

Portrait of the Conductor as Celebrity: Herbert von Karajan

60 cents

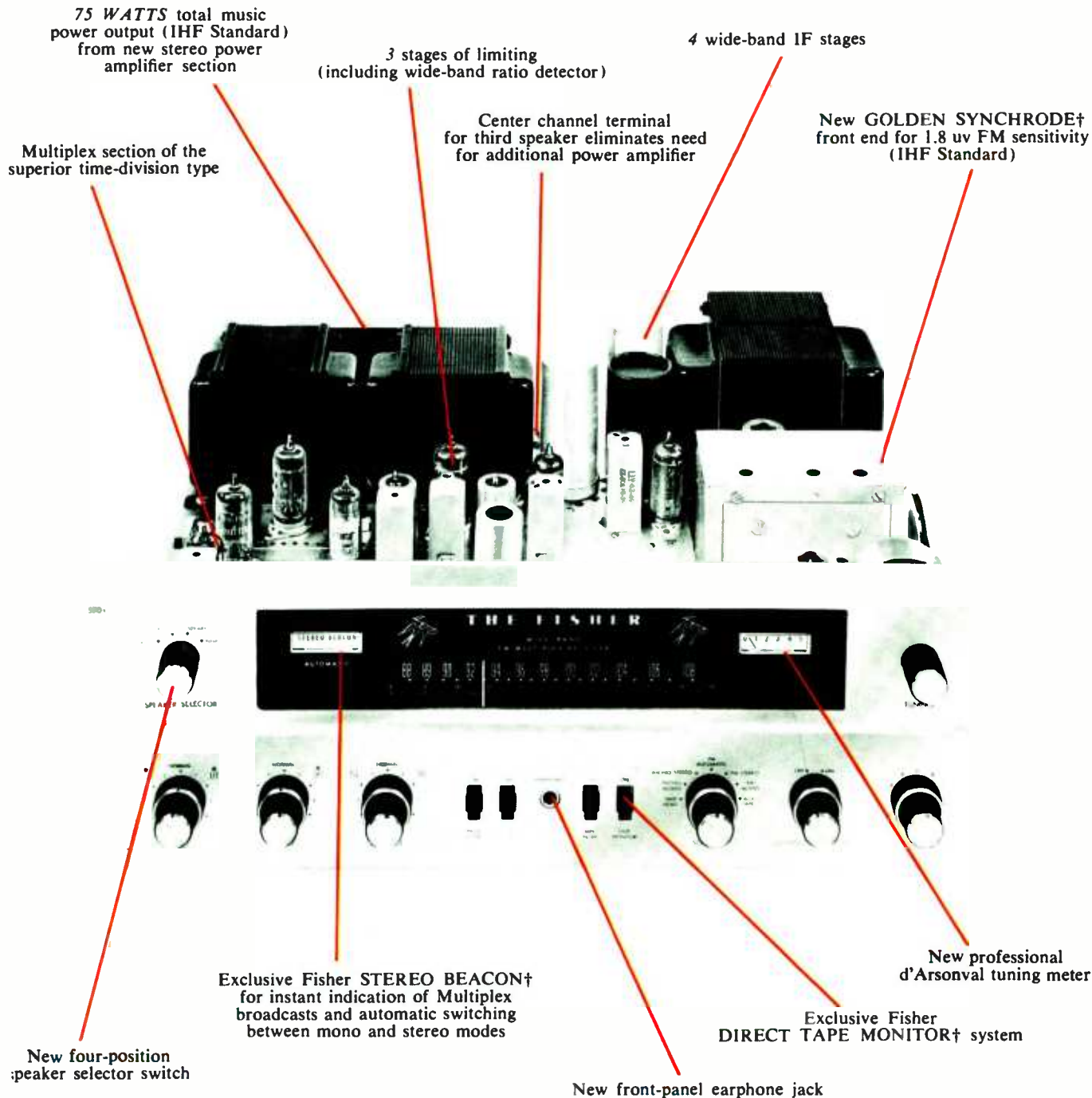
high fidelity

SEPTEMBER

THE MAGAZINE FOR MUSIC LISTENERS[®]

NEW PRODUCTS

A report
on the latest
developments
in audio gear



plex converter, the stereo control-preamplifier, the stereo power amplifier—is just as ruggedly built, just as reliable in operation, just as free from overheating or other life-expectancy problems as it would be if it were sold as a separate component. *And* each meets the same performance standards required by Fisher of its separate components. This in itself is an achievement thus far unequaled by *any* manufacturer.

The unit shown in detail at left is the new Fisher 500-C. It is completely identical to the new 800-C

except that the latter includes, in addition, a high-sensitivity AM tuner section with adjustable (Broad/Sharp) bandwidth plus a built-in ferrite rod AM antenna.

The new Fisher 400 was designed to make Fisher stereo receiver quality available at an unusually moderate price. It is in all essentials comparable to the 500-C, except for slight differences in FM circuitry, indicator features and control functions. Its music power output is 60 watts (IHF Standard). The FM sensitivity is equal to that of the

remarkable 500-C and 800-C.

Just connect a pair of speaker systems to any one of the new Fisher stereo receivers and you have stereo reproduction of the highest Fisher quality. And that, as you know, is the highest quality there is.

The Warranty That Means More And Does More For You. In striking contrast to the industry-wide standard of 90 days, the Fisher Warranty is extended to all tubes, diodes and parts for a period of one year from date of purchase.

The Fisher



What makes the Fisher 500-C

1. the world's best-selling stereo control-amplifier?
2. the world's best-selling FM-Stereo-Multiplex tuner?
3. the world's best-selling stereo power amplifier?

Mail this postcard. Turn this page.



\$1.00 VALUE ONLY 25¢! Please send me the new 1964 edition of the Fisher Handbook, an illustrated guide and idea book for custom stereo. I have enclosed 25¢ double-wrapped, to cover cost of handling.

Name _____
 Address _____
 City _____ Zone _____ State _____ 01901

PLACE
4¢
STAMP
HERE

FISHER RADIO CORPORATION
21-25 44th Drive
Long Island City 1, N. Y.

The world's finest tuner and amplifier engineering that combines everything you need on one compact chassis

"EVERYTHING YOU NEED — ON ONE compact chassis" has always been a famous Fisher specialty. As a matter of fact, integrated single-chassis stereo receivers by Fisher *outsell* all other high fidelity components in the world today.

But the completely new stereo

receivers shown here set a new standard even for Fisher. Never before have so much amplifier power, such high tuner sensitivity, so many advanced control features and such a degree of over-all engineering sophistication been offered on a single chassis only 16-13/16 inches wide

(17½ inches front panel), 5¾ inches high and 13½ inches deep. (Only 13 inches deep in the case of the 400.) It is also available in 17-inch panel-width for console installations.

What's more, each section of these receivers—the tuner, the Multi-



The new Fisher 400
with FM only, \$329.50*



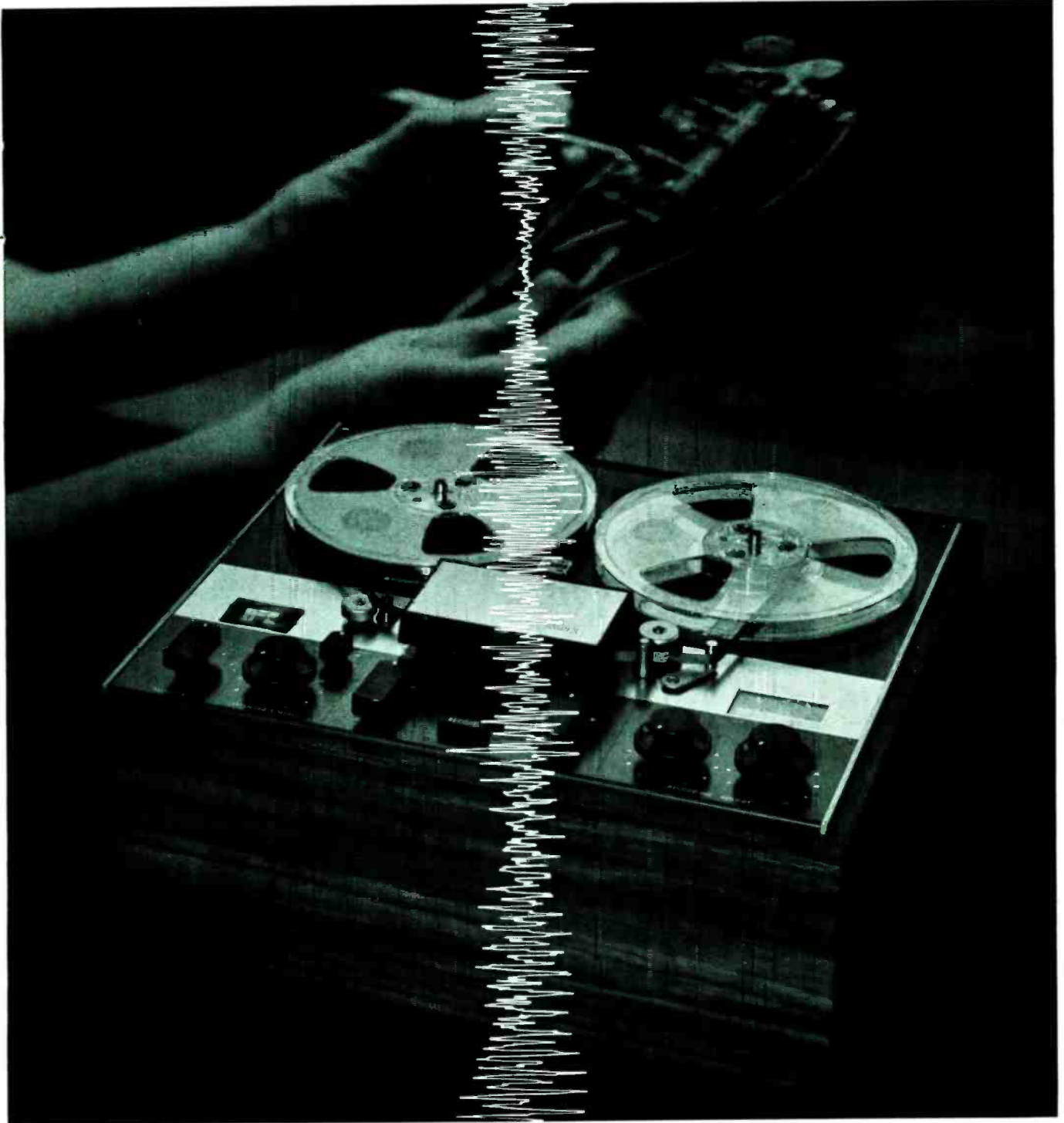
The new Fisher 500-C
with FM only, \$389.50*



The new Fisher 800-C
with AM-FM, \$449.50*

CIRCLE 39 ON READER-SERVICE CARD

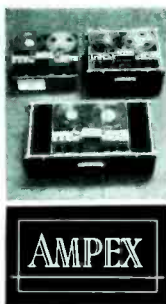
www.americanradiohistory.com



What new recorder is virtually custom-built?

AMPEX F-44

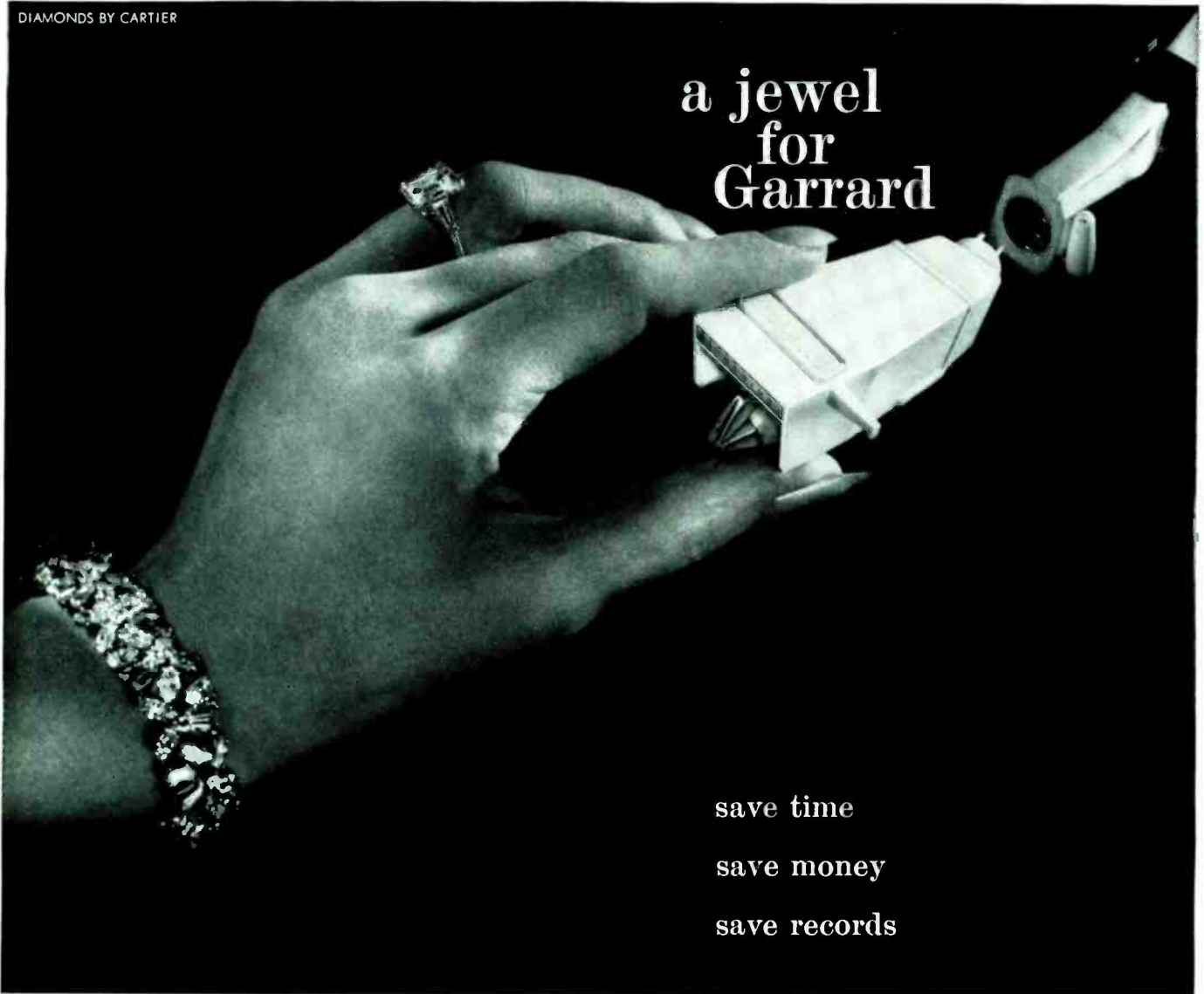
The F-44 is a brand new 4-track stereo recorder from Ampex. It's Ampex through and through. And there's this, too: at every stage of manufacture Ampex tunes, adjusts and aligns each F-44 to obtain its maximum performance — far beyond minimum specifications. Thus, no two F-44s are quite alike. Each is virtually a custom-built recorder. Each performs to the utmost of its capabilities. And each gives you the best possible sounds today — and for many years to come. As an F-44 owner, you'll receive from Ampex a record of the individual performance specifications of your own F-44. This record shows the frequency



CIRCLE 8 ON READER-SERVICE CARD

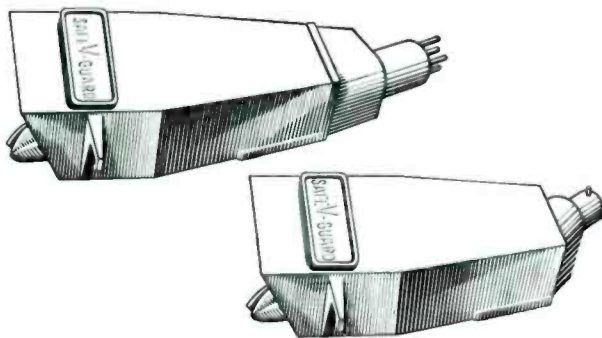
response curve, the signal-to-noise ratio, the flutter and wow, and the crosstalk rejection measurement. And it is signed by the Ampex engineers who tuned and adjusted your recorder. The new Ampex Fine Line F-44 also features a new special design hysteresis motor for smooth, quiet, accurate operation; an easy-to-read point-to-point record level meter for each channel; multiple sound-on-sound capability; new simplified controls; and the Ampex one year warranty. See and hear the new F-44 at your local Ampex dealer. Brochure? Write: Ampex Corporation, Redwood City, California. Sales and service throughout the world.

a jewel for Garrard



save time
save money
save records

Plug-in head assemblies with pre-mounted cartridges for Type A and Model AT6 Garrard Automatic Turntables.



Choose the right pickup for your Garrard installations — choose a Pickering — the new U38/ATG and the famous U39/AT are both available pre-mounted in Plug-in Heads for Garrard Type A and Model AT6 Automatic Turntables.

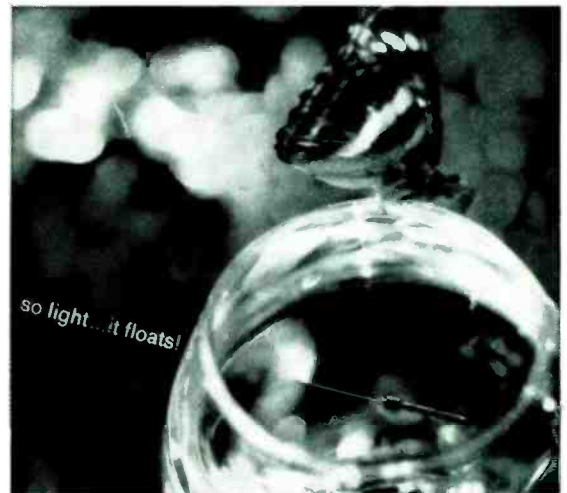
FEATHERWEIGHT OPERATION — for maximum record protection, 1 to 3 grams tracking (recommended 2 grams) — where environmental conditions permit light tracking forces.

GA/38ATG — for Garrard Type A G6/38ATG — for Garrard Model AT6
Includes U/38 Stereo Fluxvalve Cartridge (premounted) with D3807ATG Golden SAFE V-GUARD™ "Floating Stylus"

STANDARD OPERATION — for use where environmental conditions require a nominal tracking force of 4 grams or more.

GA/38AT — for Garrard Type A G6/38AT — for Garrard Model AT6
Includes U/38 Stereo Fluxvalve Cartridge (premounted) with D3807AT SAFE V-GUARD™ "Floating Stylus"

© 1963 Pickering & Co., Inc., Plainview, N. Y., U.S.A.



Featuring Pickering's exclusive "floating stylus" ...so little mass that it actually floats on water... so light it "floats" over the surface of your records. The Pickering "floating stylus" action protects the diamond and the life of the record while it plays.

Pickering FOR THOSE WHO CAN HEAR THE DIFFERENCE
PICKERING & CO., INC., Plainview, N. Y.

CIRCLE 66 ON READER-SERVICE CARD



high fidelity

Music and Musicians

- 51 The Cult of the "Best" Recording: an editorial
- 52 Portrait of the Conductor as Celebrity: Herbert von Karajan
H. C. Robbins Landon
- 59 A Real New Orleans Sound *John S. Wilson*
- 26 Notes from Abroad—Geneva, Hamburg, Paris, Budapest

Sound Reproduction

- 49 High Fidelity Newsfronts: new wine into old bottles
- 56 New Products *Norman Eisenberg*
- 64 The Component Id and the Package Ego *David Lachenbruch*
- 66 A Professional Tool . . . A Source of Enjoyment: in photos, a custom installation
- 69 Equipment Reports
 - Altec Lansing "Astro" 708A Stereo Tuner/Amplifier
 - H. H. Scott Model LK-150 Stereo Basic Amplifier Kit
 - Worden "Articulated" Tone Arm
 - Fisher Model MF-300 FM Stereo Tuner; Model RK-10 Remote Control

Reviews of Recordings

- 79 Feature Record Review
 - Beethoven: Nine Symphonies (Soloists: Berlin Philharmonic Orchestra, Herbert von Karajan, cond.)
- 80 Other Classical Reviews
- 96 High Quality Classics at Half Price *Philip Hart*
- 98 The Imports *Gene Bruck*
- 111 The Lighter Side
- 119 Jazz
- 123 The Tape Deck

SEPTEMBER 1963 • VOLUME 13 NUMBER 9

Published monthly at Great Barrington, Mass. by The Billboard Publishing Co. Copyright © 1963 by The Billboard Publishing Co. The design and contents of High Fidelity Magazine are fully protected by copyright and must not be reproduced in any manner. Second-class postage paid at Great Barrington and at additional mailing offices. One year subscription—anywhere on Earth \$7.00. Indexed in the "Reader's Guide to Periodical Literature." Change of Address notices and undelivered copies (Form 3579) should be addressed to High Fidelity, Subscription Dept., 2160 Patterson St., Cincinnati 14, O.



CONCERTONE 605

If you're willing to pay anything for professional quality.....but would rather not

The Concertone 605 is for the one man in several who can't stand less than perfection...but can't see why professional quality should cost so much. Never before have so many features and so much professional quality been available at this price. Read ahead carefully and see: Precision plug-in head assembly...includes four precision heads; Separate microphone and line controls (input can be mixed); Delay memory control circuit (never spill or break tape); Automatic glass tape lifters, including electric cue feature; Sound on sound and add sound; Solenoid operated brakes; Three motors, including 2-speed hysteresis synchronous drive; Automatic rewind; Exclusive Reverse-O-Matic®. Learn all about the 605 in complete detail. Ask your dealer for a demonstration or send for free literature today.



CONCERTONE 607

Broadcast version

The Concertone 607 with higher impedance is for the true professional or broadcaster. Remote control optional. This superb tape recorder is constructed to 19" x 14" dimensions, permitting it to be used as an exact replacement for old or outdated tape recorders.

CONCERTONE 400 COSMOPOLITAN

For people on the go...it's the Cosmopolitan - Combination Tape Recorder with AM Radio. A versatile companion and co-worker for business or pleasure travels. 5" reel capacity. Push-button operation. Amazing fidelity. Remote mike. Foot-pedal control. This all-transistorized recorder has big recorder features in miniature form.



for further
information
write:



AMERICAN CONCERTONE, INC.
A DIVISION OF ASTRO-SCIENCE CORP.
9449 W. JEFFERSON BLVD. • CULVER CITY • CALIF.

HF-963

Export: J. D. Marshall International, 170 W. Washington, Chicago, Illinois

CIRCLE 7 ON READER-SERVICE CARD



Cover Photo: by Bernard Lawrence

Roland Gelatt

Editor in Chief

Joan Griffiths
Executive Editor

Norman Eisenberg
Audio Editor

Sue Severn
Managing Editor

Shirley Fleming
Assistant Editor

M. C. Robbins Landon
European Editor

Roy Lindstrom
Art Director

Nathan Broder
John M. Conly
R. D. Darrell
Alfred Frankenstein
John F. Indcox
Robert C. Marsh
Contributing Editors

Claire N. Eddings
Director of Advertising Sales

Walter F. Grueninger
Circulation Director

Warren B. Syer
Publisher

ADVERTISING

Main Office

Claire N. Eddings, The Publishing House
Great Barrington, Mass., 01230
Telephone: 1300

New York

1564 Broadway, New York 10036
Telephone: Plaza 7-2800
Seymour Resnick, Andrew Spanberger

Chicago

The Billboard Publishing Co.
188 W. Randolph St., Chicago 60601
Telephone: Central 6-9818
Jerry Taylor

Los Angeles

434 So. San Vicente Blvd.,
Los Angeles 90048
Telephone: Olympia 2-2100
Robert J. Friedman, Michael R. Simon

UNIVERSAL RECORD CLUB GOES DISCOUNT!

ALL RECORDS - ALL LABELS . . . AT COST!
Unlimited Selection - Choose Only What You Want



Thousands of Satisfied Customers!

ACT NOW-

FILL OUT COUPON AND MAIL TODAY
FOR YOUR FREE BONUS

■ UNIVERSAL RECORD CLUB
 ■ BOX 1111 S, MOUNTAINSIDE, N. J.
 ■ Gentlemen:
 ■ Enroll me now in the Universal Record Club.
 ■ Enclosed is my check m. o. for \$3.00 covering
 ■ one year membership dues. I understand this
 ■ entitles me to buy all records at cost (savings up
 ■ to 50% off manufacturers list prices) plus a few
 ■ cents postage without obligation to purchase any
 ■ certain amount, that I can choose any records in
 ■ print and that, further, I will receive absolutely
 ■ free by return mail, the newest, complete Schwann
 ■ Catalog as my bonus for acting now.
 ■ Name

■ Address

■ City State.....

Here at last is a record club that offers you every record on every label — at cost! As a member of Universal Record Club, you will enjoy the privilege of selecting **any** record in print (not just one label or a few labels, but **all** labels) and purchasing it at savings up to **one half** of manufacturer's list price. What is more important, you will not have to obligate yourself to buy a certain number of records per year, nor to choose from a limited list.

Simply stated, as a member of Universal Record Club, you will be entitled to select **any record** on **any label**, by **any artist**, and pay **only** cost price plus a few cents postage. Buy one record or a hundred. If it's in print we have it or can get it for you in a matter of days.

Write for our price list that **saves you up to 50% and more** on all 33-1/3 mono and stereo L. P. records.

Due to our huge purchasing power, we are able to offer super **SPECIAL BONUSES THROUGHOUT THE YEAR** to our club members.

Membership dues only \$3.00 per year. **You can make this back in savings on your first purchase.** PLUS — we send you, absolutely free, by return mail, the newest unabridged world famous Schwann Catalog containing over 25,000 listings and over 400 labels, and information and manufacturers list prices. This is your bonus for acting immediately.

ALL RECORDS 100% GUARANTEED FACTORY FRESH

Universal Record Club

BOX 1111 S, MOUNTAINSIDE, NEW JERSEY

CIRCLE 88 ON READER-SERVICE CARD



welcomes highest compliance cartridges for flawless tracking even at 1/2 gram or under



precision tonearm balance with rubber cushioned fine-thread rotating counterweight



"warped" and eccentric tracking dramatizes frictionless bearings, low tonearm mass



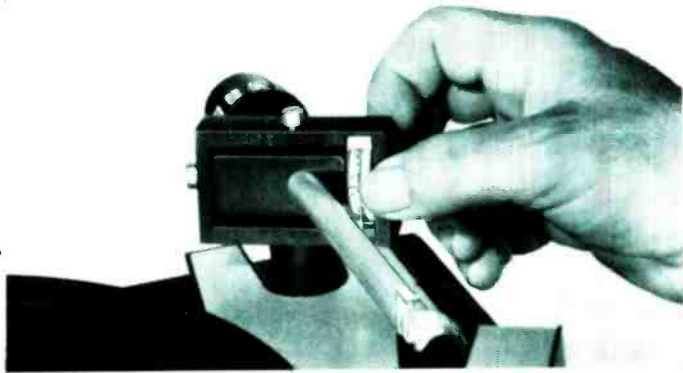
superb over-all engineering permits tilt to almost 90° without spilling a note

No wonder the new Dual 1009 every turntable and changer

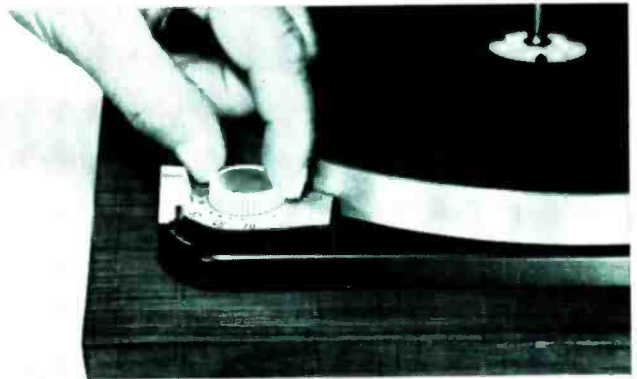
This is indeed the day to give pause to the purist. Standards of performance associated with the costliest professional turntables and separate tonearms have now been matched or surpassed by a remarkable new record playing instrument . . . the Dual 1009 *Auto/Professional* by United Audio. Consider this achievement! A true dynamically balanced automatic tonearm that not only *tracks below 1/2 gram*, but *trips at zero* with a mere breath of air. That's a feat possible only with virtually frictionless pivots and bearings. As for tonearm resonance, it's a barely measurable 6 or 7 cycles. In short, only the cartridge itself limits quality of performance. The seven pound turntable is machined to electronically-controlled tolerances from a non-ferrous alloy casting, then dynamically balanced for utmost smoothness of rotation. The powerful, utterly silent high-torque motor effortlessly maintains accurate speed with one record or ten. (Easily verified by strobe disc supplied.) What's more, voltage can rise or fall beyond 10% with no effect whatever. And, if you like, the *Auto/Professional* will shut off your amplifier after play! All this, plus strikingly handsome styling...and at \$94.75, a most unprecedented value. Literature on request. UNITED AUDIO • DUAL, 12 West 18th Street, New York 11, N. Y.



CIRCLE 86 ON READER-SERVICE CARD



stylus force applied directly at pivot, preserving perfect mass balance of tonearm



perfect pitch for the most critical ears with 6% variable range for all four speeds



of course, you can also play it straight . . . manually or automatically . . . one record



. . . or up to ten, with less than 2/10 gram stylus force increase from first to last!

Auto / Professional obsoletes ever made...at any price!



CIRCLE 86 ON READER-SERVICE CARD

GRADO

"Truly the world's finest..."



LABORATORY SERIES TURNTABLE

FOR THE FIRST TIME THE MAIN FLYWHEEL IS MOUNTED BETWEEN TWO BEARING CENTERS IN AN EXCLUSIVE PATENTED DESIGN.

The first COMPLETELY new turntable in half a century!!

Two vibrationless twelve pole hysteresis motors with ultra light mass armatures (they weigh 4 grams each) drive two massive flywheels in a super low friction system (friction reduced almost 500 times).

Flutter and wow are virtually nonexistent (if at all measurable). Noise and rumble for the full frequency range are completely inaudible.

This is the only turntable designed for the stereo record.

PATENT #3,082,635

SINGLE SPEED TURNTABLE WITH BASE \$99.50

COMPLETE ENSEMBLE (as shown less cartridge) \$153.00

For further information please write:

GRADO LABORATORIES, INC. 4614 Seventh Ave., B'klyn 20, N.Y.

CIRCLE 49 ON READER-SERVICE CARD

AUTHORitatively Speaking

European Editor **H. C. Robbins Landon** continues at work on his monumental edition of Haydn's 106 symphonies—eventually to appear (under the joint imprint of Universal Edition and Doblinger) in full scores, orchestral parts, library version, and miniature scores. The last-named, with forewords and notes, will comprise twelve bound volumes, of which the first are now on the presses in Vienna. As far as we know, Mr. Landon's immersion in the eighteenth century has been interrupted of late only by the task of translating and editing a manuscript which he and a friend discovered a few years ago and which has now been brought out (by Faber & Faber) as *Diary of a German Soldier*, and by the labors involved in producing the comprehensive study of Herbert von Karajan leading off this issue of *HIGH FIDELITY* (p. 52).

"New Products" is the title of Audio Editor **Norman Eisenberg's** article on p. 56 and, as readers probably will surmise, it represents the results of researches made not only by mail but *viva voce*. After much cross-continent traveling, Mr. E has announced that he intends to stay home for a while: among other reasons, it seems that this summer he enrolled in painting classes and has several works in progress. In what media, we don't know; we don't even know in what genre. "Eclectic" is all our colleague will say. We're waiting for a one-man showing.

Last December, New York radio station WQXR announced that it was going to drop from its schedule "The World of Jazz," a program it had then broadcast regularly for eight and a half years. Within forty-eight hours after making a single public statement to this effect, the station had received so many letters of protest that the decision was rescinded. "The World of Jazz" is still being heard, via the QXR network and the Voice of America as well as in the metropolitan area. Which is to say that followers of jazz regard **John S. Wilson**, who has written and produced the program since its inception, as their indispensable guide and mentor. It has been *HIGH FIDELITY's* great good fortune to have Mr. Wilson fulfill the same function in these pages for more than a decade now. This month he contributes both his regular critique of jazz recordings and the story of "A Real New Orleans Sound," p. 59.

In the table of contents for this issue we were rather dubious as to whether "The Component Id and the Package Ego" (p. 64) properly belonged under "Sound Reproduction," or whether we should designate it by some special rubric. It's a special sort of article—written by a clearly ambivalent personality, the ambiguities of whose approach to the component-package syndrome will be obvious to any analytically oriented reader. This dualism—if in fact it did not have its source in the prenatal life—may have begun when the U. S. Army misclassified our author as a radar repairman. One thing leads to another, and the victim emerged from this experience (and from Burma) to become a writer on various phases of consumer electronics. He is now Editorial Director of *Television Digest* and provides a weekly column on audio equipment for *Billboard*. These are facts, but what fantasies may populate *The Secret Life of David Lachenbruch* we can only wonder. . . .

HIGH FIDELITY MAGAZINE

Records in Review

1963 Edition

Like its seven predecessors, we bring you in one convenient book hundreds of reviews of records (stereo and mono) which appeared in **HIGH FIDELITY MAGAZINE**. This edition reprints reviews that appeared in 1962—classical and semi-classical music exclusively.

It will save you many hours in your dealer's listening booth or earphone corner. And it will help you build a library of music **YOU** enjoy, for it is the most complete and authoritative book of its kind—the standard reference work that gains in value as the years roll by.

Each reviewer stands high in his field—Nathan Broder, for example, reviews Bach and Mozart. Alfred Frankenstein the moderns . . . Paul Affelder covers the romantics. Robert C. Marsh specializes in Haydn and Beethoven . . . Conrad L. Osborne writes on opera recordings. Forthrightly, they discuss the composition, performance and fidelity. And they compare new recordings with earlier releases.

You'll find the reviews organized alphabetically by composer for quick, easy reference—and in the case of composers frequently recorded, further subdivided by such categories as Chamber Music, Vocal Music, etc. You'll find, too, a special section on Recitals and Miscellany. And an Artists' Index.

Writing about previous editions, **The SATURDAY REVIEW** pointed out **RECORDS IN REVIEW** "gives a surprisingly well-rounded picture of what's available on records and most reviews describe the work as well as the performance, providing each annual with a permanent use."

The Pittsfield, Mass., **EAGLE** critic, Milton R. Bass, wrote "I have found the reviews in **HIGH FIDELITY** to be the most discerning and informative of any publication in the country . . . the book is a must for the serious record collector."

This hardcover book of over 500 pages is yours for only \$5.95 postpaid. Payment with order but satisfaction guaranteed or your money back. Convenient order form below.

963

**THE WYETH PRESS, A DIVISION OF HIGH FIDELITY,
Publishing House, Great Barrington, Mass., 01230.**

Send me **RECORDS IN REVIEW** 1963 Edition for the \$5.95 enclosed.

Name _____

Address _____

City _____ State _____

Foreign: 25c additional for shipping.



Victor Brociner shown at the "Life Test" Rack. Here production units are subjected to "on-off" cycles and voltages far in excess of those encountered in home use. Three months on this rack is equal to ten years of normal use.

Victor Brociner reports on three new amplifiers of unexcelled power, performance, and reliability.

In my 26 years in audio, I have never before been this impressed by the quality and performance of an amplifier line. The three new Scott units have a combination of power, features, looks, and reliability unparalleled in my experience.

I am most impressed by the pains and expense Scott has taken to insure long, trouble-free life for these amplifiers. The use of an electrolytic aluminum chassis insures cooler operation and minimum hum pick-up. The conservative design of the large power



299D 80-WATT STEREO AMPLIFIER

transformer and supply guarantees that years of hard use will not faze these units one bit.

One of the new operating features that you will appreciate is the speaker switch on the 222D and 299D. This switch makes it possible to turn off the speakers if you wish to use stereo headphones for private listening. With

the powered center channel output you can drive extension speakers without an additional amplifier. The power ratings of all three amplifiers are especially



222D 50-WATT STEREO AMPLIFIER

significant because the oversized output transformers provide full power down to the important low frequencies.

A fine music system built around any one of these amplifiers will assure you of years of listening pleasure.

The three great new stereo amplifiers from Scott are: the 299D, 80 watts, for \$229.95; the 222D, 50 watts for \$179.95; and the 200B, 30 watts at \$139.95.

A list of the half dozen people who have been most important in the development of high fidelity would have to include Victor Brociner. In 1937, Brociner designed the first high quality radio-phonograph. It is now at the Smithsonian Institute. His corner horn design revolutionized the speaker industry. His countless amplifier, preamplifier, and loudspeaker designs have continued to make audio history to this day.

Gaylord Russell announces design breakthroughs that make Scott-Kits easiest of all to build.



Gaylord Russell overseeing kit construction. Here, a kit is being built to a "rough draft" instruction book. Before any kit is shipped from the plant, about 50 pre-production kits are built in order to assure accuracy of the instruction book.

We had two goals in mind when we designed the new Scottkits: one was to insure that anyone could assemble them without difficulty, the second was to have the kits, when completed, give



LT-110 FM STEREO (MULTIPLEX) TUNER

the same level of performance as factory built units. I believe we have attained both goals.

The unique full-color instruction

Daniel Von Recklinghausen discusses significant circuit advances that make new Scott tuners the most sensitive ever designed.

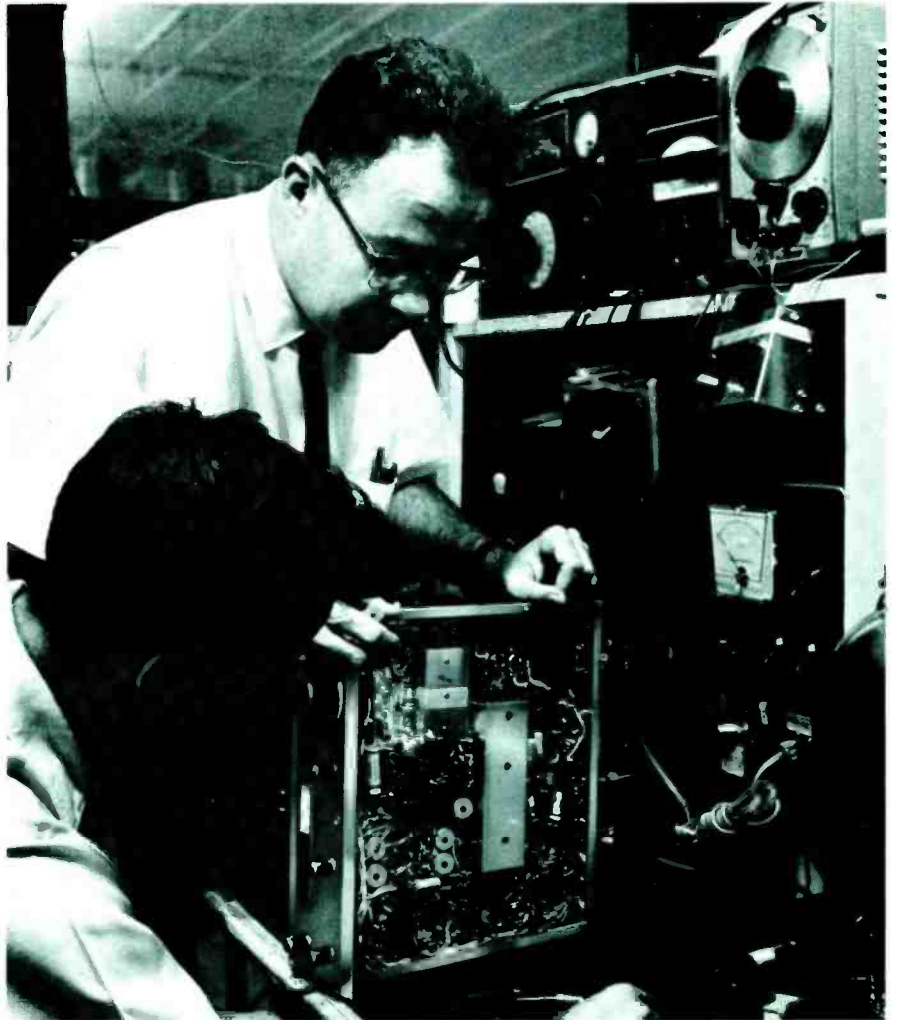
There are a great many important aspects in FM stereo tuner design. Most important is a tuner's ability to reject cross-modulation. If you design a tuner for sensitivity and ignore cross-modulation, a strong local station may so overload the tuner that it can be tuned in at several points on the dial. If a station can be tuned in at several points on the dial, it will actually block out other desired stations. With most listeners living in cities and suburbs, good cross-modulation rejection becomes vital. Sensitivity is also important in the design of a stereo tuner. Only a highly sensitive



310E BROADCAST FM STEREO TUNER

tuner can pull in weak multiplex broadcasts with clarity and low distortion.

In designing the Scott tuners for 1964, we have paid particular attention to both these features. You obtain sensitivities of 1.9 μV on the 4310 and 310E, and even the modestly priced 370B has better than 3.5 μV . Cross modulation rejection on any new Scott tuner exceeds 80 db and most models are better than 90 db. The prospective tuner buyer should keep



Daniel Von Recklinghausen checks out a new 310E in one of the many specially designed tuner screen rooms. All tuners are tested and aligned in these completely shielded rooms to assure perfect accuracy. No tuner is approved for shipment unless it meets or exceeds published specifications.

both of these measurements in mind when looking at tuner specifications.

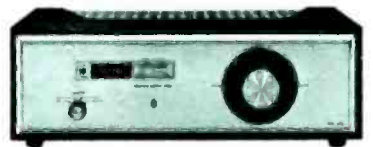
Other new features of the 310E are the Auto-Sensor circuit and stereo threshold. The Auto-Sensor instantly and automatically selects the mode of operation of the tuner, be it stereo or mono, depending on the station tuned in. The Stereo Threshold permits you to adjust for the minimum acceptable stereo broadcast. The tuner switches automatically back to mono if the stereo signal falls below your minimum requirements.

The 350C, 370B, and 333B also incorporate many significant improvements over their popular predecessors.



