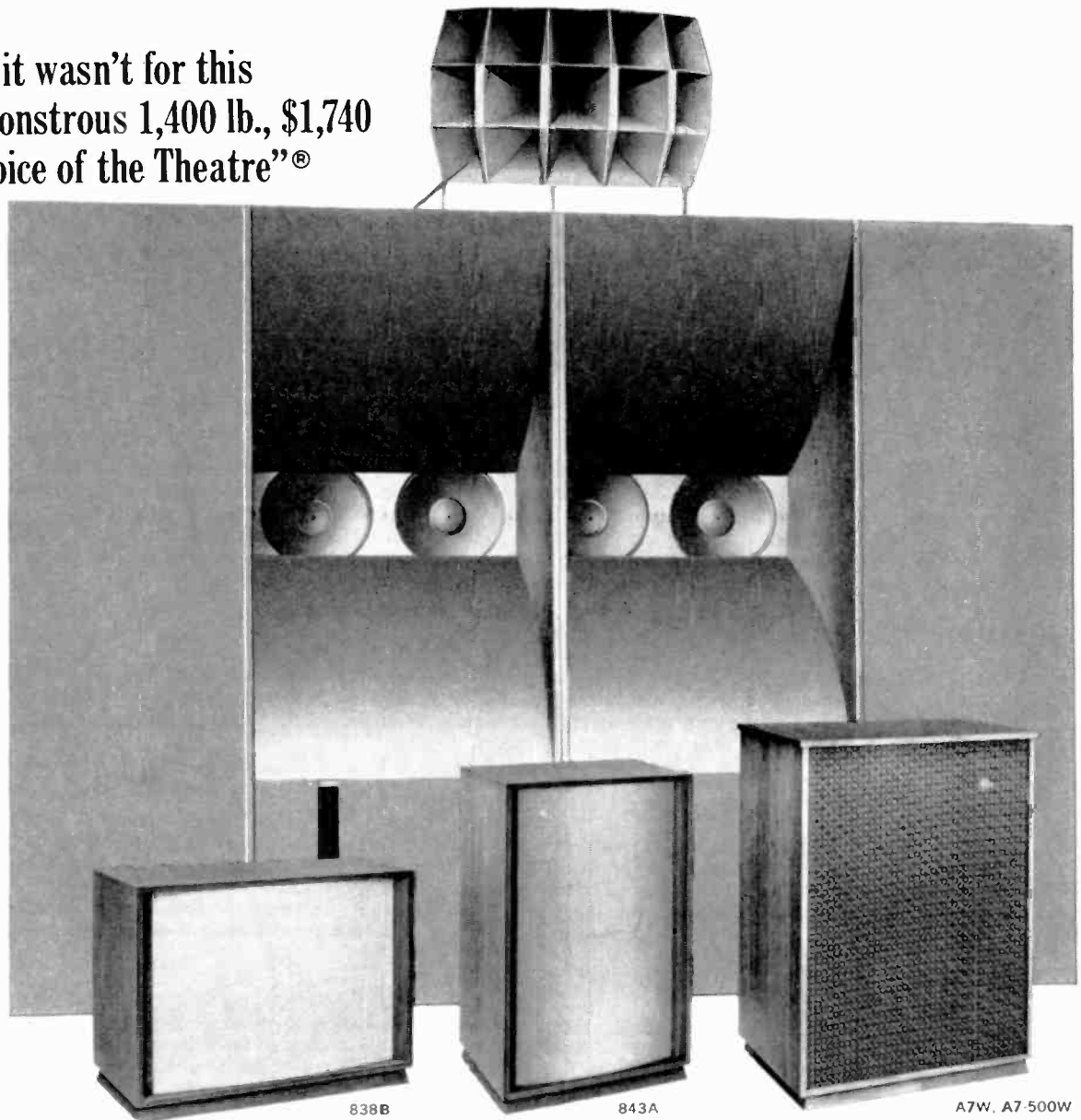
The Criterion 1000 sounded as good as its measurements suggest. I recorded off-the-air stereo FM broadcasts and found that the played-back program was indistinguishable from the original, except for a slight increase in hiss. Even at $3\frac{3}{4}$ ips, there was only a minor difference between the sound of the input and output signals from the recorder.

The built-in power amplifier has a nominal 6-watt-per-channel rating, and the built-in 4 x 6-inch speakers were quite pleasant sounding. The amplifiers did a creditable job of driving a pair of medium-efficiency bookshelf speakers, but best results require connecting the Criterion's monitor outputs to an external amplifier and speakers. The microphones furnished with the recorder have a rather high-pitched, nasal quality, acceptable for voice recording. All things considered, I would rate the Criterion 1000 as one of the best under-\$300 recorders I have tested. It sounds fine, looks even better, and sells for \$199.50.

For more information, circle 189 on reader service card

CORRECTION: The frequency response curve for the Sherwood S-9000 amplifier printed in the March, 1965 Technical Talk was incorrect. The description in the text ("Frequency response was flat within ± 0.5 db from 20 to 20,000 cps...") was correct and the curve should have illustrated that response.
—Ed.

If it wasn't for this
monstrous 1,400 lb., \$1,740
"Voice of the Theatre"®



838B

843A

A7W, A7-500W

you could probably never afford to enjoy the no-compromise big sound of these **FULL-SIZE PLAYBACK** speaker systems from Altec

Because their no-distortion mid-range (with highs and lows to match) which embraces 90% of all musical material would be beyond the reach of anybody except people in the industry: the recording and broadcast studios, and the networks. Most of whom use them. (Who else in the hi-fi industry can make a claim like this? Manufacturer A, B, E, F, F, J, K, K, L, P, Q, S, T, U, W?)

And maybe even these discriminating speaker buyers couldn't afford to help us amortize the research and development costs of developing **PLAYBACK** systems like our beautifully furniture-styled 843A "Malibu", 838B "Carmel", and A7W. Thank goodness they (and you) don't have to. Theatre owners the world over have done it already. Ever since 1945, when Altec introduced the first (and only) commercially-available speaker systems approved by the Research Council of the Academy of Motion Picture Arts and Sciences.

So unless you have room for two of our 1,400 lb. "Voice of the Theatre" Systems, we'd suggest you consider the only next best thing: **PLAYBACK** systems like the ones available to recording and broadcast studios *and you* at the same reasonable, R&D-prepaid prices.

For example, the new Altec 843A "Malibu" is a bargain at \$356.00 because it contains speaker components that are nearly identical to our giant two-way theatre models: two low frequency speakers, a horn-loaded high frequency driver with low crossover, and a two-section dividing network. The "Malibu" is first and foremost a beautifully hand-crafted furniture piece tailored into a space-saving upright walnut enclosure that will do credit to any living room. For a horizontal version of the same thing, try the 838B "Carmel" at \$346.50. Or, for \$384.00, you can own the new Altec A7W which is identical, in every way but looks, to our famous "baby" "Voice of the Theatre"; the

A7. The difference is that the A7W comes in walnut finish, while the A7 comes in a rather spartan utility cabinet (though at only \$288.00 who will complain?) for built-in installations. Other full-size Altec Speaker Systems available from \$214.50 for the space-saving 841B "Coronado" to \$411.00.

What more can we tell you? Just to "A-B" these **PLAYBACK** systems against anything and everything you can find at your nearby leading Altec Distributor's.

In the meantime, get your copy of *Hi-Fi Stereo Review's* Great Debate: "Is a good big speaker better than a good little speaker?" The affirmative, quite naturally, is presented by our own Chief Engineer of Acoustics/Transducers, Alexis Badmaieff. The negative is presented by a well-known manufacturer of little speakers. So find out for yourself why full-size speakers are now the rage. Merely write Dept. SR5.



NEW! 100A BASS ENERGIZER!
Specially designed for people who like over-emphasized instrumental bass. This extreme low pass filter connects between amplifier output and speaker input. Suitable for use only with high efficiency speakers. Price: \$30.00



ALTEC LANSING CORPORATION
LTV A Subsidiary of
Ling-Temco-Vought, Inc.
ANAHEIM, CALIFORNIA

All prices shown exclusive of applicable Federal Excise Tax.

Are These Fallacies Stopping You From Building Heathkit® Components?

A "YES" ANSWER CAN COST YOU HUNDREDS OF DOLLARS!

Fallacy: *"Too Technical & Complicated To Build"*.

FACT: Every Heathkit is designed to be "beginner-built". This is proven by the thousands of people from children to senior citizens, from all walks of life, who have built them. Over 300 years of accumulated kit-engineering, the most experienced staff in the business, insure your success. No special skills or knowledge are needed . . . just some spare time and a few simple tools . . . we supply everything else. Famous Heathkit non-technical, step-by-step instructions and clear "exploded" diagrams identify each part, show you exactly what to do and how to do it . . . even how to solder. Nothing is left to chance. Send for a manual and see for yourself!

Fallacy: *"Takes Too Much Time To Build It"*.

FACT: The average Heathkit can be built in just a few evenings. Kit builders regard this time as well spent, not only in terms of dollar savings, but in fun and relaxation. It's like getting two hobbies for the price of one! You'll be surprised how fast you finish, working only a few hours each evening. And the pride of craftsmanship and self-satisfaction when you're done makes it more than worth the small effort.

Fallacy: *"Doesn't Perform As Well As Factory-Built Models"*.

FACT: The first Heathkit design consideration is performance. Our special staff of *audio* engineers use the latest, most sophisticated techniques in the "state of the art". And much effort is devoted to developing new design. For example, Heath introduced the first successful all-transistor stereo components. Only after rigid performance tests are passed, does kit assembly enter the picture. But don't take our word for it. Compare the specifications . . . read the Heathkit component reviews by respected hi-fi authors and editors . . . or ask any Heathkit owner!

Fallacy: *"Kits Use Inferior Parts"*.

FACT: Heath's reputation for top quality has always been respected by kit builders and non-kitbuilders alike. In fact, we're noted for our conservative ratings. Actually our engineers "over-specify" parts to insure that extra margin for best performance and long, dependable life. As you build your kit, you'll recognize famous names like GE, Sylvania, RCA, Weston, Tung-Sol, etc., on the parts you use.

Fallacy: *"Because Of Its Low Price, It Just Can't Be As Good"*.

FACT: Because you build it yourself, you save the labor cost of factory-built models. Even more significant, buying direct from the Heath factory eliminates high dealer markups. With Heath, your money goes where it should . . . in parts quality, not product distribution.

Fallacy: *"Takes Special Test Gear To Align It"*.

FACT: A prerequisite to every Heathkit design is that they meet specifications after assembly *without* instrument alignment. All critical circuits are completely wired and prealigned at the Heath factory. All other alignment steps are accomplished with the simple "Alignment Without Instruments" instructions in each Heathkit manual.

Fallacy: *"If Something Goes Wrong, I Can't Get It Repaired"*.

FACT: The Heath Company's most vital concern is your satisfaction, and every effort is made towards this end. If you do encounter problems, first check the "In Case Of Difficulty" section, and "Trouble-Shooting" chart in each manual. Because of the intimate knowledge gained through kit assembly, most kit builders make repairs themselves, thus saving service charges. Heath also maintains a staff of consultants to help & advise you . . . just drop them a note. And you can always take advantage of factory service facilities, as well as local authorized Heathkit service centers.

Fallacy: *"I'd Rather Not Buy Through The Mail"*.

FACT: Mail order selling is one of the oldest and most reliable forms of product distribution. Its current growth rate is higher than retailing. The Heath Company's success has been built on it. We offer more services than many retailers . . . liberal credit terms, advice on product selection, and complete servicing facilities. In addition, you enjoy the added savings of direct-to-you delivery, and the convenience of shopping right in your home. And who doesn't get excited when a package arrives in the mail?

Join The Thousands Who Put Their Confidence In Heath . . . Send For Your FREE Catalog Now!

All-Transistor Stereo Receiver

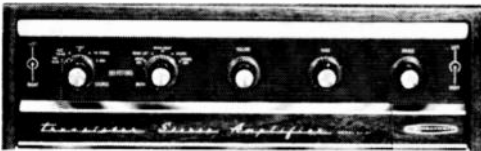


AM/FM/FM Stereo Receiver, AR-13A . . . \$195.00 Just add 2 speakers for a complete stereo system! 46-transistor, 17-diode circuit for cool, instant operation, & natural "transistor sound." 40 watts continuous, 66 watts IHF music power @ ± 1 db from 15 to 30,000 cps. Rich walnut cabinet. *Radio-TV Experimenter*, Feb.-March Issue: "Comparing the AR-13A on a feature versus dollar basis, one cannot help but admit that the receiver is a rock-bottom dollar buy, about the best you can hope for in the solid-state market place." See entire article.

Deluxe All-Transistor Stereo "Separates"



AM/FM/FM Stereo Tuner, AJ-43C . . . \$129.95 Features 25-transistor, 9-diode circuitry, automatic switching to stereo with stereo indicator light, AFC, stereo phase control, filtered outputs for direct, beat-free recording, and handsome walnut cabinet. *Julian Hirsch, Hi-Fi/Stereo Review*: "The AJ-43 is an excellent tuner, and holds its own with any other tuner of comparative ratings. I particularly appreciated being able to stack the AJ-43 on top of the AA-21 amplifier, and run them for hours without either one becoming perceptibly warm."



Matching 70-Watt Stereo Amplifier, AA-21C . . . \$149.95 Enjoy 100 watts IHF music power at ± 1 db from 13 to 25,000 cps. 26-transistor, 10-diode circuit, modern walnut cabinet styling. *Electronics Illustrated* magazine: "The sound from the AA-21 is quite startling. Compared to tube amplifiers, the most noticeable difference is the clarity and crispness of reproduction of transients. In terms of measured specs the AA-21 performs as well, and in most cases better, than claimed by Heath."

Low Cost All-Transistor Stereo "Separates"



AM/FM/FM Stereo Tuner, AJ-33A . . . \$99.95 Boasts 23-transistor, 8-diode circuit, built-in stereo demodulator, AFC, stereo indicator, filtered stereo outputs for beat-free recording, walnut cabinet. *Radio Electronics* magazine: ". . . will get any station that can possibly be pulled in." AJ-33A owner, James E. Skibo, Bethlehem, Pa.: ". . . with no external antenna on either AM or FM, I find that I can receive AM for a five-hundred mile radius and FM for a hundred mile radius! Stereo, too!"



Matching 40-Watt Stereo Amplifier, AA-22 . . . \$99.95 20-transistor, 10-diode circuit produces 66 watts IHF music power at ± 1 db from 15 to 30,000 cps. 5 stereo inputs, walnut cabinet. *Julian Hirsch, Hi-Fi/Stereo Review*: "It has the unstrained effortless quality that is sometimes found in very powerful tube amplifiers, or in certain expensive transistor amplifiers . . . delivers more than its rated power over the entire range from 20 to 20,000 cps. Any enthusiasm I may seem to express for this unit, incidentally, is purely intentional."

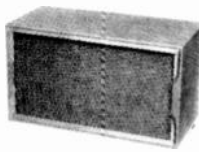
SEE COMPLETE HEATHKIT STEREO LINE IN FREE 1965 CATALOG!



CABINETS



SPEAKERS



SPEAKER SYSTEMS



CHANGERS & TURNTABLES



TAPE RECORDERS



FREE!

HEATHKIT CATALOG

See these and over 250 easy-to-build Heathkits . . . world's largest electronic kit selection. Save up to 50% over factory-built models. Send for your Free copy now!



... Buy Now—Use This Order Blank ...

HEATH COMPANY, Dept. 40-5 Benton Harbor, Michigan 49023
In Canada: Daystrom, Ltd., Cooksville, Ontario

Please send FREE 1965 Heathkit Catalog.

Model	Description	Weight	Price

Name _____

Address _____ (Please Print)

City _____ State _____ Zip _____

SHIP VIA: Parcel Post Express Collect Freight 20% Included, C.O.D. Best Way
All prices & specifications subject to change without notice.

HF-182

THE FIRST COMPLETE STEREO RECORDING RICHARD STRAUSS: DAPHNE RECORDED ON STAGE AT THE VIENNA FESTIVAL, EXCLUSIVELY ON DEUTSCHE GRAMMOPHON



In reviewing the actual Vienna production of this "live" recording, the *New York Times* reported that HILDE GUEDEN "poured forth a plenitude of well-controlled tone... PAUL SCHOEFFLER and FRITZ WUNDERLICH were also strong-voiced singers" while JAMES KING gave "a fine performance" and "has Heldentenor potential." Also in this strong cast are RITA STREICH and VERA LITTLE.

The Vienna Symphony is conducted by KARL BOEHM. (2-12" records, boxed, with libretto)

LPM 18 956-7 Stereo SLPM 138 956-7

SIBELIUS:

VIOLIN CONCERTO/FINLANDIA

Stunning version of the concerto by violinist Christian Ferras with Herbert von Karajan conducting the Berlin Philharmonic

LPM 18 961 Stereo SLPM 138 961

BEETHOVEN: PIANO SONATAS

New stereo versions by Wilhelm Kempff of the "Appassionata", "Waldstein" & No. 25 in G

LPM 18 943 Stereo SLPM 138 943

HANDEL: MESSIAH

Gundula Janowitz, Marga Hoeffgen, Ernst Haefliger, Franz Crass; Munich Bach Choir & Orchestra/Karl Richter.

Sung in German (3-12" records, boxed, with libretto)

LPM 18 951-3 Stereo SLPM 138 951-3

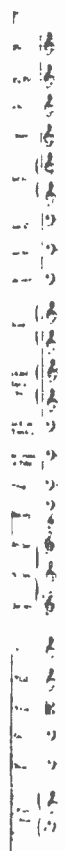
VERDI: FOUR SACRED PIECES

Chorus & Orchestra of the Florence May Festival; Ettore Gracis, cond. (Leaflet of texts)

LPM 18 962 Stereo SLPM 138 962



DIRECT IMPORT—FACTORY SEALED
FREE! ON REQUEST: The new 1965 ARCHIVE illustrated catalog.
Write MGM Records, Classical Div., 1540 B'way, N.Y.C., N.Y. 10036



An American in Paris
 a Tone Poem
 for
 Orchestra
 Composed and Orchestrated
 by
 George Gershwin
 Begun early in 1928.
 Finished November 18, 1928.

At left: Gershwin's autograph title-page of *An American in Paris* indicates that it was begun early in 1928 and completed in November of the same year. Below: in this 1928 Paris snapshot, Gershwin is at the left; next to him are Mme. and M. Rhené-Baton, conductor of the *Orchestre Pasdeloup*. The fourth figure is Polish composer Alexander Tansman, with whom Gershwin rummaged the Boulevards to find the indispensable Paris taxi horns he needed for the American performance of the score. Tansman's *Sonatine transatlantique* (1930) contains impressions of the American jazz the composer absorbed from Gershwin.



COLLECTION EDWARD JABLONSKI

Gershwin's AN AMERICAN IN PARIS

ON ST. VALENTINE'S DAY, 1924, two days after the extraordinary concert in New York's Aeolian Hall at which Paul Whiteman and his orchestra introduced *Rhapsody in Blue*, George Gershwin received a letter from Carl Van Vechten, the novelist and writer about music. "The concert, quite as a matter of course," Van Vechten wrote, "was a riot; you crowned it with what I am forced to regard as the foremost serious effort by an American composer. Go straight on and you will knock all Europe silly." These words, addressed to a twenty-five-year-old composer whose career up to that time had been limited to Tin Pan Alley and Broadway successes, signalled a transition of major importance for Gershwin and for American music.

Gershwin may have had Van Vechten's advice in mind when, four years later, he went to Paris. During an earlier visit, he had conceived an idea for an orchestral score that would reflect an American tourist's impressions of the City of Light. Now, setting himself up in the Hotel Majestic, he went to work composing *An American in Paris*. In their invaluable words-and-pictures biography of

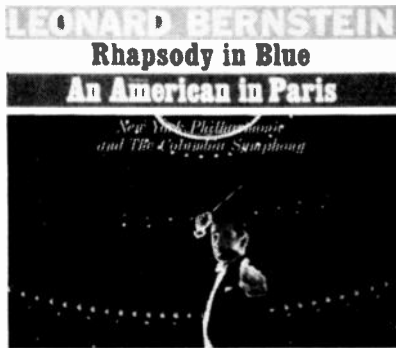
Gershwin, called *The Gershwin Years*, Edward Jablonski and Lawrence Stewart wrote: "George worked on *An American in Paris* and readily played it for the usual stream of callers, among them the young British composer William Walton, Vladimir Dukelsky (better known now as Vernon Duke), Dick Simon, the publisher, pianist Mario Braggiotti. One day Leopold Stokowski dropped by and became greatly interested in the work in progress, but this lasted only until he heard that the first performance had been promised to Damrosch."

While Gershwin worked on *An American in Paris*, he also sought out the many great composers who were then living in Paris, among them: Milhaud, Ravel, Stravinsky, Poulenc, and Prokofiev. His life in Paris was a continuous social whirl, yet he managed to complete the orchestration of his new work in three and a half months. About a month later, on December 13, 1928, Walter Damrosch conducted the world premiere performance of *An American in Paris* at a Carnegie Hall concert with the New York Philharmonic-Symphony Orchestra.

(Continued on next page)

STEREO

COLUMBIA



The brash gaiety of George Gershwin's *An American in Paris* comes through best in the performance by Bernstein and the New York Philharmonic for Columbia. On a Westminster disc, Abravanel and the Utah Symphony give the music bounce and good humor. A flashy and exuberant account by Fiedler and the Boston Pops Orchestra is on the RCA Victor label.

To an interviewer for *Musical America*, Gershwin had already described the work:

"This new piece, really a rhapsodic ballet, is written very freely and is the most modern music I've yet attempted. The opening part will be developed in typical French style, in the manner of Debussy and *The Six*, though the themes are all original. My purpose here is to portray the impression of an American visitor in Paris, as he strolls about the city, listens to the various street noises, and absorbs the French atmosphere.

"As in my other orchestral compositions I've not endeavored to represent any definite scenes in this music. The rhapsody is programmatic only in a general impressionistic way, so that the individual listener can read into the music such episodes as his imagination pictures for him. The opening gay section is followed by a rich blues with a strong rhythmic undercurrent. Our American friend, perhaps after strolling into a café and having a couple of drinks, has suddenly succumbed to a spasm of homesickness. The harmony here is both more intense and simple than in the preceding pages. This blues rises to a climax followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impression of Paris. Apparently the homesick American, having left the café and reached the open air, has disowned his spell of the blues and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant."

When one examines the formal structure of *An American in Paris*, the bones of its design are all too apparent. But the melodic vitality and freshness of Gershwin's creative gift far transcend his naïveté and insecurity in the handling of traditional musical forms.

SOME years ago RCA Victor carried out an idea that in theory, at least, seemed to have considerable merit: Darius Milhaud was commissioned to write *An American in Paris* in reverse, as it were. The resulting score, called *A Frenchman in New York*, is unfortunately a tired collection of musical clichés. Both pieces may be heard on an RCA Victor coupling by the Boston Pops Orchestra under Arthur Fiedler's direction (LSC/LM 2702). This performance of *An American in Paris* is one of the best available—flashy, exuberant, and vital.

An American in Paris and *Rhapsody in Blue* have naturally been recorded back-to-back many times. Among such couplings are those by Maurice Abravanel and the Utah Symphony Orchestra (Westminster WST 14002,

XWN 18687), Leonard Bernstein and the New York Philharmonic (Columbia MS 6091, ML 5413), Antal Dorati and the Minneapolis Symphony Orchestra (Mercury SR 90290, MG 50290), and William Steinberg and the Pittsburgh Symphony Orchestra (Everest SDBR 3067, LPBR 6067).

The Abravanel performance is a genial, idiomatic one that bounces along in good-humored fashion. Its recorded sound is rather boisterous, in the familiar manner of early Westminster stereophonic engineering. Its principal drawback is the relative lack of polish in the playing—since this recording nearly a decade ago, Abravanel's orchestra has developed into a virtuoso ensemble of much greater skill.

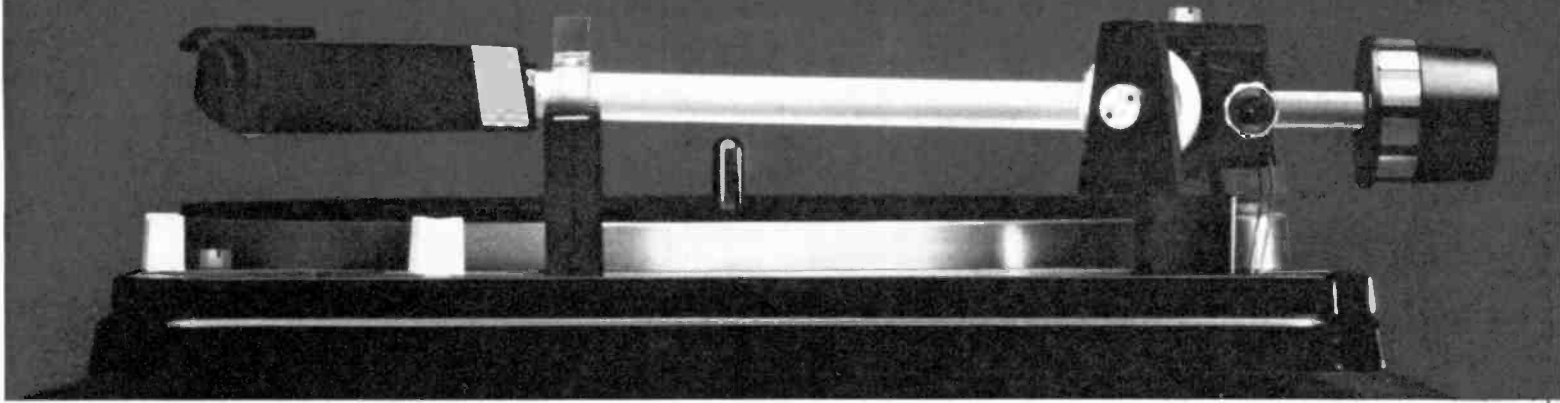
Virtuosity aplenty is to be heard in the Dorati-Minneapolis Symphony performance, but the result, curiously, is only a superficial gloss. This high-powered, hard-driving reading robs the score of much of its easy spontaneity and infectiousness. The Steinberg-Pittsburgh Symphony performance, on the other hand, plods along in routine fashion, and the recorded sound is unfocused.

Only the Bernstein-New York Philharmonic performance remains to be considered. In the days when he was recording for RCA Victor in the late 1940's, Bernstein led a splendid version of *An American in Paris*, one full of sparkle, vitality, and—the indispensable commodity for a performance of this work—brashness. He duplicated his success in the later Columbia performance, and the recorded sound of the Philharmonic is exemplary. This is clearly the first choice among all the currently available recordings of *An American in Paris*, and the *Rhapsody in Blue* on the second side (with Bernstein at the piano) also leads all others by a wide margin.

Still listed in the current Schwann catalog is a performance of *An American in Paris* recorded by Arturo Toscanini with the NBC Symphony Orchestra (RCA Victor LM 9020). On this disc, Toscanini treats the music rather literally, with the result that the loose formal structure is glaringly exposed. *An American in Paris* is impudent fun, and Bernstein captures this essence better than any other conductor who has recorded the music.

REPRINTS of a review of the complete "Basic Repertoire" are available without charge. Circle number 176 on reader service card.

how Dual stepped five years ahead



...with the incomparable DUAL 1009 Auto/Professional Turntable



The definitive record playing instrument that closed the gap between the automatic changer and the manual transcription-quality turntable.

As long as cartridges are used for record reproduction, the DUAL 1009 will remain well ahead of their tracking requirements. A year ago, this was a promise. Today, a fact acknowledged throughout the music world.

"Will function as well as any good separate tonearm," reported HiFi/Stereo Review. "Fully capable of operating at 0.5 gram, as rated," confirmed Electronics World. "In a class by itself,"

concluded The American Record Guide.

Cartridge manufacturers and the most die-hard of purists have also given the DUAL 1009 unqualified approval for its unsurpassed caliber of performance... even with the most ultra-sensitive high compliance cartridges.

Dual's relentless quality control begins with the manufacture of every component part: motor and chassis tuned to each other... every unit tested for a

full hour during assembly... every tenth unit rechecked... finally, an acoustic performance test in a component system.

All this to assure that your DUAL 1009 will be the equal in every respect to the original laboratory standard... now acknowledged throughout the world as the standard for automatic record playing instruments. At \$99.50, the DUAL 1009 is most certainly your most outstanding value.

among the DUAL 1009's many exclusive features:

- Tracks and trips flawlessly as low as 1/2 gram
- Dynamically balanced tonearm with fine-thread adjust fully damped counterweight
- Unrestricted automatic and manual play in both single play and changer operation
- Continuously adjustable direct reading stylus force from 0 grams up, dialed at pivot
- Vari-Pitch™ speed control for all four speeds
- Elevator-Action changer spindle holds up to 10 records, no pusher action against center hole
- Advanced Continuous-Pole™ motor combines advantages of induction and hysteresis motors
- Anti-skating compensation for 1 gram tracking integrated within tonearm system

DUAL 1009

Auto/Professional Turntable

and now... Dual quality
in the medium price range

The new

DUAL 1010

Auto/Standard Turntable



Offering the precision engineering and many advanced features of the DUAL 1009, including unrestricted automatic and manual play in both single play and changer operation. "... can be used with practically any cartridge on the market... was unable to induce any acoustic feedback, even at high volume and with maximum bass boost... offers a very high level of performance at its price of \$69.50," says Julian D. Hirsch in HiFi/Stereo Review.

UNITED AUDIO  DUAL

12 WEST 18th ST., NEW YORK, N.Y. 10011

DUAL'S THE FINEST... THE RECORD PROVES IT SINCE 1900
In Canada: DUAL OF CANADA, 24 Millford Ave., Toronto 15, Ontario

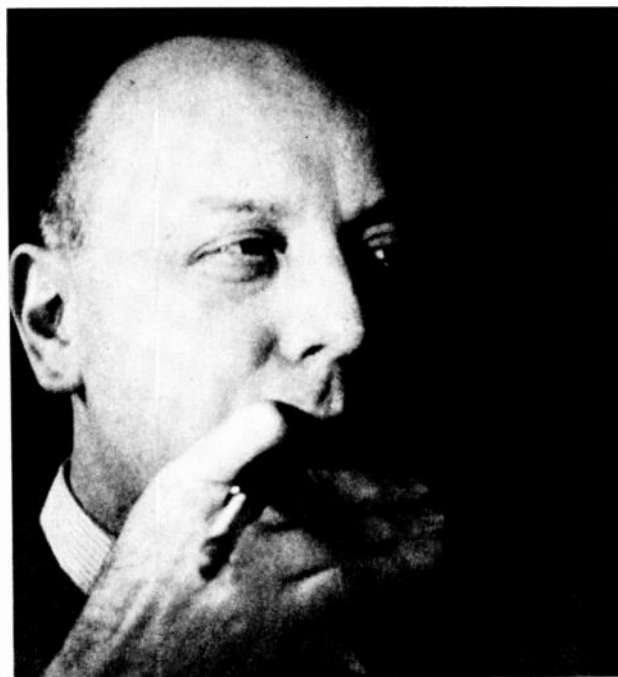
VIRGIL THOMSON: PARISIAN FROM MISSOURI

By HAROLD C. SCHONBERG

VIRGIL THOMSON's first book, *The State of Music*, was published in 1939. In it he had a few words to say about the composer as a type. "The composer," he wrote, "is a neat little man who lives in a hotel room and has charming manners." This generalized picture may have been somewhat conditioned by the fact that Virgil Thomson is a neat little man who lives in a hotel room and has charming manners. Hotel rooms, to be accurate. For many years he has had four rooms, plus kitchenette, in the old Chelsea, a hotel with an air of fading but unmistakable grandeur located on West 23rd Street in New York City. Everything is spic and span in those rooms. Books are neatly aligned on shelves, a grand piano is in instant readiness for action, oil paintings—many of them by his old friend Maurice Grosser—are carefully spaced on the walls. On the top of a glass-enclosed bookcase is a group of valises and other traveling equipment, poised for immediate flight. In the foyer there used to hang four diplomas. (A few years ago Thomson removed them; he was tired of looking at them.) One, dated June 6, 1949, conferred upon Virgil Thomson a Doctor of Fine Arts degree from Syracuse University. Another appointed him a member of the National Institute of Arts and Letters, as of 1948. The third, from Columbia University, awarded him a Pulitzer Prize (1949) for the music he wrote for the motion picture *Louisiana Story*. The largest of the four, complete with impressive seal, was dated June 25, 1947. It told the world that "*M. Virgil Thomson, de nationalité américaine. Compositeur de Musique, est nommé Chevalier de la Légion d' Honneur.*"

As one who considers himself spiritually half French, the Chevalier Thomson (now *Officier*) is particularly gratified by this honor from the French government. There are two sides to his nature—the Kansas City half and the Parisian half. The Parisian half began life in the summer of 1921, when Thomson made his first trip overseas. His identification with the French became so complete that within a few months he was writing to a friend: "Looking forward to American life with interest and pleasure." At that time he was about twenty-five years old. Even today, when planning a trip to Paris, he says he is "going home."

He was born in Kansas City, Missouri, on November 25, 1896, and those who know him best say that the Midwest, small-town atmosphere is never far from him, manifesting itself in a combination of sentimentality, shrewd



A 1936 portrait of the widely celebrated composer of *Four Saints*.

common sense, and a rigid feeling for certain approved ethical values. Most people, though, think of him as the perfect cosmopolite—sophisticated, bilingual, urbane, cultivated, witty. He is one of the most brilliant impromptu speakers in America, especially when surrounded by an admiring throng. "Virgil doesn't need a biographer," says Aaron Copland, one of his oldest friends. "All he needs is a Boswell to hang around and pick up his impromptu sayings." Thomson holding forth is indeed something to hear. He utters terse, epigrammatic remarks in a high-pitched voice, and he says them with such absolute finality, such authority, that nobody would think of contradicting him, even when he is demonstrably dead wrong.

Thomson is equally at ease before a few thousand people, and his public lectures are always successful. When he lectures, it is nearly always extemporaneously. He is a quick thinker, and words come easily to him. At public question-and-answer sessions he is a dangerous adversary: a master of the riposte, of the *mot juste* that can leave some of his unhappy opponents tongue-tied. Thomson has a keen sense of paradox and often comes out with outrageous ideas simply because they sound amusing or contradictory. He is fiercely antipathetic to academic intellectualism, is not afraid of anything, delights to puncture concepts that everybody takes for granted, and has an immense curiosity coupled to a retentive memory.

UP TO 1934 he was virtually unknown to the public. For nearly nine years he had lived in Paris, where some of his music had been played but where his success could hardly be called spectacular. Thomson did not make frantic efforts to achieve overnight fame, to attract attention or get publicity. One of the results was a tendency in certain quarters to depreciate his efforts, to look upon him as a dilettante, as an *homme du monde* rather than as a seri-

ous composer. He had, as a matter of fact, been composing diligently since the early 1920's, even if he did not get anything published until 1932; that was the *Stabat Mater*, and he already had composed two symphonies, an opera, chamber music, piano pieces, and songs. But his style of music, after the dissonant *Sonata da chiesa* (1926), ran counter to the prevailing mode of expression. "In those days," a Parisian colleague has recalled, "his compositions seemed peculiar. Everybody was writing dissonance, and here was Virgil with his baby simplicity. He had composed *Four Saints in Three Acts* and played it around, but nobody ever dreamed it would be staged. Virgil was pretty philosophical in his setbacks, though. He had complete faith in himself. He never grew bitter."

Despite the relative lack of public performances, Thomson's music was not really unknown to Parisian musical circles. Such Americans as Aaron Copland, Roy Harris, and George Antheil, who were in Paris at the time, were familiar with it from the beginning. Later, as Thomson began to associate with French composers, it achieved a reputation in intellectual circles. Powerful literary support by Gertrude Stein, Georges Hugnet, and Max Jacob helped. But the ultra-modernists thought that Thomson's simple style of composition was beneath consideration, and they did their best to keep Thomson's name off any concert programs with which they were associated. At that, there were a few pieces by Thomson—the *Sonata da chiesa*, the first Violin Sonata, and *Capital, Capitals*—that were done once or twice a year in musical centers.

It was *Four Saints in Three Acts*, though, that—much to everybody's surprise—made Virgil Thomson a composer whose name was in every American newspaper from coast to coast. He had finished it in 1928, but nobody seemed interested in performing it. It did achieve a considerable word-of-mouth reputation, however, and A. Everett Austin, Jr., then director of the Wadsworth Atheneum in Hartford, heard about it from Henry Russell Hitchcock. Hitchcock, at that time a professor in the art department of Wesleyan University, was enthusiastic about the opera—so enthusiastic that Austin decided to produce it in Hartford for the opening of the Avery Memorial, a new museum wing with theater. The production was sponsored by the Friends and Enemies of Modern Music, in Hartford, and Thomson came from Paris to select the cast, supervise the production, and in general take the entire thing on his shoulders.

Word about a revolutionary new opera with a Negro cast leaked out, and at the dress rehearsal, on Wednesday, February 7, 1934, a distinguished audience made its first delirious acquaintance with Thomson's music and Stein's "pigeons on the grass." The New York press sent representatives, and critical opinion the next day presented the bewildered but unanimous verdict that even if the words made no apparent sense they were lovely. The opera was a social event, too, and the opening performance on Febru-

ary 8 was fully covered by the press, wire services, and columnists. The *Herald Tribune* sent, among others, its society expert, Lucius Beebe, who prowled around and reported for posterity that everybody had a fine time except a young man who had committed the solecism of wearing pale green trousers with dinner linen and jacket. With such coverage and publicity, it was inevitable that the opera would have to move to where more people could see it. Thomson was not surprised by its success. The night before dress rehearsal, dining with some friends who had come up from Long Island to attend, he had expressed great confidence. "You are looking at a young composer who is about to arrive," he said.

When *Four Saints in Three Acts* opened in New York on February 20, at the Forty-Fourth Street Theater, the chief music and drama critics of the daily press attended. But coverage did not stop there. The society columnists, headed by Beebe and Cholly Knickerbocker, were turned



"Procession of the Saints," a scene from Act III of the original production of the first Thomson-Stein opera. The cellophane sets and costumes were designed by painter Florine Stettheimer.

loose. Franklin P. Adams and other scribes who conducted humorous columns found in *Four Saints* enough material to mitigate a long summer drought. Headline and caption writers had never had it so good. Pigeons on the grass, alas, was the best thing that had ever happened to them or their city editors. Every rewrite man burst into Steinian prose; every wag of a columnist and editorial writer tried his hand at it. The New York *Sun* got permission to reprint a substantial portion of the libretto. People wrote Letters to the Editor, pro and con, and there were hundreds of editorials throughout the country. Ogden Nash wrote a poem that culminated in

I prefer to wade through *Rasselas*
To pigeons on the grass, alas.
The English language is better as language
Than spattered like a lettuce and mayonnaise sangaue.

Decidedly Thomson had arrived. For a few months he was the most publicized composer in the world. But to his

great astonishment he discovered that all the publicity could not get him a fifty-dollar lecture engagement. He cast his lines upon the waters; not a nibble. *Four Saints in Three Acts* closed after a four-week run. On April 2 it re-

turned to the Empire Theater for a brief engagement, closing in twelve days. A month or so later Thomson returned to Paris, to recuperate, admire his press clippings, and compose more music.

The road from Kansas City to Paris

Even those who can see no obvious traces of the Midwest American background in the Virgil Thomson of today grant that such works as the *Hymn Tune Symphony*, *Louisiana Story*, *The Mother of Us All*, *Filling Station*, and the Cello Concerto stem from an American bourgeois philosophy. Thomson came to this through heredity and environment. His forebears were primarily farm people. One side of the family was Scottish, the other Welsh, and both had been early settlers in America. Baptists for generations, they had, over a period of three hundred years, settled in Missouri by way of Virginia and Kentucky. Thomson's parents were in modest middle-class circumstances. His father, Quincy, married May Gaines in 1883. Their first child, Ruby, was born in 1885. Another child died young. Then came Virgil, in 1896. Quincy Thomson originally owned a farm, but sold it and made his home in Kansas City, where he worked on the cable cars for a while and then took a post-office position. He held that until the end of his life, in 1943. Neither parent was musical. Quincy, indeed, was all but tone deaf.

Virgil went to school in Kansas City, was graduated from Irving School in 1909 and from Central High School in 1914. All during his schooling, he took piano lessons. His first thorough piano instruction came from E. Geneve Lichtenwalter, one of the most respected teachers in Kansas City. At the age of twelve he also started to play the organ, and soon began to earn money as assistant to church organists at services.

When he left Central High there was no money for college, and in any case there was no college in Kansas City. For a while Thomson held various church positions, gave piano recitals (including regional tours) with singers, and gained a good facility for sight-reading in addition to a knowledge of the potentialities of the voice. Then, in 1915, a college was established in Kansas City—the Polytechnic Institute (it is now known as the Junior College). Thomson promptly enrolled.

War broke out while he was at Polytechnic. After a series of serio-comic adventures trying to get overseas, Virgil found himself in New York, a second lieutenant, clutching sailing orders. But the war ended before he was shipped out. He went home with a reserve commission, got his diploma from Polytechnic, and headed for Harvard.

Thomson arrived in Boston in August of 1919, and entered the college when the semester started. One of the first things he did was to obtain a position as church organist. After his first year, Thomson supported himself en-

tirely on scholarships, organ playing, and concert engagements. He enrolled for a full complement of music courses, plus some nonmusical ones. He also studied organ privately, and he sang in the Harvard Chapel Choir and the Harvard Glee Club. Thomson and Archibald Davison, the director of the Glee Club, got along very well, and he soon became Davison's assistant. In his second year of college, Thomson in addition became assistant to Edward Burlingame Hill, at that time the acting chairman of the music department.

IN THE spring of 1921, one course short of a degree, Thomson went to Europe with the Glee Club. He also took along with him the John Knowles Paine Travelling Fellowship, granted with the understanding that Thomson would come back and finish the work necessary for his degree. The Glee Club, directed by Davison, toured Europe. In Italy, Davison became ill and Thomson conducted a few concerts. When the tour ended, in the autumn of 1921, and the boys went home, Thomson stayed on, looking for a composition teacher. He found one in Nadia Boulanger. It was Melville Smith who introduced the two. Smith (also a Harvard man—class of 1920—and later director of the Longy School of Music) and Aaron Copland were at the time Boulanger's only American students. This was a state of affairs not destined to last long.

Nadia Boulanger turned out to be the tutelary genius of an astonishing number of post-war American composers. Copland and Smith were not the first to study with her. Before 1914, Marion Bauer had met her in Paris—Boulanger was just out of school—and they had traded lessons: English for harmony. After Copland, Smith, and Thomson came the deluge. Even a partial list of the names is incredible: Robert Russell Bennett, Arthur Berger, Easley Blackwood, Marc Blitzstein, Mark Brunswick, Elliott Carter, Theodore Chanler, Israel Citkowitz, Ulric Cole, Nathaniel Dett, David Diamond, John Duke, Herbert Elwell, Irving Fine, Ross Lee Finney, Elizabeth Gest, Richard Franko Goldman, Alexei Haieff, Roy Harris, Andrew Imbrie, Gail Kubik, Normand Lockwood, Douglas Moore, Walter Piston, Bernard Rogers, Harold Shapero, Elie Siegmeister, Louise Talma, Joseph Wagner, and Allan Willman. This state of affairs not surprisingly gave rise to the expression: "Every town in America has two things—a five-and-dime, and a Boulanger pupil." Boulanger, when a student at the Conservatoire, had taken

first prizes in counterpoint, fugue, organ, and accompaniment. In 1908 she had won the second Grand Prix de Rome with her cantata *La Sirène*. Composer, pianist, organist, conductor, teacher, theorist, Boulanger was and is one of the great all-around musicians of the century.

This, then, was the woman Thomson selected as his guide. He promptly got himself a scholarship at the École Normale de Musique, which enabled him to study organ with her. He also took private lessons in counterpoint, harmony, and composition at her home. There was a residence hotel at 20 Rue de Berne, not far from where she lived, and Thomson took a room there. It was not too respectable a place, he soon discovered, but it had its advantages. He could practice all night without disturbing anybody, because all the other tenants were out practicing their even more ancient art elsewhere.

Thomson reluctantly returned to Harvard in the fall of 1922 to complete the work for his degree (he was graduated in 1923, but the degree is dated as of the previous year, and he is thus of the class of 1922). While finishing his work he obtained, through Davison, the position of organist in King's Chapel, Boston, one of the oldest and richest churches of the city. At graduation his Paine Fellowship was not renewed, but Walter R. Spalding, the chairman of the music department, recommended him for a Juilliard Fellowship. This carried with it a stipend of \$1,500, and Thomson promptly purchased a ticket for France. After some reflection, however, he decided first to remedy some deficiencies in his musical background, and

he went to New York instead, where he studied conducting with Chalmers Clifton and composition with Rosario Scalero at the Mannes School. When the fellowship expired, Thomson returned to Harvard and spent the winter of 1924-1925 as an assistant in the music department. He was bored and restless. Paris was calling.

All during this time he had been contributing to magazines. During his first winter in Paris he had sent articles to H. T. Parker of the *Boston Transcript*. Among them was an excited review of a Koussevitzky concert that aroused so much interest that the Boston Symphony sent a couple of ambassadors abroad to survey the phenomenon. Their report was such that Koussevitzky was engaged to replace Pierre Monteux when the latter's contract expired. In New York, Thomson had gone to see H. L. Mencken. "I'm only a kid fresh out of college but I can write," he told the startled editor of the *American Mercury*. "What kind of musical articles do you want?" Mencken was impressed. They mulled over some ideas, discovered a mutual interest in jazz, and the next day Mencken received an article that he used. A little later some friends working for Condé Nast got Thomson to write an article for *Vanity Fair*. Frank Crowninshield, the editor, liked what Thomson had to offer, and the latter became a steady contributor to the magazine. Thomson already wrote in much the same style for which he became celebrated in his maturity. If anyone can be called a model for his literary style, Thomson has said, it is Mark Twain, whose books he had near-memorized in his youth.



Left: the wedding picture, taken in 1883 in Slater, Mo., of Quincy Alfred Thomson and May Gaines, the composer's parents. Above: Virgil Thomson, aged ten months. Right: the grammar-school graduation picture of Virgil Thomson in 1908, a year that also marked his Kansas City debut as an organist in Calvary Baptist Church and as a movie-house pianist.



By the end of the summer of 1925 Thomson had saved some money. In the fall he set off for Paris, automatically obtaining a scholarship from the Thursday Morning Musical Club of Boston. He went with a friend, the poet

Sherry Mangan. He was twenty-eight years old, had \$700 in his pocket, and went over as a young composer about to make his way in the world. He was to remain in Paris for the next seven years.

Dada, Gertrude Stein, and creative self-discovery

During Thomson's years in Paris (counting the earlier 1921-1922 episode) there was an unparalleled concentration of artistic genius making an unparalleled amount of artistic to-do. One would have to go back to the Romantic outburst of the 1840's to find anything like it. Most of the world's great musicians made Paris their headquarters. Satie, Ravel, Les Six, Stravinsky, Prokofiev, Diaghilev and his company—all were active. Such painters as Bérard, Tchelitchev, Picasso, Gris, Léger, Braque, Picabia, Ernst, and de Chirico were in full production. James Joyce was living in Paris; so, off and on, were Ezra Pound, Elliot Paul, Ford Madox Ford, Sherwood Anderson, Ernest Hemingway, Kay Boyle, Katherine Anne Porter, Louis Aragon, André Breton, André Gide, Max Jacob, Jean Cocteau, Eugene Jolas, and the *transition* people. Gertrude Stein was holding court. And then there was Dada. The Dadaists had given way to Surrealists, but Thomson's first visit had coincided with the height of Dada, and the movement had made a great impression on him.

Dada, as outlined by Eugene Jolas, was born in Zurich in 1916 when Hugo Ball, a German poet, Tristan Tzara, a Franco-Romanian poet, Hans Arp, the Alsatian poet and sculptor, and Richard Huelsenbeck, a German poet, along with a few others, gathered at the Café Voltaire for readings and lectures. Huelsenbeck and Ball found the word "dada" in a German-French dictionary. It is a child's word for a hobbyhorse. (Savants since then have indicated a good many additional meanings for the word.) "Let's take the word Dada," Huelsenbeck has said he said. "It's just made for our purpose. The child's first sound expresses the primitiveness, the beginning at zero, the new in our art. We could not find a better word." In Paris the official debut of Dada took place on January 23, 1920, and Tzara in his *Memoirs of Dadaism* describes the occasion. "I read aloud a newspaper article while an electric bell kept ringing so that no one could hear what I said. An attempt was made to give a futuristic interpretation to this act, but all I wanted to convey was simply that my presence on the stage, the sight of my face and movements, ought to satisfy people's curiosity and that anything I might have said really had no importance."

Dada was not as anarchistic as it seemed. It was a determined, if at times adolescent, revolt against the shams and stereotypes of European culture. (Dada has returned, recently, in the John Cage and Karlheinz Stockhausen groups; the Stockhausen *Originale*, done last September

in New York, is a direct descendant of Tzara and his group. *Plus ça change* . . .)

After a while the Dadaists began to fight with each other, and Breton rounded up a number of them to form the Surrealist movement. But Thomson had seen Dada for what it was, and he was in full agreement. Writing in the May 1925 *Vanity Fair*, he claimed for satire the critical function of defining what is essential in style. "And it acts as an admirable corrective to pretense. Once start poking fun at the other fellow and eventually you will be compelled in self-defence to poke fun at yourself. The movement known as Dada was exactly such a joke. 'Art is bunk,' announced the Dadaists. 'Music is bunk. Literature is bunk.'"

Thomson was to adhere to this anti-bunk attitude. "With him there might be pose but never bunk," Samuel Barlow once pointed out in *Modern Music*. Thomson was interested to note that the composers of Les Six also were attracted to the Dada aesthetic. In 1921 Thomson had met Milhaud and the others at the famous *Boeuf sur le toit*. Satie he met a few times but never knew intimately. He knew everything of Satie's that had been published, though, and greatly admired his music. He had analyzed the Frenchman's work in a 1925 *Vanity Fair* article. "Satie is, in fact, of living French musicians, the most delicate, frivolous (if you will) and precise. With true French economy he has reduced both notes and noise to an irreducible minimum. He writes neither to inflame the listener nor to seduce him, but simply to clarify a text or an idea." Satie always remained one of Thomson's idols, and years later, in a *Herald Tribune* article, Thomson further explored the nature of Satie's contribution, which he called "the only twentieth-century musical aesthetic in the Western world. Schoenberg and his school are Romantics. . . . Of all the influential composers of our time—and influence even his detractors cannot deny him—Satie is the only one whose works can be enjoyed and appreciated without any knowledge of the history of music. . . . They are as simple, as straightforward, as devastating as the remarks of a child. To those who love them they are fresh and beautiful and firmly right."

On his return to Paris, in 1925, Thomson went to Boulanger for advice in composition, but gradually withdrew and never again took lessons from anybody. After his scholarship and his \$700 disappeared, he was, for a long time, notably lacking in money. He supported himself by occasional commissions, by borrowing (but not

At right: snapshotted in the spring of 1918 in New York City, Virgil Thomson at twenty-two as a cadet in the U. S. Army Air Force.



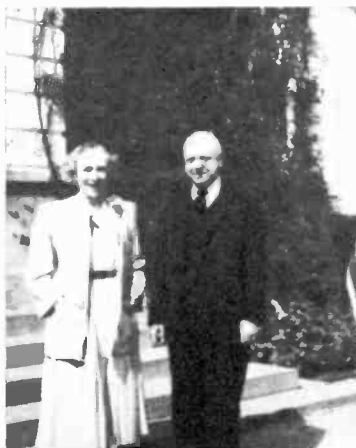
Below: four young American apprentice-composers in Paris—from left to right, Virgil Thomson, Herbert Elwell, Walter Piston, and Aaron Copland—pose for a 1925 group photograph in the petit salon of their teacher, Nadia Boulanger. Thomson's masterly Sonata da chiesa, 1926, was the last work he submitted to her.



Below: at an informal 1936 get-together in New York, composer Thomson with poet John La Touche (at right) and writer-composer Paul Bowles (at left, wearing a bull mask). Below left: a penny-arcade snapshot (from New York's 42nd St. in the early 1940's) of composer Thomson and conductor Leonard Bernstein.



Above: circa 1950, Virgil Thomson and the late conductor Fritz Reiner call on soprano Gladys Sivarthout, an old high-school friend of Thomson's.



At right: the composer with H. R. II, Queen Elizabeth of Belgium, photographed in 1956 at the steps of the Queen's palace in Stuyvenberg.

Below: world-traveler Thomson, filling a 1961 lecture engagement in Japan, feeds deer in the temple park in Nara.



from his family, to whom he sent cheerful word he was doing just fine), by living with friends, by obtaining temporary patrons, by spending almost nothing. He could have made things considerably easier for himself and his friends by writing for *Vanity Fair*, but he was determined to make his way as a composer and only as a composer. This stubbornness is an important part of Thomson's makeup, and one must understand it to understand him. He confidently faced poverty and was willing to sacrifice everything to attain his goal. It should not be forgotten that Thomson was already a highly qualified musician. Paine and Juilliard fellowships were not issued for nothing. In the United States, Thomson could have taught at Harvard and become a professor; he could have become a choral conductor, an organist, a musical executive, a successful literary man. This is not conjecture. All this was his, had he wanted it. He also had the musical equipment as a composer to make as sensational a splash as had Antheil, Ornstein, or any of the bright young men of the day. On all this he deliberately turned his back, feeling that there was plenty of time for development and artistic maturity. He consciously held himself back until he believed that his true idiom, for better or worse, had emerged.

After much darting here and there in Paris, Thomson took an apartment (which he still maintains) at No. 17, Quai Voltaire. There he lived, as a friend has written, "on a small allowance and in impeccable elegance. . . . Monastical austerity when necessary, but shirts and suits from Lanvin whenever possible." Bravig Imbs, a novelist and biographer who lived in Paris, described Thomson's studio as a room "with a great expanse of yellow-curtained glass but the panes were too high up on the wall to look out of. Below them was a little door, about a foot square, which when opened, showed just a glimpse of the great grey Louvre, a portal or two, like a picture. It was quite a lovely room, with a magnificent Bérard hanging over the piano and some of Maurice Grosser's sensitive still-lives on the opposite wall; at the head of the balcony stairs two of Kristians Tonny's fantastic spirited drawings and in the alcove below, one of Hans Arp's amusing bas-reliefs."

Up to 1925, Thomson's largest piece had been the *Missa Brevis*. His first really important Parisian work, the *Sonata da chiesa*, was finished in 1926. Thomson calls it "my bang-up graduation piece in the dissonant neo-baroque style of the decade." It was played in Paris in 1926 on a program that included works by Copland, Piston, Elwell, and Antheil. Antheil, a celebrity by virtue of his piano playing and his *Ballet Mécanique*, had become one of Thomson's closest friends, offering him musical encouragement when it was most needed. Thomson summed up the results of the 1926 concert in a letter: "I enclose a program of last night's concert. It was apparently a grand success. Lots of important musical people there. I had the honor of having my piece whistled at. By all



A 1940 Herald Tribune photo of the paper's new music critic.

odds the best were George Antheil's quartet and my Sonata. But everything was of some real interest." Whistling from a French audience definitely does not indicate approval; but Thomson, who is of the opinion that a strong work will cause a strong reaction, was content.

He entered the Stein circle early in 1926; he was taken there by Antheil. Stein had been one of Thomson's great enthusiasms in his college days. Avery Claffin, who met Thomson when both were at Harvard, remembered his excitement—before his return to Paris—over some Stein texts he had set, vowing that he would meet her on his next trip back. Stein ran her house, on the Rue de Fleurus, on a rigid basis. It consisted of a large room built as a painter's studio, on the ground floor of a courtyard, with a little apartment adjoining. There was much party-giving. Stein never saw anybody before 4 P.M., because the preceding hours were reserved for work, if she felt like it. After 4 P.M., friends were permitted to call. There was nothing in the least Bohemian about these afternoon affairs. Almost Victorian etiquette was observed. Picasso, Tchelitchew, Elie Lascaux, Elliot Paul, Bernard Faÿ, René Crevel, Tzara, Imbs, Georges Hugnet, Juan Gris, Christian Bérard, and Kristians Tonny, among others, were always welcome. Many were Thomson's close friends. Occasionally there were quarrels. Thomson at one time was to find himself in the middle of one between Stein and Hugnet, with Picasso and Jacob cheering wildly from the sidelines. The punishment was excommunication, for a while, for both Thomson and Hugnet.

Stein made no pretense at being a musical connoisseur. Her companion, Alice Toklas, knew much more about music. According to Imbs, Toklas at first did not like Thomson. "She realized that Thomson could be one too many for her in any battle of wits, that he could whip out

as nasty a sarcasm as she any day, and she was even disconcerted at the sensuous way his mind worked." Toklas and Thomson eventually became friends. But while Stein was no musical authority, she realized better than many professionals what Thomson was trying to do. "It's not at all banal," said Stein. "He frosts his music with a thin layer of banal sounds to put people off, but what's underneath is very pure and special." Stein also declared that Thomson had a sense of prosody that no other living composer possessed.

Thomson's views on prosody had solidified after he composed his setting of Stein's *Capital*. *Capitals* in 1927. It was this work that convinced him he could set language to music. As for his feeling for musical form, Thomson admits that it is a product of association with painters and their methods, and Stein and her methods. *The State of Music* contains his tribute to painters, rather than musicians, as those "who have imposed upon the twentieth century their own type as the model of what an artist should be like." *The State of Music* also attests to his impatience with orthodox concepts of musical form. There are not too many forms in music, he says, and every musical form is, after all, merely continuity, even if continuity by interruption. The long series of *Portraits*, which he began around 1927, led him to the process of continuous composition—a type of composition with continuous development, lacking any repetition. Thomson has occasionally returned to a more classical architecture, as in the 1932 String Quartet No. 2, but he maintains that even those specimens are based on a continuous development. He says that he has never consciously laid out a musical work in advance. He starts writing and lets it flow.

The *Portraits* comprise a large portion of his work. There are over a hundred, the majority of them for piano, a few for violin, a few for orchestra. Some exist in dual form. Precedents from classical composers can be

At a 1948 Louisiana Story recording session, conductor Eugene Ormandy sits at the center of the control panel. Film director Robert Flaherty is at his left, composer Thomson at top right.



found in Schumann (*Carnaval*), Elgar (*Enigma Variations*), Couperin, and others. Thomson creates his portraits like a painter. He seats his subject, carefully looks him over, takes a sheet of music paper and starts "sketching" (he does most of his composing away from the piano). As he studies the sitter, he hears music and writes it down. It is almost an automatic process, though done with a completely controlled mind. Each portrait is done at one sitting; if it does not flow right out, easily and naturally, Thomson puts it aside. Most of the *Portraits* are, naturally, of friends and acquaintances, but Thomson has no set rule and will seat complete strangers if he thinks their faces are interesting.

All of Thomson's theories of prosody were put to the test in 1927. He had said to Stein, "Why don't you write me an opera libretto?" They chose a subject, and Stein handed him the libretto of *Four Saints in Three Acts* in June. Thomson did not tamper with the libretto at all, and even set the stage directions to music. He says that the work came out an oratorio about an opera. At about the same time, he finished the *Hymn Tune Symphony*, which was started in 1926. This work was far different from the *Sonata da chiesa*. It amounted to a *volte-face* from the modern school, and Thomson felt better after completing it. He had reached the opinion that dissonant writing had gone as far as it could go, and that one could only expect diminishing returns from that point on. The *Hymn Tune Symphony* was an experiment with a dissonant texture weaving in and out of almost diatonic harmony.

Not long after the *Hymn Tune Symphony*, Thomson decided that he needed more experience with strings, and between 1929 and 1932 he composed a series of string works—two quartets, a violin sonata, and the *Stabat Mater*. With this concentration on string writing came a change in musical style. Strings do not easily adapt themselves to abrupt dissonance, Thomson felt, and the part-writing necessarily leads towards chromaticism. He describes this shift in his style of composition as the transition from the *Four Saints* do-mi-sol style into a rather chromatic do-mi-sol style.

In December, 1932, Thomson came to America to make arrangements for the Hartford production of *Four Saints*. He returned to Paris to score the work, came back again to supervise the rehearsals and performance, and from that time on was a fairly frequent transatlantic voyager. In 1936 he scored his first film, *The Plow That Broke the Plains*, with Pare Lorentz; and, during the WPA days, he and John Houseman worked together on the Theater Project. Houseman, a wheat broker turned playwright-producer-director, had previously worked with Thomson on *Four Saints*, and they had become close friends. Engaging Orson Welles as director, Thomson and Houseman opened the first Federal Theater, a Negro group, with the performance of a play named *Walk Together, Chillun*.

Their second production was *Macbeth*, for which Thomson composed the music. He also composed the music for a Broadway production of Leslie Howard's *Hamlet*, made a little money, and went off to Paris. While overseas he was released from the Theater Project. He returned to New York, composed the score for another Lorentz film (*The River*), wrote the incidental music for another Broadway production (*Antony and Cleopatra*), and composed the ballet *Filling Station* for Lincoln Kirstein's Ballet Caravan.

Thomson also had been contributing steadily to *Modern Music*, and his articles had attracted attention. Publishers had asked him to write a book. In 1938 he approached the publishers and got a \$1,000 advance from Wm. Morrow & Co. He hastened to Paris to spend the money, then sat down to write *The State of Music* (published in No-

vember, 1939). War had come two months later, but Thomson decided to stay in Paris despite calls from Lorentz and Houseman, both of whom wanted Thomson for various projects. Arthur Berger, the composer and critic, who was studying in Paris in 1939, decided to leave while he could. He spoke to Thomson, and Thomson wouldn't think of leaving his beloved city. "Aren't you going to stick around and see the fun?" he wistfully asked. Thomson was there until nearly every other American had left. About two days before the Germans entered the city, Thomson decided he couldn't help Paris any more, and managed to get on one of the last trains to the south of France. Still unable to wrench himself away, he spent about two months near the city of Pau. From there, his money gone, he cabled for a loan, took a train to Lisbon and a ship to New York. He arrived, in debt, in December.

“...respected above all other music critics...”

The next phase of Thomson's career started almost immediately. He was offered the post of music critic on the New York *Herald Tribune*. For that he could thank *The State of Music* and, indirectly, his *Modern Music* articles. His first piece for the latter had appeared in the January, 1932 issue; it was a study of Aaron Copland, assigned to Thomson by the editor, Minna Lederman. When Miss Lederman read it she was startled, and her first impression was that she did not like it at all. Then she read it again and changed her mind. Thomson wrote in a style new to her, and far different from the styles of other writers on modern music. Thomson's articles ran from 1932 to about 1940, the most brilliant period of the magazine, and Miss Lederman regarded him as the most brilliant and daring of her writers. Style, both literary and musical, seemed to be an obsession with him.

Lawrence Gilman, the respected music critic of the *Herald Tribune*, had died in the fall of 1939, and the paper was looking for a successor. At that time Ogden Reid was the editor, and he was in the habit of consulting Geoffrey Parsons, the chief editorial writer, for advice whenever there was a vacancy in the cultural departments. Parsons one day happened to be talking with Alexander Smallens, who had conducted *Four Saints*, and Thomson's name came up. Parsons managed to meet Thomson, had a few chats and read his prose, and was especially fascinated by *The State of Music*. Then and there he made up his mind. "After all, it's a writing job, and Virgil wrote like an angel. So we hired him. It's as simple as that." Thomson at first was a little hesitant, but after being assured that he would have all the freedom he wanted, short of libel, he decided to go ahead. His first review appeared on October 11, 1940.

Thomson made no secret of his musical likes and dislikes. He said what he thought in clear, brilliant prose,

and started off by jolting quite a few people who were not accustomed to being jolted. The first two or three years were rather stormy. Mail response, to which a newspaper is always hypersensitive, was divided. Thomson seemed to have an unprecedented ability to arouse furious reactions, and among those he infuriated were the sponsors of what he called The Music Appreciation Racket. To them, the German tradition and The Fifty Pieces were the sacred writings. Anybody who would dare question their validity would necessarily have to be an atheist, a heretic, a communist. Toscanini was at that time among the eternal verities, and Thomson's by no means flattering estimate of the conductor called forth some blazing letters, of which the following is typical: "At a time when you were still unable to tell a treble clef from the key of W. C. (I wonder if you are able to do it now) Mr. Toscanini has been a unique artist. We know from experience that dogs prefer raising their legs in front of the most beautiful statues."

Very important people, including a few prominent artists whose feelings he had ruffled, tried to get Thomson discharged. There was a secret meeting of a group of concert managers to see what could be done about the situation. At least one advertiser in the concert-management business threatened to remove his advertising, whereupon a much bigger advertiser—a department-store executive—offered to match line for line any advertising the *Herald Tribune* lost because of Thomson. The paper received an extraordinary amount of mail on the subject of its new critic, and it was thoughtfully noted that among the readers who sent glowing letters of praise and thanks were prominent authors, playwrights, musicians, and even a few admiring fellow critics.

Thomson could be ruthless, just as he could be contradictory and moody. "Sometimes he's as difficult as hell," complained one of his *Herald Tribune* associates.



Five of America's greatest composers appear in this historic photo from the early 1950's. Seated, left to right, in Thomson's apartment are Thomson, Gian Carlo Menotti, and William Schuman. Standing are Samuel Barber (at left) and Aaron Copland. Told that the picture suggested a War Council of American music's Young Turks, Thomson replied, "Well, Aaron and I are Older Turks."

Nevertheless, he was respected above all other music critics by the modernists, even if some had the feeling that he did not like "serious" music. The feeling was shared by that portion of the public disturbed and annoyed by his pronouncements on Brahms, Wagner, Sibelius, Tchaikovsky, or Rachmaninoff. A few analysts of music and criticism, moreover, did not like him for his "capriciousness." They felt he was overly biased where French music was concerned, sometimes letting his emotions govern his judgment.

From his first day in office, Thomson made it a point to answer every letter he received, and he received thousands. His replies—Thomson has kept all his mail—give a more comprehensive picture of his critical theories than any other source. They fully define, for example, his ideas about what a critic should be. All critics get letters from aspiring youngsters who want to join a newspaper critical staff. Thomson discouraged most of them. "I do not encourage critics for the *Herald Tribune* staff," he once wrote, "who are not trained musicians. I realize that my standards in this matter are considerably more severe than those observed on many other papers. If you have no talent for music, just go on enjoying it in whatever way you are able to; but don't try to make a profession out of it. Writing music criticism is a branch of the profession, like any other." But sometimes a really bright letter would prompt

Thomson to investigation, and he tried out one or two youngsters.

Correspondents, irritated by Thomson's use of musical terminology, sometimes wrote to him demanding to know, exactly, to whom he thought he was addressing his column. "My column," he told one such inquirer, "is intended for anybody who cares to read it. When I explain a technical point I try to do so in plain language, avoiding jargon as much as possible. I do not hesitate, however, to engage in technical analysis in order to make my point convincing. In that case I count on the musicians to understand, and the others to give me credit for having explained something whether they understand it or not."

This was point at which Thomson hammered again and again. In a letter to a student in the New England Conservatory, he said it thus:

"A critic is responsible primarily to himself. To his readers he owes honesty. To performers and composers he owes honesty and the observance of the customary journalistic amenities. By these I mean a certain courtesy of tone no matter what the opinion expressed may be. . . . Sometimes one alters an opinion. In this case loyalty to the public and to the artist involved demands a frank statement of the alteration. . . . In all cases one should try to be fair; but one does not have to be right."

Thomson had elsewhere said, to a member of the Opera Guild, "Perhaps criticism is useless. Certainly it is some-

times inefficient. But it is the only antidote we have to paid publicity."

With Thomson's popularity and influence as a critic—*The Musical Scene*, *The Art of Judging Music*, and *Music Right and Left* assembled the best of his writing in book form—came a demand to hear his music, and the number of Thomson works in performance mounted. His *Ten Etudes* (1943), *The Seine at Night* (1947), *Wheat Field at Noon* (1948), and *Louisiana Story* (1948—this is a suite taken from the Robert Flaherty film and is among



With the poet Georges Hugnet, Thomson in 1929 translated ten prose portraits by Gertrude Stein into French—among them one of himself. Several artists contributed illustrations to the book. Christian Bérard's drawing (above) recalls Gertrude Stein's opinion that Thomson resembled the Roman poet Virgil.

Thomson's most popular works) all but became repertory pieces for a while. And his second opera, *The Mother of Us All*, is considered by many to be superior to *Four Saints in Three Acts*.

The Mother of Us All was Gertrude Stein's last completed work. Thomson had suggested that she write a libretto on a subject from nineteenth-century American history. She finished her story about Susan B. Anthony in April of 1946, and Thomson took about four months to set it to music. Commissioned by the Alice M. Ditson Fund of Columbia University, it was first produced by the Columbia Theater Associates of the university, in cooperation with the Department of Music, in May of 1947.

The subject of *The Mother of Us All* was something Thomson had been thinking about for many years. In



In 1940 Thomson requested a cover for a private edition of *La Valse Grégorienne* from his friend Pablo Picasso (of whom Thomson had done a celebrated musical portrait). Picasso found the idea so agreeable that Thomson had second thoughts. "I saw my little waltz," he says, "being swamped by the power of the usual Picasso production, so I asked him to confine himself to lettering." Picasso complied, but the question remains whether the cover above is anything less than overpowering.

1956 he wrote an article for the *New York Times* that expressed his feelings while he had been thinking about the subject of his new opera:

"The nineteenth century was a rare time in history, when great issues were debated in great language. As in the Greece of Pericles and Demosthenes, in the Rome of Caesar and Cicero, in the England of Pitt and Burke, historical changes of the utmost gravity were argued in noble prose by Webster, Clay and Calhoun in the senate, by Beecher and Emerson in the pulpit, by Douglas and Lincoln on the partisan political platform. These changes, which became burning issues after the Missouri Compromise of 1820, dealt with political, economic, racial and sexual equality. And the advocated reforms—excepting woman suffrage—were all embodied in the Constitution by 1870. In fifty glorious and tragic years the United States grew up. We ceased to be an eighteenth-century country and became a twentieth-century one. Surely, it had long seemed to me, surely somewhere in this noble history and in its oratory there must be the theme, and perhaps even the words, of a musico-dramatic spectacle that it would be a pleasure to compose."

It was Stein who decided to make Susan B. Anthony and feminism the theme of the libretto. She read everything she could about the subject and about nineteenth-century history. But, being Stein, she wrote a libretto that twisted chronology inside out, inserted an element of

fantasy, used words as they never had been used before, and suffused the action with a topsy-turvy quality that, to one who has any sympathy with the Steinian style, has incredible charm. Through her apparent baby talk comes an unusual degree of life and character, especially in the figure of the heroine. (And there are those who see a good deal of Gertrude Stein in the Susan B. Anthony that Stein conceived.) In a conventional sense, the libretto is plotless, but it has point, and some of it is comedy of the subtlest and highest order.

Thomson must have had a wonderful time setting it. His "white key" writing is likewise a sort of sophisticated baby talk (a contradiction, but there it is) that goes perfectly with the words. In many sections of *The Mother of Us All* Charles Ives comes to mind, though Thomson could not have known much of Ives' music in 1947. But, like Ives, Thomson went back to nineteenth-century musical elements. Kathleen Hoover, in her biography of Thomson, has summed up these evocations: "The intoned sermon, the political rallying song, the sentimental ballad, the parlor solo on the piano, the Gospel tune in Salvation Army band style, together with original tunes without nineteenth-century American flavor, are all put to psychological uses." But there any resemblance to Ives ends. Where Ives was aggressively dissonant and polytonal, Thomson deals mostly in consonances; and where Ives was rough-hewn, Thomson is sophisticated and polished.

The Mother of Us All is not to everybody's taste. But it is a completely original score, a deeply moving one, and for its admirers it occupies a unique place in music. The work, though, has never taken hold. Occasional performances come up (the most recent in New York was an inept concert performance last season), but the trouble is that both text and music demand from the listener a degree of sophistication (literary and musical) that audiences as a whole do not have. The chances are that *The Mother of Us All* will remain adored by a relatively small group of connoisseurs and unknown to the general public.

Thomson's influence on American critical writing has been widely mentioned. Less has been written about his

influence on American composers. It was an influence that at one time had a great deal of force. In recent years, though, the young composers have been moving in quite another direction—to the Schoenberg-Webern axis, to the neo-Dada of Cage and Stockhausen, to aleatory music. Total dissonance is now the rule in the avant-garde. But twenty-five years ago few would have guessed the turn music was to take.

Aaron Copland, for one, has freely admitted that he was influenced by Thomson. Thomson, he says, is more versatile musically than most people of the 1920's would have thought. It was the simplicity of Thomson's music that first attracted Copland. It was "plain and honest, with no fanciness for the sake of being fancy." Copland has also said that he had been trained to believe that form was the most important thing in music. Thomson demonstrated to him the charm of a relaxed, less tightly constructed style of composition. It may be more than coincidence that after Thomson showed that "Americana" could be handled, in such works as the *Hymn Tune Symphony* and *Filling Station*, Copland switched from complete abstraction to the music that brought him his greatest fame—*El Salón México*, *Appalachian Spring*, *Billy the Kid*, *Rodeo*, and the other works of his "American" period.

THERE is yet another thing that Thomson may have handed down—a sense of business. "He's got a lawyer hidden somewhere in him," Copland has said, admiringly. "He adores fighting over clauses and knows the copyright laws inside out." An executive in a concern that has published Thomson's music says that Thomson is cooperative as long as he understands why certain things are done in a certain way. Once matters are thoroughly explained to him, he is satisfied. "But," adds this executive, "he is constantly making AA's"—author's alterations—"and that can drive a publisher mad." Radio and phonograph executives also attest to Thomson's legal acumen, and certify that his knowledge of financial matters is exemplary.

So is his knowledge of cooking. Thomson is renowned as an epicure. French food, like French cooking, is one of

In a 1930 water color by his friend Maurice Grosser, Thomson composes in bed, as he does also in this 1960 Hotel Chelsea photograph.



PHOTOGRAPH BY MOTTRE WEISSMAN

his specialties. "His dinners are positively ceremonial," an awed friend has said. Another old friend has stated: "I am a French lady. Virgil is one of the few persons in the world I will trust with cooking. He knows every trick! He appreciates! He *invents!*" Thomson used to put his gastronomic knowledge to use once in a while in his criticism. When the New York Philharmonic played Manuel Rosenthal's *Musique de table*, Thomson, vastly interested, devoted a long review to a detailed discussion of the composer's cuisine, which included *matelote d'anguilles*, *quenelles Lyonnaise*, *cuissot de chevreuil*, and *fromage de montagne*. Minna Lederman recalls that during the period he was writing for *Modern Music*, Thomson would occasionally insert into an article a dissertation on how to cook mushrooms, or whatever culinary secret happened to be on his mind. She gladly printed every one of them.

TO THE surprise of many people, Thomson left the *Herald Tribune* in the fall of 1954. It was not a capricious move. Thomson does very few things capriciously. "I'd enjoyed it a good deal and then I discovered I wasn't enjoying it so much. I had reviewed all the artists there were and all the kinds of music there were. Anyway, things were changing at the *Tribune*. I got out before my gang was all gone—Geoffrey Parsons, George Cornish and the rest. Do I miss it? No, nothing but my secretary. I had a lovely time for fourteen years, and I left while my public was still enjoying me."

Since then, Thomson has done very little prose writing—a few magazine pieces, a few literary odds and ends. But his memoirs, a big work that will take his reminiscences up into the 1950's, is scheduled to be published by Knopf next year. And he composes prolifically. During his last years on the *Herald Tribune* he finished his Cello Concerto, *Campion Songs*, and Flute Concerto. Since 1954 he has composed a Mass, the second volume of his *Etudes*, incidental music for quite a few shows (including *The Grass Harp* on Broadway and five Shakespeare productions in Stratford, Connecticut), several film scores, and the important Requiem. Two of his most recent works are the *Feast of Love*, for baritone and chamber orchestra, which had its premiere at the Coolidge Festival last fall in Washington, D. C., and "a sort of concertino for harp, percussion and strings" for the Madrid Festival. The text of *Feast of Love*, Thomson's English translation of the late Latin poem *Pervigilium Veneris*, is being published in *Art and Literature*, a Paris review.

Today Thomson, who looked like a combination late-Roman emperor and kewpie doll in his *Herald Tribune* days and now looks like a prosperous older version of the same, is a quiet observer of the scene. He is content to settle back, compose his music and, more or less quizzically, look at what the younger generation is doing.

Not long ago he was in a reminiscent mood.

"We had a lively group in the 1930's," he said. "The leaders were Aaron, myself, Harris, Piston, and Sessions. I was the first of them to branch out—the first to do a ballet score, the first to do an opera, and first to do films, the first to enter the theater. The five of us successfully invaded all the aspects of music, opening up the whole field in America."

He is not happy about the turn that music has taken.

"The twelve-tone power group is so entrenched that it is an Establishment in itself. And in the new, far-out world, Europe is stronger than anybody had expected it to be. The only real world leader in the United States is John Cage, though the European boys twisted his arm and took the credit. I would say that the real world leader is Pierre Boulez, with some comic relief in the form of Stockhausen and sentimental relief in the form of Nono. Feldman and Brown in the Cage group are good. The rest of the American far-out is very pipsqueaky. This applies to electronic music in its *whish-and-whoosh* period. The U.S. has not caught up with the European far-out."

When Thomson says "power group" in relation to the twelve-tone composers, he means power group. And he does not especially like twelve-tone music. "Audiences were walking out on it forty years ago, and they still are. The trouble with twelve-tone music is that it lacks intervallic relationship and is out of tune. The ear will not adjust to a piece without tonal structure. There are no referent points. It is a batch of sound without pleasure. But they write it. It's music of the Common Market, designed to win prizes and competitions, all geared to the German power structures. What with radio stations and some seventy publishers, three of them world-powerful, Germany is now running a lot of the world's music. But the one thing German composers dare not do in a divided Germany is to write German music. The composers there all aspire to a neutral, international New-Europe kind of music. This Germano-European idea has washed over to America. The establishment of an American school is, for the present, sunk."

Thomson seldom goes to concerts these days.

"My tendency is to believe that there is far too much music in the world, and we are inundated to a point where nobody can really hear music any more. No cultivated person will go unless there is some gimmick. Do you know who goes to concerts these days?"

Thomson got up, let his lower lip droop, bulged his eyes, and put an abstracted stare in them.

"Addicts! Only addicts! You don't see the literary people there. The whole intellectual life has gone out of it, and the twelve-tone stuff is for musicians only."

He leaned back, comfortably.

"I know a lot of people feel I'm an anachronism," he said, "but I don't have to keep up with the fashion. Fashions get terribly official, and then they have a habit of dying on you, you know."



A THOMSON DISCOGRAPHY, SELECTED BY DAVID HALL

ALTHOUGH Virgil Thomson has been composing in greater variety than any other American composer since the 1920's, it was not until the mid-1940's that some of his works began to find their way onto discs. Recorded Thomson began with the first Stokowski version (Hollywood Bowl Symphony) of the suite from the score for the documentary film *The Plow That Broke the Plains* (RCA Victor) and the 78-rpm discs (Thomson leading the Philadelphia Orchestra) of *Five Portraits* (Columbia). Shortly there followed the Thomson-conducted—but abridged—version of his classic setting of Gertrude Stein's opera-text, *Four Saints in Three Acts* (just reissued as RCA Victor LM 2756—see page 64, March issue of *HiFi/STEREO REVIEW*).

Some three dozen Thomson works have been recorded thus far (including those scheduled for release by *HiFi/STEREO REVIEW*), but only about two dozen are currently available. A selection from these, however, reveals that Thomson is something very different from a sophisticated, Parisian-expatriate epigone on the one hand or a primitive American regional painter on the other. Like the music of Charles Ives, the music of Virgil Thomson has the quality of a diary, reflecting an intellectually rich and varied life: the memories of his boyhood in and around Kansas City (the quotes from hymn tunes and folksongs, not to speak of ironic recollections of the piano style of Louis Moreau Gottschalk); his associations with the musical and artistic *haute monde* of Paris (the many works and individual movements composed in an epigrammatic cosmopolitan style); and his long personal associations with vastly stimulating professional colleagues in all the arts and with knowledgeable and sensitive patrons (the more than one hundred musical portraits composed during actual sittings).

Also, as with Ives, the music of Virgil Thomson derives not only from immediate experience, but from a vast accumulation of remembered tunes, polyphonic devices, and harmonic textures that become transmuted according to the needs of any given occasion. Thus we find the tango movement of the highly cosmopolitan *Sonata da chiesa* (*HiFi/STEREO REVIEW* Editorial Recording L165) turning up as part of the ostensibly ultra-American *Filling Station* ballet (Vox 9050). In common with Ives and J. S. Bach, Thomson has had no qualms

about turning earlier works to new and sometimes more effective uses.

Knowing and loving such popular film-score masterpieces from Thomson's pen as *Louisiana Story* (Epic BL 1147, LC 3809, Decca 3207 or 9616), *The Plow That Broke the Plains* and *The River* (Vanguard 2095, 1071), many of us may tend to think of his music as gorgeously homespun. But those who wish to penetrate more deeply into the craft and substance of Virgil Thomson's creative world should not only immerse themselves in *Four Saints*, but also in those works that reveal his austere aspect, such as the Mass for Two-Part Chorus and Percussion, 1934 (Cambridge 412); the Antiphonal Psalms, 1922-1924 (Overtone 2); and his devastating contrapuntal *Variations on Sunday School Tunes* for organ, 1927 (Counterpoint 522). One does not ordinarily associate Thomson with serial composition, but what is probably his most powerful instrumental masterpiece is based on a tone row—the 1949 *Solemn Music* for band (Mercury MG 50084).

Regrettably, much of Virgil Thomson's finest music has either not been recorded at all (*The Mother of Us All* in its complete operatic version, for which the Suite recorded by Columbia is a very poor substitute), or else has been withdrawn from circulation in its originally recorded form. Surely Columbia should reissue the celebrated *Stabat Mater* (to Max Jacob's French text as sung by Jennie Tourel); *Capital, Capitals* (to a text by Gertrude Stein); *The Seine at Night, Wheat Field at Noon, Sea Piece with Birds* (Thomson leading the Philadelphia Orchestra); and the marvellous *William Blake Songs* (with the late Mack Harrell). It is also high time we were given new recordings of the orchestral versions of the *Portraits* and the Suite from *Louisiana Story* (which has far more substance than the now familiar excerpts, the Acadian Songs and Dances). And Decca would do well to reissue the sparkling first set of *Etudes* once released as a ten-inch disc a decade ago. Some of the choicest Thomson gems are buried in obscure anthologies, such as the 1926 setting of Blake's *The Tiger* (Desto 7-411/12, 411/12) or the flawlessly beautiful choral setting from: St. Matthew of *Joseph and the Angels* from *Scenes of the Holy Infancy* (Gregorian EL 19), which reveals Thomson's mastery of English prosody and harmonic resource at their peak.

VIRGIL THOMSON: THE COMPOSER IN PERSON

IN AN INTERVIEW WITH VIRGIL THOMSON CONDUCTED ESPECIALLY FOR THIS ISSUE OF HI FI/STEREO REVIEW, EUGENE COOK REPORTS THE COMPOSER'S PROVOCATIVE OPINIONS ON CURRENT MUSICAL AFFAIRS IN FRANCE, GERMANY, AND THE U.S.A.

By EUGENE COOK

Eugene Cook: I'd like to start by asking you about *Les Six*. Looking at them today, were they really first-rate composers? What have they given us?

Virgil Thomson: Well, they've given us a great deal of music in all the main forms—opera, ballet, theater music, film music, symphonic music. Extremely active composers, original and significant. They were not, any of them, comparable to the giants of the preceding generation, who were Debussy and Ravel and Satie. But they held a firm fort, and twenty years later, as World War II is beginning to come on, you have a new group of French composers headed by Olivier Messaien. And the minute war is over, you have practically the biggest musical talent since Debussy and certainly the biggest one in Europe today, which is Pierre Boulez.

E. C.: Is he in a direct line from *Les Six*, would you say?

V. T.: No, he skipped them. He is out of Debussy and the Austrians.

E. C.: Berg and—?

V. T.: Webern particularly.

E. C.: So that *Les Six*, you'd say, are not first-rate composers?

V. T.: Well, they're very close to it. And after all, there were six of them, and six almost first-rate composers—that makes a movement.

E. C.: Of course Milhaud is still writing. Auric is what . . . mostly movies now?

V. T.: No, as director of the Opéra, he hasn't the time.

E. C.: Is there any hope for the Paris Opéra to return to a position of first rank—to begin to commission works of stature again?

V. T.: You're equating first rank with commissioning. How often does La Scala commission?

E. C.: Very often.

V. T.: How about the Metropolitan?

E. C.: Oh well, *that* . . .

V. T.: Does Vienna commission?

E. C.: I don't think Vienna does.

V. T.: It doesn't make any difference if they commission

or not. If they do, it's through somebody who gives them the money. The big commissioning forces in Europe are the radio stations, particularly the German ones. They're very rich. They're supported by taxpayers' money, and well supported, because the West German republic doesn't have to support an army.

E. C.: The Opéra aside, how does the Paris climate of Gertrude Stein's day compare with the present?

V. T.: Well, Paris is not a great center for foreign artists, as it was between the two wars. You see, in the 1920's and even into the 30's, Paris was the world center of English and American writing. The great poets lived and worked out of there, and many of the best novelists. It was a world center in painting too—there were Spanish painters, Russian painters, American painters, English painters, Italian painters . . . *even* some French. In the School of Paris French literature was active, English literature was active, European painting was active. And through Diaghilev, theatrical production, especially the ballet, was active. Today Paris is no center of English letters comparable to the time when Gertrude Stein and Ezra Pound and James Joyce and Hemingway and Fitzgerald and, heavens! everybody was there. And it's losing its position as a painting center to New York. That is to say, as a creator of painting styles and even as a painting market. London is a painting market, but there are more interesting painters in New York.

Europe has shown extraordinary powers of recuperation since the war. These countries since the war have rejuvenated themselves economically in an amazing way, but rather at the expense of original artistic creation. Music *looks* more active in Germany than anywhere else simply because the German radio establishments hire not only their own but also the best new composers from France, Belgium, Sweden, even the United States. That constitutes a kind of movement seated chiefly in Baden-Baden or, in the fall, at the festival of Donau-Eschingen, where you will hear the works of John Cage and Earle Brown along with Boulez, Nono, Berio, Pousseur, Stockhausen . . . It is

all a kind of music of the Common Market, a neutral music without folklore attachments that is the voice of the new international Europe. And the leading composer in that is a Frenchman, Pierre Boulez, although he is resident in Germany. He can be said in a way to have been *captured* by the Germans, captured economically. And since the movement of which he is the leader is an international movement, it is better that it be operated and run from the place where there are money and facilities. The French publishers are much less generous than the Germans. Maybe they're not so rich. And certainly the French radio has nothing like the money that the German radio has. You see, there are five different radio establishments in Germany, one for each separate state, so that makes five chains.

E. C.: I wonder what earlier French composers would have said if they had known that today the leading French composer would be living in Germany, supported by Germany, and virtually a cultural prisoner of Germany.

V. T.: Not a cultural prisoner. No. *He* is exploiting the German economy. They're making a bit of fame off him, and getting some intellectual leadership. He has his concerts in Paris and his pupils and henchmen there. He straddles the Rhine very effectively. Well, nobody need mind that, any more than anybody in Germany minded Meyerbeer or Richard Wagner working in Paris. The Franco-German culture duet has always been a valued one.

E. C.: Is there any French national characteristic to Boulez's music, would you say?

V. T.: Yes, though it's hard to put a finger on. But it's the ultimate in clarity in spite of an enormous complexity. It has clarity, repose, expressive distance, auditory immediacy. By auditory immediacy, I mean it sounds good. But expressively it doesn't run down your collar as, say, Viennese music, excellent as it is, has a tendency to do.

E. C.: Whose music affects you that way in the Viennese school?

V. T.: Berg's particularly, and of course Brahms was already at it, as Richard Wagner was, although he wasn't Viennese at all. In its decline German music got more runny, I should say, and liquified at a lower expressive temperature.

E. C.: How do you mean that? Is it a kind of intimacy?

V. T.: Intimate isn't the word, because it's all made to be heard by a great many people in very large halls. No, I mean expressive immediacy in the same way that—oh, American advertisements, trying to play on your lower element, always kind of run down your collar. They *get at* you where you don't want to be got at.

E. C.: You spoke of the Franco-German cultural duet. What about the Franco-American duet? What has happened to that?

V. T.: Nowadays the Americans have such excellent instruction at home that they don't have to go to Europe at all to learn how to write music. They often like to go to

Europe to see if there is anything there that they have missed. And of course there is a good deal in becoming aware of the quality of distinction. But American composers don't go to Europe to study. They study in the United States. I'm speaking in the mass. A few go, but don't stay very long. Because *here* is where *it* is taking place—the movement, the artistic life, the intellectual life, with the exception of the farthest-out of the international schools. We have our tape composers and far-out boys, but the European concentration on that is greater than ours—and in most cases farther out, too.

E. C.: You think this is to their credit?

V. T.: Far-outness is a virtue, just as excellence of any kind is a virtue, because it's an extreme of some kind. You don't get far out by being foolish, but by thinking it up.

E. C.: Well, we got pretty far out . . .

V. T.: Yes! America has a very old history of far-out music. George Antheil was born in the United States, and if I remember correctly, Leo Ornstein came here when he was twelve or so. And Edgar Varèse took up residence here as early as 1915. Back in 1912, Henry Cowell was putting his elbows on the piano and darning eggs inside of it and plucking the strings with his fingers. Musical advance through the Tens and Twenties was very rapid here. Then, John Cage with his group in the Thirties and Forties made an enormous plunk in the pool—so much that at the end of the war the young Europeans seemed to be saying: "We'd better get ahead of that. It's all right for Americans to support us financially, to bully us diplomatically, we have to take all that! But let's keep something that we can run." So a few of the brighter ones got hold of the tape-manipulating possibilities, through the national radios. They had experimental tape compositions at the Paris radio from 1945, and in Cologne from 1952. It's only very, very recent here. So they're ahead of us on that, and they're ahead of us in the far reaches of elaborating the twelve-tone system. Oh, music goes on! And in spite of Germany I don't think that French music has ceased to hold the leadership that it took fairly soon after the Franco-Prussian war.

E. C.: You mentioned that New York is the place to be because *it* is happening here—a great cultural stir, I gather. But about a month ago I read an article in the *New York Times* which said that we shouldn't take comfort in numbers or in quantity . . .

V. T.: "It" isn't quantity. By "it" I don't mean distribution; I mean creation.

E. C.: Do you think that the people who are attacking the idea that we really are getting some culture here are missing the point?

V. T.: We are writing music! I don't say we are getting culture. That is another industry, something for the educational system. There's a good book-publishing industry here. There is a *very* inefficient and retarded recording industry. They're excellent in recording classical or even

modern works that are, say, forty years old. But they are extremely slow in keeping up to date with musical creation. The musical publishers here are also somewhat slow compared to the German or even the British publishers. The music distribution agencies here that tour concerts and opera and ballet companies, those are extremely efficient—probably the most efficient in the world. But they're not cultural organizations—they're commercial organizations, out for profit.

E. C.: Is it economically possible for the recording companies to keep up to date? Can they afford it?

V. T.: Well, with all the money behind *them*, they can afford *anything* . . . absolutely anything! If they're more interested in self-advertising and receipts and the exercise of power than they are in assuming cultural obligations, that's simply the nature of corporate industry. If we were dependent on industry for our opera, symphony, libraries, art museums, or university education, we'd be in a sorry state. The recording industry really should be invaded by, first, the foundations, and later by government, because it is the weak link in the chain of disinterested production and distribution. Weak, because it is almost wholly animated by commercial motives. We can complain all we like about the Metropolitan Opera, or the Philharmonic, what they play or they don't play. But they're very high-class institutions, providing high-class performances, and even, now and then, an original work.

E. C.: What would you say about the recording industry?

V. T.: I think recording needs to be incorporated into our concept of *supported* music. There isn't a symphony orchestra in the United States, or anywhere else in the world, that is self-supporting, nor an opera company or even a string quartet.

E. C.: Then you think that the recording companies should be encouraged to . . .

V. T.: No, I think they should be invaded. I don't think we are going to get anything out of them until they get scared. I think that foundations should go into the recording business, and eventually the government—in its own way and within its own possibilities—should envisage the support of artistic enterprise so that a stable catalog of classical works could be formed, instead of an extremely unstable and capricious catalog in which things come in and out of the catalog every two or three years. We need a stable catalog and a wide-open possibility for the recording of contemporary works. Because the performance of contemporary works in this country is much more frequent than their recording, and recording isn't that expensive.

E. C.: To hear the recording people talk about it, you'd think it is. They claim that is the reason so little opera, for instance, can be done here—that costs are so terribly high they have to record abroad.

V. T.: Oh, everybody complains about money. The Philharmonic complains. The Metropolitan Opera complains. The richest recording companies in the world complain

about money. We don't listen to that. They have more than we do. I actually got one of our major record companies to start a program of recording American chamber music. I think we got something like eighty to one hundred sides of chamber music issued in the most beautiful performances, all supervised by the composers. Many of those are now going out of the catalog. I do not think that is right or proper. I think they should be kept in the catalog. This *was* a disinterested enterprise. They didn't lose any money on it—they didn't make any, either, to speak of. But they got a great deal of prestige out of it, and good will from the intellectual and artistic world. And to treat all that as if it were just another catalog of duds is a great mistake.