350C WIDE-BAND FM STEREO TUNER

The use of precious metals in the critical RF and IF stages, the specially selected low-noise tubes, and the fast

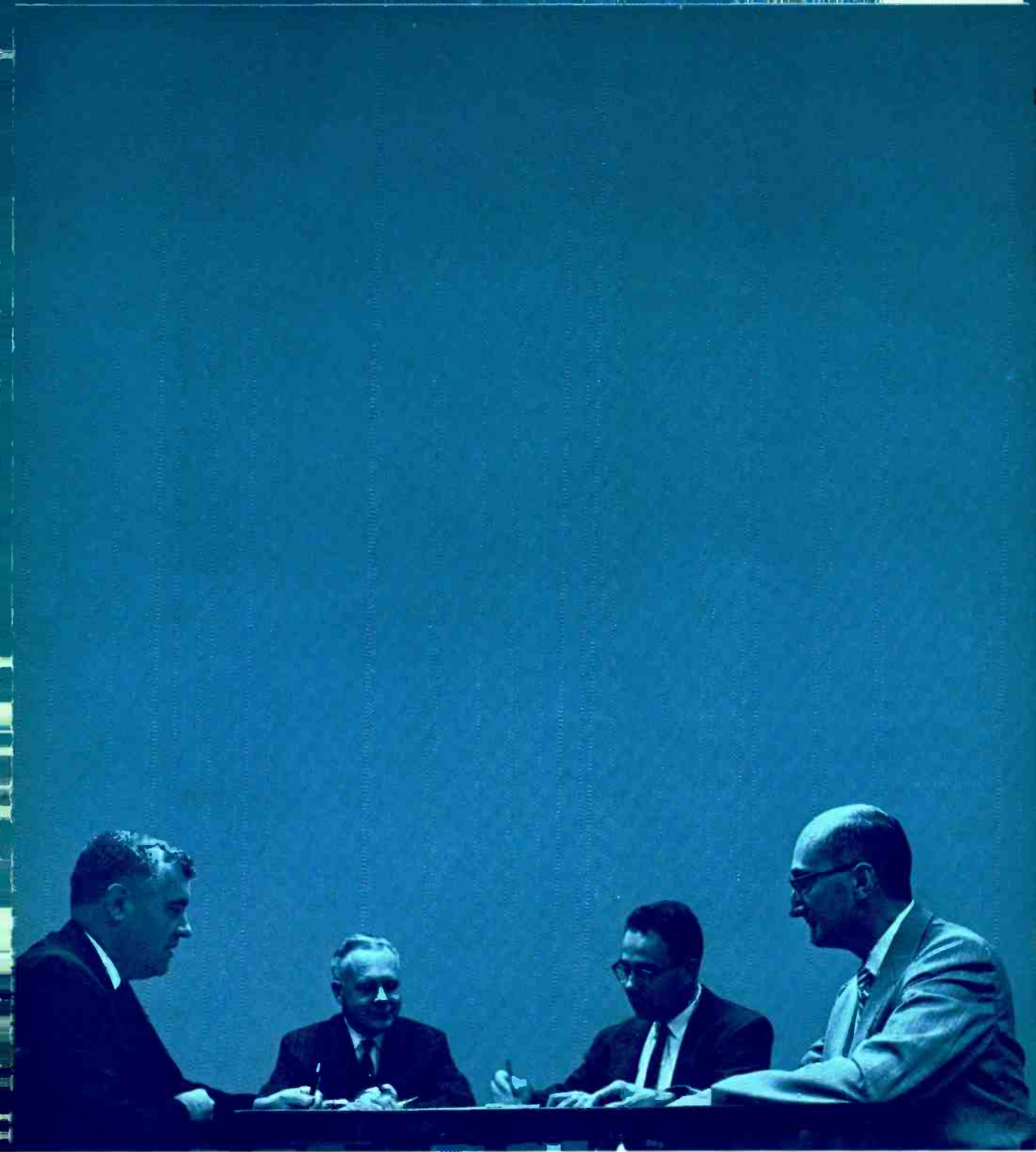


370B FM STEREO TUNER

acting limiters all insure a startlingly low background noise level. The Scott developed Time-Switching multiplex circuit has been refined for better stereo separation over the entire frequency range.

For 1964, Scott is introducing five new Stereo tuners including: the 4310 FM broadcast monitor at \$475; the FM 310E at \$279.95; the FM/AM 333B at \$274.95; the FM 350C at \$224.95; and the FM 370B at \$159.95.

Daniel Von Recklinghausen, Scott's Chief Research Engineer for over 12 years, is a graduate of M.I.T. In this period he has been responsible for the design of innumerable pioneering technological developments like Wide Band design and Time-Switching multiplex. He has written and lectured extensively and is unquestionably one of the most eminent engineers in the industry today.



Scott Advanced Development Team, left to right: Gaylord Russell, Hermon H. Scott, Daniel Von Recklinghausen, Victor Brociner.

*Four Famous Audio Engineers
Discuss the Engineering
And Design Advantages of
A Dramatic New Line
Of Stereo Components . . .*

book with every part shown in actual position, size, and natural color, is the heart of our technique. A separate part-chart is supplied for each page of the book with the parts referred to mounted in order of use. When you open your manual, you do not find pages and pages of errata. In 12 years of experience in the kit field, I have never seen



LK-72 80-WATT COMPLETE AMPLIFIER KIT

kit books so thoroughly checked for accuracy.

The handsome new Kit-Pak makes a perfect work container during the assembly process. Most of the uninteresting mechanical work, and the critical sections like FM front ends, have been assembled and tested at the factory. The wire is already stripped and tinned to proper length. This is just part of Scott's exhaustive program to make these kits absolutely foolproof.

Considering the performance of the completed units, and the ease of assembly, it is no wonder that thousands of



LT-111 FM STEREO TUNER KIT

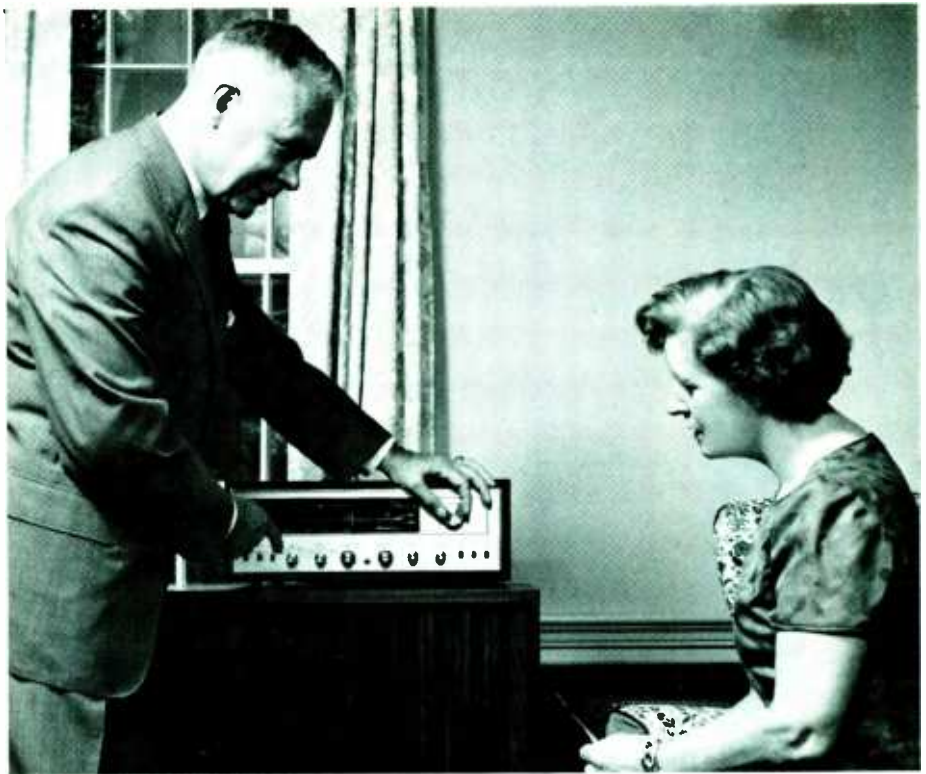
kit builders have been delighted with their Scottkits. The audio experts have been equally as enthusiastic. Here is a wonderful way to a superb stereo system with all the features and performance you expect from Scott.

Heart of kit assembly technique is full color instruction book.



The new Scottkit line consists of the latest models of the LK-72, 80 watt stereo amplifier kit for \$164.95; the LK-48 50 watt stereo amplifier kit for \$129.95; LK-30 30 watt stereo amplifier for \$99.95; LT-110 FM stereo tuner for \$164.95; LT-111 FM stereo tuner for \$119.95; LC-21 Stereo control center at \$99.95; and the LK-150, 130 watt stereo amplifier for \$179.95.

For twelve years Gaylord Russell has been actively involved in the design and planning of electronic kits. Previous to his appointment as Scott's chief kit engineer, he was responsible for the development of high fidelity, test equipment, shortwave, and marine equipment kits for two of the large companies in the kit field.



Hermon Scott showing Mrs. Scott operating simplicity of the new 340B. Careful design and control placement make this extremely flexible tuner/amplifier easy for any member of the family to operate.

Hermon Scott describes **an incomparable tuner-amplifier with the performance of separate components.**

I have always felt that all high fidelity components should not only offer superior performance and flexibility, but that they should also be attractive to the eye and easy to operate as well. The 340B tuner-amplifier more than accomplishes all of these objectives.

Our engineering department has truly outdone itself in obtaining matchless performance without crowding or compromising. All the expected Scott innovations, such as the Silver-Plated front end, the Time-Switching multiplex section, the oversized output transformers and all the controls you could possibly want, are included. Yet the unit looks, and is, simple to operate. The indicator lights and the handy photo-guide make everyone an expert.

With all its features, the 340B is compact enough to be placed anywhere. Add two speakers and a turntable or changer and you have a truly fine stereo music system . . . one that is easy to set up, easy to use, and a delight to listen to.

The new 340B, FM Stereo tuner/70 watt amplifier is \$399.95.

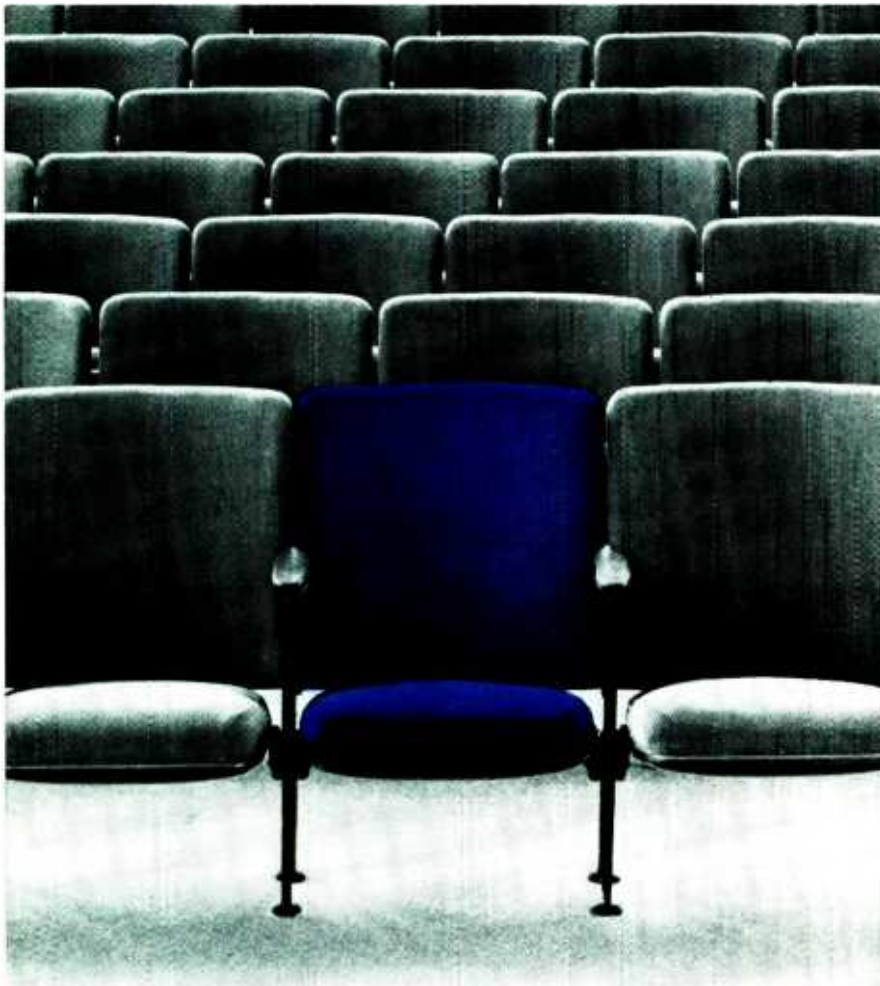
Hermon H. Scott, world famous engineer and inventor (over 25 patents), holds both B.S. and M.S. degrees from M.I.T. Mr. Scott's invention of the Dynamic Noise Suppressor in 1946 paved the way for the beginning of the high fidelity industry. The Scott 210A of 1947 is considered the first true high fidelity amplifier. Mr. Scott has continued to play a vital part in the design and development of all products produced by his company.

It is not possible to give you all the details about our many new products in these few pages. A booklet with all the facts, figures, and pictures plus helpful hints on buying the right components for your requirements, is now being printed. I will be happy to send you a copy at no charge. Send me your name

and address (as well as the names and addresses of any of your friends who might also be interested), and I will see that you receive a copy as soon as it is available. Write to:

H. H. Scott, Inc. Dept. 226-09
111 Powdermill Road
Maynard, Mass.

CIRCLE 72 ON READER-SERVICE CARD



the best seat in the house...

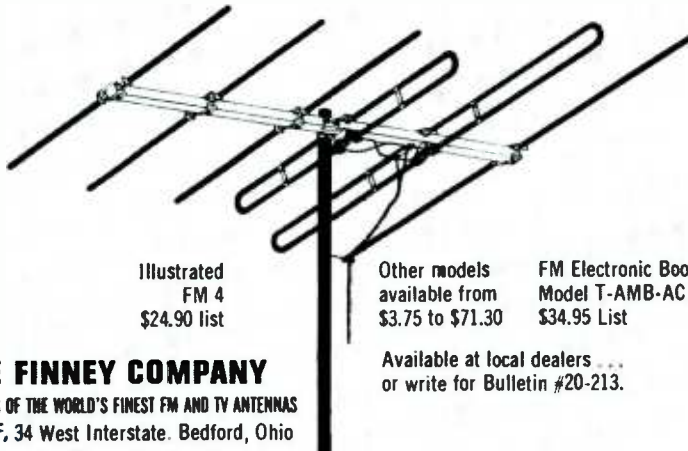
... and it's right in your living room if your FM is equipped with a

FINCO® AWARD WINNING FM ANTENNA

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

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

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



Illustrated
FM 4
\$24.90 list

Other models
available from
\$3.75 to \$71.30

FM Electronic Booster
Model T-AMB-AC
\$34.95 List

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

THE FINNEY COMPANY

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

CIRCLE 38 ON READER-SERVICE CARD



What To Assume—and Why

SIR:

I use your excellent magazine as a buying guide, and so I'm exceptionally grateful when a record reviewer tells me which is better, the stereo or mono version. But sometimes he doesn't. Really, this should be a rule in every review.

Also, "The Tape Deck" should indicate which has the better sound, the tape or disc version. I write all this because I had just assumed that stereo *had* to sound better than mono and tape *had* to sound better than disc. But I've had a couple of unpleasant and expensive surprises lately.

Tony Randall
New York, N. Y.

We're sorry to hear of Mr. Randall's "unpleasant and expensive surprises," and we hope they won't recur. We also hope that the following remarks will help him, and perhaps other readers, continue to find HIGH FIDELITY's reviews a useful buying guide.

If a reviewer makes no specific mention of a recording's sound, it may be taken for granted that it meets the generally high standard maintained by reputable disc manufacturers today. If he has been sent for review the stereophonic edition only, he will of course confine his observations to that version. And vice versa. It is our policy to review both mono and stereo versions of a given recording whenever possible, but sometimes only one version is submitted by the manufacturer.

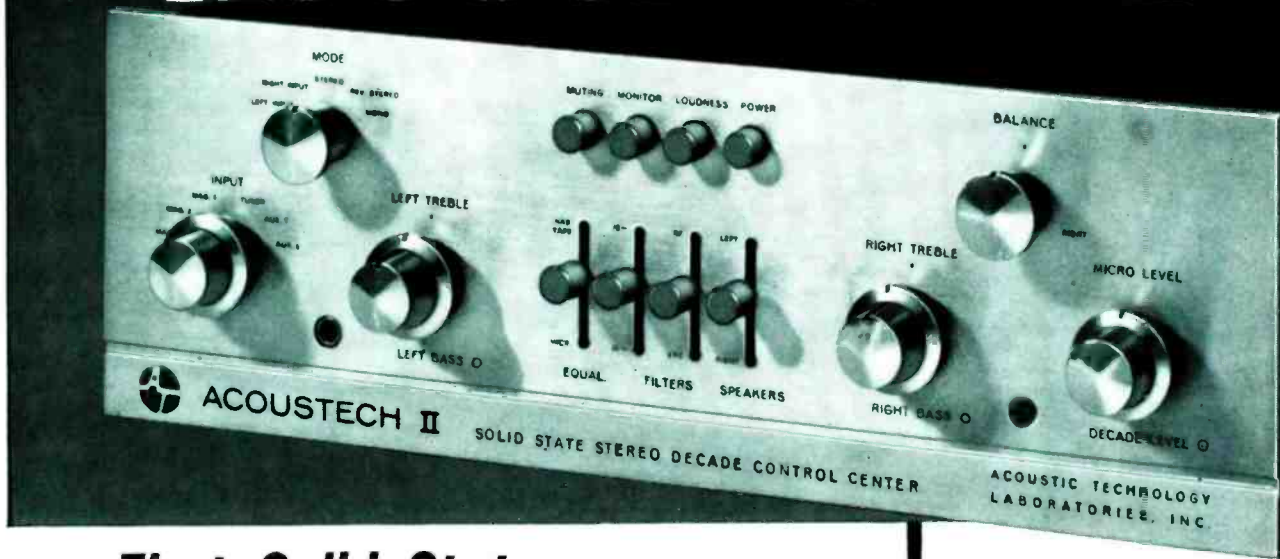
While to many listeners stereo records "sound better" than the corresponding mono discs, it would be mistaken to assume that this is always, or necessarily, the case: defective stereo pressings do sometimes appear on the market; and it is also true that if something is wrong with the recording itself or with its acoustical ambience, the stereo edition will tend to sound coarse or hollow, whereas these qualities will be less noticeable in the usually sharper-focused monophonic LP. Listeners who find a good many of their recordings sounding better in mono than in stereo, however, should be suspicious of their playback equipment—the responsibility may lie

Continued on page 18

HIGH FIDELITY MAGAZINE

new

ACOUSTECH II

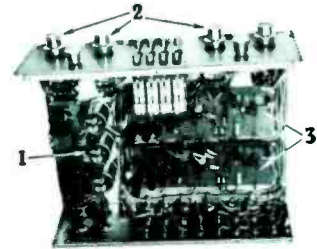


First Solid State Decade Control Center

The unique advantages offered by the Acoustech I solid state stereo power amplifier can now be fully realized by using it with the new solid state Acoustech II stereo decade control center. Each unit was designed specifically to complement the other. Together they comprise an amplifying system combining low distortion, superb transient response, high signal-to-noise ratio, and long-term reliability attainable only with solid state circuitry throughout.

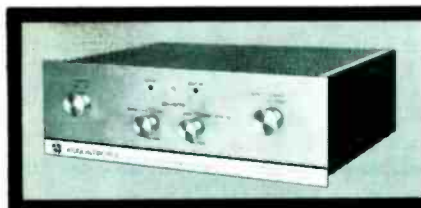
The Acoustech II is a **decade** control center. Never before has equipment designed for the home employed professional stepped **level** switches as well as stepped tone controls. The far right outside knob (decade level) has 10 db steps, the inside knob (micro) 2 db increments. These step level controls not only provide precise tracking between channels and complete freedom from noise common to conventional volume potentiometers, but also permit identical square wave characteristics (rise time under $1\frac{1}{2}$ μ sec) at all level settings.

The decade control and other professional features indicate the bold approaches taken in this first decade control center. The Acoustech II's price (\$348, slightly higher West of Rockies) reflects its perfectionist nature. Both solid state Acoustech instruments are available at leading audio dealers. Hear the difference yourself.



UNUSUAL FEATURES INSIDE THE ACOUSTECH II

- 1 Over 6000 μ fd power supply filtering assure low hum.
- 2 Concentric step level and tone control switches use ball-bearing construction for positive action and ease of turning.
- 3 Military-specification glass-epoxy circuit boards provide long trouble-free life. Capacitors are computer grade.



The Acoustech I Solid State Stereo Power Amplifier is "... **better than the best** ..." wrote Julian D. Hirsch in HiFi/Stereo Review. \$395.00 (slightly higher West of Rockies).



TO: ACOUSTECH, INC.
Dept. H-9
139 Main Street
Cambridge 42, Mass.

Please mail me complete technical information on both the Acoustech I and Acoustech II, as well as your booklet "Why Solid State Amplifiers Can Sound Better."

Name _____

Address _____

City _____ Zone _____ State _____

(Export: Acoustech International,
139 Main Street,
Cambridge 42, Massachusetts)

CIRCLE 1 ON READER-SERVICE CARD

Listening Tests Prove DYNACO BEST

Specifications are important, but present measurement standards do not fully define how equipment *sounds*. High fidelity equipment has achieved its ultimate goal when it delivers sound so realistic that skilled listeners cannot distinguish the difference between "live" and "recorded" music in a side by side comparison. This test has been performed dozens of times before thousands of people in programs sponsored by Dynaco, Inc. and AR, Inc. with "live" portions performed by the Fine Arts Quartet. In these comparisons, Dynakit's superlative performance was amply demonstrated, since the vast majority of the audiences readily admitted that they could not tell the difference between the electronic reproduction using Dyna Mark III amplifiers and the PAS-2 preamplifier, and the "live" music by the Fine Arts Quartet.

Such perfection in reproduction means that listeners at home can have a degree of fidelity which cannot be improved regardless of how much more money were to be spent on the components used. All Dyna components are of a quality level which permits reproduction indistinguishable from the original. The unique engineering in all Dynakits makes them fully reproducible, so that everyone can hear the full quality of which the inherent design is capable. Dynakits are the easiest of all kits to build—yet they provide the ultimate in sonic realism.



FM-3—An outstanding stereo FM tuner featuring automatic transition to stereo with the visual Stereocator. The FM-3 is a super-sensitive drift-free tuner with less than 0.5% distortion at all useable signal levels, four IF stages, wide-bond balanced bridge discriminator, and time-switching multiplex system.

FM-3 kit \$109.95; assembled \$169.95

SCA-35—Combined stereo preamp and amplifier with low noise, lower distortion, and 17.5 watts continuous power per channel. Distortion less than 1% at full power from 20 to 20,000 cycles. Unique feedback circuitry throughout.

SCA-35 kit \$99.95; assembled \$139.95



PAS-3—The famous "no distortion" PAS-2 stereo preamplifier with a new look. Wide band, lowest noise, with every necessary feature for superb reproduction. Less than 0.1% distortion at any frequency.

PAS-3 kit \$69.95; assembled \$109.95

STEREO 35—A basic power amplifier similar to that used in the SCA-35. Inaudible hum, superior transient response, outstanding overload characteristic, and extremely low distortion at all power levels. Fits behind PAS-3 or FM-3.

ST 35 kit \$59.95; assembled \$79.95



STEREO 70—A superlative power amplifier — continuous 35 watts per channel with unconditional stability and near-perfect transient response. Frequency response extends below 10 cps and above 40,000 cycles without loss of stability.

ST 70 kit \$99.95; assembled \$129.95

ASK YOUR DEALER FOR A DYNA DEMONSTRATION
Write for detailed specifications and descriptive literature

DYNACO INC. • 3912 POWELTON AVE. • PHILA. 4, PA.
Cable: DYNACO Philadelphia

CIRCLE 33 ON READER-SERVICE CARD

LETTERS

Continued from page 14

with an inferior (or improperly adjusted) stereo pickup or with loudspeakers that are out-of-phase.

As for reviews of prerecorded tapes, generally speaking these are published a month or so later than the review of the disc edition—and we counsel patience on the part of those who collect recordings in both media. For a discussion of the whole matter of the sound of tapes versus that of discs, we refer everyone to R. D. Darrell's article "Tapes from the Professionals," which appeared in these pages last month.

Crusade for New Side Sequence

SIR:

I hope this letter is not regarded as an item for the "Crusade for Minutiae" department, but I have a small point to raise with the record manufacturers. It pertains to the sequence of sides in multirecord albums. Isn't there a sufficient number of component owners using turntables rather than changers to justify the arranging of sides consecutively? It seems to me that we should no longer be inconvenienced by the present system of sequencing sides for record changers. It is really quite a nuisance to find in a three-record set that you usually must take each record off the turntable several times in order to hear the entire album once. Doesn't Side 2 belong on the reverse of Side 1, instead of Side 6 opposite Side 1?

Stuart Jay Schultz
Ann Arbor, Mich.

A Protest

SIR:

I should like to protest against the unwarranted criticism of the quality of a Golden Crest disc which was included in your July review of Grant Johannessen's third volume of the Fauré piano works.

Your reviewers are experienced with recordings. Therefore, they undoubtedly know that imperfect discs sometimes slip through, in spite of all the care a manufacturer can take. They also know that their own playbacks sometimes go haywire without warning and without explanation.

Your reviewer said "the surfaces of the present disc are so bad" that the only explanation must be "use of substandard pressing material." To make such statements without investigation amounts to little short of malice.

Golden Crest does not have to defend the quality of its discs. The quality has been too often praised by other reviewers, including some in HIGH FIDELITY, for any defense to be necessary.

Any record reviewer is entitled to his opinion about composers and compositions, performers and performances, even (as here) the desirability of owning the record reviewed. But when a reviewer criticizes an obviously mechan-

Continued on page 20

You want fine music, flawlessly reproduced
in the least possible instrument —

You want the KLH Model Fifteen



Control center 4"H x 18"W x 14"D



compact
phonograph
system*



Enclosures 8"H x 14"W x 8 1/4"D

If you've been reluctant to surrender your living room to an elaborate component system or a massive console, your KLH dealer has a thrilling surprise waiting for you. It looks not unlike a small table phonograph, but that's where the resemblance ends. Its sound is the sound of a high quality component system, because the KLH Model Fifteen is a high quality component system with the air squeezed out — the culmination of four years of development aimed at bringing you full, uncompromised stereophonic performance in an incredibly compact instrument.

Three great KLH innovations — each a major advance in its own right — have made the Model Fifteen possible:

- (1) A new KLH-designed, solid state, stereophonic amplifier with an output of 15 watts music power. Beyond the obvious advantages of long, trouble-free service, freedom from heat and noise, etc., a good transistor amplifier, in its ability to handle and recover from peak loads, is equal to tube amplifiers with twice its power (and delivers sound quality to match).
- (2) Revolutionary new full-range KLH speakers (2 in each enclosure) with the highest ratio of magnet power to cone weight ever built into a speaker. These amazing speakers account for the smooth natural sound and free-

dom from distortion of the Model Fifteen, as well as for its wide frequency range.

- (3) Frequency Contouring. The output curve of the amplifier is shaped to match precisely the low frequency requirements of the long-excursion speakers, to provide a bass performance you have never heard before in a system of this size.

The Model Fifteen is much more than just a compact high quality stereo phonograph. It is a complete stereophonic music center which will accept all other music sources you may wish to add. In addition to its powerful solid state amplifier and the new full-range speakers, the Model Fifteen features a Garrard AT-6 4-speed record changer and a Pickering 380C magnetic pickup, with diamond stylus. Controls are provided for Volume, Balance, Bass (15 db cut or boost), Treble (15 db cut or boost), Mono or Stereo Mode, and Phono or Auxiliary. The speaker enclosures can be separated up to 48 feet with the cables supplied — farther if you wish. Inputs are installed to give you the same flawless performance with a tuner or tape recorder. Outputs are provided for a tape recorder and earphones.

Nothing with such sound quality was ever so compact and convenient before. Or so modestly priced. Just \$259. Hear it at your KLH dealer.

*with complete stereophonic capabilities



KLH RESEARCH AND DEVELOPMENT CORPORATION
30 CROSS STREET, CAMBRIDGE 38, MASSACHUSETTS

CIRCLE 53 ON READER-SERVICE CARD

Continued from page 18

KLIPSCH 3-SPEAKER MASTER STEREO SYSTEM**"The best sound and best stereo effect we have ever heard"****Acoustics scientist, Bell Telephone Laboratories**

Hear this system at your dealer's, or write for free information. For 25c you may receive Paul W. Klipsch's latest paper "Stereo Geometry Tests".

KLIPSCH & ASSOCIATES, INC.
POST OFFICE BOX 96H HOPE, ARKANSAS

CIRCLE 54 ON READER-SERVICE CARD

Free valuable Handbook

**"11 ways to really
improve your Hi-Fi listening"**

*An authoritative study on
the uses of earphones.*

For the first time a comprehensive compilation of data on one of the newest and most efficient methods of Hi-Fi listening issued by

SUPEREX.

The only stereo/phones containing separate woofers and tweeters in each phone plus crossover networks . . . full 20-20,000 cps range; 8-16 ohms impedance. For true stereo or monaural listening without muddling, interference from room noises or conventional background sounds.

SUPEREX
stereo/phones
2 RADFORD PLACE YONKERS, N.Y.

SUPEREX
stereo/phones
2 Radford Place • Yonkers, N. Y.

Please send me "Your Free Handbook"

Name _____

Address _____ City _____ State _____

CIRCLE 81 ON READER-SERVICE CARD

ical fault without investigating to insure that such criticism is justified, he does a disservice to the recording artist, to the recording company, and most of all to his readers among the record-buying public.

Grant Johannesen's achievement in recording the complete piano works of Gabriel Fauré has been hailed by music lovers, and Golden Crest is proud to have issued these records.

C. F. Galehouse
Golden Crest Records, Inc.
New York, N. Y.

The pressing in question did cause our reviewer problems in playback, and with more than one turntable and pickup. Our reviewer was in error, however, in ascribing the fault to the pressing material. In general, as Mr. Galehouse says, Golden Crest discs have been favorably noted in our review pages.

Faceless Largos?

SIR:

One statement in Paul Henry Lang's defense of the Manfredini syndrome [HIGH FIDELITY, April 1963] interested me: "These old masters all seem to have composed the same sonatas, the same concertos, and the same operas. Yet they are individuals, and once we become familiar with their differing styles and procedures we can recognize their individuality." I assume that Mr. Lang considers himself in this happy state of familiarity. How I should like to give him a little phonographic quiz! It would consist of some twenty excerpts from a few of these individualists, and I should then be able to see if he can indeed tell Vivaldi, Albinoni, Torelli, Locatelli, Corelli, Bonporti, Manfredini, Marcello, Geminiani, etc., etc., apart.

I have dutifully listened to most of them, at one time or another—dragging an unwilling ear from faceless Largo to characterless Allegro. And after all this "familiarizing," I find that I take infinitely less pleasure in, say, Vivaldi, now that I've heard about sixty of his concertos, than I took before the baroque boom, when all I knew was *The Four Seasons*.

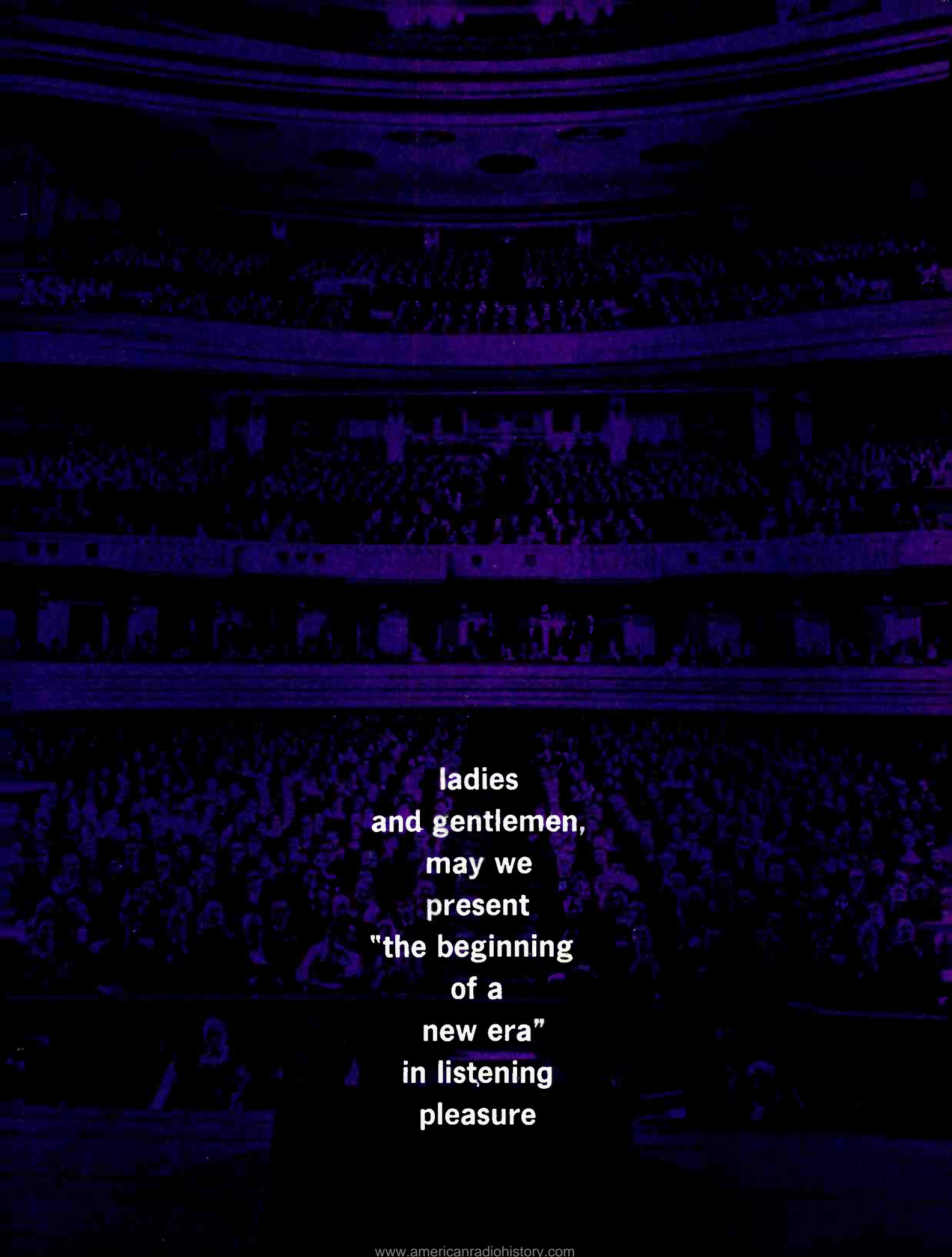
David Johnson
New York, N. Y.

John McCormack Society

SIR:

The John McCormack Society of America is the official instrument in this country organized for the purpose of furthering a widespread appreciation of this great singer's artistry. Those of your readers interested in being a party to the movement to publicize the life and works of John McCormack may secure membership by writing the Society's secretary at Drexel Hill, Pennsylvania.

Frederick M. Manning
Secretary, John McCormack Society
Drexel Hill, Pa.

A black and white photograph of a large, ornate theater filled with an audience. The view is from the stage, looking out over the audience. The theater has multiple tiers of seating and a decorative ceiling with circular lights. The audience is densely packed, and the overall atmosphere is that of a grand performance or event.

**ladies
and gentlemen,
may we
present
"the beginning
of a
new era"
in listening
pleasure**

NEW! THE THORENS

TD-224 *"Masterpiece"*



**WORLD'S FIRST
TURNTABLE AND AUTOMATIC RECORD CHANGER**



The most advanced precision instrument
ever developed for the automatic reproduction of
all recorded music in the home.

Here is the ultimate in high fidelity quality and convenience – a fine 2-in-1 Swiss instrument that combines all the benefits of a professional turntable with all the conveniences of an automatic record changer. More than five years in development, the TD-224 meets and exceeds the standards of the most ardent and discriminating perfectionist.



HOW IT WORKS

Imagine a firm, sure, yet gentle hand removing an individual record from a stack, placing it carefully on a turntable, waiting until the record is played, lifting it gently and placing it on a lower stack, moving to the upper stack of unplayed records, and repeating the process infallibly – *all automatically*. There you have the principle behind the unique Thorens Masterpiece. It is a turntable that plays records individually, as records should be played, yet changes them automatically, with precision, grace and beauty.

The Thorens TD-224 Turntable and Record Changer overcomes the problems of today's "automatic turntables" and record changers, which must sacrifice quality and create record wear in favor of convenience. Now, for the first time, no compromise has been made in design and performance. This is an instrument of perfection, a true masterpiece, created by brilliant Swiss engineers who are music lovers as well.

QUALITY WITH CONVENIENCE

Here are only a few of the benefits that are built into the Thorens TD-224:



NO RECORD STACK ON TURNTABLE

The Thorens TD-224 eliminates the problems created by stacking of records on the moving turntable. No distortion, no straining, no wavering. The record stacking is completely separate from the turntable. No other changer offers this benefit.

CARTRIDGE QUALITY

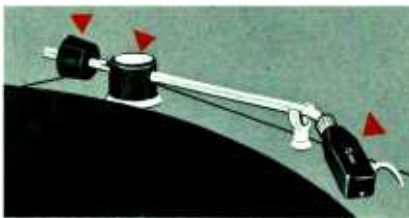
This is the only record changer which can properly utilize the finest professional cartridges with highest lateral and vertical compliances. Because of its features, Thorens engineers recommend that the finest-quality cartridges be used, for maximum re-creation of music.

SINGLE PLAY OF RECORDS

The TD-224 plays records as every professional turntable does, *individually*. You can hear the difference this makes in your enjoyment.

CONSTANT STYLUS ANGLE

The angle of the stylus is constant because the tone arm is in a set position, perpendicular to the record surface. Vertical tracking error is as minimal as on professional turntables. The TD-224 is the only present day changer that can make this statement.



FAMOUS BTD-12S TONE ARM

The TD-224 incorporates the famous Thorens BTD-12S Tone Arm, a classic of Thorens-Swiss craftsmanship. No other arm offers so many unique benefits: Lowest possible inertia assures accurate tracking even on warped records, minimizes record wear and stylus wear; Precision ball bearings on *all* axes; All adjustments: precision-calibrated gram-force, stylus positioning slide, balancing counter-weight. Unique vertical pivot keeps stylus vertical at all times, automatically, not by usual critical adjustments. Plug-in shielded cable connector and a complete 5-wire system throughout gives maximum shield from hum. Resonance well below audible frequencies. Less than 0.5°/inch tracking error. Quick-change plug-in shell for all standard and ultra compliance cartridges. No wonder Thorens engineers decided that no other tone arm would do for the TD-224 Masterpiece.

CONSTANT TORQUE

The torque on the motor is constant, since there never is more than one record on the turntable at a time. The result is true fidelity from every record you play.



BUILT-IN RECORD CLEANER

With the use of present day advanced light-weight tone arms and pick-up cartridges, old-fashioned methods of cleaning records have become obsolete. Thorens had to invent a new way to help you keep your records clean. They incorporated the Cecil E. Watts principles in the TD-224 tone arm brush. A patented continuous record cleaning device is mounted on the record feed-in arm, and cleans the records during play, without interfering in any way with the tone arm. Static charges due to dust are thereby eliminated.

ILLUMINATED STROBOSCOPE

Made famous by the Thorens TD-124, one of the most remarkable of all the features of the TD-224 is the built-in stroboscope, illuminated and visible throughout the entire playing cycle. The stroboscope permits control and adjustment of the turntable speed even while the record is being played.

EXCLUSIVE PITCH CONTROL

The variable speed control allows you to correct even extremely small differences of speed with slight touch of an adjusting knob, thereby providing true re-creation of music even to the most critical ear. A musician, in fact, can get precisely "on pitch" with any instrument he wishes to play. The strobe, moreover, reveals visually what may be undetectable to the ear. For example, a



1% variation in speed changes the pitch only 1/6 of a semitone. The strobe, however, indicates even this slight variation, and enables you to maintain the speed at a rate constant to the highest accuracy of 0.1% by adjusting the fine speed knob.

MANUAL PERFORMANCE

For transcription turntable performance, the TD-224 can be played manually as well as automatically with the changer.

MANY OTHER FINE FEATURES

- 4-Speed operation, with variable speed adjustment control.
- Plays automatically up to eight records (3/4 inch stack).
- Intermixes records of any diameter between 7" and 12" provided speed, groove-shape and center hole diameter are alike.
- Automatically shuts off when all records have been played. World famous Thorens drive system and motor, made famous by the Thorens TD-124.
- Level indicator aids in perfect levelling.
- OFF position disengages idler wheel automatically to prevent idler flats.
- Far exceeds NAB specifications for rumble, wow and flutter for transcription turntables.
- Operates at any voltage from 100/250 volts, 50/60 cycles AC.
- FULL ONE-YEAR WARRANTY.

DIMENSIONS:

Base measures 27" wide, 14 1/2" deep, 4 1/4" high.

Maximum height for operation: 9 3/4".

The superb TD-224 Masterpiece offers features never before available in a single instrument. Its durability and performance specifications far exceed NAB standards for studio equipment. This is an instrument to be cherished as the finest in the world for the re-creation of sound by records

See the participating Franchised Dealers listed on next page. 

SEE AND HEAR THE TD-224 MASTERPIECE AT THE DEALER NEAREST YOU

ALABAMA
BIRMINGHAM
 Lawrence Hi-Fi Center
 1927 — 11th Ave., South

MOBILE
 Hoover Stereo Theatre
 1651 Government Street

ARIZONA
PHOENIX
 Bruce's World of Sound Inc.
 2711 E. Indian School Rd.
 High Fidelity Sound Systems
 1809 East McDowell Road

TUCSON
 Niles Radio & TV Center, Inc.
 400 No. Fourth St.
 The Sound Shop Inc.
 4659 E. Broadway

CALIFORNIA
ANAHEIM
 Henry Radio
 931 N. Euclid Ave.

AZUSA
 Rancho Sound Co.
 18532 East Alosta Ave.

BAKERSFIELD
 Bakersfield Audio
 2534 F Street

BERKELEY
 Thos. Tenney-Music on Records
 2984 College Avenue

BURBANK
 Audio Mart
 921 West Magnolia Blvd.

CULVER CITY
 Hi Fi Matic Co.
 5554 Sepulveda Blvd.

FRESNO
 Stephenson-Bradford Music Co.
 624 West Olive Ave.

FULLERTON
 Pacific Recorders Co.
 1532 W. Commonwealth

GARDENA
 Stereo Hi-Fi Center
 13996 Crenshaw Blvd.

GLENDALE
 Medico Electric Labs
 1111 E. Chevy Chase Blvd.

HOLLYWOOD
 Hollywood Electronics
 7460 Melrose Ave.
 Weingarten Electronic Laboratories
 7556 Melrose Ave.

LA CANADA
 Audio Corner
 665 West Foothill Blvd.

LONG BEACH
 Scott Audio Corp.
 266 Alamitos Ave.

LOS ANGELES
 Beverly Electronics Co.
 8413 Beverly Blvd.
 Crenshaw Hi-Fi Center
 107 Santa Barbara Plaza
 Elec. Components of Westwood, Inc.
 2908 Westwood Blvd.
 Henry Radio Inc.
 11240 West Olympic Blvd.
 International Television Corp.
 2772 W. Olympic Blvd.
 Loomis Audio
 12225 Wilshire Blvd.

NEWPORT BEACH
 Custom Audio
 2630 Avon St.

ONTARIO
 Rudl Pock — Hi-Fi
 604 N. Euclid Ave.

PASADENA
 Dow Radio, Inc.
 1759 E. Colorado St.
 High Fidelity House
 536 So. Fair Oaks Ave.

REDONDO BEACH
 Griffey Electronics
 235 No. Pacific Coast Hwy.

RESEDA
 Harwood Brothers
 7015 Reseda Blvd.

RIVERSIDE
 Audio Designers Inc.
 4010 Merrill Ave.

SACRAMENTO
 The Podium
 1005 12th St.
 Stereo Showcase
 3335 Balmoral Drive

SAN DIEGO
 McAdams Stereo Center
 3170 El Cajon Blvd.
 Wright's House of Hi-Fi
 5140 El Cajon Blvd.

SAN FERNANDO
 X-perimental Engineering
 12910 Foothill Blvd.

SAN FRANCISCO
 Allegro High Fidelity
 367 Market Street
 Bay Listening Post
 2290 Fillmore St.

SAN JOSE
 Audio Phil's
 448 So. Winchester Blvd.

SAN MARINO
 San Marino High Fidelity
 2986 Huntington Drive

SAN MATEO
 Teachout Associates
 2347 So. El Camino Real

SAN RAFAEL
 Catania Sound
 1541 Fourth St.

SANTA ANA
 High Fidelity Associates
 1812 No. Main St.

SANTA BARBARA
 Audio Center of Santa Barbara
 3321 State St.
 Audio Vision Company
 1276 East Coast Hwy.

SANTA MARIA
 Custom Sound
 114 W. Church St.

STUDIO CITY
 Emmons Audio Equipment
 12600 Ventura Blvd.

(California continued)
VALLEJO
 Boyd-Wonn Hi-Fi Shop
 923 Tennessee St.

VAN NUYS
 Dulco Sound Systems
 16927 Sherman Way
 Gates Electronics
 7118 1/2 Van Nuys Blvd.
 Valley Electronic Supply Co.
 17647 Sherman Way

WHITTIER
 Hi-Fi Haven
 442 So. Greenleaf Ave.

CONNECTICUT
BRIDGEPORT
 Hi-Fi Center of Fairfield County
 94-98 Congress St.

GREENWICH
 Greenwich Radio & TV Co.
 56 W. Putnam

HARTFORD
 The Stereo Shop
 227 Asylum Street

NEW HAVEN
 David Dean Smith
 262 Elm St.

STAMFORD
 Phonograph Shop
 66 Broad St.

COLORADO
COLORADO SPRINGS
 Dick Jurgens High Fidelity
 530 South Tejon St.

DENVER
 Electric Accessories Co.
 1620 Blake St.
 Howard Sound Corp.
 843 S. Broadway

DISTRICT OF COLUMBIA
WASHINGTON
 Audio Specialists
 1605 Connecticut Ave. NW
 Emco Electronics
 511 — 11th St. N.W.
 Electronic Wholesalers
 2345 Sherman Ave., N.W.
 Kilt Music Company
 1330 "C" St., N.W.
 Shrader Sound, Inc.
 2803 "M" St. N.W.

FLORIDA
BOCA RATON
 Di Electronics
 117 W. Palmetto Park Rd.

FORT LAUDERDALE
 Music Center, Inc.
 1009 E. Sunrise Blvd.

LARGO
 West Coast Sound, Inc.
 1756 Missouri Mart

MIAMI
 Electronic Wholesalers Inc.
 9390 N.W. 27th Ave.
 Flagler Radio Co.
 1068 West Flagler St.
 High Fidelity Associates
 3180 Biscayne Blvd.

NAPLES
 House of High Fidelity
 712 Fifth Ave. South

SARASOTA
 Buder's, Inc.
 2104 Bee Ridge Rd.

TAMPA
 Viviano Stereo & Hi-Fi Center
 1538 South Dale Mabry

GEORGIA
ATLANTA
 Baker Audio Associates
 1140 Peachtree St. NE

HAWAII
HONOLULU
 Audio Center Ltd.
 1633 Kapiolani Blvd.

ILLINOIS
CHAMPAIGN
 Radio Doctors Hi-Fi
 811 W. Springfield Ave.

CHICAGO
 Allied Radio Corp.
 100 N. Western Ave.
 Devon Audio Center, Inc.
 2909 W. Devon Ave.
 Fried's Inc.
 3801 W. 26th St.
 Gill Custom House, Inc.
 1043 E. 95th St.
 Musteraft
 48 E. Oak St.
 Ralph's Hi-Fi
 5310 W. North Ave.
 Schwartz Bros. Hi-Fi
 8533 S. Cottage Grove

PEORIA
 Hi-Fi One Stop
 804 Main Street

ROCKFORD
 Schnulle's Hi-Fi Shop Inc.
 1413 No. Main St.

SPRINGFIELD
 The Music Shop
 220 South Fifth St.

INDIANA
EVANSVILLE
 Geo. C. Mettle Co.
 17 S.E. First St.
 Dave Risley Electronics
 2207 W. Franklin St.

INDIANAPOLIS
 Graham Electronics
 122 So. Senate

WEST LAFAYETTE
 Sound Productions
 1412-14 W. State St.

IOWA
DES MOINES
 Stereosound Studio
 1214 Grand Ave.

KANSAS
WICHITA
 Electronics
 337 N. Waco
 Stark Suburban Sound
 6401 E. Kellogg

LOUISIANA
LAKE CHARLES
 Electronics Unlimited Inc.
 2014 Enterprise Blvd.

NEW ORLEANS
 The Music Shop Inc.
 4215 So. Claiborne Ave.
 Tulane Stereo Hi-Fi Co.
 1909 Tulane Ave.

SHREVEPORT
 High Fidelity Center
 2532 Linwood Ave.

MARYLAND
BALTIMORE
 High Fidelity House
 5123 Roland Ave.

MASSACHUSETTS
BOSTON
 Copley Camera Shop
 543c Boylston St.
 De Mambro Hi-Fi Center
 1093 Commonwealth Ave.
 Lafayette Radio Corp. of Mass.
 110 Federal St.

CAMBRIDGE
 Audio Lab, Inc.
 16 Eliot St.

FALL RIVER
 Modern Photo Supply, Inc.
 350 So. Main St.

NATICK
 Lafayette Radio Corp.
 1400 Worcester St.

SPRINGFIELD
 Del Padre Supply
 999 Worthington St.
 Soundco Electronic Supply Co. Inc.
 147 Dwight St.

WINGCHESTER
 Sound Specialists Co.
 7 Waterfield Rd.

WORCESTER
 High Fidelity Associates
 131 A Highland St.

MICHIGAN
ANN ARBOR
 Hi-Fi Studio
 1319 So. University Ave.
 The Music Center, Inc.
 304 So. Thayer St.

DEARBORN
 Alma's Hi-Fi Stereo, Inc.
 15031 Michigan Ave.

DETROIT
 Alma's Hi-Fi Stereo, Inc.
 7104 W. Seven Mile
 K. L. A. Laboratories Inc.
 7375 Woodward Ave.
 Stereoland
 17131 W. McNichols

EAST LANSING
 Tape Recording Industries
 1101 E. Grand River Ave.

GRAND RAPIDS
 Electronic Sound Equipment Co.
 2249 S. Division Ave.

GROSSE POINTE
 Detroit Audio Co.
 20746 Mack Ave.

MINNESOTA
MINNEAPOLIS
 Audio King Company
 913 West Lake St.
 Hi-Fi Sound Company
 69 South 12th St.
 Ken-Craft Hi-Fi
 404 14th Ave. S.E.

ROCHESTER
 Phil's Electronic Center
 No. 28 Crossroads Center

MISSOURI
INDEPENDENCE
 Don Cook's Hi-Fi Stereo
 1020 W. Truman Rd.

KANSAS CITY
 David Beatty Stereo Hi-Fi
 1616 West 43rd (Westport Rd.)

ST. LOUIS
 Hi-Fi West
 8217 Delmar Blvd.

NEBRASKA
OMAHA
 J. B. Electronics
 1616 Cass St.

NEVADA
LAS VEGAS
 Garehime Music Co.
 115 No. 3rd St.

NEW JERSEY
EAST ORANGE
 Custom Music Systems
 4 Washington St.

EATONTOWN
 Bamberger's

JERSEY CITY
 Massa Sales & Service
 75 Palisade Ave.

LINDEN
 The Lee Creighton Co.
 740 Haven Place

MENLO PARK
 Bamberger's

MONTCLAIR
 Perdue Radio Co. Inc.
 8 So. Park St.

NEWARK
 Bamberger's

PARAMUS
 Bamberger's
 Music-Age Inc.
 171 Route 44
 Sam Goody Garden State, Inc.
 Garden State Plaza
 Routes 4 & 17

(New Jersey continued)
PATERSON
 Community Radio-Sound Co.
 705 Market St.

TRENTON
 House of Hi-Fi
 1959-61 Princeton Ave.

NEW MEXICO
ALBUQUERQUE
 Photo Sound Corp.
 1510 Eubank Blvd.

NEW YORK
ALBANY
 Seiden Sound Inc.
 79 Central Ave.

BINGHAMTON
 Audio Service Company
 130 State St.

BROOKLYN
 Audio Exchange Inc.
 1065 Flatbush Ave.

BUFFALO
 F. M. Sound Equipment Co.
 1241 Main St.
 CEDARHURST, L. I.
 Marr Electronics
 690 Central Ave.

EASTCHESTER
 Boynton-Goodall Audio
 737 White Plains Rd.

GARDEN CITY, L. I.
 Macy's (under construction)
 Roosevelt Field Shopping Center

HEMPSTEAD, L. I.
 Newmark & Lewis
 43 Main St.

HUNTINGTON, L. I.
 Macy's (under construction)

ITHACA
 Alcor, Inc.
 215 So. Tioga St.

JAMAICA, L. I.
 Audio Exchange Inc.
 153-21 Hillside Ave.

LONG BEACH
 Tilben Music Center
 50 West Park Ave.

MAMARONECK
 Custom Design of Westchester Inc.
 516 West Post Road

MANHASSET
 Audio Exchange Inc.
 451 Plandome Road

NEWBURGH
 Seaman's Photo & Hi-Fi
 388 Broadway

NEW YORK CITY
 Asco Sound Corp.
 115 West 45th St.
 Electronic Workshop
 26 West 8th St.
 Sam Goody, Inc.
 666 Third Ave.
 Sam Goody, Inc.
 235 West 49th St.
 Grand Central Radio, Inc.
 124 East 44th St.
 Harmony House
 147 East 76th St.
 Harvey Radio Company
 1123 Sixth Ave.
 Leonard Radio, Inc.
 1163 Sixth Ave.
 Leonard Radio, Inc.
 69 Cortlandt St.
 Liberty Music Shops Inc.
 450 Madison Ave.
 Lyric Hi-Fi, Inc.
 1221 Lexington Ave.
 Macy's
 Herald Square
 Packard Electronics Corp.
 33 Union Square West
 Planet Audio & TV Center
 569 Third Ave.
 G. Schirmer, Inc.
 4 East 49th St.
 Terminal-Hudson Electronics Inc.
 48 West 48th St.
 Terminal-Hudson Electronics Inc.
 212 Fulton St.
 Thalia Hi-Fi Audio, Inc.
 762 Madison Ave.

ROCHESTER
 Craig Audio Laboratory
 139 N. Union St.

ROSLYN
 Audio By Zimet, Inc.
 1038 Northern Blvd.

VALLEY STREAM
 Sam Goody Green Acres, Inc.
 Central Mall
 Green Acres Shopping Center

WHITE PLAINS
 Audio Exchange Inc.
 203 Marmaroneck Ave.
 Macy's (under construction)

YONKERS
 Sam Goody Cross County, Inc.
 15 Xavier Drive

OHIO
CINCINNATI
 Hi-Fi Audio, Inc.
 200 Madison Rd.

CLEVELAND
 Audiocraft Co.
 2915 Prospect Ave.
 Pioneer Electronic Supply Co.
 6403 Prospect Ave.
 Sound & Audio Electronic Laboratories
 1902 Euclid Ave.

COLUMBUS
 Anderson's High Fidelity Center
 2244 Neil Ave.

DAYTON
 Custom Electronics, Inc.
 1918 So. Brown St.

OKLAHOMA
NORMAN
 Thomson Sound System
 315 W. Boyd

OKLAHOMA CITY
 Audio Specialties
 2608 No. Pennsylvania

TULSA
 Sound Unlimited
 3745 South Peoria

OREGON
BEAVERTON
 Stereo-Tronics
 11370 S. W. Canyon Rd.

EUGENE
 Thompson's Record Mart
 96 East Broadway

PORTLAND
 Hawthorne Electronics
 3580 S.E. Hawthorne Blvd.

PENNSYLVANIA
ARDMORE
 Soundex Electronics
 45 West Lancaster Ave.

ERIE
 House of Records
 362 W. 8th St.

PHILADELPHIA
 Barnett Bros. Radio Co.
 622 Arch Street
 Danby Radio Corp.
 19 South 21st St.
 Sam Goody
 1125 Chestnut St.

PITTSBURGH
 House of Audio
 929 Liberty Ave.
 Opus One
 225 Oliver Ave.
 Solar Electronics
 2354 Northway Mall

READING
 Maurice D. Buchert Enterprises
 155 W. Greenwich St.

SWARTHMORE
 Hi-Fi Studio
 17 1/2 S. Chester Rd.

WAYNE
 High Fidelity House, Inc.
 167 W. Lancaster Ave.

WILLOW GROVE
 Soundex Electronics
 120 Easton Road

RHODE ISLAND
CRANSTON
 Sound-O-Rama, Inc.
 758 Reservoir Ave.

PROVIDENCE
 Leo Miller's Audionics
 790 N. Main St.

TENNESSEE
NASHVILLE
 Nicholson's High Fidelity Inc.
 115 19th Ave. So.

TEXAS
AUSTIN
 High Fidelity, Inc.
 1610 Lavaca

BEAUMONT
 Brock Audio, Inc.
 2293 Calder Ave.

DALLAS
 Hillcrest High Fidelity
 6309 Hillcrest Ave.
 Home Music Associates, Inc.
 4518 N. Central Expressway

FORT WORTH
 Audio Associates
 4802 Camp Bowie Blvd.

HOUSTON
 Audio Center, Inc.
 1424 Westheimer
 Busacker Electronic Equip. Co., Inc.
 1216 West Clay

MIDLAND
 Midland Camera Shop
 317 N. Colorado

SAN ANTONIO
 Bill Case Sound
 3522 Broadway
 L. & L. Sales Company
 1518 North St. Mary's St.

UTAH
SALT LAKE CITY
 House of Music
 Cottonwood Mall
 4835 Highland Drive
 House of Music, Inc.
 156 S. Main St.

VIRGINIA
FALLS CHURCH
 Television Workshop
 116 West Broad St.

WASHINGTON
BELLEVUE
 Hi-Fi Stereo Exchange

EVERETT
 Pringle Electronic Supply Inc.
 2101 Colby Ave.

LYNNWOOD
 Cascade Electronics
 Post Office Bldg.

SEATTLE
 Electrificraft Inc.
 1408 6th Ave.
 Mess Recorder Co., Inc.
 650 S.W. 152nd St.
 Seattle Stereo Center, Inc.
 2440 - 1st Ave. South

WEST VIRGINIA
WHEELING
 James M. Black & Son
 1206 Chapline St.

WISCONSIN
MADISON
 Specialized Sound Systems
 621 Gammon Road

MILWAUKEE
 Hi-Fi Center Inc.
 4236 W. Capitol Drive
 Hi-Fi Fo-Fum Inc.
 2532 W. Wisconsin Ave.

WEST ALLIS
 Hi-Fi Salon Inc.
 7204 W. Greenfield Ave.

PUERTO RICO
HATO REY
 Audio Specialists of Puerto Rico

ELPA MARKETING INDUSTRIES, INC.

In Canada: Tri-Tel Associates Ltd., Willowdale, Ont.

www.americanradiohistory.com



NEW HYDE PARK, NEW YORK

Designed and Produced by Philip Stogel Co. Inc. N.Y.C.

Can you find
another kit that
offers so much
for \$99⁹⁵?



EICO ST70, 70-WATT STEREO AMPLIFIER

Beyond the performance level of these two units, possible improvement is merely marginal and very expensive. That's why with EICO's ST97 and ST70 you strike the optimum balance of cost and performance—each costs less than \$100 as a kit. You can also get the ST70 and ST97 factory-wired for \$149.95 each—and you couldn't find comparable wired units at the price.

If high power isn't your primary need, you can get superb sound for even less with EICO's ST40, the 40-watt counterpart of EICO's outstanding ST70. The ST40, essentially equal to the ST70 in all but power, costs \$79.95 as a kit, \$129.95 factory-wired.

ST70 DATA: As the center of your stereo system, the ST70 accommodates all program sources. It even has separate inputs for both turntable and record changer, preamplified tape signals and tape head with correct equalization for both fast and slow tape speeds. A center channel output feeds directly on a center channel speaker or, where desired, extension speakers throughout your house without any additional amplifier. Critical parts—filter capacitors, rectifiers, output tubes—all operate well below their ratings to assure long, trouble-free life. Oversize output transformers deliver full rated power all the way down to 30 cps. . . . And as a kit builder, you'll like the spacious layout. We got rid of all those tight places. Kit \$99.95. Wired \$149.95 (includes metal cover).

SPECIFICATIONS ST70 Output Power: 70 watts (continuous sine wave 35-watts per channel) IM Distortion: 1% at 70 watts. Harmonic Distortion: less than 1%. Frequency Response: $\pm 1/2$ db 10-50,000 cps. Inverse Feedback: 17 db. Stability Margin: 10 db. Hum and Noise Level: \circ mag. phono —63 db; tape head —54 db; tuners, auxiliaries —78 db. (all measurements according to IHFM standards.)

Can you find
another kit that
offers so much
for \$99⁹⁵?



EICO ST97 FM STEREO TUNER

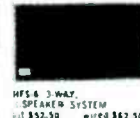
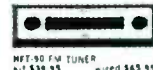
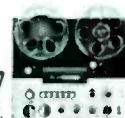
ST97 DATA: Building the ST97 FM stereo tuner requires no instruments, no critical adjustments. The front end and IF stages are fully pre-wired and pre-aligned. The tunable coils of the stereo demodulator are factory-adjusted. With four IF stages plus a stable, sensitive front end, the ST97 pulls in clear stereo even under fringe conditions, and EICO's filterless zero-phase shift stereo detector (patents pending) maintains reliable channel separation. EICO's unique traveling tuning eye makes tuning simple and precise. Stereo stations are automatically identified by a pilot light. Semi-kit \$99.95. Wired \$149.95. (Includes metal cover and FET.)

SPECIFICATIONS ST97. Sensitivity: $3\mu\text{v}$ (30 db quieting). Sensitivity for phase-locking (synchronization) in stereo: $2.5\mu\text{v}$. Full limiting sensitivity: $10\mu\text{v}$. Detector Bandwidth: 1 megacycle. Signal-to-Noise Ratio: —55 db. Harmonic Distortion: 0.6%. Stereo Harmonic Distortion: less than 1.5%. IM Distortion: 0.1%. Frequency Response: ± 1 db 20 cps-15 kc. Capture Ratio: 3 db. Channel Separation: 30 db. Controls: Power, Separation, FM Tuning, Stereo-Mono, AFC-Defeat (all measurements to IHFM standards).
Actual distortion meter reading of derived left or right channel output with a stereo FM signal fed to the antenna input terminals.

See these superb components at high fidelity dealers everywhere. For FREE 32-page catalog, 36-page Stereo Hi-Fi Guide (enclose 25c for handling) and dealer's name, write: EICO ELECTRONIC INSTRUMENT CO. INC., 3300 Northern Boulevard, Long Island City, New York, Dept. HF-9



Add 5% in West.



CIRCLE 34 ON READER-SERVICE CARD

NOTES FROM ABROAD

GENEVA

Silent since May 1951, when a disastrous fire left standing only its gilt-columned foyer, the Grand Théâtre de Genève reopened its doors last winter with

a new production of Verdi's *Don Carlos*. More recently, it has made a second debut—this time as a recording studio. The occasion was furnished by a new Decca-London recording of *Carmen*, with the Orchestre de la Suisse Romande under the direction of Thomas Schippers, and with Regina Resnik, Joan Sutherland, and Mario del Monaco making their first recorded appearances in the roles of Carmen, Micaela, and Don José.

Though a fairly small theatre seating only 1,500, the Grand Théâtre has a very spacious multi-level stage which made deployment of the choral and orchestral forces relatively easy. Fortunately too, tests of the hall's acoustics surpassed all expectations, thus obviating such usual recording session preliminaries as brightening or dampening sound through adjustment of draperies, etc. For this happy state of affairs, the hall's extensive wood paneling and its unusual ceiling (designed by Jacek Stryjenski) of steel, filigree, and Venetian glass should probably be given due credit. Furthermore, an empty space rising almost a hundred feet backstage prevents undue reverberation. In short, in the opinion of the Decca-London people the structural and mechanical features intended to make the Grand Théâtre near-ideal for the live performance of opera also provided the best possible conditions for recording there.

Working several nights in a row after the evening's performance, the technicians installed microphones, cables, and closed-circuit television, and in record time everything was ready for the performers. Director of proceedings John Culshaw had mapped out a program calling for completion of the recording in twelve days, with a single day being allowed for the scenes demanding all the principal soloists and a Sunday (the only time they could be present) being set aside for taping the children's chorus. In spite of its tightness, this schedule was adhered to—in fact, the takes involving the children were finished to everyone's satisfaction in little more than two hours.

The Suisse Romande, under its permanent maestro Ernest Ansermet, has always had a particular expertise in the French repertoire, and some of the musicians were rather surprised to find their young American guest conductor so sensitive to the warmth and Latin ambience of *Carmen*. Actually, in Sir Thomas Beecham's recording of the opera one also finds fire and passion. With his example and that of Schippers before them, those who identify the Anglo-Saxon temperament with an obdurate coldness may have to modify their views.

Much of the interest of an opera like *Carmen* depends, of course, on its *mise en scène* and dramatic action. I recall, for instance, a production given in the ancient Roman arena at Nîmes, when an actual bullfight was staged in the last scene! How can such things be suggested by records? Stereo, certainly, has much increased the possibility of conveying a sense of stage movement, but it also offers temptations to indulge in showy, superfluous effects. These Decca-London believes it has foregone in the interest of adhering to Bizet's fundamental musical values. How successfully, listeners will be able to determine when the album is released—"in time for Christmas if all goes well," says Mr. Culshaw. CLAUDE NOBS

HAMBURG

The death of Ferenc Fricsay last February at the age of forty-nine left a distinct gap in Deutsche Grammophon's roster of conductors. Fricsay had been associated with DGG from the beginning of his career outside Hungary (which coincided with the advent of LP in Europe) and had come to occupy a dominant position in the company's recording activities. To compensate in part for his loss DGG officials have added to their list of artists under contract the Czech conductor Rafael Kubelik. Permanent director of the Bavarian Radio Orchestra, Kubelik has been scheduled to lead the Berlin Philharmonic in recordings of Schumann's First and Fourth Symphonies. Some time later he will also make a disc of Wagner excerpts (probably the preludes to *Lohen-*

Continued on page 32

All Wharfedale
Achromatic Speaker
Systems are
designed to
reproduce music
as music really is.
No spurious
resonances,
no artificial
colorations mar
the fidelity of
reproduction.

*achromatic



W40—Ultra-compact (24" x 12" x 10") full-range system at a most attractive price. Two superior speakers: A newly developed 8 1/2" low frequency driver with an extremely high flux density magnet—and Wharfedale's outstanding 5" tweeter—the same used in the larger W60 system. True Wood, \$79.50. Utility model, \$69.50.



W60—In the streamlined look of fine modern furniture or handsomely crafted provincial, this full-range two-speaker system provides superlative performance—making it the automatic choice when the finest reproduction is desired. True Wood, \$116.50. Utility model, \$101.50. Provincial in genuine Fruitwood, \$134.50.

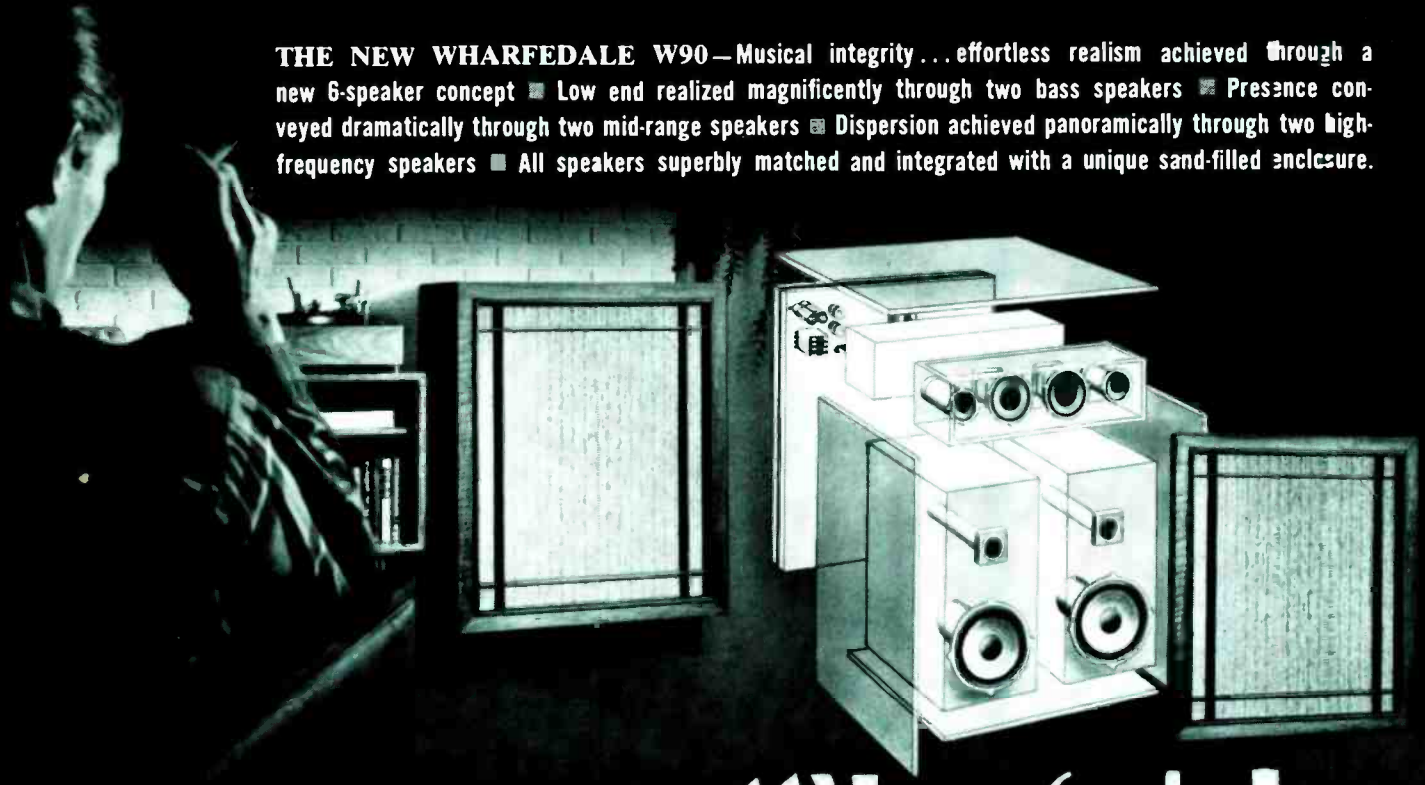


W70—A three-speaker system—handsome by itself, yet still sufficiently compact for shelf or wall integration. The beauty and excellence of performance of this remarkable system makes it unusually attractive to experts and laymen alike. True Wood, \$164.50. Utility model, \$146.50. Provincial in genuine Fruitwood, \$189.50.



B67—Universal Mounting Base for W60, W70 and W90 systems in matching woods. True Woods, \$9.95. Utility model, \$8.95.

THE NEW WHARFEDALE W90—Musical integrity...effortless realism achieved through a new 6-speaker concept ■ Low end realized magnificently through two bass speakers ■ Presence conveyed dramatically through two mid-range speakers ■ Dispersion achieved panoramically through two high-frequency speakers ■ All speakers superbly matched and integrated with a unique sand-filled enclosure.



speaker systems by Wharfedale

W90 A detailed description follows. All 6 speakers incorporate certain recent refinements which have made possible the task of creating the W90 system.

The chassis (baskets) are exceptionally heavy and manufactured by casting. The purpose is to preserve absolute rigidity, maintaining the critical relationship between the moving voice coil and the fixed magnet. The stamped baskets found in ordinary loudspeakers are also designed to be rigid. However, this rigidity is often lost as soon as the speaker is mounted firmly against an inexact wooden front baffle. Some speaker designers have even eliminated the basket, weakening the entire speaker structure. Wharfedale baskets are of cast metal. They hold their shape perfectly in mounting, and are strong enough to permit sufficient openings to maintain absolutely correct airloading, essential for the full response of the speaker.



The Cone Surround is an exclusive rolled-rim design, the latest and most effective form of the traditional Wharfedale soft suspension. Earlier surrounds (porous foam or cloth) provided such superior bass damping that they became renowned as an outstanding physical characteristic of Wharfedale speakers. Now, more than ever before, the Wharfedale cone is capable of the long excursions required for true bass energy in a sophisticated tuned duct enclosure. The cone material is special...compounded of long fibred wool (traditional to the North of England home of these speakers) and *soft pulp!* It achieves superior results from the start and its natural resilience assures continuing perfection over the years.



The Magnets are truly impressive, individually and totally. Because of its material, and the special design of the magnetic gap, each provides higher total flux in the gap field than has been true of the magnets in any prior speaker system. The six magnets together make the W90 a "high efficiency" speaker, achieving maximum performance at low amplifier power. All-too-many popular speaker systems are starved for power, depending upon exaggerated amounts of amplifier wattage. In the W90, therefore, the all-important transient bass response is excellent, even at low volume. This clean low end, at reasonable listening levels, is a major reason why all Wharfedales are so pleasant to "live with."



With its six speakers, the W90 is actually a dual 3-way system with all units designed for each other and crossover settings calibrated for undistorted response throughout the audio spectrum. The support effect of the tandem speaker systems results in a sound of exceptional authority, yet in balance over the entire range.

LOW RANGE. Two 12½" low frequency drivers handle the sound from 20 to 1,500 cycles. The listener can expect to enjoy the true, fundamental bass notes, so often masked. The two drivers total a cone area of 94 square inches...thus the W90 tandem idea yields the same result as a single low frequency driver of such massive size and weight as to be impractical in the home.



MID-RANGE. Two 5¼" mid-range speakers cover the relatively narrow but vital band of 1,500 to 6,000 cycles. The listener will be startled, for example, by the clarity of the baritone voice and the exceptional resolution of most solo instruments, permitted to stand in correct perspective. The handling of this "fill" range in the W90 is the recognizable key to its satisfying full-throated sound.



TREBLE. Two 3" treble speakers are the well-established Super 3's, much admired for their ability to present the clear treble without stridency...making them eminently listenable, unusual for tweeters. This is no accident. It is the result of cone-type rather than horn-type construction, and refinements such as low-mass aluminum voice coils ultrasonically tinned, powered by magnets so large that they are seldom found even in speakers four times the diameter!



* **THE W90** is the latest of the Achromatic speaker systems. The literal meaning of "achromatic" is: "Pure sound, uncolored by extraneous modulations." Such modulations, common even in luxury speaker systems, tend to alter the natural sound of music. The W90 enclosure has been designed to preserve the integrity of the speakers' performance, through certain constructional features. Chief characteristic of the Achromatic construction is the sand-filled technique, which



consists of packing white sand densely between layers of hardwood. This creates an inert mass, incapable of resonating no matter how deep or strong the bass backwave projected against it. This exclusive technique is the result of years of de-

velopment by G. A. Briggs. While it costs considerably more than standard construction, it has proven so effective in preventing bass distortion that all Wharfedale Achromatic systems incorporate it. Each woofer is mounted in an individual tuned chamber for its own maximum effect, and isolated from the mid-range and tweeter arrays. Therefore, mechanical coupling, so disastrous in ordinary systems, is eliminated. The high and mid-range speakers are mounted from the rear, isolated from the face of the cabinet with front free-floating. This feature helps to eliminate phase distortion. As a final measure, to insure compatibility with the acoustics of the room, the W90 system incorporates a full control panel. Each range of speakers may be balanced and adjusted to the ear of the listener, the requirements of the particular listening area and the other components in the music system.

DECOR. The new W90 is neither a compact, nor a large speaker system. It is a new and highly versatile size, designed from the sound out. Ideally suited to be used in pairs for stereo, the W90 measures 32¼" x 27¾" x 13¼". Housed in a meticulously crafted cabinet built to meet every requirement of perfection in sound, the W90 will fit with ease into the living room, and is elegant enough to join the most distinctive furnishings. Its acoustic design adds versatility...permitting horizontal or vertical use, as desired. The Wharfedale Universal Mounting Base makes it a superb free-standing unit. In oiled or polished Walnut hardwood, \$259.50. Utility model in sanded Birch hardwood, without curved molding or dividers, \$244.50. Universal Mounting Base to match. \$9.95.

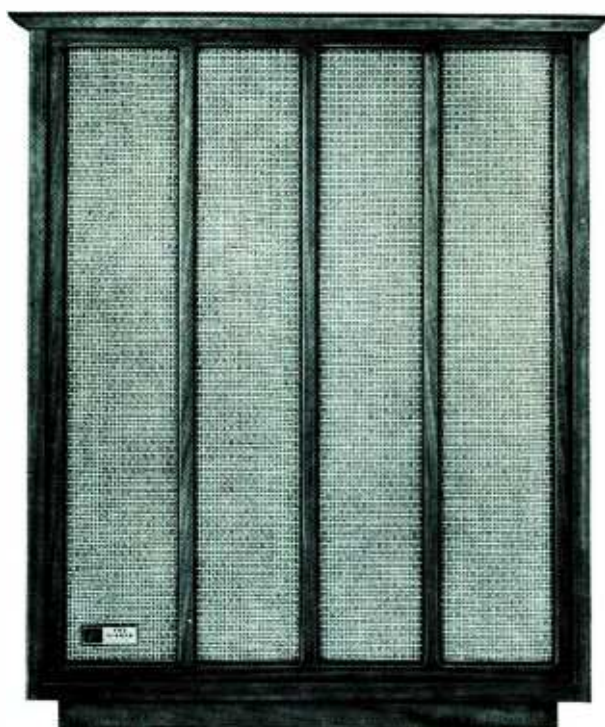
For illustrated literature, write Dept. WM-23

Wharfedale • Division of British Industries Corp., Port Washington, N.Y.

CIRCLE 20 ON READER-SERVICE CARD

www.americanradiohistory.com





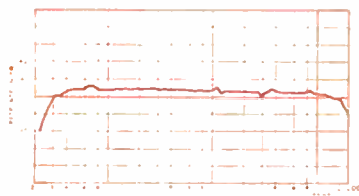
Introducing the XP-10...

The XP-10 represents the successful completion of a major audio project.

Some time ago, it was decided to design a new loudspeaker system that would produce, in both laboratory and listening tests, a quality of sound previously obtained only from systems infinitely larger in size and much costlier in price.

As difficult and complex as this assignment may have been, final results far exceeded the expectations of the design group involved. From this project has emerged The XP-10 Console, a uniquely new 3-way system utilizing all hand-made components, relatively compact in size, with an ability to reproduce sound that compares most favorably with the largest, most expensive loudspeaker systems available today.

Response Curve of The XP-10 Console



Since the sound reproduction capabilities of any system is no more than the sum of its parts, let us examine them carefully:

The Woofer

Diameter: 15"; Voice coil diameter: 2"; eddy current damped, wound on pure electrolytic

copper; Magnet structure: 6 lbs.; Flux density: 11,500 gauss; Moving mass: 60 gms.; Open air resonance: 18-19 cycles; Frequency response: 28-200 cycles.

By design, the cone of the low frequency driver is extremely stiff and straight-sided so as to operate as a true, rigid piston throughout its assigned range. Since such rigidity requires a relatively high moving mass, a 2" eddy current damped voice coil wound on pure electrolytic copper is utilized. Damping is *linear* throughout the woofer's entire range, resulting in extraordinary transient response. (Note tone burst test result at rarely-shown 50 cycles.) Free air resonance is well below the lower limit of its operating range. A degree of bass tightness, detail and definition is thus achieved that has proved a source of amazement to those who have heard it.

The Mid-Range

Diameter: 8"; Voice coil diameter: 1½"; Magnet structure: 5½ lbs.; Flux density: 11,000 gauss; Moving mass: 13 gms.; Open air resonance: 50 cycles; Frequency response: ±2 db 200-2,000 cycles.

In most systems, the critical middle frequencies are reproduced by both the woofer and the mid-range speakers. However, to achieve a natural sound quality, it is desirable for the mid-range speaker to reproduce virtually all the middle frequencies of the audio spectrum so that instrument and voice fundamentals are not reproduced by separate speakers. Crossing over as it does at

an unusually low 200 cycles, The XP-10 overcomes phasing difficulties and "roughness" which contribute so much to "listening fatigue" and the stereo phenomenon of "wandering" instruments and voices.

The mid-range driver of The XP-10 is housed in its own separate air-tight compartment, heavily packed with AcoustiGlas for optimum loading. Rearward radiation is effectively "eaten up" thus eliminating interaction with woofer and tweeter. The high ratio of flux density to moving mass creates superb transient response.

The First "Soft" Dome Hemispherical Tweeter

Diameter: 2"; Voice coil diameter: 2"; Magnet structure: 5½ lbs.; Flux density: 14,000 gauss; Moving mass: 1¾ gms.; Open air resonance: 1,500 cycles; Frequency response: 2,000 cycles to beyond audibility; ±2 db 2,000-15,000 cycles; ±5 db 2,000-18,000 cycles.

The introduction of the first "soft" dome hemispherical tweeter constitutes a major breakthrough in the reproduction of the higher frequencies. Hitherto, all high frequency drivers were of either the rigid diaphragm or cone types with inherent resonances that color sound. The XP-10 is the first system to employ a "soft" dome cotton diaphragm bonded directly to a light copper voice coil on a 5½ pound magnet structure. With this new design principle, important benefits accrue in reproducing the upper ranges of sound. There are no resonances

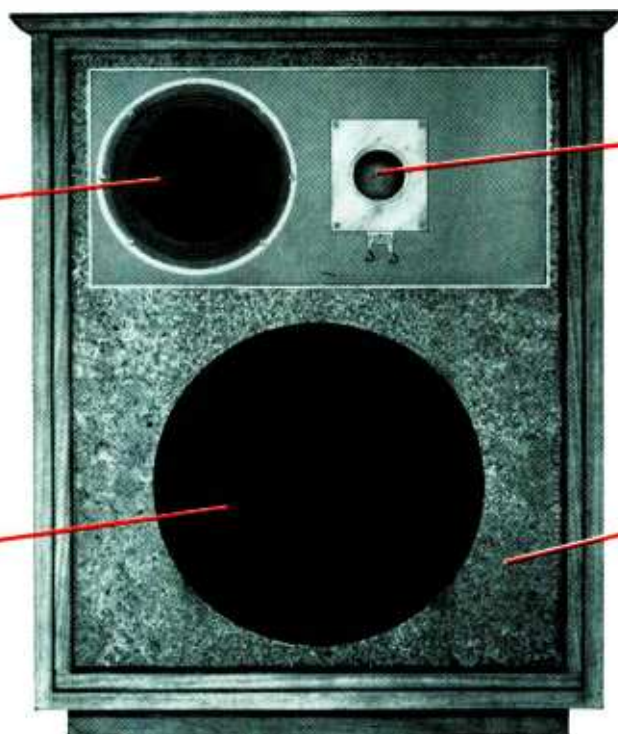
CIRCLE 39 ON READER-SERVICE CARD

8" mid-range with 5½ lb. magnet structure and 1½" voice coil

First 'soft' dome hemispherical tweeter with 2" cotton diaphragm and 5½ lb. magnet structure

15" woofer with 6 lb. magnet structure and 2" eddy current damped voice coil wound on pure electrolytic copper

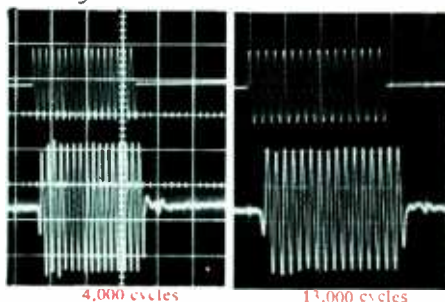
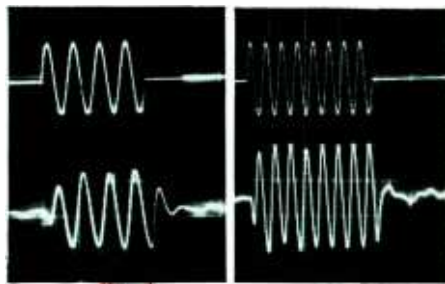
AcoustiGlas-packed, non-resonant, sealed enclosure



An extraordinary new speaker system.

throughout its entire operating range to color the response of the "soft" dome tweeter. Since the soft cotton diaphragm is driven on its periphery rather than its center, break-up is also virtually eliminated. High

Tone burst test results (unretouched) demonstrate extraordinary transient response of The XP-10 Console.



of unprecedented purity, clarity and smoothness in a 120° dispersion pattern are obtained. The extremely high ratio of flux density to moving mass again creates unsurpassed transient response.

The Crossover Network

The XP-10 utilizes a ¼ section inductance, capacitance network crossing over at 200 and 2,500 cycles. All inductors are of the low-loss air-core type. Due to its unusually low crossover point of 200 cycles, phase distortion and roughness in the critical middle frequencies is overcome. The extraordinary "balance" of XP-10 components contributes to a feeling of "single speaker" sound that has been the goal of multi-speaker system designers for years. On all types of program material, The XP-10 produces a neutral "open," natural sound of the highest order. It has been described by audio engineers as "tape sound."

The Enclosure

The XP-10 is heavily packed with AcoustiGlas and sealed so as to function as an infinite baffle. The enclosure itself is made of ¾" reinforced, non-resonant, compressed particle board with bonded genuine wood veneers. It is luxuriously hand-finished in oiled walnut and measures 24¾" wide x 30¼" high x 14¾" deep. Each XP-10 System is matched within ± 1 db to a laboratory standard to insure balanced stereo response when used in pairs.