E. C.: You anticipated my questions about recordings—whether the recording industry is reflecting what is going on in the world, and whether they are recording the right people doing the right things.

V. T.: Well, how could they? They're not set up to be right, they're set up to be prosperous! Now there are various standards in that operation. The more reputable companies do not, under their more reputable labels, put out disreputable performances or works. The same is true of managements. That's not the point. The point is that they are in business and not in art.

E. C.: What chance do you think there is of an invasion of recording by the foundations and government?

V. T.: All it would take is for some large fortune or benefactor to set up a foundation for that purpose. What took the collecting of modern art largely out of the hands of the wolf salesmen was a group of capitalists who owned modern art and who in 1929 set up an institution called the Museum of Modern Art under responsible intellectual directors. It has tended not only to disseminate information and acquaintance regarding such art but also to stabilize prices.

E. C.: Are you proposing now that we have a Museum of Modern Music?

V. T.: No, I am proposing that the American foundation world entertain very seriously the idea of putting the recording and preservation of musical performance on some basis comparable to the collecting and preservation of contemporary painting. I shan't worry about the Franco-American culture duet if we can strengthen a still weaker link in the culture chain.

E. C.: What about music criticism? How does it compare today with what we had here twenty or thirty years ago?

V. T.: Twenty years ago I was doing it myself in New York, and it might be natural for me to consider that since I stopped doing it nobody's ever been any good. It might be possible for me to consider that nobody but my friends and pupils are any good. It might be that once I got out of criticism, I stopped reading it. There are many ways of looking at this, none of them disinterested.

E. C.: Well, let's put it this way: Are the music critics helping in the very situation you're concerned with?



From France's Claude Debussy (left) and Austria's Anton Webern came composer Pierre Boulez, a Frenchman resident in Germany.

V. T.: No. Not even the record critics.

E. C.: How do you explain this?

V. T.: They haven't thought of it.

E. C.: If they did, what kind of approach would result in more constructive writing about it?

V. T.: I'm not sure that constructive writing is necessarily the way to approach it. Look around for some money, perhaps, first, and then explain to the public what you can do with that money, and then fight off the companies that might wish to stop you from doing something with the money. Because that might happen too. Even when I was in the business I didn't have much faith in music criticism being influential. I travel around the United States. I read local criticisms. I find that almost none of the music reviewers likes any of the music he hears. I find that *all* the ballet reviewers love *all* the ballet they see. The ballet is a going concern, and everybody is alert about it. Whereas there is far too much music in the world. Everybody has been drowned in it—in railway trains, in barber shops, elevators, buses, restaurants, not to speak of the home itself. There is nothing fresh about music. Music is stale, stale, stale!

E. C.: And what can be done about that?

V. T.: Well, you can have a kind of moratorium, cut down the audiences by not putting too much money into over-developing them. Yes, musical events are kind of curious too. You don't see the intellectual leaders of the community at musical events as one used to when music was more modern and a part of the life—like between the two wars. Mostly now at musical events you see addicts, some very young and some very old, none of them looking very alert, and certainly not discussing and questioning everything as the bright young people do at the off-Broadway theater or at the ballet.

E. C.: Both the modern theater and the ballet have audiences that welcome new things . . .

V. T.: Yes, they haven't been drummed into everybody as

music has. Music is not used for listening nearly so much as it is used to create a neutral atmosphere to keep people from being lonely. Almost every person coming home turns on the light at the front door, then turns on the radio. And it stays on.

E. C.: Do you think it would be a happier situation if he came home, turned on the record player, and had some contemporary music?

V. T.: Well, I think it would be nice if he had some, but he has been conditioned to turning on the radio. You see, the radio turned on that way isn't really listened to. The taxi drivers who turn on their radios don't listen very much, either. But when I ask a taxi driver to turn it off, he's likely to seem a little bit surprised, and he'll ask, "You don't like music?" I say, "I don't like music forced on me, because I'm a musician myself, and I love silence." Because when music is going on, I cannot *not* listen. None of the musical people like this forced consumption but most of the others don't really mind it. And a great chasm exists there in the nature of the perception of music. The music-minded do listen. And they want to have it or not have it. Whereas the people who are less music-minded take it as if it were a balmy breeze, and they just live in it without thinking about it.

E. C.: Cows give more milk to it.

V. T.: I understand so. And rats breed to any noise.

E. C.: I recall your using a marvelous phrase about Muzak, that it "dirties up the ears."

V. T.: Oh, it does. Sure it does. Because even the people who take it for not really music but just for something going on—they won't get their ear cultivated by it, but only brutalized by it, because it doesn't build up the power to distinguish. It builds up indifference.

E. C.: They become numb, in other words.

V. T.: Yes, in the same way that you can spoil any child's taste for food by letting him suck candies or drink soft drinks all day long.

STEREO STETHOSCOPE

A PRACTISING ENGINEER SPELLS OUT,

IN A SERIES OF

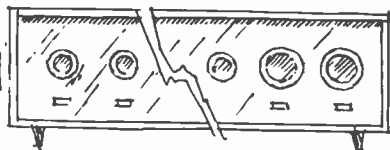
EASY-TO-FOLLOW CHARTS,

A METHOD FOR DIAGNOSING

AND – IN SOME CASES –

EVEN CURING THE AILMENTS

YOUR HI-FI SYSTEM IS HEIR TO.



EXPERIENCED audiophiles—and inexperienced ones too—are only too well aware of how difficult it is to obtain adequate repair service for those costly, complicated precision instruments known as high-fidelity components. The problem has been discussed many times in the pages of *HIFI/STEREO REVIEW* (see, for example, "Service with a Smile," May 1963 issue) and elsewhere. Since competent service work is everywhere difficult (and, in some sections of the country, impossible) to obtain, it therefore behooves the owner of hi-fi equipment to (1) treat all his audio components with care, and (2) learn to make minor adjustments and do simple troubleshooting himself.

Some problems, once their cause has been discovered, can be corrected easily and without professional assistance—replacement of a cable or of a stylus assembly, for example. And even if you aren't skilled enough to cure

an ailing amplifier all by yourself, you can obviously assure yourself of more expeditious servicing if you at least know that it *is* your amplifier that is at fault, rather than your speaker or some other component. It is the experience of most manufacturers that a great deal of time is wasted by customers who blame the wrong component when their hi-fi system goes out of commission. The troubleshooting charts on the following pages are therefore designed to permit you to isolate the defective component that may be causing your stereo system to operate improperly—or not at all. Based on simple logic and on probabilities, the charts are not, of course, infallible—but fortunately they will work *most of the time*. Stereo systems are actually easier to troubleshoot than monophonic ones because often only one channel will go bad. In such a case, a little switching of wiring connections will permit you to "exchange" one channel for another within a par-

ticular unit, thus quickly pinning down the component (or interconnecting cables) responsible for your problem. This simple substitution process can also be extended to complete units when both channels have gone bad: just borrow an amplifier or other unit from a friend and substitute it temporarily for your own. If the trouble disappears when (for example) you put his amplifier in place of yours, then it is obviously your amplifier, and not

some other component, that is the cause of malfunction.

A note of explanation: when the charts refer to a "source," they mean a primary signal source such as a record player, tuner, or tape machine. These sources are all presumed to be in stereo. In using the charts on the pages that follow, begin in every case with the one labeled "Poor Sound or No Sound," since the procedures are the same for either problem.

THE MOST COMMON COMPLAINTS, THEIR PROBABLE CAUSES, AND SUGGESTED REMEDIES

COMPLAINT	PROBABLE CAUSE	SUGGESTED REMEDY
<p>GENERAL</p> <p>Hum is heard even when volume control is turned down (not proportional to volume-control setting).</p> <p>Complete loss of sound in one channel only.</p> <p>Speakers sound boomy or thin.</p> <p>Apparent "hole in the middle"; loss of deep bass; sound shifts with position of listener; poor localization.</p> <p>Buzzing or humming sound in one or both channels.</p>	<p>Amplifier power supply defective; partially shorted tube in power-amplifier section; one weak output tube.</p> <p>Bad connection between amplifier and speaker; defective signal cable between components.</p> <p>Speakers not properly placed in room.</p> <p>Speakers out of phase.</p> <p>Defective preamplifier tube; defective tweeter; poor ground connection in signal cable.</p>	<p>Have amplifier and tubes checked.</p> <p>Check all signal cables between amplifier and speaker.</p> <p>Try other locations.</p> <p>Reverse <i>one</i> set of speaker leads at speaker <i>or</i> amplifier.</p> <p>Replace or repair faulty components.</p>
<p>PHONO</p> <p>Distortion on loud passages.</p> <p>Excessive hum at listening level; varies with volume-control setting.</p> <p>Stylus skips grooves.</p> <p>Excessive surface noise, accompanied by loss of highs.</p> <p>Wow or flutter.</p> <p>Buzz on both channels.</p>	<p>Improper arm adjustment; worn or damaged stylus.</p> <p>Improper grounding; ground loop; improper cartridge connections.</p> <p>Inadequate stylus force; wobbly platform under record player; misaligned or damaged stylus; binding arm pivots.</p> <p>Worn or damaged stylus.</p> <p>Warped record; off-center record; improperly operating turntable mechanism.</p> <p>R. F. pickup interference.</p>	<p>Check arm pivots, stylus pressure, and cartridge mounting; have stylus inspected.</p> <p>Check all input connections for poor grounds; check cartridge connections in shell.</p> <p>Level turntable, adjust stylus force, install foam rubber under base; check stylus.</p> <p>Have stylus examined.</p> <p>Clean drive belts, pulleys, and shafts with alcohol; lubricate according to manufacturer's instructions.</p> <p>Rearrange speaker and record-player leads; check with manufacturer on possibility of modifying amplifier circuit.</p>
<p>TUNER</p> <p>Distorted sound and/or noise on strong stations.</p> <p>Station fades in and out.</p> <p>Distorted sound on weak stations.</p>	<p>Bad antenna connection; multipath pickup; overload of tuner's input stages; misalignment.</p> <p>Tuner muting control set too high; station too weak; interference; inadequate antenna.</p> <p>Tuner out of alignment.</p>	<p>Check antenna orientation, connections, and lead-in wire; check local-distance switch on tuner; have tuner aligned.</p> <p>Reset muting control; reorient antenna; try better antenna.</p> <p>Have tuner aligned.</p>

POOR SOUND OR NO SOUND

Check to see that the a.c. line cords of all units are plugged in and switches turned on (check pilot lights). If tubes, pilot lights, or dial lights do not go on, check fuses in components. Try a new fuse in any component that doesn't light. (A fuse may be open without being visibly defective.) Check the wall outlet by plugging in a lamp.

A.C. power connections okay, switches on, fuses okay, one unit does not go on: that unit requires service.

All units go on, sound still poor: try other signal sources (phono, tuner, or tape recorder).

Sound poor on only one of two or more sources: refer to troubleshooting chart for that source.

Sound system has only one source, or sound is poor on all sources: check preamp control settings. Operate all switches and controls several times.

Sound still poor on only one stereo channel: check speaker connections and cables on that channel. Check that the wires are securely connected at the amplifier terminals and at the speaker terminals, and that no fine strands of wire are touching other terminals or the chassis. If there is supposed to be a wire or metal strap between two terminals on the speaker system, check to see that it is in place and the nuts or screws are tight. If there are level controls, rotate them vigorously to clean the contacts.

Sound improves: improper control settings or one was making poor contact.

Sound still poor on both channels. NOTE: it is highly improbable that both speaker systems, or cables would be defective simultaneously. Consequently these can be ignored when both channels sound bad.

Sound system has separate preamp and power amplifier units, and only a phono source: source, preamp, or power amplifier may be defective. Refer to chart for phono source; if unsuccessful in finding difficulty, substitute borrowed components (see text) or get outside help.

No improvement: connect left-channel speaker wires to right-channel speaker system and right-channel speaker wires to left-channel speaker system.

Sound okay: speaker connections or controls were at fault.

Sound system has integrated amplifier, and sound is poor on two or more sources: probability very high that amplifier is defective.

Sound system has separate preamp and power-amplifier units, and a tuner or a tape machine with a built-in playback preamp: connect outputs of tuner or tape machine directly to power-amplifier inputs.

Sound still poor, and tuner or tape machine is only source: system preamp is okay; either source or power amplifier is defective. Refer to chart for that source; if unsuccessful in finding difficulty, substitute borrowed component (see text) or get outside help.

Other speaker now sounds poor; both speakers are okay: reconnect speakers to proper channels.

Same speaker still sounds poor: that speaker is defective.

Sound system has integrated amplifier, and only one source: either source or amplifier may be defective. Refer to chart for that source; if unsuccessful in finding difficulty, substitute borrowed component (see text) or get outside help.

Sound still poor, system sounded poor on two or more sources: system preamp is okay, and power amplifier is defective.

Sound okay: system preamp is defective.

Separate preamp and power amplifier. Turn off amplifier and interchange shielded cables—use right-channel cable to connect left-channel preamp output to left power-amplifier input, and vice versa. Turn on amplifier.

Integrated preamp-power amplifier with more than one signal source. Sound poor on all sources: integrated amplifier is defective on one channel.

Integrated preamp-power amplifier with one signal source: proceed as follows.

Sound is okay on both channels: one cable was making poor contact. (Wiggle cables to determine if internally intermittent.)

Sound poor on same channel: cables okay. Connect cable from left-channel preamp output to right-channel power-amp input, and vice versa.

Sound poor on other channel: that cable is defective.

Check cable from source to preamp (or integrated amplifier) on defective channel. Turn off amplifier and interchange shielded cables—use left-channel cable to connect right-channel output of source to right-channel input of preamp or integrated amplifier, and vice versa. Turn on amplifier.

Sound poor on other channel: that cable is defective.

Sound poor on same channel: power amplifier defective on that channel.

Sound poor on other channel, system has more than one source and sound is poor on all sources: one channel of preamp is defective.

Sound poor on other channel, and system has only one source: reconnect left-channel preamp output to left-channel power amp input and vice versa.

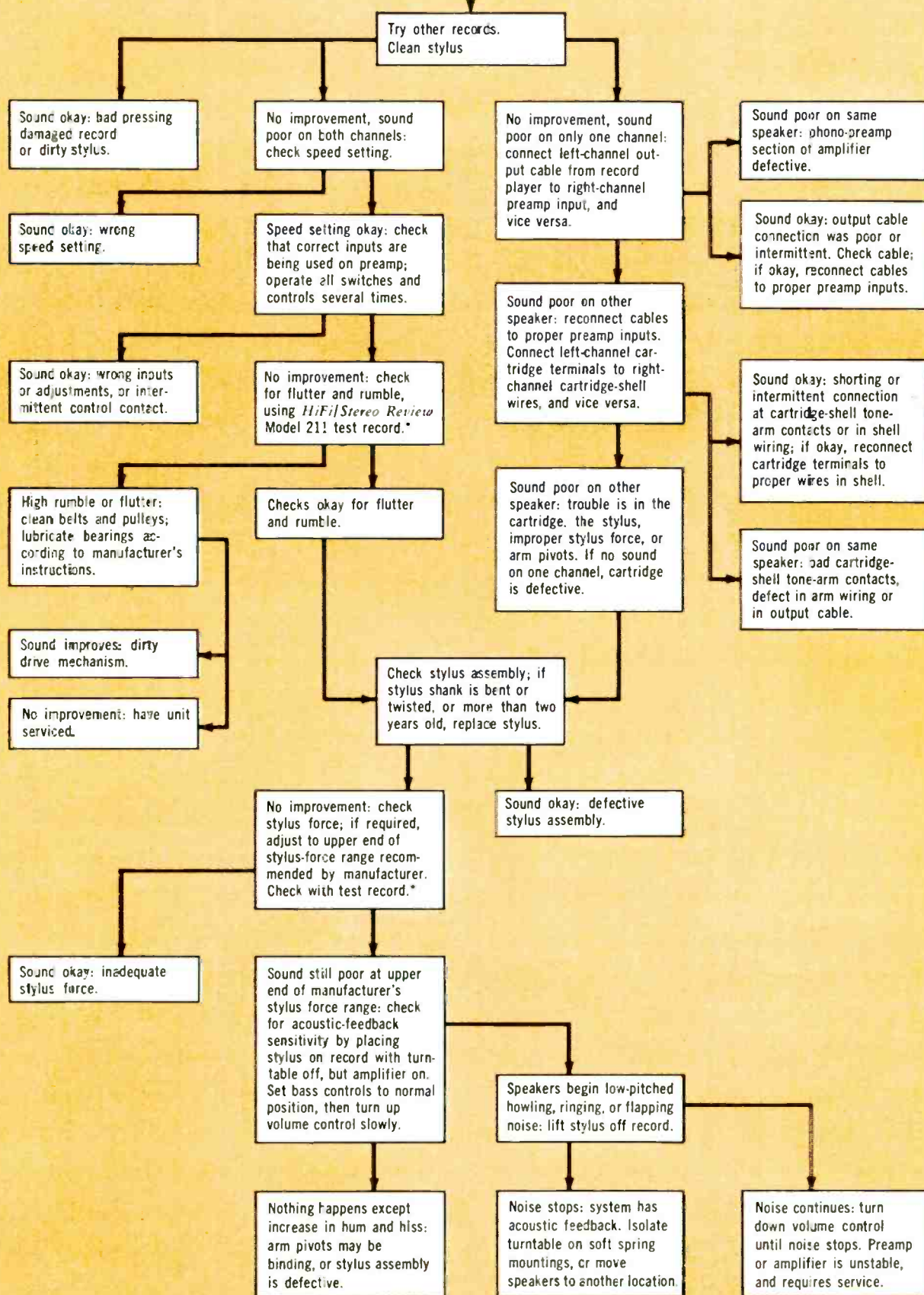
Sound okay on both channels: one cable was making poor contact.

Sound poor on same channel: preamp or integrated amplifier is defective.

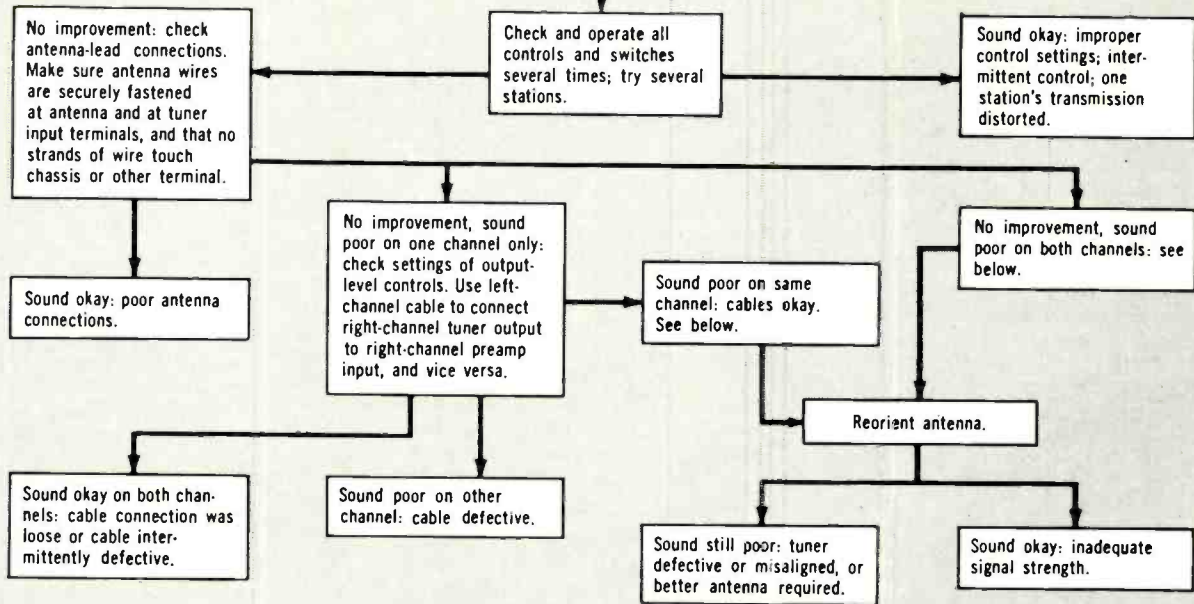
Sound poor on same channel: connect cable from left-channel output of source to right-channel input of preamp or integrated amp, and vice versa.

Sound poor on other channel: source has one defective channel. Refer to chart for that source.

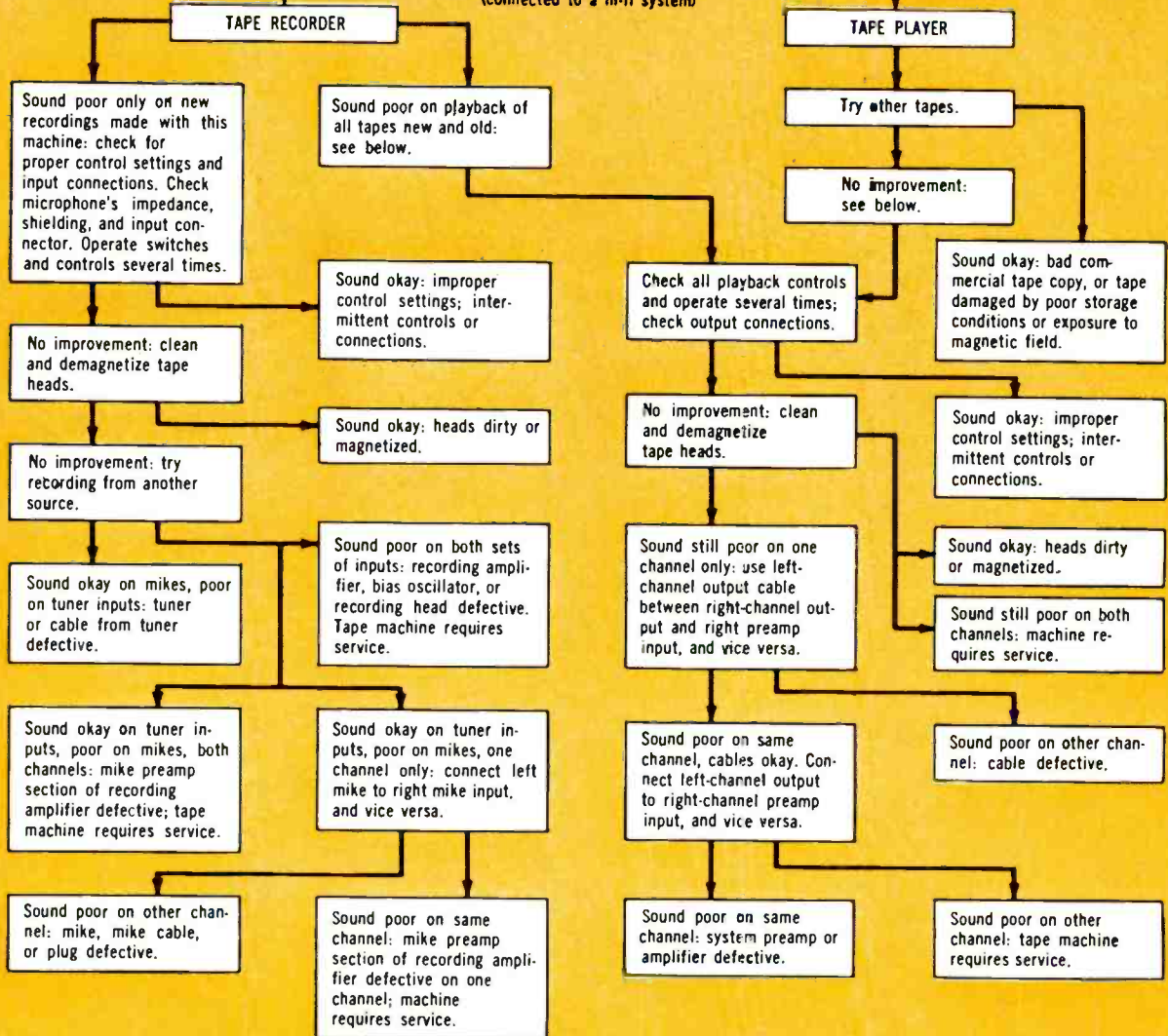
SOUND POOR ON PHONO ONLY



SOUND POOR ON TUNER ONLY



SOUND POOR ON TAPE MACHINE ONLY (connected to a hi-fi system)



HIFI/STEREO REVIEW'S SELECTION OF THE TOP RECORDINGS BEST OF THE MONTH

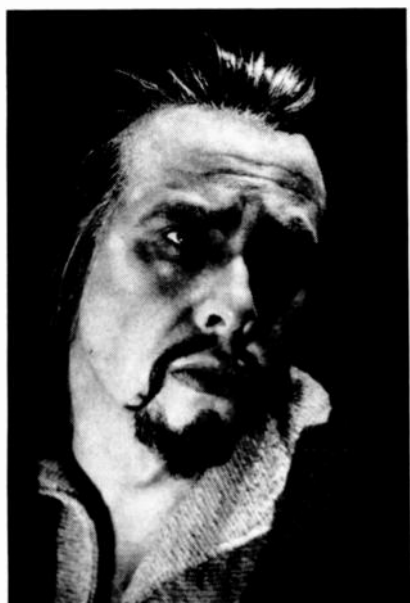


CLASSICAL

A BRILLIANT ACHIEVEMENT: PHILIPS' STEREO *PARSIFAL*

Hans Knappertsbusch conducts an authentic Bayreuth Festival performance

THE IDENTIFICATION of the opera *Parsifal* with the German festival city of Bayreuth is stronger than that of any other work by Richard Wagner. "Never shall *Parsifal* be produced in any other theater for the amusement of the public," said Wagner explicitly, and his widow succeeded in enforcing his wishes (sometimes going to extraordinary lengths to do so) for twenty years after the composer's death in 1883. She could not, however, because of lack of American copyright protection, prevent the first Metropolitan staging on Christmas Eve, 1903.



GEORGE LONDON

A dignified and eloquent Amfortas

To this day, Bayreuth productions of *Parsifal* have retained the aura of mystery and special solemnity that surrounded the first staging of this unique, semi-religious music drama on July 26, 1882. It was entirely fitting, therefore, that the first complete *Parsifal* on records should have originated in Bayreuth—an outstandingly successful representation of the 1951 Bayreuth production (London 4602). And it was only logical (and, considering the magnitude of the enterprise, financially mandatory) that the stereo version we have needed for some time should also issue from the Wagner shrine: Philips' recording of the 1962 production. It is a brilliant achievement.

As in 1951, the musical director is Hans Knappertsbusch, one of the few remaining members of a vanishing group of musicians whose artistic legacy derives from Hans Richter and Bayreuth's early days. Knappertsbusch's stately, architecturally conceived interpretation suits this gigantic score brilliantly. In his hands, the indescribably splendid orchestral sonorities, the magnificent choruses, and the individual singers' contributions are fused into a glowing revelation.

George London, as Amfortas, is the only other holdover from the earlier cast. Without quite attaining the melting tonal richness that distinguished his previous performance, he nevertheless portrays the agony of the wounded knight very movingly, with dignity, clo-

quence, and an altogether exemplary textual illumination. Hans Hotter's performance is troubled by fading vocal resources, but he bestows on his singing such a variety of shadings and expressions through his probing dramatic art that our attention remains steadily focused on the noble dignity of Gurnemanz's music.

In the title role, Jess Thomas reaffirms my conviction that the *Tenorendämmerung* of Wagnerian singing will soon be at an end. In time, with added tonal and dynamic variety, Thomas' singing will undoubtedly attain a more poetic level (particularly needed in Act II), and his interpretation will become even more satisfying than it is here. Irene Dalis manages the unusual manifestations of Kundry's schizophrenic character with conviction. Her singing, always expressive and often quite beautiful, is kept under uncommon tonal control. Gustav Neidlinger is an appropriately menacing Klingsor, and the Finnish basso Martti Talvela suggests solid vocal gifts that Titurel's distant pronouncements off mike cannot be expected to disclose fully.

Considering the technical difficulties involved in making an on-location recording of such an immense work, the results are a great credit to Philips' engineers. The golden orchestral sonorities are fully captured without their ever blanketing the voices, and all elements of this complex score emerge in clear and appropriately related balance. Stereo directionality is not stressed, but the immediacy and the unmistakable aura of an actual performance is always evident. So, unfortunately, is a considerable amount of audience noise, particularly coughing. *George Jellinek*

© ® WAGNER: *Parsifal*. Jess Thomas (tenor), Parsifal; George London (baritone), Amfortas; Martti Talvela (bass), Titurel; Hans Hotter (bass), Gurnemanz; Gustav Neidlinger (bass), Klingsor; Irene Dalis (mezzo-soprano), Kundry; Gundula Janowitz, Anja Silja, Else-Margrete Gardelli, Dorothea Siebert, Rita Bartos, Sona Cervena (sopranos), Flower Maidens; others. Bayreuth Festival Chorus and Orchestra, Hans Knappertsbusch cond. PHILIPS THS 5950 five 12-inch discs \$30.90, THM 5550* \$25.90.

MALCOLM FRAGER (LEFT) AND VLADIMIR ASHKENAZY



RARE SCHUMANN WORK IS A TWO-PIANO SENSATION

*A technically brilliant and profoundly poetic
new reading of the Andante and Variations*

PIANISTS Vladimir Ashkenazy and Malcolm Frager, the one Russian and the other American, are both winners of the Queen Elizabeth of Belgium piano competition and have been close friends for several years. When Frager was on a tour in the Soviet Union about three years ago, he often went to Ashkenazy's Moscow home, where there were several pianos, to practice. Purely for pleasure, the two played through some of the two-piano repertoire, but they soon progressed to the stage of giving actual recitals, first in Moscow and then on tour together through the provinces of the Soviet Union. The success of their performances led finally to a Russian-made recording (never issued here) of the Bartók Sonata for Two Pianos and Percussion plus the original setting of Schumann's *Andante and Variations*.

Schumann's later setting of the *Andante and Variations*, published as Op. 46, is a staple of the two-piano repertoire, but the earlier version, in which the composer had included parts for two cellos and a horn, is seldom played. (A French performance never made available in this country and a very enjoyable—but long-since deleted—early Vox LP by Appleton and Field were the only previous recordings.) Schumann evidently had second thoughts about the effectiveness of the chamber-music scoring, and, in revising the work, he not only cut out the extra instruments, but also deleted the brief introduction, several variations, and a marvelous interlude which quotes the opening theme from *Frauenliebe und Leben*. Although the later edition makes a fine display piece for two pianists, the earlier version provides for me the greater insight into Schumann the poet.

London Records has now rerecorded the Ashkenazy-Frager performance of this work (I presume in England), and the results are quite sensational. The playing of these two artists is not only brilliant technically (almost a foregone conclusion), but profoundly poetic as well; their interpretation, in fact, de-emphasizes the flashier aspects of the score, providing the kind of Romantic expression that is almost unknown among today's younger generation of dexterous keyboard virtuosos. This immensely satisfying performance, helped no little by the superb playing of the other three instrumentalists, emerges as the very epitome of Romanticism, and I cannot recommend it highly enough.

Concluding the Schumann side is a very charming etude in the form of a canon, originally written by Schumann for pedal piano and arranged for two pianos by Debussy.

This, again, is a familiar repertoire item (though recordings of it have not been frequent), and Ashkenazy and Frager play it beautifully. The second side is devoted to the well-known two-piano sonata by Mozart, and if the playing here is not as satisfying—there is less sentiment, the emotion seems more glib, more perfunctory—it is still a well-controlled, accurate rendition. Over-all, however, it is the Andante and Variations that is this disc's *raison d'être*. London's sonics, superb balances, and separation in stereo are extraordinarily good. *Igor Kipnis*

© © MOZART: *Sonata for Two Pianos in D Major* (K. 488). SCHUMANN: *Andante and Variations for Two Pianos, Two Cellos, and Horn; Etude in the Form of a Canon, Op. 56, No. 4 (arr. Debussy)*. Vladimir Ashkenazy and Malcolm Frager (pianos). LONDON CS 6111 \$5.98, CM 9111* \$4.98.

JAZZ

ART FARMER QUARTET FINDS INSPIRATION IN SWEDEN

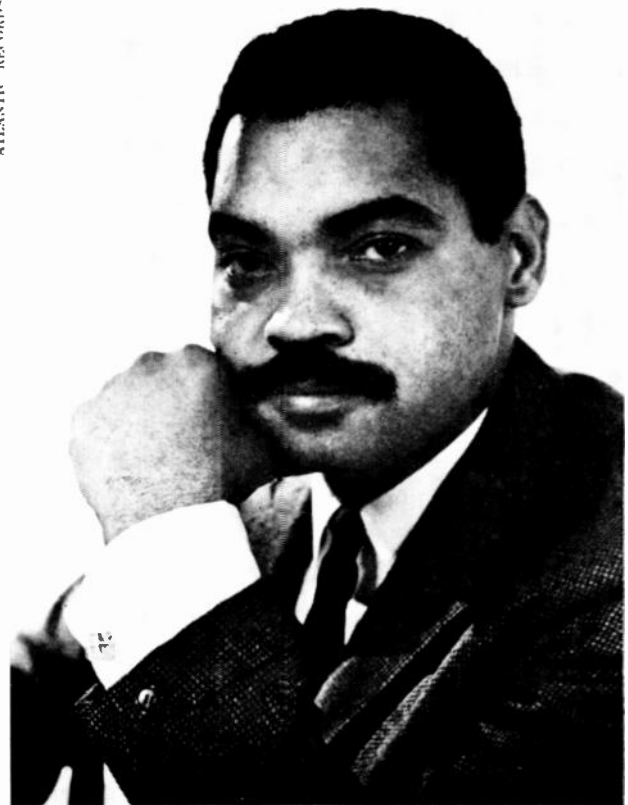
*Spare but ardent folksongs open yet
another window for jazz creativity*

THE MOST lyrical and thoroughly integrated chamber group in jazz since the Modern Jazz Quartet is the Art Farmer unit featuring guitarist Jim Hall. In Atlantic's recently issued album "To Sweden with Love," the combo has achieved its highest level of creativity so far, both in ensemble and in solo playing. The songs are all based on Swedish folk tunes, and reveal yet another way of diversifying the jazz repertoire: the selective use of music from other cultures.

Art Farmer, who has found the dark fullness of the flugelhorn more suited to his introspective bent than the trumpet, has never before played on records with this much emotional openness. Clearly, the newness of the songs—and their concern with elemental feelings recollected in tranquility—stimulated Farmer to explore some of his own feelings more deeply. Perhaps an additional reason for Farmer's greater emotional freedom here is the fact that the album was recorded in Sweden. Away from the tensions of the New York jazz scene, and immersed in the provocative freshness of the material, Farmer was able to go to the root of his musical preoccupations.

Essentially, Farmer's musical temperament is a romantic one, but he is also a classicist in his insistence on clarity of design and economy of means. Since these Swedish songs are simultaneously ardent and spare, they afford him superior frameworks within which to fuse his brooding intensity and his passion for order. Jim Hall's glowing tone and

ATLANTIC RECORDS



ART FARMER

Clarity of design, economy of means

well-structured melodic imagination complement Farmer's probing horn. Equally sensitive to the searching quality of the proceedings are drummer Pete LaRoca and bassist Steve Swallow. They intertwine their rhythmic lines with those of Farmer and Hall, shifting textures and accents according to the precise needs of each piece and each solo. As a quartet, these musicians re-emphasize the challenges and satisfactions of real collective improvisation.

In terms of the material, the album succeeds because there is no self-conscious attempt to make jazzy novelties out of these folk tunes. All of the songs are delightful, but *The Fine Crystal* is outstanding because of its clear outlines and the way these have been filled in with this unit's jazz. The language throughout is entirely that of jazz, and the songs are used as means of getting new perspectives on the potentials of jazz lyricism. The calming spirit of the original tunes is also retained, but it is now felt against the specific backgrounds and temperaments of these very individual American musicians. The quality of sound is excellent, clearly delineating the separate voices of the quartet.

Nat Hentoff

© © ART FARMER: *To Sweden with Love*. Art Farmer (flugelhorn), Jim Hall (guitar), Steve Swallow (bass), Pete LaRoca (drums). *Was it You?; They Sold Their Homestead; The Reluctant Groom; And Listen Young Dora; The Fine Crystal; Midsummer Song*. ATLANTIC S 1130 \$5.98, 1430* \$4.98.

For May, Angel invites you to listen to "the foremost conductor of the classics now alive."

(London Daily Express)

"Klemperer the Magnificent."

(London Sunday Times)

"In an age of well-tailored virtuoso conductors, he stands out like a Michaelangelo sculpture among Dresden figurines... the monolithic drive of his conducting, his sturdy rhythm and grasp of the essentials of the score, his scorn of cheap effects—all these combine to form an immense musician."

(New York Times)

Otto Klemperer will be 80 years old on May 14. To commemorate this international event, Angel releases six new stereo albums with Dr. Klemperer and

the Philharmonia Orchestra. On each you will find that he "has emerged into Olympian old age as the supreme interpreter of the classics since Toscanini."

(London Observer)

1. Bruckner: Symphony No. 4 in E Flat ("Romantic") S 36245

2. Stravinsky: Symphony in Three Movements; and Pulcinella Suite S 36248

3. Dvorák: Symphony No. 9 in E Minor ("From The New World") S 36246

4. Mozart: Symphony No. 35 in D Major, K. 385 ("Haffner"); and Symphony No. 36 in C Major, K. 425

("Linz") S 36128

5. Mozart: Symphony No. 38 in D Major, K. 504 ("Prague"); and Symphony No. 39 in E Flat Major, K. 543 S 36129

6. Mozart: Symphony No. 40 in G Minor, K. 550; and Symphony No. 41 in C Major, K. 551 ("Jupiter") S 36183

You can also listen to Klemperer on 61 other Angel albums, including the complete symphonies of Beethoven and Brahms, and an eclectic selection of works by Mahler, Bach, Strauss, Wagner, Tchaikovsky, Schubert, Mendelssohn, Haydn, and Weill.





HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

Reviewed by WILLIAM FLANAGAN • DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS

AVSHALOMOV: *Phases of the Great Land* (see WARD)

Ⓢ BACH: *The Art of the Fugue*. Karl Richter (harpsichord, organ); Pro Arte Chamber Orchestra of Munich, Kurt Redel cond. TELEFUNKEN AWT 9407C two 12-inch discs \$11.96.

Performance: Odd
Recording: Exceptionally clear

The last work Bach prepared for publication, *The Art of the Fugue*, was intended to be a kind of encyclopedia of the form. The music was printed in open score, which enables the musician to follow each line with greater ease than he can in a reduction for a keyboard instrument. But since Bach did not specify any instrumentation, except for the eighteenth section, which was prescribed for two keyboard instruments, the question of what performance medium the composer intended has been a source of much speculation. There have been performances (and recordings) in editions for string quartet, wind ensemble, brasses, full orchestra, chamber orchestra, solo harpsichord (Gustav Leonhardt has published an extensive tome arguing that the *Art of the Fugue* was Bach's last harpsichord work), solo organ, and even a combination of three organs.

This new Telefunken recording combines some of these approaches by assigning most of the pieces to a Baroque-size chamber ensemble (strings and winds only), and the six remaining sections to either organ or harpsichord (No. 18 would seem to be a multiple recording, since only one player is listed). The results are strangely variable. Kurt Redel, whose conducting I have always admired, adopts two diverse attitudes to this music: some of the fugues sound like early Beethoven, with an almost Wagnerian lushness in the string tone and phrasing; others emerge with the austerity of pure intellectual exercises. When, after a series of orchestral fugues, one hears either the solo harpsichord or organ, the result is a bit of an auditory shock—the juxtaposition does not work well. (Interestingly, the keyboard performances do more justice to the polyphonic fabric than the orchestrations.) Walcha's performance on the organ (Archive 73082/3, 3082/3) is to me by far preferable. Telefunken's (monophonic) sound is a marvel of clarity. I. K.

Ⓢ Ⓢ BACH: *Cantata No. 61, "Nun komm, der Heiden Heiland."* SCHÜTZ: *The Seven Last Words*. Sandra Stuart Robbins (soprano); Carole Davidson (contralto); Hugues Cuénod, Manuel Medeiros, and Earl Eyrich (tenors); Richard Leete (bass); Old North Singers (Christ Church, Boston) and instrumental ensemble, John Fesperman cond. CAMBRIDGE CRS 1417 \$5.98, CRM 417 \$4.98.

Performance: Straightforward
Recording: Lacks clarity
Stereo Quality: All right

VOX



KURT REDEL

Variable Bach from an admirable conductor

The first side of this disc contains one of Bach's loveliest small-scale cantatas. It dates from the composer's later years at Weimar, during which he had to provide a monthly cantata for Duke Wilhelm Ernst's Sunday services at the *Schlosskirche*. This work, designed for performance on the first Sunday in Advent, is full of imaginative touches, such as pizzicato strings depicting knocks on a door. It opens with a French overture, which is double-dotted in Mr. Fesperman's performance (it is not in the Musical Heritage Society recording, MHS 516). Hugues Cuénod, who is billed as guest tenor, is heard in one recitative and aria in the Bach piece, and acquits himself with his customary distinction. The remaining vocal parts are competently sung by Sandra Stuart Robbins and Richard Leete, and the choral work, in the cantata and in the first and final sections of the Schütz piece is commendable.

The Schütz *Seven Last Words*, written in 1645, receives a rather placid performance that has a certain quiet intensity. But the interpretation would have gained greatly from the dramatic accent and varied pacing that are outstanding features of the Schütz *St. Matthew Passion* on Archive 73172/3172, or any of the Ehmann-conducted Schütz recordings on the Cantate label. Fesperman's singers here are adequate, but, for lack of stability of pitch or less than the best vocal quality, fall short of the highest recorded standard. Further, there is little rhetorical variety in the approach to the work here. Yet none of the other recordings of this work, it should be noted, are really outstanding, and the only other stereo performance, the Telemann Society's version, is poor.

Cambridge's sound is peculiarly muddy, particularly with respect to the sound of the chorus, though the stereo placement is quite effective. The mono disc has some distortion at the conclusion of the Schütz. Texts and translations are included. I. K.

Ⓢ Ⓢ BARTÓK: *Dance Suite; Two Portraits; Romanian Dances*. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON CS 6407 \$5.98, CM 9407* \$4.98.

Performance: Elegant
Recording: Fine
Stereo Quality: Subtle

Where the general repertoire is concerned, conductor Ernest Ansermet does not put the stamp of his own personality on any composer's music—at least not in the manner of Toscanini or Stokowski. But in twentieth-century music he indulges certain personal sensibilities that make his work readily recognizable: a delicacy of detail, a cleanliness of line and contrapuntal interplay, a tendency to understate. The dissonant, ranting moderns sound almost placid in Ansermet's performances. The music is not being sold or put over; it is just there, like the Mozart "Jupiter" or the Beethoven Fifth. All of these things are true of this newly

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓢ = monophonic recording
- * = mono or stereo version not received for review

NOTICE: The 1964 *Polart Index to Record Reviews* is now available. In a format much like the Schwann catalog's, this booklet indexes, by publication, month, and page number, records and tapes of all kinds which in 1964 received critical reviews of substance in twelve leading American music and sound periodicals, among them HIFI/STEREO REVIEW. (Some popular records "judged to have a short life" are omitted.) To obtain the Index, write to Polart, 20115 Goulburn Ave., Detroit, Michigan 48205, enclosing \$1.50 (postpaid).

recorded Bartók program. The music emerges as vital and urgent in every way. Its rhythms dance, its melodies sing, and its orchestration is alive with color. And never has Bartók's rather closely woven polyphonic texture seemed to open up so, to make itself heard so well. Ansermet X-rays this music, but, unlike Toscanini, he does not impose its detail on us. It is simply there to hear, in multiple dimensions.

The recorded sound is typical of the London-Suisse Romande collaboration—lucid, mellow, yet quite free of spurious brilliance and sonic razzle-dazzle. *W. F.*

Ⓢ Ⓜ BARTÓK: *Mikrokosmos (excerpts)*. Ditta Pásztory-Bartók (piano); MACE S 9007* \$2.49. M 9007* \$2.49.

Performance: *Scrupulous*
Recording: *Good*

Bartók's *Mikrokosmos* is probably the best progressive study material written for the



MACE RECORDS

DITTA PÁSZTORY-BARTÓK
Her Mikrokosmos above reproach

piano during this century. This is so because the pieces serve their function as study material perfectly, because they initiate students into even the most forbidding areas of twentieth-century musical syntax instructively and entertainingly, and because they hold as much fascination for the adult listener as for the student who is learning them.

On this last level, one matter is of prime importance, however: the pianist who would play them for adult consumption must not inflate the musical meaning—try to make them sound more significant than they are intended to be—and he must not, on the other hand, patronize the music by getting too cute about it all. Ditta Pásztory-Bartók (the composer's wife) manages to walk this fine line quite well, I think, although it is possible that in playing all six volumes consecutively, a wider range of dynamics and a greater variety of piano "sound" than the composer indicated in the music must be employed. But otherwise Mrs. Bartók's playing seems to me to be quite above reproach here.

The recorded sound is generally very good, although it is possible that the engineers could have helped out a bit more where dynamic contrast is concerned. *W. F.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BARTÓK: *The Miraculous Mandarin (complete); Divertimento for Strings*. BBC Chorus and Symphony Orchestra, Antal Dorati cond. MERCURY SR 90416 \$5.98, MG 50416* \$4.98.

Performance: *Lively*
Recording: *Very good*
Stereo Quality: *Fine*

Antal Dorati, so far as Bartók is concerned, is to the manner born. He is preoccupied (it would seem) with this music's energy rather than with its anguish, and more concerned with its dark colorings than with its sometime seriousness. *The Miraculous Mandarin*—a work of the composer's youth—is rough-and-tumble and full of precocity, and Dorati does it the very great favor of taking it just seriously enough. The *Divertimento*, on the other hand, is steeped in Hungarian folklore, and provides its own lighter touch. Dorati sees this, as so many do not, and his performance is quite precisely the right weight. I am not trying to suggest that the piece is full of howling jokes—Bartók's sense of humor does not seem to have been his strongest point—but it is, after all, a divertimento and, stark dissonance notwithstanding, it is more light-weight in essence than many conductors assume it to be.

The recorded sound is felicitous, and the stereo treatment seems to me to be just about right. *W. F.*

BEETHOVEN: *Choral Fantasia, Op. 80* (see SCHUBERT)

Ⓢ Ⓜ BEETHOVEN: *Quartet No. 15, in A Minor, Op. 132*. Juilliard String Quartet. RCA VICTOR LSC 2765 \$5.98, LM 2765* \$4.98.

Performance: *Tightly knit*
Recording: *Lacks space*
Stereo Quality: *Satisfactory*

On today's recording scene, the Juilliard Quartet is to the Beethoven chamber-music literature what George Szell and his Cleveland Orchestra are to the symphonies—the approach to the music is no-nonsense, rhythmically very precise, a mite dry but not cold. The intensity that the Juilliard players bring to their performances is less a function of nuance and color than of phrase-molding and an exact metrical sense.