While all loudspeaker sound is of a sub-

jective quality directly dependent upon the preferences, taste and hearing range of the listener; in the area of such objective criteria as frequency response, distortion and instrumentation measurements, The XP-10 meets the challenge of much larger, more expensive transducers. Its true capabilities invite direct comparison with the finest systems available. In the most demanding, critical tests of that kind, the relatively compact XP-10, will evidence its quality with startling clarity and definition.

The XP-10 Console is luxuriously crafted in Scandinavian Walnut to enhance any room setting. Once seen, and heard, you will find it difficult to believe it is priced at only \$249.50*.

\$1.00 VALUE ONLY 25¢!

Please send me the new 1964 edition of The Fisher Handbook, a 44-page illustrated guide to stereo, complete with detailed information on the new XP-10 Console. I have enclosed 25¢ double-wrapped to cover handling and mailing



Fisher Radio Corporation
21-25 44th Drive, Long Island City 1, N. Y.

Name _____

Address _____

City _____ Zone _____ State _____

01910

The XP-10 Console by Fisher

© SLIGHTLY HIGHER IN THE FAR WEST. EXPORT: FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY 1, N. Y. CANADA: TRI-TEL ASSOCIATES, LTD., WILLOWDALE, ONT.

CIRCLE 39 ON READER-SERVICE CARD



for
Modern Sound
 with
Modern Features

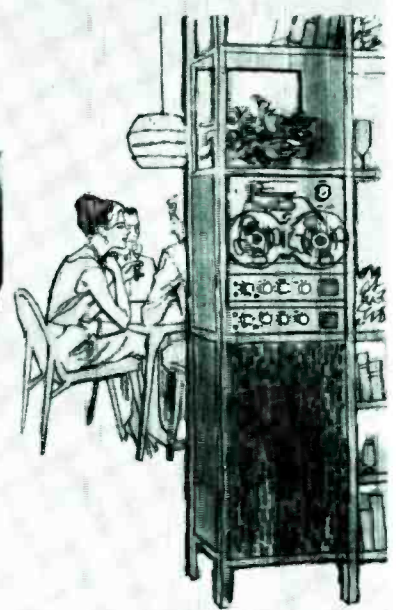
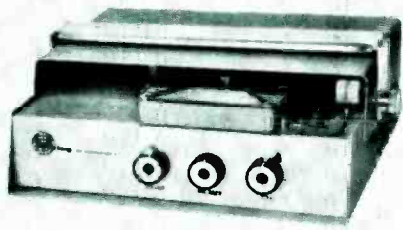
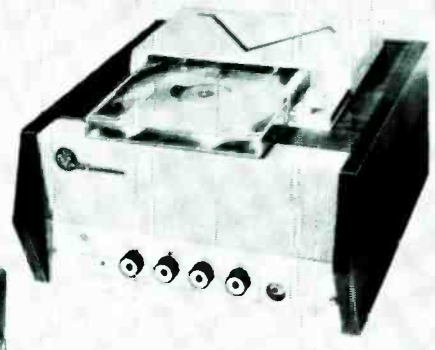
Viking introduces the exciting new Retro-Matic 220 that plays both forward and reverse, has remote control, feather-touch push-buttons, 12 watt stereo amplifier with 20-2500 cps frequency response . . .

The new E8 Stereo Compact — features extended frequency response, stereo monitor amplifier, hyperbolic heads — no more old fashioned pressure pads . . .

New transports, made to professional standards—now available for easy use—fit any budget.

Tape cartridge enthusiasts now get the superb Vik-o-matic — completely self contained cartridge player. Or, the new Auto-tape 500 — fully transistorized cartridge player for your car or boat—operates on 12 V dc power.

Be up to date—get tomorrow's features today. Ask your hi-fidelity dealer about Viking tape recorders and components first!



Viking OF MINNEAPOLIS, INC.

9600 Aldrich Avenue South, Minneapolis, Minnesota, 55420

Your assurance
 of Quality in
 Tape Components

CIRCLE 91 ON READER-SERVICE CARD



There are only three finer control amplifiers than this \$169.50* Fisher X-100-B.

(The three below.)



There are only two finer control amplifiers than this \$199.50* Fisher X-101-C.

(The two below.)



There is only one finer control amplifier than this \$249.50* Fisher X-202-B.

(The one below.)



There is no finer control amplifier than this \$339.50* Fisher X-1000.

Single-chassis, integrated stereo control-amplifiers are one of the great Fisher specialties. Their special design problem—that of combining the stereo power-amplifier section with the stereo preamplifier and audio control system in a single space-saving but no-compromise unit—has been solved by Fisher engineers to an unprecedented degree of technical sophistication.

As a result, even the moderately priced 50-watt X-100-B offers a performance standard that is uniquely Fisher—and, at the other end of the scale, the 110-watt X-1000 is by far the most powerful and advanced control-amplifier in existence. Between the two, the 60-watt X-101-C and the 80-watt X-202-B are the world's finest stereo control-amplifiers for their size and cost.

Each of these remarkable stereo amplifiers has virtually non-measurable distortion right up to the limit of its power rating. The superb listening quality of each is instantly apparent but will be even more appreciated after long hours of completely fatigue-free listening.

All models incorporate the exclusive DIRECT-TAPE-MONITORSM, a unique Fisher development that permits both recording and tape playback with full use of all applicable controls and switches, without any change in cable connections. Third-speaker output facilities (stereo center channel or mono extension) as well as front-panel ear-phone jacks are also standard on all models.

No one who is at all serious about stereo should miss the opportunity to hear these

control-amplifiers demonstrated by an authorized Fisher dealer. Even a brief listening session will prove conclusively that no high fidelity component can surpass a Fisher—except another (and more elaborate) Fisher.

\$1.00 VALUE ONLY 25¢! Please send me the new 1964 edition of *The Fisher Handbook*, a 44-page guide to custom stereo, which includes full details on Fisher stereo control-amplifiers. I enclose 25¢ double-wrapped to cover handling and mailing.

Fisher Radio Corporation
21-25 44th Drive, Long Island City 1, N.Y.

Name

Address

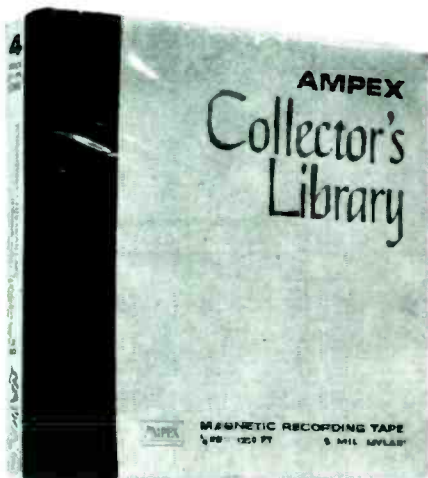
City Zone State

01905

*LESS CABINET. ALL PRICES SLIGHTLY HIGHER IN THE FAR WEST. EXPORT: FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY 1, N.Y.; CANADA: TRI-TEL ASSOCIATES, LTD., WILLOWDALE, ONT. **PATENT PENDING

CIRCLE 39 ON READER-SERVICE CARD

Continued from page 26



**now:
free
Ampex
tape...**

with purchase of any one of 12 best-selling Twin-Pak albums.

Now with the purchase of any one of twelve best-selling stereo Twin-Pak albums, Ampex gives you a free blank reel (7 inch, 1200 feet) of premium Collector's Library tape, complete with Signature Binding.* Twin-Paks, as you know, are a bargain by themselves: you get the equivalent of two albums per reel—up to 100 minutes of 4-track stereo play. Each of these Twin-Pak albums come packaged with a free reel of Ampex tape:

- Great for Dancing, ABC P822**
- European Concert**, Modern Jazz Quartet, Atlantic P.1915
- Fabulous Fifties**, Roger Williams, Kapp K45008
- Music for Oboe and Orchestra/Music for French Horn**, Kapp K49009
- Gems Forever/Songs to Remember**, Mantovani, London K70053
- Tchaikovsky's Swan Lake**, E. Ansermet, Suisse Romande, London K80028

- Command Performance: Joan Sutherland**, London H90063
- Autumn Leaves/Gigi**, David Rose, MGM P3592
- Beethoven's Symphonies 6 and 7**, A. Boult: London Phil., Vanguard P1606
- Harold Arlen Songbook: Ella Fitzgerald**, Verve P254
- Piano Italiano/Famous Films**, George Greeley, Warners P2402
- Grand Canyon/Gershwin's Concerto in F**, Grofe, Westminster P136

*Note: The free tape offer is limited and optional with dealer. United Stereo Tapes, Ampex Corporation, Redwood City, California **Stereo Sounds Best on Tape**

CIRCLE 87 ON READER-SERVICE CARD

**Von Karajan
conducts the
Vienna
Philharmonic
Orchestra**

on Trademarks Reg. U.S. Pat. Off.
LONDON ffr?
FULL FREQUENCY RANGE RECORDING

Verdi: OTELLO
with Del Monaco, Tebaldi, Protti
Stereo OSA-1324 Mono A-4352

Verdi: AIDA
with Tebaldi, Simionato, Bergonzi
Stereo OSA-1313 Mono A-4345

J. Strauss: FLEDERMAUS
with Gueden, Resnik, Wächter
(including famous Gala Sequence)
Stereo OSA-1319 Mono A-4347
Also available without Gala
Stereo OSA-1249 Mono A-4249

Adam: GISELLE
Stereo CS-6251 Mono CM-9320

**R. Strauss: TILL EULENSPIEGEL
TOD UND VERKLÄRUNG
DANCE OF THE SEVEN
VEILS ("Salome")**
Stereo CS-6211 Mono CM-9280

**Tchaikovsky: ROMEO & JULIET
R. Strauss: DON JUAN**
Stereo CS-6209 Mono CM-9278

gin, Meistersinger, and Tristan, along with the Liebestod and Siegfried Idyll).

Other DGG conductors are taking on an increased number of assignments. Karajan, for example, is expected to do further recording for the company [for a review of his new set of the Beethoven Nine, see p. 79]. Eugen Jochum, associated with DGG for many years, recently recorded a complete *Così fan tutte*, in Berlin, with Irmgard Seefried (Fiordiligi), Nan Merriman (Dorabella), Ernst Häfliger (Ferrando), Hermann Prey (Guglielmo), Dietrich Fischer-Dieskau (Alfonso), and Erika Köth (Despina). Jochum has also added to his discography Mahler's *Lied von der Erde*, made in Amsterdam with Nan Merriman, Ernst Häfliger, and the Concertgebouw.

Brobdignagian Strauss. Karl Böhm's recent contributions to DGG's catalogue consist in new readings of *Till*, *Don Juan*, and *Salome's Dance*, recorded with the Berlin Philharmonic and intended to honor the occasion of Richard Strauss's centenary next year. Another contribution to the Strauss celebration will be the recording of an orchestral work conceived on a gigantic scale and never previously committed to discs: the *Festliches Praeludium*, which Strauss wrote for the opening of the Vienna Konzerthaus by Emperor Franz Joseph in 1913. A staunch defender of Strauss's music, Böhm is not unaware that this particular work is largely pomp and circumstance. "But I'm told that people want to hear this sort of thing," he says resignedly. He acknowledges, however, that stereo may lend special attractions to such Brobdignagian pieces.

KURT BLAUKOPF



Georges Auric is a cautious and canny man who has spent most of his first year as administrator of the Opéra and the Opéra-Comique in a silence like that of a physician called to the bedside at the last moment. From time to time friends of the patient have been allowed to understand that, while the malady was far advanced, there might be hope. But there have been public promises only in the form of threats to unnamed bureaucrats. Now, however, M. Auric has held a press conference and has announced that "the next season will show that the Opéra is on the way to recovery." He has earned, I think, the right to a suspension of skepticism. Moreover, his program is impressive.

In September and October there will be a resumption of *Don Giovanni*, with Sena Jurinae and Gerard Souzay (the latter has recently surprised his record fans by a performance as Golaud in *Pelléas et Mélisande* that revealed a sensi-

Continued on page 36

McIntosh

PROMISES

YOU

In every specification McIntosh makes a solemn promise. For 15 years McIntosh has made and kept such promises to you. We have guaranteed to equal or exceed our published specifications or refund our advertised price.

- McIntosh specifications hide no tricky evasions. For example, you need not fear fine print on our stereo amplifiers subtly limiting our specifications to one channel at a time.
- Nor will you find that McIntosh amplifiers are limited to 15 seconds at full treble power as are some of today's transistor amplifiers.
- You will not be oversold by McIntosh exaggerating the importance of square wave response or useless extension of high-frequency response.
- The promise to you in McIntosh specifications is not based on a single "LAB MODEL." The maximum realizable performance of a McIntosh instrument is well above the written McIntosh specifications.
For example, our MC 240 Stereo Amplifier which is rated at 40 watts per channel, both channels at the same time, will actually deliver 50 watts 20 cycles to 20,000 cycles at less than ½ of 1% harmonic distortion. There is no other commercial audio amplifier with this margin of performance above specifications coupled with such low power dissipation in its output tubes as the McIntosh MC 240.
- If you want stereo amplifiers and tuners in your home that give life-like pleasing sound, you can trust McIntosh to fulfill its promise to you.

McIntosh LABORATORY INC.

2 CHAMBERS STREET, BINGHAMTON, N. Y.

Phone—Area Code 607-723-5491

Zip Code 13903

McIntosh GUARANTEES TO EQUAL OR EXCEED OUR PUBLISHED SPECIFICATIONS OR REFUND OUR ADVERTISED PRICE

Compare this proven and guaranteed performance with anything else whether it costs more or less. Only McIntosh gives you the most for your investment because only McIntosh is The Best Value.

Dual 40 WATT AMPLIFIER



ELECTRICAL SPECIFICATIONS

HARMONIC DISTORTION

Guaranteed to be less than 0.5% at rated output or less, 20 cycles through 20,000 cycles. Typical performance is 0.3% or less at 20 cycles and 20,000 cycles at full power. Typical performance in the mid frequencies is 0.1% or less at full power.

INTERMODULATION DISTORTION
Less than 0.5% for any combination of frequencies from 20 cycles through 20,000 cycles if instantaneous peak power is below twice the rated power.

PHASE SHIFT
Less than $\pm 6^\circ$ 20 cycles through 20,000 cycles

FREQUENCY RANGE
At rated output: $\pm 0, -0.5$ db
16 cycles through 60,000 cycles

INPUT
Input impedance—250,000 ohms
Input sensitivity—0.5 volts to 30 volts

NOISE AND HUM
90 db or more, below rated output

OUTPUT IMPEDANCE
(Isolated from ground) 4 ohms, 8 ohms, 16 ohms

MONO
(Isolated from ground) 2 ohms, 4 ohms, 8 ohms, 16 ohms, 32 ohms
also other impedances



MECHANICAL SPECIFICATIONS

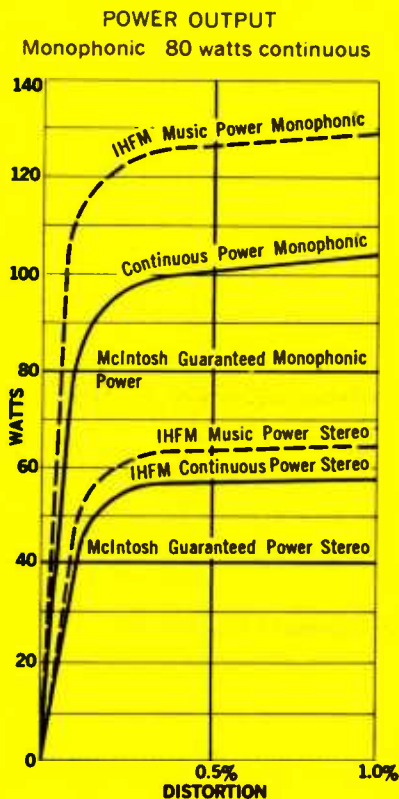
DIMENSIONS

Chassis dimensions: 17 $\frac{1}{4}$ " long x 10 $\frac{3}{4}$ " wide x 8" high.

WEIGHT

Chassis only—49 pounds. In shipping carton—59 pounds.

PRICE \$288.00



McINTOSH LABORATORY INC.
2 CHAMBERS STREET
BINGHAMTON, N. Y.
ZIP CODE 13903

PLEASE SEND McINTOSH LITERATURE

Name _____

Address _____

City _____



don't
buy
half a
television set!

When you're set for truly portable television, don't buy half a TV. Only with SONY Micro-TV, the Television of the Future, do you get: 25 transistors, including the remarkable new epitaxial type; 8 lbs. in weight to let you carry it anywhere; three-way operation—on its own rechargeable battery pack, 12v auto/boat power and AC; new 70° picture tube that lets you watch from close up with all controls handy, and no distracting scanning lines; a full range of accessories to permit Micro-TV to be carried and used nearly everywhere, including the auto*, boat, camping, picnics, the office; UHF adaptor to add channels 14-83 and a whole wide new world of television enjoyment. \$189.95.

SONY
RESEARCH MAKES THE DIFFERENCE



*Before installing or using a TV set in an automobile, check with your Motor Vehicle Bureau to verify permissibility.

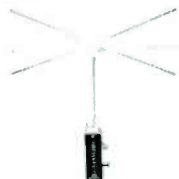
SONY MICRO-TV ACCESSORIES



CARRYING CASE—Luggage bag in gray leatherette, rugged and specially designed to carry Micro-TV safely and easily. \$12.95.



RECHARGEABLE BATTERY—BCP/3/564 power pack recharges scores of times. Complete in its own leather carrying case. \$24.95.



UHF ADAPTOR—VUC-4W converter attaches to Micro-TV, powered by set. With its own antenna, transistor amplifier. \$49.95.

SONY CORPORATION OF AMERICA • 580 Fifth Avenue, New York 36, N.Y.

CIRCLE 76 ON READER-SERVICE CARD



While strolling through the barn one day—

—we stumbled over cartons of High Fidelity Record Review Indexes.

Crisp and clean as new!

We thought we'd share our treasure with interested readers *at a vast reduction* on a first come, first served basis.

This is what we offer: 5 handsome booklets, 5½" x 8" each, totaling nearly 300 pages. Each one lists all the long-playing records and tapes reviewed in HIGH FIDELITY for one year. Under the composer, you'll find the name of composition, performer, record number, the issue and page number in HIGH FIDELITY where the review appeared.

For example, from page 20 of the 1958 Index: Rachmaninoff, Concerto for Piano and Orchestra No. 1 in F Sharp Minor Op. 1, Lympny, Malko, Philharmonia Orchestra, Angel 35568. Apr.: 62.

There is also a section on Miscellany. The books cover the years 1954 through 1958.

When you refer to the Schwann Catalog to see who performs a composition of interest, how can you know when a particular disc was issued? By referring to these Indexes you can determine when it was reviewed in HIGH FIDELITY, if it falls in the years covered, and you know where to turn for a review in depth.

Also—here's a fine chronological account of all the important discs and tapes issued in 1954 through 1958 whether or not they are currently listed. Like fine wine, it gets more valuable as it ages!

Obviously the booklets cost us many times \$1 to produce. Yet—all we ask is \$1 for the five booklets—and we *pay the shipping!*

So, if *you* want a set of these five handy reference books just lifted out of the barn behind our Great Barrington farmhouse office in the Berkshires (20 minutes from the Tanglewood)—please order quickly on the form below. Remember—first come, first served! And —satisfaction guaranteed, or money back!

high fidelity

The Magazine for Music Listeners

High Fidelity
Publishing House
Great Barrington, Mass. 01230

only \$1

IND 963

Please send me your five Record Review Indexes for 1954 through 1958 for the dollar I enclose.

Name _____

Address _____

City _____

State _____

Zip No. _____

NOTES FROM ABROAD

Continued from page 32

tive actor as well as singer). In November and December we shall have, at last, the production that M. Auric has called his test case: *Wozzeck*, with musical direction by Pierre Boulez, stage direction by Jean-Louis Barrault, and sets and costumes by the surrealist (sometimes abstract) master André Masson. At last reports there were some familiar uncertainties about the cast.

In January *Samson et Dalila* will be staged again, with Jon Vickers; in February Regina Resnik will appear in *Carmen*, and Mario del Monaco in *Otello* and *Tosca*; in March will come another test case: *La Damnation de Faust*, staged by choreographer Maurice Béjart. The last-named you can put down as a sure *succès de scandale*, for Béjart has a violent expressionist style that mixes Bosch with Dali and frequently verges on obscenity. His Paris production, early last summer, of *The Tales of Hoffmann* completely outraged nostalgic admirers of Offenbach's music.

In May, which is becoming one of the most fashionable months (Parisians are still in town and visitors have begun to arrive), Maria Callas will appear in eight performances of *Norma*, each of them guaranteed to be a gala.

The traditional ballet evenings, long among the most agreeable occasions, will be continued at the Palais Garnier. A "Balanchine Spectacle" is scheduled for December, and a new—or done over—production of Poulenc's *Les Biches*.

Not so long ago there was talk of closing the Opéra-Comique for good, but now it also appears to be "on the way to recovery." On the list for the next season are Cimarosa's *Secret Marriage*, Prokofiev's *Flaming Angel*, Menotti's *The Savage* (a premiere), Manuel Rosenthal's *Hop signor*, and a refurbished production of *Figaro*.

Aleatory Score. Marius Constant, born in 1925, is rapidly developing into one of the more important of the French composers, but his work is also significant, I think, in terms of what might be called a "neofigurative" trend in European contemporary music in general. His latest composition, heard for the first time at Vicenza this summer and repeated a week later at the Strasbourg festival, is *Les Chants de Maldoror*; and it does things with the notorious text that would have surprised even Lautréamont. The score might be called "aleatory"—which in this instance means that twenty-three instrumental soloists have a right to choose, within certain limits, the sections they wish to play and the combinations they wish to work out. They are thus allowed to improvise, in a sense, while a narrator reads the words. The performance is given visual unity by a male dancer who mimes an interpretation of the text and also acts as a sort of orchestra conductor, since what he does helps the musi-

Continued on page 40

MORE

CLEAN,
 UNDISTORTED POWER, BANDWIDTH AND FEATURES THAN
 FAR COSTLIER INTEGRATED VACUUM TUBE STEREOPHONIC
 AMPLIFIERS **THE NEW AWARD A700**



Let's consider the qualities that really make the difference in performance. Not "gingerbread."

The new Award A700 puts out a big, clean 70 watts of audio power. That's more than enough to drive any speaker—regardless of efficiency. No matter what speaker you use, chances are the A700 will be coasting most of the time.

Now consider the frequency response of the A700—12 – 70,000 cps \pm 1 db! No other integrated vacuum tube amplifier—regardless of price—can approach it! What makes the difference? The A700's solid state power supply, plus its specially designed grain-oriented steel output transformers!

The A700's bandwidth superiority can be demonstrated visually with test instruments. More important, it can be heard in your living room! It is this extended bandwidth—octaves above and below the normal range of hearing—that assures flawless reproduction within the audible range...

and at all power levels!

Run through the gamut of conventional controls on any fine integrated stereo amplifier—individual bass and treble tone controls, tape monitor switch, separate high and low cut filters, balance control, contour control, blend control—you name it, the A700 has them all and more!

But where the A700 really moves "out front" is where it counts—performance! For final proof, ask your dealer to demonstrate the A700 against other costlier amplifiers. Even against some of the so-called "world's-best." For anyone with highly critical standards—and a modest budget—the A700 is the only logical choice. Write Harman-Kardon, Dept. HF-9, Plainview, N. Y., for more information on this superb integrated stereo amplifier. The A700—\$199.95. Prices slightly higher in the West.

harman kardon
 A subsidiary of THE JERROLD CORPORATION

CIRCLE 41 ON READER-SERVICE CARD

SEPTEMBER 1963

HR-109

37

CIRCLE 41 ON READER-SERVICE CARD

SEPTEMBER 1963

39

MINIATURE SPEAKER SYSTEMS BY JFNSFN



CIPHER VII STEREO

In so many ways, the new Cipher VII stereo tape recorder is heads above the crowd: records and plays back in 4-track, 3-speed stereo or monaural, records sound-on-sound, and its two full-range speakers are detachable for best positioning. Cipher VII can be played horizontally or vertically, or it can be installed into your present hi-fi system.

Other professional features of the Cipher VII include: separate volume and tone controls for each channel • 2 dynamic microphones • 2 VU meters • editing facilities • tape index counter • auto, reel-end shut-off • 10 watt output • two-tone cabinet with brushed aluminum control panel.

\$274.95

For brochure and name of nearest Cipher dealer, write to:
INTER-MARK CORP., Dept. HF, 29 West 36th Street, New York 18, N. Y.

CIRCLE 47 ON READER-SERVICE CARD



NOTES FROM ABROAD

Continued from page 36

cians to pull themselves together and to shift from one emotion to another. Constant calls the piece an "anti-ballet."

German Baroque. For those who feel that the record companies' rediscovery of eighteenth-century music has been too much confined to Italian composers, I recommend a recent Boîte à Musique release. The Maxence Larrieu Quartet—flute, oboe, cello, and harpsichord—plays works by C. P. E. and W. F. Bach. Johann Joachim Quantz (flute master of Frederick the Great), Johann Friedrich Fasch, and Carl Stamitz. Although the disc is entitled "*Chefs-d'Oeuvre retrouvés du Baroque Allemand*," the flute-oboe sound and much of the ornament is sometimes reminiscent of the foolish loveliness we know in rococo art.

ROY McMULLEN

BUDAPEST

The studios of the Magyar Hanglemezgyártó Vállalat — which formidable collection of syllables means simply "Hungarian State Record Company" — occupy the rear section of what is otherwise an apartment building of indeterminate age on a quiet street just off the bustling business center on the Pest side of the Danube. Whatever traffic noises there may be are left far behind by the time one has passed through a courtyard—rather charming with its iron-railed balconies—to the company's quarters. Here, for the last decade, Hungarian engineers have been working to turn out the discs marketed and exported under the Qualiton label. While the firm is a decidedly modest operation in size compared with the recording giants of Western Europe and the United States, its officials now feel that it can compete in quality. During the last two years the studios have been completely re-outfitted with the latest equipment, and all serious music is taped in stereo (although only about ten per cent of the manufactured discs are multichannel—and those almost entirely for export). Most of the recording sessions are held in the 2,200-cubic meter main studio (equipped with its own pipe organ), but several Budapest churches and the vast auditorium of the Erkel Theatre—one of the two houses of the Hungarian State Opera—are also used. The bulk of the company's export business is in those countries (notably the United States and West Germany) where there is a substantial market among Hungarian emigrants for its large catalogue of folk and popular music. In serious music too, the work of Hungarian composers is naturally Qualiton's special province. Ferenc Erkel (the father of Hungarian opera), Ferenc (not Franz, if you please) Liszt, Bartók, and Kodály loom large in the lists, and the music of a number of younger contemporary composers is also well represented.

Continued on page 42



HOW FAR WRONG CAN YOU GO FOR \$1 A YEAR!

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

If you want to SELL—classified listings of used equipment and records cost only \$1 per ad—limit 30 words including name and address. No dealer ads accepted.

If you want to BUY—lots of bargains offered in the 50 or more ads that appear here every month. Subscription price: only \$1 a year!

If you're audio-minded, how far wrong can you go for \$1? Fill in and mail the form below today!

HIGH FIDELITY, Dept. CE
 Great Barrington, Mass.

Start my subscription to your BSS Newsletter with the next issue. (Only \$1)

Name _____

Address _____

City _____ State _____

Enclosed is my payment for \$ _____.

Insert the following 30-word advertisement (including name and address) in the next issue of the BSS Newsletter. (Type or print plainly.) (\$1)

Whether you use your Miracord...



as a manual turntable.



an automatic turntable,



or an automatic changer...

you have the same quality features working for you hysteresis-synchronous motor with self-regulated speed accuracy, or high-torque, 4-pole induction motor, as you prefer, mass-balanced tone arm that provides tracking force without springs, and one-piece, dynamically balanced, die-cast turntable.

Quiet, smooth and gentle, the Miracord brings out the best in your records, and preserves their quality for long-lasting enjoyment. See and hear the Miracord at your high fidelity dealer. For complete details, write:

**BENJAMIN
MIRACORD**

BENJAMIN ELECTRONIC SOUND CORP., 80 SWALM ST., WESTBURY, N.Y. SOLE U.S. DISTRIBUTOR FOR MIRACORD TURNTABLES, ELAC CARTRIDGES AND OTHER ELECTROACUSTIC® RECORD PLAYING COMPONENTS.

CIRCLE 17 ON READER-SERVICE CARD

Continued from page 40

Echt-Hungarian. In some cases Qualiton is able to offer temptingly unique interpretations, such as Kodály—at eighty the revered elder statesman of Hungarian music—conducting his own works (most recently the concerto for orchestra *Summer Evening*) or Bartók's complete *Mikrokosmos*, recorded last year by the composer's widow, Ditta Pásztor, on the piano in her apartment here. Actually it is Bartók's work which figures most heavily in Qualiton's plans for the immediate future. One of the most successful programs of the State Opera is a triple-bill of *Bluebeard's Castle* and the ballets *The Miraculous Mandarin* and *The Wooden Prince*. Qualiton recorded the opera a few years ago [for a review of recent Western versions, see *HIGH FIDELITY*, June 1963]. Recently completed, with the Budapest Philharmonic under János Ferencsik, and due to be released soon is a recording of *Mandarin*, and one of *The Wooden Prince* is to be made later this year with the same orchestra and conductor. Other principal items on the agenda include the composer's *Cantata Profana* and a stereo remake of the *Concerto for Orchestra*.

Aside from what might be considered its special claims on native composers, Qualiton's greatest strength is the abundance of musical talent readily available in Budapest. Hungary's great tradition of instrumental playing is upheld by the three main orchestras—the Budapest Philharmonic (drawn from players in the two opera house pits), the Hungarian State Concerto Orchestra, and the Hungarian Radio Symphony. There are also a number of choral and chamber groups, among which I counted at least four string quartets—ironically, none of them named "Budapest" or "Hungarian."

Qualiton discs and those from other Communist-bloc countries are inexpensive here—the equivalent of \$2.00 at the official rate of exchange and, I was assured, cheap even for a Hungarian budget. Record shops are consequently numerous. Not surprisingly, there's little demand for Western-made recordings—at six times the price of the local product.

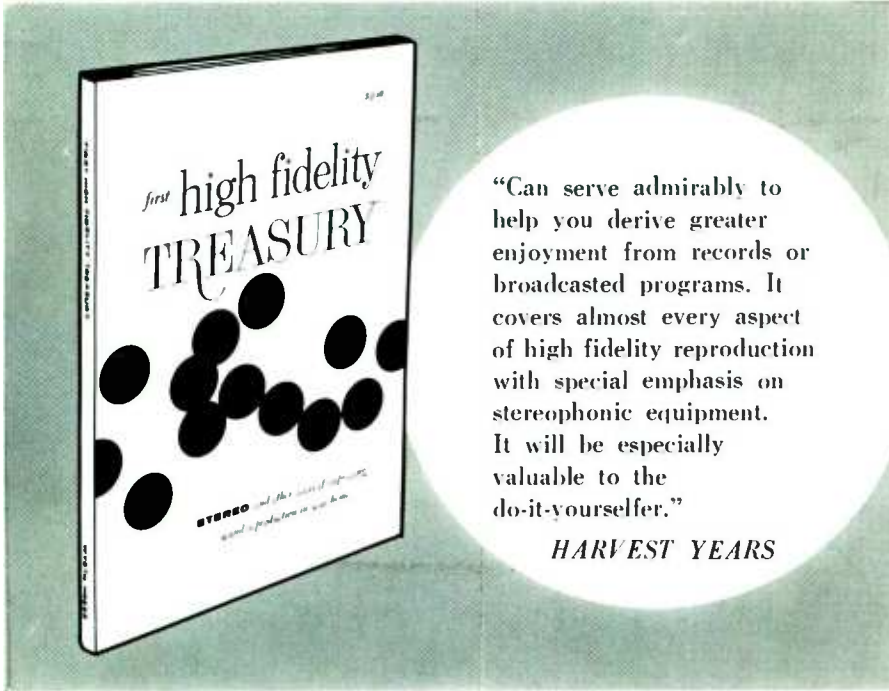
DAVID STEVENS

High Fidelity, September 1963, Vol. 13, No. 9. Published monthly by The Billboard Publishing Co., publishers of *Billboard*, *Vend*, *Amusement Business*, and *American Artist*. Telephone: Great Barrington 1300. Member Audit Bureau of Circulations.

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

Subscriptions: Subscriptions should be addressed to *High Fidelity*, Great Barrington, Mass., 01230. Subscription rates: Anywhere on Earth, 1 year, \$7; 2 years, \$13; 3 years, \$17. Single copies 60 cents.

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



"Can serve admirably to help you derive greater enjoyment from records or broadcasted programs. It covers almost every aspect of high fidelity reproduction with special emphasis on stereophonic equipment. It will be especially valuable to the do-it-yourselfer."

HARVEST YEARS

For more than a decade, readers tell us, the most literate and informative writing on sound reproduction in the home has appeared in *HIGH FIDELITY*.

Now, for those who may have missed some of *HIGH FIDELITY*'s top audio articles (plus a few from sister publications) and for those who requested they be preserved in a book, we have selected 31 of them for inclusion in the *First High Fidelity Treasury*.

It's not a "layman's guide" to high fidelity, but it tells you just about everything you need to know for achieving good sound reproduction in your home.

Each piece was selected with these qualifications in mind: Will it help today's reader understand the principles of recording and reproduction, including stereo? Will it help the reader plan a new reproducing system to suit his needs at a price he is willing to pay? Will it help the reader get the most out of that system or his present system?

This new, illustrated paper back of 132 pages, measuring 6½ x 9½ inches, will stimulate and inform anyone who has ever thought about owning a "rig" of his own.

If audio perks up *your* interest—fill in and mail the coupon below before we sell out. Payment with your order, please, to prevent book-keeping expense. But satisfaction guaranteed or your money back!

PARTIAL CONTENTS

- The ABCs of Stereo
- Stereo for the Man Who Hates Stereo
- Music and Stereophony
- Stereo Recording Today
- Cabinets for Components
- The Music Wall
- Improvements in Cartridges and Arms
- From One Speaker to Many
- FM Stereo in the Marketplace
- Antennas for FM
- FM for Motorists
- Anyone Can be a Sound Engineer
- A Mike or Two Around the House
- High Fidelity Servicing
- Noise—the Uninvited Guest
- and many more!

Wyeth Press, a division of 963
High Fidelity Magazine
Great Barrington, Mass., 01230

Please send me a postpaid copy of the *First High Fidelity Treasury* for the \$2.50 enclosed.

Name _____

Address _____

. . . Coming Next Month

The Gala, Oversize

V E R D I A N N I V E R S A R Y I S S U E

In October HIGH FIDELITY turns its attention to Italy's greatest opera composer, Giuseppe Verdi, in a special commemorative issue on the 150th anniversary of his birth.

The expanded Table of Contents includes the following . . .

A Discursive Tour of Verdi's Italy

Roland Gelatt

. . . the journal of a visit to some Verdian sights and sites.

The Anachronism of Verdi

Alberto Moravia

. . . a reinterpretation from a distinguished Italian novelist.

A Noisy Bantling in Old New York

Shirley Fleming

. . . an account of the men and women who brought Verdi to America.

Class of 1813

Peter J. Pirie

. . . some anniversary reflections on Verdi versus Wagner.

Of Poets and Poetasters

William Weaver

. . . Verdi and his librettists— from Solera to Boito.

The Collector's Verdi

Conrad L. Osborne

. . . a connoisseur's discography of significant Verdi recordings.

P L U S

A 16-page gravure section on Verdi's life and times in pictures
Equipment Reports . . . Record Reviews . . . Other regular features

high fidelity GREAT BARRINGTON, MASS.

CONTEMPORARIES



... not only do they co-exist in time, they also go together remarkably well in space. Economy of size and clean simplicity of mounting have always been a feature of the QUAD design, and has been put to excellent use in this new modular wall mounting system by Heals of London.

DEALERS ONLY. Specialist high fidelity dealers with demonstration and service facilities are still required in several areas for appointment as QUAD agents. Write for details of this interesting scheme.

QUAD

FOR THE CLOSEST APPROACH TO THE ORIGINAL SOUND

Write for an illustrated leaflet and the name of your nearest QUAD dealer, to
THE ACOUSTICAL MANUFACTURING COMPANY LIMITED
Huntingdon, England

CIRCLE 3 ON READER-SERVICE CARD

Presenting... America's Most Exciting New Tape Recorders

The new ROBERTS 770

with exclusive Cross Field Head that adds new sound dimension to high fidelity recording!



The new ROBERTS 455

A professional touch button fully automatic 3 motor self contained studio stereophonic tape recorder for only \$599.95.

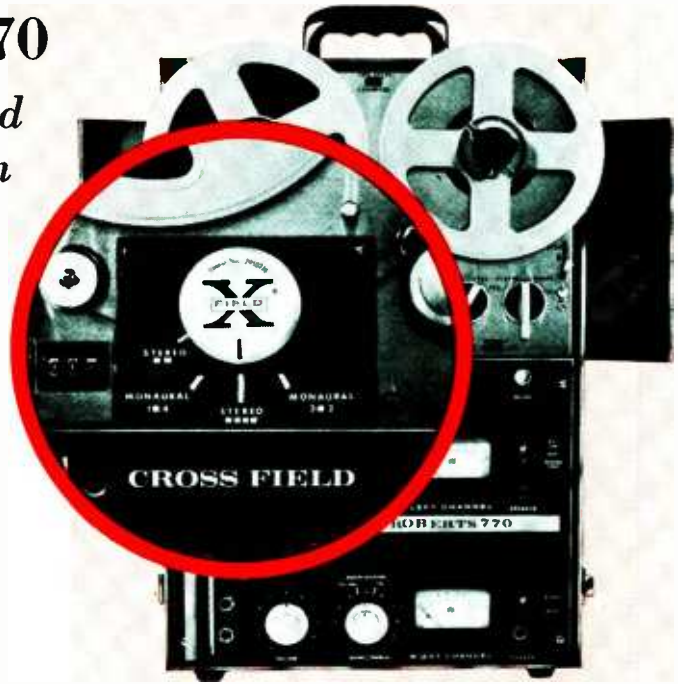
Features include: Fully automatic relay-solenoid operation, 3 separate heads—erase, record, playback/monitor, 3 motors, Echo-Magic recording, sound-on-sound multiple recording, sound-over-sound mixing inputs and controls, 2-5 x 7 heavy-duty self-contained oval speakers, direct touch button instant function transport control (remote control available as an accessory), powerful new 16 watt solid state (12 transistor) push-pull stereo playback amplifiers, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ IPS.*



The new ROBERTS 330

A compact professional 4-track stereo tape recorder with 3 heads—a complete portable "recording studio" for only \$349.95.

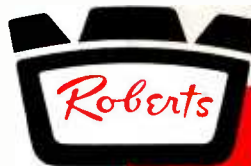
Features include: multiple sound-on-sound, 4 stereo outputs for stereo headsets or speakers, powerful stereophonic playback amplifiers and full-range self-contained speakers, FM multiplex ready, high torque 24 slot wave wound professional type motor. Automatic shutoff, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ IPS.*



Now, for the first time, you can record full range high fidelity at 1 $\frac{7}{8}$ IPS... making possible 8 hours of continuous stereo performance on a single reel... *the Cross Field does for tape recording what 33 $\frac{1}{3}$ speed did for records.* Other features of the 770 include: 2 extended range 5 x 7 self-contained speakers, 4 stereo output jacks with speaker selection jack, 2 professional VU meters, 2 speed electrically switched heavy-duty hysteresis synchronous motor, automatic on-off switch (turns entire machine off at end of recording, including radio-phono components connected to auxiliary AC outlet), 1 $\frac{7}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ IPS tape speeds. Roberts 770 with exclusive Cross Field Head **\$499.95.**

*15 IPS Kit available at slight extra cost for all models.

For the thrill of a lifetime, listen to these new Roberts Stereo Tape Recorders with Roberts exclusive Stereo Headsets! For nearest dealer or other information—mail coupon today!



ROBERTS

ELECTRONICS, INC.

LOS ANGELES 16, CALIFORNIA

In Canada: J. M. Nelson Electronics Ltd.

7725 Adera St., Vancouver 14, B.C.

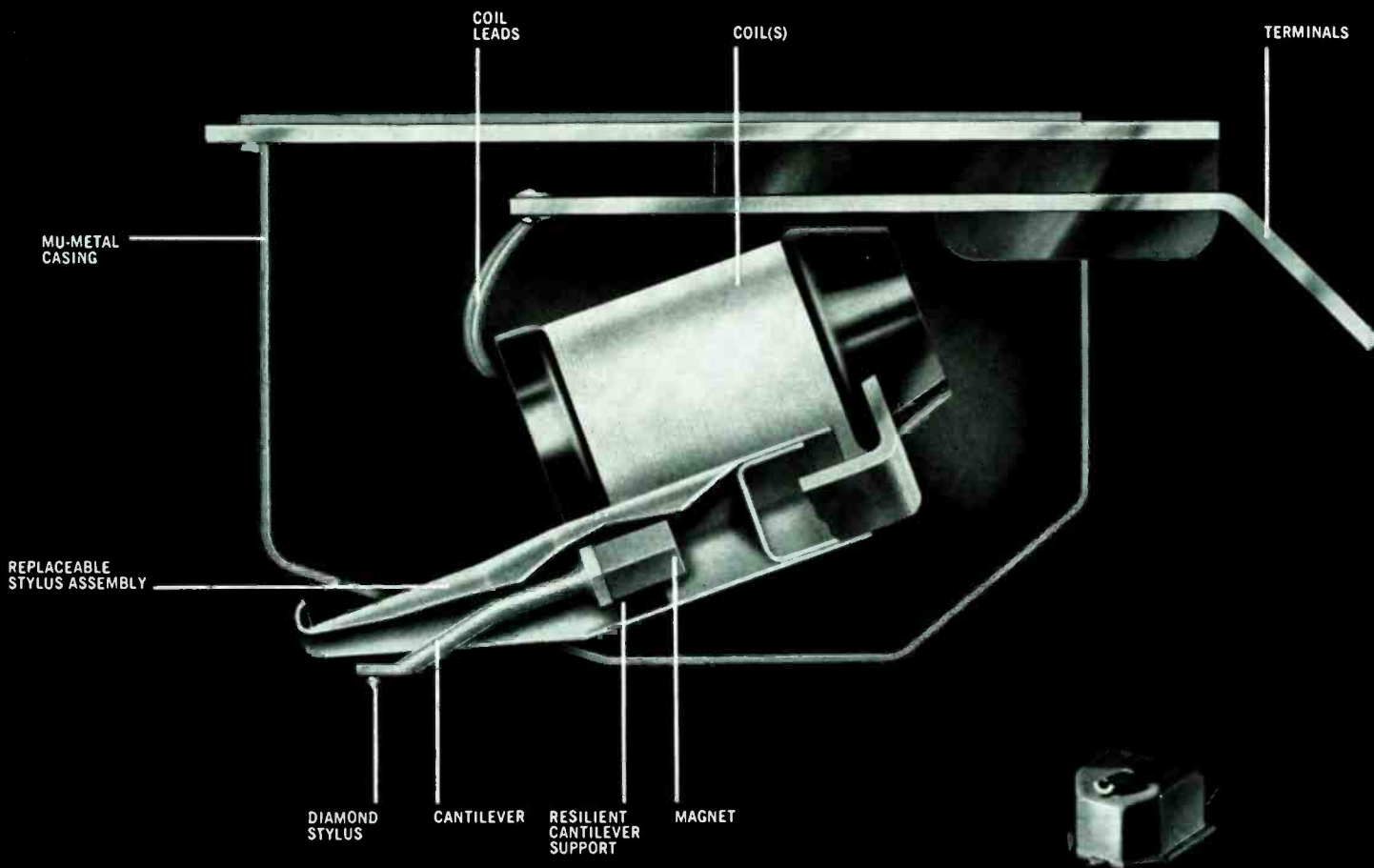
(Prices slightly higher in Canada)



Roberts Electronics, Inc. Dept. HF-9
5978 Bowcroft Street, Los Angeles 16, Calif.
PLEASE RUSH FREE

- Full information on all Roberts Tape Recorders.
 New booklet "40 And More Things To Do With Your New Roberts Stereophonic Tape Recorder"

Name _____
Address _____
City _____ Zone _____ State _____



COMPLIANCE: can there be too much of a good thing?

Have you any idea of the quality you would hear from a record if the cartridge produced a perfect waveform of the sound groove? Yet, from all the talk you hear, you'd think *stylus compliance* were the only criterion of cartridge performance.

Admittedly, high compliance is essential if the stylus is to follow or 'track' the complex course of the record groove with reasonably low force. But, how high is high enough, and how much is too much?

While 'tracking', the stylus performs complex movements set up by the sound pattern pressed into the groove. But, the movement of the stylus doesn't produce the sound or the sound waveform. This is accomplished by the movement of the magnet which, as you can see from the cross-sectional view, is at the other end of the cantilever to which the stylus is affixed.

If magnet and stylus do not execute identical motion patterns, due to the slightest flexibility in the cantilever, an altered or distorted waveform will result. Quality and fidelity will suffer.

This problem becomes most acute with increased stylus compliance. For, in reaching for higher and still higher compliance, it becomes necessary to reduce the dynamic mass of all the moving components of the stylus assembly to the lowest possible magnitude.

The mass of the stylus itself is virtually fixed by the radius of the tip. Further reduction of the magnet mass is limited by minimum output requirements. But, the mass of the cantilever can be reduced by using less material. This, however, entails the risk of making it thinner, more flexible and more prone to bend during stylus excursions. This flexibility is often mistaken for compliance. It will, in fact, produce 'false' higher readings in compliance measurements.

As stylus compliance is increased, the tone arm also plays a more critical role. If arm friction is high with relation to the compliance of the stylus or—putting it another way—if stylus compliance is so high as to be greater than the arm's own compliance or responsiveness to the spiral action of the groove, the resultant 'drag' will prevent proper tracking. And if stylus force is increased to correct for this condition, the greater force is likely to compress or decenter the cantilever. In either case, distortion is inevitable.

The new Elac 322 is the culmination of an intense, year-long engineering program concerned primarily with improving cartridge performance. The ultimate objective was to achieve a cartridge without distortion, without crosstalk—a cartridge capable of reproducing a perfect waveform replica of the sound groove.

How close the Elac 322 has come to this

ideal is evident from its performance. Specifications offer some clue. But, numbers can never convey the emotional experience in quality, the personal gratification that comes with hearing good music and good sound.

The new Elac 322 reproduces all frequencies from 20 to 20,000 cycles, ± 2 db, and with less than 2% intermodulation distortion. Interchannel separation measures better than 25 db at 1000 cycles, and over most of the spectrum. It measures 20 db at 10,000 cycles, and an incredible 12 db at 20,000.

The stylus has a compliance in the order of 14×10^{-6} cm/dyne. Recommended tracking force with most arms ranges from 1.5 to 3 grams. It will, however, track at 1 gram with some arms. A magnesium cantilever is used because of its lighter weight and greater rigidity than aluminum, the material most often used in stylus assemblies.

Price of the Elac 322 stereo cartridge with .52 mil diamond stylus is \$49.50. Also available: Elac 222 compatible mono/stereo cartridge with .7 mil diamond stylus at \$39.50. At your hi-fi dealer. For further details, write to:

BENJAMIN ELECTRONIC SOUND CORPORATION
80 SWALM STREET, WESTBURY, NEW YORK
Sole U. S. distributor for Electroacoustic (Elac)® Record Playing Components.

THE NEW ELAC MODEL 322 STEREO CARTRIDGE

**BENJAMIN
ELAC**

HIGH FIDELITY NEWSFRONTS

BY NORMAN EISENBERG

New Wine Into Old Bottles. Often the upgrading of an audio component is a small modification, or is accomplished by using a new part in an existing product. In a field where the spirit of *Excelsior!* thus prevails, such improvements—which may occur behind the same model number and with no change in price—are of prime interest. The newest version of the Scott LT-110 FM stereo tuner kit, for instance, incorporates the “sonic monitor” feature that is built into this manufacturer’s factory-wired tuners. To make room for it on the front panel, the tuner’s level control has been moved to the rear of the chassis. Curious about how this modification would affect construction of the tuner as a kit, we recently assembled a new LT-110. If anything, the need to reposition parts under the chassis—to make room for two new terminal boards—actually seems to have eased the kit builder’s chores instead of complicating them. Spot-checks of performance of the finished kit, made at USTC, indicated “on-the-nose” alignment by following the instructions in the manual. USTC measured a neat IHF sensitivity of 2.2 microvolts at 90 megacycles, 3 microvolts at 98 mc. and 2.6 microvolts at 106 mc. Harmonic distortion was found to be 1.0% at 40 cps, 1.1% at 400 cps, and 0.75% at 1,000 cps. And, happily, this performance and the new sonic monitor feature come with no increase in cost—the LT-110 still is \$159.95.

Another improvement, less obvious visually but perceptible sonically, is the new tweeter being used in the Leak “Sandwich” speaker system, now made of the same expanded foam laminate used in the woofer. The new tweeter provides better transient response, somewhat crisper definition of highs, and a very wide sound spread—which is most apparent when A-B’d against the former system on high quality program sources and amplifiers. The over-all balance of the system remains the same—as does the price of \$200.

Other droplets of “new wine” include the ADC-R30 stylus and the Shure N22D stylus, both of which are offered as replacements for the styli in existing cartridges of those makes. These new tips are being tested and the results will be ready soon.

Information, Please. As stereo completes its fifth year, it occurs to us that there are some interesting and as yet unanswered questions. We doubt that they all can be answered completely in another five years, but perhaps raising them

will stimulate further discussion, or at least give comfort to those inquisitive souls who, like us, often wonder.

Why it is that women, who can master the battery of controls on an automatic washing machine, shy away from the knobs and switches of a preamplifier? (The washer doesn’t even make as pleasant a sound.)

Whatever became of the idea of eliminating disc tracking error entirely by using an overhead lathe device for the pickup, essentially a reversal of the same technique used in cutting a record?

When will the FCC reassign FM broadcasting frequencies so that owners of highly sensitive tuners will be able to receive distant FM programs without interference from local stations on the same carrier?

When will someone bring out a tape deck that can handle cartridges as well as open reels?

Aid to Kit Builders. A small, but effective, circuit tracer—useful for checking continuity of cables, circuits, switches, fuses, and so on—is offered by AMF Instrument Division of the American Machine & Foundry Co. Called the



No go if no glow.

“Pro-Glo,” the device consists of a plastic case containing a standard-size AA penlight battery and a No. 112 flashlight-type lamp. One end of the case terminates in a pointed probe, the other in a three-foot insulated lead fitted with an alligator clip. When the probe and the clip contact any two points, and the resistance between them is less than one ohm, the lamp glows brightly. On poorer continuity, the lamp glows feebly. On high resistance, or open circuits, no glow appears. The gadget can be carried in the pocket and—when there are no circuits to test—also serves as a miniature flashlight. Price is \$1.30.

Literature, (Mostly) All Free. The first catalogue listing selections available for the OrrTronic continuous tape player has been issued by Orr Cousino Magnetics,

division of J. Herbert Orr Enterprises, Inc., Opelika, Ala. The repertory includes pops, sacred music, and spoken word programs. . . . “Fact and Fiction,” a brochure dealing with cardioid microphones, is available on request to Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Ill. . . . AR has announced a new catalogue describing its speaker systems, turntables, and accessories. Write to Acoustic Research, Inc., 24 Thorndike St., Cambridge 41, Mass. for a copy. . . . A large illustrated pamphlet that describes in detail Goodmans loudspeakers and enclosures is available from Rockbar Corp., 650 Halstead Ave., Mamaroneck, N.Y. . . . A six-page brochure, from American Microphone Co., First and George Sts., Galien, Mich., describes this company’s full line of microphones and accessories. . . . “Lower the Cost of Fun with Tape Recording” is a 32-page, pocket-size booklet containing a variety of information of interest to tape recorder users. For a free copy, write to the Magnetic Tape Division of Sarkes Tarzian, Inc., East Hillside Dr., Bloomington, Ind. . . . A brochure describing electronic organs in kit form is available from Artisan Organs, 2476 North Lake Ave., Altadena, Calif. . . . Free literature on the new line of Freeman (formerly Citroen) tape recorders is available from Freeman Electronics Corp., 729 N. Highland Ave., Los Angeles 38, Calif. This company also has published a 24-page booklet (priced at fifty cents) on portable tape recorders. . . . Jensen has issued several folders and booklets describing its new and current lines of speaker systems, headphones, and accessories. Write to Jensen Manufacturing Co., 6601 S. Laramie Ave., Chicago 38, Ill.

IHF Photo Contest. Among other things, the 1963 High Fidelity Music Show (New York Trade Show Building, September 11-15) will see the climax of the month-old photographic contest sponsored by the Institute of High Fidelity, Inc. Both professional and amateur photographers have been invited to submit original entries “conveying the beauty and excitement of sound.” An IHF spokesman points out that subjects are not limited to the show, but “we do expect that a healthy portion of the entries will depict persons and scenes at the show.” Deadline for the contest is September 30, 1963. Entries, including the photographer’s name and address, should be sent to the IHF office at 516 Fifth Ave., New York 36, N.Y. Awards of photographic equipment and high fidelity components will be announced after September 30.



To enjoy the performance only the finest turntable can claim...



and without this...

insist upon a
Garrard Automatic Turntable
(Most people do)



Professional performance with true convenience... one excellent reason why more Garrards are used in the finest systems than all other high fidelity record playing components combined. (Type A Automatic Turntable - \$79.50, AT6 Automatic Turntable - \$54.50, Autoslim Intermix Changer - \$39.50.) For Comparator Guide, write Dept. GM-1223, Garrard Division, British Industries Corp., Port Washington, N. Y.

Garrard
world's finest



Canadian inquiries to Chas. W. Poirson, Ltd., 66 Racine Road, Rexdale, Ont. - Other territories to Garrard Engineering & Mfg. Co., Ltd., Swindon, Wilts, England

The Cult of the "Best" Recording

IN HIS INFORMAL PORTRAIT of Pablo Casals, *Cellist in Exile*, Bernard Taper recalls an episode in which a pupil protested that the master's present way of playing a certain phrase differed from that in his recorded performance of the work. Casals was unimpressed. "When you find a new flower you like," he later commented, "it doesn't mean you have to disapprove of the other flowers you've liked." The discovery of beauty and artistic interest in new things should not, in other words, imply a denial of beauty and artistic interest in what we have previously known.

This is particularly relevant to a re-creative art such as music, where a body of distinguished performers is constantly presenting a classic literature. For Casals, Taper reminds us, there is never a single "right" way to play a work. Indeed to settle upon an unchanging approach to a great score would be the artistic equivalent of death. Just as Casals does not regard his present playing as "right" in the absolute sense, neither does he consider his earlier readings "wrong." Every performance must be taken as an effort to reproduce the full musical content of a work, and each may have artistically significant features all its own.

The idea is not new, and certainly it is not exclusive to Casals. We heard it expressed recently in these pages by Artur Rubinstejn. Sir Thomas Beecham once put it succinctly when he said, "The conductor who never changes his performances proves only that he lacks imagination." Wilhelm Furtwängler insisted that "the great masterpieces of music are subject to the law of improvisation to a far higher degree than is commonly realized." When an interpretation has become fixed, it is no longer a living thing but an object preserved in alcohol, fit only for laboratory study.

For music critics the moral can bear reiteration, and it has particular relevance to those concerned with reviewing records, whose occupational disorder it is to search out paradigms, to speak of one or another recorded performance as representing the single, immutable standard of achievement for a given work. If the music is really of the first order,

there is always a certain self-delusion in this effort. A genuine work of art encompasses an infinitude of meanings, which can hardly be unfolded in their entirety by one man, at one time, in one place. Records, after all, are rather like photographs in sound, representations of a single occasion.

Instead of regarding recordings as paradigms, a certain healthy pluralism is in order. In the current catalogue we have a body of classic literature as performed by many of the most distinguished musicians of the present century. It is not uncommon, indeed, to have two dozen recorded versions of a masterpiece from which to choose. By the application of high critical standards perhaps half can be eliminated as musically or technically inferior, but beyond that point any effort to single out a single performance as "the best" becomes a subjective application of criteria that are often arbitrary, sometimes capricious.

Some persons will always prefer the disc that they find musically the most stimulating, regardless of its technical shortcomings. Others seek recordings that give them the greatest sense of sonic realism, and they will willingly accept a few musical inadequacies if the ear is sufficiently ravished. Each of these approaches has its own validity. A critic may point out the need for the decision, but it is presumptuous for him to deny the reader the opportunity to make it for himself.

It was Artur Schnabel who characterized the greatest works of music as being better than they ever could be played. The insistence on a paradigm denies this, affirming instead that "the best" can be both attained and recognized. To the pluralist "the best" is a pernicious myth, an example of what Whitehead condemned as fake exactness. In fact, we have no paradigms, but statements of various degrees of adequacy, some of them (in music) performances which achieve miraculous results by the consistent development of a valid artistic approach. We can ask the critic to find those statements for us. We can search for them ourselves. And as they are discovered, we see the many-faceted aspect of artistic greatness.

AS high fidelity SEES IT



By H. C. Robbins Landon



Portrait of the Conductor as Celebrity

Watch him leap over the door of a racing car, walk nonchalantly from a sports plane's pilot seat, ski gracefully to a perfect stop — and it will be self-evident why the reputation of Herbert von Karajan transcends purely musical considerations.

SCENE I. A warm summer's day in Salzburg. The square in front of the Festspielhaus is the scene of subdued activity; from within come sounds of rehearsing. Chorus members are lounging about, waiting for their entry. Tourists—Germans in short trousers, Americans in slacks with cameras over their shoulders—peer expectantly around. A white-uniformed policeman is directing traffic. From right stage a drone begins to be heard, growing ever louder and turning into a throaty roar. A Mercedes racing car, top back, screams into sight. The policeman snaps to attention and blocks off the rest of the traffic. The car swirls to a stop, brakes protesting. A lean, dark-spectacled man vaults over the car's door and with quick strides disappears into the Festspielhaus, whose doors have magically and silently opened. A little man appears and takes the panting Mercedes off to a reserved parking place. *Generalmusikdirektor* Herbert von Karajan has arrived.

SCENE II. The airport at Salzburg. Lazy cumulus clouds float over the craggy mountains that surround the town of Mozart's birth. A few travelers are

checking in for the regular Sabena Flight 202 to Frankfurt, Brussels, and London. From the direction of Germany a small sports plane appears, gracefully banking into the wind. We hear, "Pilot to control tower, pilot to control tower, may I have landing clearance?" "Control tower to pilot, control tower to pilot, please identify yourself." "Pilot to control tower, pilot to control tower, Karajan here." "*Jawohl, Herr Generalmusikdirektor, bitte verwenden Sie runway drei, ich wiederhole, runway drei. . .*" The plane makes a perfect landing and taxis up to the hangar. The chief of Austrian customs, department air, section Salzburg, stands at attention as a casually elegant, begoggled figure emerges from the pilot's seat. . . .

SCENE III. A winter's afternoon high in the Austrian Alps above Kitzbühel. It is that time of day when a queer, gray light begins to settle, peacefully and with a sense of inevitability, over the sullen, snowy mountains. Far below, the town's lights begin to twinkle, and smoke from the chimneys rises slowly and straight. The last passengers get off the ski lift

and prepare for the final descent of the day. A deeply tanned skier moves up on the lift; he lowers his goggles, stuffs in his pocket a miniature score of Beethoven's Ninth. (The sky is now rapidly darkening, and there is a hint of snow soon to come.) He buttons his jacket and, with a mighty push of his ski poles, vaults over the edge; his technique is not only flawless but ultramodern, with lithe perfection in what the experts call "wedeln": fast, side-to-side motion, very "close in" (much closer than the older slalom) with everything coming from the hips. One of Austria's best amateur skiers swishes to a stop, hundreds of feet below, the snow fanning out in front of him. Herbert Karajan (no title in Kitzbühel) is looking forward to a roaring open fire, a drink, and presumably further study of the Ninth.

WITHOUT ANY QUESTION Herbert von Karajan is the star conductor on the European continent: there has, in fact, never been anything quite like him on any musical scene before. Furtwängler was famous, Mengelberg was famous, Sutherland is famous; but Karajan's fame is of a kind that transcends the musical and penetrates far into the kind of publicity world hitherto reserved only for leading film actors, royalty, and multimillionaires. It is, I feel, typical that no one I asked last summer in Salzburg could remember what kind of a car Furtwängler drove, or even if he had a car at all. But in the Café Bazaar at Salzburg almost any Austrian newspaperman can tell you not only what kinds of cars Karajan drives, but often the number of the license plate (W 161 for the Citroen . . .).

Karajan, one is sure, would bitterly deny that he is in any way responsible for being a *Kulturidol*; and yet his whole way of life plays, whether he knows it or not (and I am sure he does), into the hands of the journalists and news makers. He has a gorgeous French wife, whose evening gowns—from the best French houses—dazzle any performance at Salzburg (or Milan, or Vienna) which she attends. He is also the first conductor to become widely known as an expert sportsman. As such, he attracts the adulation of people who ordinarily consider conductors balding intellectuals who (in Europe) frequent coffeehouses and have soft bellies. For the average man on the street in Central Europe, what really fascinates about Karajan is that he is totally unlike an intellectual: they tell, with open admiration, how Karajan learned to water-ski. He was watching someone do it, and studied the movements intently. He thereupon tried it himself and was soon tearing over the water like a professional. All this sort of thing has inspired a curiosity about his everyday life comparable only to public interest in the personages of Hollywood—or *pace* Europe—of Cannes. Karajan himself is reported to have said, "They seem to think my conducting is only an interruption (*Unterbrechung*) of my hobbies."

And having acquired the status of a super movie star, Karajan has moved way beyond the kind of

norm by which other conductors—even Toscanini at the height of his powers—were ever judged. A rational, cool, collected—and above all musical—appreciation of his powers seems now extremely difficult, at least as criticism is practiced in Central Europe. And yet Karajan as a brilliant athlete, Karajan as a first-rate pilot and driver of racing cars, Karajan as a wealthy habitué of Casablanca or the Côte d'Azur, Karajan as the handsome matinee idol (many women friends of mine say he is the sexiest man they know)—all these roles are tangential. The talents they imply would add up to nothing without Karajan's music.

To trace Karajan's career from music director of the theatre at Ulm to his present series of jobs (director of the Vienna Opera, of the Berlin Philharmonic, leading conductor in Salzburg, etc., etc.) is not the purpose of this article; that kind of information can be found in any musical encyclopedia. But it seems to me worthwhile to touch, even if briefly, on a few decisive moments in Karajan's career—moments which decided his future.

When Karajan finally settled in Berlin, it was 1941; Furtwängler retired from the opera (that is a story in itself) and Karajan became *Staatskapellmeister*, the highest musical post that Germany could offer. He not only directed the opera; he also conducted symphony concerts. From the first *Tristan*—that was in 1936—Berlin had referred to him as "*Das Wunder Karajan*." "the Karajan miracle." He conducted whole operas from memory—there is a story that Hitler once saw Karajan make a mistake and told him firmly to use a score next time—and was the lionized hero of wartime Berlin. He was also an increasingly welcome guest conductor in the major cities of German-occupied Europe—from Copenhagen to Florence. The Berlin *Staatskapellmeister* was then thirty-five.

At that time, Karajan not only conducted Wagner operas (with a fantastic number of orchestral rehearsals); he also went in for such things as conducting the *Brandenburg* Concertos off the second harpsichord. One harpsichord player of my acquaintance is certain that Karajan could have become a real Bach specialist. "When Karajan did Bach," the harpsichordist told me, "he shed all virtuoso glamour and made music, and what marvelous music making it was! He was part of the orchestra, rather like an eighteenth-century *Kapellmeister*. But even when he was modestly playing continuo, you could see that the orchestra had been trained to a rare standard of perfection. I think that for a time Karajan flirted with the idea of becoming—and this apart from his work in the opera house—a sort of *collegium musicum* specialist." The idea of Karajan as a kind of glorified Karl Münchinger will come as a surprise to many, but I have no doubt that he could have done it brilliantly if he had wished to. Two things intervened.

The first was that a group of high-ranking Nazi officials decided to play off Karajan against Furtwängler. It is reported that the "*Wunder Karajan*" remark, which appeared in the *Berliner Zeitung* the

day after the famous *Tristan* performance, started it all off. The rivalry between the two conductors, which soon involved politics and other extramusical factors, continued until the older man's death. Because of it, Karajan was forced (or chose—who knows) to compete in Furtwängler's particular repertoire. And this repertoire was a relatively limited one: the four Bs (Bach, Beethoven, Brahms, Bruckner), Mozart (especially the operas), Wagner, and a sprinkling of other composers (a bit of Schumann, a Haydn or two, a piece by Dvořák or Smetana). Being a *collegium musicum* man would not do for a serious rival of Furtwängler: what was needed was a vast orchestra with (in the classics) doubled woodwind—Wagner with ninety-six orchestral rehearsals. A part as second harpsichord in a *Brandenburg* Concerto was a luxury which Karajan could only occasionally afford.

The second decisive factor that shaped Karajan's eventual course was the end of the war and the collapse of the Third Reich. In view of his questionable record under the Nazis, Karajan was not allowed to conduct in public and his career was at least temporarily at a standstill. He returned to Austria and could be observed in the neighborhood of the Salzburg Festival, occasionally taking over a rehearsal or two. At that point there appeared on his horizon the person of Walter Legge, director of artists & repertoire for EMI.

Walter Legge chooses to exist as a gray eminence. Apart from being a brilliant recording director, he also has a sixth sense for finding talent, to the greater glory of EMI. (Parenthetically, we also owe to Walter Legge the second career—the one that began in 1947—of Otto Klemperer.) No doubt Karajan would eventually have become a celebrated conductor once again in any case, but his rehabilitation would have come about much more slowly without Legge's helping hand. I should say that after the Berlin *Tristan*, the appearance of Legge was the most important event in Karajan's artistic life.

LEGGE DISCOVERED what Karajan sounded like in the very same manner as the author of these lines. As a foreign correspondent, I arrived in Salzburg in the summer of 1947 and was plunked down in the middle of what I would call the "Karajan whisper" (leaning across the table, an Austrian baron lowered his voice and said to me, "He was a naughty boy in the Third Reich—you understand what I mean—and isn't permitted to conduct, but he's just incredible," etc., etc.). So I wandered into the local record shop, on the Siegmund Haffner-Gasse, and came out with a Siemens *Spezial* disc—a kind of early full-frequency job it was, experimenting with high fidelity—of Karajan conducting the Berlin Staatskapelle in the *Fledermaus* Overture. It was a most extraordinary record and contained much of the typical Karajan—rather harsh, brilliant precision in the *fortes* and soft, feline grace in the *piano* passages.

In north Germany, Walter Legge also got hold



of some of these Siemens recordings and was duly impressed. Like Salomon coming to fetch Haydn, Legge went to fetch Karajan—but not to bring him to London, or at least not yet. Legge signed up the controversial Karajan for a series of recordings with the Vienna Philharmonic Orchestra. It was a major diplomatic stroke on Legge's part to get the Allied authorities to permit Karajan—if not to conduct in public—at least to make gramophone records. (Under the Nazis, Karajan had held the incriminatory "SD" card; SD means *Sicherheitsdienst* and was almost as bad as being a member of the Gestapo. In fact, it seems pretty clear that Karajan was given the card merely to permit him to travel more easily in Nazi-occupied Europe, and that he never had anything officially to do with the SD itself.) For many, listening to the Vienna Philharmonic playing the Beethoven Eighth Symphony under Karajan brought back sentimental memories of the old Bruno Walter recordings. That autumn, now denazified, Karajan conducted the orchestra in a shattering performance of Bruckner's Eighth Symphony: waves and waves of applause greeted his appearance on the podium.

The old rivalry between Karajan and Furtwängler broke out anew: the Vienna Philharmonic more or less sided with Furtwängler (his return to the Vienna concert stage was marked by a wild riot, by the way, which the police had to break up), and Furtwängler had the Salzburg Festival cornered, more or less. Karajan then took over the Vienna Symphony and made out of a very mediocre group a fine precision instrument. He also appeared at Bayreuth, from which came the famous complete *Meistersinger* recording. All the while, he was busily recording for Legge—the Beethoven Ninth Symphony, Mozart (a delightfully *alfresco* Symphony No. 33, in B flat), other popular works.

As Karajan's fame grew, Legge brought him to London, to conduct the Philharmonia Orchestra (of which he himself was and is founder and director). The Legge influence also brought to Karajan's attention works which he would scarcely have noticed

in wartime Germany: Sibelius, for instance. (Karajan bravely stuck to Sibelius, too, even though his Viennese audience was obviously bored to tears with the Seventh Symphony—the only Karajan concert I ever saw in Vienna which was barely half full.) Because of the Angel recordings and through the Philharmonia Orchestra, Karajan's horizon broadened immeasurably. Legge is someone from whom any intelligent musician can learn a great deal, and it is reported on the best authority that Legge and Karajan went off to Kitzbühel in the winter to discuss, bar for bar, the forthcoming recording of Beethoven's Ninth Symphony, which at that time made recording (and Karajan) history.

Here we may digress for a moment to consider the principal qualities of Karajan's musicianship in those immediate postwar years. Used as I was to Toscanini's phenomenal memory, the fact that Karajan knew *Tristan* by heart seemed less impressive to me than to some of my colleagues. What we were all impressed by, however, was the sincere professionalism and downright hard work that went into Karajan's music making. For instance, he took over the Singverein of the Gesellschaft der Musikfreunde, and in endless patient rehearsals he took away the shouting, beer-hall qualities that often characterize lusty German choral singing and substituted a sense of line and a controlled choral tone, as well as a precision and ability to negotiate easily works like Bach's B minor Mass. Personally, I dislike intensely Karajan's approach to that great Mass—the dancing quality which he imparts to the movements with trumpets seems to me to be at severe, even catastrophic, odds with Bach's intentions—but having known the soggy-sounding Singverein early in 1947, and having winced at its appalling intonation and gusty tone, I was full of admiration for what Karajan had achieved. All this took great patience and much time. In orchestra rehearsals it was the same: with great economy of words, Karajan rehearsed until he secured the desired result. In the opera, singers tell me that he produced the ideal accompaniment; and they adore him. "You never feel so safe as you do with him [Karajan]," one soprano said to me last summer. "He follows you from the pit like a magnet and always gives you time to breathe, to shape a phrase comfortably."

In those early days Karajan often went into a sort of trance before he started to conduct; hands hanging, motionless, he would wait till the silence was painful before starting. He often conducted with his eyes closed (but he opened them swiftly at the choral entrance of "All Flesh is as Grass" in the Brahms Requiem—and what a torrent of sound emerged). Part of this "routine" was undoubtedly real, and it must be stated here quite clearly: when he is making music Karajan is not in any sense a mountebank but is a genuinely dedicated man. Nowadays he has gotten away from that prayerful attitude; the hypnotic concentration he is famous for is manifested just as strongly, but in different ways—for example, when he lays down his baton in the

second act of *Tristan* and conducts with quiet, circular motions of his hands. Here, the intensity is just as great, and the theatricality of the closed-eyes stance has disappeared.

People were forever comparing Furtwängler and Karajan: and it is true that there was a lot to compare. Furtwängler's broad, romantic conception of Beethoven stood in sharp contrast to Karajan's ferocious, rather unyielding strength. In this respect, Karajan is much nearer to Toscanini, as he also is in regards to strict adherence to the score. Karajan's repertoire was soon much wider than Furtwängler's, and included Webern, Bartók, and numerous first performances (e.g., the Austrian Theodore Berger). There were two things about Karajan's conducting that many of us less than admired: his sometimes eccentric tempos—almost as if he were choosing a slower or faster pace merely to be different—and the near sadistic quality that he brought to loud passages. The brutality of such *fortes* was made the more striking because of the catlike and almost feminine grace of his *pianos*, but there was something almost unhealthy about these outbreaks, something vaguely neurotic, even paranoiac. For another thing, his music lacked charm. Mozart's *Figaro*, as he recorded it in 1949, had beauty, strength, and passion; it lacked that delicate smiling grace which is surely inherent in the music, and which Bruno Walter understood so well. Karajan also—as a musician—lacked wit: accustomed as we were to the Beecham chuckle, Karajan's Haydn was immensely exciting and brilliant, but the unhurtful humor, the sparkle (as in a good conversation, over a glass of mellow wine) were not there.

Even at that time Karajan had become such a symbol that it was impossible to have sane discussions with his numerous and vociferous admirers. The legend had begun to obscure the musician. Yet through all this, European orchestras bent their collective minds gladly to his will—excepting, perhaps, the Philharmonia. The Englishmen did what he asked them to do, but not always, one felt, gladly. "When men are subdued by force," writes the Chinese philosopher Mancio, "they do not submit in their minds, but only because their strength is inadequate. When men are subdued by power in personality they are pleased to their very heart's core and really do submit." I think this may explain the fundamental difference between Karajan's performances with a British orchestra and his work with European assemblages.

AT THIS POINT began a number of changes in Karajan's situation. Furtwängler, his great, and indeed for many his only, rival died. The Berlin Philharmonic voted him their permanent music director. Salzburg asked him to direct operations. Böhm got into serious trouble as director of the Vienna State Opera, and Karajan was asked to assume the post of musical director. La Scala and Karajan formed a close

Continued on page 131



NEW PRODUCTS

By Norman Eisenberg

A report on the latest developments in audio gear.

THE MOST DISCERNIBLE trend in audio is the swing to transistors. A good deal of the evidence, in terms of new products and designs, will be on display this month at the High Fidelity Music Show in New York City (Trades Show Building, September 11-15), and a good deal more—not yet ready for public showing but under development—may be expected through the fall and winter. The interesting thing in this trend, aside from transistorization itself, is the type of equipment on which the new technology will be bestowed. Up to very recently, solid-state circuitry in audio was largely a matter of extremes in product design: we have had an abundance of modest-performing package sets and portables on the one hand, and some expensive, very high-performing perfectionist units on the other.

Increasingly, however, the transistor is taking over the broader mainstream of stereo components, such as integrated amplifiers, FM stereo tuners, and tuner/amplifier combinations. A major portion of the larger mail-order lines (Allied and Lafayette) already is transistorized; Altec's "Astro" by now is

well established as part of the product scene; Sherwood, Leak, Bogen, Harman-Kardon, Fisher, and Scott all will bring out solid-state integrated amplifiers; the latter three also will introduce transistorized FM stereo tuners. Heath will release a similar type of tuner for kit builders. Bell Sound has announced a completely transistorized tuner/amplifier in modular form. That is to say, the amplifier may be purchased first, and the tuner section fitted to the chassis, behind the front panel, later.

At the same time, development continues in the other equipment areas as well. Thus, both Citation and Acoustech are bringing out complementary units (a basic amplifier and a preamplifier, respectively) to be used with their existing solid-state products. A new high-powered transistorized basic may be expected from Altec. McIntosh, with usual reserve, has not yet announced transistorized equipment but acknowledges that the day is coming. Hadley will introduce a solid-state preamplifier. Interestingly enough, both Hadley and Acoustech—new companies at opposite ends of the country—

simultaneously assert that not only do transistors change the design and manufacture of equipment but, perforce, existing methods of testing it, particularly of measuring distortion. From both companies we may expect a serious effort to revise present IHF amplifier standards.

The benefits of solid-state design also will be bestowed on portables offered by component manufacturers. These sets promise a measure of performance hitherto not thought possible in a compact format. The KLH-11 already has proven itself; a similar unit, which offers the option of adding a stereo tuner in the luggage-type case, has been announced by Pilot, while Tandberg expects to introduce a portable FM-AM-SW radio as well as a portable tape recorder.

Transistors will figure prominently in less familiar types of equipment too, such as the integrated amplifier/speaker system (the "energizer-reproducer" of James B. Lansing), new phono pickup systems (Fairchild's, for one), compact amplifiers designed specifically to drive headphones (for instance, the "Permadaptor" of Permoflux), and of course in virtually all new tape recorders, from the lowest-priced to the costliest models. The revival of the idea of physical and electrical integration of power amplifier and speaker system may well prefigure the introduction of "modular" or "semi-packaged" equipment, intimated in one way or another by several companies, including KLH, Acoustic Research, and—according to some sources—Bozak and Scott. These products doubtless also will be transistorized.

A typical reason given for the swing to solid-state design is put tersely by Fred Mergner of Fisher: "We have found that transistors can do things that tubes cannot do." What are these things? In amplifiers, we are told, transistors mean lower distortion and wider response—the extreme low-end and high-end frequency coverage which makes for the good transient response and ultimate stability contributing to the quality of reproduced sound. In FM tuners, transistors are said to contribute wide-band response to encompass the full range of FM stereo transmissions and to assure clean multiplex reception as well as better limiting action for cleaner signals in general.

While many solid-state amplifiers will not use any transformers for signals, they still must employ a power transformer to step up the line voltage for rectification and filtering. However, the use of transistors in the audio stage is said to make possible the design of power supplies with improved voltage regulation; this in turn should mean cleaner power capabilities. The day may thus be coming when the gap between "music power" and "continuous power" in integrated amplifiers will diminish considerably or vanish entirely. Such a development would suggest a general upgrading of this type of component to a level hitherto occupied only by the most expensive separate preamplifier and basic power amplifier units. In any case, it seems that the

consumer soon will encounter variations in the traditional nomenclature of audio transformers. For instance, the forthcoming H. H. Scott solid-state control amplifiers will employ a "unicoupler," also known as an "autoformer." Essentially, this is "half" of a conventional transformer, used for a generally similar purpose but presenting considerably fewer engineering problems than those that are posed by complete transformers.

IF TRANSISTORIZATION is, in sum, the most dramatic development in the immediate audio future, it is not the only one. Some well-known manufacturers appear to be unmoved by transistors and apparently will continue to improve their lines using conventional circuits and techniques. Thus, two new Dynakit—employing tubes and transformers—will be introduced. One, a stereo basic offering 17.5 watts per channel, is the first Dynakit that can be built without requiring any adjustments, such as for bias. The other is an integrated amplifier incorporating this basic with a preamp-control section. EICO will bring out its new "Classic" series of tuners and amplifiers in both kit and wired versions. These units will represent a new EICO styling; for instance, the tuners will employ a direct-drive rotary tuning dial instead of the former logarithmic-type dial. Each kit will be packaged in a container that can serve as a work-jig during construction, and will have drawers for the parts. Word of new products has not yet been forthcoming from Marantz, but this company is expected to show soon the first production models of its new FM stereo tuner.

Needless to say, most of the manufacturers of solid-state equipment will continue to produce tube equipment too—including amplifiers in all power classes.

Transistors or tubes, an increasing number of tuner/amplifier combinations, from familiar names as well as from newer firms such as Eric and Kenwood, will be released. With regard to FM reception specifically, we may expect improvements in familiar-looking outdoor antennas as well as entirely new shapes (such as the seven-element dipole, for instance, introduced by B & K Manufacturing Company), new "electronic antennas" such as the Gallo and the Antronics (which have proven popular in city apartments, where an outdoor antenna is not feasible), new twists to the familiar "rabbit's ears," such as the new "Rembrandt" by All Channel, as well as such accessories as boosters, couplers, and matching transformers. FM stereo broadcasts themselves will increase in number and in quality. It is expected, in fact, that most new FM stations will go on the air in stereo as a matter of course. To make things as easy for the FM listener as for the TV viewer, Fisher will show a remote control system for tuners.

An unusually designed turntable will be introduced by Grado. A single-speed model priced at \$99.50, most of its mechanism—including the fly-

wheel, which is separated from the rotating platter itself—will be gyroscopically suspended beneath the motor board. ELPA will bring out a new Thorens, Model TD-224, actually a Model TD-124 turntable fitted with a Model BT-125 tone arm, and a unique record-changing system in which the records are stacked alongside the platter and moved into playing position by a new type of lever mechanism—which also returns it to a lower stack when it is finished. From Radio Shack comes word of its new “Stereomixer-3,” a 4-speed changer able to play 7-, 10-, and 12-inch records intermixed. United Audio has announced a new, improved version of its Dual automatic turntable. Both Garrard and Benjamin will continue to offer their automatic players, with no changes imminent. Stanton Magnetics, Inc., formerly a division of Pickering and Co., Inc., will bring out an integrated manual player consisting of a redesigned “gyroprise stereotable,” a Model 200 arm, and a Model 400A stereo “fluxvalve” pickup.

As for cartridges, Benjamin will release its new Elac, a moving-magnet type using a 0.52-mil stylus and costing \$49.50. Audio Dynamics has announced its ADC-R30 stylus (0.35-mil diameter), intended as a replacement in ADC-1 pickups and for use with stereo discs exclusively and with only the most compliant tone arms. Shure's newest stylus replacement, the N22D—originally intended for its “studio” pickups—has been found to work well in older Shure cartridges as well, such as the M3D and the M7D, and will accordingly be offered for such applications. Sonotone will bring out a new stylus—the “Sono-Flex”—that not only serves as a replacement for eleven of this company's cartridges but is said to be virtually damage-proof because of its very flexible suspension. Pickering will offer its Model U-38 cartridge fitted with a “floating stylus” as a separate unit for use in any tone arm as well as preinstalled in a shell that fits Garrard players. A similar device, for the Miracord and the Garrard, will be shown by Shure. Lectronics, Inc., will offer a ceramic pickup, imported from England and claimed to provide response rivaling that from the best magnetic types.

Increasing concern over record wear in general and the deterioration caused by dirt in particular is seen in a bevy of new devices and kits for cleaning discs and stylus tips. Among them is a new anti-static kit by Lektrostat, and a similar package called “Foam Coat” from Fidelitone, Inc. Deutsche Gramophon will be offering a twin-brush device, one brush for the disc, the other for the stylus. Audio Dynamics has announced a “Hush-Brush,” which holds cleaning fluid in its handle. ELPA will distribute a comprehensive line of cleaning devices, including the “Dust Bug”—in versions for manual turntables and automatic changers—as well as a brush developed by Cecil Watts in Britain. Grado too is offering a brush, called the “Dustat.” A fluid-and-brush-on kit known as “Quiet” has been announced by Beyland Engineering, and there are cleaners from such familiar names as Duotone and

newer firms like White Lion Chinchilla Products—the latter offers a piece of real chinchilla to caress your discs. A record safeguard of another type is the Auriol pickup control which can be added to any record player or turntable and will lower the arm pneumatically. The device also has a calibrated scale that extends over the record to permit ready cuing at any portion of the groove.

IN LOUDSPEAKERS, we may expect refinements and variations in existing types, as well as a few new models. All Leak systems will incorporate the new Leak tweeter, made of the same foam laminate or “sandwich” as the woofer. Oaktron Industries will bring out a conventional cone speaker in which the magnet is made of the familiar Alnico V material, but shaped spherically rather than cylindrically. Scope will introduce a complete line of EMI reproducers, ranging in price from \$64.75 to \$244. These units feature an elliptically shaped woofer made of aluminum and suspended in its frame by a new plastic. E. J. Korvette will be selling, through its expanded chain of stores (expected to number more than twenty throughout the East and Midwest by the end of 1963), a full line of bookshelf speaker systems featuring high-compliance woofers and wide dispersion tweeters. Neshaminy will offer a speaker “semi-kit” or subassembly; known as the JanKit 51, it consists of a JansZen electrostatic tweeter and an 11-inch dynamic woofer. KLH has a new compact, its Model 14, which employs two 3-inch drivers and a network that introduces a “frequency contour” to match the bass response of the speakers to the output of an amplifier. University will introduce its “Tri-Planar”—an ultrathin, dipole-radiating speaker system. Jensen will offer a variety of slim-line systems. Utah has announced its own compact system, and there also will be a fourth ADC speaker system, the Model 12.

Interest in, and availability of, compact systems remains unflagging, but a definite resurgence of larger systems is also in evidence. Electro-Voice will offer new versions of both types. From Klipsch comes word of its Model K440, something of a “middle-sized” system—24 by 24 by 39 inches. Hartley Products Company will introduce its first two-way system, the “Concert Master,” consisting of an 18-inch woofer (response reportedly to below 10 cps) coupled to the 10-inch driver used in its 220 system. Tannoy is readying an enlarged version of its “Autograph” horn system, employing two 15-inch drivers. Fisher will introduce a full-size three-way system which uses a 15-inch woofer—its model XP-10. Altec Lansing, for another, seems convinced of the big-speaker trend and apparently anticipates too a revival of the buying of naked speakers for installing in one's own (large-size) enclosure. Stephens may also be expected to introduce some new models, including a “power speaker”—that is, a speaker with a feedback loop connected to the amplifier to tailor

Continued on page 130



Grauman Marks

A Real New Orleans Sound

The story of Preservation Hall and its ancient jazzmen.

John S. Wilson

PETER Bocage, a slight, white-haired man of seventy-six who has been playing trumpet and violin in New Orleans jazz groups for almost sixty years, smiled as he listened to the music of the marching band that came swinging out of the phonograph.

"It has a real New Orleans sound," he said. "It's like the Imperial Band." (The Imperial Band was one of the great New Orleans brass bands at the turn of the century.) "It has that same beat," Bocage went on. He leaned back and nodded approvingly. "The boys upcountry ought to like that."

By "the boys upcountry" he meant Nesuhi Ertegun and his colleagues from the New York office of Atlantic Records, who had come to New Orleans in the summer of 1962 to make the recordings by the Eureka Brass Band to which Bocage was at the moment listening and who at the same time had recorded bands led by Paul Barbarin, George Lewis, Punch Miller, Billie and Dede Pierce, and Jim Robinson, bands made up of veteran musicians who are the products—and quite likely the last products—of the musical milieu that nurtured such giants of the

formative stages of jazz as Louis Armstrong, King Oliver, Sidney Bechet, and Johnny and Baby Dodds. "The boys upcountry" had every reason to like the results of their recording safari for they had produced discs that are unique in the strange, straggling annals of New Orleans recording.