This style applied to the *Quartet, Op. 132, in A Minor* results in a performance not dissimilar to the 1944 Budapest Quartet version, which I happened to have at hand for comparison. But though one comes away from a hearing of the Juilliard disc with a sense of the rhythmic dynamism and linear power inherent in what Beethoven wrote, one feels also that the sublime lyrical polyphony of the Lydian-mode slow movement is somewhat earthbound. Here, however, the fault lies not with the players, but with the recording, which does not permit that "halo" of overtones necessary to realize the warmth of the movement.

On the whole, I find the recorded sound of the Juilliard Quartet's more recent recordings for Epic far more satisfying than the results of their rather brief affiliation with RCA. Unquestionably the time will come when they will undertake a complete Beethoven cycle under the aegis of Epic, with

(Continued on page 74)

THE SOUND OF GENIUS



ML 5987/MS 6587*



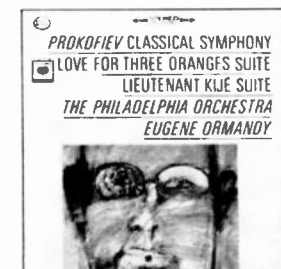
ML 5878/MS 6478*



ML 5946/MS 6546*



ML 5908/MS 6508*



ML 5945/MS 6545*

ON COLUMBIA RECORDS

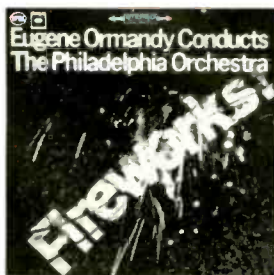


*Stereo

©COLUMBIA MARCAS REG. PRINTED IN U.S.A.



Eugene Ormandy: Incendiary



ML 6024/MS 6624*



ML 6101/MS 6701*

FIREWORKS. Blazing readings of orchestral favorites by Khatchaturian, Rimsky-Korsakov, Saint-Saëns, Kabalevsky, Grieg, Dukas and Wagner. "A dazzling spectacular... this recording is phenomenal for sheer vividness and biting power."—*High Fidelity*

MAGIC FIRE MUSIC. In a new album, Ormandy and The Philadelphians offer flaming interpretations of Wagner's *Overture and Festmarsch* from "Tannhäuser," *Prelude to Act III* of "Lohengrin," *The Ride of the Valkyries* from "Die Walküre," and the *Love-Death* from "Tristan und Isolde."

EUGENE ORMANDY AND THE PHILADELPHIA ORCHESTRA
THE SOUND OF GENIUS ON COLUMBIA RECORDS 



did you know...

that any records and tapes reviewed in this issue can be purchased through the HIFI/STEREO REVIEW Record Service?

To order, simply fill out the coupon below. Orders can be accepted only for recordings reviewed in this issue, and must be received no later than the date indicated at the bottom of the coupon.



HIFI/STEREO REVIEW RECORD SERVICE • DEPT. SC
ONE PARK AVE. • NEW YORK 16, N.Y.

Please send the following records and/or tapes reviewed in this issue.

Check or Money Order for \$_____ is enclosed. C.O.D.

ALL RECORDINGS ARE FULLY GUARANTEED

PAGE NO. OF REVIEW	TITLE	RECORD (TAPE) NUMBER (SEE REVIEW)	MANUFACTURER	PRICE (SEE REVIEW)
(N.Y.C. residents add 4% sales tax)				
Total				

Name (please print)
 Address.....
 City.....Zone.....State.....

Orders must be received no later than June 1, 1965

results—hop-fully—not only as musically honest and intense as they are here, but sonically superior to this disc. *D. H.*

Ⓢ Ⓜ BEETHOVEN: *Symphonies: No. 1, in C Major, Op. 31; No. 2, in D Major, Op. 36.* Cleveland Orchestra. George Szell cond. EPIC BC 1292 \$5.98. LC 3892* \$4.98.

Performance: Brilliant No. 2
 Recording: Finely detailed
 Stereo Quality: Good

With this disc, George Szell completes his readings of the Beethoven symphonies with the Cleveland Orchestra, bringing the total of currently available complete sets by a single conductor up to eight. Unlike many of his colleagues, who treat the First Symphony as a virtuoso vehicle, Szell's tempos are on the conservative side, and he pays special attention throughout to the shaping and weighting of phrases.

The D Major Symphony is something else again, for here Szell and his players seem to savor thoroughly the zest and brilliance of this piece, which Beethoven put to paper during the trying time that produced the Heiligenstadt Testament. The recorded sound here also seems more brilliant and spacious than it is in the First Symphony.

Without question, George Szell's traversal of the Beethoven nine takes its place among the most distinguished accomplishments of its kind on discs. For me, Szell's way is most communicative in the odd-numbered symphonies—notably the "Eroica," Fifth, and Ninth. His "Eroica" is one of superb drive and great nobility, and seldom have I heard a Fifth with more dramatic excitement. The Ninth under Szell's baton has many of the best qualities of his "Eroica" reading, and, thanks to Robert Shaw as chorusmaster, the finest realization of the finale currently on records.

Only idolators would be satisfied to own only one conductor's readings of all the Beethoven symphonies. But if one were to assemble the best of the several complete sets, the Szell performances just noted would most surely be among them. *D. H.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BEETHOVEN: *Violin Sonatas: No. 2, in A Major, Op. 12, No. 2; No. 4, in A Minor, Op. 23; No. 8, in G Major, Op. 30, No. 3.* David Oistrakh (violin); Lev Oborin (piano). PHILIPS PHS 900033 \$5.98, PHM 500033* \$4.98.

Performance: Flawless
 Recording: Good
 Stereo Quality: Good

This disc completes the release in this country of the ten Beethoven violin sonatas performed by David Oistrakh and Lev Oborin and recorded in Paris in 1962. The complete series is on the Philips label, and the four discs are numbered consecutively—900030, 500030 contains Nos. 5 and 7; 900031, 500031 Nos. 9 and 10; 900032, 500032 Nos. 1, 3 and 6; and the disc under consideration here holds the final three sonatas.

Together with Arthur Grumiaux and Clara Haskil, whose series is on Epic (mono only), Oistrakh and Oborin set, for my taste, the standard for recorded performance of these works. The present disc typifies the collaboration, with its virility, elegant lyri-

(Continued on page 76)

We aim at the Six



KLH makes speaker systems that sell from \$51 to \$1250. Each of these systems delivers the cleanest, best balanced performance you can buy for the price.

But the one by which we judge every new product we make is the Model Six.

How does such a modestly priced speaker become the standard bearer for an entire line?

It isn't just that the Six is a magnificent speaker. More than any other speaker we have ever made, the Model Six embodies the qualities that the name KLH stands for — an engineering approach that separates the trivial from the important; cuts through the accepted to find the exceptional — a patient, painstaking effort to give you cleaner, finer performance at lower cost.

We aim at the Six because it gives you the highest quality of performance, *per dollar*, of any speaker we make. Or anybody else makes.

That's why we call the Model Six:
the lowest priced speaker
you can be satisfied with
for the rest of your life.



KLH RESEARCH AND DEVELOPMENT CORPORATION
30 CROSS STREET, CAMBRIDGE 39, MASSACHUSETTS

cism, and rhythmic vitality. There is a wonderful spring and momentum in the artists' playing of the *presto* opening of Op. 23, and their handling of the *fugato* episode in the curiously marked Andante scherzoso from the same sonata is a joy to hear. Another high point is the sustained lyricism of the finale of Op. 12, No. 2.

As a whole, the performances are rich in sentiment but free of sentimentality; they abound in virtuoso brilliance and brio but are free of shallowness and showmanship. Oborin deserves much credit for his sensitive yet forceful pianism, and the recorded sound is wholly satisfactory throughout. Bravo to Mercury-Philips for making these performances available! *D. H.*

Ⓢ Ⓜ BELLINI: *Norma*. Joan Sutherland (soprano). Norma: John Alexander (tenor). Pollione: Marilyn Horne (soprano). Adalgisa: Richard Cross (bass). Oroveso: Yvonne Minton (soprano). Clotilde: Joseph Ward (tenor). Flavio. London Symphony Orchestra and Chorus. Richard Bonyng cond. RCA VICTOR LSC 6166 three 12-inch discs \$17.94, LM 6166* \$14.94.

Performance: Uninspired
Recording: Good
Stereo Quality: Pronounced

Had the artistic effort expended on this *Norma* been placed at the service of *Il Pirata* or *Beatrice di Tenda*, or some other worthy and as yet unrecorded Bellini opera, the negative tone of the review that follows would have been tempered by a measure of appreciation. In the absence of that moderating factor, I must say that, measured against the established recorded standard for *Norma*, this performance is wanting in nearly all respects.

Joan Sutherland had been scheduled to appear in *Norma* during the Metropolitan's 1963-1964 season, but the project was abandoned after what was rumored to be a less than sensational Vancouver "tryout." This recording confirms the wisdom of that decision—the wide emotional range of Norma's character is unrealized by Miss Sutherland's bland and frequently tentative interpretation here. She does her customary stunning work in the high-lying passages, and even interpolates notes, but technique and surface brilliance cannot compensate for the abiding monotony of her portrayal.

John Alexander brings manly strength and impressive range to Pollione's music, but his style lacks the natural grace of bel canto. Richard Cross is even more miscast as Oroveso—there is promise in his sonorous tones, but too much off-pitch delivery. Poor intonation, in fact, is a prevailing affliction of this performance, affecting even the otherwise excellent singing of Marilyn Horne, who nevertheless must be considered the cast's strongest element.

There is little pleasure to be derived from Bonyng's languid pacing, which (particularly in recitative passages) seems to forfeit all possibility of forward motion. A lack of sufficient rehearsal is evident in the opera's early scenes. Technically, the performance is satisfactory, with effective and well-planned stereo, though the balances are not always up to RCA Victor's customary standard. To borrow a phrase from Oroveso, the doleful Druid, "*Oppresso è il cor*"—my heart is oppressed—but this *Norma* is a dud. *G. J.*

Ⓢ Ⓜ BERG: *Concertino for Violin, Piano, and Winds*. SCHOENBERG: *Chamber Symphony, Op. 9, for Fifteen Soloists*. Robert Gerle (violin); Norman Shelter (piano); Hermann Scherchen cond. WESTMINSTER WST 17086 \$4.98, XWN 19086 \$4.98.

Performance: Convincing
Recording: Excellent
Stereo Quality: Understated

Both of these works—Berg's was composed in 1921 and Schoenberg's in 1907—are fascinating studies in what each composer was like before the twelve-tone revolution had made its presence felt in either. Although Schoenberg was already involved with the method when Berg composed his *Concertino*, the path was not yet opened for Berg. At the same time, Schoenberg's Chamber Symphony was written before he himself had developed the theory, so—as in



ADLAI STEVENSON
Quiet conviction for Lincoln's words

Verklärte Nacht—we see the composer operating within a highly chromatic, but nonetheless traditional, post-Romantic style.

The Berg piece I would not call tonal, but, on the other hand, I would be reluctant to call it atonal either, for one feels definite key centers and cadences. What it shows—and I am quite prepared to be run out of the Establishment for saying so—is that Berg was the more naturally endowed musically of the two men.

If you question the comparison, listen to the second side, the Schoenberg Chamber Symphony. It is curiously strained, oddly rigid for all its contrapuntal and rhythmic freedom. The white-hot flame of a superb natural gift is—in my perception—simply not to be found in the work. If what I say is indeed true, it raises all sorts of fascinating questions (admittedly more psychological than musical) about what led Schoenberg down the revolutionary twelve-tone path.

The performances here seem able and enthusiastic, although another conductor might conceivably find a way of making the Schoenberg seem to be its actual twenty-four minutes in length instead of twenty-four hours.

The recorded sound is good, clean, and bright, but it seems to me that this sort of music lends itself to a more fanciful stereo treatment than the one decided upon here.

W. F.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ COPLAND: *Fanfare for the Common Man (1942)*; *A Lincoln Portrait (1942)*. IVES: *Three Places in New England (1903-14)*. Adlai E. Stevenson (narrator); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6684 \$5.98, ML 6084* \$4.98.

Performance: Luscious
Recording: Impressive
Stereo Quality: Excellent

I question the aesthetic desirability of mixing Aaron Copland's highly effective public-square music with Ives' problematic and transcendental visions of New England. Nevertheless, I am grateful, in different ways, for each side of this disc. The resounding Copland fanfare will be familiar to all who know his Third Symphony, for it serves in modified form there as both introduction and conclusion to the final movement. The *Lincoln Portrait*, of course, has become a staple for patriotic occasions whenever a symphony orchestra and an impressive narrator happen to be available. Copland intended the work to frame the eloquent words of Abraham Lincoln, but my favorite episodes are the wonderful *Springfield Mountain* folk-melody sequence and the spirited development built on Stephen Foster's *Camptown Races*. These make the bombastic moments a little less embarrassing than they might be. Adlai Stevenson delivers the Lincoln text with the quiet yet forceful conviction that we have come to expect from him at his best. With first-rate orchestral performance and superb recorded sound, this disc is the best yet of the *Lincoln Portrait*.

The subject of the first movement of Charles Ives' *Three Places in New England* is the beautiful Saint-Gaudens memorial to Colonel Robert Gould Shaw, located on Boston Common. [Colonel Shaw commanded the first regiment of colored troops from a free state to fight in the Civil War. The title poem of Robert Lowell's volume *For the Union Dead* (Farrar, Straus & Giroux, 1964) deals with the effect of Boston's urban renewal program upon the memorial, a drawing of which appears on the cover of the book.] This is music of singular power and poignancy, especially as graced by the rich string sonority of Ormandy's Philadelphia Orchestra.

The middle movement, *Putnam's Camp, Redding, Connecticut* is a Joycean musical montage, evocative both of a child's daydream at a Fourth-of-July picnic held on the site of the camp, and of the Revolutionary marching tunes of General Israel Putnam's day. The Philadelphians have a virtuoso holiday with the dissonant counterpoint and the metrical complexities of this episode. (Unless my ears deceive me, Ormandy has chosen to disregard the injunction in the score to muffle the snares on the side drum throughout the movement.)

The Housatonic at Stockbridge, which concludes the score, is a magical piece of Ivesian impressionism, dominated by a melodic line akin to the "Thoreau" melody

heard in the final pages of Ives' *Concord Sonata* for Piano (recorded by Time and CRI). Again, the string sonority of the Philadelphia Orchestra brings grandeur to the movement, a grandeur unequalled in its three previous recordings.

The only other stereo recording of *Three Places in New England* has been the Mercury disc with Howard Hanson conducting the Eastman-Rochester Symphony Orchestra. The first complete recording ever made of *Three Places*—by Walter Hendl and the Vienna Symphony Orchestra for the American Recording Society label in 1952—has just been resurrected for the Desto label (6403, 403) and given the "electronic stereo" treatment to boot. Almost at the same time Everest has reissued the *Houstonianic* movement done in the middle 1940's by Werner Janssen conducting his own Janssen Symphony of Los Angeles (Everest 3118, 6118). Despite a remarkable job of rehabilitation in both of the last two cases, neither of these discs is of more than documentary interest.

As for the Hanson and Ormandy discs, any serious Ivesian should own both, for they represent different approaches to the music. Ormandy is clearly fascinated by the potential of the music's sonorities, and Hanson concentrates on revealing, in as much detail as possible, the multifarious polyphonic and metrical elements of the score. Thus the Mercury disc gives us an enlarged, vastly complicated, and fascinating chamber music, a close-up, so to speak, and the Columbia a splendid panorama in gorgeous stereo "Technicolor." Both approaches have their merits. D. H.

RECORDING OF SPECIAL MERIT

© ® COUPERIN: *Leçon de Ténèbres* No. 1. A. SCARLATTI: *Cantata, "Infirmata vulnerata,"* for voice, two melody instruments, and continuo. TELEMANN: *Cantata, "Die Hoffnung ist mein Leben,"* for voice, violin, and continuo. Dietrich Fischer-Dieskau (baritone); Aurèle Nicolet (flute); Helmut Heller (violin); Irgard Poppen (cello); Edith Picht-Axenfeld (harp-sichord). ANGEL S 36237 \$5.98, 36237* \$4.98.

Performance: Great artistry
Recording: Very fine
Stereo Quality: Fine

Were it not for the fact that the ubiquitous Fischer-Dieskau has already acquitted himself with so much distinction in previous recordings of Baroque music—Bach arias and Passions, cantatas by Buxtehude, Handel, and Telemann, and the remarkable Schütz *St. Matthew Passion*—one might not expect the high artistry to be heard in the present collection. The baritone seems as much at home in these French, Italian, and German works as in the more familiar Romantic lieder with which he is so closely associated. The most difficult item, both for the performer and for the listener, is the Couperin piece, originally scored for a male or female soprano voice with continuo accompaniment. All three of the *Leçons* have been recorded both by Cuénod and Deller, and although I believe that the latter has captured the rarified near-effete atmosphere of the music most effectively of all, Fischer-Dieskau is almost as convincing in his dramatic, masculine approach. Furthermore, the baritone's agility in handling the

"Rejoice!"

wrote the New York
Herald Tribune about

Rudolf Serkin

and his performance of
Schumann's *Konzertstück*
and *A Minor Concerto*. "He
well deserved the bravos."

And the review adds that the
Philadelphia Orchestra and

Eugene Ormandy


"were impeccable as usual."



Serkin
Ormandy
Philadelphia
Orchestra
Schumann
Piano Concerto
Konzertstück

ML 6088/MS 6688 Stereo

Schumann

The Sound of Genius
on COLUMBIA RECORDS 

© COLUMBIA MARCAS REG. PRINTED IN U.S.A.



**why the
Honeywell
Pentax
is now
America's
Favorite 35mm
single-lens
reflex
camera**

In 1959, the Honeywell Pentax was introduced to American photographers. Today, the Honeywell Pentax leads its field in sales.

The Honeywell Pentax has earned its acceptance because it is a quality product, sold at a sensible price, and backed by a respected company. To assure the highest standards of quality and customer satisfaction, each Honeywell Pentax camera is inspected twice.

First, it is inspected at every step of the manufacturing process by the Asahi Optical Co. Upon its arrival in the U.S., each camera is rigorously inspected again by technicians at the Honeywell Pentax Service Center in Denver. Only after passing this inspection is a Honeywell Pentax camera offered for sale.

Please visit your Authorized Dealer soon for a demonstration of the Honeywell Pentax. An examination of its classic design and incomparable workmanship will convince you that the Honeywell Pentax is more than a superb camera—it is an investment in personal pleasure and photographic satisfaction for many years to come.

HONEYWELL PHOTOGRAPHIC 12-5
Mail Station 209 / Denver, Colo. 80217
Please send Honeywell Pentax literature to:

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

Honeywell
PHOTOGRAPHIC
CIRCLE NO. 28 ON READER SERVICE CARD

profusion of Couperin's specified ornaments is quite astounding for a low-voiced performer. Telemann's secular cantata extolling Hope, with its lively melodies and opportunities for vocal display, is perhaps the most enjoyable piece of the recital. Strangely, the Scarlatti cantata, the text of which describes a lover's anguish, is least interesting, perhaps because Fischer-Dieskau eschews the addition of ornaments and varied *da capo*s (and this sort of work needs it badly). His interpretation is always intelligent and meaningful, however, and he is in excellent vocal condition throughout. The instrumental accompaniment is quite satisfactory, and the quality of the recorded sound is fine, with clear but not obtrusive stereo separation. Texts and translations are provided, but no program notes. I. K.

© ® DEBUSSY: *Pelléas et Mélisande*. Camille Maurane (tenor). Pelléas: Erna Sporeenber (soprano), Mélisande: George London (bass), Golaud: Guus Hoekman (bass), Arkel: Josephine Veasey (mezzo-soprano). Geneviève: Rosine Brédy (soprano), Yniold: John Shirley-Quirk (baritone), a doctor: Gregore Kubrack (tenor), a shepherd. Chorus of the Grand Theater Geneva, and Suisse Romande Orchestra. Ernest Ansermet cond. LONDON OSA 1379 three 12-inch discs \$17.94. A 4379* \$14.94.

Performance: High-class
Recording: Good
Stereo Quality: Understated

Claude Debussy's only opera, *Pelléas et Mélisande*, is unique and inimitable, and Ernest Ansermet and his Suisse Romande Orchestra have molded a delicate, subtly nuanced, and shapely performance of the work that is also unique and, I should think, about as suitable as any you are likely to come by these days. I should perhaps stress the word "shapely," because *Pelléas*, among all operatic masterpieces, is the one most likely to go all amorphous or simply disappear (as musical form) in the wrong hands. Its form is, of course, intuitional—formal intuition was Debussy's particular genius as a composer, since he chose deliberately to throw away all the rule books where form was concerned. Ansermet, by his own intuitional alchemy, manages to put the piece together so that one can scarcely imagine it done any other way—its every progression, its every subtle shift in color and mood seem to be exactly as the composer must have imagined them. A check with the orchestral score, moreover, shows us that, as far as attention to musical notation can make such a perfect realization of the composer's intentions possible, Ansermet has given us a performance that is pretty much just that.

The singers are fine, too, although somewhat less than inevitably right. Camille Maurane's Pelléas is sweet and boyish, and elegantly rendered in purely musical delivery. But Erna Sporeenber's Mélisande is a shade too light for even the delicate lyric soprano that the role calls for. The result is a Mélisande that seems somehow more complaining than simply *malheureuse*, whining enough in some of her exchanges with Golaud that she seems to lack at least a part of her innocence.

Musically, George London is an admirable Golaud, sure-footed and strong—too strong, perhaps, because only toward the end of the opera do we sense any of Golaud's weariness and desperation. The remainder of the cast does its job well—especially Guus Hoekman as the portentous Arkel and Rosine Brédy as sweet Yniold.

Vocally, I suppose this new *Pelléas* lags rather behind Angel's De los Angeles-Jansen-Souzay version, but the very fabric and texture of the opera are so flawlessly spun out by Ansermet that a choice is simply a matter of the emphasis you prefer. London's recorded sound is as subtle and muted as the score itself—perhaps too much so—but it is consistently lucid and tasteful. W. F.

GERHARD: *Alegrias, Ballet Suite* (see RIEGGER)

© ® IVES: *New England Holidays* (*Washington's Birthday; Decoration Day; The Fourth of July; Thanksgiving*). Iceland Symphony Orchestra and Iceland State Radio Chorus, Tokyo Imperial Philharmonic, Finnish National Radio Orchestra, Göteborg Symphony, William Strickland cond. COMPOSERS RECORDINGS, INC. CRI 190 SD \$5.95, CRI 190* \$5.95.

Performance: Mostly pretty fair
Recording: Ditto
Stereo Quality: Wan

There is a danger fast developing in the musical post-life and hard times of composer Charles Ives (1874-1954), and it is this: his bare reputation as an innovator—the man who stumbled intuitively onto atonality, polytonality, and certain rhythmic innovations quite in isolation, and before their European discoverers such as Schoenberg and Stravinsky arrived at them rather more intellectually—threatens to divert our attention from the actual expressive content of the work. It might be an artistic truth of some consequence to say that such-and-such a work, technique aside, is beautiful, moving, a masterpiece; it is merely interesting to say that it involves technical innovations that foreshadow Schoenberg by x-number of years. In other words, a particular passage arrives and one is inclined to say, "Ooooooh, just listen to that—and way back in 1904," instead of, "Listen to that, how beautiful, or exciting, or moving. . . ." But the music must finally stand on its value, quite apart from its precocity, if it is to take its place in the small standard repertoire of American pieces.

It is, then, particularly good that CRI has brought out in toto and in stereo Ives' *New England Holidays* (1904-1913), even though it is, under conductor William Strickland, played by orchestras ranging from the Imperial Philharmonic of Tokyo to the Finnish Radio Orchestra to the Iceland Symphony Orchestra, none of which might be described an ideal for the *esprit* of this particular music.

The pieces display an uncommon range of quality in spite of the fact that they all "sound" remarkably alike. So much so that one wonders if Ives ever really expected them to be played together. For all of Ives' tricks are in just about all of these pieces—the small-town band off in the polytonal distance, the rich-textured polyphonic dissonance, the rather unrefined and inelegant—but colorful—use of the orchestra. Any one of them, any two of them might do—but encountering the pieces consecutively over two record sides may be a bit much. Although, indeed, how would we ever have known without a brave, exciting venture like this

(Continued on page 80)

A Special Editorial
ANNOUNCEMENT

*HiFi/STEREO REVIEW Issues an Important New Recording
of Three Major Works by*
VIRGIL THOMSON

IN CONNECTION with Harold C. Schonberg's profile of Virgil Thomson, which begins on page 43 of this issue, the editors of HiFi/STEREO REVIEW are happy to announce a new twelve-inch LP recording of three major works by Mr. Thomson in historic performances. The selections included—two celebrated early chamber works and a recent song cycle—are works heretofore unrecorded. Representing a span of almost forty years in Mr. Thomson's composing career, they also illustrate significant stylistic developments in that career.

WE CALL your attention to the fact that this HiFi/STEREO REVIEW Editorial Recording is not being distributed in the ordinary commercial channels. This tribute to one of America's most distinguished composers is being specially produced in a *limited quantity* for the readers of HiFi/STEREO REVIEW. You can obtain it only by direct order, using the coupon below. TECHNICAL NOTE: The historic in-performance recordings on this disc do not measure up to the highest present-day studio standards, but they are entirely adequate for full musical satisfaction.

THE MUSICAL PROGRAM of the recording is as follows:

• I. *Sonata da chiesa*. This challengingly dissonant three-movement work (Chorale, Tango, and Fugue) was composed in Paris in 1926, producing a scandal at its premiere and frequently at performances thereafter. It is recorded here (as performed on the occasion of the 1961 birthday tribute to Mr. Thomson at New York's Town Hall) by Lillian Fuchs, *viola*: Edward Erwin, *trumpet*: Paul Ingraham, *French horn*: Peter

Simenauer, *clarinet*: and Fred Mills, *trumpet*. The composer conducts.

• II. *Sonata for Violin and Piano*. A large-gestured neo-Romantic work in four movements, this sonata was composed in 1930. It is recorded here as performed by Joseph Fuchs, *violin*, and Artur Balsam, *piano*, on the same Town Hall occasion as the selection above.

• III. *Praises and Prayers*. Composed in 1963, this strong and moving song cycle contains masterly contemporary settings of ancient devotional texts. It is performed here by soprano Betty Allen, accompanied by the composer at the piano. The performance records the occasion of the world premiere of the work at the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art in New York City.

THREE WORKS
by **VIRGIL THOMSON**

*A New HiFi/STEREO REVIEW
Editorial Recording (L-165)
One 12-inch LP Record
Mono only*

\$2.50 (postpaid)

*Orders being accepted now
for shipment
approximately May 10, 1965.*

MAY 1965

TO: VIRGIL THOMSON RECORD
c/o Ziff-Davis Service Division
589 Broadway
New York, N.Y. 10012

I enclose my check for \$2.50. Please reserve for me a copy of the new mono HiFi/STEREO REVIEW Editorial Recording, THREE WORKS BY VIRGIL THOMSON, for shipment on approximately May 10, 1965. I understand that the quantity is limited, and that orders will be processed on a first-come, first-served basis for as long as the supply lasts. (NOTE: New York City residents add 4% city sales tax.)

NAME
ADDRESS
CITY STATE ZIP CODE
Sorry, no charge or C.O.D. orders

this is the THORENS
TD-224
 TRANSCRIPTION TURNTABLE &
 AUTOMATIC RECORD CHANGER

There Is No Other "Automatic" In Which You Can Use 15° Cartridges
 At The Right Angle Either Manually Or Automatically.



The Thorens TD-224 is the uncompromising choice of those who want quality with convenience. The TD-224 eliminates the usual problems created by stacking records on the moving turntable. Here, the record stacking is completely separate from the turntable. THE automatic that plays every record at the same angle and stylus pressure. The result is less distortion. No straining. No slipping. No other "automatic" offers these Transcription Turntable qualities. Ask your local audio specialist for a revolutionary demonstration or write to:

ELPA MARKETING INDUSTRIES, INC.
 THORENS 110HFS New Hyde Park, N.Y.

In Canada: TRITEL ASSOCIATES, Willowdale, Ontario

CIRCLE NO. 18 ON READER SERVICE CARD
 80

from CRI? The works are all recorded and performed with cohesion, with clarity, and with sensitivity. W. F.

IVES: Three Places in New England (see COPLANI)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ MAHLER: *Symphony No. 9, in D Major*. Berlin Philharmonic Orchestra. Sir John Barbirolli cond. ANGEL SB 3652 two 12-inch discs \$11.96, B 3652 \$9.96.

Performance: Intense and brilliant
 Recording: Bright and transparent
 Stereo Quality: Good

The late Bruno Walter, Gustav Mahler's musical executor and disciple, and the man who gave the Ninth Symphony its posthumous premiere in Vienna in 1912, could be said to have "owned" this work, and certainly the recorded performance made by the conductor for Columbia (not long before his death in 1962) stands as a monument both to Mahler and to Walter's own unique interpretive art.

But, as those who have heard Sir John Barbirolli's performance of the Ninth in this country already know, the English maestro can deliver himself of readings not one whit less persuasive or less eloquent than Walter's. This recording makes comparisons possible. Timing the individual movements tells part of the story. Barbirolli gets through the first two movements a full five minutes sooner than Walter. On the other hand, he takes thirty-five seconds longer than Walter for the savage Rondo Burleske movement and almost two minutes longer for the great closing Adagio. I prefer Barbirolli's faster pacing of the second movement *Ländler*, and his slightly more deliberate treatment of the Rondo Burleske makes for both greater clarity of Mahler's complex contrapuntal web and greater impact of the movement's dissonances. On the other hand, I feel that in the outer movements Walter achieves the more effective *sostenuto* while at the same time preserving a feeling of inevitable momentum.

Barbirolli, as Koussevitzky once did, brings to his interpretation of Mahler's vast score an almost Tchaikovskian intensity rhythmic insistence, and brilliance, and this effect is enhanced by the prevailing bright acoustics of the Berlin Jesus Christ Church, which served as the recording locale. Thus the trumpets and high strings are more penetrating on this recording than on the rich and mellow Columbia discs.

It is foolish to speak of a definitive interpretation of music so huge in formal scope and so profound in expressive aspiration as the Mahler Ninth Symphony. Yet surely this recorded performance by Sir John Barbirolli is the only one that deserves to be spoken of in the same breath as Bruno Walter's. The Walter discs are unique; but Barbirolli's interpretation offers an ample share of eloquent second thoughts about—as well as some sharp new insights into—Mahler's last completed masterwork. D. H.

Ⓢ Ⓜ MENDELSSOHN: *Two-Piano Concertos: in E Major (1823); in A-flat (1824)*. Arthur Gold and Robert Fizdale (duo-pianists); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6681 \$5.98, ML 6081 \$4.98.

Performance: Warm and sparkling
 Recording: Fine
 Stereo Quality: Good

These agreeable works, written by Mendelssohn in his middle teens, were played by the composer in public in 1827 and 1829, respectively, but were never published during his lifetime. The manuscripts were resurrected from the Prussian State Library at Berlin after World War Two, and the first recordings were made by Vox some ten years ago. The present disc represents the first up-to-date recording, and makes for most enjoyable listening as well. It is a revelation of the boy Mendelssohn's precocious assimilation of the style of his day (in the end movements), and of the early development of a spontaneous melodic gift (in the slow movements, especially that of the E Major).

These recorded performances are models of elegance and warmth, both in the play-



WILLIAM MORRIS AGENCY

GIAN CARLO MENOTTI
His Bishop is bait for skeptics

ing and the recording, and a must for Mendelssohn fanciers and for admirers of Gold, Fizdale, and Ormandy. D. H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ MENOTTI: *The Death of the Bishop of Brindisi*. George London (bass); Lili Chookasian (contralto); New England Conservatory Chorus (Lorna Cooke de Varon, director); members of the Catholic Memorial and St. Joseph's High Schools Glee Clubs (Berj Zamkochian, music director); Boston Symphony Orchestra, Erich Leinsdorf cond. SCHOENBERG: *Gurre-Lieder: Introduction and Song of the Wood-Dove*. Lili Chookasian (contralto); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2785 \$5.98, LM 2785* \$4.98.

Performance: Generally excellent
 Recording: Good
 Stereo Quality: Nothing special

Gian Carlo Menotti's one-act opera *The Death of the Bishop of Brindisi* is the result of a commission from the Cincinnati Musical Festival Association and was given its premiere at the May Festival there in 1963. It is Menotti's retelling of the story of the Children's Crusade to free the Holy City,

seen through a series of flashbacks during the deathbed hallucinations of the Bishop of Brindisi, who tried to dissuade the children from their mission. (Most of them ended up either drowned at sea or sold into slavery.)

Bypassing the usual discussion of Menotti's value as a composer, it can surely be said that this work is an effective one—dramatically certain, full of lovely choral writing for children's voices, it is a work of clean lyric line, sensitively scored and wrought. For my part, I find it one of Menotti's strongest works in recent years, and the language of the libretto seems to me vastly more mature than that of his celebrated operatic successes. In sum, this is a must for the composer's admirers and, just possibly, bait for skeptics. It is handsomely sung and performed here.

The release is filled out by contralto Lili Chookasian's and conductor Erich Leinsdorf's rather level-headed and cool reading of the *Introduction and Song of the Wood-Dove* from Schoenberg's massive early work the *Gurre-Lieder*. If you like the Tristanesque romanticism of this piece played down, you will like this finely executed performance—I did, and it, like the Menotti, is given excellent recorded sound. W. F.

RECORDING OF SPECIAL MERIT

© MORLEY: *Madrigals. Now is the month of maying; In dew of roses; Shoot, false love, I care not; Miraculous love's wounding; Hark, alleluia cheerly; Arise, get up, my dear; Leave this tormenting; I go before, my darling; Say, gentle nymphs; Good morrow, fair ladies.* WILBYE: *Madrigals. Thus saith my Cloris bright; Happy, O happy he; Ye that do live in pleasures; Ah, cannot sighs, nor tears; Stay, Coydon, thou swain; Draw on, sweet Night; Lady, your words do spite me.* Deller Consort. Alfred Deller cond. VANGUARD EVERYMAN. SRV 157 SD \$1.98, SRV 157 \$1.98.

Performance: First-rate
Recording: Fine
Stereo Quality: Excellent

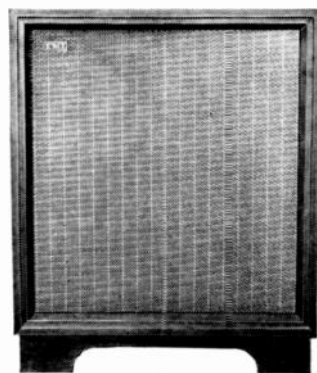
This collection, drawn from two of England's greatest madrigal composers, is a combination of the first sides from two previous Vanguard discs, one devoted to each of these composers. The originals, beautifully performed by the Deller Consort (the Morley is BGS 5002, BG 577; the Wilbye is BG 578—the stereo version no longer available) were issued about six years ago, and are still around for anyone wishing a more comprehensive sampling of each writer. This bargain-price Everyman release, however, makes a splendid introduction to these composers. The recording in both mono and stereo is very good. Notes and texts are included. J. K.

© MOZART: *Piano Quartets: No. 1, in G Minor (K. 478); No. 2, in E-flat (K. 493).* Mieczyslaw Horszowski (piano); members of the Budapest String Quartet. COLUMBIA MS 6683 \$5.98, ML 6083 \$4.98.

Performance: Tightly knit
Recording: Intimate
Stereo Quality: Acceptable

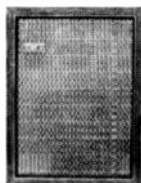
It comes as a shock to realize that these two unique works from Mozart's chamber-music output, the first significant quartets for piano and strings in our modern sense of the term "quartet," waited more than half a decade af-

EMI "dangerous" loudspeakers are embarrassingly flawless.



Model 901*

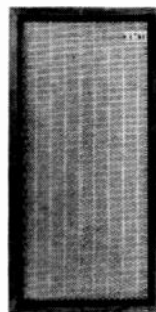
(Most perfectionists are.)



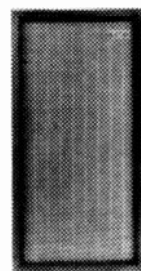
Model 812*



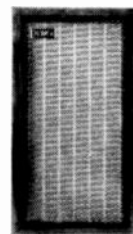
Model 319*



Model 711A*



Model DLS-529*



Model 630*

With the EMI loudspeaker that's just right for you — and one is sure to be — your audio system will approach perfection in sound.

Transient-perfect reproduction. Brilliant "presence" of music and voice. Limpid sound that floats on air without revealing the loudspeaker's size or location.

The EMI loudspeaker's famous mid-range response comes from our unique elliptical aluminum center cone woofer. Its low fundamental bass response is due to cone suspension in high compliance Polyvinyl Chloride (PVC) — the plastic with a "memory". Tweeter units are specially damped for incredibly smooth high frequency response.

Transient response alone might explain why our loudspeakers are "dangerous." They show up outmoded equipment alarmingly. Their flawless quality of sound also embarrasses competition. So do our prices. Compare at an EMI-franchised dealer. Don't be afraid to insist on EMI. There's no "equivalent".

* Also available without enclosures for custom installation.

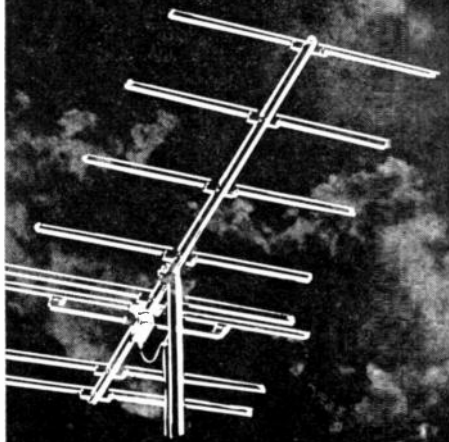
Distributed in Canada by: Hartone Electronics Industries, Ltd., 298 Bridgeland Ave., Toronto 19, Ont.

EMI

SCOPE ELECTRONICS CORPORATION

235 East 42nd Street, New York, N. Y. 10017

HOW GOOD IS THIS WINEGARD FM STEREOTRON ANTENNA?



SO GOOD IT'S GUARANTEED!

GUARANTEED to be the most effective, best built FM antenna made —

GUARANTEED to bring in 85% of all FM stations in a 200 mile radius when used with the Stereotron antenna amplifier

GUARANTEED you will be 100% satisfied or your money back.

The Winegard Stereotron FM antenna will improve the performance of even the most expensive FM or FM stereo tuner. It is the most powerful receiving device you can own and will bring in FM signals up out of the hiss and noise with utmost clarity. Stereotron has an exceptionally high front to back ratio which shuts out multi-path distortion. Has extremely high gain and is highly directive.

If you want the very finest in FM or FM stereo sound, get a **GUARANTEED Stereotron** today.

STEREOTRON ANTENNA Model SF-8 — \$23.65. Stereotron nuvistor amplifier **Model AP-300**—input 300 ohms, output 300 ohms. Can be used with any FM antenna—\$39.95.

Amplifier Model AP-375 for use with coax cable, input 300 ohms, output 75 ohms — \$44.95

Write now for technical specs, gain charts, polar patterns, VSWR, etc., and get **FREE FM STATION LOG AND MAP.**

World's most complete line of FM and TV antennas, FM-TV couplers and amplifiers.

Winegard Co.

3018-C Kirkwood Blvd., Burlington, Iowa
CIRCLE NO. 57 ON READER SERVICE CARD

ter stereo's debut for a recording in this medium. But more surprising is the fact that the somberly powerful G Minor work and its more immediately accessible companion in E-flat have received curiously sporadic attention by recording artists. Only two 78-rpm versions of each quartet were recorded: the classic Artur Schnabel-Pro Arte reading of the G Minor, now available on Angel COLH 42 in the Great Recordings of the Century series; Hortense Monath and the Pasquier Trio in the E-flat, never issued as an LP; and George Szell and members of the Budapest Quartet in both works, issued by Columbia on 78's and on LP.

Some ten years ago, Mieczyslaw Horszowski joined members of the redoubtable New York Quartet (Alexander Schneider, Milton Katims, and Frank Miller) in a powerful Columbia recording of the G Minor, and at about the same time London released a somewhat mannered reading of both quartets with Clifford Curzon and members of the Amadeus Quartet. Out of the 1957 Casals Puerto Rico Festival came a generally fine disc of the E-flat with Eugene Istomin, Isaac Stern, Milton Katims, and Mischa Schneider. Finally, a French Boite à Musique recording of both quartets, done around 1960 by Robert Veyron-Lacroix and the Pasquier Trio, is now available here as an import.

So much for history, but what about the present disc? I must confess a certain disappointment, for in neither performance here by Horszowski and Messrs. Joseph Roisman, Boris Kroyt, and Mischa Schneider of the Budapest Quartet do I find the richness and body of ensemble sound produced by Schnabel and the Pro Arte players in the G Minor Quartet, or the crispness of Szell and the same group in the E-flat. But, as with the recent Juilliard Quartet disc of the Beethoven A Minor Quartet, I suspect that the circumstances of recording must have had something to do with this. For when Horszowski was playing as part of the New York Quartet, the performances, whether of Mozart, Beethoven, or Brahms, had far more sweep and driving power than is evident here. The room tone of the present recording may be partly responsible: it is definitely lacking in warmth and richness, with the result that the interpretations, especially of the G Minor Quartet, sound rather small in scale.

Having heard these works played on a number of occasions under ideal living room conditions, and knowing the earlier discs by Schnabel and by Horszowski, I am not willing to settle for this first stereo version as something close to the final word on the quartets. For the moment, it will do, but better ones will come, I am sure. *D. H.*

Ⓢ Ⓜ **MOZART: Piano Sonatas (complete), Volume One.** K. 279, 280, 281, 282, 283, 284, 309, 310, 311, 330. Walter Klien (piano). Vox SVBX 5428 three 12-inch discs \$9.95, VBX 428* \$9.95.

Ⓢ Ⓜ **MOZART: Piano Sonatas (complete), Volume Two.** K. 331, 332, 333, 457, 533, 570, 576, 545. *Rondo* (K. 494), *Fantasy* (K. 475). Walter Klien (piano). Vox SVBX 5429 three 12-inch discs \$9.95, VBX 429* \$9.95.

Performance: Efficient but variable
Recording: Excellent
Stereo Quality: Satisfactory

To some collectors, a recording of all eighteen Mozart piano sonatas at a price of just under twenty dollars may be an undeniably attractive offer, and for the buyer who insists on having a complete set of Mozart's piano-sonata output there is some justification for obtaining these efficient performances. But Mozart's piano music, whether in the slighter early sonatas or in the later and greater ones, deserves something more than just clean fingerwork, a modicum of stylistic sense, and a reasonably sensitive manner.

Klien, a pupil of the Italian pianist Michelangeli, plays the sonatas pleasantly, but rarely goes below the surface. Nowhere in K. 310, for instance, does one hear the tension and pathos that make Lipatti's performance such a great one. Even putting aside the two sonatas written in a minor key (K. 310 is one, and the other is K. 457), the cheerfulness, the true graciousness, and



MOZART AT THE KEYBOARD

the wit of the many works in major keys are only occasionally hinted at here.

Klien has obviously lived with some of the sonatas longer than others, and several, such as K. 331, are in fact done very well. In general, he seems best in the later sonatas, and particularly in the slow movements. In faster movements, he has a tendency toward speed, hard-sounding *fortes*, and clipped staccato passages. He is reasonably faithful to Mozart's articulation marks, but the composer's often rapid dynamic changes are not always observed; trills are taken from the main note rather than from the upper auxiliary, and the treatment of appoggiaturas is peculiarly inconsistent. The general impression one receives is that of a well-trained pianist executing a large body of music to a set pattern. Mozart, I think, might refer to Klien, as he did once to Clementi, as a *mechanic*: everything seems a little too pat and too calculated—even the sentiment. On the other hand, one could not call these performances poor. Vox's piano sound is excellent, but there were some pressing faults on my copy—notably on the side containing the C Minor Fantasy and Sonata, which was virtually unlistenable. *I. K.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **MOZART: Quintet No. 4, in C**

Major (K. 515); Quintet No. 5, in G Minor (K. 516). Griller String Quartet; William Primrose (viola). VANGUARD EVERYMAN SRV 158 SD \$1.98, SRV 158 \$1.98.

Performance: Extremely moving
Recording: Warm
Stereo Quality: Fine

At the time these two performances were first released (as part of a set of the last five Mozart quintets some six years ago), they were hailed for their sensitivity and depth. Time has not changed this estimate for me. This rendition of the G Minor Quintet is one of the most moving I have heard on records—the playing captures perfectly the restlessness of the score, but without the nervousness that so often permeates modern interpretations. These performances rather hark back to an older, more Romantic school of playing, and whether or not one agrees with stylistic details, one must grant that the playing is on an exceptionally high level. Vanguard's reproduction is warm and vibrant, the stereo version being somewhat more vivid than its mono counterpart. I. K.

MOZART: *Sonata for Two Pianos (K. 488)* (see Best of the Month, page 68)

© ® MOZART: *String Quartets: D Major (K. 499); D Major (K. 575).* Stuyvesant String Quartet. NONESUCH 71035 \$2.50, 1035* \$2.50.

Performance: Excellent K. 575
Recording: Pseudo-stereo
Stereo Quality: Unconvincing

The Stuyvesant String Quartet—with the Shulman brothers, Alan and Sylvan, as its core—was one of several outstanding satellite chamber-music groups to grow out of Toscanini's NBC Symphony in its great days. Indeed, it was this group that made the first commercial recordings of the Ernest Bloch Quartet Number One in B Minor and the Shostakovich Piano Quintet. In the relatively early days of long-playing discs, the Shulmans established their own record label, Philharmonia, and issued versions (outstanding for their time) not only of the Debussy and Ravel quartets, but also of such *outré* items as the Malipiero *Rispetti e stambotti* for string quartet, the Hindemith Quartet No. 1, the saxophone concertos of Glazounov and Ibert (all of the foregoing now reissued on the Nonesuch label), Arnold Bax's Quintet for Harp and Strings, and Malipiero's *Sonata à cinque*.

Musically, we have here an excellent K. 575 and a rather breathless K. 499. But I think it was a mistake for Nonesuch to give this 1952 tape the pseudo-stereo treatment, and to use the echo-chamber effect at that. The result is helpful neither to Mozart nor to the performers: it lacks the genuine presence and full-bodied bass of the original Philharmonia disc. Add to this the existence of excellent competitive recordings in genuine stereo—of K. 499 by the Vienna Philharmonic Quartet and K. 575 by the Budapest Quartet—and even with its \$2.50 price tag, this Nonesuch disc is hardly very attractive. D. H.