Despite its position as a prime source of jazz, New Orleans was until recent years the site of very little jazz recording. With the exception of Baby Dodds (heard on a few discs in the postwar revival period) none of the major figures of the city's seminal period—Armstrong, Oliver, Freddie Keppard, Jelly Roll Morton, Johnny Dodds, Kid Ory—was recorded in his native musical surroundings. On the contrary, most of the early representations of New Orleans jazz—both the basic Negro style and the offshoot played by white bands that is now identified as Dixieland—were recorded in Chicago or New York, often by groups including Northern musicians as well as New Orleans men. (In as famous a band as the New Orleans Rhythm Kings, for example, only three of its six members were

from New Orleans.) Moreover, Northern record companies frequently imposed their own ideas of how and what the New Orleans men should play.

The widespread impression that jazz dried up in New Orleans with the closing down in 1917 of Storyville (the famous red-light district) and the subsequent exodus of jazz musicians to Chicago and other Northern cities has been fostered to a great extent by the lack of recorded evidence of New Orleans jazz in the Twenties. During that decade only six Negro bands were recorded in New Orleans, and four of them—led by Fate Marable, A. J. Piron, Papa Celestin, and Louis Dumaine—customarily played for white dancers and were, accordingly, relatively circumspect in their playing. Celestin's band managed to generate a little heat on some of its discs, but the only satisfying recordings of basic New Orleans jazz emanating from the city in those years were by Sam Morgan's Jazz Band (1927) and by the rugged band led by trumpeter Lee Collins and saxophonist Davey Jones at the Astoria Ballroom on South Rampart Street (1929). New Orleans' white musicians did not fare much better—during this period only nine white bands were recorded. And after the Depression, New Orleans almost disappeared from the recording scene: not a single session by a Negro band was held in the Thirties; two sides, recorded in 1936 by white trumpeter Sharkey Bonano, represented the entire output of the city for the decade.

Yet traditional jazz continued to be played in New Orleans all through the Twenties and Thirties. Its practitioners rarely came to the attention of representatives of Northern record companies, however; so they were overlooked in the Twenties and, in the wake of the Depression, music jobs became so scarce that many of them gave up playing altogether.

THIS WAS THE SITUATION in 1940 when Heywood Hale Broun—son of the columnist and then editor of the Hot Record Society's magazine, *HRS Rag*—went to New Orleans determined to record some classic New Orleans jazz before all its exponents died out. With the help of Sidney Bechet's brother, Dr. Leonard Bechet, Broun got together a seven-piece group headed by trumpeter Kid Rena and including two legendary names from New Orleans' musical past, clarinetists Alphonse Picou and Big Eye Louis Nelson De Lisle.

Broun's recordings, made at radio station WWL, were startling at the time. George Hoefer, a columnist for *Down Beat* magazine, remembers hearing them at the HRS Record Shop in New York the day test pressings arrived from New Orleans. "All of us were enthralled," Hoefer says. "We had never before in all our jazz listening heard anything quite like this. It sounded rustic, a little off-pitch, and at moments barbaric. But it had the true ring of the early days."

It took some imagination and a lot of desire to hear anything more than an echo of the early days

in these discs. The recording was thin and inadequately balanced and the musicians were out of practice and not accustomed to playing with each other. Still, the discs had undeniable historic value as the first attempt to capture the basic New Orleans jazz style on records. And they proved to be the opening wedge in an extended series of recordings of New Orleans music stretching over the next two decades.

The most dedicated of those who sought out and recorded New Orleans musicians was William Russell, a classically trained violinist, percussionist, and composer. While he was gathering material in 1938 for *Jazzmen*, the first American attempt to tell the story of the development of jazz, Russell discovered the long forgotten New Orleans trumpeter Bunk Johnson on a farm in New Iberia, Louisiana. He helped get Johnson a new set of teeth and a new trumpet and—along with Eugene Williams, editor of *Jazz Information* magazine, and Dave Stuart, of the Jazz Man Record Shop in Los Angeles—made the first recordings by Johnson, in 1942. The discs were cut on Stuart's portable recorder and, sonically, they were inferior to Broun's efforts. The recording was so crude that an engineer, thinking they were a joke, was about to throw the masters out until Stuart stopped him. But there was excitement in Johnson's playing that emerged even through the technical inadequacy of the recording and, like Broun's, the Jazz Man releases stirred further interest in New Orleans jazz and particularly in Johnson himself, who went on to become the focal point of the revivalist fad of the mid-Forties.

During the next ten years Russell diligently recorded for his American Music label many of the veteran New Orleans musicians—Kid "Shots" Madison, Wooden Joe Nicholas, Herb Morand, Big Eye Louis, Emile Barnes, Kid Thomas, Albert Burbank, Louis Nelson, and Dede and Billie Pierce—as well as Johnson and two men who became known internationally as members of Johnson's band, George Lewis and Jim Robinson. These records were a vast improvement over the two initial efforts but they still left something to be desired. In most cases, the recording was done in improvised surroundings—often in San Jacinto Hall, an old auditorium, and on at least one occasion in the home of George Lewis—while the groups were usually brought together specifically for the recording session and frequently represented the only playing the musicians had done for months on end.

One or both of these factors—improvised recording situations or improvised, out-of-practice recording groups—have been common to almost all of the New Orleans recordings since Broun's pioneering venture. They have included some excellent moments, but until Atlantic's venture into the South last summer traditional New Orleans jazz had not been recorded in a fully equipped, modern recording studio and played by musicians who had been playing regularly and playing *together* regularly. This is no reflection on the earlier record makers.



Grauman Marks



James Pitts



Dan McCoy, Black Star



Atlantic Records



Grauman Marks
Grauman Marks



In the photo at top right Allan and Sandra Jaffe, entrepreneurs of Preservation Hall, stand under the sign (a trombone case and a clarinet case) that identifies the building on New Orleans' St. Peter Street where a drab room and a force-fed kitty now provide opportunity for the city's old-time jazz musicians to play together regularly. A few of the performers are pictured at left, including George Lewis and blind cornetist Dede Pierce, with audience; Joe Watkins, Lewis again, Sweet Emma Barrett (she of the red beanie and bell-decorated garters); Pierce and his pianist-singer wife Billie, posed under their own portrait. The photo above shows an Atlantic recording session.



Atlantic Records

Players from Preservation Hall, in Studio-Made Recordings

THE IMMEDIATE and striking thing about these recordings by musicians who play regularly at Preservation Hall in New Orleans is the vitality and vigor of their performances. It has become a cliché to make the point that these men are, on the average, in their sixties and several are in their seventies ("Papa John" Joseph, a bassist heard in this set with both Punch Miller and Dede Pierce, is eighty-seven) and my, don't they play well for such elderly gentlemen! There can be no such condescending pats on the head for their work on these discs. Elderly or no, these gentlemen blow up the kind of joyous, swinging storm that musicians many decades their junior should envy and, each in his own way, might strive to emulate.

This is not to say that the discs are consistently brilliant. It would be more apt to call them representative. One can spend several evenings in Preservation Hall hearing a different band each evening and absorb a considerable quantity of routine jazz. But sooner or later some spark is usually kindled, either within the band or through a responsive audience, and for the rest of that set, or possibly the rest of the evening, the music may hit an awesome level.

The present discs, made in a well-equipped sound studio, catch the lusty,

exuberant sound of these bands cleanly and completely (a very important factor in conveying the excitement that they can generate in person and one that has been missed in most recordings of these New Orleans veterans). Despite the impersonal studio surroundings, the bands have managed to rouse themselves to an impressive average of really good performances. In many cases one can almost hear this rousing process going on in the course of individual selections as, after a thin or uncertain start, the musicians gradually coalesce until, by the final ensemble, everybody is swinging with uninhibited confidence.

The Eureka Brass Band is a tremendously stirring group. The glorious brassiness of its trumpets and the rugged swagger of the trombones and tubas come through brilliantly in this recording. Once the band gets moving, its ensembles have an incomparable drive and excitement. And you are not likely to hear two trumpeters in any other group who can lead, solo, or challenge with the glittering authority of the Eureka band's leader, Percy Humphrey, and his colleague, Kid Shiek.

The stomping, two-handed piano attack of Billie Pierce comes rollickingly alive in the set played by the band she leads with her husband, trumpeter Dede Pierce, on one side of

Atlantic 1409. Dede's playing is sharp and pungent and their deliberately punched out treatment of *Love Song of the Nile* is a classic of its kind. With notable assists from Frog Joseph, trombone, and Lester Santiago, whose piano playing has some of the same qualities as Billie Pierce's, Paul Barbarin's group is generally rewarding on one side of 1410, but Chineé Foster's heavy-handed drumming buries much of the good efforts of George Lewis, Louis Nelson, and Punch Miller on the other side.

The George Lewis disc involves a sextet with Kid Howard and Jim Robinson, two quartets in one of which the veteran band leader Snookum Russell is the pianist, and a trio. Lewis plays effectively, but he is constantly overshadowed by the superb trombone work of Robinson.

JOHN S. WILSON

"JAZZ AT PRESERVATION HALL"

✓—The Eureka Brass Band, Atlantic 1408, \$4.98 (LP); SD 1408, \$5.98 (SD). Jim Robinson and Dede Pierce, Atlantic 1409, \$4.98 (LP); SD 1409, \$5.98 (SD). Paul Barbarin and Punch Miller, Atlantic 1410, \$4.98 (LP); SD 1410, \$5.98 (SD). George Lewis, Atlantic 1411, \$4.98 (LP); SD 1411, \$5.98 (SD).

Atlantic was able to record working units of New Orleans musicians for the first time because of the founding two and a half years ago of a unique establishment now called Preservation Hall. In its beginning, Preservation Hall owed much to William Russell and his dogged interest in traditional New Orleans jazz. Despite his rediscovery of Bunk Johnson back in 1938 and the subsequent international flurry of interest in New Orleans jazz, the city itself took scarcely any interest. Then in 1948 a group of white fans and pro tem musicians founded the New Orleans Jazz Club to stimulate and channel what local enthusiasm there was for jazz. Two years ago the club gained one of its basic objectives when the New Orleans Jazz Museum was opened. Instruments played by Louis Armstrong, Sidney Bechet, and others were put on display there. Programs of old recordings could be heard and a variety of New Orleans jazz memorabilia were exhibited.

But although the Jazz Club and the Museum focused attention on New Orleans jazz, their activities did little to increase working opportunities for local jazz musicians. The few additional jobs that opened up went, for the most part, to white Dixieland groups. For the old-line Negro jazzman there was still little more than an occasional funeral parade, an even more occasional record session, or possibly a rare and spirit-crushing job on Bourbon Street playing to the tourist trade.

EARLY IN 1961 E. Lorenz Borenstein, an art dealer whose gallery was in a calm backwater just off Bourbon Street and directly across St. Peter Street from a record shop run by William Russell, began to hold occasional jam sessions in his gallery. He used many of the veteran musicians who had been recorded by Russell and paid them by passing a hat. At the same time Grayson Mills, a Californian who had succeeded Russell as the most active recorder of New Orleans musicians, was looking for a place where the musicians he recorded could rehearse. Borenstein offered him the gallery free. The rehearsals became public performances with a kitty for contributions. A young couple who had just moved to New Orleans from Philadelphia, Allan and Sandra Jaffe, offered to help Mills. Russell and others contributed their assistance. By May the "rehearsals" were being held four nights a week, and Borenstein had moved his gallery next door.

At first the quondam art gallery was called Slow Drag's Hangout (in honor of Alcide "Slow Drag" Pavageau, a seventy-five-year-old bassist who plays there regularly). Then it became Authenticity Hall. But when the Hall's principal supporters formed the New Orleans Society for the Preservation of Traditional Jazz, they hit on a permanent name—Preservation Hall. Its official opening took place on June 10, 1961, a date made significant by the fact that this was when the Society started paying the musicians union-scale.

Admission was still theoretically free, but anyone

who came to listen was expected to contribute to the kitty. When the kitty failed to produce enough to pay off the musicians, Mills made up the difference. But friction soon developed within the NOSPTJ. It was dissolved, Mills left town, and Preservation Hall was left hanging in the balance. At this moment of crisis, the Jaffes stepped into the breach and, in August 1961, took over the operation of the Hall as well as the task of digging into their own pockets to make up whatever the kitty lacked. For a year and a half, digging was a nightly ritual. Last winter they had the novel experience of breaking even for four months, but they returned to the familiar deficit when warm weather cut down the number of tourists who trek through the French Quarter.

Preservation Hall today has scarcely changed since its opening two years ago. It is still a plain, rather dingy room (actually two rooms with a wall knocked down) with wooden benches and chairs that seat thirty-five or forty, and space for an additional hundred standees. The bands—a different one each night (the Hall is now open seven nights a week)—are set up at one end of the room. The musicians dress very casually—in shirtsleeves and usually without ties. The only one who pays any attention to formalities of dress is Sweet Emma Barrett, a pianist, who wears red garters decorated with bells that jingle when she stomps out a beat, a red beanie with the legend "Sweet Emma Barrett, the Bell Gal" stitched in yellow, and a red dress.

On a wall behind the band a sign advises listeners that "traditional requests" will be played for a dollar, "others" for two dollars, and *The Saints* (that is, *When the Saints Come Marching In*, a tune so frequently requested that most traditional and Dixieland bands are heartily sick of it) for five dollars.

The Jaffes continue to depend on a force-fed kitty instead of a set admission fee because they feel that they are offering a rare opportunity to hear jazz the way the bands want to play it and without distractions. "This music is worth more to some than it is to others," is Allan Jaffe's explanation. "It should be available to everyone, no matter how little money he has. If a college kid wants to come every night and some nights he hasn't any money, that's okay with us."

PRESERVATION Hall has inspired another similar place, Dixieland Hall, around the corner on Bourbon Street, which opened in March 1962. Dixieland Hall's setup is almost the same as that of Preservation Hall—it uses most of the same bands and asks for contributions to a kitty—but it also makes a play for the tourists by having the bands march around and by adding a dance trio who sing and clown. Allan Jaffe disapproves of such activities.

"We try to present the music with as much dignity as the musician is willing to give it," he says, and maintains that this is one reason why these bands of veteran

Continued on page 133



The Component Id and the Package Ego



The subconscious audio compulsions are deeper than you think.

by David Lachenbruch

ASIDE FROM its other uses, your high fidelity equipment is a clue to character. In fact, recent research has shown that most persons can be classified by the type of music system they own.

Bear in mind that there are two basic types of music systems. Ignoring for the moment the hybrids and composites, these are "package systems" and "component systems." A component system comprises a lot of separate pieces which must somehow be connected together. It comes with instructions, specifications, diagrams, templates, and it has knobs—lots of knobs. On the other hand, a package system looks like a big piece of furniture, such as an imitation Louis Quinze armoire. Inside, all the electronic gear is scrambled together out of sight. All you have to do with a package system is plug it in, push a button, and music comes out. The button disappears from sight when not in use.

It has now been established that these two types of systems appeal to completely different types of personalities. Here are brief profiles of the extremes these types take.

The Component Personality: Considers himself erudite, knowledgeable, discriminating—a trend setter, a taste maker. He reads such publications as the *New Yorker*, the *Reporter*, the *Film Art*, *HIGH*

FIDELITY, and the Allied Radio catalogue. He likes paperback books with rough covers. He makes a point of mentioning that he doesn't own a television set (sometimes he does, but he keeps it in a closet and claims he never watches it). Before TV, he used to insist that he never went to the movies; now he's an avid patron of foreign films and revivals of American pictures made before 1941. In automobiles, his taste also runs to foreign products and American antiques—and they must have stick shifts and hand chokes. As a matter of fact, he will pay up to \$100 extra for a manual transmission, and he even looks with suspicion on the self-starter.

The Package Personality: Pictures himself as keeping up with the times, getting along with everybody, and always able to have a good time. He's a product of the machine age, and likes to enjoy all of its benefits, electric toothbrushes included. He reads *Life*, *Time*, and the *Saturday Evening Post*. He stopped reading *Film Fun* about twenty years before the Component Personality starting reading *Film Art*. He prefers paperbacks with shiny covers. He enjoys TV, and while he sometimes stays up after midnight watching the pre-1941 movies the Component Personality drives twenty miles to see, he wouldn't bother to cross the street for Federico Fellini. He has a com-

fortable American car with automatic transmission, automatic choke, power brakes, power steering, and power-operated windows.

These are the basic types. Now let's go with them as they shop for their music systems. The Package Personality is looking for an instrument made by a company with a simple, easy-to-remember name—like Admiral, Zenith, RCA, Motorola, Magnavox (it's alleged that Stromberg-Carlson had to leave the package business because of that hyphen). The Component Personality will have none of this. He wants things that go under such appellations as Marantz, Pickering, Acoustech, David Bogen, H. H. Scott, The Fisher (note the article), and Harman-Kardon. (The latter is an ideal name for component equipment, incidentally; not only does it have the exotic hyphen, but an odd spelling; if it were "Harmon Kardan," it would be no fun.) He also relishes such fine distinctions as James B. Lansing and Altec-Lansing, or, again, Jensen and JansZen. He loves the confusion others have over KLH and KLM, and lives for the moment when someone pronounces Garrard like "Gerard." He prefers his equipment to carry descriptive cognomens such as "Fluxvalve" and "Motional Feedback." And he enjoys mixing his components up, so that he has a rich profusion of names in one music system ("I've got a The Fisher tuner, AR speakers, a McIntosh amplifier, a Thorens turntable with high-compliance Fairchild pickup in an Empire Dyna-Lift arm," etc.).

The Package Personality will go into a store—perhaps even an appliance store—and ask to see "a stereo" or "a hi fi," terms the Component Personality will abjure. When shown an instrument, he'll ask how to operate it. His wife will be along to size up the cabinet. What they'll have in mind is something self-contained, its inner workings invisible, which will fit nicely in the space between the French Provincial breakfast and the Castro Convertible. The Package Personality may or may not listen to the music.

The Component Personality usually will patronize an "audio center" or a wholesaler who sells only retail customers. He'll ask for specific components by brand name, and conduct a highly technical conversation with the salesman. He'll gravitate to the equipment with the most knobs—and, of course, he'll never ask what any of them are for. The true Component Personality will never admit to inadequacy in any area of audio technology. He won't bring his wife with him, but he'll have to face her when he gets home. The Component Personality may or may not listen to the music.

When he's shopping for equipment the Component Personality wants to have the specs laid before him, even though he can't understand them. The Package Personality doesn't want to be confused by talk of decibels, watts, and centimeters-per-dyne, and he knows he can't understand them. After he has selected his console, the Package Personality will pay what is known in the trade as "the price." The Component Personality, on the other hand, will

insist on paying the "audiophile net," which is the same thing.

WHAT do these personalities expect from their musical equipment?

The Component Personality wants to be creative about his music. He craves enough knobs and switches so that he can feel as tired as a Leonard Bernstein when the last notes of the coda die down. He wants an amplifier equipped with such indispensables as function control, rumble and scratch filters, contour control, equalization switches, mode selector, phase reversal, channel reverse, tape monitor, and so forth—and it must be studded with so many inputs and outputs that from the rear it looks like a Swiss cheese. His tuner should have interstation noise suppression, D'Arsonval-type signal-strength meter, two stereo pilot lights—and the rest of the works. And he's adamant about having a phonograph (oops, sorry—turntable) that will take only one record at a time. The high fidelity component industry, of course, is strenuously trying to meet his needs. Not too long ago, for instance, the Component Personality was offered an amplifier with built-in cathode ray oscilloscope, so that he could watch the music on a three-inch screen—but he rejected this idea when someone suggested its kinship to watching TV.

The Package Personality, on the other hand, has considerable admiration for machinery (*vide* the electric toothbrush), but he doesn't think it belongs in the living room. Furthermore, you aren't supposed to have to *do* anything to it, except push a button. You're supposed to be able to relax. He'd like a record changer that would remove the discs from their jackets, play both sides of all sizes and speeds without adjustment, put them back in their jackets, turn itself off and close its own lid—all without intervention by human hands. And in the interests of efficiency, he likes things compact: e.g., stereo speakers as close together as possible, preferably in one box with everything else.

Although in describing the two basic personality types, we have used the generic "he," we do not mean to disregard female readers. Unfortunately, little research has been conducted on the female music-system enthusiast—particularly the unmarried variety. Of the married type, it is estimated that at least ninety per cent of the wives of Component Personalities are themselves Package Personalities, and that at least ninety per cent of the wives of Package Personalities are also Package Personalities. These figures may be suspect, however, having something to do with the Great American Myth that feminine hands are incapable of touching machinery (except typewriters, vacuum cleaners, washing machines, dishwashers, hair driers, adding machines, copying machines, and factory production equipment such as soldering irons and ohmmeters).

Component makers sometimes go so far as to advertise in *Look* or *Continued on page 131*



A Professional Tool

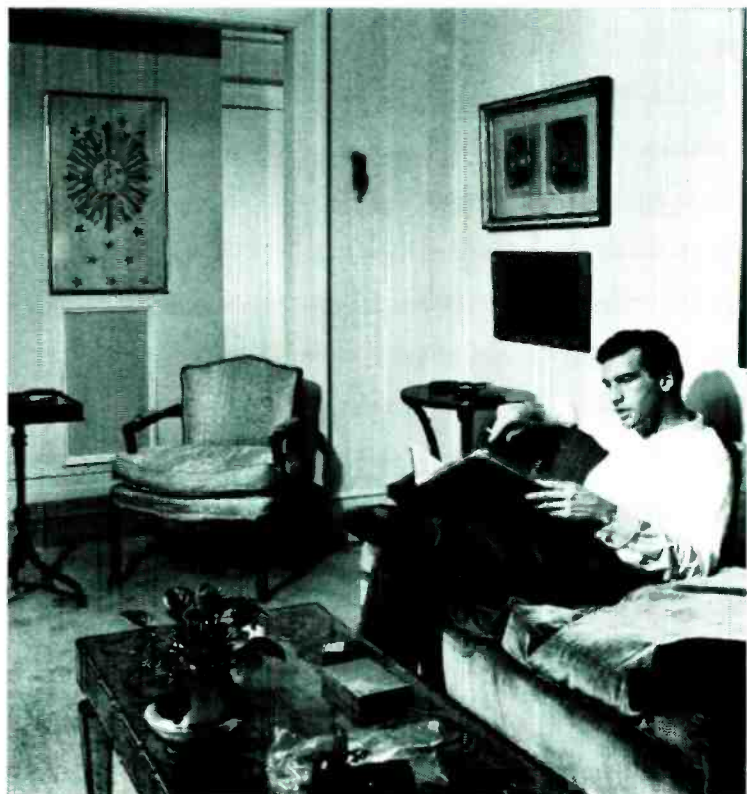
A Source of Enjoyment



ALTHOUGH he once cared little about hearing music played outside the concert hall, Thomas Schippers now is—as he puts it—“well on the way to having a phonograph in every room” of his New York apartment. In addition to a Columbia portable in the bedroom and a KLH-11 in his study, the young American conductor has recently installed an elaborate stereo component system for the living and dining rooms.

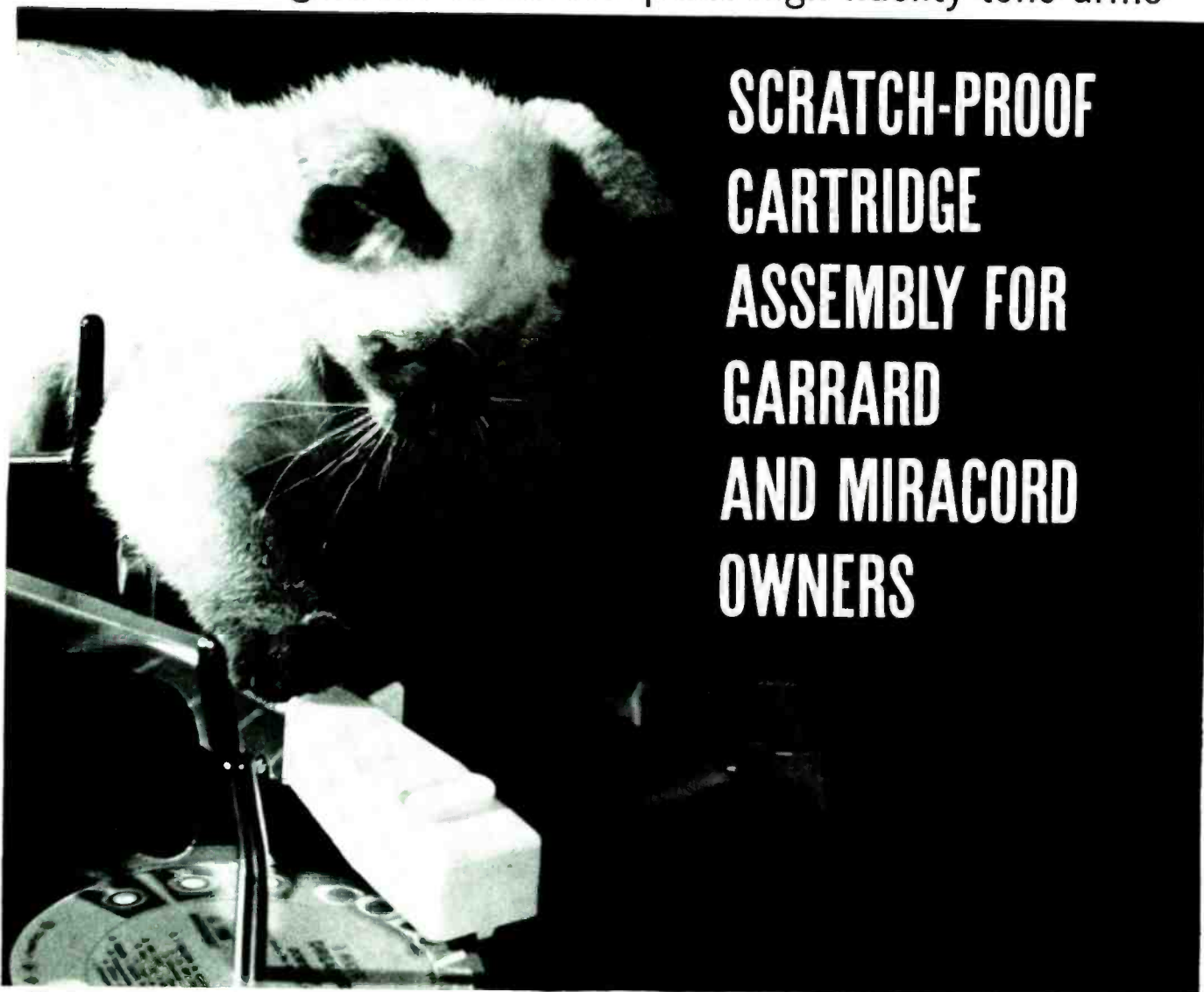
“I selected components,” he says, “because I found that they provided better sound than any console I’d heard. Besides, I have decided tastes in décor, and no console I saw appealed to me as a piece of furniture.” To demonstrate the strength of his conversion, Schippers played for us—with evident pride—some tapes he had made from FM broadcasts; he then went on to explain how his wide-range system enabled him to detect differences not only among orchestras and singers, but also among cartridges and the acoustical qualities of various records. “The whole thing is fascinating, and the stereo system has become not only a valuable professional tool, but a great source of enjoyment and relaxation.”

The Schippers installation, done by Thalia Audio in New York City, comprises a Thorens TD-124 turntable fitted with an Ortofon RMG-212 arm and pickup; a Miracord Studio player with the Shure M3D pickup; an Ampex 1260 tape recorder; a McIntosh MR-65B FM stereo tuner; a McIntosh C-11 preamplifier and Model 240 power amplifier; and a pair of James B. Lansing woofers crossed over to compression horn-loaded tweeters of Thalia’s own design. Each speaker system is housed in a bass reflex enclosure built into the walls on either side of an archway between dining and living rooms. The other equipment is installed, together with records and tapes, on shelves above one of the speaker compartments and facing into the dining room. Although the sound is radiated primarily into the living room, it can also be heard—somewhat diffused—in the dining room.



new from **SHURE**

originators of scratch-proof high fidelity tone arms



SCRATCH-PROOF CARTRIDGE ASSEMBLY FOR GARRARD AND MIRACORD OWNERS

Attention music lovers and felinephiles; interesting to note that both cat and cartridge have retractile styli for gentleness and protection from scratching

GREATER RECORD AND NEEDLE PROTECTION . . . FINER RECORD REPRODUCTION

Now, owners of Garrard Laboratory® Type "A" and AT-6 and Miracord Model 10 and Model 10H Automatic Turntables can assure themselves unprecedented and unparalleled record and needle protection, and highest sound quality simply by plugging in the Shure Stereo Dynetic GARD-A-MATIC "floating" cartridge assembly. Nothing else to buy . . . no wiring, no soldering, just plug in.

Ingenious GARD-A-MATIC cartridge inside a special tone-arm shell ends scratching due to dropping the tone arm or accidentally dragging it across the grooves . . . records stay new, sound new. Needles last longer—can't be damaged by pressing arm on record. Does away with tone arm "bounce" from floor vibrations, etc. Even plays warped records. And, the performance characteristics are those of the famed Shure Stereo Dynetic cartridges.

SPECIFICATIONS

Frequency Responses:	From 20 to 20,000 cps
Output Voltage:	6 millivolts per channel
Channel Separation:	more than 22.5 db at 1000 cps
Recommended Load Impedance:	47,000 ohms
Compliance:	20.0 x 10 ⁻⁶ cm per dyne
Tracking:	1.5 to 3.0 grams
Inductance:	600 millihenries
D. C. Resistance:	750 ohms
Stylus:	.0007" diamond
Stylus Replacement:	N99

MODEL M99/A. Fits Garrard Laboratory® model "A". Includes tone arm head, factory mounted cartridge, .0007" diamond. **MODEL M99/AT6.** Fits Garrard AT-6. Includes tone arm head, factory mounted cartridge, .0007" diamond. **Model M99/M10.** Fits Miracord Models 10 or 10H. Includes tone arm head, factory mounted cartridge, .0007" diamond. **MODEL N99.** Replacement stylus assembly, .0007" diamond.

SHURE

Stereo Dynetic®

GARD-A-MATIC™

CARTRIDGE ASSEMBLY

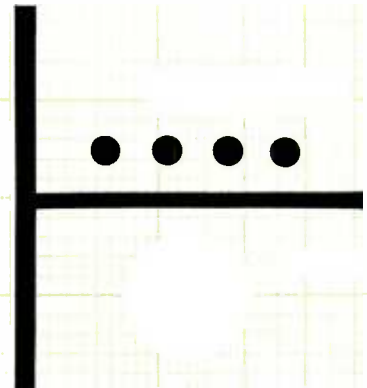
WRITE FOR DETAILS TO: SHURE BROTHERS, INC., 222 HARTREY AVE., EVANSTON, ILLINOIS

Manufactured under one or more of the following U.S. Patent: 3,055,988; 3,077,521; 3,077,522; D193,006; D193,934; other patents pending.

CIRCLE 74 ON READER-SERVICE CARD

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

high fidelity



EQUIPMENT REPORTS



Altec Lansing "Astro" 708A

Stereo Tuner/Amplifier

AT A GLANCE: The Altec 708A is an FM-stereo, FM-monophonic, AM tuner and twin-channel combination amplifier, offering on one chassis facilities for receiving stereo and mono broadcasts, as well as equalization, controls, and power amplification for other program sources such as tapes and discs. Tests, conducted at United States Testing Company, Inc., indicate that the 708A is a sensitive tuner and a clean-sounding medium-powered amplifier. The circuitry is partly transistorized, and the chassis is well engineered and neatly styled. Dimensions are 15 inches wide, 5½ inches high, and 14¼ inches deep. Weight is twenty-six pounds. Price, including metal cover, is \$597. Manufacturer: Altec Lansing Corp., 1515 S. Manchester Ave., Anaheim, Calif.

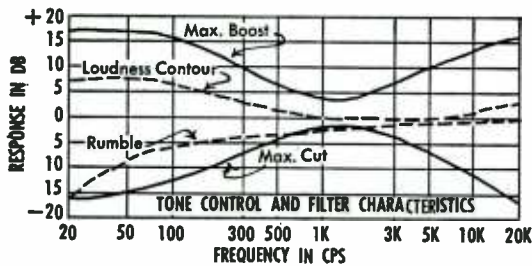
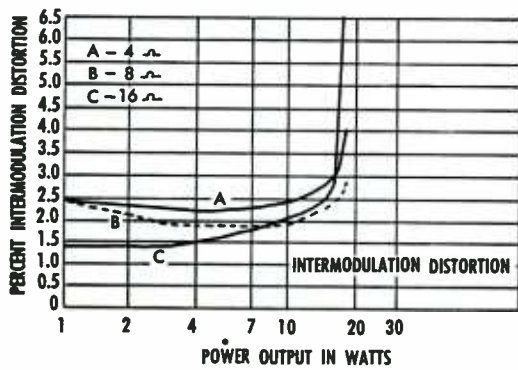
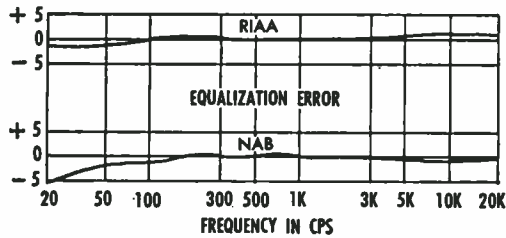
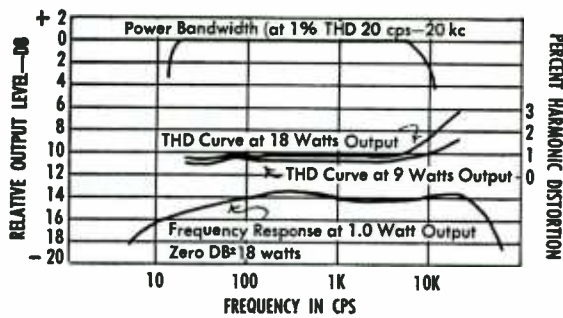
IN DETAIL: The front panel of the 708A is conveniently laid out and contains a five-position function selector switch (tape head, phono, tape, FM, and AM); a two-position mode selector switch (stereo or mono) concentric with an output selector switch (headphones or speakers); concentric volume and channel balance controls; concentric bass controls for the two channels;

concentric treble controls for the two channels; and a large tuning knob. There also are seven slide switches located under the tuning dial which control loudness contour, tape monitor, channel reversal, phase reversal, rumble filter, FM AFC circuit, and AM bandwidth. The tone controls are friction-coupled so that they will normally rotate together. The tuning dial is a large, log-scale type and has three indicators—a station strength indicator (of the electronic-beam type); a neon lamp at the left end of the tuning dial that glows when the amplifier is in stereo operation; and another lamp at the right end which comes on when the set is tuned to an FM-stereo signal.

The rear panel of the set contains input jacks for other program sources, and a switch with positions for selecting either a magnetic or ceramic phono cartridge. The transistor output stages are protected by fuses, and the fuse holders for each channel also are on the rear panel. Two sets of speaker taps are provided for each channel. One set is marked "4"; the other, "8/16." There also are 8/16-ohm taps for a center channel speaker. An added feature is a jack for accommodating low-impedance stereo headphones. The set

REPORT POLICY

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



has one switched AC convenience outlet which can be used for powering a tape recorder or record player.

The FM antenna input is 300 ohms (twin-lead), and the tuner's front end includes a 6ES8 cascade RF amplifier and a 6DJ8 oscillator-mixer. Three IF stages include a 6BA6 pentode and two 6HS6 pentodes. A 6AL5 ratio detector feeds into the multiplex section, itself built around three tubes. The first is a 12AU7 input preamplifier and 19-kc amplifier. Its output is doubled and fed through a 38-kc amplifier (6AU6

pentode) and a tuned transformer to the switching-type detector tube (6AR8).

The AM section of the Altec 708A utilizes a 6BA6 tuned RF pentode amplifier followed by a 6BE6 pentagrid converter and one 6BA6 IF amplifier.

The amplifier section of the "Astro" contains a two-stage transistor preamplifier for the phono and tape head input circuits. The inputs are shunted by 47,000 ohms, and the equalization for either RIAA phono or NAB tape is incorporated within the preamplifier circuitry. The first vacuum tube stage—a 12AY7—contains a variable feedback loop, the amount of feedback being selected by a slide switch on the amplifier chassis. The switch has two positions, "normal" and "high" gain. In the normal gain position the switch shorts out a portion of the feedback loop around the 12AY7 stage, thereby decreasing the gain by 7.7 db. In the high gain position, frequency response is somewhat poorer, and distortion higher. USTC's tests were performed with normal gain. This stage is followed by the tone control circuits, a 12AU7 amplifier stage, a 12AU7 phase inverter stage, and a push-pull 6GM8 voltage amplifier stage. The output power transistors (RCA 34325) are operated in push-pull and are driven by two 2N381 transistors. The transistors feed a multi-tapped auto-transformer and also feed back a portion of the output signal to the cathodes of the 6GM8 push-pull stages. The speakers are fed from the appropriate taps on the auto-transformer.

Most of USTC's tests of the Altec 708A were performed with a load impedance of 8 ohms, into which the left channel of the amplifier delivered 18 watts at its 1,000-cps clipping point with 0.82% distortion. With both channels operating together, the left channel clipped at 14 watts with 0.65% THD, while the right channel operating alone would deliver 18 watts at 1.2% distortion. With a 4-ohm load, the 1-kc clipping point dropped from 18 watts to 16.4 watts, while with a 16-ohm load the amplifier clipped at 15 watts output at 1,000 cps. The distortion at clipping was slightly higher with 4- or 16-ohm loads than it was with an 8-ohm load, although the increase in distortion would probably not be noticeable in listening to the amplifier. The amplifier's power bandwidth extended from 14 cps to 10 kc, and the amplifier's harmonic distortion at full power output remained under 1% from below 20 cps to 5 kc. Above 5 kc, the distortion rose steadily to 2.85% at 20 kc. At half power, the 20-kc distortion dropped to 1.5%, and remained below 1% from 20 cps to 10 kc.

The amplifier's frequency response at the 1-watt level was flat within ± 0.5 db from 60 cps to 32 kc, falling off to -1 db at 30 cps and 37 kc, and to -3 db at 7 cps and 51 kc. The tilt in the low frequency (50 cps) square-wave response showed the effects of a low frequency rolloff and a resultant phase distortion. The set's 10-kc square-wave response looked good, and showed a reasonably fast rise time and only a small amount of overshoot. These measurements were made into an 8-ohm load. With a 4-ohm load, the amount of overshoot increased to about double that shown in the photograph. The response characteristic in general is fairly representative of the combination chassis class of equipment.

USTC also measured intermodulation (IM) distortion of the amplifier, using 60- and 7,000-cps tones mixed in a 4-to-1 ratio. With an 8-ohm load, the distortion remained in the range of 1.8 to 2.4% from the 1-watt level up to 16 watts, rising to 2.8% at 18 watts. At 4 ohms, the IM was higher, holding just under 2.4% up to 10 watts and rising to 4.1% at 18 watts. With a 16-ohm load, the amplifier had lower IM distortion at low power levels, but the distortion rose to 2.55% at 15 watts and climbed very sharply above that level.

The response of the RIAA-equalized phono input was found to be flat within +1.5 db and -1 db from 20 cps to 20 kc. The NAB tape equalization (for signals direct from a tape head) was not as accurate at the very low

frequencies, falling off to -5.2 db at 20 cps, but remaining flat within +0.3 and -1 db from 80 cps to 20 kc. The tone control and loudness characteristics, shown on the accompanying graph, were satisfactory from a musical standpoint. The rumble filter boosted the 20-kc response (relative to 1,000 cps) to +2 db, and cut the 100-cps response to -3.5 db, and the 30-cps response to -10 db. This action introduces into the over-all response a gradual slope that is unusual in an amplifier, but its net effect does reduce rumble.

Measured at the 8/16-ohm tap, the amplifier's damping factor was 4.4 at 1 kc and 100 cps, dropping to 3.8 at 10 kc. On the 4-ohm tap, the damping factor was 3.3 at 1 kc. The sensitivity of the amplifier for 18 watts output at 8 ohms, and with the gain switch in the "normal" position, was 1.27 volts at the tape input, 6.3 millivolts at the tape head input, 12.2 mv on magnetic phono, and 520 mv on ceramic phono. The amplifier's signal-to-noise ratio for 18 watts output was 87 db through the tape input and 58 db through the low level inputs—both satisfactory figures. The amplifier had good stability even with capacitive loading—although the amount of ringing did increase noticeably when a square wave was passed through the amplifier.

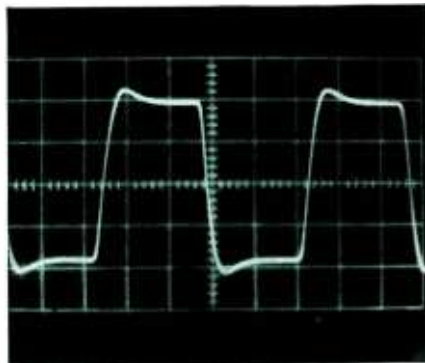
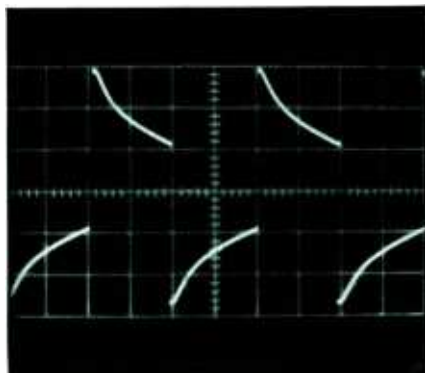
The FM tuner section—after alignment by USTC—had an IHF sensitivity of 2.2 microvolts at 98 megacycles, 2.75 microvolts at 90 mc, and 3.0 microvolts at 106 mc, indicating high sensitivity across the FM band. Harmonic distortion at 400 cps was 0.5%. The 1,000-cps distortion was 0.58%, while at 40 cps the tuner had 1.25% THD. The IHF IM distortion was a very low 0.05%, the signal-to-noise ratio was 62 db, the capture ratio of the tuner was 4.5 db. The point of maximum closure of the tuning eye was not always the point of

minimum distortion, and the user would be advised to tune by listening as well as by visual indication.