© ® MOZART: *Violin Concertos: No. 1, in B-flat (K. 207); No. 2, in D Major (K. 211).* Yehudi Menuhin (violin); Bath Festi-



THE ROMEROS
Play Baroque Concertos for Four Guitars and other works
"Technically and musically at the top of the ladder"
LOS ANGELES EXAMINER
SR90417/MG50417



DANSÍ, CALINDA!
The dePaur Chorus sings
Creole Songs, Work Songs and Spirituals
SR90418 MG50418



GINA BACHAUER
SIR JOHN GIELGUD
A rare collaboration in poetry and music: Sir John reads Christopher Fry's new translation of Bertrand's poems of fantasy GASPARD DE LA NUIT—Gina Bachauer plays Maurice Ravel's impressionist masterpiece based on the Bertrand triptych and works by Claude Debussy
SR90391/MG50391



Recording debut of the B.B.C. Symphony Orchestra on Mercury:
BARTÓK—MIRACULOUS MANDARIN (complete ballet, with the B.B.C. Chorus); Divertimento for strings
Antal Dorati, conductor
SR90416/MG50416



KHACHATURIAN VIOLIN CONCERTO
Henryk Szeryng, violinist; Antal Dorati, London Symphony Orchestra
"Szeryng stands among the top ranking violinists of our day"
HIFI/STEREO REVIEW
SR90393/MG50393

NEW RELEASES FROM MERCURY



LIVING PRESENCE

CIRCLE NO. 63 ON READER SERVICE CARD

If you want to save
\$30 to \$300 a year on long-playing records, mail this coupon.

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

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

Name _____

Address _____

City _____ State _____ Zip _____

\$55

CITADEL RECORD CLUB

CIRCLE NO. 10 ON READER SERVICE CARD

val Orchestra, Yehudi Menuhin cond. ANGEL S 36231 \$5.98, 36231* \$4.98.

Performance: Zestful
Recording: Bright and open
Stereo Quality: Acceptable

These two violin concertos, along with their more famous companion pieces in G Major, D Major, and A Major ("Turkish"), all date from Mozart's nineteenth year. And although, like the Mendelssohn two-piano concertos (also now available on a new disc), they display the composer's superb stylistic assimilation and limitless melodic gift, they are considerably closer than the young Mendelssohn's works to a complete command of developmental resources in the sonata-form sense.

We now have no less than five available versions of the B-flat Concerto, but this is one of only two available versions of Number Two in D Major. Thus Arthur Grumiaux and Yehudi Menuhin are the only violinists whose presently available discs encompass all the authenticated Mozart concertos for their instrument.

The Menuhin performances recorded here are full of bite and zest, if not of ultimate gloss. The violinist's intonation and rhythm are in good order throughout both sides. Menuhin as conductor brings to these readings something of a chamber-music informality in the best sense, but I wonder whether the elaborateness of some of the cadenzas he has written for these concertos is entirely fitting.

The recorded sound is generally spacious and transparent, if occasionally a bit wiry in the E-string register. *D. H.*

© ① NIELSEN: *Symphony No. 2, Op. 16, "The Four Temperaments"; Little Suite for String Orchestra, Op. 1.* Tivoli Concert Hall Symphony Orchestra, Carl Garaguly cond. Vox STPL 512550 \$4.98, PL 12550* \$4.98.

Performance: Vigorous
Recording: Bright and clear
Stereo Quality: Good

Unlike fellow composer and Scandinavian Jean Sibelius, Carl Nielsen has never really gotten a toehold in the musical repertoire outside his own geographical area. Although one can find Nielsen admirers in Britain and America, they are forced to regard the popularization of his work as a cause, rather in the manner of the partisans of Bruckner and Mahler some twenty years ago.

Vox's present recording of the early Second Symphony and the earlier *Little Suite* constitutes Nielsen's only major orchestral listing but one—the Fifth Symphony—in the present Schwann catalog, and as such it is to be welcomed. The Symphony, in particular, is an impressive display of pure *métier*—pure control of form and medium. Yet, in spite of its almost Brucknerian romanticism, there is something curiously abstract about the piece. Its sentiments seem distant, its formal peregrinations academic—even when a stated idea, like that of the second movement, gets off the ground wholly on its own charm. The command is surely there, but I'm far from certain how authentic the voice is.

The *Little Suite* has the charm of a certain innocence and sweetness, and I'm not altogether sure that I don't prefer it to the Symphony. The recorded sound is excellent. *W. F.*

© ① PROKOFIEV: *Symphony No. 5, Opus 100.* Philharmonia Orchestra, Paul Kletzki cond. ANGEL S 26337 \$5.98, 26337 \$4.98*.

Performance: Interesting
Recording: Good
Stereo Quality: Good

I'm not sure that new recordings of Prokofiev's Fifth Symphony are what collectors of recorded contemporary music need most at this time, but it seems that we are getting them nonetheless. And a good and interesting one this is: rather on the *sicco* side, taut, rather slithery, and with a certain bogging-down of tempos that emphasizes the work's harmonic grotesqueries at least as much as does its more ordinarily emphasized lyricism. Treated this way, the music seems to be perpetually unwinding and running down—and somehow it sounds more of this century than it usually does.



TITO GOBBI AS SCARPIA
A marvel of interpretive art

Yet, when brilliance is required—as in the second movement—there is plenty of virtuosity to bring it about. Angel's recorded sound is detailed, and a subdued but interesting stereo treatment opens up Prokofiev's orchestration beautifully. *W. F.*

RECORDING OF SPECIAL MERIT

© ① PUCCINI: *Tosca.* Maria Callas (soprano), Tosca; Carlo Bergonzi (tenor), Mario Cavaradossi; Tito Gobbi (baritone), Scarpia; Leonardo Monreale (bass), Angelotti and the Jailor; Giorgio Tadeo (bass), Sacristan; Renato Ercolani (tenor), Spoletta; Ugo Trama (baritone), Sciarrone; David Sellar (boy soprano), Shepherd. Orchestre de la Société des Concerts du Conservatoire, Paris Opera Chorus, Georges Prêtre cond. ANGEL SBL 3655 two 12-inch discs \$11.96, BL 3655* \$9.96.

Performance: Exciting
Recording: Rich and vital
Stereo Quality: Vivid

In building a new *Tosca* around Maria Callas and Tito Gobbi—two of the four pillars on which its brilliant 1953 recording stood—Angel followed a logical and desirable procedure. Equally apt was the choice

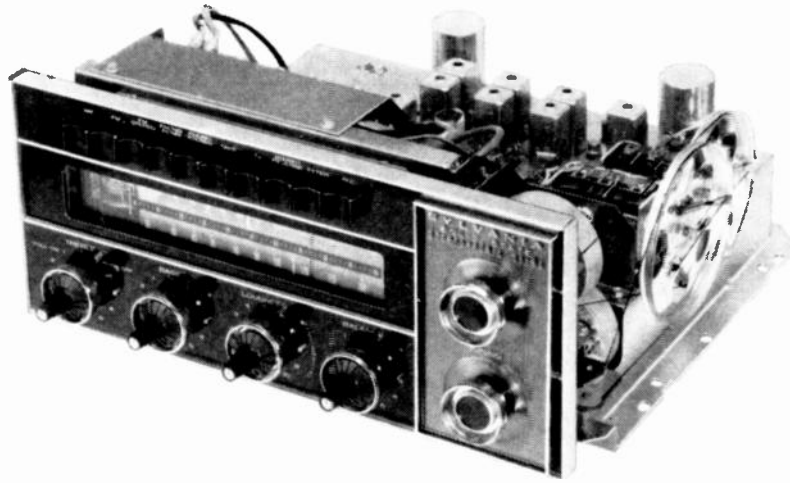
of Carlo Bergonzi as Cavaradossi, and—considering his special rapport with Callas—of Georges Prêtre as the conductor. Born under such auspices, it is not surprising that the performance is an extraordinary one. Yet even with the enhancement of an uncommonly vivid stereo realization, the new recording does not capture the totality of Puccini's turbulent melodrama to quite the same degree as did the earlier one, under Victor de Sabata's direction.

The Callas portrayal has changed considerably in the intervening years. Her Tosca is a harder woman now, more intense in both her jealousy and her hatred. Passion and determination are dominant over the tender side of the character's personality. In order to realize this conception, Callas calls upon her theatrical art far more prominently than heretofore. In the past, vocal performance and dramatic expression were inseparably bound in Callas' method, but here her singing is frequently subordinated to a fuller and more conscious dramatic exploitation. (As if to symbolize the change, Tosca's famous line over Scarpia's corpse, "*E avanti a lui tremata tutta Roma!*," once intoned by Callas on the musical note prescribed in the score, is now declaimed.) Hers is a portrayal of absolute conviction and overwhelming power, illuminated by thoughtful details that reveal total involvement in the drama. Vocally, however, Callas is very uneven and effortful. Comparison of her "*Vissi d'arte*" here with the earlier performance reveals the regrettable decline in control and tonal resources. Elsewhere, her excessive reliance on chest-tone sonorities—which served her appropriately in *Carmen*—create here a disconcerting contrast to her tones in the normal soprano range. This makes for some oddly impressive, but not very pleasing, effects in such passages as "*La corona, la stemmi*" (Act I, page 101, Schirmer vocal score), "*Non so nulla*" (Act II, page 176), and "*Ruliano i tamburi*" (Act III, page 275). But above all, I miss the melancholy vocal color with which Callas so brilliantly tempered the fierceness of her earlier Tosca. The episodes of love, then, are somewhat disappointing, but the scenes Callas shares with Gobbi represent the dramatic art in opera at its highest peak.

Gobbi's Scarpia is simply stupendous. From his spine-chilling entrance on, he builds a sense of diabolical menace. His control of the character is complete, and he finds the right tone quality for every utterance. Undoubtedly, the microphone must have helped, for no singer of the role in an opera house today can sound so overpowering in the *Te Deum* against the choral and orchestral mass. But judging by what emerges from this recording, Gobbi's Scarpia is an unforgettable marvel of interpretive art anywhere.

The dramatic stature of Bergonzi's Mario Cavaradossi is overshadowed by that of his colleagues, but he delivers his music with the suavity, taste, and security that make him a stylistic paragon among Italian tenors. In the closing phrases of "*Recondita armonia*"—and the tenderly spun (and not belted) final "*sei tu*" toward the absent Tosca—Bergonzi's special quality is heard to perfection.

The cast also offers an exceptionally resonant Sacristan in Giorgio Tadeo (who, incidentally, is much too prominently micro-
(Continued on page 86)



Judge the Sylvania Model 372 Tuner on its own merits



Or by the company it keeps

This is a package deal. And it's hard to beat. The Sylvania Maestro solid-state stereo system has been designed without compromise. You'll see it in the craftsmanship of authentic period furniture. You can hear it in the performance.

The AM/FM, FM Stereo tuner offers a clear indication of the high level of quality that's built into each component part of Maestro Stereo. FM quieting sensitivity is 1.5mv. FM sensitivity is 2.5mv. Full limiting of 3mv. FM Stereo separation of 35db. 4 FM-IF stages. Separate RF stages for AM and FM.

Take a good look at the control panel. 10 push-button functions. 8 controls. Separate FM and AM flywheel tuning. Fully compensated loudness control.

Boost-cut bass and treble. Custom sound-level control. AC power switch with automatic shutoff.

There is an FM/AM tuning meter and a Stereo FM indicator light.

The amplifier: 200 watts, EIA. Frequency response from 20 to 20,000 cps \pm 1db. 5 to 70,000 cps \pm 3db. Power response from 22 to 60,000 cps (half power point). Distortion is less than 0.35% for 50 watts each channel.

The turntable. Dual 1009 Automatic, perhaps the finest ever made—manual or automatic.

The speakers. Sylvania's own sealed, infinite baffle air-suspension system. Carefully matched to the Maestro's specifications. 2-12 in. bass speakers. 2-6 in.

midrange speakers. 2 exponential high-frequency horns.

There are 54 solid-state elements in Maestro Stereo. 39 transistors. 15 diodes.

We've put the Maestro components in a cabinet. Once you've heard it, we think you'll agree it is an outstanding system. The style shown is the Maestro SC816, French Provincial. Front speaker panels glide into the center compartment.

For complete specifications and a colorful 32-page guide to Sylvania Stereo, send 25¢ to: Sylvania, Dept. SR, P. O. Box 7, Station C, Buffalo, N.Y.

Sylvania dealers are listed in the Yellow Pages. Sylvania Entertainment Products Division, Batavia, New York.

SYLVANIA
SUBSIDIARY OF
GENERAL TELEPHONE & ELECTRONICS **GTE**

phoned in his interjections during Cavardossi's aria). The Angelotti and Sciarrone are adequate, the Spoletta passable, and the shepherd weak. Prêtre works well with the singers, and his tempos are always sensible and free of eccentricities. His way with the score bespeaks authority, and the opera comes to exciting life under his direction. And yet it somehow falls short of the absolute rightness of pacing, timing, and expression that De Sabata achieved. It must be said too that the Italian maestro had a more responsive orchestra at his command.

In sum, this is an imperfect but thrilling performance that will once again bring to the fore the controversy over Callas. Hers is certainly not the *only* way to sing Tosca—on records. Tebaldi and Price present valid interpretations that are vocally more pleas-

ing. What Callas offers is a special strength and a special character—and these call for a special evaluation. G. J.

RECORDING OF SPECIAL MERIT

© ® PURCELL: *Music for the Chapel Royal. They that go down to the sea in ships* (Z. 57); *Jehova, quam multi sunt hostes mei* (Z. 135); *My beloved spake* (Z. 28); *O sing unto the Lord a new song* (Z. 44); *Lord, how long wilt thou be angry* (Z. 25); *W'ch. hath belittled our report* (Z. 64). Roger Parker (treble); Charles Brett (countertenor); Robert Tear and Wilfred Brown (tenors); Christopher Keyte and Christopher Bevan (baritones); Inia Te Wiata (bass); Brian Runnett (organ of the Chapel of St. John's College, Cambridge);

Choir of St. John's College, Cambridge; Academy of St. Martin-in-the-Fields, George Guest cond. ARGO ZRG 5444 \$5.98, RG 444* \$5.98.

Performance: First-class
Recording: Atmospheric
Stereo Quality: Fine

Henry Purcell, in addition to holding other positions, was an organist of the Chapel Royal and composed a considerable number of anthems for the Sunday services there. The form of these pieces, which consist of instrumental introductions, vocal solos, and choruses, was rather new in his day, but they were extremely successful with the attending public. These Purcell compositions, a sampling of which is heard on this disc, reveal the same rhythmic vitality and melodic variety as those of his works with which we are more familiar. Recordings of this repertoire have not been frequent: the last time any of the anthems were recorded was several years ago, by Vanguard Bach Guild (*My beloved spake* is the only duplication of this disc's contents) in a performance conducted by Alfred Deller (BGS 5047, BG 635). So Purcell lovers will welcome this collection of five anthems and a similar piece, the Latin psalm *Jehova quam multi sunt hostes mei*. Not only is this seldom-heard music breathtakingly beautiful, but the performances are in every way superb. The contributions of the soloists, the men's and boys' choir, the orchestra, and the sensitive conductor are all one could ask. The recorded sound is wonderfully atmospheric and well balanced, and combines a decent amount of reverberation with an admirable clarity of individual parts. Except for a slight pressing fault, momentarily affecting the left channel at the beginning of the second side, the stereo version is fine. Texts are included. I. K.

® RIEGGER: *Symphony No. 4, Op. 63*. GERHARD: *Alegrias, Ballet Suite*. Louisville Orchestra, Robert Whitney cond. LOUISVILLE 646 \$7.95.

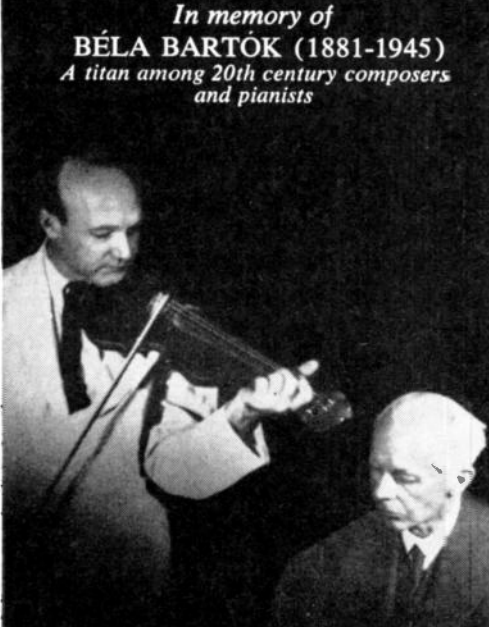
Performance: Admirably serious
Recording: Okay

Riegger's Symphony No. 4 is a product of his later and somewhat humanized dodeca- phonic manner. And since many observers whom I respect hold his music in maximally high regard, I take it as a personal quirk—a blind spot, if you will—that I have never been able to work up much enthusiasm for it myself. Not because it's dissonant, not because it's twelve-tone-like in orientation, but because it seems to me essentially academic and because it compromises both the twelve-tone position and the tonal one—with no attendant inspiration to unify, to save the day, as in the case of a composer such as Alban Berg. But, as I've said, too many bright people admire it for me not to question the validity of my own reaction to it.

Roberto Gerhard is a Spanish composer who has long lived in England and who, like Riegger, now writes a humanized twelve-tone music. But not here. Here we get inept Falla (the piece was composed in 1942), a strange combination of bareness and gaucherie that, in some unusual way, I find just the slightest bit embarrassing.

The performances are vigorous and enthusiastic, the recorded sound passable. *W. P.*

In memory of
BÉLA BARTÓK (1881-1945)
A titan among 20th century composers
and pianists



A Sonata Recital by
BÉLA BARTÓK
piano
and
JOSEPH SZIGETI
violin

Beethoven:
Sonata in A, Op. 47, "Kreutzer"
Debussy:
Sonata for Violin and Piano
Bartók:
Second Sonata for Violin and Piano
Bartók:
First Rhapsody for Violin and Piano
Recorded at the Library of Congress, Wash-
ington, D.C., April 13, 1940
2 discs in album VRS-1130/2

There are some coughs, and the sound is
not ultra hifi, but you will hear why many
who attended this concert thought it the
greatest musical experience of their life.

VANGUARD
Recordings for the Connoisseur

New Folk Releases

THE WEAVERS REUNION
AT CARNEGIE HALL, Part 2
Pete Seeger, Lee Hays, Ronnie Gilbert,
Fred Hellerman, Erik Darling, Frank
Hamilton, Bernard Krause

VRS-9161 & *VSD-79161
"In the fifteen years of the Weavers' existence, America's premier folk group assumed the status of a living legend... Every folk group extant bears their imprint." *High Fidelity*

THE BABY SITTERS
FAMILY ALBUM
Alan Arkin, Lee Hays, Barbara Dana,
Doris Kaplan

VRS-9173
"They intertwine pretend games, traditional ballads and 'activity' songs... The Baby Sitters are as soft sell as a lullaby and just about perfect for the just-out-of-the-nursery set." *Time Magazine*

IAN AND SYLVIA—
"EARLY MORNING RAIN"
VRS-9175 & *VSD-79175
"As a team, without peer."
O. B. Brummell, *High Fidelity*



Critics' Accolade

DAVID BLUM and THE
ESTERHAZY ORCHESTRA
Haydn's Symphonies No. 39 in G
minor & No. 73 in D, "La Chasse"
VRS-1123 & *VSD-71123

"One wonders whether Haydn's own Esterhazy orchestra could have played these works any more winningly." *Atlantic Monthly*

ALEXANDER SCHNEIDER
AND PETER SERKIN
Schubert's three Sonatas for Violin
and Piano, Op. 137
VRS-1128 & *VSD-71128

"Vanguard has done Schubertians and music lovers in general another good turn in issuing this splendid new recording... Schneider's violin playing has wonderful musicality and rhythmic thrust... Peter Serkin is the ideal collaborator... a genuine treat." *David Hall, HiFi Stereo*

PHYLLIS CURTIN
Cantigas y Canciones of Latin America
VRS-1125 & *VSD-71125

"Phyllis Curtin remains one of the most imaginative of singers... a most attractive and unbackneyed recital of colorful songs by some of Latin America's most interesting composers... vivid... her sense of rhythm is a joy in itself." *Alan Rich, High Fidelity*

*Stereo

RECORDING OF SPECIAL MERIT

Ⓢ Ⓞ RIMSKY-KORSAKOV: *Le Coq d'Or Suite*. STRAVINSKY: *Firebird Suite*. Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2725 \$5.98, LM 2725* \$4.98.

Performance: **Stunning Firebird**
Recording: **Tops**
Stereo Quality: **Eye-opening**

While one scarcely thinks of Erich Leinsdorf as a major proponent of twentieth-century Franco-Russian music, the news today is that he has given us a reading of Stravinsky's *Firebird* that is, if you will be so good as to pardon the expression, an out-and-out humdinger. Leinsdorf tears into the piece as if he were a starving man confronting a sirloin, and the results are absolutely stunning. The tempos, somewhat accelerated as they are, make this thrice-familiar modern touchstone blaze with color, and, needless to say, the boys of the Boston Symphony Orchestra play it in such a way as to make the word virtuosity inadequate. The piece blazes, it sings, and in its more furious episodes, all but tears up the peapatch. If there is a better *Firebird* on records, I've not heard it.

All the more reason to deplore the presence of Rimsky-Korsakov's *Suite from Le Coq D'Or* on the other side. I suppose it has a certain relevance, since Stravinsky's earlier works grow out of Rimsky-Korsakov, but instead of steak we have milk toast. And is it simply my imagination—the result of comparison—when I feel that neither Leinsdorf nor his orchestra have quite put their hearts into running through it? Or is the music even more bland and square of phrase than I remember?

The recorded sound is dazzling. Victor's Dynagroove process is taking on an unmistakably more "human" sound. And the stereo treatment—of the Stravinsky, in particular—is revelatory. *W. F.*

Ⓢ Ⓞ RIMSKY-KORSAKOV: *Scheherazade—Symphonic Suite, Op. 35*. London Symphony Orchestra, Leopold Stokowski cond. LONDON SPC 21005 \$5.98, PM 55002 \$4.98.

Performance: **Crackling**
Recording: **Overbrilliant**
Stereo Quality: **Broad-spread**

The history of Leopold Stokowski and *Scheherazade* is a long one, going back to the late 1920's, when his Philadelphia Orchestra was like nothing else on this earth—I was brought up on the 1929 Victor Orthophonic 78's. With the advent of high-fidelity, 78-rpm style, Stokowski and the Philadelphia had another go at the score, and the result was louder and more brilliant, but not necessarily more musical. Another seven years passed, and Stokowski took on the music (again for RCA Victor) with the then rather new Philharmonia Orchestra of London, and proved conclusively that a great conducting technician can work miracles of sonority and phrasing with this work. The last was an outstanding recording for its time, and was made obsolete only by the advent of stereo.

From the earliest days of his association with microphone transmission—which is to say, with radio in the 1920's and with films (Disney's *Fantasia*) and the Bell Telephone stereophonic experiments in the 1930's and 1940's, Stokowski has been intrigued with

the possibilities of "enhanced" orchestral sound and "super-realism." Small wonder that now, in his eighties, he should be lured by the siren blandishments of London's multichannel Phase 4 stereo recording techniques, and with England's finest orchestra, the London Symphony, at his disposal to boot. Hence, this fourth Stokowski reading of *Scheherazade*.

The superlush Stokowski interpretive treatment of the middle 1930's does not obtain here, for, over the past decade, he has favored a limited palette of sonority coupled with irresistible momentum—not necessarily synonymous with speed in the Toscanini manner. It is this treatment which he applies to the Rimsky-Korsakov piece on the London Phase 4 recording, albeit with a few of his own orchestral embellishments here and

there, such as the use of the xylophone to reinforce the piccolo and violins in the re-statement of one of the main themes near the end of the *Kalendar Prince* movement.

I was quite taken with Stokowski's present way with this score, but I question whether the excessive pre-emphasis of the high percussion and the violin E-string sonority to be heard on the stereo disc represents Stokowski's ultimate wishes. The mono pressing serves as an excellent contrast: there is a clearly audible reduction of the stereo version's exaggerated mid-range pre-emphasis. Not only is the result much easier on the ears, but the bass line emerges in proper perspective relative to the tonal fabric of the music, thus doing justice both to Rimsky-Korsakov and to Stokowski. If the London engineering staff chooses to remaster the

New, 10-page report

European critics' candid reviews of ADC cartridge line presented in their entirety for the first time.

England's leading audio equipment critics rate ADC line outstanding

Original, uncut reports of their findings reprinted here for the first time

"The ADC cartridge is, clearly, of professional standard, and takes its place among the very best available."
B. J. WEBB/Hi-Fi News, Croydon, Surrey

"It is to the credit of the Company (Audio Dynamics Corp.) that they have made an advanced model available to those who wish to be ahead of the times."
PERCY WILSON / The Gramophone, Kenton, Harrow, Middlesex

"If this reads like a 'rave' review, you are not mistaken."
D.P. AND D.W.A./Audio and Record Review, Hanover Sq., London, W. 1

"The Point Four is of advanced design and superior performance, and may well prove to be irresistible to those who have the money to match their ambitions."
AUDIO EDITOR/Records and Recording, Buckingham Palace Rd., London, S.W. 1

WRITE FOR FREE COPY!

AUDIO DYNAMICS CORPORATION
Pickett District Rd., New Milford, Conn.



CIRCLE NO. 5 ON READER SERVICE CARD

You can't tell the difference between the Oki 555 and any other stereo tape recorder

until:

You lift it. It's a remarkably lightweight complete portable stereo tape system. So compact it weighs less than 25 lbs.

You check for tubes. It has none. It's solid state (all transistors... 27 of them).

You hear it. It has 2 unique two-way speaker systems for cleaner stereo sound reproduction. (4 speakers.)


You check its dependability. It's guaranteed for 1 full year.†



And its price is less than you'd expect to pay. \$349.95*.

Oki has a fine choice of other solid state tape recorders, starting at \$129.95*. See and hear them now at your Oki dealer.

*manufacturer's suggested list price
†one year parts, 6 months labor


HFSR 565

Chancellor Electronics, Inc.,
457 Chancellor Ave., Newark, New Jersey

Name _____
Address _____
City _____ State _____ Zip _____

CIRCLE NO. 40 ON READER SERVICE CARD

stereo disc, they could do no better than to take their first-rate mono version as a standard. *D. H.*

SCARLATTI: *Cantata, "Infirmata vulnerata"* (see COUPERIN)

SCHOENBERG: *Chamber Symphony, Op. 9* (see BERG); *Introduction and Song of the Wood-Dove* (see MENOTTI)

⑤ ⑥ **SCHUBERT** (arr. Liszt): *Wanderer Fantasy, D. 760*. Alfred Brendel (piano); Vienna Volksoper Orchestra, Michael Gielen cond. **BEETHOVEN:** *Choral Fantasia, Op. 80*. Alfred Brendel (piano); Stuttgart Teachers' Choir; Stuttgart Philharmonic Orchestra, Wilfried Botzner cond. Vox STPL 514160 \$4.98. 14160* \$4.98.

Performance: Good Beethoven, superb Schubert

Recording: A mite cavernous
Stereo Quality: Acceptable

Though Brendel and his Stuttgart collaborators in the Beethoven *Fantasia* fail to match the tension and soaring excitement of Serkin, Leonard Bernstein, the New York Philharmonic, and the Westminster Choir (Columbia MS 6616, ML 6016), this disc's flip side, the only current recording of Liszt's piano-and-orchestra arrangement of the Schubert *Wanderer Fantasy*, is the one convincing performance I have ever heard, on or off records, of this version of the Schubert work. In most cases, the orchestra sounds opaque, if not downright superfluous, especially if one knows Richter's recording of the original solo piano score on Angel S 36150. But in this instance, Gielen contributes splendidly to the collaboration, and Brendel is a first-rate Schubert pianist. The final musical result is wholly fascinating. A somewhat cavernous recorded sound seems to result from a rather distant microphone pickup, but it is not excessively annoying. *D. H.*

SCHUMANN: *Andante and Variations for Two Pianos, Two Cellos, and Horn: Etude in the Form of a Canon* (see Best of the Month, page 68)

SCHÜTZ: *The Seven Last Words* (see BACH)

STRAVINSKY: *The Firebird—Suite* (see RIMSKY-KORSAKOV)

TELEMANN: *Cantata, "Die Hoffnung ist mein Leben"* (see COUPERIN)

RECORDING OF SPECIAL MERIT

⑤ ⑥ **TELEMANN:** *Musique de Table, First Production (complete)*. Frans Vester and Joost Tromp (flutes); Ad Mater (oboe); Jaap Schröder and Jacques Holtman (violins); Anner Bylisma (cello); Gustav Leonhardt (harpsichord and organ); Concerto Amsterdam, Frans Brügggen cond. TELEFUNKEN SAWT 9449/50 A two 12-inch discs \$11.96, AWT 9449/50 A* \$11.96.

Performance: Marvelous
Recording: Generally excellent
Stereo Quality: Satisfactory

In 1733 Georg Philipp Telemann published three large-scale collections of music, called *Productions*, under the over-all title of *Musique de Table*, or *Tafelmusik* as it was known throughout Germany. Telemann had

written some of the pieces, which were intended as an accompaniment to dining or other such occupations, or simply as *Gebrauchsmusik* for the amateur player, as early as his student days in Leipzig. The first *Production* consists of an Overture in E Minor (an orchestral suite of seven parts); a Quartet in G for flute, oboe, violin, and continuo; a Concerto in A for flute, violins, strings, and continuo; a Trio in E-flat for two violins and continuo; a solo flute Sonata in B Minor with continuo; and a two-movement Conclusion in E Minor, once again for orchestra. Some of these sections have been recorded individually under their respective titles, but this, to my knowledge, is the first time that an entire *Production* has been issued as a unit. This performance, directed by the recorder player Frans Brügggen (he himself does no playing here), is virtually ideal. Stylistically, one could ask for no better interpretation, and the playing of the individual soloists, as well as that of the small chamber orchestra, is marvelous. No collector of Baroque music should pass up this set. Telefunken's recording, except for some distortion on the second half of Side Four, is extremely well managed, though the stereo placement is not very pronounced. *I. K.*

WAGNER: *Parsifal* (see Best of the Month, page 67)

⑥ **WARD:** *Divertimento*. AVSHALOMOV: *Phases of the Great Land*. Portland Junior Symphony, Jacob Avshalomov cond. COMPOSERS RECORDINGS INC. CRI 194 \$5.95.

Performance: Lively
Recording: Good

Robert Ward (of *The Crucible* fame) might best be described as a Howard Hanson with taste. Even though a few decades have passed since his student days at the Eastman School, the influence of Hanson's harmonies, his tunes, the unabashed nineteenth-century American Romanticism, the formal procedures—indeed, the whole shooting match—loom conspicuously in his work. He has more class than Hanson—witness the *Divertimento* (1960) recorded here—but he writes music that never seems to have heard of Stravinsky or Schoenberg, Aaron Copland, William Schuman, or Roy Harris. Or even Claude Debussy.

I don't know that this is bad, but on the other hand I wouldn't be prepared to swear that it's good. The music is easy to listen to and even skillful after its fashion, and I suppose only the listener can decide the rather considerable questions it raises about the distinction between vital conservatism and musical reaction.

Avshalomov's *Phases of the Great Land* is one peach of a weird piece. Tunes like *Sweet Betsy from Pike*, *After the Ball is Over*, *Casey Went Out With a Strawberry Blonde*, and *She's Only a Bird in a Gilded Cage* keep appearing to remind the listener of nothing more or less than background music for a kaleidoscopic movie montage. The piece then settles down to fairly straight Roy Harris. Were I asked what Avshalomov had in mind with this strange number I would be quite stuck for an answer.

The Portland Junior Symphony Orchestra plays, I think, extremely well; and, as in all

their recordings of American origin. CRI has favored the scores with good recorded sound. W. F.

WILBYE: *Madrigals* (see MORLEY)

COLLECTIONS

© ① PHYLLIS CURTIN: *Sings Cantigas y Canciones of Latin America*. Villa-Lobos: *Estrêla e lua noia: Tu passaste por este jardim; Adus Ema; Pálida madona; Nizani-ná; Poema Ameríndio*. Tavares: *Côco de minha terra; Dança de Caboclo; Bendito pretinho*. Ovalle: *Brimbam, Op. 4; Charió, Op. 10, No. 1*. Fernandez: *Sumarutana da floresta*. Perceval: *Triste me voy a los campos*. Sciammerella: *Cantigas de amigo*. Galindo: *Jicariú; Paloma blanca*. Ginastera: *Zamba; Canción al árbol del olvido*. Caturla: *Juego santo; Bito Manué*. VANGUARD VSD 71125 \$5.95, VRS 1125 \$4.98.

Performance: Excellent
Recording: Good
Stereo Quality: Satisfactory

This new record by the soprano Phyllis Curtin may surprise even her admirers. Miss Curtin is best known for her superb musicianship, her lovely voice, and the beauty she brings to both the operatic stage and the concert platform. Singing here a collection of high-colored, folk-like Latin American songs, she brings to bear these well-known qualities where they are demanded, but when the music calls for vigor and even sensuality she supplies them too. In achieving the effect of abandon, she does not go off the deep end or lose her personality as did the gifted Leontyne Price in her relatively recent recording of Falla's *Amor Brujo*—a recording in which Miss Price's identity was all but totally sacrificed for a Supervia-like gargling.

Miss Curtin's repertoire here is charming and sometimes more than that. She moves from songs of sobriety to the gay and the utterly lyrical. Ryan Edwards' accompaniments are sensitive, and the recorded sound and stereo are more than adequate, even if neither is likely to take any prizes. W. F.

RECORDING OF SPECIAL MERIT

© ① GRANT JOHANNESSEN: *American Encores from a Russian Tour*. Gottschalk: *Souvenir de Porto Rico (March of the Gíbaros, 1859)*. Carpenter: *Impromptu: July 1913*. Farwell: *Natajo War Dance No. 2 (1908)*. Gershwin: *Three Preludes (1934)*. Shepherd: *In Modo Ostinato (Rustic Ramble, 1945)*. Mennin: *Five Pieces for Piano: Nos. 4 and 5, Canto and Toccata (1949)*. Barber: *Nocturne (Homage to John Field, 1959)*. Bowles: *Six Preludes (1934-1945)*. Thomson: *Ten Etudes: No. 10, Ragtime Biss (1943)*. Johannesen: *Improvisation on Come, Come, Ye Saints*. Grant Johannesen (piano). GOLDEN CREST CRS 4065 \$5.98, CR 4065 \$4.98.

Performance: Idiomatic
Recording: A shade brittle
Stereo Quality: Good enough

Grant Johannesen gives us in this album a fascinating survey-in-miniature of a full century of American piano music. All but the Thomson, Gershwin, Carpenter, and

Gottschalk pieces are recorded on long-playing discs for the first time.

In his treatment of Louis Moreau Gottschalk's *March of the Gíbaros*, Johannesen underlines the Afro-Caribbean dance rhythms that the New Orleans-born composer-pianist utilized seventy-five years before they became popular with other composers. John Alden Carpenter's music is generally thought nowadays to be saccharine impressionism with an occasional dash of jazz. But in the *Impromptu* recorded here, Johannesen gives us an example of Carpenter at his best—a best that is by no means inferior to the work of Charles Tomlinson Griffes.

Arthur Farwell (1872-1952) is virtually a forgotten figure in American music, save for his being cited on occasion as one of the mentors of Roy Harris. But his *Natajo War Dance* here goes considerably further beneath the surface of the Amerindian style than do the more popular scores in this vein—those of MacDowell, for example. Indeed, Farwell's work here suggests to me a counterpart to Bartók's short piano pieces in the Magyar folk idiom. Similarly, the music of Arthur Shepherd (1880-1958) may not be of major caliber, but the quietly cultivated piano writing heard here indicates that he too is unjustifiably neglected.

Peter Mennin's *Canto* and *Toccata* show the lyrical and explosive aspects of this composer's style at their most effective—free of occasional tendency to lengthy overinsistence on a single rhythmic formula. The six preludes of novelist-composer Paul Bowles are slight in substance and eclectic in idiom, one that ranges from Poulenc to Americanism. As for Samuel Barber's *Nocturne*, it is elegance incarnate, almost to the point of parody—but beautifully carried off. Virgil Thomson's *Ragtime Biss* is wholly delightful fare, and makes me long for a reissue of Decca's complete recording of the first set of *Etudes*—or a wholly new recording of them by Johannesen himself.

Arriving at last at Johannesen's own hymn-improvisation, I must say I am far happier with his piano playing, especially as it is heard on this particular record, than with his composition.

The recorded sound is generally excellent, save for an occasional trace of hardness that may stem from the disc manufacturing process—polystyrene extrusion—used by Golden Crest. In any event, I thoroughly recommend this disc to ordinary listeners, and to school music departments for their American-music survey courses. D. H.

© ① ROBERT MERRILL: *A Tribute to His Metropolitan Opera Anniversary*. Verdi: *La Traviata: Di Provenza il mar*. Don Carlo: *Per me giunto è il dì supremo*. *A Masked Ball; Eri tu, Rigoletto; Cortigiani, vil razza dannata, Falstaff; È sogno*. Meyerbeer: *L'Alviciana; Adamastor, re dell'onde profonde*. Leoncavallo: *Pagliacci; Prologue*. Massenet: *Hérodiade; Vision fugitive*. Giordano: *Andrea Chénier; Nemico della patria*. Thomas: *Hamlet: O vin, dissipe la tristesse*. Rossini: *The Barber of Seville: Largo al factotum*. Robert Merrill (baritone); orchestra, Arturo Toscanini, Vincenzo Bellezza, Arthur Fiedler, Renato Cellini, Georg Solti, Erich Leinsdorf cond. RCA VICTOR LSC 2780(e) \$5.98, LM 2780* \$4.98.

(Continued on next page)

Strauss Der Rosenkavalier Scenes



RÉGINE
CRESPIN

as the

MARSCHALLIN

with

Elisabeth Söderström

Hilde Gueden

VIENNA PHILHARMONIC
ORCHESTRA

SILVIO VARVISO

Stereo OS-25905

Mono 5905

"...it brings us not only four wisely chosen extracts, but also one of the outstanding Marschallins of our time. Régine Crespin establishes her complete vocal and interpretative mastery of the part in her first scene . . . Her discourse on the terrible power of time is the highlight of her performance . . . Hers is an outstanding performance . . . Elisabeth Söderström's Octavian is beautifully sung . . . I am convinced that it is her best part. Hilde Gueden as Sophie helps to make the duet a thing to remember . . . The Vienna Philharmonic strings float and weep and dance under Silvio Varviso . . . this highly talented conductor . . . I urge you not to miss the present London disc . . ."

Records and Recording—March, 1965

Trademarks Reg. U.S. Pat. Off.

LONDON FFrr
FULL FREQUENCY RANGE RECORDING

"Best Sound Ever Heard"

NEW

**EICO
3566**



**Solid State
FM/MPX Automatic
Stereo
Tuner/Amplifier**

Yes, letters are now coming in from satisfied EICO customers who just finished building the new 3566 solid state stereo tuner/amplifier and they say the EICO 3566 is giving them the best sound they ever heard.

We're very pleased at the response the 3566 has received, but we're not at all surprised. The 3566 was designed to enter the highest quality class of solid state automatic stereo tuner/amplifiers — and that it does! While there may be a quality contest in this top class, there's certainly no price contest. EICO has won it — hands down.

KIT: \$229.95 **WIRED: \$349.95**
walnut cabinet \$14.95. includes cabinet

Similarly powered competitive brands in this class start at above \$490 including cabinet. But don't take anyone's word for it — check the specifications and listen to the 3566 at your authorized EICO dealer. We feel confident that you'll agree—the EICO 3566 is worth a lot more than \$229.95 (kit) or \$349.95 (wired), maybe even \$450.00 to \$500.00.

- 112 Watts into 4 Ohms, 75 Watts into 8 Ohms
- 2 uv IHF sensitivity
- 38-40 db separation
- 5-60,000 cps response
- Non-falsing stereo indicator light
- Automatic stereo switching
- Interstation noise muting
- 0.15% Harmonic, 0.3% IM distortion
- 43 transistors, 19 diodes, 6 rectifiers

Whether you build the EICO 3566 semi-kit — with pre-wired pre-aligned front-end, 4-stage IF strip and time-multiplex circuit; plug-in transistor sockets, and easy-to-follow step-by-step instructions — or buy the 3566 factory wired, you'll be proud of its superb quality and ease of operation.

If you can't get to an authorized EICO dealer, write to EICO direct, and we'll send you a beautiful full-color brochure that brings out all the beauty of the 3566 that you and your family will enjoy for years to come.

EICO Electronic Instrument Co. Inc.
131-01 39th Avenue, Flushing, N. Y. 11352

Send for 1965 Full-Line Catalog HFR-5

Name _____
Address _____
City _____ Zip _____ State _____

Add 5% in West

CIRCLE NO. 61 ON READER SERVICE CARD
90

Performance: Vital and sonorous
Recording: Variable but acceptable
Stereo Quality: Partly reprocessed

The lustrous baritone voice of Robert Merrill was never meant to be wasted on apprentice parts. Twenty years ago he started at the top — Germont was his debut role at the Metropolitan — and there he has remained ever since. In this anniversary tribute, consisting of excerpts from complete operas and from previously issued recital discs, there is a documentation of the entire span of his career.

Merrill's growth in artistic stature during these years is clearly evident. In the beginning, his straightforward vocalizing seldom exhibited real insight or imagination. But the rich flow of sound, the vocal assurance, and the innate stylistic gift for Italian opera were his from the outset.

The French excerpts here are notable for sonority and technical ease more than for stylistic grace. Yet who among current baritones could tackle the *Hamlet* bravura piece, or even the role of silly old Adamastor, with his boldness and vitality? Merrill's renditions of these "rarities" are clearly modelled on Titta Ruffo's recordings, and are excellent.

The more recent examples of the baritone's art, particularly the excerpts from *Rigoletto* and *Falstaff*, show deeper insight into character and a wider expressive range, though another recently issued Merrill collection (London 25833) illustrates his present achievements even more impressively. But for all Merrill's gratifying growth as a dramatic interpreter, the salient strength of his art is the beauty of his voice. For his has been, ever since his first appearance, perhaps the most consistently pleasure-giving baritone sound to be heard in the world of opera.

Despite the impressive list of conductors, the orchestral performances seldom rise above routine. The *Rigoletto*, *Barber*, and *Falstaff* excerpts are in true stereo, but the others have been electronically reprocessed.

G. J.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ PETER PEARS/JULIAN BREAM: *Music for Voice and Guitar*. Britten: *Songs from the Chinese*. Op. 58; *Folk Song Arrangements: Gloriana; The Second Lute Song of the Earl of Sussex*. Walton: *Anon. in Love*. Seiber: *Four French Folk Songs*. Fricker: *O Mistress Mine*. Peter Pears (tenor); Julian Bream (lute). RCA VICTOR LSC 2718 \$5.98, LM 2718 \$4.98.

Performance: A-1
Recording: Excellent
Stereo Quality: As it should be

Peter Pears, quite apart from the fact that he sings the music of one of our leading living composers as no one else can, is an artist of undeniable stature, although there are plenty of more "beautiful" voices around.

But, as this release so amply demonstrates, he is — native endowment be hanged — one of the finest, and by that I mean most musical and musicianly, high tenors around. Listen to this excellent new disc, with accompaniments by the superb guitarist Julian Bream, and you will hear immediately what I mean: Pears' enunciation is superb, even when he moves into high range, and he doesn't seem to know what it means to sing off pitch, though it can't be easy for him to sing so

irrevocably *on* pitch any more. Moreover, he spins a flawless legato phrase in exactly those places where many a more famous and highly touted operatic tenor would be reduced to belting out high notes each as a separate entity.

This disc is a compilation of folk-song arrangements of several types by some of England's most famous composers — Britten of course, Walton naturally, and P. Racine Fricker. And the late Hungarian composer Mátyás Seiber gets into the act with a group of four French folk songs. Surprisingly enough, Walton turns up with the finest items of the lot — or, at least, the most extravagantly expressive — but it's all more than worth the time of anyone who fancies this special genre. The results are distinguished, evocative, and subtle. By some alchemy Pears is able to sound the way he did twenty years ago, and Bream's accompaniments are exquisitely refined.



JULIAN BREAM AND PETER PEARS
Exquisite guitar and distinguished voice

The recorded sound is all that one could ask, stereo treatment being extremely subtle and retiring. W. F.

Ⓢ Ⓜ KARL RICHTER: *Organ Music*. Brahms: *Eleven Chorale-Preludes*, Op. 122. Mozart: *Fantasia in F Minor (K. 608)*. Liszt: *Prelude and Fugue on B-A-C-H*. Karl Richter (organ). DEUTSCHE GRAMMOPHON SLP 138906 \$5.98, LPM 18906* \$5.98.

Performance: Severe Brahms, virtuoso Liszt
Recording: Good
Stereo Quality: Good

At the beginning of 1964 there was no available long-playing recording of Brahms' poignant farewell to life, the *Eleven Organ Chorale-Preludes*, Op. 122, which he completed barely six months before his death. Now, with the release of this disc, we have a choice of three versions in both stereo and mono — the others by Franz Eibner playing the organ of the *Votiv-Kirche* in Vienna (Telefunken S 43018/43018) and by Robert Noehren playing two American instruments (Lyricord 7123/123).

Karl Richter, playing the Steinmeyer organ at the Munich *Hercules Saal*, takes a decidedly severe classical view of these works, emphasizing their kinship to the Baroque

MORE CLASSICAL REVIEWS

★ IN BRIEF ★

keyboard works that Brahms did so much to bring to light during his lifetime. For those who seek not only the formal linear strength of the Baroque style, but also the autumnal romantic glow that one associates with Brahms' last works—and I am among them—the Eibner recording remains just about ideal.

On the other hand, Richter turns in a dazzling reading of the Liszt *B-A-C-H* Prelude and Fugue (incorrectly listed in the Schwann Catalog as *Fantasia and Fugue*), and makes a powerfully stirring experience of his performance of the impassioned *Fantasia in F Minor* from Mozart's last year.

The recorded sound is bright, powerful, and rather closely miked. D. H.

⑩ SING UNTO THE LORD A NEW SONG. Stout: *The Great Day of the Lord*. Stevens: *Psalm 98*. Lockwood: *Sing unto the Lord a New Song*. Binkerd: *Ad Te Levavi*. Woollen: *Offertorium*. Pinkham: *Glory Be to God*. Kohs: *Psalm 23*. Avshalomov: *Prophecy*. Mid-America Chorale, John Dexter cond. COMPOSERS RECORDING INC. CRI 191 \$5.95.

Performance: **Conscientious**
Recording: **Pretty good**

Like the recently released Cambridge disc on which Daniel Pinkham led his King's Chapel Choir of Boston (see page 97, February issue), this CRI release is the recorded result of the Ford Foundation's grant to choral conductors designed to encourage a usable contemporary American choral repertoire for church and synagogue. The four pieces that Pinkham commissioned filled two sides—from which it can be seen that they are, in general, of rather greater substance than the eight on this disc. But, 'mid these briefer works there are nuggets of gold.

The first nugget is *Ad Te Levavi*, by Gordon Binkerd, a composer who manipulates tonal idioms with no slight sophistication (in case you think that only squares write tonal music these days). It is a sweet piece, just as is Daniel Pinkham's similarly sophisticated yet tonal *Glory Be to God*, which one feels almost to be over before it starts. And Russell Woollen's *Motectus Ad Libitum Ad Offertorium* from the *Missa Domus Aurea*, Op. 40, has about it an impressively unhackneyed modal sensitivity.

Avshalomov's and Kohs' pieces, both more ambitious, please rather less. For all Avshalomov's considerable skill at shunting choral voices about, his rhapsodic style seems not to have been adequately mitigated for the occasion, and at the same time he gives us little in the way of shapely melody to hang on to. Kohs has got involved with some fairly knotty contrapuntal writing but, mild as the idiom is, I can't for the life of me figure out what he's up to. The work seems never to relax and, full of orthodox counterpoint though it may be, it seems short on arresting musical ideas.

This leaves us with Alan Stout's *The Great Day of the Lord*, an effective, useful number for organ and chorus that nonetheless leaves no strong impression; with Halsey Stevens' American and *energico* setting of *Psalm 68*; and with Lockwood's utterly unpretentious and musical *Sing unto the Lord a New Song*—from which the record takes its title.

The performances are representative and the recording is good. W. F.

DATA

⑤ ⑩ BEETHOVEN: *Symphonies: No. 1, in C Major, Op. 21; No. 8, in F Major, Op. 93*. Hallé Orchestra, Sir John Barbirolli cond. VANGUARD EVERYMAN SRV 146 SD \$1.98, SRV 146 \$1.98.

⑤ ⑩ CHOPIN: *Waltzes (complete)*. Artur Rubinstein (piano). RCA VICTOR LSC 2726 \$5.98, LM 2726* \$4.98.

⑤ ⑩ PIZZETTI: *Piano Trio in A Major*. GHEDINI: *Seven Ricercari for Violin, Cello, and Piano*. Trio di Bolzano. MUSIC GUILD S 55* \$5.98, 55 \$5.98.

⑤ ⑩ SPANISH ORCHESTRAL MUSIC. Turina: *Danzas Fantásticas*. Albeniz: *Erocion; El Corpus en Sevilla; Triana*. Falla: *Ritual Fire Dance; La Vida Breve; Danza No. 1*. Paris Conservatory Orchestra, Rafael Frühbeck de Burgos cond. ANGEL S 36195 \$5.98, 36195 \$4.98.

⑤ ⑩ TCHAIKOVSKY: *Symphony No. 6, in B Minor, Op. 74 ("Pathétique")*. Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON SLPM 138921 \$5.98, LPM 18921 \$5.98.

⑩ WAGNER: *Siegfried, Act 3, Scene 3*. Eileen Farrell (soprano); Set Svanholm (tenor); Rochester Philharmonic Orchestra. Erich Leinsdorf cond. RCA VICTOR LM 2761 \$4.98.

COMMENTARY

An amiable pairing, this, and Sir John Barbirolli conducts the music with clearly evident warmth and affection. There is no other low-price version of this coupling, save for a Telefunken disc with Joseph Keilberth leading the Bamberg and Hamburg Philharmonic Orchestras. The recorded sound here is warmer than on the Telefunken disc. D. H.

This disc, the result of a single four-and-a-half hour session at RCA's Rome studio, is an amalgam of the best and the most disconcerting aspects of Artur Rubinstein's playing. For all his seventy-five years, he brings to the first two waltzes a wonderful *briso* quality, and to such pieces as the nocturne-like Number 10 the utmost lyrical tenderness. But to the overworked "Minute" Waltz Number 6, he is almost rude. Do not buy a recording of the waltzes without hearing the Novaes (Vox) and Lipatti (Columbia) discs. D. H.

Since the days of Boccherini, the Italians have given us very little in the way of valuable chamber music, and certainly these two eclectic works are not going to set the world on fire. The forms are traditional—neoclassic in the Romantic, Brahmsian sense—and the musical language is resolutely tonal and triadic. In sum, they offer limited pleasure. The recorded sound is clean, and the playing of the Trio di Bolzano is both sensitive and accomplished. W. F.

These readings have been calculated to make lots of splash and racket, but very little musical sense emerges. A preferable performance of each of these pieces is currently available. The recorded sound is loud and full of bounce, but I can't hear into the music. W. F.

In Karajan's interpretation here, refinement and calculation are carried to the point that communication, in the Tchaikovskian sense, all but ceases. Save for some remarkably clear virtuoso orchestral playing in the very difficult opening section of the March-scherzo, I found nothing here to hold my interest. D. H.

The outstanding contribution here is Eileen Farrell's. In its early full splendor (this recording was first released in 1949), hers was a true Brünnhilde voice of soaring ease, torrential strength, and amazing evenness and warmth. The recording predates Miss Farrell's experience as a performer in opera, and she offers only a modicum of interpretation and little dynamic variety. But this is nevertheless spectacularly beautiful and expressive singing. Set Svanholm is a hard-toned and rather unromantic Siegfried. The restricted dynamic range of the orchestra should not be held against Leinsdorf's brisk, well-controlled direction—we have come a long way sonically since 1949. G. I.

The Greatest Musical Excitement of the 60's

THE BIGGEST SONGS
THE NEWEST DANCES
THE FABULOUS RHYTHMS

Discotheque vol. 2

DANCE... DANCE... DANCE

ENOCH LIGHT AND THE LIGHT BRIGADE

Recorded with all the brilliance and spectacular definition of COMMAND'S DIMENSION • 3 • PROCESS

The greatest revolution in musical entertainment since World War II has been the development of the discotheque. And the greatest revolution in the field of discotheque was the appearance of Enoch Light's record, *Discotheque . . . Dance . . . Dance . . . Dance* (Command 873).

A discotheque was originally — and still is — a night club with a high fidelity stereo system, a collection of records focused on the strong, pulsing beat required for dancing the Frug, the Hully Gully, the Watusi, the Swim, the Jerk and all the rest of the steady stream of fascinating new steps, plus a disc jockey (known as a *disquaire* in deference to the French origins of the discotheque) whose special skill is in programming the records so that the music never stops and the dancers never want to leave the floor.

The common denominator of the discotheque is, as one historian of the field has put it, "darkness, a small dance floor and the beat." With the rapid spread and success of the discotheque idea, these three elements can now be found in a variety of settings from the elegance and fine appointments of such New York magnets for the international jet set as Shepheard's and L'Interdit to more casual and informal clubs for the less internationally or jet-oriented sets.

A night club, however, is not the only place where darkness and a small dance floor can be found. These two elements can be located practically anywhere that one wants to look for them — at home or at any local gathering place. The only thing lacking to turn such a place into an authentic discotheque is the beat.

The beat is not as easy to come by as you might think. To get it, a professional discotheque invests in a huge record library and hires a skilled and experienced disquaire to search out and select the music that will create just the right tone and continuity to make the discotheque a success.

Without the *right music* and without the knowledgeable use of that music, you have no discotheque. You might as well listen to an ordinary juke box.

And that is where Enoch Light revolutionized the revolutionary discotheque. For the very first time, he put on one record, *Discotheque . . . Dance . . . Dance . . . Dance*, the authentic discotheque rhythms played in the *authentic* discotheque styles and with the *authentic* discotheque continuity. He produced this record with the same thoroughness, the same painstaking care for detail and perfection that he has applied in the past to his production of the precedent-setting *Persuasive Percussion* series of discs and to the production of Command's universally acclaimed classi-

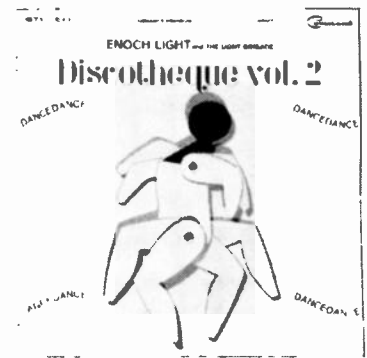
cal recordings by William Steinberg and the Pittsburgh Symphony.

To bring the authoritative discotheque style to records, Light and his staff made an analytical study of the elements that distinguished the most successful discotheques. All of these were assembled for use in the arrangements that Lew Davies wrote and for establishing the continuity of the recording. A special kind of orchestra was organized by Light to play discotheque music — an orchestra that was entirely different from any of the famous groups he had led in the past. It was built specifically to bring out the driving excitement of discotheque music. The ruggedly beating heart of the band is a rhythm section of three guitars, two percussionists, bass and organ, augmented by an eight man brass section (four trumpets and four trombones) and a pair of saxophones doubling woodwinds.

On Command's first discotheque disc Light enlisted the expert services of Killer Joe Piro (according to the *New York Times*, he is "by appointment, dancing master to the jet set") as adviser in helping to select the correct tunes to be used. On top of this thorough-going authenticity, Light added Command's famous recording techniques, underscoring the emphasis that the best discotheques place on fine sound reproduction.

The result of all this detailed planning and care was Enoch Light's *Discotheque . . . Dance . . . Dance . . . Dance*. This was the discotheque record that swept the country, taking authentic discotheque music out of the discotheque and bringing it solidly into the home or any place where anyone of any age wanted to dance . . . dance . . . dance.

This second volume of *Discotheque . . . Dance . . . Dance . . . Dance* adds to the glories of that first disc by concentrating



on contemporary hit tunes that have been written specifically in the mode of the discotheque dances. They have been composed for the modern beat, not adapted to it.

Thirteen tunes were in the first *Discotheque . . . Dance . . . Dance . . . Dance* so Light, who can be superstitious about a superstitious number when it contributes to as successful a record as that was, has again chosen a program of thirteen tunes, every one of which has been a top rider on the popularity charts (there is one exception — an original Bossa Nova, a new tune by Enoch Light and Lew Davies which makes its debut in this album).

The rest are songs which were made into hits by the Beatles, Manfred Mann, the Dave Clark Five, the Supremes, the Searchers, Petula Clark and other groups who give today's music its special fascination.

And this collection includes the newest and most unusual of all the contemporary dances, La Bostela — bright and glittering Spanish-tinged music that builds up to a deliberate let-down. It originated, so the legend says, when Honoré Bostel, a large, non-dancing member of the staff of the French magazine, *Paris-Match*, tripped and fell in a discotheque. Suddenly the new thing to do was to fall down. Hence La Bostela in which dancers stamp around, clap hands, beat heels, snap fingers and act as much like Spanish gypsy dancers as possible until, as the mood of the music suddenly changes, each dancer leans against his partner's back and, braced in this fashion, sinks slowly to the floor.

In this album, Enoch Light gives this exciting music a unique and stimulating discotheque flavor, so that you can enjoy the pleasures of an *authentic* discotheque right in your own home.

SELECTIONS: Downtown • I Feel Fine • The Girl from Ipanema • Love Potion #9 • Sha-La-La • Too Many Fish in the Sea • Come See About Me • Any Way You Want It • An Original Bossa Nova • Eight Days a Week • Goldfinger • The Jerk • La Bostela •

COMMAND ALBUM No. 882

Available in Stereo,
Monaural and 4 Track Tape
Write for FREE full-color brochure of all
Command releases

WORLD LEADER
IN RECORDED SOUND
Command RECORDS

A subsidiary of ABC-PARAMOUNT Records, Inc.
1501 Broadway, New York 36, N.Y.

As Advertised in Hi-Fi Stereo Review, and High Fidelity-May



HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

ENTERTAINMENT

POPS • JAZZ • FILMS • THEATER • FOLK • SPOKEN WORD

Reviewed by JOE GOLDBERG • NAT HENTOFF • PAUL KRESH • GENE LEES

Ⓢ Ⓜ SAM COOKE: *Shake*. Sam Cooke (vocals); orchestra. *Ycab Man*; *Meet Me at Mary's Place*; *Comes Love*; *Ease My Troublin' Mind*; and eight others. RCA VICTOR LSP 3367 \$4.98, LPM 3367* \$3.98.

Performance: Not one of Cooke's best
Recording: Strong presence
Stereo Quality: Satisfactory

The late Sam Cooke was, at his best, a mesmerizing pop singer of both ballads and swingers. Through much of the first side of this album, however, he is hampered by the clanging mechanical orchestral arrangements. Cooke's strong inner musical beat clashes with the assembly-line hammering supporting him here, and it makes for awkward music.

On the second side, which consists mostly of ballads, the results give a much clearer idea of Cooke's expressive force. The arrangements are without distinction, but since they are less imprisoning rhythmically they allow Cooke to dig into each song. For those who would like to hear Cooke at his best, I would suggest "Night Beat" (RCA Victor LSP 2709, LPM 2709). N. H.

Ⓢ Ⓜ DON COSSACK CHORUS: *On the River Don*. Don Cossack Chorus; Serge Jaroff cond. *Baryta*; *Borodino*; *Sakura*; *Golden Age*; and seven others. DECCA DL 710105 \$5.98, DL 10105 \$4.98.

Performance: Stirring
Recording: Good
Stereo Quality: Good

For over forty years the Don Cossack Chorus, under the leadership of Serge Jaroff, has been one of the most durable and enjoyable Russian exports. By now, most of the original members have been replaced, but there has been no diminution of the group's effectiveness. Something about Russian choral music makes it by turns the lustiest, most masculine, thrilling, and deeply moving non-classical choral music there is, and the joyous precision of the Don Cossacks gives it its finest interpretation.

Of course, the folk and folk-type repertoire of the Don Cossacks is well known, and this disc departs in only one instance from what you might expect: *Sakura*, a Japanese song, learned by the Cossacks on a 1964 tour of that country. As might be

expected with this music, the depth and spread of the stereo version of this album is most satisfying. J. G.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ ROBERT FARNON: *A Portrait of Johnny Mathis*. Orchestra, Robert Farnon cond. *Misty*; *Maria*; *When Sunny Gets Blue*; and nine others. PHILIPS PHS 600167 \$4.98, PHM 200167* \$3.98.

Performance: Inimitably tasteful
Recording: Excellent
Stereo Quality: Excellent



ROBERT FARNON
An arranger's arranger

Once I mentioned to Robert Farnon that every arranger I knew had copies of his albums. He said, "Yes—they seem to be about the only ones who buy them."

I am tempted to suggest that every arranger in the country get this one too and learn something from it, but chances are they'll all have it long before you read this. Farnon's discs have been source-books of orchestration techniques for at least fifteen years. But ah, the public—there's the rub. One suspects after a while that no matter how much some people pretend to be music lovers, the vast majority can't hear anything that is in any way subtle. And Farnon is nothing if not subtle. The way he moves inner voices in the orchestra may require trained ears to hear. But surely it doesn't require training to feel something so richly, if restrainedly, emotional.

Farnon is known as "the Guv'nor" to almost every arranger in the English-speaking world, because (besides being British) he is the absolute master among writers of light music. Examples of his profound skills and taste are too common in this quiet, unobtrusive album to permit any singling out. The liner notes alone lack taste: they burble on about how it was inevitable that Robert Farnon, with his taste, should do an orchestral portrait of Johnny Mathis with all *bis* taste. If there's one thing Mathis hasn't got, it's taste—all those oo-oo-oo-ing falsettos, that quaky little vibrato, those slurps and slides and smearing stabs at notes, and all that bad intonation. But, with anyone who has recorded as often as Mathis has, some of the tunes just had to be good ones. Farnon has picked the best of them, and has seen value in some whose virtues had been obscured by Mathis' gooey performances. In fact, some of these tunes may get a new lease on life, now that Farnon has rescued them, carefully washed off the syrup, and set them up in their pristine clarity so that we can see their real values.

Please, please, somebody out there (besides arrangers) listen to this recording!
G. L.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ MORTON GOULD: *World War I*. Sound-track from the documentary television series. Orchestra, Morton Gould cond. RCA VICTOR LSC 2791 \$5.98, LM 2791 \$4.98.

Performance: Strong
Recording: Slightly compressed
Stereo Quality: Excellent

RECORDING OF SPECIAL MERIT

Ⓜ WHAT PASSING BELL (An anthology of prose and poetry, 1914-1918). Jill Balcon, Hugh Burden, Michael Hordern, C. Day Lewis, John Stride, Gary Watson, Patrick Wymark (readers). ARGO RG 385 \$5.98.

Performance: Highly effective
Recording: Good

It is curious that we feel so much more horror about World War I than about World War II. Perhaps it is because some anachronistic element of glamour attaches to the second war—the glamour of single combat by men in swift little fighter planes, of strange names like Tobruk and Leyte Gulf, the Coral Sea and Bougainville. Perhaps it is because most of us know the reasons for World War II, or think we do, but those of the first war are forgotten, making it ap-

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording
- * = mono or stereo version not received for review

LAFAYETTE RADIO ELECTRONICS

**NEW! LAFAYETTE 70-WATT
COMPLETE AM-FM STEREO RECEIVER**
Just Add Speakers and Enjoy FM, FM Stereo
and High-Quality AM Reception



19950 99-0005WX

■ A powerful 70-Watt Amplifier plus Complete Pre-amplifier Control Facilities plus a Standard AM Tuner plus a sensitive FM Tuner plus an FM Stereo Tuner—all on One Compact chassis ■ Amazing FM "Stereo Search" Circuit Signals Presence of Stereo Broadcasts ■ Tuned Nuvistor "Front-End" ■ Imported

THE WIDELY ACCLAIMED LAFAYETTE RK-137A TAPE RECORDER

FEATURING **4-TRACK STEREO PLAYBACK†**
**4-TRACK MONAURAL RECORD
PLAYBACK**

99-1511WX
8950



**TAKES REELS
UP TO 7"**

† adaptable to
stereo playback

**DYNAMIC
MICROPHONE**

With Electronic Track Selector Switch, VU
Recording Level Meter and Pause Switch
For Instant Editing

Includes Lightweight carrying case, dynamic
microphone, output cable, 7 inch empty tape
reel.

● Two Speeds—3¾ & 7½ ips ● Pause Lever Provides
Instant Stop for Editing ● Specially Designed
Heavy-Duty 6x4" PM Speaker ● Separate Erase and
Record Heads ● Imported



FREE!

**LAFAYETTE
RADIO ELECTRONICS
1965 CATALOG No. 650**

516 Pages Featuring Everything in Hi-Fi
From the "World's Hi Fi &
Electronics Center"

**See the Largest Selection in
Our 44-Year History!**

Mail the Coupon for your **FREE 1965
Lafayette Catalog.**

Lafayette Radio Electronics Dept. HME-5
P.O. Box 10, Syosset, L. I., N. Y. 11791

Send me the **FREE 1965 Lafayette Catalog 650**
\$ enclosed;
Send me #.....
(Prices do not include shipping charges).

Name.....
Address.....
City..... State..... Zip.....

CIRCLE NO. 31 ON READER SERVICE CARD
94

pear to our minds a totally pointless slaughter. Or perhaps it is because an aura of patriotism still surround World War II: we are not yet able to look at it as it was. Where the First World War is concerned, patriotism has become irrelevant. Because of this, we can see the leading figures of World War I in true perspective. Earl Haig, commander of the British forces, is now universally regarded as a Colonel Blimp of the worst sort, a stupid, shallow, callous butcher. But no one (except soldiers who served under him, and they say it only privately) has had the guts to say that Douglas MacArthur was a strutting ham, or that Bomber Harris of the RAF and Curtis LeMay of the U. S. Army Air Corps were as responsible for mass civilian slaughter as Hermann Goering ever was. Someday we will say these things, but the time is not yet. And so, if we are to be given a view of the horror and madness of war, the subject must be World War I. I think that is why the various commercial media of entertainment and communications have been doing such a magnificent job of documenting the Great War.

I have watched some segments of the various TV programs dealing with the Great War, including the CBS series titled simply *World War I*, from which this Morton Gould score is drawn. Nothing I've seen—and all of the programs have been well done—has made that war so harrowingly real to me as the two discs reviewed here, and a third—the original-cast recording of *Oh What a Lovely War* (reviewed in the April issue).

Morton Gould should not be judged solely by those records of pop songs he makes from time to time. He's a much better musician, and this TV score for *World War I* shows it. It is built on a large scale, despite its necessary division into short segments. This is a much more important score than the one Richard Rodgers sketched and Robert Russell Bennett orchestrated for *Victory at Sea*. The Rodgers score was full of false glamour—perhaps for the reasons I gave earlier. Gould seems to see and hear World War I in all its horror and sadness. His score evokes much more than the war itself. It summons up a picture of the social orders out of which the war grew—and which were ultimately destroyed by it. There is a wistful waltz that conjures an image of the Middle Europe of the early twentieth century. There is an absolutely lovely *Main Street Waltz*, syncopated and amusing. There is a charming and sad *Paris Waltz* that makes one think of the Paris that Toulouse-Lautrec knew. Neither Middle Europe nor Paris nor Main Street was ever to be the same.

"What Passing Bell" is an anthology of English prose and poetry dating from 1914-1918. It is a striking listening experience. I resisted it at first, because I am not a fan of prose and poetry readings. But so effectively has producer Frederick Woods selected and arranged his texts, and so assiduously has he avoided facile moralizing, that the cumulative effect is more than a little disturbing. For example: a certain captain the Honorable Julian Grenfell wrote letters to his wife that boast sickeningly of his enjoyment of the war, his pleasure (obviously sensual and deeply neurotic) in killing Germans. So much for the idea that Germans were the only uncivilized civilized

people in the war. And a certain Private Frank Richards, we learn on another track, wrote home about Christmas of 1914, when British and German soldiers, not really knowing why they were out in those fields of slime and death, called an unofficial truce for the day. Only the insensitive can fail to be touched by Richards' description of these pathetic "enemies" drinking each other's health and exchanging poor presents, and only the worst sort of war lover can fail to be shocked by the reprimand sent out by Field Marshal the Viscount French.

Listened to one after the other, these two recordings may leave you a little shaken. As for hearing them and *Oh What a Lovely War* all in the same evening—well, I for one wouldn't want to try it. G. L.

© MANN/GILBERTO: *Herbie Mann and João Gilberto*. Herbie Mann (flute); João Gilberto (guitar and vocals); orchestra, Antonio Carlos Jobim cond. *Amor em Paz; Bolinha de Papel; Maria Ninguém*; and nine others. ATLANTIC SD 8105 \$4.98, D 8105* \$3.98.

Performance: Superb
Recording: Good
Stereo Quality: All right

This is an example of deceptive packaging. The cover of the album and its title lead the buyer to believe he will hear a recorded meeting of Mann and Gilberto. The disc is no such thing. It's a repackaging of material from the first two Gilberto Atlantic discs, originally recorded by Odeon of Brazil, interspersed with some tracks Mann made in Rio de Janeiro—in some cases in collaboration with Jobim, in others with the brilliant young Brazilian guitarist Baden Powell.

But the musical contents cannot be faulted. The Gilberto tracks are by now classics of popular music, and the Mann tracks are very attractive, particularly *Consolação* and *Deve Ser Amor*, both songs by Powell, who has great gifts as a composer. *Consolação* is a weirdly haunting tune in which Mann, on his low-register flute, and Powell, on his brooding guitar, achieve a striking rapport.

This record is well worth having. But first be sure you don't have some or all of the selections on other discs. G. L.

© PETER AND GORDON: *I Don't Want to See You Again*. Peter and Gordon (vocals and guitars); rhythm section. *I Don't Want to See You Again; Nobody I Know; My Babe*; and eight others. CAPITOL ST 2220 \$4.98, T 2220 \$3.98.

Performance: Pleasant
Recording: Excessive echo
Stereo Quality: Good

The differences between British rock-and-roll and the domestic variety are increasingly apparent. I have previously commented on the musical differences—some of the Beatles' songs are really good tunes, whereas what Elvis Presley and his ilk have shovelled at the American public in the last decade has been mostly garbage.

There is also a difference of emotional content, which was apparent in the Beatles' recordings and in their delightful film *A Hard Day's Night*. It is even more apparent in this disc by Peter and Gordon. Cumulatively, American r&r has communicated a curiously vicious kind of sexuality, which

(Continued on page 96)



NOW...GET THE FINEST STEREO TEST RECORD

ever produced

for just...**\$4.98**

Featuring The Most Spectacular Music
Demonstration On Disc Today

Why We Make the Model 211 Available Now

Although there are many stereo test records on the market today, most critical checks on existing test records have to be made with expensive test equipment.

Realizing this, HiFi STEREO REVIEW decided to produce a record that allows you to check your stereo rig, accurately and completely, just by listening! A record that would be precise enough for technicians to use in the laboratory—and versatile enough for you to use in your home.

The result: the HiFi STEREO REVIEW Model 211 Stereo Test Record!

Stereo Checks That Can Be Made With the Model 211

- ✓ Frequency response—a direct check of eighteen sections of the frequency spectrum, from 20 to 20,000 cps.
- ✓ Pickup tracking—the most sensitive tests ever available to the amateur for checking cartridge, stylus, and tone arm.
- ✓ Hum and rumble—foolproof tests that help you evaluate the actual audible levels of rumble and hum in your system.
- ✓ Flutter—a test to check whether your turntable's flutter is low, moderate, or high.
- ✓ Channel balance—two white-noise signals that allow you to match your system's stereo channels for level and tonal characteristics.
- ✓ Separation—an ingenious means of checking the stereo separation at seven different parts of the musical spectrum—from mid-bass to high treble.

ALSO:



Stereo Spread
Speaker Phasing
Channel Identification

PLUS SUPER FIDELITY MUSIC!

The non-test side of this record consists of music recorded directly on the master disc, without going through the usual tape process. It's a superb demonstration of flawless recording technique. A demonstration that will amaze and entertain you and your friends.

MAY 1965

UNIQUE FEATURES OF HiFi/STEREO REVIEW'S MODEL 211 STEREO TEST RECORD

- Warble tones to minimize the distorting effects of room acoustics when making frequency-response checks.
- White-noise signals to allow the stereo channels to be matched in level and in tonal characteristics.
- Four specially designed tests to check distortion in stereo cartridges.
- Open-air recording of moving snare drums to minimize reverberation when checking stereo spread.

All Tests Can Be Made By Ear

HiFi/STEREO REVIEW's Model 211 Stereo Test Record will give you immediate answers to all of the questions you have about your stereo system. It's the most complete test record of its kind—contains the widest range of check-points ever included on one test disc! And you need no expensive test equipment. All checks can be made by ear!

Note to professionals: The Model 211 can be used as a highly efficient design and measurement tool. Recorded levels, frequencies, etc. have been controlled to very close tolerances—affording accurate numerical evaluation when used with test instruments.

DON'T MISS OUT—ORDER NOW

The Model 211 Stereo Test Record is a disc that has set the new standard for stereo test recording. There is an overwhelming demand for this record and orders will be filled by HiFi/STEREO REVIEW promptly upon receipt. At the low price of \$4.98, this is a value you won't want to miss. Make sure you fill in and mail the coupon together with your check (\$4.98 per record) today.

FILL IN AND MAIL TODAY!

Stereo Test Record N
HiFi/STEREO REVIEW—Dept. SD
One Park Ave., New York 16, N.Y.

Please send me _____ test records at \$4.98 each. My check (or money order) for \$_____ is enclosed. I understand that you will pay the postage. (Add 50¢ to partially defray postage costs outside U.S.A.)

Name _____
(Please Print)

Address _____

City _____ Zone _____ State _____

SORRY—No charges or C.O.D. orders!

HF-55

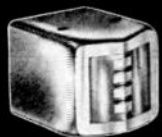
sooner or later...



you will demand the extra quality and precision of Nortronics tape heads! All Nortronics heads feature:



laminated core structures and deposited quartz gaps for superior high frequency response, and . . .



hyperbolic, all-metal faces for intimate tape-to-head contact—longer wear with minimum oxide loading.

Replace worn tape heads with Nortronics laminated core replacement heads—available from your Hi-Fi Dealer, Radio-TV Serviceman or Camera Store!

Write today for your FREE copy of Nortronics Tape Head Replacement Guide.



8129 Tenth Ave. N., Minneapolis, Minn. 55427

CIRCLE NO. 39 ON READER SERVICE CARD
96

still obtains in so-called surfing music, plus an extraordinary hostility to adults—what I call switch-blade content. The Beatles' film was refreshing because it poked fun at the adult world without hatred. Whereas American r&r helped widen the breach between parents and children, *A Hard Day's Night* narrowed it: adults and adolescents could see the film together, chuckle over each other's foibles, and understand each other better. British r&r has tended to be music for adolescents without being music against adults. And if you want to hear this illustrated even more clearly than on Beatles records, listen to this Peter and Gordon disc.

Peter Asher and Gordon Waller are often quite lyrical, both in their guitar work and their singing, which is soft-toned, well-blended, and very much in tune. Their material is varied. Two of these tunes are by the Beatles' John Lennon and Paul McCartney. Others, such as *Freight Train* and *Willow Garden*, are folk songs. I like the way Peter and Gordon do folk songs better than the way most domestic folkies and even some of our "ethnic" singers do them. Three of the tunes are Peter and Gordon originals. One of these, *Soft as the Dawn*, is a very attractive ballad done over a vaguely Caribbean rhythm. One tune is a waltz—another thing about this duo is that their material is rhythmically varied, in contrast to that infernal four-beat pounding of American r&r. British groups seem to have moved r&r off the ghastly dead-center of mediocrity where it was held so long by the U.S. record and broadcasting industries.

There is a compulsive tendency in the human race to improve. Do anything, and somebody else will do it better—even rock-and-roll. But the tendency was deliberately thwarted in this country. So, ironically, it was from England that we finally got good r&r. So far, the Beatles have been the best thing to come out of English r&r, though their comic talent has had a great deal to do with their acceptance. But on purely musical terms, Peter and Gordon are as large an improvement over the Beatles as the Beatles were over, say, Elvis Presley. G. L.

Ⓢ Ⓜ JEAN-PAUL VIGNON: *Because I Love You*. Jean-Paul Vignon (vocals); orchestra, Richard Hayman and Frank Hunter cond. *Pity the Man*; *The More I See You*; *Live Just for Tonight*; and nine others. COLUMBIA CS 9077 \$4.98, CL 2277 \$3.98.

Performance: Sticky
Recording: Good
Stereo Quality: Good

Several problems face the French singer who comes to America. One is his accent—an accent in pop ballads can be disastrously funny. A more serious problem is that trite minds in the music business always conclude that he (or she) must capitalize on the sexiness that is alleged to be the chief characteristic of any Frenchman or Frenchwoman. Whether it was Vignon's idea or that of producer Lor Crane, the singer goes the cliché route in this, his first American recording. One track, *Misty*, is embarrassing. Vignon aims for the low guttural tones, like a night-club comic doing impressions of Charles Boyer. One expects him to drop the word "be-beeeeee" into the lyrics. He ends the piece by breathing passionately into the microphone "bee-eeeee I lohv you." Columbia presumably thought this was a complete gas, because

they made that the title of the album. As a matter of fact, the only word for this cold-cream effect is *jeunneuch*.

But on some material, Vignon shows possibilities. Light and humorous tunes (as Chevalier obviously decided long ago) are much safer for the singer with an accent, and Vignon gets a happy swing going on *Standing on the Corner*. Also impressive is a ballad called *Watching the World Go By* (the theme from the film *The Luck of Ginger Coffee*), which has been set as a bossa nova. Vignon overdubs a harmonic duet with himself. He obviously had too much on his mind musically to go in for gooey emotional effects, and the track is very good.

Richard Hayman wrote five of the arrange-



GORDON WALLER AND PETER ASHER
Improving on the Beatles

ments for the album. They are competent but a little corny, lightly powdered with rock-and-roll fall-out. Frank Hunter wrote the other seven, and they're brilliant. I think Hunter and Torrie Zito are perhaps the two best active arrangers in New York for vocal discs. G. L.

JAZZ

Ⓢ Ⓜ LOUIS ARMSTRONG: *In the '30s/In the '40s*. Louis Armstrong (vocals, trumpet); various orchestras and small combos. *St. Louis Blues*; *I've Got the World on a String*; *Jack-Armstrong Blues*; *Before Long*; and eight others. RCA VICTOR LSP 2971(e) \$4.98, LPM 2971* \$3.98.

Performance: Nonpareil Armstrong
Recording: Generally good
Stereo Quality: Fake

This addition to RCA Victor's reissue series is a collection of Louis Armstrong recordings dating from 1933, 1946, and 1947. On the six 1933 tracks, Armstrong's performances are with a rhythmically chunky big band, which they transcend. There are also two 1946 performances with an undistinguished orchestra. The rest are with various small combos, none of which is wholly satisfactory

as a unit. Although Armstrong himself is always rewarding, the selections here are uneven. *Honey, Do!*, *Swing You Cats*, and *Mighty River*, for example, are hardly major items in the Armstrong canon.

Yet the set is valuable because it demonstrates, among other Armstrong virtues, his enormously releasing sense of swing as a trumpeter and vocalist. This rhythmic mastery is particularly clear when heard with the kind of accompaniment he receives on most of these numbers. The collection also calls attention again to Armstrong's grace and understanding as a romantic ballad-singer. He transforms such otherwise ordinary tunes as *Before Long* and *It Takes Time* into genuinely affecting experiences.

Footnote: I question whether RCA Victor needs to "electronically reprocess" the mono originals. According to the company's statement on the record envelope, the album has been "re-issued in this electronically reprocessed stereo version in response to public demand." Really? How many letters of demand for ersatz stereo has Victor received? Or is the label actually operating on the theory that unsophisticated record buyers might feel they're missing something if they don't have all their discs in stereo? N. H.

ART FARMER: *To Sweden with Love* (see Best of the Month, page 69)

© HARRY JAMES: *New Versions of Down Beat Favorites*. Harry James, Bob Turk, Fred Koyen, Dom Buono, and Bill Mattison (trumpets); Ray Sims, Joe Cadena, and Jim McQuary (trombones); Joe Riggs, Larry Stoffel, Corky Corcoran, Dave Madden, and Bob Achilles (saxophones); Jack Perciful (piano); Tom Kelly (bass); Buddy Rich (drums). *Harlem Nocturne; Flying Home; Cherokee; Frenesi; Tuxedo Junction*; and seven others. MGM SE 4265 \$4.98, E 4265* \$3.98.

Performance: Excellent
Recording: Good
Stereo Quality: Satisfactory

For some years now, off and on, Harry James has been fronting a very good post-Basie swing band. This new album, tied to *Down Beat* magazine by only the most tenuous of threads, presents a program of swing-era classics: *King Porter Stomp, In the Mood, Frenesi*, and the like. It is the best James disc I remember hearing since the Forties.

James himself seems to have left his circus-trumpet days behind, especially when he works with a mute. Like trumpeter Dizzy Gillespie, with whom James has nothing in common otherwise, he is now a restrained, economically edited version of himself.

But the main credit here must go to the arranger, former Basie trumpeter Thad Jones. I had not previously been aware of Jones' arranging talent, but on this evidence, it is considerable. The band has a clean, sharp precision. Occasionally a number leans toward the original treatment: *String of Pearls* has bits of Glenn Miller, and the original solos, James' own included, are imitated in *One O'Clock Jump*. But with the exception of *Sophisticated Lady*, which inescapably sounds like Ellington's version, all the tracks are in the Basie mold. I don't see how anyone fond of conservative big-band jazz could not like this album. J. G.

(Continued on page 99)



*One masterpiece
deserves another*



*88 Stereo
Compact*

Enjoy pleasure filled hours in full fidelity with an 88 Stereo Compact — the choice of music connoisseurs.

Play standard tapes or build a library — easily recorded from AM and FM radio or LP's. Concerts, lectures, family or social events — all come to life — ready at your fingertips.

Features exclusive "Edit-Eze" cuing and editing. Superb 30-18,000 cps frequency response for finest mono or stereo recording with three hyperbolic heads. Monitor-off-tape, Sound on Sound, Erase-Protex, automatic shut-off, tapelifters, are but some of the many features to let you thoroughly enjoy high quality tape recording.

Ask your Viking dealer to run an 88 Stereo Compact through its paces. You'll enjoy the practical features and superb quality of this fine tape recorder — truly a masterpiece made by SKILLED AMERICAN CRAFTSMEN.

4-track model . . . \$339.95
2-track model . . . \$347.95
Walnut enclosure . . \$ 18.95



Viking OF MINNEAPOLIS INC.

9600 Aldrich Ave. So. Minneapolis, Minn. 55420

LES PARAPLUIES DE CHERBOURG

By Gene Lees

IT SEEMS TO ME that the two really significant things about the film *Les parapluies de Cherbourg* ("The Umbrellas of Cherbourg") were missed by every critic whose observations on it I read. They are that it is history's first jazz opera—I don't count *Porgy and Bess* and the many "jazz operas" based on Negro folk music that were written in this country during the Twenties and Thirties—and that it is the only opera, the only one I know of, at least, written specifically for the medium of motion pictures.

Michel Legrand, who composed the work, is a gifted musician in his thirties who, by the time he was twenty-one, had already written the striking Columbia album "I Love Paris," one of the all-time best-selling records. I am told by those who know Legrand that he wrote it to prove that a best-selling record did not have to contain musical garbage. If this is true, he succeeded. But nothing Legrand has done for records since then has been as good. For he has a problem: so flashing is his imagination, and so formidable are his techniques of orchestration, that conventional popular music presents no challenge for him. As a result, since "I Love Paris," he has consistently overwritten. His arrangements have usually been full of irrelevant technical displays, as if, like a child bored with a too-simple task, he had to think up mischief to keep himself interested. He would throw in musical *non sequiturs* that satirized not only the material he was asked to arrange, but his own arrangements too. His albums have been a series of brilliant but really not very funny jokes, for it is never amusing to hear talent going to waste. But *Les parapluies de Cherbourg* constituted a challenge even for Legrand's talents. Here the bored child is gone, and in his place is a mature and sensitive writer of fresh and extremely interesting music.

The plot of *Les parapluies* is as follows: A young man and a girl fall in love. Her mother disapproves of the romance. The boy is drafted into the French army. The night before he leaves for Algeria, the girl gives herself to him. She becomes pregnant and in his absence marries someone else. When the soldier returns he is bitter and disillusioned, but at last marries a sweet and rather colorless girl who has for some time loved him from a distance. He buys a service station and settles down to raise a family. One night the girl he has always loved—matured now, and comfortably well-off—drives up to the station with her children in the car. The pains of the denied love spring back to life. But she drives off, and the audience knows that the two will never see each other again.

This is not tragedy in the grand manner, and yet, in the terms of our time, it is a kind of tragedy. The forces at

work on the pair are abstractions: the inability of one generation to understand the next, a distant and impersonal war that destroys the lives even of those who have no stake in it. In our time we have no evil overlords exploiting us for gain, we have "the military" in Washington or Moscow or Paris or wherever it may be. Some official points a finger and says, "Okay, buddy, it's your turn," and you suddenly find out that you do not have free choice as you thought you did, and you obey, perhaps to the point of losing your life. In *Les parapluies*, the boy and girl lose their love, and that's pretty bad too.

The script was written by Jacques Demy, and Legrand set it to music—



MICHEL LEGRAND

Flashing imagination, fresh technique

there isn't a spoken word in the film. The script is sensitive to begin with, but Legrand's music transforms it into something exquisite. He has worked within the conventions of twentieth-century popular music (there are some very good ballads in the score), and his use of jazz is particularly masterly. (The score opens with a big band swinging hard, and lines of dialogue are sung against it.) Legrand has long been involved with jazz. The score he wrote for a documentary film called *L'Amérique insolite*, the recording of which has unfortunately not been issued here (I have it on the French Barclay label), is scattered liberally with marks of jazz influence. Legrand also conducted and arranged a now-deleted Columbia album, "Le Grand Jazz," that featured Miles Davis.

The drummer who gives so much drive to the band in the jazz passages on this recording is almost certainly Kenny Clarke, and the trumpet and flugelhorn soloist is probably Roger Guerin. But the liner notes don't say. Nor do they

tell who sings what role—I can't even say whether the names given on the jacket are those of the actors or of the singers whose dubbed voices were used. The only name familiar to me is that of Christiane Legrand, who is Michel's sister. (They are the children of orchestra leader Raymond Legrand, which perhaps explains their musical precocity.) Christiane is reputed to be a skillful singer, but I don't know what role she sings here because I am not sufficiently familiar with her voice and style. Everyone is very good, in any case, and happily Legrand's orchestrations are models of taste and restraint.

A work of the type of *Les parapluies de Cherbourg* is long overdue. Just as the close-up camera shot made it possible to record facial expressions and small gestures and thereby changed acting styles, the intimacy of the microphone and the capabilities of modern recording techniques are now changing singing styles. There are still those who think the only test of singing is volume. But miked singing is different from unmiked singing, as film acting is different from stage acting. The producer, librettist, composer, and performers of *Les parapluies* have all recognized that the recording microphone makes possible a different and more natural kind of singing. Adding to it the camera, which makes possible a more intimate and natural style of acting, they have come up with a new kind of opera. This is an opera that *couldn't* be sung on a stage. But it is nonetheless a flawless matching of technique and medium.

I had a minor reservation about the film when I saw it in Paris last summer. It seemed to me that the editing, apparently done with visual ends in mind, slighted the music: scenes would fade before a musical phrase had ended, the volume would drop, then the start of the next passage of music would be heard. It sounds to me as if the disc has been picked up from that final film edit of the music, for there are awkward fade-outs and fade-ins here. But despite this disconcerting technical flaw, this is a beautiful recording of a beautiful score.

I have repeatedly argued in these pages that the American music business lacks the courage and imagination to do fresh things, and that this is why European record companies are cutting so heavily into our musical market. Can there be any more impressive corroboration of this argument than the fact that the first jazz opera was filmed and recorded not in America but in France, and written not by an American but by a French composer?

© M MICHEL LEGRAND: *Les parapluies de Cherbourg*. Original soundtrack recording. Orchestra, Michel Legrand cond. PHILIPS PCC 616 \$5.98, PCC 216⁸ \$4.98.

© NEW YORK JAZZ SEXTET: *Group Therapy*. Art Farmer (flugelhorn), James Moody (tenor saxophone, flute), Tom McIntosh (trombone), Tommy Flanagan (piano), Richard Davis (bass), Albert Heath (drums). *Bottom on Top; Another Look; Giant Steps; Joy Shout*; and four others. SCEPTER S 526* \$4.98, 526 \$3.98.

Performance: Occasionally static
Recording: First-rate

The New York Jazz Sextet is a pickup group rather than a regularly functioning unit. Its most personal and resourceful soloist is Art Farmer. James Moody is more distinctive on flute than on tenor, and Tom McIntosh, as heard here, is a trombonist of consistent taste but insufficient emotional thrust. As a unit the rhythm section is excellent, and so are the crisp piano solos of Tommy Flanagan.

The compositions are by McIntosh, the Sandole brothers of Philadelphia, and (in one case) John Coltrane. Each piece has a substantial identity and an attractive melodic line. In addition, the ensemble writing is intriguing. Much of the ensemble playing, however, lacks organic momentum. In a number of places—*Supplication*, the close of *Another Look*, and the beginning of *Dim After Day* among them—the music sounds as if it were being cautiously played off the page. Perhaps there was not enough rehearsal time. In any event, except for the contributions of Farmer and the rhythm section, the music is not fully realized. N. H.

RECORDING OF SPECIAL MERIT

© CLARK TERRY/BOB BROOKMEYER: *Tonight*. Clark Terry (flugelhorn and trumpet), Bob Brookmeyer (valve trombone), Roger Kellaway (piano), Bill Crow (bass), Dave Bailey (drums). *Step Right Up; Hum; Pretty Girl; Blue China*; and six others. MAINSTREAM S 6043* \$4.98, 56043 \$3.98.

Performance: Exuberant
Recording: Good

For the past few years, the Clark Terry-Bob Brookmeyer Quintet has been one of the most enjoyable conservative jazz groups in the country. But its good-humored skill has only rarely been heard beyond the New York city limits, because the co-leaders are in such demand for various kinds of studio work in the city. This, surprisingly, is the first recording the group has released.

There seems little point in once more praising Terry and Brookmeyer, both of whom are among the finest, most craftsman-like players of their respective instruments. The group, however, is not quite as satisfying in the studio as it has been at the Half Note in New York—but that is to be expected.

The revelation on this disc is pianist Roger Kellaway, who is new to me. His style is delightfully reminiscent of Martial Solal's, and he seems, like his co-leaders here, to play anything the situation calls for, and to play it well. Three pieces are notable: Brookmeyer's *Sometime Ago*, Gary McFarland's *Weep*, and Charlie Parker's version of King Oliver's *Chimes Blues*, titled *Hymn*. If you admire Terry and Brookmeyer, you should get this record, because, unless you are a New Yorker, you may never get to hear them in person. J. G.

(Continued on next page)

MAY 1965

CIRCLE NO. 37 ON READER SERVICE CARD →

TELEVISION
If YOU HAVE
Hi-Fi-STEREO
C. B. RADIO

Consider This

TELEVISION

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



and this

HI FI/STEREO

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



and this

COAX TERMINATION OUTLETS
FOR
NEW
Citizens Band/Business Band
RADIO

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



FILL OUT AND RETURN FOR TELEVISION ACCESSORIES.
 HI FI/STEREO ACCESSORIES,
FREE CATALOGS AND LITERATURE COAX TERMINATION OUTLETS.

NAME ADDRESS
CITY STATE

Mosley Electronics Inc.

4610 NORTH LINDBERGH BLVD. - BRIDGETON, MISSOURI, 63044

MORE and BETTER

**FM Stereo Multiplex
BROADCASTS**

FOR YOU

with a

FINCO®
AWARD-WINNING FM Antenna



Model FM-4
\$24.90 List

**World's Most Complete
line of HI-FI Phased
FM ANTENNAS**

Write for Catalog 20-213.

THE FINNEY COMPANY
34 WEST INTERSTATE BEDFORD, OHIO
DEPT. H. D.

CIRCLE NO. 21 ON READER SERVICE CARD

**SAVE MONEY on
NATIONALLY
ADVERTISED BRANDS
HI-FI
COMPONENTS
TAPE
RECORDERS**



**TAPES,
ACCESSORIES
SLEEP LEARN KITS
MERITAPE**

Top Quality Recording Tape

- Franchised Distributors
- Factory Sealed Cartons
- Up to 2 yrs. Mfgr. Warranty

Write for our
VERY LOW QUOTATIONS

FREE CATALOG

DRESSNER

1523 Jericho Tpke. New Hyde Park 31, N.Y.

Visit Our Showroom

CIRCLE NO. 15 ON READER SERVICE CARD

FOLK

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **MISSISSIPPI JOHN HURT:** *Worried Blues*. Mississippi John Hurt (vocals, guitar). *Father Along: Nobody Cares for Me; Worried Blues; Oh Mary, Don't You Weep;* and six others. CHESAPEAKE 13161 \$4.98.