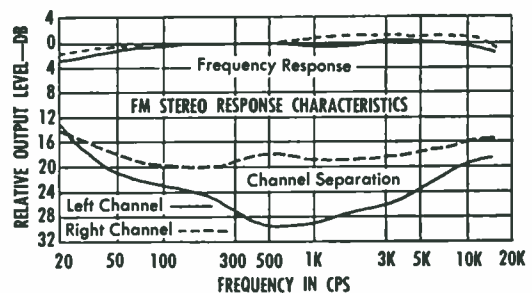
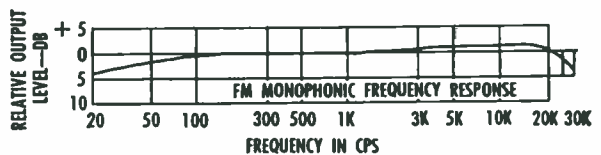
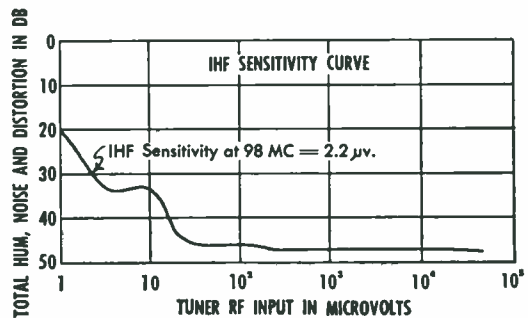
The monophonic frequency response of the tuner was flat within ± 1 db from 75 cps to 24 kc, and rolled off to -3 db at 25 cps and at 28 kc. In stereo operation, the response on the left channel remained flat within ± 2 db from 30 cps to 15 kc, and on the right channel within ± 1.5 db from 20 cps to 15 kc. The channel separation to the left channel was 29 db at 1 kc and remained above 20 db from 50 cps to 9 kc, dropping to 18 db at 15 kc. The separation to the right channel was 18.5 db at 1 kc, but held above 15.8 db from 28 cps to 15 kc.

The harmonic distortion on FM-stereo was higher, as expected, than on mono FM. Measured amounts were 4.9% at 400 cps, 6% at 40 cps, and 1% at 1,000 cps on the left channel, and 1.8% at 400 cps, 4% at 40 cps, and 1.9% at 1,000 cps on the right channel. The 19-kc pilot signal and the 38-kc subcarrier signal were suppressed 37 db and 35 db respectively below the 400-cps output level, when measured at the tape output jack. This is low enough to prevent interference with the bias signal on tape recorders during off-the-air tape recording.

In listening and use tests, the "Astro" proved to be a convenient and generally clean-sounding instrument, with ample power to drive medium- to high-efficiency speakers to enormous volumes of sound in a fairly large room. Its FM receiving ability, in a difficult reception area, proved to be among the best, and FM-stereo signals from stations more than fifty miles distant were pulled in and held with no difficulty. The AM section, fed from an external long-wire antenna, received signals from distances greater than 125 miles, and with—for AM—remarkable fidelity.



Astro's square-wave response to 50 cps (above) and to 10-kc signals.





H. H. Scott Model LK-150

Stereo Basic Amplifier Kit

AT A GLANCE: The Model LK-150 is a high-powered stereo basic amplifier available in kit form. Tests of a kit-built version, conducted at United States Testing Company, Inc., indicate that the LK-150 is a reliable performer capable of delivering 60 clean watts per channel. Dimensions are 15¼ inches wide, 11¼ inches deep, and 7¼ inches high. Weight is 52 pounds. Price is \$169.95; an optional case costs \$19.95. Manufacturer: H. H. Scott, Inc., 111 Powder Mill Rd., Maynard, Mass.

IN DETAIL: The LK-150 is a worthy entry in the class of high-powered basic amplifiers, as well as a smooth, trouble-free project for the do-it-yourselfer. Its power supply is built around a pair of GZ34 rectifier tubes and a selenium rectifier that supplies the bias. The amplifying circuitry, in each channel, consists of a 7199 triode-pentode tube that serves as a voltage amplifier, driver, and phase inverter feeding a pair of 6550s in the push-pull output stage. Feedback is used from the secondary of the output transformer to the cathode of the pentode section of the 7199. A switch on the front panel is used to short out part of the feedback circuit, thereby increasing the feedback and lowering the amplifier's gain. This action has the effect, of course, of changing the amplifier's input sensitivity: with more feedback (less gain), the sensitivity is rated at 2.5 volts; with less feedback (more gain), at 1.5 volts. This feature is intended to permit the use of preamplifiers which themselves have different amounts of signal output. Also contained on the front panel is the on/off switch, a subsonic roll-off switch for each channel, and a bias adjustment meter with a press-to-read switch for each channel. Mounted on the rear of the chassis are two 117-volt AC outlets (unswitched), two input jacks, two terminal strips with taps for 4-, 8-, and 16-ohm speakers, and a power-line fuse holder.

With the subsonic roll-off switch in the NORM position, the signal is fed to the amplifier through a 0.047-microfarad capacitor which attenuates the frequency response of the amplifier below 20 cps. The capacitor is bypassed when the switch is in the LAB position, and then the signal is fed directly to the amplifier with no attenuation of the low frequency response. Potentiometers, mounted on top of the chassis, together with the front panel meter and its switches, enable the user to adjust the bias for each channel quite readily.

USTC's performance tests were run with the input level switch and subsonic roll-off switch set in various positions. With sensitivity set to 2.5 volts and rolloff in the LAB position, the amplifier provided 49 watts of audio output per channel at clipping with only 0.1% harmonic distortion in each channel. At the amplifier's rated distortion figure of 0.5% both channels delivered 60.5 watts of audio power. With both channels operating together the left channel put out 51 watts at 0.5% distortion. Switching the subsonic filter to the NORM position caused the left channel output to drop to 48 watts at 0.5% distortion. The left channel output measured 58.8 watts at 0.5% distortion with the sensitivity set to 1.5 volts and the subsonic rolloff to LAB and dropped still further to 42.7 watts with the subsonic rolloff switched to the NORM position. These fine figures were all measured with a 1-kc input signal.

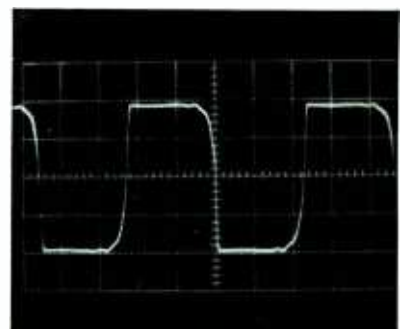
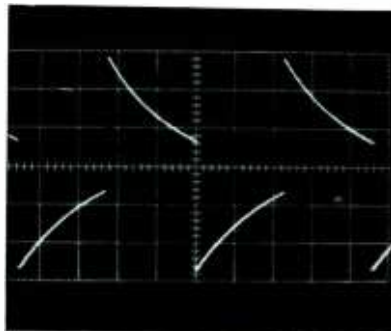
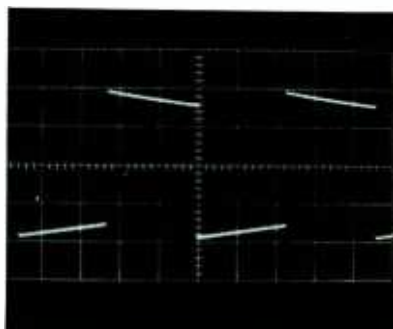
The amplifier's power bandwidth was measured at 0.5% harmonic distortion, and extended from about 10 cps to 15 kc. The distortion at clipping (49 watts) remained under 0.3% from 20 cps to 3 kc, rising to 0.85% at 20 kc. At half power (24.5 watts), the harmonic distortion remained under 0.2% from 35 cps to 5 kc, rising to 0.28% at 20 cps and 0.55% at 20 kc. Intermodulation distortion was very low up to 40 watts, where it measured 0.5%. Under 15 watts, the IM distortion measured below 0.3%. Above 40 watts, the IM distortion rose rapidly to 1.5% at 60 watts.

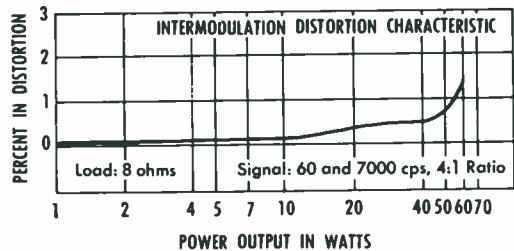
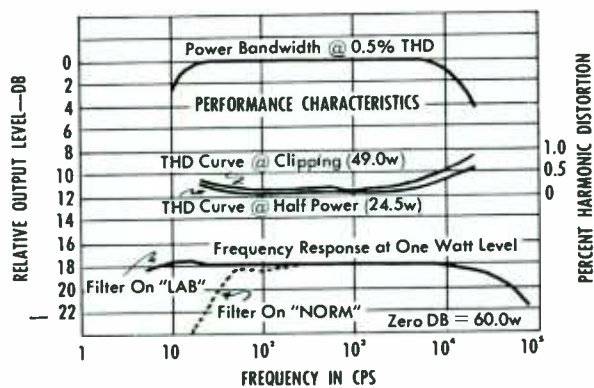
The frequency response of the LK-150—with the subsonic roll-off switch in the LAB position—was flat within ± 0.3 db from 5 cps to 15 kc and rolled off to -1 db at 32 kc and -3 db at 66 kc. In the NORM position, the low frequency response of the amplifier fell off, as expected, to -1 db at 38 cps and to more than -6 db at 15 cps.

The low frequency square-wave response of the Scott LK-150 was very good when the subsonic roll-off switch was in the LAB position. However, as expected, a higher amount of phase distortion and 50-cycle attenuation was present when the subsonic roll-off switch was in the NORM position. The 10-kc square-wave response was good in either position (the high frequency response is not affected by the subsonic rolloff) with only slight evidence of ringing.

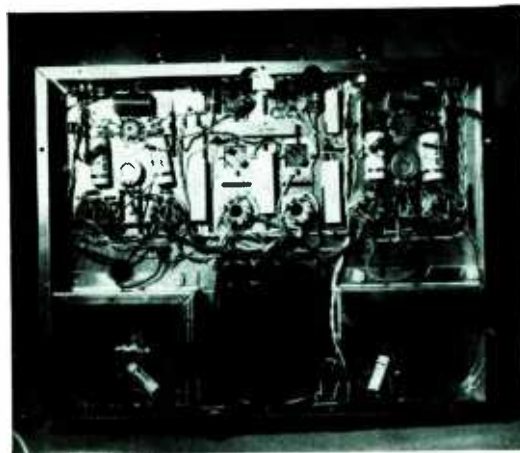
The damping factor, with the input level switched to 1.5 volts, was 6.6 at 1,000 cps and 100 cps, and 5.7 at

Square-wave response to 50 cps without rolloff (left), with rolloff, and to 10 kc.





10 kc. The damping factor improved when the input level was switched to 2.5 volts, being measured as 10 at 1,000 cps and at 100 cps, and 8 at 10 kc. With the input level switch in the 2.5-volt position, the amplifier clipped at 49 watts with an input of 2.6 volts, and in the 1.5-volt position the amplifier clipped at 48 watts with an input of 1.7 volts. The amplifier's signal-to-noise ratio was excellent at 94 db. In listening tests, the LK-150 "sounded" as fine as it measured. Its low distortion, ample power reserves, and freedom from noise seem well suited for the finest music-reproducing systems.



How It Went Together

The LK-150 is another carefully prepared audio kit from H. H. Scott with "suitcase" packaging and foolproof instructions. It is supplied with most of the mechanical parts already mounted. The kit builder adds such components as the bias meter and its switches, the input level switch, and the filter capacitors. The wiring comes next. The last parts to be mounted are the power and output transformers. Assembly is aided by a carefully planned sequence of instructions as well as by the clearly drawn and colored pictorials. When finished, the amplifier is adjusted by the kit builder for correct bias on the output tubes—a simple chore that is done in jig time with the aid of the built-in meter. Total construction time was nine hours.

Worden "Articulated"

Tone Arm

AT A GLANCE: The Worden "Articulated" Tone Arm is a high quality arm of unusual design, produced in England and recently introduced in the U.S.A. Its most prominent feature is the hinged, or pivoted, head from which it derives its name, and which is free to change its offset-angle relationship to the body of the arm during the playing of a record—a feature that was found, in tests conducted at United States Testing Company, Inc., to achieve minimum tracking-angle error. The arm is designed by James Worden, manufactured by Instrumatic Ltd., Grove Works, Elmgrove Road, Weybridge, Surrey, England, and distributed in the U.S.A. by A. H. D. Importing and Distributing, Box 216, Malibu, Calif. Price is \$89.95.

IN DETAIL: The Worden arm represents a novel approach to the problems of tracking error (the difference in angular degrees between the radius made by a record cutter and the slight arc described by an arm that must swing from one end), and of inward lateral thrust (the pressure of a stylus against the wall of the record



groove as it spirals toward the center). It is reminiscent, in general concept, of designs that were attempted or suggested in prestereo days but is the first model, to our knowledge, offered as a commercial product for stereo records.

To permit the stylus to maintain accurate alignment with the record groove, the arm employs the (patented) principle of having its head connected to its body by means of a pivotal or "articulated" joint. Thus, when tracking a record, the head constantly changes its angular attitude to the body of the arm, slowly straightening out until it reaches a completely straight position at the inner portion of the record. This action does produce an extremely small tracking error, which—combined with other desirable features—makes the Worden an interesting arm for the serious discophile.

The arm is made of wood, is relatively light in weight, and is shaped longitudinally like an inverted "U" with an open channel running along its underside. The shell or head fits into the hinged member (of which the finger grip is part) making firm physical and positive

electrical contact. A linkage mechanism runs down the center of the channel and connects the pivoted head with the main pivot assembly in such a way that the cartridge head always points in the same direction regardless of the position of the arm over the record, its action being similar to that of a pantograph. The arm's vertical pivots are miniature ball races while the horizontal pivots are of hardened beryllium copper. USTC found all the pivots to be exceptionally free-moving and essentially friction-free. A movable counterbalance weight at the rear of the arm is adjusted to give the cartridge the proper tracking force. Although a scale is located adjacent to the counterbalance weight, it contains arbitrary markings and is not calibrated in terms of grams of vertical tracking force. Therefore, the user will have either to estimate the tracking force or to use an auxiliary force gauge to set this force. Arm height is adjusted by placing one or more wooden packing plates (supplied with the arm) underneath the arm base plate until the arm is parallel to the record surface.

For mounting the arm, a template is provided to aid in properly locating the base plate on the mounting board. When correctly located and positioned, a line drawn through the center line of the cartridge and stylus will be tangent to the record groove at all positions of the tone arm, within very close tolerances. No provisions are made within the arm for lateral balancing, and turntable leveling—recommended in the instructions furnished for the arm—was indeed found to be important in realizing the full benefits of this arm. When the turntable was level, the arm did become laterally balanced and had no tendency to pull inwards or outwards on the record surface due to forces within the arm.

The arm employs a three-wire system in which—for stereo—both channels use a common ground connection.

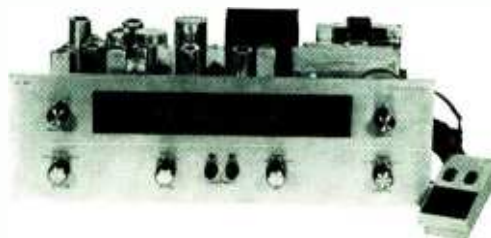
The shell will accommodate any standard cartridge. The leads emerging from the arm (two fine wires plus an outer shield) extend about three inches below the arm base and should be connected to a terminal board beneath the turntable mounting board. An additional twenty-inch length of heavier twin conductor shielded cable is supplied to wire the terminal board to the pre-amplifier. No plugs are provided with the arm for making the connection.

The tone arm was found to have no noticeable resonance frequencies above 10 cps. The arm's tracking force was found to vary somewhat according to the arm's lateral position, with approximately 0.6 grams greater force being applied at the innermost groove of a 12-inch record than was applied to the outermost groove. This variation in tracking force is caused by the extending of the cartridge head as the arm moves toward the center of the record, which is partially but not completely counterbalanced by the counterweight.

The arm is generally very well made, and it will allow a good quality pickup to track at less than one gram (measured at the outer edge of the record), and with minimal tracking error as well as minimal "inner groove-wall pressure" over the entire record surface. The Worden arm is without doubt one of the finest arms yet encountered, and certainly a model of ingenuity. Inasmuch as there is nothing else like it, it is difficult to assess its value in terms of its cost. Many audiophiles may feel that it merits its high price; others may feel, as some of us do, that an arm in its price class—or indeed any professional-type arm offered today—should include such "standardized" convenience features as an accurately calibrated gram scale and prewired signal cable harness to eliminate the bother of terminal strips and soldering one's own plugs.

Fisher Model MF-300 FM Stereo Tuner;

Model RK-10 Remote Control



AT A GLANCE: Fisher's newest FM stereo tuner is the Model MF-300, which offers the performance of a high-sensitivity, low distortion instrument combined with a novel automatic tuning system and remote control that United States Testing Company, Inc., found to be both convenient and an aid to accurate tuning. Tuner chassis dimensions are 15 1/8 inches wide, 4 13/16 inches high, and 13 inches deep. The remote control unit—Model RK-10, supplied with the tuner—fits into the palm of a hand. Price (less optional cabinets) of the tuner with the RK-10 is \$359.50. Manufacturer: Fisher Radio Corp., 21-21 44th Drive, Long Island City 1, N.Y.

IN DETAIL: The new MF-300 incorporates a novel tuning mechanism that may be activated directly from its front panel, or remotely by means of the RK-10 control box. Essentially it is an automatic motor-driven signal-seeking tuner that will hunt for, and lock in on, a station almost perfectly. Using a servo system and feedback control circuitry, the MF-300 is characterized by USTC as the easiest-to-use tuner yet encountered.

The front panel of the MF-300 contains a tuning knob for manual tuning, a stereo noise filter switch, a selector switch (mono, automatic, or stereo), a muting

switch (off, normal, and maximum muting), an AFC switch (off, normal, and maximum), and a combination AC power and sensitivity switch. In addition, there are two push buttons located in the center of the panel which serve to initiate the signal-seeking action. The left button starts the tuning pointer moving toward the low end of the band, while the right button starts the pointer moving toward the high end of the band. The tuning dial itself is the familiar, generous-size Fisher logging-scale type, with a station indicator and a "stereo beacon" indicator. When the muting switch is on, there will be no sound from the tuner as the dial pointer moves across the band. When a station is reached, the pointer stops, the indicator lamp lights, and the sound comes on. Of course, if this is not the station wanted, the button may be pressed again, and the pointer will continue on its way. If the end of the dial is reached before a listenable station appears, the pointer will reverse and go back across the band until a station comes in. This same automatic "hunting" can be activated by using the RK-10 remote control unit, which contains a duplicate set of push buttons. The RK-10 is provided with a 30-foot cord that plugs into the rear of the tuner and permits tuning from any spot within reach of the cord. The

MF-300 has no tuning meter or eye, and so, for manual tuning, one must rely on one's ears. However, the automatic tuning system obviates the need for a tuning meter, and indeed, proved (on all but the very weakest of stations) to be more accurate than tuning by ear alone.

The MF-300 tuner, fed from a 300-ohm-balanced

antenna input, contains a 6DJ8 cascode RF amplifier with four tuned circuits, oscillator and mixer stages using 6CW4 Nuvistors, five 6AU6 IF amplification stages including three limiting stages, and a dual-diode dynamic limiter. The audio is developed from a dual-diode ratio detector and is fed into the usual Fisher multiplex adapter circuit and two-stage cathode follower output amplifiers for each channel. The multiplex adapter actuates an indicating light on the front panel of the tuner when operating in the stereo mode.

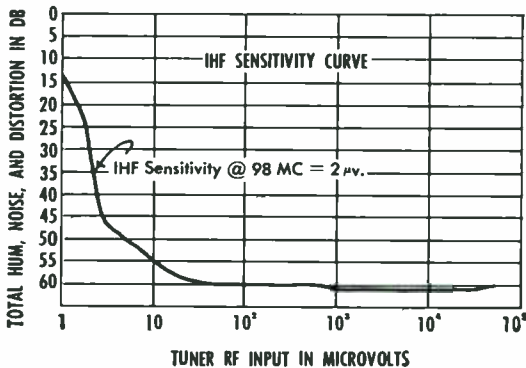
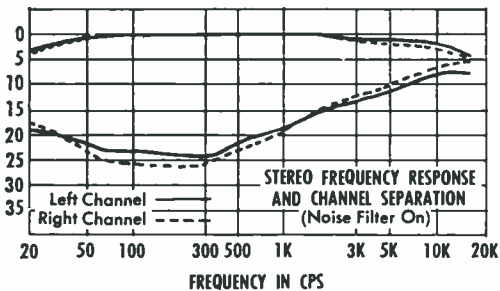
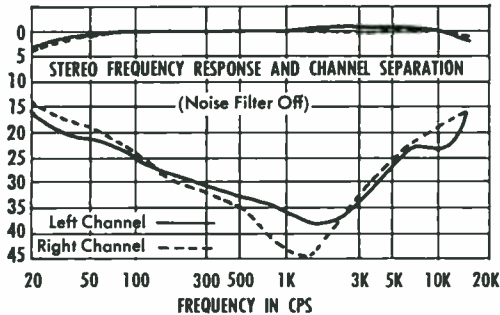
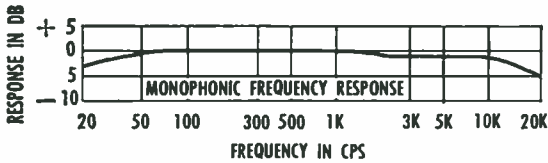
The front-end drive motor, after being activated by one of the push buttons, is stopped by a signal derived from a center-of-channel detector and motor stop circuit, which employs one 6EJ7 and one 6DJ8. The signal for the center-of-channel detector is taken from the plate of the third IF stage, and a sensitivity adjustment for the stop-circuit amplifier is provided. During the automatic tuning operation, the AFC is cut off, and is restored automatically when the station is reached. At the same time, the muting circuit is defeated.

USTC measured the MF-300 tuner's IHF sensitivity to be 2 microvolts at 98 megacycles, 1.8 microvolts at 90 mc, and 1.9 microvolts at 106 mc, all excellent figures. The tuner had very low harmonic distortion when accurately tuned to a station. The measured values were 0.09% at 400 cps, 0.10% at 1,000 cps, and 0.11% at 40 cps. The big question with this tuner was, however, how accurately it would tune in a station by itself, with all controls in their "normal" position. The results were surprisingly good, but some variation in distortion was noted depending on the direction from which the tuning dial indicator approached the station. In any case, the distortion was very low, and was always in the range of 0.2 to 0.5%. With the AFC off, the distortion was even lower than with it on. This range of distortion is as good as or better than most tuners will produce when tuned by means of the usual kinds of factory-aligned tuning indicators.

The tuner's IM distortion was a negligible 0.05% and its capture ratio was 9 db. The monophonic frequency response of the MF-300 was flat within +0 and -2.5 db from 20 cps to 15 kc. In stereo, the tuner's response was flat within ± 2 db from 30 cps to 15 kc. With the noise filter off, channel separation was better than 35 db at 1,000 cps, in excess of 20 db in the critical range from 60 cps to 9 kc, and never below 15 db at the ends of the audio range. When the noise filter was turned on, the separation—as expected—lessened, with the 1,000-cps figure dropping to 17 db and progressively decreasing at higher frequencies. The frequency response, however, was altered only slightly by the noise filter, and was flat within +0, -2.5 db from about 23 cps to just above 10 kc.

The harmonic distortion in stereo operation rose, as is usual, but not excessively. It was 0.86% at 400 cps, 0.5% at 1,000 cps, and 3.2% at 40 cps on the left channel; and 1.15% at 400 cps, and 1.1% at 40 and at 1,000 cps on the right channel.

The automatic tuning feature, combined with the remote control, proved to be a genuine aid in using the Fisher MF-300. Doubtless the appeal of the novel mechanism is strengthened by the fact that it is combined with a fine tuner that would be notable in its own right—automation or not.



REPORTS IN PROGRESS

- Fairchild 412-1BK Turntable Kit
- Benjamin-Elac 322 Cartridge
- Lafayette KT-900WX Amplifier Kit

STEREO

BARTOK: Concerto for Orchestra
LEONARD BERNSTEIN, NEW YORK PHILHARMONIC

FRANCK: SYMPHONY
IN D MAJOR
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC

BERLIOZ: HAROLD IN ITALY
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC

BACH: THE MAGNIFICAT IN D MAJOR
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC

CHARLES IVES
Symphony No. 2
(1897-1902)
Leonard Bernstein
New York Philharmonic

LEONARD BERNSTEIN
Mendelssohn: Italian Symphony
MAYNARD: LONDON SYMPHONY
NEW YORK PHILHARMONIC

WILLIAM SCHUMAN: SYMPHONY NO. 3
Leonard Bernstein New York Philharmonic

MAHLER SYMPHONY NO. 3 IN D MINOR
LEONARD BERNSTEIN - NEW YORK PHILHARMONIC
Martha Lipton, mezzo soprano

BOLERO
LAVEL BOLERO LA TALLERESQUE FAYATOLLE
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC

SCHUMANN, SYMPHONY NO. 3 ("Rhenish")
Leonard Bernstein, New York Philharmonic

ROBERT SCHUMANN
SYMPHONY NO. 4
(1841-1842)
MANFRED DREHFELD
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC

BEETHOVEN
MISSA SOLEMNIS
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC

COPLAND
BILLY THE KID
RODEO
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC
IN CELEBRATION OF LEONARD COPLAND'S 80th Birthday

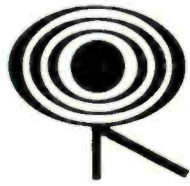
BEETHOVEN: SYMPHONY NO. 7
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC

MESSIAH
LEONARD BERNSTEIN
CONDUCTING
THE NEW YORK PHILHARMONIC
ADELE ADDISS, SOPRANO
DAVID LEVY, TENOR
WILLIAM WARFIELD, BARITONE
AND THE WESTMINSTER CHOIR
JOHN FINLEY WILLIAMSON, DIRECTOR

BRAMMS FOURTH SYMPHONY
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC

LEONARD BERNSTEIN
TCHAIKOVSKY SYMPHONY NO. 5
NEW YORK PHILHARMONIC

STRAVINSKY:
FIREBIRD SUITE
TCHAIKOVSKY:
ROMEO AND JULIET
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC



**THE SOUND OF GENIUS
LEONARD BERNSTEIN AND
THE NEW YORK PHILHARMONIC
ON COLUMBIA MASTERWORKS**

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

SACRED SERVICE
Ernest Bloch
Leonard Bernstein
Conductor
New York Philharmonic
Richard Maxwell Cantor
The Master of the American Organ
Cathedral Church of New York
Master Organist - St. Mark's Church, New York

LEONARD BERNSTEIN
SOUND BY SOUND

AN INTERNATIONAL TRIUMPH!
LEONARD BERNSTEIN
THE NEW YORK PHILHARMONIC
SHOSTAKOVICH SYMPHONY NO. 5, OP. 47

BERNSTEIN CONDUCTS
Symphonic Dances from
WEST SIDE STORY
Symphonic Suite from
ON THE WATERFRONT
NEW YORK PHILHARMONIC

MUSIC IS TO LOVE

It is Leonard Bernstein's rare gift that he is able to communicate with millions his grand passion for life and music.

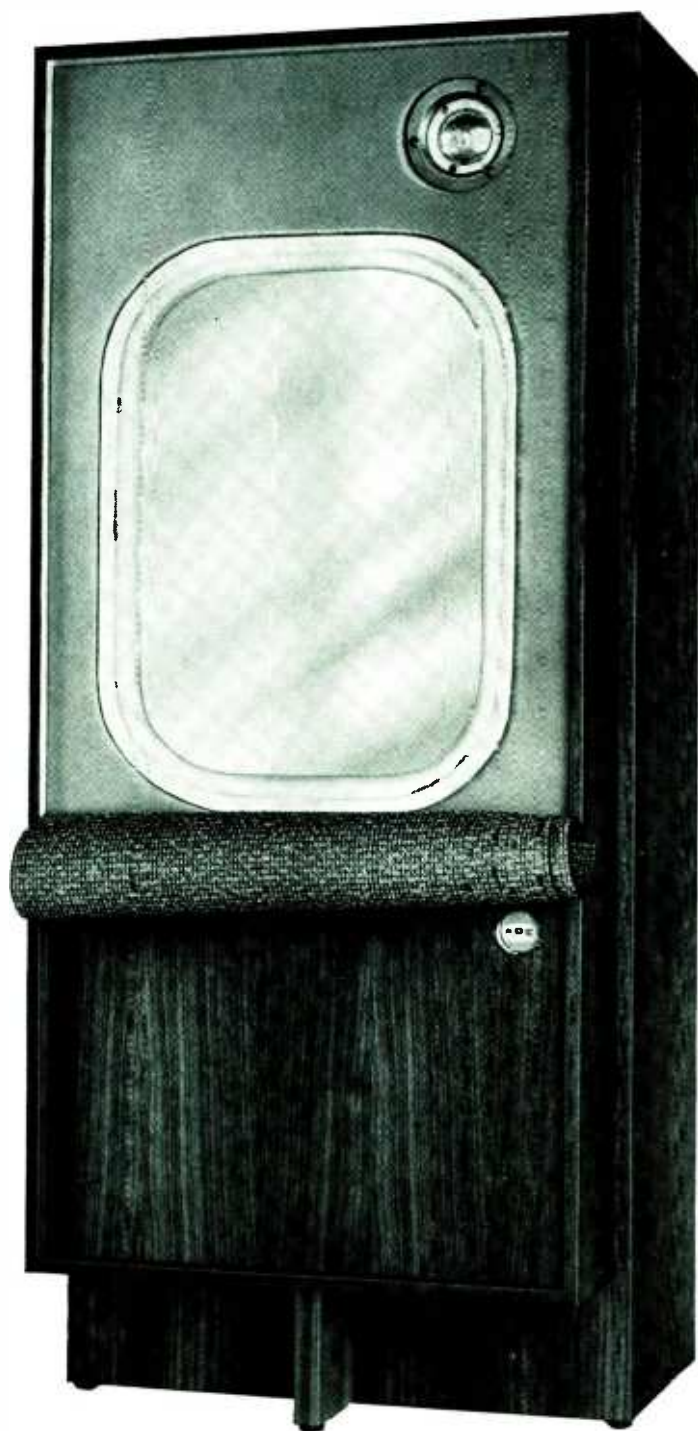
As conductor of the New York Philharmonic, he has made America's oldest symphony orchestra the world's newest international treasure. In New York, Philharmonic tickets have often been as hard to get as two on the aisle for Broadway's hottest hit. But Bernstein admirers who collect his records need not ration their pleasure. They may share his joyous love affair with music whenever and as often as they wish.

Accompanying his New York Philharmonic recording of Beethoven's Fifth Symphony is a separate 7-inch LP of his famous television talk retracing... and illustrating with full orchestra... the "tremendous inner battle" Beethoven went through in composing the symphony.

LEONARD BERNSTEIN ON COLUMBIA MASTERWORKS



RICHARD AVEDON



No, you're not seeing things.

You're looking at the first rectangular woofer in history.

Listen!

The sound you hear comes provocatively close to the real thing.



AUDIO DYNAMICS CORPORATION

PICKETT DISTRICT ROAD, NEW MILFORD, CONNECTICUT

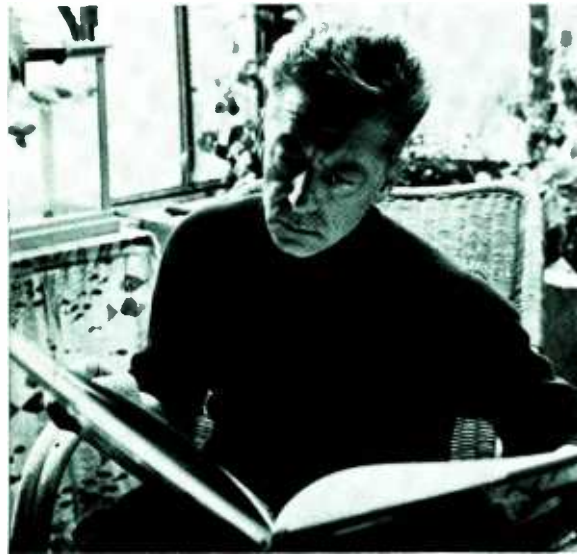
See us at New York High Fidelity Show, Room 340.

CIRCLE 13 ON READER-SERVICE CARD

reviewed by

PAUL AFFELDER
NATHAN BRODER
O. B. BRUMMELL
R. D. DARRELL
ALFRED FRANKENSTEIN
HARRIS GOLDSMITH
JOHN F. INDCOX
ROBERT C. MARSH
CONRAD L. OSBORNE
ERIC SALZMAN
JOHN S. WILSON

Records in Review



Karajan: in fifteen years much changed.

A New Integral Set of the Nine—To Add to the Best

by H. C. Robbins Landon

ONE OF THE greatest musical crimes of our age has been the systematic exploitation of Beethoven's Nine Symphonies. It is not possible to "do in" any masterpiece entirely, but conductors and concert managers have done their best, to the extent that many listeners and many orchestral musicians have been exposed to the *Eroica* or the Fifth so often that they no longer experience any excitement in hearing or playing the music. Surely the *Eroica* was written as a "special" symphony. Ought it not, like Wagner's *Parsifal*, to be reserved for special, solemn occasions? By playing the *Eroica* at every available opportunity, we have hardened, or perhaps I should say deadened, our ears to its unique felicities. This is a sad wrong to have perpetrated on such a great work. It is even sadder in

the case of the Fifth, and almost as bad with the Ninth.

The overplaying is also matched by overrecording. Many of the recordings of the Third, Fifth, Seventh, and Ninth listed in the current Schwann catalogue just are not worthy of the music. Some isolated single recordings stand out—for example, the extraordinarily fine Kleiber Fifth on London, recorded more than a decade ago—and we have four complete sets that are truly great—those of Toscanini, Furtwängler, Walter, and Klemperer. Now joining this limited company is a new integral set of the Nine from Herbert von Karajan.

Deutsche Grammophon launched the album, in Europe last winter, with a publicity campaign in the best Hollywood tradition. Commercially, it has had a

tremendous success on the Continent; in Vienna, for instance, I found it impossible, about the first of the year, to buy a monophonic set (which I wanted to compare to the stereo). While some of us had awaited the release with a certain skepticism—the earlier Karajan Beethoven symphonies had been brilliant but not, on the whole, searching; one British critic summed them up, perhaps too maliciously, as containing all the bad features of late Toscanini and late Furtwängler—there is no doubt that our fears were misplaced. The set, *in toto*, is a great achievement.

There are many things contributing to this success. For one, Karajan gives us a generous share of the repeats, thus lending stature and dignity to the First Symphony, for example. For the most

part, too, this conductor plays the Beethoven scores as they were written—a practice more remarkable than it may sound. Many listeners are unaware that most performances today incorporate retouchings by various hands (including Weingartner and Wagner). I wish that our conductors would leave the famous (among Beethoven scholars) bassoon entry in the first movement of the Fifth undoubled by the horns, and most of all I wish that the trumpet entry towards the end of the first movement of the *Eroica* could be played as Beethoven wrote it (not even Bruno Walter, I notice in listening to his latest Columbia disc, was guiltless in this respect); but Karajan at least does not do those dreadful Wagner additions in the Ninth (especially in the Scherzo), and in general is faithful to the composer.

Karajan's conception of even the early works is a very full-scale one; the First Symphony sounds enormous, and the string group is so large that I feel some of the woodwind detail does not always come through (but no one really reduces the size of the strings enough here—8-6-4-3-3 would be quite enough except in the Royal Albert Hall). By striving to achieve an all-around, large-scale performance, Karajan, it seems to me, sometimes misses an occasional detail. I feel this most strongly not in the soft passages (the *pianissimo* just before the recapitulation in the first movement of the *Eroica* is splendid) but in *fortes*. You don't really hear that fabulous *fff* in the Finale of the Seventh, because the orchestra is already playing so loudly that it has no reserve left. That *fff* ought to leap out and shock one; Spohr reports on Beethoven as a conductor, crouching down and gradually rising with the crescendo, until at the climax he jumped up and threw his hands wide apart.

Karajan has changed in the last fifteen years. Many people were surprised to read that when he was doing the Finale of the Ninth for the present set he kept a Toscanini recording at hand and played bits to the soloists as an example of what he wanted from them. Actually, those who know Karajan well could have told of his intense, if not uncritical, admiration for the Italian maestro. During the great Karajan-Furtwängler rivalry, Karajan sometimes sounded like his adversary, especially, perhaps, in Wagner. In the years since Furtwängler's death, I feel that Karajan has moved away from his late German colleague's approach and come closer to that of Toscanini, though his sound is nothing like the latter's. (Karajan takes more pains, I think, with the sheer physical sound—with the balance of the strings among themselves and with the balance of wind instruments against the strings.) For these are very taut Beethoven performances—magnificently so in the Ninth, and possibly less successfully in the Fifth, which is very loud and very aggressive: all the *fortes* sound like *fortissimos*, a trap into which many experienced Beethoven conductors are prone to fall, especially (for some reason) in the Fifth. On the other hand, the Sixth is a most delicate and beautiful reading—one recognizes the pains Karajan must have taken with the balance

here. This is an altogether mature Sixth, a typical "late" Karajan reading and something he could never have achieved at the time of his Angel Beethovens.

The vocal soloists in the Ninth constitute, with one exception, a tried and true Vienna team. Some of Kmentt's high notes are a wee bit uncomfortable, but otherwise the quartet is a good one. The newcomer here is the young soprano Gundula Janowitz, a recent Karajan discovery. Her voice is strikingly beautiful, and she should in time become one of the major singers of our day.

Technically, DGG has much to be proud of in these discs. The surfaces are among the quietest I have ever heard, and there is no inner-groove distortion due to overcrowding. Made in a Berlin church, the recording is very spacious, and the engineers have sensibly eschewed stereo tricks (there's no microphone stuck down the throats of the percussion section in the Ninth, for example). It is all well balanced, and above all musically balanced, with nice separation where the score calls for it (as in the double bass solo in the Trio of the Fifth). The monophonic version is also very well done, and it does not sound (as, alas, many mono editions do these days) as if it were "boiled down" from the stereo. It even sounds, in part, as if an entirely different microphone setup had been used.

Space here precludes extended comparison with other "standard" complete readings, but a few brief comments must be made. Sonically, of course, the new Karajan set is much superior to the old Toscanini albums; in fact, only the Walter and Klemperer versions are on DGG's technical level. I feel that Karajan does not always reach the solemn splendor of Klemperer—e.g., in the Finale of the Ninth—but on the other hand there is an urgency in the opening movement of the Karajan Ninth which is simply hair-raising. And if Karajan lacks the limpid selflessness evident in some of Walter's interpretations (the double dotting of the accompaniment in the second movement of Walter's Fourth is unbelievably sophisticated), the Berlin Philharmonic is patently a greater orchestra than Walter's: one almost feels the tradition in their playing, as one does in hearing Furtwängler's recorded performances. After listening to five or six distinguished readings of each of these symphonies, I have come to a perhaps foreseeable conclusion: no one interpretation is so great, so all-encompassing, that it spoils us for all others. Karajan's Ninth is a set that will certainly go down in history as one of the best of the mid-twentieth century ever had to offer.

BETHOVEN: *Symphonies* (complete)

Gundula Janowitz, soprano, Hilde Rössl-Majdan, contralto, Waldemar Kmentt, tenor, Walter Berry, baritone, Vienna Singverein (in the Ninth); Berlin Philharmonic Orchestra, Herbert von Karajan, cond.

• DEUTSCHE GRAMMOPHON KL 18. Eight LP. \$47.98.

• • DEUTSCHE GRAMMOPHON SKL 101108. Eight SD. \$47.98.

CLASSICAL

BACH: *Ein musikalisches Opfer*, S. 1079: *Trio Sonata*; *Canon perpetuus* ("Mirror Canon")

†Couperin: *L'Apothéose de Lulli*

Ensemble Alarius de Bruxelles.

• BAROQUE BC 1814. LP. \$4.98.

The Ensemble Alarius, founded five years ago, is a quartet of young artists who play the flute, violin, bass viol, and harpsichord. Their approach to the music is serious, and they appear to have made a careful effort to absorb the style; but one has the impression that there is as yet more concern for playing all the notes correctly, in tune, and together than for conveying the values behind the notes. This is especially evident in the Bach Sonata; here a tempo that is too fast falsifies the character of the first movement; in the second movement the appearance of the King's theme in the bass is treated perfunctorily, as though it were an ordinary supporting line; and the Andante is played metronomically. The Couperin is handled with more understanding. The sound is rather good on the whole; whether the pinched tone of the violin is due to the player or to the recording I cannot tell. N.B.

BACH: *St. Matthew Passion*, S. 244: *Choruses and Arias*

Teresa Stich-Randall, soprano; Hilde Rössl-Majdan, contralto; Waldemar Kmentt, tenor; Walter Berry, bass; Vienna Chamber Chorus; Boys' Choir of the Schottenstift; Vienna State Opera Orchestra, Mogens Wøldike, cond.

• VANGUARD VRS 128. LP. \$1.98.

• • VANGUARD VSD 128. SD. \$2.98.

This disc provides a selection of high spots, including the tremendous opening and closing choruses, from the complete recording reviewed here in December 1959. As was noted then, there are fine things in this performance, and quite a few of them have been chosen for the present sampler. Miss Rössl-Majdan, who does the most moving singing among the soloists, is represented by "*Erbarme dich*"; and Wøldike's traversal of the final chorus remains an overwhelming experience. Add to these assets wonderfully clear recording, and you have an undeniable bargain for anyone interested in excerpts from this Passion. N.B.

BARTOK: *Piano Music*, Vol. 3

György Sándor, piano.

• Vox VBX 427. Three LP. \$9.95.

Inasmuch as Sándor was one of Bartók's best pupils, it may be assumed that he plays this music with special authority; and while the work of a master is capable of sustaining various interpretations, certainly Sándor's readings are among the most perceptive we have, and technically among the most brilliant.

The technical range which Bartók demands is greater than that of any other leading figure among composers for the piano. Unlike Beethoven, Brahms, or Debussy, Bartók taught piano for a

living throughout a considerable part of his life, and he was always conscious of grades of difficulty in his music for this instrument, ranging from the most elementary to the most transcendently complex. But when it comes to concert performance, the extremely simple offers its own special *kind* of difficulty; to make something sing when its substance is very slight may be harder than to punch blue thunder out of the keys.

Sándor is adept at the entire Bartókian range, from the rudimentary didactic clarity of the *Ten Easy Pieces* to the heaven-storming romantic violence of the *Three Etudes*, both included in the present collection. The three records of the set offer representative examples of Bartók's pianistic output in all its phases: the simple folk tune; the elaborated folk tune; "imaginary folklore"; and music—usually of the rampaging, "motoric," post-Stravinskian kind—that has little or no relationship to Bartók's beloved folklore at all. Since there are no fewer than fourteen works in this album, and each has anywhere from three to fourteen movements, discussion in greater detail is precluded by limitations of space.