Performance: Fine blues story-telling
Recording: Clear and immediate

The rediscovery of Mississippi John Hurt was one of the major events of the reawakening of interest in the blues. In this album, recorded during a café engagement in Washington, Hurt once again reveals an unforced individuality of style. He is subtler than most blues singers, and manages to encompass a wider range of moods and subjects. In addition, Hurt's guitar playing is flexible and disciplined, these qualities are sometimes lacking in the work of country bluesmen.

Religious numbers are included among the songs of love and loneliness, the train songs, and the work tunes. All have the same depth of feeling and flowing grace. A Hurt recital always contains elements of unabashed and serene candor—such as the memories of love-making in *Nobody Cares for Me*. I recommend unreservedly this second album by Mississippi John Hurt, because it reveals the continuing vitality of the blues and is at the same time additional documentation of a major figure in American folk music. Piedmont, the name of the label on which Hurt's first album was released, has been changed to Chesapeake. Some stores stock the label, and the albums can also be obtained postpaid from Chesapeake Records, Spotswood Music Co., Box 7102, Arlington, Virginia 22207. N. H.

Ⓢ Ⓜ **LIMELITERS:** *London Concert*. Lou Gottlieb (vocals, bass), Alex Hassilev (vocals, banjo), Glenn Yarbrough (vocals, guitar). *Loucome Tatcher; Little Burro; Zbankov; Fan Side of the Hill;* and six others. RCA VICTOR LSP 2907 \$4.98, LPM 2907* \$3.98.

Performance: Exuberant
Recording: Good
Stereo Quality: Good

The Limelites are one of the best of the groups that have come after the Weavers, selling good times and enthusiasm. This album, recorded in concert at London's Festival Hall, demonstrates pretty well what is admirable and what is not so admirable about their approach. Lou Gottlieb is as good a semi-spontaneous wit as there is in this field. His work on the long improvisation *Hey Li Lee Li Lee* is a model of its kind. And the Limelites can be stirring, as on *Zbankov*. Sometimes they go a little too Hollywood with their production numbers—*Little Burro* is an example—and their enthusiasm gets rather heavy in *Wabash Cannonball*, in which the three sound something like a cross between the De Paul Infantry Chorus and a bunch of drunken conventioners. And I question the artistic purposes of a group that can play *Hard Ain't It Hard* by Woody Guthrie, the god of the folk-music movement, for laughs, and immediately afterward give us a heavy dose of Glenn Yarbrough's high-tenor sincerity. The result is that neither the mockery nor the sincerity sounds real, and it all winds up

as light entertainment, neither biting nor moving. J. G.

Ⓢ Ⓜ **DAVE RAY:** *Snaker's Here*. Dave Ray (vocals, guitar); Tony Glover (mouth harp). *Little Ann Johnson; Bull Frog Blues; Becky Dean; Rising Sun Blues;* and thirteen others. ELFKTRA EKS 7284 \$5.95, EKL 284* \$1.98.

Performance: Unconvincing
Recording: Excellent
Stereo Quality: Good

In the liner notes to this album, Paul Nelson, the New York editor of *The Little Sandy Review*, proclaims: "At 21, technically, stylistically, emotionally, he is our finest blues guitar-player, our best blues singer, and our most daring and inventive blues innovator." By the word "our" Nelson presumably means those young whites who are trying to transform the Negro blues tradition into some-



MISSISSIPPI JOHN HURT
Unforced individuality of style

thing that reflects their own expressive needs. I will grant—and this album demonstrates—that Dave Ray is a superior guitarist. He knows the blues language for that instrument and skillfully selects the right accompaniment patterns for a variety of songs. As a blues singer, however, Ray fails to persuade me that he is "inside the blues castle," as Nelson puts it.

Despite the mystique connected with the "new wave of urban white blues singers," I fail to find much in their work that is organically derived from the blues heritage: most of them, Ray included, are interpreters from the outside. On five numbers, excellent mouth-harp accompaniment is provided by Tony Glover. N. H.

Ⓢ Ⓜ **PETE SEEGER:** *I Can See a New Day*. Pete Seeger (vocals, banjo, guitar). *Oh Louisiana; Miss McGrab; Healing River; G' Down Old Hannab;* and ten others. COLUMBIA CS 9057 \$4.87, CL 2257* \$3.98.

Performance: Seeger's usual passion
Recording: Good
Stereo Quality: Acceptable

If you have ever attended a Pete Seeger concert, or if you have heard his in-concert

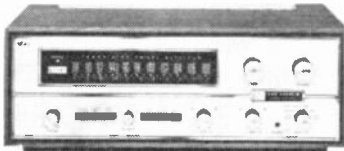
Again! NEW DRAWING
ANOTHER CHANCE

WIN A NEW SOLID STATE

Professional Series

FISHER

#600 Transistorized FM-MX Receiver



100 Watts \$499.50 less case

Once again RABSONS offers Only the Best. Check these fabulous FISHER features: • Cool — trouble free operation • Fisher Solid State means Longer Life • 100 Watts Total Power Output • 1.80V FM Sensitivity • Compact Size for Custom Installations only 11 7/8" Deep • Direct Tape Monitor • Exclusive Fisher Nuvistor • Golden Synchron FM Front End AND much more. Write Direct to Rabsons For Complete Free "Specs"

free Nothing to buy — to win a Fisher 600 — just write to Rabsons for a "Rock Bottom" quote on any Hi Fi component. This alone makes you eligible. Drawing will be held Sept. 30, 1965.

NOW IN OUR 60th YEAR

• "Sky High" inventory • Quick Personal Service • 60 Years of Reliability • Easy Payment Plan • Up to 3 years to pay • New Factory Sealed Equipment • New — Free Mail Order Hi Fi Clinic Service • Free Double Packing of all Shipments • Franchised Protection — PLUS! — Rabsons own unique guaranty.

FREE RECORD CLOTH (\$1 Value) WITH EVERY QUOTE

RABSONS -57 ST. INC

119 West 57th Street, New York, N. Y. 10019
Tel. Area Code 212-247-0070

This drawing is not open to residents in any locality whose laws prohibit such a drawing.

CIRCLE NO. 42 ON READER SERVICE CARD

Why?

DO THOUSANDS OF HI-FI
ENTHUSIASTS BUY FROM
AUDIO UNLIMITED

It's Obvious!

- LOWEST PRICES
- FAST SERVICE
- FACTORY SEALED UNITS
- FULLY INSURED SHIPMENTS
- UP TO 2 YEAR
- MANUFACTURERS' WARRANTY
- PACKAGE DEALS—SAVE MORE
- FRANCHISED DISTRIBUTORS
- Free parking space for our customers.

Write for **FREE** Catalog Today

**SEND US YOUR LIST
FOR OUR AIR MAIL
QUOTE TODAY**

Visit Our Showroom and Warehouse

AUDIO unlimited, inc.

715-S Second Ave., (Nr. 38) New York 16, N. Y.
3 blocks from the U.N.

CIRCLE NO. 7 ON READER SERVICE CARD
MAY 1965

recordings, you will have a good idea of what this disc is like. There are, first of all, the usual excerpts from his hard-core repertoire, *This Land Is Your Land* and *Follow the Drinking Gourd*. There is the evidence of his instrumental virtuosity—the banjo in *Viva La Quince Brigada*, which sounds much like an Indian sita, and the powerful guitar in *Bells of Rhymney*. There are, as usual, a couple of blues, showing again his inability to get to the heart of that form.

And most of all, there is the audience—they come for to sing! They know the songs, and they know the social attitudes the songs represent. Their stock-response spontaneity turns any Seeger concert into a Thirties leftist-flavored version of a Judy Garland religious rite.

Two new songs here, *Mrs. Clara Sullivan's Letter* (about Kentucky miners) and *I Can See a New Day* (by implication about the civil rights movement), exemplify the fact that social problems can be reduced to meaningless clichés by some composers. But to Seeger, they are still vital. His attitude is best summed up in the title of one of the songs included here: *How Can I Keep from Singing*.
J. G.

⑤ ⑩ **MARK SPOELSTRA:** *Five and Twenty Questions*. Mark Spoelstra (vocals, twelve-string guitar). *The Leaves: Five and Drum: White Winged Dove; Just a Hand to Hold*; and eight others. ELFKTRA EKS 7283 \$5.98, EKL 283* \$4.98.

Performance: Committed
Recording: Good
Stereo Quality: Okay

Folk-song writer-performer Mark Spoelstra has something of Pete Seeger's vocal quality, and is an excellent player of the twelve-string guitar. Like most folk artists of his generation, he is indebted to Woody Guthrie, a fact most plainly evident here in *On the Road Again*. In this program, entirely made up of his own songs, Spoelstra deals in heavy ironies, and is often excessively sentimental. One obviously personal song, *Ballad of Twelfth Avenue*, approaches parody, and elsewhere he neglects to clarify private symbols. But Spoelstra's social consciousness and interesting melodic sense indicate that he might yet be a writer of importance.
J. G.

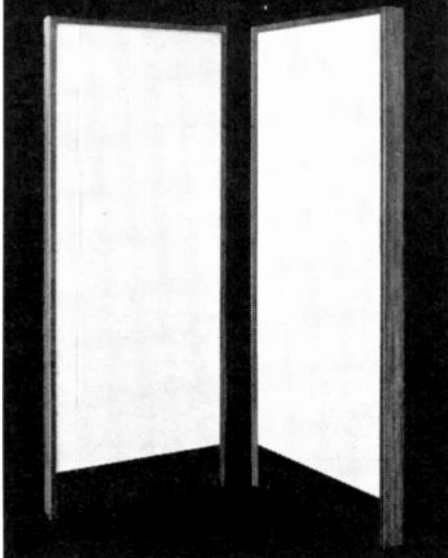
⑤ ⑩ **STAPLE SINGERS:** *Amen!* Roebuck Staple (vocals, guitar); Mavis, Cleotha, and Purvis Staple (vocals); unidentified rhythm section. *My Jesus Is All: Praying Time; Samson and Delilah; As an Eagle Stirreth Her Nest*; and eight others. EPIC: BN 26132 \$4.98, LN 24132* \$3.98.

Performance: Peerless gospel singing
Recording: Vibrant
Stereo Quality: Well-balanced

The Staple Singers continue to be the most compelling gospel group making records. Their ensemble sound is unique. On the foundation supplied by Roebuck Staple's Mississippi blues guitar, the family harmonizes in dense textures that bespeak fierce passion under fierce control. Because of this compressed excitement, evident in everything they do, the Staple Singers don't need wild, spiraling climaxes to keep listener interest alive. Their singing also has a sense of drama, not the exultant kind characteristic of such gospel units as the Clara Ward Singers, but rather one of inner tension and

Introducing the
ACOUSTECH X

Another exciting new
product from Acoustech



Full-range, stereo electrostatic
loudspeaker/solid-state
amplifier system

• Two electrostatic loudspeakers operating as true dipoles for enhanced stereo effect; designed, developed, and produced under the direction of Arthur A. Janszen.

• Frequency allocation for high and low frequency reproducing sections accomplished by four solid state power amplifiers (two per panel — one for woofer, one for tweeter).

• Fully stabilized system, complete — \$1690 (\$1699, West of Rockies)

For more information, mail coupon below

ACOUSTECH

ACOUSTECH, INC. Dept. R-5
139 Main St., Cambridge, Mass., 02142

FREE Please send booklet "Why Solid State Amplifiers Can Sound Better" and full information on the Acoustech X speaker/amplifier system to

Name _____
Address _____
City _____ State _____ ZIP _____

CIRCLE NO. 1 ON READER SERVICE CARD

religious commitment. The only weak track here is *Be Careful of Stones That You Throw*. The rest are of a high order of contemporary Negro religious music. N. H.

© JOE TEX: *Hold What You've Got*. Joe Tex (vocals); orchestra. *Tell Me Right Now: Are We Ready: You Can Stay Together We Stand*; and eight others. ATLANTIC S 8106 \$4.98, 8106* \$3.98.

Performance: **Forthright and intense**
Recording: **Very good**
Stereo Quality: **First-rate**

Joe Tex, who is (as you might expect) originally from Texas, is a lusty rhythm-and-blues singer and song writer. Though he is not a strikingly personal stylist, he certainly bristles with vitality. All the songs in this collection are his, and they spring from the events, problems, pains, and pleasures of urban working-class life. Sometimes he moralizes (*Hold What You've Got*) and sometimes he "cools it" (*I'm Not Going to Work Today*). Throughout this album, one hears the throbbing pulse of gospel music.

Joe Tex is one of the line of urban Negro singers who tell the kinds of stories that are thoroughly familiar to an audience of their peers. He is thus a contemporary folk singer in one very important sense of that term—he has been shaped by a subculture that continues to nurture him artistically as he contributes to it. N. H.

SPOKEN WORD

© CARMEN BERNOS DE GASZTOLD: *Prayers from the Ark (poems)*. Marian Seldes (reader). FOLKWAYS FL 9727 \$5.95.

Performance: **Touching**
Recording: **Satisfactory**

Mlle. Bernos de Gasztold finished the poems *Prayers from the Ark* while she was being cared for during an illness at the Benedictine Abbey of Saint Louis du Temple at Limonpar-Igny. British author Rumer Godden discovered the *Prayers* in a little volume at the Cenacle Convent of London, and went to France to consult with Mlle. Bernos de Gasztold on their translation.

The poems, whether in French or English (each language is given a side here), have a simplicity and loveliness not often come by. Following an introductory prayer for guidance offered by Noah, each of the animals aboard the ark—the dog, bird, fish, pig, bee, butterfly, giraffe, and others—has a prayer of its own. The dog prays to be spared, for "if I am not here, who will guard their house?" The monkey wants to be taken seriously: "Shall I always be the clown of Your creation?" The old horse asks simply for "a gentle death." At the end, the dove implores God to be allowed to carry to the ark the olive branch that signifies that the flood is over. Marian Seldes makes a few errors in the French, but reads both the originals and the

translations with commendable restraint and delicacy. P. K.

RECORDING OF SPECIAL MERIT

© T. S. ELIOT: *Old Possum's Book of Practical Cats*. Read by the author. ARGO RG 116 \$5.98.

Performance: **Irresistible**
Recording: **Perfect**

"How unpleasant to meet Mr. Eliot," the poet once wrote of himself, but even the misguided who found it so should be pleased to encounter "Old Possum" (the nickname was Ezra Pound's). This record (previously distributed here on the Spoken Arts label) introduces the whole collection of Eliot's unforgettable cats—the Gumbie Cat, a tabby who "sits and sits and sits and sits—and that's what makes a Gumbie Cat"; Growltiger, a raffish warrior; the contradictory Rum Tum Tugger; Mungojerrie and Rumpel-teazer, who furnish alternate alibis for each other; Gus the theater cat, Skimbleshanks, the efficient railway cat, Macavity ("he's broken every human law—he breaks the law of gravity") and the rest. The *pièce de résistance* is an account "of the awefull battle of the Pekes and the Pollicies: together with some account of the participation of the pugs and the poms, and the intervention of the great rumpuscat." That Eliot had the ability to beguile child and adult alike through his

NEITHER A MOTHER NOR A GOOSE *By Virgil Thomson*

A RECENT Folkways recording entitled *Mother Goose of Montparnasse* contains selections from the writings of Gertrude Stein read by Addison Metcalf. That a journalist's joke was used as title for these readings suggests right off the record's intellectual climate. For Gertrude Stein was neither a mother nor a goose, and for the last decade of her life did not even live in Montparnasse.

The selections read are mostly quite famous ones—the short plays *Ladies' Voices* and *What Happened*, the portrait of *Cézanne*, *Susie Asado*, a piece called *Sonnets that Please*, excerpts from *Composition as Explanation*, from *The Gradual Making of The Making of Americans*, and from *Wars I Have Seen*. Also the whole of *As a Wife Has a Cow*, a *Love Story*, which she liked to call her *Tristan and Isolde*. No fault here except the addition of a mis-told story about a death-bed remark to the effect that there is no answer if there is no question. The remark is here described as made "laughingly" and "to those surrounding her," neither of which circumstances is true. It was a comforting statement made to one person. In no sense was it a wisecrack.

Mr. Metcalf, obviously not a trained reader, enunciates the Stein texts with a harsh nasality that makes one suspect, by its insistence, a delight in the sound of his own voice. Useless accents are numerous, as in "I am persuaded," "He was deceived," and "a box." False pronunciations also, such as *room* for re-



In *America* as a lecturer. Gertrude Stein posed for this photo by Carl Van Vechten.

sume, *archbook* for archduke, *Augustin* for Augustine, *ubi* for it, *indolent* for indolent, not to count embarrassing versions like *ruddubmentary* and *stimbblating*. In fact, virtually every word containing more than two syllables is in some way stumbled over.

All the same, the Stein texts are literature, with or without skilled elocution.

Elocution of a high class abounds in the Stein readings of Marian Seldes, an earlier Folkways issue (FL 9742) con-

taining passages from *The Making of Americans* and from the discussion of plays out of *Lectures in America*. The latter is projected with more animation than the former, possibly because it explains something that preoccupies an actress. The narrative selection comes off a shade more breathy, understated, external, with constantly falling voice. But the diction is lovely throughout.

It is even grander in the Caedmon issue TC 1050, where Gertrude Stein reads herself. No intoxication here with the sound of her own voice, richly resonant though it be, but rather with the sound and meaning of her own words, with the sustaining of long sentences and of literary shapes. Miss Stein reads comfortably fast too, at a tempo that helps one to understand, and with a clarity impeccable. There is no stumbling, no mouthing, no dramatizing, only a voluminous and steady pouring out in passages from *The Making of Americans*, in the portraits of Picasso and Matisse, in the "tragedy," as she would call it, of Madame Récamier, and in *A Valentine to Sherwood Anderson*. The latter is really a valentine, though not altogether addressed to Anderson, since the peroration, beginning "If you hear her snore it is not before you love her," is about someone else.

© GERTRUDE STEIN: *Mother Goose of Montparnasse*. Selections from the writings of Gertrude Stein. Addison Metcalf (reader). FOLKWAYS FL 9746 \$5.95.

STEREO CENTER CHANNEL OUTPUT MATCHING TRANSFORMER

FOR MONAURAL EXTENSION SPEAKERS

Designed for the Audiophile who wishes to convert a Stereo system to Monaural or wishes to modify or enlarge his Stereo system. Permits "hole-in-the-middle" fill in with 3rd channel speaker. Matches impedance, polarity and power level. 30 watts. Response 40 to 20,000 cps.

HM-90 User net \$6.35

HUM-BUCKING TELEPHONE PICK-UP COIL

Hum free transcription, no connection to phone. Perfect for high impedance tape recorders and dictating machines. Rugged constructed of high impact plastic.

HP 70 User net \$6.95

TAPE HEAD DEMAGNETIZER Model HD-40M

Removes permanent magnetism, protects tape from erasure, minimizes noise and distortion, reduces hum of tape head. Extended pole piece designed for easy access.

User net \$6.15

MAGNETIC TAPE ERASER Model HD-15

A compact bulk tape demagnetizer. Erases recorded signals and noise instantly, when passed over tapes of sound film without rewinding. Removes background noise below level of new tapes or film. Universal unit for any size reel. 1/4" to 1/2" range-8, 16, 32mm film range.

User net \$11.95

MICROTRAN company, inc. / 145 E. Mineola Ave., Valley Stream, N. Y.

CIRCLE NO. 36 ON READER SERVICE CARD

WRITE FOR QUOTATION

FACTORY SEALED CARTONS
FRANCHISED DISTRIBUTOR
QUICK SHIPMENT

the
**'MOST' IN
DISCOUNTS**
ON ANY HI-FI
COMPONENTS

**SOUND
REPRODUCTION
INC.**

34 New Street, Newark, N. J. (07102)

(201) Mitchell 2-6816

CIRCLE NO. 49 ON READER SERVICE CARD

MAY 1965

readings of these poems is well known, and should require no additional certification from me. The record, by the way, has Macavity's paw-prints instead of any unnecessary program notes. P. K.

© ELIZABETHAN LOVE POEMS. Robert Speaight and Maxine Audley (readers). SPOKEN ARTS 896 \$5.95.

Performance: Unleavened
Recording: Acceptable

This collection is a pleasant valentine that includes lyrics light and rueful by such poets as Sir Walter Raleigh, Heywood, Drayton, Campion, Ben Jonson, Thomas Lodge, Sir Philip Sidney, James Shirley, and Edmund Spenser. Particularly ingenious is the pairing of Christopher Marlowe's bucolic *The Passionate Shepherd to His Love* with Sir Walter Raleigh's *The Nymph's Reply*, in which practical objections to the pastoral life are offered by a distressingly businesslike girl. Mr. Speaight and Miss Audley, both seasoned performers of the English stage, balance each other's readings competently, sometimes switching off stanzas and performing the pieces as dialogues. But neither succeeds completely in transmitting the airy, song-like quality of these verses. To confirm this judgment, one has only to compare Miss Audley's conventional reading of the lament attributed to Queen Elizabeth with Dorothy Tutin's devastatingly sly treatment of the same lines in *The Hollow Crown*. When Mr. Speaight and Miss Audley aim for lightness, a certain breathy, middle-aged coyness seems to afflict their recitations. An exception is the sequence of eight lyrics by Thomas Campion, a musician and poet whose grave iambs are affectingly handled here. P. K.

RECORDING OF SPECIAL MERIT

© ALEC GUINNESS: *A Personal Choice. Readings from Shakespeare, ... cummings, Edith Sitwell, W. H. Auden, Ogden Nash, Robert Browning, and others.* Alec Guinness (reader). RCA VICTOR VDM 102 \$4.98.

Performance: Superb
Recording: Exceptionally good

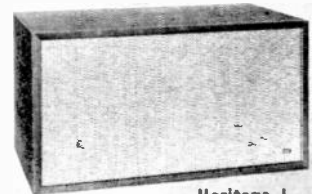
If this actor's formidable reputation were to rest on this album alone, it would be secure. Guinness begins with a potpourri of poems by cummings, Auden, Belloc, Wilfred Owen, and others, all read with sensitive comprehension. The actor further demonstrates his renowned versatility in a soliloquy from Shakespeare's seldom-performed *Henry VI, Part Three*, Browning's *A Toccata of Galuppi's*, William Blake's pastoral *Night*, and Ogden Nash's retort to the anti-American snobbery of Miss Nancy Mitford, *Scritelle in a Lovely Home*. As a spectacular finale, there is a virtuoso rendition of Gerard Manley Hopkins' sonorous *The Leaden Echo and The Golden Echo*. I was disappointed only by the readings of *I Do Lik, to Be Beside the Seaside* and *Palka* from Edith Sitwell's *Equale*. Here the tricky rhythms seem to elude the actor's customary control, and the result is a pair of clumsy, dragging recitals. But as a whole this disc is a stimulating performance, in unusually bright and clear recorded sound. P. K.

WHAT PASSING BELL—*An anthology of prose and poetry, 1914-1918* (see MORTON GOULD)

CIRCLE NO. 54 ON READER SERVICE CARD →

Pinnacle of imagery!

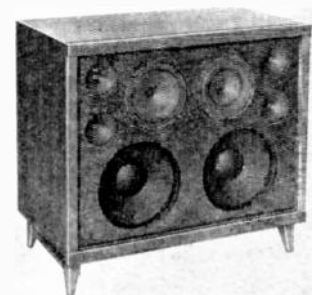
From the traditional house of sound comes the fabulous HERITAGE SERIES of sound systems. UTAH has a tradition of producing the finest quality speakers and cabinets and this new series is part of that heritage. Both bookshelf and console models set new standards in total quality. Each high styled cabinet is individually assembled. Tweeters have a "double shell" construction with fiberglass between the chassis and outside cover to minimize reflections. High flux density and a special cone clamping technique contribute toward the high efficiency. Woofers have massive Alnico V magnetic circuits and large diameter voice coils for effortless reproduction. Utah's crossover networks are tailored to the reproducers and enclosures for best system "balance" and minimum distortion.



Heritage I
Bookshelf Model
3-speaker system
12" woofer
2-5" tweeters

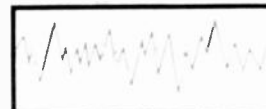


Heritage II
For the expert
connoisseur
4-speaker system:
Frequency response:
25/20,000 cps
Power handling:
50 watts



Heritage III
A new level of
music enjoyment
8-speaker system
Frequency response:
20/20,000 cps
Power handling:
80 watts

Write or call for complete information

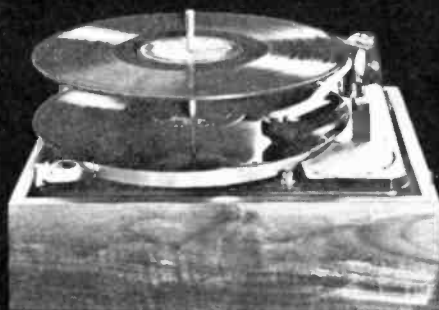


utah

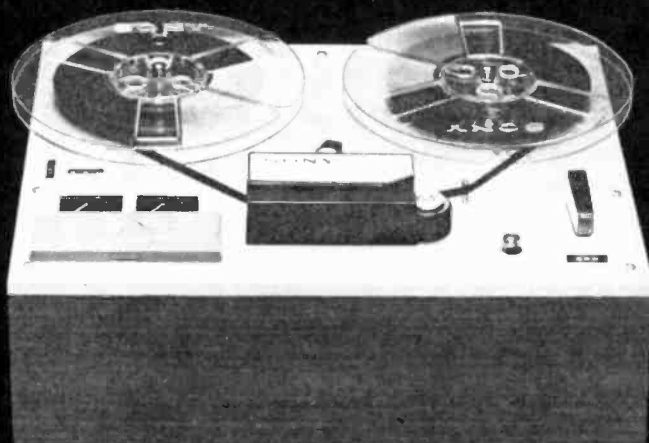
HUNTSVILLE, INDIANA

Hi-Fi/Stereo Sound Systems

utah's



Perfect Playmates



Sony adds an exciting new dimension to home entertainment for less than \$139⁵⁰

Now, from World-famous Sony, the perfect playmate for your record player—the new Sony model 250 solid state stereo tape recorder. With a simple, instant connection to your record player you add the amazing versatility of four track stereo recording and playback to complete your home entertainment center and create your own tapes from records, AM or FM Stereo receivers, or live from microphones—6¼ hours of listening pleasure on *one* tape! This beautiful instrument

is handsomely mounted in a low-profile walnut cabinet, complete with built-in stereo recording amplifiers and playback pre-amps, dual V.U. meters, automatic sentinel switch and all the other superb features you can always expect with a Sony. *All the best from Sony for less than \$139.50.*

AVAILABLE SOON: A sensational new development in magnetic recording tape, SONY PR-150. Write for details about our special introductory offer. (Sorry—only available to Sony owners.)

For literature or name of nearest dealer write to Superscope, Inc., Dept. 18, Sun Valley, California.

SONY

SUPERSCOPE

The Tapway to Stereo

®



HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

STEREO TAPE

Reviewed by WILLIAM FLANAGAN • DAVID HALL • IGOR KIPNIS • GENE LEES

© BARTÓK: *Dance Suite (1923); Two Portraits, Op. 5 (1907); Roumanian Dances (1915)*. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON LCL 80157 \$7.95.

Performance: Refined
Recording: Good
Stereo Quality: Good

Ansermet does not bring to the Bartók Dance Suite the cutting edge and driving power to be found in the tapes by Haitink and the Amsterdam Concertgebouw (Epic) and by Dorati and the Philharmonia Hungarica (Mercury). But the French conductor makes the most of the lyrical and coloristic elements both in the Suite and in the youthful *Two Portraits*. The Roumanian Dances, heard here for the first time on tape, come off nicely, too—they get off to a slow start, but build up to a fine climax. The sound is excellent all the way. *D. H.*

© BEETHOVEN: *Symphonies: No. 1, in C Major, Op. 21; No. 2, in D Major, Op. 36*. Cleveland Orchestra, George Szell cond. EPIC EC 843 \$7.95.

Performance: Brilliant Second
Recording: Clean
Stereo Quality: Good

When I heard the disc version of this recording, I noticed that the sound of the Second Symphony seemed more open and warm than that of the First. This difference is less pronounced on the tape—all to the good. Szell takes a rather conservative view of the C Major Symphony when it comes to tempos and dynamic contrasts, but he finds in the D Major a fine show of Beethoven's brand of high spirits. This is easily the best tape version of No. 2. I would nominate Szell's readings of the Symphonies Nos. 3, 5, 8, and 9, all on the Epic label, as the top tape choices also. Presumably, Szell's performances of Nos. 4, 6, and 7 will be released on tape in due course, to make the second complete Beethoven symphony cycle in this medium—the other being Ansermet's for London. *D. H.*

© BIZET: *Carmen*. Maria Callas (soprano), Carmen; Nicolai Gedda (tenor), Don José; Andréa Guiot (soprano), Micaëla; Robert Massard (baritone), Escamillo; Nadine Sautereau (soprano), Frasquita; Jane Berbié (mezzo-soprano), Mercédès; Jean-

Paul Vauquelin (baritone), El Dancaïro; Jacques Pruvost (tenor), El Remendado; Claude Cales (baritone), Morales; Jacques Mars (bass), Zuniga; Choeurs René Duclos, Choeurs d'Enfants Jean Pesneaud; Orchestre du Théâtre National de l'Opéra, Paris, Georges Prêtre cond. ANGEL ZC 3650 two reels \$21.98.

Performance: Callas is outstanding
Recording: Brighter than the discs
Stereo Quality: Unspectacular

Without question, Maria Callas is a great Carmen, and anyone wishing to buy a taped

those of the recent Karajan-Price recording for RCA Victor—he imparts to the opera little of the subtlety and dramatic continuity to be heard in the amazing performance by Beecham (Angel ZC 3613). In the latter, it is the conductor who dominates; here, it is Callas. When she is not singing, the performance is merely good. When she is "on stage," in the first-act arias, the Card Scene, and the finale (in which Prêtre also is at his best), the results are electrifying.

Angel's tape is much brighter on the high end than is the disc release, and the bass in consequence sounds less solid. For this reason, and also because sibilants are occasionally too sharp, I prefer the mellower sonics of the discs. Although each of the four acts might have been contained on one sequence (two acts per reel), Angel has placed some seven minutes of the beginning of the third act at the conclusion of the first reel. The three brochures that accompany the disc album—notes on the recording, libretto with translation, and an English version of Mérimée's original novella *Carmen*—are available free of charge upon request to Angel. *I. K.*

MOZART: *Violin Concerto No. 1* (see STRAVINSKY)

RECORDING OF SPECIAL MERIT

© STRAVINSKY: *Violin Concerto, in D Major (1931)*. MOZART: *Violin Concerto No. 1, in B-flat (K. 207)*. David Oistrakh (violin); Lamoureux Orchestra of Paris, Bernard Haitink cond. PHILIPS PTC 900050 \$7.95.

Performance: Stunning
Recording: Good
Stereo Quality: Good

Both these recorded performances are stereo-tape firsts and dazzling exhibitions of David Oistrakh's virtuosity and musicianship as well. I would never have expected the Soviet violinist to turn in such a brilliant and precise job on the Stravinsky Concerto, in view of the fact that the expatriate Russian master's work has become part of the USSR's concert repertoire only in recent years. But Oistrakh and Haitink make Stravinsky's neo-classic masterpiece glisten like sunlit spun steel—they surpass in finesse and clarity of rhythmic detail even Isaac Stern and the composer, who conducts on Columbia's disc MS 6331. ML 5731.

The lovely and not well-known Mozart B-flat violin concerto has been recorded in stereo by Stern, Yehudi Menuhin, and Oistrakh. (I have not heard the Stern performance.) Even with its slightly cavernous



NICOLAI GEDDA
A splendid Don José

version of the opera should put her performance at the top of his list. I must confess, however, to some slight disappointment in other aspects of the album.

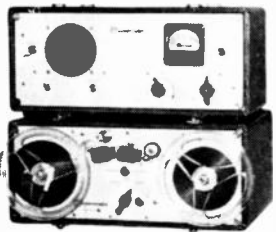
On the credit side is Nicolai Gedda's splendidly sung and acted Don José. Also, the remainder of the very competent (albeit not outstanding) cast is French, which gives this performance an obvious advantage in color, flavor, and—above all—idiomatic pronunciation over the rival versions. Prêtre leads a performance I would delight in if I were to see it in an opera house—it sounds like a well-rehearsed stage production, except that it lacks the spectacular sonic effects, such as crowd noises, stage movement, and heel-tapping, that London engineers introduced into an otherwise disappointing *Carmen* (R90070). On the other hand, though Prêtre employs sensible tempos—in contrast to

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording

WANTED

Thousands of Magnecords are delivered . . . never to be seen by our service department. This is marvelous testimony to Magnecord reliability and long life. But even we don't know just how long a Magnecord keeps performing. That's why Magnecord, America's first magnetic tape recorder manufacturer, is offering a reward for the oldest operating PT6. We're giving a new Magnecord just to satisfy our curiosity!



REWARD

In exchange for the oldest operating Model PT6, Magnecord will give a choice of any new model in the magnificent 1000 series.

MAGNECORD ANNOUNCES NEW 1 YEAR WARRANTY

In the belief that users of quality equipment buy performance rather than paper promises, Magnecord has always issued a 90 day warranty. While others concentrated on promises, we concentrated on performance. Magnecord acceptance has proven the wisdom of this policy. But from now on, each Magnecord gets a one year warranty. However, you will get the same reliability and lasting quality that has kept Magnecord first choice of discriminating tape equipment users.

Get contest rules and entry blank at your Magnecord dealer or write:

Magnecord Sales Dept.
MIDWESTERN INSTRUMENTS

a Subsidiary of Telex Corporation
P. O. Box 7509 / Tulsa, Oklahoma 74105

recorded sound, I prefer Oistrakh's version to Menuhin's, because of its rhythmic vitality and precise intonation. In addition, Oistrakh's cadenzas (presumably those written by Joachim) seem more in keeping with the character of the music than those created by Menuhin for his own use. The Menuhin performance has an intimate chamber-music quality, but I find nothing objectionable in the approach adopted by Oistrakh and Haitink—one that would be appropriate to a public concert. The sparkle and vivacity of Haitink's accompaniments in both works are altogether a delight. *D. H.*

⑤ VERDI: *Requiem*. Elisabeth Schwarzkopf (soprano); Christa Ludwig (mezzo-soprano); Nicolai Gedda (tenor); Nicolai Ghiaurov (bass); Philharmonia Chorus and Orchestra. Carlo Maria Giulini cond. ANGEL ZB 3649 \$15.98.

Performance: Generally good
Recording: Distorted in choral climaxes
Stereo Quality: Satisfactory

The presence of upper mid-range distortion in my review copy made it difficult for me to do a proper side-for-side comparison of this tape of the Verdi Requiem with Eugene Ormandy's. One thing that did emerge clearly, however, was the superiority of the present vocal soloists, both as individuals and in ensemble. Giulini's tempos are in general more brisk than Ormandy's, hewing for the most part to the standard set by Toscanini, especially in the Dies Irae. Giulini does not indulge in exaggerated dynamic contrasts, and pays careful attention to the lyrical aspects of Verdi's masterpiece. The choral work sounded good—at least as much of it as I could make out through the distorted climaxes. Let us hope that this failing will be remedied in a new tape mastering, for this performance is musically more satisfying than those of Ormandy and Reiner. *D. H.*

⑤ VERDI: *La Traviata (highlights)*. Joan Sutherland (soprano), Violetta; Carlo Bergonzi (tenor), Alfredo; Robert Merrill (baritone), Germont; others; Chorus and Orchestra of Maggio Musicale Fiorentino. John Pritchard cond. LONDON LOL 90089 \$7.95.

Performance: Impressive as highlights
Recording: First-class
Stereo Quality: Excellent

Those who don't wish to invest in the complete Sutherland *Traviata* tape—the performance received only spotty acclaim—may very likely enjoy these highlights. The choice of excerpts is a bit curious—no preludes or love duets—but Sutherland herself, of course, is well represented. Among the unusual items for a recording of excerpts of this opera are the letter passage in the first scene of the second act and the extended confrontation episode of the following scene, in which Alfredo denounces Violetta (here, incidentally, is the only section of an otherwise admirable recording in which there is some slight loss of sonic clarity in the ensemble passages). Unfortunately, none of the passages usually omitted in the opera house, such as the cabalettas after "*De' miei bollenti*" and "*Di Provenza!*" which were restored by London for the complete sets, are included here. Sutherland's singing is extremely impressive, even though her enunciation is continually mushy, and her often-noted tendency toward limp, pathetic tones

is less in evidence here than in the complete recording from which the highlights were taken. Bergonzi's contribution is marvelous—his is a splendidly conceived Alfredo. Synopses of the scenes are provided, but no texts. *I. K.*

COLLECTIONS

⑤ CLEVELAND ORCHESTRA: *Encore*. Rimsky-Korsakov: *Capriccio Espagnol, Op. 34*. Ravel: *Pavane for a Dead Princess*. Smetana: *Polka, Furiant, and Dance of the Comedians from The Bartered Bride*. J. Strauss, Jr.: *On the Beautiful Blue Danube*. Cleveland Orchestra, George Szell cond. Epic EC 842 \$7.95.

Performance: Fine Smetana and Strauss
Recording: Mostly good
Stereo Quality: Good

The music on this tape is drawn from a variety of previously issued Szell-Cleveland



GEORGE SZELL

In his element with Smetana and Strauss

Orchestra albums—a relatively recent collection of Strauss dances called "Magic Vienna," a Russian program of rather early stereo vintage, and a French-repertoire album that includes Debussy's *La Mer* and Ravel's *Daphnis and Chloë Suite No. 2*. The present collection makes for a most agreeable forty minutes of pop-concert listening. And although Dr. Szell's handling of the Rimsky-Korsakov and Ravel pieces seems a bit square compared to Bernstein's, Ansermet's, or Munch's, in the *Capriccio* his solo wind players have all their taped competition beaten down for sheer tonal beauty and virtuosic refinement.

When it comes to the Smetana dances and the much-abused Strauss waltz, Szell is very much in his own element, and there is no mistaking the relish with which he and his company approach this music. The Strauss, in particular, is perfection.

Despite the varied times of recording, the tape sonics are mostly very good—especially in the Smetana-Strauss sequence. *D. H.*

RECORDING OF SPECIAL MERIT

⑤ SUTHERLAND/HORNE/CONRAD: *The Age of Bel Canto*. Puccini: *La Buona*

Figliuola: Furia di donna. Handel: *Atlante: Come alce: Samsom: With plaintive note: Semle: Iris hence away.* Lampugnani: *Mercede: Superbo di me stesso.* Bononcini: *Alcibiade: Mio caro ben.* Arne: *Artaxerxes: O too lovely.* Shield: *Rosina: Light as thistledown: When William at eve.* Mozart: *Il re pastore: Voi che sapete: Magic Flute: O zittre nicht: Die Entführung aus dem Serail: Ich bau ganz.* Boieldieu-Gail: *Angela: Ma Fanchette est charmante.* Rossini: *Semiramide: Serbami ognor.* Auber: *La Muette de Portici: Ferme tes yeux.* Weber: *Der Freischütz: Und ob die Wolke.* Bellini: *Beatrice di Tenda: Angiol di pace: La Straniera: Un ritratto? ... Veggiam.* Donizetti: *Don Pasquale: Tornami a dir: Lucrcia Borgia: Il segreto.* Verdi: *Attila: Santo di patria ... allor che i forti corrono.* Arditi: *Bolero.* Joan Sutherland (soprano); Marilyn Horne (mezzo-soprano); Richard Conrad (tenor); London Symphony Orchestra and New Symphony Orchestra of London, Richard Bonyngc cond LONDON LOK 90088 \$12.95.

Performance: Vocal spectaculars
Recording: Smooth
Stereo Quality: Effective

Joan Sutherland and her two companions present here a nicely varied assortment of operatic excerpts, for the most part arias, but including four duets and two trios, all intended to illustrate both the lyrical and the pyrotechnical aspects of bel canto. The music on this tape spans approximately a century, the earliest pieces dating from the time of Handel. Most of the works are Italian, but there are excursions into the German and French repertoires. Miss Sutherland's enunciation in the first of the Queen of the Night's arias from Mozart's *Magic Flute* and in "Und ob die Wolke" from Weber's *Der Freischütz* leaves something to be desired, nor will her performances of these two erase from my memory the pleasure of the Erna Berger and Tiana Lemnitz recordings. But Sutherland's singing, here and elsewhere, is definitely something every lover of bel canto must hear, particularly for the incredible accuracy and power of the high notes. Though some listeners may not care for the Sutherland trademarks (swooped tones and wilted phrases) to be heard in the slower and more melancholy arias, no one could fail to respond to the virtuoso work. The other two singers are equally brilliant.

The tape, which omits one item of the two-disc release (Conrad's "Ecco ridente" from *The Barber of Seville*), is a very long one indeed—over 104 minutes—and is slightly smoother-sounding than the discs. The tape box includes a proportionately reduced version of the elaborate booklet that comes with the record album. I. K.

THEATER-FILMS

© BEN FRANKLIN IN PARIS (Mark Sandrich Jr.—Sidney Michaels). Original-cast recording. Robert Preston, Ulla Sallert, others (vocals); orchestra and chorus. *Hic Haec Hoc: I Invented Myself: God Bless the Human Elbow:* and eleven others. CAPITOL ZO 2191 \$8.98.

Performance: Captivating
Recording: Excellent
Stereo Quality: Very good

As it is no doubt unnecessary to point out, this show concerns Benjamin Franklin's trip

for
taping classics,
jazz,
or
pops..
choose
the brand
that's always
tops!



TARZIAN

That tip-top tape from Tarzian is as fine a brand as you can buy. We start with the finest raw materials, use the most advanced manufacturing equipment, and apply strict quality control standards. Then we lab-test other brands, too—so we can honestly assure you that you can't do better.

You can do a lot worse, though. Off-brands and "white box" tapes not only compromise on quality, but may actually seriously damage the sensitive magnetic recording head in your tape deck.

For best results, always use brand-name tape. (We hope you'll choose Tarzian.) And to triple your recording fun, buy it three reels at a time!

FREE: When the music stops, there's lots more fun to be had!
Write for our 32-page booklet of tape recording ideas.

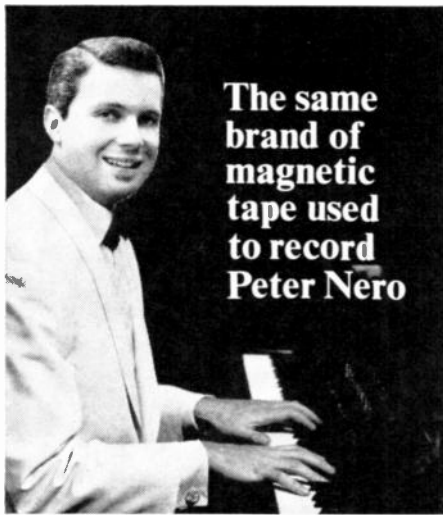


SARKES TARZIAN, Inc.

World's Leading Manufacturers of TV and FM Tuners • Closed Circuit TV Systems
Broadcast Equipment • Air Trimmers • FM Radios • Semiconductor Devices

MAGNETIC TAPE DIVISION • BLOOMINGTON, INDIANA

Export: Ad Auziema, Inc., N.Y. • Canada: E. J. Piggott Enterprises Ltd., Toronto, Ont.



The same brand of magnetic tape used to record Peter Nero



...is now available to you for home recording.

From popular music to the classics, the world's greatest artists are recorded on RCA Red Seal Sound Tape — the same fine brand of tape that's now available to you for home recordings.

Red Seal Sound Tape helps you get better results from your equipment — better frequency response, higher fidelity, superb sound quality with less distortion and surface noise.

Strong, durable and splice-free, Red Seal Sound Tape is made to precise tolerances and incorporates today's most advanced manufacturing techniques — including the use of a special lubricant to improve tape to head contact, minimize friction and wear. Available in all popular lengths and reel sizes, in acetate (all purpose and low-noise types), polyester or tensilized polyester base.

RCA's skill and experience with magnetic tape — including tape for electronic computers — means better home recordings.

Insist on the best — RCA Red Seal Sound Tape.



RCA Red Seal Sound Tape

The most trusted name in sound

CIRCLE NO. 41 ON READER SERVICE CARD 108

to Paris to enlist support for the fledgling United States of America, and his embroilment there in a love affair. (In real life, there were a number of such affairs, but the show compresses them all into one.) The music's main purpose is to evoke a period, and Mark Sandrich's songs do this quite well without resorting to the musical vocabulary of the time. Sidney Michaels' lyrics have a happy wit about them, and Philip J. Lang's arrangements are skillful and appropriate.

The mood of the album is laughing and frothy. Robert Preston, who bears the burden of singing the majority of the songs, is quite captivating—and so is the entire package. It holds up well under repeated listenings, too.

G. L.

© FIDDLER ON THE ROOF (Sheldon Harnick-Jerry Bock). Original-cast recording. Zero Mostel, Maria Karnilova, Beatrice Arthur, others (vocals); orchestra and chorus, Milton Greene cond. RCA VICTOR FTO 5032 \$8.95.

Performance: Spirited
Recording: Excellent
Stereo Quality: Fine

When I reviewed the disc version of this score, I didn't like it. But so many of my friends have told me since how much they enjoyed the show that I approached the tape version all prepared to like it. Sorry; I still don't—in fact, I like it even less now. The more I hear it, the more lacking in originality, the more derivative it sounds. Indeed, it often comes across like something you might hear in an old Mischa Auer movie.

The sales success of this album must be owing chiefly to Zero Mostel's brilliant performance. He almost makes some of the basically lifeless lines sit up and bark. Sample joke: Beggar asks for alms; man gives him one kopek instead of the two he gave him last week, explaining that he's had a bad week; beggar says, "Because you had a bad week, why should I suffer?" Critical raves notwithstanding, the score's in the same class with that joke.

G. L.

© GOLDEN BOY (Charles Strouse-Lee Adams). Original-cast recording. Sammy Davis, Billy Daniels, Paula Wayne, others (vocals); orchestra and chorus; Elliot Lawrence, musical director. *Workout: Night Song: Everything's Great*; and eleven others. CAPITOL ZO 2124 \$8.98.

Performance: Exciting
Recording: Good
Stereo Quality: Unsatisfactory

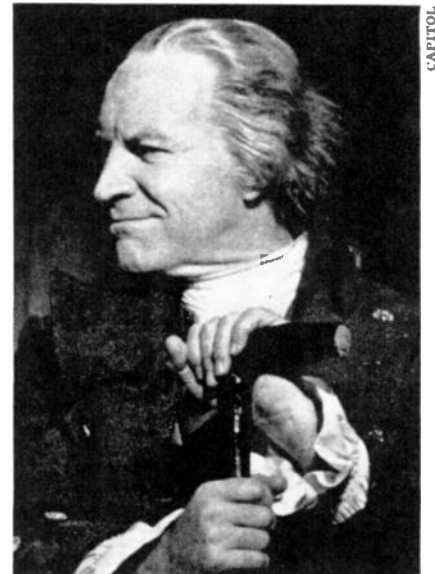
The more I listen to this score, the more I like it. I'm told the show's weakness lies in the book. I can't say, not having seen it. But there is nothing wrong with the score by itself. I liked Charles Strouse's music on the first hearing, and though I had reservations about Lee Adams' lyrics at first, I'm losing them.

Mr. Adams, I realize now, is in revolt against the prosaic standard of American lyric-writing in recent years. He has recognized that the theater and the song are conventions, and so he has not required his characters to sing in "naturalistic" language. He permits them some poetic fancy, though at the same time he nicely evokes in language the style of New York's streets. The slang of jazz, essentially Negro slang, is something I've become familiar with through long as-

sociation with musicians, both Negro and white. The use most writers make of it—particularly the "beat" novelists—embarrasses me. Adams has judiciously inserted this argot into his lyrics. His sense of its meaning, its cadences, and its intonation makes it work in this music.

Sammy Davis and Billy Daniels make up the backbone of the show. They sing superbly here, even though Davis has a rasp in his voice that suggests he was tired on the days the album was recorded. I like Paula Wayne's singing, too. The show's story of a Negro youth who deadens his sensitivities in order to succeed as a prize-fighter comes across quite well simply through these songs.

The recorded sound is good, but I found the stereo quality a little weird. The music is piled into one channel, as if it were on one side of the stage. I thought there was something wrong with my equipment until, during one tune, Davis moved across to the other



CAPITOL

ROBERT PRESTON
Poor Richard strikes it rich

channel. I have no idea why the tape was made this way, but the effect is annoying.

G. L.

ENTERTAINMENT

© JOAN BAEZ: *Joan Baez/5*. Joan Baez (vocals, guitar). *There But for Fortune: It Ain't Me, Babe; Bachianas Brasileiras No. 5*; and nine others. VANGUARD VTC 1696 \$7.95.

Performance: Lovely
Recording: Close and true
Stereo Quality: Good

Miss Baez has far and away the best voice to come out of contemporary folk music. Unfortunately, her material is often beneath her talents. The musical poverty of the folk movement is best emphasized when she moves from a piece of trivia such as Bob Dylan's *It Ain't Me, Babe*, to Villa-Lobos' beautiful *Bachianas Brasileiras No. 5*. She sings the latter in a strictly legit voice, with an accompaniment of eight cellos. Her voice, lovely even in the routine present-day "folk" songs, is exquisite in this instance.

It is a shame that she should have chosen to waste her abundant gifts on the folk fad.

G. L.

© LEONARD BERNSTEIN: *Conducts Bernstein, Fancy Free Ballet; Three Dance Episodes from On the Town; Overture to Candide; Prelude, Fugue and Riff*. Benny Goodman (clarinet); New York Philharmonic. Leonard Bernstein cond. COLUMBIA MQ 698 \$7.95.

Performance: Hip
Recording: Superb
Stereo Quality: Excellent

It is odd and strangely rewarding to hear both *Fancy Free* and the *On the Town* episodes after all these years, especially if they are bound up—as they are for me—with one's student days. Hearing them again in these entirely dazzling performances by their composer, Leonard Bernstein, and the New York Philharmonic, I find that they recall the not-all-that-distant day and golden age of Ballet Theatre, and an era during the Forties when American composers were being commissioned right and left to create for the ballet stage. A list of these works would be of astonishing length.

Getting back to Bernstein, *Fancy Free* is, in a way, a balletic treatment of the plot idea—i.e., sailors on leave in Manhattan—that lay behind *On the Town*, a remarkably visionary Broadway musical that was itself highly choreographic. In both scores, one is astonished anew by Bernstein's musical flair, his simple gift for writing music. They abound quite youthfully and candidly in references—is that the word I want?—to Aaron Copland. But already Bernstein's curiously personal use of jazz is in clear evidence. So, for that matter, is his strongly eclectic musical personality—if I may deal in an apparent paradox. The music, in any case, is listenable, attractive, and downright impressive for a composer who was then still in his twenties.

The overture to *Candide* is a somewhat Prokofiev-like occasional piece of considerable charm and virtuosity, and *Prelude, Fugue and Riff* is Bernstein dealing in almost pure jazz. The latter work—like Stravinsky's *Ebony Concerto*—was commissioned for Woody Herman's dance band, and was for some reason never performed by it. It should have been, and the fact that it wasn't is Mr. Herman's loss.

The performance is obviously authentic, and brilliant too, and the recorded sound is dazzling enough to all but knock one out of one's chair. W.F.

RECORDING OF SPECIAL MERIT

© NAT COLE: *Let's Face the Music; Love*. Nat Cole (vocals); orchestra. Billy May and Ralph Carmichael cond. *Bidin' My Time; Warm and Willing; My Kind of Girl; More*; and twenty others. CAPITOL Y2T 2225 \$9.95.

Performance: Flawless
Recording: Excellent
Stereo Quality: Excellent

To get my bias out in the open promptly, I think the three greatest male singers of American popular music in recent years have been Frank Sinatra, Mel Tormé, and the late Nat Cole. Of the three Cole was the most consistent. Sinatra is sometimes sloppy, and Tormé is sometimes a little too musical, if you will. Cole's standards were invariable.

It is not inconsistent with these comments to say that Cole made two kinds of discs: ter-

"Great sound... neat, compact, unusually attractive speakers. We are very pleased..."



So says the owner of a new Sonotone[®] compact speaker used with a Scott LK-4B amplifier, AR turntable and Heathkit tape recorder. We couldn't express it better except to provide you with these vital statistics. True book-shelf size: 14 x 10½ x 7¼"; requires only modest power for big sound performance; power handling capacity: 40 watts (80 watts peak); two superb speakers combined with integrated crossover network for full audio coverage. In handsome oil finish walnut cabinet. Model RM-1, less than \$90 the pair; \$44.50 each. Hear the Sonotone today. You'll want it in your home tonight.

SONOTONE [®]

audio products • Sonotone Corp., Electronic Applications Div., Elmsford, N. Y.

CIRCLE NO. 48 ON READER SERVICE CARD

SAVE UP TO 40%!

**BRITISH HI-FI COSTS
MUCH LESS WHEN
YOU BUY DIRECT**

**FROM
THE U.K. HI-FI
MAIL ORDER SPECIALISTS!**

**C. C. GOODWIN (SALES) LTD. (Dept. HFS)
7, THE BROADWAY, WOOD GREEN, LONDON, N. 22. ENGLAND**

*Keep a note of our address for future reference.

CIRCLE NO. 24 ON READER SERVICE CARD

You will be highly delighted with our money saving prices!

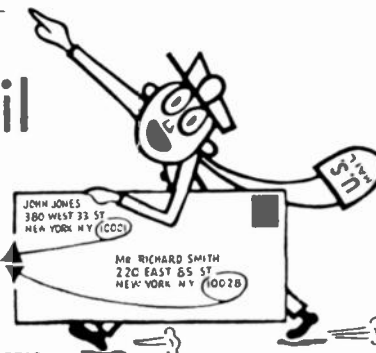
★ Write today for full details. Inclusive quotations on specific Hi-Fi Equipment mailed by return.

★ We ship to the U.S. and Canada every day—let us add your name to our list of satisfied customers.

★ All equipment carefully packed, insured and shipped promptly at minimum cost.

**PUT ZIP
in
your mail**

**Include
ZIP CODE NUMBERS
IN ALL ADDRESSES**



POSTMASTER

SAVE over 40% on hi-fi

COMPONENTS & TAPE RECORDERS

- Easy-Pay-Plan—Up to 24 mos. to pay.
 - 15 day money-back guarantee
 - Full 2 yr. warranty—parts & labor.
 - Franchised all lines. We ship from stock.
 - Trade-ins—highest allow.—send your list.
 - Shipments double packed & fully insured.
 - 20th yr. dependable service—World Wide.
- We guarantee "We will not be undersold."
Write for our price. You'll be glad you did.

We own the sharpest pencils in the U.S.A.



RECORDING TAPE
The Most Trusted Name in Sound

				3-11	12+
10A	3"	225'	Acetate	ea. .39	.35
702C1	7"	1200'	Acetate	ea. 1.59	1.49
708C1	7"	1800'	Mylar	ea. 2.59	2.49
5M-24	7"	2400'	Ten Myl	ea. 4.19	3.99

Minimum order \$10.00. All prices include shipping USA & APO. Any assortment permitted for 12 price. Please write for types not listed.

EXTRA SPECIAL

Brand new factory sealed carton
S-505-4 Concertone Tape Recorder: **\$299.95**

HI-FIDELITY

CENTER
"The House of Low Low Prices"

1797-A 1st Ave.
New York, N. Y. • 10028

CIRCLE NO. 27 ON READER SERVICE CARD



**SELLING HI-FI
WORLD WIDE
SINCE 1948**

**COMPONENTS • RECORDERS
KITS • SPEAKER SYSTEMS • TAPE**

- LOWEST PRICES
- MFRS. GUARANTEES UP TO 5 YEARS
- SAME DAY REPLY TO YOUR INQUIRY
- MFRS. SEALED CARTONS
- DOUBLE BOXED WHEN POSSIBLE
- FAST, INSURED SHIPMENTS
- PACKAGE DEALS SAVE YOU MORE
- FRANCHISED DISTRIBUTORS FOR OVER 50 MFRS.
- PARKING METERS AT PREMISES

• SPECIAL STERODYNE II DIAMOND STEREO CARTRIDGE — \$7.25 ppd.

Send for FREE "MONTHLY SPECIALS" on other Cartridges, Tapes, and Components.



WRITE FOR MONTHLY SPECIALS
VISIT OUR STORE

CARSTON Studios
125 S. East 88 St., New York 28, N. Y.

CIRCLE NO. 9 ON READER SERVICE CARD

rible and masterly. The former consisted of cruddy commercial tunes that verged on rock-and-roll. Their purpose was not to make music but to make money. Cole's musical execution in these terrible discs was impeccable; the material was dreary. But the masterly Cole records reflected a taste in the selection of material that was as perfect as the taste that went into the singing. This 3¾-ips tape contains the equivalent of two such discs.

No singer I know was Cole's equal at hard swinging. Even in a light two-beat rhythm, his beautifully even time sense created a deliciously loose and lazy swing that was all but irresistible. This swing was a reminder that Cole was one of the important pianists of jazz history. Yet, unlike most instrumentally trained singers, he had an acute perception of the meanings of words.

The orchestrations are excellent throughout the tape—Billy May did the scorings for "Let's Face the Music." Ralph Carmichael those for "Love." All twenty-four tunes on the tape are top-drawer.

© ELLA FITZGERALD: *Jerome Kern Song Book*. Ella Fitzgerald (vocals); orchestra, Nelson Riddle cond. *Let's Begin: A Fine Romance; All the Things You Are*; and nine others. VERVE VSTC 316 \$7.95.

Performance: Mechanical
Recording: Quite good
Stereo Quality: Good

Wanna have some fun? At a cocktail party well-populated by hip people—the kind who take pride in their sophistication, good taste, and subtlety of perception—say in a loud but not obstreperous voice, "I don't really care for Ella Fitzgerald. I respect her craftsmanship, but she rarely gets inside a tune, and she hardly ever moves me." Then count the number of people who turn and say, "You too? I've felt that way for a long time, but I've never had the nerve to say it."

I find that Miss Fitzgerald too often skates across the surface of tunes, and this album is a case in point. Compare her work here with the superbly warm Kern album that David Allen did (*World Pacific 1295*) about five years ago. The sales of Allen's disc were negligible, though it is a classic, so you may not be able to get it. But if you want a Kern excursion, try.

Nelson Riddle's arrangements for this disc, on close listening, sound (with some exceptions) as if they're out of his routine-charts drawer. The rhythm section is lead-footed.

But Ella does sing with superb clarity and musicianship. You have to give her credit for that.

© ANDRÉ KOSTELANETZ: *New Orleans Wonderland; New York Wonderland*. Orchestra, André Kostelanetz cond. *Street Scene; Lullaby of Broadway; South Rampart Street Parade; Daybreak*; and twenty-one others. COLUMBIA C2Q 704 \$11.95.

Performance: Polished
Recording: Bright
Stereo Quality: Good

This twin-pack tape includes two Kostelanetz disc albums, one of tunes associated with New York, the other with New Orleans. They are all overorchestrated. I don't find Kostelanetz actively offensive, but Morton

Gould does this sort of thing so much more skillfully—and more musically.

G. L.

RECORDING OF SPECIAL MERIT

© OSCAR PETERSON TRIO: *Plus One*. Oscar Peterson (piano), Ray Brown (bass), Edmund Thigpen (drums), Clark Terry (trumpet and fluegelhorn). *Brotherhood of Man; Jim; Mumbles*; and seven others. MERCURY STC 60975 \$7.95.

Performance: Bright
Recording: Very good
Stereo Quality: Very good

Often a jazz group makes its best recordings when an outsider is added to it as guest soloist. One of the best Oscar Peterson Trio albums, to my mind, is one made for Verve with vibraharpist Milt Jackson. This present tape holds another, with Clark Terry as the "plus one."

Terry is the favorite trumpeter of many musicians. His sly wit, his humor, and his lyricism, all expressed with great technical polish, make him one of the most consistently interesting of jazz players. Obviously Peterson, Brown, and Thigpen enjoyed making this album with Terry, and they—and Terry as well—were in excellent form.

In nightclubs Terry sometimes responds to the cry of friends to "sing the dirty blues, CT!" The "dirty blues" consists of ruminations over the advice grandfather gave him about dealing with women and such. The listener is led to expect some outrageously dirty line, at which point Terry lapses into a mumble that *sounds* as if he is singing something shocking. Unwary strangers are thus conned into leaning forward in their chairs to catch the line.

For this album with Peterson, Terry recorded two vocal tracks—both of them utterly unintelligible. One is titled *Incoherent Blues*; the other, *Mumbles*, has already become a hit single. *Mumbles* is one of the funniest things ever to come out of jazz—it shows CT as music's answer to double-talk specialist Al Kelly.

But the humor should not overshadow the music. There are fine musical tracks on this tape, both ballads and swingers, and excellent solos from Terry and Peterson. Too, Brown and Thigpen remain the most propulsive rhythm section to be found in any permanent jazz group.

G. L.

© NINA SIMONE: *In Concert*. Nina Simone (vocals and piano); rhythm section. *Don't Smoke in Bed; Mississippi Goddam; Go Limp*; and three others. PHILIPS C 600135 \$7.95.

Performance: Biting
Recording: Good
Stereo Quality: Good

It is clear that Nina Simone is full of hate. As if it were not evident in her behavior before audiences, she tells you straight out that she hates your guts because you're white in two songs on this tape. One is Kurt Weill's *Pirate Jenny*, the other *Mississippi Goddam*, a song Miss Simone wrote.

There is a great deal of hate in contemporary American popular folk music and jazz. Most of it is tedious. When I hear a tenor player stand up and scream through his horn for twenty-five minutes that I'm a no-good ofay s.o.b. (actually, the implications of the music are much stronger), I don't get mad

1965 CAR AND DRIVER YEARBOOK



Big Wheel small tag...



The 1965 CAR AND DRIVER YEARBOOK is here . . . and there . . . and everywhere you find men who really love cars! This new edition is a true gem, sparkling with 144 photo-packed pages—a veritable International Auto Show in print! Check all these exclusive highlights . . .

- Road Tests on 58 imported and domestic cars!
- A comprehensive tech section on racing cars, complete with cut-aways and specifications!
- Big Accessories Section!
- New portfolio of exciting racing photographs!

plus . . . complete specifications on all the 1965 automobiles . . . a consumer's comparison of Ford, Dodge, Pontiac . . . your own personal showroom to the dazzling auto world of 1965!

Big wheel? You bet. Small tag? \$1.25 is all. So don't miss it—fill in and mail the handy coupon below today, and we'll have your copy on the way before you can shout "Where's my copy?!"

Ziff-Davis Service Division / Dept. COY
589 Broadway / New York, N. Y. 10012

What are you waiting for? My \$1.25 (plus 15¢ shipping and handling; 25¢ outside U.S.A.) is enclosed for the 1965 CAR AND DRIVER YEARBOOK. Send my copy at once, today, Now!

name PLEASE PRINT

address HF-55

city state zip code

(Payment must be enclosed with order)

or resentful, I just get bored. Hate is the poorest possible raw material for art. The hard-bop movement in jazz was so loaded with hate, and audiences got so bored with being hated, that hard-bop musicians have almost put themselves out of business.

Nina Simone's hatred, however, is curiously exciting theater. Compared with her *Mississippi Goddam*, the protest songs of white "folkie" singers seem like the liberal posings of affected schoolboys. Miss Simone alters *Pirate Jenny* subtly to make it a statement of Negro resentment. She says straight-out who it is she lusts to see dead. When the black pirate ship lands, she tells us, she's going to demand some deaths *right now*. I'm quite sure this is not merely a performance—Miss Simone means every word.

Why doesn't she alienate me, or the audience before whom this recording was made? The answer is effective casting. If you have a play that calls for a horse in one scene, you can of course put two men in a costume—the effect will be like that of Bob Dylan protesting segregation. You're far better off if you cast a real horse in the part, and Nina Simone singing *Pirate Jenny* is just such casting. In *Mississippi Goddam*, Miss Simone tells you that this country is full of lies—a point no sane person can dispute—and that she has no use for you. The title of the song is itself classic. She says she knows about Alabama and Tennessee and all their evils. "But Mississippi? Goddam!"

Songs of hate Miss Simone sings superbly here. Songs of love are no longer her cup of tea. Her *I Love You, Porgy* is not as good as her 1959 recording of the tune, and her slow, slow reading of Willard Robinson's wonderful *Don't Smoke in Bed*—five minutes, thirty seconds for just one chorus—is ponderously dull. I've never liked Miss Simone's piano playing, and I don't like it here. It is pretentious and, oddly, quite lacking in the jazz feeling one hears in her voice.

This is a unique and electrifyingly powerful tape. G. L.

© CATERINA VALENTE: *Valente* and *Violins*, Caterina Valente (vocals); orchestra, Roland Shaw cond. *Ebb Tide: April in Paris: Day by Day*; and nine others. LONDON: LPM 70089 \$6.95.

Performance: Affected
Recording: Gorgeous
Stereo Quality: Outstanding

Here she is again, ladies and gentlemen, the amazing little singing machine, Caterina Valente. Miss Valente is a brilliant performer—technically. She may well be the most versatile popular singer in the world, but she is also just about the most mannered. This affectation is not merely a matter of her accent, though she sounds as if she learned her English vowels from Anthony Newley. Miss Valente seems to be making all those weird little sounds on purpose, to be attacking the notes deliberately to achieve that curious coyness, that cuteness, which goes down like a cup of coffee containing nine spoonfuls of sugar.

The sound and the stereo quality of this album are beautiful, and the orchestra includes one of those great big juicy British string sections, and good brass and rhythm players as well. I wish I had three-channel stereo: I could turn off the voice track and enjoy the superb Roland Shaw arrangements by themselves. G. L.

NOW...PERFECT FM ELIMINATE FM INTERFERENCE! With the Sensational New! FINCO FM BAND PASS FILTER



ENGINEERED TO
MOUNT ANYWHERE

Get only pure FM signals. Use a Finco FM Band Pass Filter to stop interference and block out unwanted signals from T.V., Citizens Band and Amateur transmitters, motors, autos and fluorescent lamps. Size: 4 1/4" x 2" x 1 1/2". Available at your Finco Hi-Fi dealer. Satisfaction guaranteed!

Model 3007 Only \$6.95 List

THE FINNEY COMPANY

34 W. Interstate St. • Bedford, Ohio

CIRCLE NO. 21 ON READER SERVICE CARD

PURCHASING A HI-FI SYSTEM?

TRADE-INS O.K. TIME PAYMENTS
Up to 2 years to pay!

Send Us
Your List Of
Components
For A
Package
Quotation
**AIREX
WON'T BE
UNDERSOLD**

All merchandise is brand new, factory fresh & guaranteed.

Visit our showroom
Free cabinet brochure
& Domestic &/or export
Hi Fi Catalog

**AIREX
RADIO**
CORPORATION

85-MR Cortlandt St., N.Y. 7. WO 4-1820

Altec Lansing
Electrovoice
Jensen • Leak*
University
Acoustic Research
Janszen
Wharfedale
Grenadier Speakers
International Crystals
Hallcrafters
Texas Crystals
Marantz* • Viking
Bell • G.E.
Weathers
Harman—Kardon
Eico • Ampex*
Sherwood*
Superscope
Dual Changer
Bogen • RCA
Dynakit • Fisher
H. H. Scott
KSC Speaker Systems*
ADC Speakers
Finco • ECI
Empire Troubadour
Sony • Roberts
Challenger
Hammarlund
Garrard • Norelco
Miracord
General Radio
Rek-O-Kut
Polytronics
Crown Recorders*
Fairchild
ADC Cartridges
Pickering • Sonar
Audio Tape
Magnecord*
Rockford Cabinets
*Fair Traded

CIRCLE NO. 2 ON READER SERVICE CARD

HI FI/STEREO REVIEW CLASSIFIED

COMMERCIAL RATE: For firms or individuals offering commercial products or services 50¢ per word (including name and address). Minimum order \$5.00. Payment must accompany copy except when ads are placed by accredited advertising agencies. Frequency discount: 5% for 6 months; 10% for 12 months paid in advance.

READER RATE: For individuals with a personal item to buy or sell. 30¢ per word (including name and address). No Minimum! Payment must accompany copy.

GENERAL INFORMATION: First word in all ads set in bold caps at no extra charge. Additional words may be set in bold caps at 10¢ extra per word. All copy subject to publisher's approval. Closing Date: 1st of the 2nd preceding month (for example, March issue closes January 1st). Send order and remittance to: Hal Cymes, HI FI/STEREO REVIEW, One Park Avenue, New York, New York 10016.

EQUIPMENT

LOW, Low quotes: all components and recorders. HiFi, Roslyn 9, Penna.

WRITE for quotation on any Hi Fi components: Sound Reproduction Inc., 34 New St., Newark, N.J. Mitchell 2-6816.

BEFORE You Buy Receiving Tubes, Transistors, Diodes, Electronics Components and Accessories . . . send for your Giant Free Zalytron Current Catalog, featuring Standard Brand Tubes: RCA, GE, Etc.—all Brand New Premium Quality Individually Boxed, One Year Guarantee—all at Biggest Discounts in America! We serve professional servicemen, hobbyists, experimenters, engineers, technicians. Why Pay More? Zalytron Tube Corp., 469-H Jericho Turnpike, Mineola, N.Y.

TAPE recorders. Hi-Fi components. Sleep Learning Equipment, tapes Unusual values. Free catalog. Dressner, 1523HF Jericho Turnpike, New Hyde Park 9, N.Y.

KIT Experts—Dynaco Specialists—Kits at reasonable prices are our specialty. Also custom wired kits guaranteed to exceed factory standards at substantial savings. Beautiful handcrafted Walnut cases for complete Dynaco line, plus everything in audio Kitcraft, Dept. HS5-65, 738 Washington Avenue, Brooklyn, N.Y. 11236. MA 2-5230.

HI-FI Components, Tape Recorders, at guaranteed "We Will Not Be Undersold" prices. 15-day money-back guarantee. Two-year warranty. No Catalog. Quotations Free. Hi-Fidelity Center, 1797 (HC) 1st Ave., New York, N.Y. 10028.

COMPONENT quotations—tapes Mylar 1800' postpaid minimum ten \$1.59 each. Bayla, Box 131r Wantagh, N.Y.

FREE! Send for money saving stereo catalog #H5R and lowest quotations on your individual component, tape recorder or system requirements. Electronic Values, Inc. 200 West 20th St., N.Y., N.Y. 10011.

CANADIANS—Giant Surplus Bargain Packed Catalogs. Electronics, HiFi, Shortwave, Amateur, Citizens Radio. Ru h \$1.00 (refunded). ETCO, Dept. Z, Box 741, Montreal, CANADA.

McGEE Radio Company. Big 1965 176 page catalog sent free. America's best values. HiFi—Amplifiers—Speakers—Electronic Parts. 1901 McGee Street, (Dept. HSR), Kansas City, Mo.

QUOTATION on HiFi Components and Autostereo: Audio Consultants. 3824 Montana St., El Paso, Texas 79903.

FOR SALE

COMPONENTS & Furniture at big discounts. Write for discount catalog. Mendota Furniture Company, Mendota, Minnesota.

JAPAN & Hong Kong Electronics Directory. Products, components, supplies. 50 firms—just \$1.00. Ippano Kaisha Ltd., Box 6266, Spokane, Washington 99207.

ACHTUNG! Das machine is nicht fur Gerfingerpoken und mittengraben. Is easy schnappen der Springenwerk. blowenfusen und popencorken mit spitzernparken. Ist nicht fur gerwerken by das Dummkopfen. Das rubbernecken sightseeren keepen hands in das pockets. Relaxen und watch das Blinkenlights. This attractive, engraved metal plaque only \$2.00 ea. ppd. Southwest Agents, Dept. H, 8331 Hwy. 80 West, Fort Worth, Texas 76116.

BUILD TV Camera Cheaper Than Ever! Send 10¢ for Details. ATV Research, Box 396, South Sioux City, Nebr. 68776.

NAMEPLATES, Decals and Signs of All Kinds. Seton, New Haven 15, Conn.

TRANSISTORS—Miniature Electronic Parts. Send for Free Catalog. Electronic Control Design Company, P.O. Box 1432N, Plainfield, N.J.

FREE catalog: Wholesale electronic parts and equipment. Royal, Box 2591, El Cajon, Calif.

RESISTORS. Newest type Metal-Film, Copper Circuit Board, Capacitors, Terminal Blocks, Free Catalog. Farnsworth Electronic Components, 88 Berkeley, Rochester, New York 14607.

EICO HFT 90 Tuner MX99 MPX adapter \$30.00. Irwin Sapenoff, 1365 E. 16th St., Brooklyn, N.Y.C.

FINEST SPEAKERS AVAILABLE. Vega Corner 3-way 52x46x28 inches. Walnut. Like new. Save over 50%. \$795. Siefker, 11 Michael Circle, Ft. Walton, Fla.

WANTED

QUICKSILVER, Platinum, Silver, Gold. Ores Analyzed. Free Circular. Mercury Terminal, Norwood, Mass.

ARC-27, ARC-34, ARC-38, ARC-44, ARC-52, ARC-55, ARC-73, ARC-84, RT-220c/ARN-21, APN-22, R-540/ARN-14c, ARN-18, ARN-59, 51X-2/17L-7, 17L-4, RT-68/GRC, Test Sets with ARM, UPM, URM, SG, Prefixes. Top Dollar Paid. Slep Electronics, Drawer 178ZDHF, Eilenton, Fla. 33532.

TUBES

RADIO & T.V. Tubes—33¢ each. Send for free list. Cornell. 4215-H University, San Diego, Calif. 92105.

TAPE AND RECORDERS

RENT Stereo Tapes—over 2,500 different— all major labels—free brochure. Stereo Parti. 1616-G Terrace Way, Santa Rosa, California.

TAPE-MATES MAKES AVAILABLE TO YOU—ALL 4-TRACK STEREO TAPES—ALL LABELS—POSTPAID TO YOUR DOOR—AT TREMENDOUS SAVINGS. FOR FREE BROCHURE WRITE TAPE-MATES CLUB, 5280-H W. PICO BLVD., LOS ANGELES, CALIF. 90019.

RENT 4-TRACK STEREO TAPES—Narrow it down, it has to be TRIMOR— Goodbye to partial satisfaction—Service and Dependability our keynote—ALL LABELS and TITLES—No Deposit—Postpaid both ways. (48 states)—FREE BROCHURE and TAPE CATALOG. TRIMOR Company, P.O. Box 748, Flushing, N.Y. 11352.

BEFORE renting Stereo Tapes try us. Postpaid both ways—no deposit—immediate delivery. Quality—Dependability—Service—Satisfaction—prevail here. If you've been dissatisfied in the past, your initial order will prove this is no idle boast. Free catalog. Gold Coast Tape Library, Box 2262, Palm Village Station, Hialeah, Fla. 33012.

3M POLYESTER Tapes. 1200' \$1.29; 1800' \$1.99. Towers, Lafayette Hill, Penna. 19444.

STEREO TAPE. Save up to 60% (no membership fees). We discount recorders, batteries, accessories. We mail prerecorded tape, prepaid, anywhere that United States rates prevail. Free 60 page catalog. Saxitone, 1776 Columbia Road, Washington, D.C. 20009.

TAPE RECORDER Bargains. Brand new, latest models, \$10.00 above cost. Arkay Sales, 22-01 Riverside Ave., Medford, Mass. 02155.

SAVE UP To 38%—Stereo Tapes! Records! All Major Labels—Guaranteed. Free Details. P.O. Box 280, West Des Moines, Iowa 50265.

AMPEX tape 30% off, pre-recorded 20%. Collegetown Audio, Box 342H, Columbia, Mo. 65202.

QUALITY 3M tape at "white box" prices??? Enclose 25¢ coin for 225' Polyester sample. Limit One. Supply Limited. Metropolitan Stationery Company, Dept. 3M, 114 West 27th Street, New York, N.Y. 10001.

RECORDS

RARE 78's. State Category. Write Record-Lists, P.O. Box 2122, Riverside, California.

"HARD To Get" records—all speeds. Record Exchange, 812 Seventh Avenue, New York, N.Y.

THE Record Collector Journal—comprehensive, valuable data, varied record mart. Introductory six issues—\$1.50. Record Research, 131 Hart, Brooklyn 6, N.Y.

DISCOUNT Records—All Labels—Free Lists, write Cliff House, Box 42-H, Utica, N.Y.

BRITISH LP's New From \$1.40—All Labels. Complete Catalogue \$1. Vocal 78 Lists Available. "Gramophile," 1017 Argyle St., Glasgow, Britain.

COMPLETE Custom Recording Service—monaural, stereo, tapes, discs—all speeds. Send your requirements for very reasonable quotations. Son-Deane Records, Hartsdale, N.Y.

DISCOUNTS on all LP's. Free details. Citadel Record Club, 545 Fifth Ave., Dept. 23, New York 17, N.Y.

LP BARGAINS Galore! Top Labels—Artists. All Kinds. List. Revere Music, 74 Tuttle, Revere, Mass. 02151.

RARE RECORD FINDERS. Write Shaffer, Box 95007, Los Angeles, Calif.

"MY FAIR LADY," "HELLO, DOLLY," many other stereo and monaural records and tapes at 50% off retail price. 25¢ puts you on mailing list. Topselco, P.O. Box 112, Wilmette, Ill.

THOUSANDS Like New LPs. Half Price Lists 25¢. Records, Hillburn P.O., Hillburn, N.Y.

CASH For Unwanted LPs. Reder, 81 Forshay Rd., Monsey, New York.

HEAVY Poly Sleeves For LP Jackets 5¢. Min. Fifty. Records, Box 323, Hillburn, N.Y.

REPAIRS AND SERVICES

ALL Makes of Hi-Fi Speakers Repaired. Amprite, 168 W. 23 St., N.Y.C. 10011. CH 3-4812.

Hi-Fi Problems solved by "The Hi-Fi Doctor" on the spot. Audio, Acoustic, Radio Engineer, Professional visits, day, evening. New York area. William Bohn, Plaza 7-8569

TV TUNERS Rebuilt and Aligned per manufacturers specification Only \$9.50. Any Make UHF or VHF. We ship COD Ninety day written guarantee. Ship complete with tubes or write for free mailing kit and dealer brochure. JW Electronics, Box 51F, Bloomington, Ind.

HELP WANTED

EARN Cash Commissions plus free gifts. Sell matchbook advertising. Sales kit furnished. Matchcorp., Dept. MD-55, Chicago 60632.

HiFi AUDIO REPS. American company doing business internationally, listed N.Y. Stock Exchange, to enter HiFi Audio field with select line of high quality tape recorders and stereo portable phonos now manufactured for professional and industrial markets. Write in detail advising manpower and other lines carried. Box 116, HiFi/STEREO REVIEW, One Park Avenue, New York, N.Y. 10016.

MUSIC

POEMS wanted for songs and records. Send poems. Crown Music, 49-RB West 32, New York 1.

ADD programs of continuous, commercial free music thru your FM tuner with our sub carrier detector plugged into tuner. Hear the famous background music programs now transmitted as hidden programs on FM. Wired unit \$75.00, Kit \$49.50. Music Associated, 65 Glenwood Road, Upper Montclair, N.J. 201-744-3387.

SONG ideas wanted. Write with Professional Songwriters. Share royalties. Songwriters' Associates, 236 West 55th Street, N.Y. 10019-V.

PATENTS

INVENTIONS; Ideas developed for Cash/Royalty sales. Raymond Lee, 1606G Bush Building, New York City 36.

INVENTIONS WANTED

INVENTORS. We will develop, help sell your idea or invention, patented or unpatented. Our national manufacturer clients are urgently seeking new items for outright cash sale or royalties. Financial assistance available. 10 years proven performance. For free information, write Dept. 45, Wall Street Invention Brokerage, 79 Wall Street, New York 5, N.Y.

PLANS AND KITS

WEBBER Labs. Transistorized converter Kit \$5.00. Two models using car radio 30-50Mc or 100-200Mc, one Mc spread. Easily constructed. Webber, 40 Morris, Lynn, Mass

PHOTOGRAPHS

PHOTOGRAPHS and transparencies wanted, to \$500.00 each. Valuable information free—Write Intrapphoto-HF, Box 74607, Hollywood 90004.

PHOTOGRAPHY—FILM EQUIPMENT, SERVICES

SCIENCE Bargains—Request Free Giant Catalog "CJ"—148 pages—Astronomical Telescopes, Microscopes, Lenses, Binoculars. Kits. Parts. War surplus bargains. Edmund Scientific Co., Barrington, New Jersey.

MEDICAL FILM—Adults only—"Childbirth" one reel, 8mm \$7.50; 16mm \$14.95. International H, Greenvale, Long Island, New York.

HYPNOTISM

FREE Hypnotism. Self-Hypnosis, Sleep Learning Catalog! Drawer H400. Ruidoso, New Mexico 88345.

PRINTING

BOOK PRINTING. Lowest cost. Paperbacks or hard covers. Catalog free. Addams Press, 30 W. Washington, Chicago, Ill. 60602.

MAGAZINES

FASCINATING New Magazine for Book Collectors! Information Free. TBA, Webster 13, N.Y.

BOOKS

BOOKS For Everyone Catalogs 15c. Myers Book Service, Marquand, Mo.

AUTHORS' SERVICES

AUTHORS' Learn how to have your book published, promoted, distributed. Free booklet "ZD," Vantage, 120 West 31 St., New York 1.

PUBLISH your book! Join our successful authors: publicity advertising promotion, beautiful books. All subjects invited. Send for free appraisal and detailed booklet, Carlton Press, Dept. ZDQ, 84 Fifth Avenue, N.Y.C. 11.

REAL ESTATE

FREE!—ALL NEW! SPRING CATALOG. Thousands of properties described, photos galore—Land, farms, homes, businesses, recreation, retirement. 472 offices coast-to-coast. "World's Largest." Mailed **FREE!** **STROUT REALTY**, 50-ZD East 42nd St., New York 17, N. Y.

FLORIDA Water Wonderland—Homesites, Cottagesites, Mobilesites. Established area. \$390. full price, \$5.00 month. Swimming, fishing, boating. Write Lake Weir, Box 38bc, Silver Springs, Fla. Ad 61070(F-1).

INSTRUCTION

REI First Class Rad-o Telephone License in (5) weeks Guaranteed. Tuition \$295.00. Job placement free. Radio Engineering Institute, 1336 Main Street, Sarasota, Fla.

HEALTH, Success, Self-culture Courses. Homestudy. Psychology, Metaphysics. Bible, Philosophy. Write, **INSTITUTE OF METAPHYSICS**, 1250 Indiana Street, Birmingham, Alabama 35224.

BUSINESS OPPORTUNITIES

INVESTIGATE Accidents—Earn \$750 to \$1,400 monthly. Men urgently needed. Car furnished. Business expenses paid. No selling. No college education necessary. Pick own job location. Investigate full time. Or earn \$6.44 hour spare time. Write for Free Literature. No obligation. Universal. CZ-5, 6801 Hillcrest, Dallas 5, Texas.

SELL CB Equipment—Dealerships available to aggressive people who can sell Citizens Band Radio full or part time. Knox Electronic, Dept. 174, Galesburg, Ill. 61401.

MADE \$40,000.00 Year by Mailorder! Helped others make money! Start with \$10.00—Free Prof. Torrey, Box 3566-N, Oklahoma City 6, Oklahoma.

FREE BOOK "990 Successful, Little-Known Businesses." Work home! Plymouth-845-Y, Brooklyn 4, New York.

RAISE money fast—easy proven sources—free particulars—Advisor, Box 48337-ZD2, Los Angeles 90048.

STAMPS

SURPRISE COLLECTION! Exotic mint British Colonials, absolutely free with approvals. Viking, Great Neck 50, N.Y.

EDUCATIONAL OPPORTUNITIES

LEARN While Asleep, hypnotize with your recorder, phonograph. Astonishing details, sensational catalog free! Sleep-Learning Association, Box 24-ZD, Olympia, Washington.

LEARN While Asleep. Remarkable, Scientific, 92% Effective. Details Free, ASR Foundation, Box 7021, Dept. e.g., Lexington, Kentucky.

HIGHLY—effective home study review for FCC commercial phone exams. Free literature! **COOK'S SCHOOL OF ELECTRONICS**, Craigmont, Idaho 83523.

COINS

LINCOLNS 50 Different Plus uncirculated Kennedy Half \$2.50. Mickey, Box 82, Brooklyn 11229.

S-MINT Lincolns, 20 Different \$1.95; All 10 S-Mint Roosevelts \$3.45; Complete Set Silver Wartime Nickels \$2.35; All \$7.15. Cooper, Box 6628, Kansas City, Mo. 64123.

5 ROLLS Unsorted Buffalo Nickels \$14.50. Lists. Ace, Jamesburg, N.J.

GOVERNMENT SURPLUS

GOVERNMENT Surplus Receivers. Transmitters, Snoposcopes. Radios, Parts, Picture Catalog 20c. Meshna, Nahant, Mass.

JEEPS \$64.50 . . . Boats \$6.18 . . . Typewriters \$4.15 . . . Airplanes, Electronic Equipment, 100,000 Bargains Typically Like These Direct From Government in Your Area. For Complete Directory and Surplus Catalog Send Only \$1.00. Surplus Service, Box 820-L, Holland, Michigan.

JEEPS — \$62.50. Transmitters — \$6.18. Typewriters — \$4.15. Walkie Talkies, Oscilloscopes, Multimeters. Typical Surplus Prices. Exciting Details Free. Enterprises, Box 402-B10, Jamaica 30, N.Y.

EMPLOYMENT INFORMATION

FOREIGN Employment. Construction, other work projects. Good paying overseas jobs with extras, travel expenses. Write only: Foreign Service Bureau, Dept. D, Bradenton Beach, Fla.

OVERSEAS—Foreign Employment. Permanent. High paying. All occupations. Transportation. Household resettlement. Sixth successful year furnishing immediate, direct placement. Fast service. Global Employers, Box 286-W, Oroville, Calif.

MISCELLANEOUS

DEEPLY in debt? Clear credit—quick relief. Write Advisor, Box 48337-ZD 1, Los Angeles 90048.

FREE beautiful song to all music-lovers. Send names, addresses. Nordyke, 6000-3 Sunset, Hollywood, Calif. 90028.

FREE Wine Recipes and Home Brewing Supplies Catalog. Country Winemaker, Box 243H, Lexington, Mass. 02173.

BEERS, Wines, Ciders. Fifteen Delicious Home Recipes, One Dollar, Royal Company, Champlain, N.Y.

CLASSIFIED ADVERTISING ORDER FORM

Please refer to heading on first page of this section for complete data concerning terms, frequency discounts, closing dates, etc.

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25
26	27	28	29	30
31	32	33	34	35

_____ Words { @ .30 Reader Rate } = \$ _____
 { @ .50 Commercial Rate }

Insert _____ time(s) Total Enclosed \$ _____

NAME _____

ADDRESS _____

CITY _____ **ZONE** _____ **STATE** _____

SIGNATURE _____

WORD COUNT: Include name and address. Name of city (Des Moines) or of state (New York) counts as one word each. Zone or Zip Code numbers not counted. (Publisher reserves right to omit Zip Code if space does not permit.) Count each abbreviation, initial, single figure or group of figures or letters as a word. Symbols such as 35mm, COD, PO, AC, etc., count as one word. Hyphenated words count as two words. HF-565

HIFI/STEREO REVIEW ADVERTISERS' INDEX

READER SERVICE NO.	ADVERTISER	PAGE NO.	READER SERVICE NO.	ADVERTISER	PAGE NO.
1	Acoustech, Inc.	101	31	Lafayette Radio Electronics	94
59	Acoustic Research, Inc.	30	64	Leak & Company Ltd., H. J.	14
2	Airex Radio Corporation	111		London Records	89
3	Altec Lansing Corporation	35			
	Angel Records	70	33	Magnecord	106
4	Audio Devices, Inc.	7	34	Marantz, Inc.	33
5	Audio Dynamics Corporation	87	35	Martel Electronics	26
6	Audio Originals	16	63	Mercury Records	83
7	Audio Unlimited, Inc.	101	36	Microtran Company, Inc.	103
				Minneapolis-Honeywell (See Honeywell)	
8	Benjamin Electronic Sound Corp.	20	37	Mosley Electronics, Inc.	99
	British Industries—Garrard	2			
9	Carston Studios	110	39	Nortronics	96
10	Citadel Record Club	83			
11	Columbia Records	72, 73	40	OKI—Chancellor Electronics	88
38	Columbia Records	77			
12	Command Records	92	32	Pickering	3rd COVER
13	Concertone	9			
14	Deutsche Grammophon	38	41	RCA Victor Tape	108
15	Dressner	100	42	Rabsons—57th Street, Inc.	101
52	Dual	41			
16	Dynaco, Inc.	28	43	Sansui Electric Company Limited	15
60	Dynaco, Inc.	29	44	Sarkes Tarzian, Inc.	107
61	EICO Electronic Instr. Co., Inc.	90	100	Scott, Inc., H. H.	2nd COVER, 1
17	Electro-Voice, Inc.	4th COVER	46	Sherwood Electronic Laboratories, Inc.	42
18	Elpa Marketing Industries, Thorens Division	80	47	Shure Brothers, Inc.	19
19	EMI (Scope Electronics Corp.)	81	48	Sonotone Corporation	109
20	Empire Scientific Corp.	5	49	Sound Reproduction, Inc.	103
64	Ercona Corporation	14	50	Superscope, Inc.	104
			51	Sylvania	85
21	Finney Company, The	100, 111			
22	Fisher Radio Corporation	22, 23, 25, 26, 27	52	United Audio Products	41
23	Fuji Photo Optical Products, Inc.	24	53	University Record and Tape Club	10
			54	Utah Electronics	103
24	Goodwin (Sales) Ltd., C. C.	109			
25	Harman-Kardon, Inc.	11	55	Vanguard Records	86
26	Heath Company	36, 37	56	Viking of Minneapolis, Inc.	97
27	Hi-Fidelity Center	110			
28	Honeywell Photographic Products	78	57	Winegard Co.	82
62	KLH Research and Development Corporation	13, 21, 75	58	Zeiss, Inc., Carl	12
30	Kenwood Electronics, Inc.	6			

Classified Advertising 112, 113

HIFI/STEREO REVIEW PRODUCT INDEX

As an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

CLASSIFICATION	PAGE NUMBERS
Accessories	99, 103, 111
Amplification Systems	2nd Cover, 1, 11, 13, 22, 29, 33, 37, 42, 101, 4th Cover
Antennas, FM	82, 100
Cabinets	16
Cameras	12, 24, 78
Cartridges, Phonograph	19, 87, 3rd Cover
Catalogs	26, 37, 94, 97
Music Systems	85
Receivers	6, 11, 15, 25, 37, 90, 94

CLASSIFICATION	PAGE NUMBERS
Records	10, 38, 70, 72, 73, 77, 83, 86, 92
Speakers and Speaker Systems	5, 14, 21, 27, 30, 35, 37, 75, 81, 101, 103, 109
Tapes, Pre-recorded	10
Tape, Recording	7, 107, 108
Tape Recorders and Decks	9, 26, 28, 37, 88, 94, 97, 104, 106
Tape Recorder Heads	96
Tuners	11, 22, 29, 33, 37, 85
Turntables and Changers	2, 20, 30, 37, 41, 80



Nine out of ten musical people prefer the sound of Pickering.

Nearly all musical people prefer *natural* sound. And natural sound begins with Pickering. Right where the stylus meets the groove.

Any of the new Pickering V-15 stereo cartridges will reproduce the groove, the whole groove and nothing but the groove. That's why a Pickering can't help sounding natural if the record and the rest of the reproducing equipment are of equally high quality.

To assure compatibility with your stereo equipment, there are four different Pickering V-15 pickups, each designed for a specific application. The V-15AC-1 is for conventional record changers, where high output and heavier tracking forces are

required. The V-15AT-1 is for lighter tracking in the newer automatic turntables. The even more compliant V-15AM-1 is ideal for professional-type manual turntables. And the V-15AME-1 with elliptical stylus is the choice of the technical sophisticate who demands the last word in tracking ability.

No other pickup design is quite like the Pickering V-15. The cartridge weighs next to nothing (5 grams) in order to take full advantage of low-mass tone arm systems. Pickering's exclusive Floating Stylus and patented replaceable V-Guard stylus assembly protect both the record and the diamond.

But the real payoff is in the sound. At least for those who can hear the difference.



V-15

Pickering

Plainview, L. I., N. Y.

For those who can **hear** the difference.

CIRCLE NO. 32 ON READER SERVICE CARD



Something's missing from the new Electro-Voice E-V 66 solid-state stereo amplifier!

Not power: you get 80 cool, clean watts of IHF music power. All solid-state, of course.

Not frequency response: the E-V 66 is flat ± 1.5 db from 8 to 50,000 cps.

Not value: the Electro-Voice E-V 66 stereo amplifier costs no more than \$219.00.

Then what's missing?

Just damaging heat, useless weight, excess bulk—all relics of the past we're glad to discard. The E-V 66 is smaller than a 4-inch stack of sheet music—fits any standard 9-inch bookshelf!

The E-V 66 is uncommon because it got a fresh start in life—we had no investment in big, old-fashioned designs to hinder us. Rather, we benefited from over 15 years of experience in precision transistor electronics for government and industry.

The combination of experience plus design freedom resulted in the refreshing new E-V 66. It also was responsible for the new E-V 44: 40 watts for just \$112.00.

Let your Electro-Voice high fidelity specialist demonstrate why the new

E-V 66 or E-V 44 can add more to your enjoyment of music than any other amplifier.

Or write us for complete technical data. It's free.

Electro-Voice[®]

SETTING NEW STANDARDS IN SOUND

ELECTRO-VOICE, INC.

Dept. 554F, Buchanan, Michigan 49107