In addition to the two works already mentioned, the set offers the *Suite*, Op. 14; the *Sonatina*; the *Fourteen Bagatelles*, Op. 6; the *Two Elegies*, Op. 8b; the *Three Burlesques*, Op. 8c; the *Four Dirges*, Op. 9a; the *Seven Sketches*, Op. 9b; the *Eight Improvisations*, Op. 20; the *Three Hungarian Folk Tunes*; and the *Nine Little Pieces*. A.F.

BEETHOVEN: *Christus am Oelberge*, Op. 85

Maria Stader, soprano; Jan Peerce, tenor; Otto Wiener, bass; Vienna Academy Chorus and State Opera Orchestra, Hermann Scherchen, cond.

- WESTMINSTER XWN 19033. LP. \$4.98.
- ● WESTMINSTER WST 17033. SD. \$5.98.

Lieselotte Rebmann, soprano; Reinhold Bartel, tenor; August Messthaler, bass; Stuttgart Chorvereinigung and Philharmonic, Josef Bloser, cond.

- Vox DL 870. LP. \$4.98.
- ● Vox STDL 500870. SD. \$4.98.

Beethoven's *Christ on the Mount of Olives*, his only oratorio, received its premiere in 1803, in the excellent company of the Third Piano Concerto (which was finished in Beethoven's head but not yet completely set on paper). There is some disagreement over how the vocal score was received, but the important thing is that Beethoven had his doubts about it. Revisions followed, and it was some years before Beethoven gave the work to the printer. It requires no great perception to note that the oratorio is burdened by a pretty dreadful text and lacks the big dramatic scenes which make even Handel's lesser efforts in the form exciting. The result is a noble work of a high standard of craftsmanship, but one that only occasionally reflects the full vigor and imaginative force we associate with Beethoven at his finest.

Compared to the old recording formerly available on the Concert Hall label, both the new sets afford incomparably superior means to become familiar with this music. The Vox's tenor, Herr Bartel, has a beautiful voice, although in Christ's music he tends to create a romantic, rather operatic, aura. Lieselotte



György Sándor: his Bartók sings.

Rebmann is acceptable but not nearly so impressive as Maria Stader for Westminster and much inferior in high coloratura passages. Unfortunately, the Vox set smears the choral sound with the excess resonance so common in German recordings (don't the Germans like the sound of a chorus?) and the clarity of the voices in the Scherchen is welcome in contrast. Both conductors treat the score with sympathy and insight, but Scherchen's approach seems somewhat more dramatic—as well as being better recorded. Peerce sings with simplicity and dignity, and Miss Stader adds to these qualities the natural beauty of her voice and the technical assurance that takes her into brilliant passage work at the top of her range. Admirers of the high soprano voice will certainly want this disc for her success in this difficult and unfamiliar music.

Beethoven collectors, and those whose primary interest is religious music, will also be wise to take note of these releases. Although the work is not consistently Beethoven at his best, there is nevertheless music of eloquent lyricism here, and it has finally become available from artists who are worthy advocates of its cause. R.C.M.

BEETHOVEN: *Quartets for Strings*, Op. 18

No. 1, in F; No. 2, in G; No. 3, in D; No. 4, in C minor; No. 5, in A; No. 6, in B flat.

Amadeus Quartet.

- DEUTSCHE GRAMMOPHON LPM 18531/33. Three LP. \$17.94.
- ● DEUTSCHE GRAMMOPHON SLPM 138531/33. Three SD. \$20.94.

The obvious competition to this new set of the complete Op. 18 quartets is the Budapest edition, which has the initial advantage of being \$3.00 cheaper than the German-made album. Playing one against the other, the difference between the two groups of performers quickly becomes obvious.

The Amadeus tends to take a fairly relaxed and broadly lyric approach, while the Budapest is considerably more intense and animated. When the Amadeus fails to please, it is generally because it has allowed the music to become overly romantic and sentimental, or it has failed to provide essential clarity of line and strength in phrasing. The Budapest is remarkable for the way it keeps these works in tight focus,

for the plastic continuity it gives to the forms, and to the vigor it provides when necessary. Yet at times it is over-intense, and, in comparison, the Amadeus breaks into song more naturally and freely. I give the Amadeus top rating in No. 3, a tie in Nos. 2 and 6. In Nos. 1, 4, and 5 the Budapest is my choice. This is a pretty arbitrary thing, however. Both groups are made up of four excellent players, and both are well recorded in stereo. None of the performances could, in any sense, be called bad. The Budapest records are available separately, by the way.

If you like young Beethoven singing in the mood of the *Pathétique* sonata, the Amadeus edition is the right one for you. R.C.M.

BEETHOVEN: *Sonatas for Piano*

No. 19, in G minor, Op. 49, No. 1; No. 20, in G, Op. 49, No. 2; No. 24, in F sharp, Op. 78; No. 28, in A, Op. 101; No. 29, in B flat, Op. 106 ("Hammerklavier"); No. 30, in E, Op. 109; No. 31, in A flat, Op. 110; No. 32, in C minor, Op. 111.

Alfred Brendel, piano.

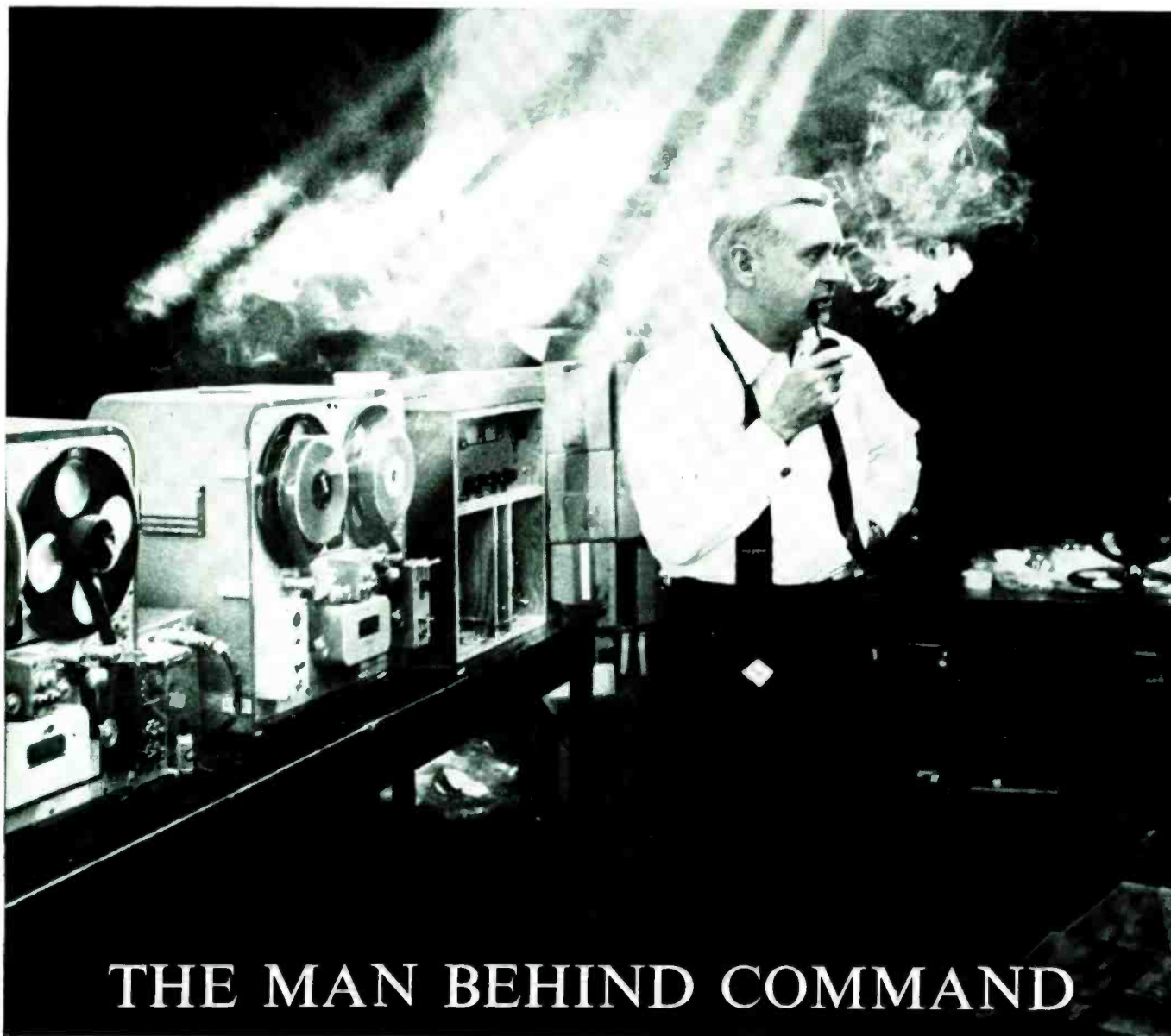
- Vox VBX 417. Three LP. \$9.95.

Although these performances have many of the qualities I have previously admired in Brendel's work (e.g., the strong feeling of rhythmic pulse in the first movement of Op. 106, the brilliant clarity of his fingerwork in the fugues of Op. 101 and Op. 106, and the fresh, vibrant physical drive throughout), the present album must be rated a disappointment. This is music that strongly challenges pianistic titans, and throughout much of it Brendel clearly sounds overmatched. To be quite plain about it, the stature of the writing seems to shrink in his performances.

The chief drawback here is the lack of ingratiating piano tone: Brendel seems actually determined to avoid plasticity at all costs. He persists in his use of a rigorous, semi-staccato articulation which achieves impressive clarity in contrapuntal sections (hence his success with the A major and B flat sonatas) but results in "pingy" harshness elsewhere. This quality is particularly hurtful to the early Op. 49 sonatas, which require a balance and poised humor not realized in the renditions Brendel gives us. The Op. 110, which is deficient in other ways too, also suffers greatly from the lack of flowing *cantabile* sound. In the E major, Op. 109 and C minor, Op. 111 Sonatas, Brendel's curiously fast tempos raise additional problems. The massive fugal variation in the last movement of the former and the sublime Adagio second movement of the latter are simply drained of significance by the pianist's breezy andante statements. I am also bothered by the unconvincing and rather violent rush into the third variation in the last movement of Op. 109.

Furthermore, I am beginning to suspect that Brendel's reputation as a musicological scholar and textual purist is considerably overrated. He makes a bass amplification in the last movement of Op. 109 (meas. 168) and does likewise when he starts the repeat in the *Hammerklavier's* first movement. This sort of thing may make a splendid impact in a flashy Liszt paraphrase, but in the late Beethoven *opera* such practices should be strictly forbidden.

Op. 101 is a rather cerebral sonata and possibly for that reason it suits



THE MAN BEHIND COMMAND

"Nothing comes easily to me" says Enoch Light.

He is listening to the 38th "take" of one tune.

This is Enoch Light, acknowledged leader in the field of stereo recording — The Man behind Command.

Enoch Light runs Command Records the hard way, the quality way. No compromises.

If a tune has to be recorded 38 times before the performance and reproduction meet his exacting expectations, then it is done 38 times . . . even though this uses up one entire recording session.

At Command, the search for perfection in performance, recording and musical values is never ending.

Because of this, Enoch Light, more than any other individual, has been responsible for raising stereo recording to levels no one had suspected were possible. And he continues to stay away out in front.

One commentator (CASH BOX, Record Industry Professional Publication) summed it up: "As the stereo sound field gradually catches up with Enoch Light . . . the maestro takes another giant step ahead."

Set the record world agog

Although Command releases relatively few records, it is

not uncommon for as many as five Command Records to dominate the weekly list of best-selling stereo albums.

The reason is not hard to find.

"The season's biggest ear-opener" is the way *Life* has hailed these records. (Command's Stereo 35/mm)

"The Recordings (Command Classics) are simply gorgeous," exclaimed Martin Mayer in *Esquire*, referring to their reproduction.

"The music reaches the listener with breath-taking clarity and cleanness," declared *McCall's*.

The unique quality of Command albums has also been recognized by critics of a very different kind: The leading manufacturers of phonograph equipment. They use Command Records to demonstrate the performance of their components.

What is the source of this insistence on perfection? It comes from a man who knows music both as a schooled symphonic conductor (trained at the Mozarteum in Salzburg) and as the leader of one of the great popular bands of the dance band era in the Thirties (Enoch Light and the Light Brigade) who is also an experienced and inquisitive producer of records. When stereo came along, he soon realized that the full potential of this field was scarcely tapped.

CIRCLE 28 ON READER-SERVICE CARD

"Stereo didn't make Command; Command made Stereo"

Enoch Light's faith in the potential he saw for stereo was so great that he decided to personally supervise each phase of the production in this new adventure in sound reproduction. The result was Persuasive Percussion (Command 800).

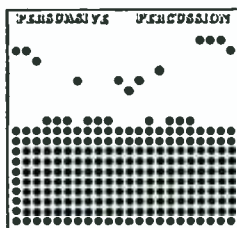
Persuasive Percussion set the record world agog. It roared to the top of the best seller list, a success that is even more significant when one realizes that there was no advertising behind it to apprise or influence the public. Its only recommendations were word of mouth.

Now a new technique

In 1961 both Persuasive Percussion and its sequel, Provocative Percussion (Command 806), were selected by Billboard Music Week as the two top stereo albums of the year.

By this time Enoch Light was looking toward new horizons. For some time he had been acquainted with 35mm magnetic film.

Others had recognized its possibilities but it remained for Enoch Light to prove them. Working closely with his staff of sound engineers through one delicate operation after another, he succeeded in producing music of astounding fidelity and almost unbelievable clarity.



"Revolutionizes the record industry"
Herbert Kupferberg, *Atlantic Monthly*
PERSUASIVE PERCUSSION

To prove his point beyond a shadow of a doubt, Light took 60 of America's top musicians to Carnegie Hall and under his own direction produced the album, Stereo 35mm (Command 826). In the shortest time in the history of stereo recording, this album reached first place on the best seller lists. Enoch Light now knew what he could expect from 35mm magnetic film.

The terrifying attention to details

From the popular music used in Stereo 35mm, Light decided to go on to explore the exhilarating challenge of the classics. The problems of recording great symphonic works, added to the absolute perfection required for 35mm film recording, presented an awesome collection of hurdles.



"... a triumph."
High Fidelity Magazine
STEREO 35mm
Enoch Light and his Orchestra
at Carnegie Hall

But what were the results? The New York Herald Tribune greeted Command's entrance into this field with William Steinberg and the Pittsburgh Symphony Orchestra playing the Brahms Second as "the summit in sound." The same newspaper chose this album as the "Best Classical Orchestral Album of 1961."

His almost terrifying attention to detail puts huge demands upon his staff. But these demands are nothing short



"The Summit in Sound"
New York Herald Tribune
BRAHMS' Symphony No. 2
William Steinberg
Pittsburgh Symphony Orchestra

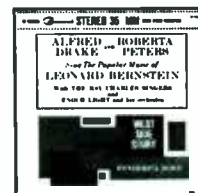
of what Enoch Light expects of himself. Out of the demands spurred by these expectations come the rewards for those who listen to his work.

JUST RELEASED: 7 NEW DYNAMIC COMMAND ALBUMS

ALFRED DRAKE, ROBERTA PETERS sing THE MUSIC OF LEONARD BERNSTEIN

With The Ray Charles Singers and Enoch Light and His Orchestra, Recorded on 35mm magnetic film.

From his great shows West Side Story, On the Town, Wonderful Town, Candide, the superb compositions of Leonard Bernstein. Selections: Tonight, Lonely Town, Maria, Officer Krupke. Best of all Possible Worlds, plus 6 more. #855



ROMAN ACCORDION Charles Magnante & His Orchestra



Arrivederci Roma: Tarantella Allegria; O Marie; Mama; Tango Della Rosa; Jolly Barber Tarantella; Guaglione; Puccini Opera Medley: "E Lucevan Le Stelle" (Tosca), "Musetta's Waltz" (La Boheme); Rusella 'E Maggio; Uno Per Tutte; Non Dimenticar. #852



ELECTRODYNAMICS DICK HYMAN at the Organ And His Orchestra

The most exciting electronic organ album ever produced! Songs: Paradise; Satin Doll; Side by Side; The Sweetest Sounds; San Francisco; Fly Me to the Moon plus 6 more. #856

THE ROBERT DE CORMIER FOLK SINGERS



The most exciting and dynamic New Folk Singing Group of the year . . . 25 Voices, If I Had a Hammer; Where Have All the Flowers Gone; Amen; The Virgin Mary (Had a Baby Boy); Hallelujah; Rhody; Dance, Boatmen, Dance; Walk Together Children; Rainbow; Igra Kolo; Bela Bimba; Kissing's No Sin; Bye 'N Bye. #853



1963: THE YEAR'S MOST POPULAR THEMES / Enoch Light and His Orchestra recorded on 35mm magnetic film

Anthony and Cleopatra; Lawrence of Arabia; Days of Wine and Roses; How the West was Won; The Peking Theme (So Little Time); Theme from Mutiny on the Bounty; Hud; "More" from Mondo Cane; Spencer's Mountain; plus others. #854

BEETHOVEN SYMPHONY #3 in E FLAT (EROICA)



William Steinberg and the Pittsburgh Symphony Orchestra. Recorded on 35mm magnetic film. # 11019

One of the world's most magnificent masterpieces conducted by the maestro who is acknowledged by all critics as one of the greatest conductors of all time. A most exciting addition to the world of recorded masterpieces.
CIRCLE 28 ON READER-SERVICE CARD



URBIE GREEN, America's Greatest Trombonist and His Sextet

Songs include: Walkin'; Bijou; Sleep; Tangerine; Royal Garden Blues; Four Brothers, plus 6 more. #857

Write to Command for its FREE full color brochure of all its releases now

World leader in
recorded sound
Command
RECORDS

1501 Broadway, New York 36, New York

Brendel's present interpretative approach more than do the others. At any rate, it gets by far the most convincing performance in the album. It is a pleasure to hear technical problems such as the nasty chains of double fourths in the finale executed so cleanly and clearly, and the first movement goes nicely too: brisk, well shaped, and not overly rhetorical (as is sometimes the case).

A word about the sound: I heard two copies of this set and found a disconcerting divergence between them. Copy No. 1 (with stamper Nos. of Sides 1 through 6 ending in A-B-C-D-E and F) produced full-bodied, superbly realistic tone. Copy No. 2 (stampers ending in A-1, B-1, C-1, D-1, E-1, and F-2) showed drastic cutting down of bass except in the Op. 111 (Side 6), curtailment of treble in the Op. 106 (Sides 3 and 4), and had defective surfaces of Sides 2, 3, 4, and 5. Prospective purchasers should try to get copies of the first-mentioned pressing.

H.G.

BEETHOVEN: Symphonies (complete)

Berlin Philharmonic Orchestra, Herbert von Karajan, cond.

For a feature review of these recordings, see page 79.

BLISS: Concerto for Piano and Orchestra

Trevor Barnard, piano; Philharmonia Orchestra, Sir Malcolm Sargent, cond.
 • ANGEL 36100. LP. \$4.98.
 • • ANGEL S 36100. SD. \$5.98.

Commissioned by the British Council for "British Week" at the 1939 New York World's Fair, this concerto is dedicated "to the People of the United States of America." The gesture was grand and it seems a shame to appear ungrateful, but in this instance "the People of the United States of America" did not manage to inspire anything very meaningful. The work is an enormous concoction of familiar bits and pieces patched together with grandiloquent, empty gestures—a kind of Rachmaninoff ragout but without those rich Rachmaninoff tunes which, after all, made the fortune of that composer's music. Although there is, I suppose, a certain technical achievement involved in a forty-minute production of this kind, the many weak joints, loose ends, and disconnected fragments suggest problems of craftsmanship unsolved.

The soloist's handling of the virtuoso material here gives evidence that he is probably a very good pianist indeed; the Philharmonia under Sargent plays very well; and the sound is first-rate. E.S.

BRAHMS: Sonata for Piano, No. 3, in F minor, Op. 5. Intermezzos: in E flat, Op. 117, No. 1; in C, Op. 119, No. 3

Clifford Curzon, piano.
 • LONDON CM 9341. LP. \$4.98.
 • • LONDON CS 6341. SD. \$5.98.

These are really distinguished performances. Curzon's account of the uneven early sonata is extremely successful in capturing both the youthful impetuosity and sobriety inherent in the music. Some of his tempos are considerably slower than I can remember hearing but the effect is one of grand clarification rather



Copland: film music in a lyric vein.

than of stolidity. The pianist's grasp of phrasing is immense, his tonal gradations infinite. In fact, everything is lucid and purposeful about his reading. Curzon's treatment of the opening movement is so broadly noble that he is able to omit the usually imperative repeat of the exposition and still preserve formal balance. His coloration and rubato in the slow movements are much more forthright and down-to-earth than, for example, Rubinstein's. The latter artist plays the work most beautifully, but in a far more sophisticated vein. I, for one, feel that Curzon gets closer in spirit to the defiant nature of the young Brahms. (A single exception: the burlesquelike scherzo has more irresistible dash in Rubinstein's rhetorical treatment.) In terms of recorded sound too, I find Curzon's disc much to be preferred.

The two Intermezzos are beautifully realized, with the cocky C major, in particular, a near paradigm of how this music should be interpreted. H.G.

CHAVEZ: Toccata for Percussion—See Ginastera: Cantata para América Mágica.

CHOPIN: Piano Works

Mazurkas (51). Polonaises: No. 8, in D minor, Op. 71, No. 1; No. 10, in F minor, Op. 71, No. 3; No. 14, in G sharp minor, Op. posth. Polish Songs (arr. Liszt): My Joys: Maiden's Wish.

Alexander Brailowsky, piano.
 • COLUMBIA M3L 285. Three LP. \$14.98.
 • • COLUMBIA M3S 685. Three SD. \$17.98.

The first record of this set was released as a single disc a few months ago, and it was not favorably reviewed in these pages. I am happy to be able to write about the disc anew, for although I still feel that the performances are "highly mannered, rhythmically square . . . brusque and elemental," I find that their validity becomes apparent upon repetition. While Brailowsky's execution here may lack the slick fingerwork of most contemporary pianists, it does have considerable life and creativity. This performer is rather sparing in his use of pedal effects—at times he is too willing to sacrifice line and grace for greater clarity of part writing—but he does create mood and contrast. There is fine tonal shading even when the playing is a bit *sec* and direct in texture. All told then, I found that these Brailowsky performances gave me considerable pleasure even though they contain a good many

questionable details and are less smooth pianistically than the Rubinstein and Magaloff sets, for example.

The final side of the album supplements Brailowsky's one-disc edition of the familiar Polonaises which was released a year ago with some of Chopin's lesser-known ones. His playing of the florid filigree both in these works and in the Chopin-Liszt Songs has considerable grace and elegance. This is the best playing I have ever heard from Brailowsky, and Columbia's sound—firm and close-to in the Mazurkas, more reticent in the other selections—is altogether admirable. H.G.

COPLAND: A Lincoln Portrait; Quiet City; Our Town; An Outdoor Overture

Charlton Heston, narrator (in *A Lincoln Portrait*); Utah Symphony Orchestra, Maurice Abravanel, cond.

• VANGUARD VRS 1088. LP. \$4.98.
 • • VANGUARD VSD 2115. SD. \$5.98.

The new thing here is the music from the film version of Thornton Wilder's play *Our Town*. This is Copland at his lyric, nostalgic best, as in the slow sections of *Appalachian Spring*, and the work is played with wonderful warmth, restraint, and sensitivity. The rest is all in keeping: the overture has never been more outdoorsy, *Quiet City* never more magical and strange, *A Lincoln Portrait* never more majestic. The recording is beautiful too. All in all, much the finest of the several recordings of modern American music given us by Abravanel and the Utah orchestra. A.F.

COUPERIN: L'Apothéose de Lulli—See Bach: Ein musikalisches Opfer, S. 1079: Trio Sonata.

COUPERIN: Le Rossignol en amour et double; Le Papillon; Les Moissonneurs; Les Folies françaises—See Scarlatti, Domenico: Sonatas: in C minor; in F; in D minor.

COWELL: Piano Music

Tides of Manaunaun; Exultation; The Harp of Life; Lilt of the Reel; Advertisement: Antinomy; The Aeolian Harp; Sinister Resonance; Anger Dance; Ban-shee; Fabric; What's This?; Amiable Conversation; Fairy Answer; Jig; The Snows of Fujiyama; The Voice of Lir; Dynamic Motion; Trumpet of Angus Og; Tiger.

Henry Cowell, piano.
 • FOLKWAYS FM 3349. LP. \$5.95.

The booming, crashing, thudding, twanging originality of Henry Cowell's piano music has been out of circulation only too long. This is a reissue of an old LP originally bearing the obscure Circle label and long since vanished. Since Cowell, now well into his sixties, does not play his own music any more, this is a precious record of these extraordinary fancies and inventions as realized by the creator himself.

Cowell is, of course, the elbows-and-fists man, a kind of landmark in American music all by himself. Never a profound composer, he has nevertheless produced an exceptional body of music that is both significant for its innovations and influence and delightful for its genial wit and cleverness. His remarkable explora-

ANNOUNCING THE NEW

Westminster

...recordings of particular importance to the selective listener

- W-9000** Bach: 3 Sonatas for Cello and Harpsichord—Janigro, Veyron-Lacroix
W-9001 Bach: Cello Suites No. 1, 3—Janigro
W-9002 Bach: Cello Suites No. 2, 6—Janigro
W-9003 Bach: Cello Suites No. 4, 5—Janigro
W-9004 Bach: Sonatas for Viola and Harpsichord—Doktor, Valenti
W-9005 Bach: Musical Offering—Nine Soloists. Scherchen conducting
W-9006 Beethoven: Trios for Violin, Cello, Piano, op. 1/3 and op. 11—Fournier, Janigro, Badura-Skoda
W-9007 Beethoven: Trios for Violin, Cello, Piano, op. 1/1 and op. 70/1—Fournier, Janigro, Badura-Skoda
W-9008 Beethoven: Octet; Octet Rondino; Sextet: Variations on Mozart's La Ci Darem La Mano—Vienna Philharmonic Wind Group
W-9009 Beethoven: Quintet, op. 29—Barylli Qt., Hubner; Wind Trio, op. 87—Kamesch, Kautsky, Hadamovsky
W-9010 Beethoven: Sonatas for Cello and Piano, No. 1, 4, 5—Janigro, Zecchi
W-9011 Beethoven: Sonatas for Cello and Piano, No. 2, 3—Janigro, Zecchi
W-9012 Boccherini: Chamber Music, Vol. 1—Janigro, Schnelderhan, Swoboda, Benesch, London Baroque Ens., Haas cond.
W-9013 Boccherini: Chamber Music, Vol. 2—Schnelderhan, Swoboda, Benesch, London Baroque Ens., Haas cond.
W-9014 Boccherini: Chamber Music, Vol. 3—Schnelderhan, Swoboda, Benesch, London Baroque Ens., Haas cond.
W-9015 Borodin: String Quartet No. 1—Vienna Konzerthaus Qt.
W-9016 Brahms: Clarinet Quintet, op. 115—Wlach, Vienna Konzerthaus Qt.
W-9017 Brahms: Trios, op. 40 and op. 114—Koch, Barylli, Holetschek, Wlach, Kwarda
W-9018 Brahms: Sonatas for Cello and Piano, No. 1, 2—Janigro, Badura-Skoda
W-9019 Brahms: Quartet No. 1, op. 51/1; Schubert: Quartetsatz—Amadeus String Qt.
W-9020 Brahms: Piano Quintet, op. 34—Demus, Vienna Konzerthaus Qt.
W-9021 Brahms: String Sextet, op. 18—Vienna Konzerthaus Qt.
W-9022 Brahms: String Sextet, op. 36—Vienna Konzerthaus Qt.
W-9023 Brahms: Sonatas for Clarinet and Piano, op. 120/1 and 2—Wlach, Demus
W-9024 Dvorak: Trios for Violin, Cello, Piano, op. 90 (Dumky) and op. 26—Fournier, Janigro, Badura-Skoda
W-9025 Dvorak: Quintet, op. 81; Quartet, op. 105. Farnadi, piano; Barylli Qt.
W-9026 Haydn: Trios for Violin, Cello, Piano, No. 10, 16, 24—Fournier, Janigro, Badura-Skoda
W-9027 Haydn: Trios for Violin, Cello, Piano, No. 1, 28, 30—Fournier, Janigro, Badura-Skoda
W-9028 Haydn: Trios for Violin, Cello, Piano, No. 4, 17, 27, 29—Fournier, Janigro, Badura-Skoda
W-9029 Haydn: String Quartet: Seven Last Words, op. 51—Amadeus String Qt.
W-9030 Haydn: String Quartets, op. 76/1 and 2—Vienna Konzerthaus Qt.
W-9031 Haydn: String Quartets, op. 76/3 and 4—Vienna Konzerthaus Qt.
W-9032 Haydn: String Quartets, op. 76/5 and 6—Vienna Konzerthaus Qt.
W-9033 Haydn: Quartets, op. 103; op. 3/5 and Trios, op. 53/1, 2, 3—Amadeus String Qt., Pougnet, Riddle, Pini
W-9034 Hummel: Septet, op. 74—Holetschek, others; Willton: Trios, No. 1, 3, 6—Pougnet, Riddle, Pini

In answer to unprecedented demand, we proudly present this superlative group of re-issues... each meticulously re-mastered and re-packaged to Westminster's exacting requirements.

This new Collectors Series is comprised of truly definitive performances. While one may find later versions of these works, nowhere can there be found more memorable interpretations, or more satisfying musical experiences.

- W-9035** Mozart: Eine Kleine Nachtmusik; Musical Joke—Vienna Konzerthaus Qt., Hermann, Berger, Koller
W-9036 Mozart: Quintet, K. 516—Amadeus String Qt., Aronowitz; Quintet, K. 614—Vienna Konzerthaus Qt., Stangler
W-9037 Schubert: String Quartets, No. 1, 2, 3—Vienna Konzerthaus Qt.
W-9038 Schubert: String Quartets, No. 4, 5—Vienna Konzerthaus Qt.
W-9039 Schubert: String Quartets, No. 6, 7—Vienna Konzerthaus Qt.
W-9040 Schubert: String Quartets, No. 8, 9—Vienna Konzerthaus Qt.
W-9041 Schubert: String Quartets, No. 10, 11, 12—Vienna Konzerthaus Qt.
W-9042 Schubert: String Quartet, No. 13—Vienna Konzerthaus Qt.
W-9043 Schubert: String Quartet, No. 15—Vienna Konzerthaus Qt.
W-9044 Schubert: Octet, op. 166—Vienna Konzerthaus Qt., Wlach, Oehlberger, Von Frieberg, Hermann
W-9045 Schumann: Quartet, op. 47; Quintet, op. 44—Demus, piano; Barylli Qt.
W-9046 Scarlatti: 8 Sonatas for Violin and Harpsichord—Olevsky, Valenti
W-9047 Vivaldi: 6 Sonatas for Cello and Harpsichord—Janigro, Veyron-Lacroix
W-9300 Bach: French Suites, Vol. 1: No. 1, 2, 3—Valenti, harpsichord
W-9301 Bach: French Suites, Vol. 2: No. 4, 5, 6—Valenti, harpsichord
W-9302 Bach: Partitas, Vol. 1: No. 1, 2—Badura-Skoda, piano
W-9303 Bach: Partitas, Vol. 2: No. 3, 4—Badura-Skoda, piano
W-9304 Bach: Partitas, Vol. 3: No. 5, 6—Badura-Skoda, piano
W-9305 Buxtehude: Complete Organ Works, Vol. 1—Linder, organ
W-9306 Buxtehude: Complete Organ Works, Vol. 2—Linder, organ
W-9307 Cimarosa: Sonatas for Harpsichord—Veyron-Lacroix
W-9308 Granados: 12 Spanish Dances—Echániz, piano
W-9309 Hindemith: Sonatas No. 1, 3—Badura-Skoda, piano
W-9310 MacDowell: Woodland Sketches; Sonata Tragica—Rivkin, piano
W-9311 Prokofieff: Vol. 1: Sonatas No. 1, 2, 3, 4—Boukoff, piano
W-9312 Prokofieff: Vol. 2: Sonatas No. 5, 6, 7—Boukoff, piano
W-9313 Prokofieff: Vol. 3: Sonatas No. 8, 9—Boukoff, piano
W-9314 Rameau: Complete Harpsichord Works, Vol. 1—Veyron-Lacroix
W-9315 Rameau: Complete Harpsichord Works, Vol. 2—Veyron-Lacroix

COLLECTORS SERIES

- W-9316** Rameau: Complete Harpsichord Works, Vol. 3—Veyron-Lacroix
W-9317 Scarlatti: Sonatas for Harpsichord, Vol. 4—Valenti
W-9318 Scarlatti: Sonatas for Harpsichord, Vol. 5—Valenti
W-9319 Scarlatti: Sonatas for Harpsichord, Vol. 6—Valenti
W-9320 Scarlatti: Sonatas—Haskil, piano
W-9321 Schubert: Sonatas: op. 120; B flat Major, op. posth—Badura-Skoda, piano
W-9322 Soler: Sonatas for Harpsichord—Valenti
W-9323 Spanish Keyboard Music: Albeniz, Cantallos, Casanovas, Fernandez, others—Valenti, harpsichord
W-9600 Bruckner: Psalms 112, 150—Ceska, sop.; R. Strauss: Wanderers Sturmlied—Vienna Kammerchor & Symphony Orch., Swoboda cond.
W-9601 Couperin: 3 Leçons de Tenebres—Cuenod, Sinimberghi, tenors; Holetschek, Harand
W-9602 Dowland: Ayres for Four Voices, Vol. 1—Golden Age Singers; Bream, lute
W-9603 Dowland: Ayres for Four Voices, Vol. 2—Golden Age Singers; Bream, lute
W-9604 Duparc: 14 Songs—Simoneau, tenor; Rogers, piano
W-9605 Palestrina: Missa Papae Marcelli—Vienna Akademie Choir
W-9606 Schuetz: St. Matthew Passion—Vienna Akademie Choir
W-9607 Schuetz: 4 Sacred Concerti; 4 Sacred Symphonies—Cuenod, Vienna Symphony Ens., Pinkham cond.
W-9608 Armenian Mass—Cosmopolitan Chorale
W-9609 Italian Troubadour Songs: Arcadelt, Caccini, Gagliano, Peri, others—Cuenod, tenor; Leeb, lute
W-9610 French Troubadour Songs: Binchois, Dufay, Lantins, Machaut, others—Cuenod, tenor; Leeb, lute
W-9611 Italian and Spanish Songs of 16th & 17th Centuries—Cuenod, tenor; Leeb, lute
W-9700 Bruckner: Symphony No. 6—Vienna Symphony Orch., Swoboda cond.
W-9701 Geminiani: 6 Concerti Grossi, op. 3—Scherchen cond.
W-9702 Gluck: Don Juan (Ballet Pantomime)—Moralt cond.
W-9703 Handel: Concerti Grossi, op. 6, No. 1-4, Scherchen cond.
W-9704 Handel: Concerti Grossi, op. 6, No. 5, 6—Scherchen cond.
W-9705 Handel: Concerti Grossi, op. 6, No. 7-9—Scherchen cond.
W-9706 Handel: Concerti Grossi, op. 6, No. 10-12—Scherchen cond.
W-9707 Haydn: 4 Concerti for Harpsichord and Orch.—Veyron-Lacroix, Vienna State Opera Orch., Horvat cond.
W-9800 Music of India, Vol. 1: Dr. Gaurang Yodh, sitar; Dinesh Patel, tabla
W-9801 Music of India, Vol. 2: Dr. Gaurang Yodh, sitar; Dinesh Patel, tabla
W-9802 Songs and Dances of Spain, Vol. 1: Andalusia
W-9803 Songs and Dances of Spain, Vol. 2: Majorca and Ibiza
W-9804 Songs and Dances of Spain, Vol. 3: Jerez and Seville
W-9805 In Israel Today, Vol. 1: Music of Bukhara, Uzbekistan and Cochín (Recorded in the field)
W-9806 In Israel Today, Vol. 2: Music of Morocco (Recorded in the field)
W-9807 Songs of Brazil—Clara Petraglia (vocal with guitar)

Suggested list: \$4.98 (Monophonic only)
 If your dealer does not have your selection in stock, we will be glad to provide information as to where it may be found.



For complete Westminster Catalog, write Dept. F-1
WESTMINSTER RECORDING CO., Inc.
 1501 Broadway, New York 36, N. Y.

CIRCLE 92 ON READER-SERVICE CARD

tion and use of new piano resources included the big chunks of fist and elbow sound which he himself christened "tone clusters" as well as a whole variety of plucked, scraped, stopped, and scratched colors produced right inside the piano itself. Beyond mere questions of color, he worked with many new rhythmic and melodic resources, always bending them to his own charming and ingenious purposes.

Part of a great American tradition of eccentric (in the best sense) originality, in the 1920s and '30s Cowell was famous as a sort of bad-boy-of-music who made a specialty of banging at the piano with his fists and then lecturing to an audience about why he did it. One of his lecture-recital tours included the Soviet Union and was followed, incredibly enough—this was in 1928 before the Stalinist musical crackdown—by the Soviet State publication of his tone-cluster piece *Tiger*. This Folkways reissue, in fact, constitutes a kind of lecture-recital in itself since it includes a whole band of Cowell's own delightful and disarming explanations and descriptions of just what everything is about. (Incidentally, Cowell has by no means been the only person to perform these works; in spite of their unorthodoxy, the composer has devised ways of writing them down and they can be purchased and performed even by pianists of moderate ability; most of it isn't that hard to play.)

It isn't that hard to listen to either. Most of the tone-cluster pieces have the simplest kind of construction, sometimes with nothing more than a bit of an Irish tune wending its way across the cosmic cluster rumble underneath. A piece like *The Aeolian Harp* is nothing more than a tiny chord sequence which, instead of being rippled across the keys, is strummed directly on the piano strings. *The Banshee*, with its properly unearthly series of scrapes and scratches on the piano insides, remains, after all, nothing more than what it is—a series of very effective scrapes and scratches. Even most of the really dissonant, tone-cluster, banged-with-the-fist pieces—*Advertisement*, *Tiger*—are built on basic, ever obvious, kinds of musical patterns and gestures. Only in the few cases where rhythmic devices are brought into play do the textures become more complex; for example, in *Fabric*, where three separate levels of metrical groupings are maintained in contrapuntal fashion. All of these short works have the character of simple "preludes" or studies, each one based on a single sound pattern or texture. It is also interesting to note the titles and references, many of them taken from Irish mythology; every piece has its own little story and explanation.

Cowell's performances are as free, lively, and good-humored as the music itself. The whole thing—explanations included—comes off with a kind of dry wit that is almost surrealist or Dadaist. Cowell's technical innovations have been widely used—to other purposes, to be sure—by a whole younger generation of avant-gardists, but one almost feels that it is as much the character of dry, detached wit and commentary as the technical innovations themselves which connects this music with that of latter-day Dadaists like John Cage.

The tremendous resonances and the wide range of colors and sonorities in this music really demand the best modern recording techniques for any kind of full realization. But these recordings have the status of precious documents, and the sound holds up surprisingly well. E.S.

DEBUSSY: *La Mer*; *Nocturnes*: No. 1, *Nuages*; No. 2, *Fêtes*; No. 3, *Sirènes*

Philharmonia Orchestra, Carlo Maria Giulini, cond.

• ANGEL 35977. LP. \$4.98.
• • ANGEL S 35977. SD. \$5.98.

Giulini gives us *Nuages* as Delius might have composed it. His phrasing is affectionate and yielding in the extreme, the tempo languorous and supple. In terms of orchestral sonority too, the performance is romantic rather than impressionist. The conductor strives for a tonal homogeneity and blends the various choirs of the ensemble into a unified entity. Atmospheric though the interpretation is, I found it all more akin to the *Irmelin* Prelude than to what Debussy had in mind. Cantelli, leading the same orchestra (and who might, in anticipation, have been presumed to hold views about this music similar to Signor Giulini's), is altogether crisper and more objective in his approach. Moreover, that lamented maestro got truer fidelity, the seven-year time gap between his disc and the present one notwithstanding.

Cantelli's reading of *Fêtes* is also more thrusting and vital than Giulini's, although here the two conductors show less fundamental divergence. Both versions are superbly played and have the admirable feature of preserving a steady speed for the central procession. Only at the very end did I notice a certain softening of contour in the Giulini rendition. Throughout *Sirènes*, however, I felt once again a surprising laxity in Giulini's statement. Moreover, his choral forces are more suggestive of well-bred country girls than deadly femininity. In sum, this performance of

the *Nocturnes* doesn't quite get off the ground. Of the complete recordings of the triptych, Ansermet's more recent set (on London) is still the one to have, with Cantelli preferred in the partial versions.

Giulini's *La Mer* is something of a puzzler. It will take time to form a definitive opinion about this highly individualistic reading. Although the tempos are broad in the extreme (the first movement, for example, runs 9' 26" —almost a full minute longer than Toscanini's 8' 33", which is by no means rapid), Giulini's plasticity is so great that one senses the deliberation only on occasion. This is a large-scale, soundly symphonic statement of the music, and it thus bears a superficial resemblance to the interpretations of Toscanini and Inghelbrecht. It differs radically from theirs, however, in approach—being more lyrical, flexible, and poetic. Giulini's sea is almost placid.

The conductor obtains highly detailed playing from the Philharmonia, but with unusual balances that tend to emphasize the occasional slackness of the reading. The bell notes are nearly inaudible; and though strings *en masse* lend a golden patina of sonority to the total effect, the solo violin in both first and second movements is curiously reticent. On the other hand, I found myself constantly intrigued by woodwind murmurings usually buried beneath the overlay of tonal fabric. Incidentally, Giulini utilizes the 1905 rather than the 1913 version of the score. This is the one which omits the trumpet fanfare in "*Dialogue du vent et de la mer*."

All in all, Giulini's *La Mer* is the most interesting version yet to appear in stereo—not quite as intense or powerful as one might have hoped, but nevertheless extremely stimulating and communicative. Still, I doubt that it will ever quite make us forget the Toscanini and Inghelbrecht interpretations, for both of those monophonic recordings possess a fierce strength which this newest edition seems to lack. H.G.

DEBUSSY: *Piano Works*

Boîte à joujoux; *Ballade*; *Deux Arabesques*; *Douze Etudes*; *Images* (Book II); *L'Isle joyeuse*; *Nocturne*, in *D flat*; *La Plus que lente*; *Préludes* (Book II); *Rêverie*.

Peter Frankl, piano.
• Vox VBX 433. Three LP. \$9.95.

This set certainly upholds the promise of Frankl's previous recordings. A superbly equipped technician and most conscientious musician, Frankl seems, in addition, to be finding a new freedom of expression in his pianism. In the first volume of this Debussy collection, reviewed in these pages last May, I took exception to some of the young artist's slightly cautious tempos, but I certainly could not make the same complaint here. Indeed, the delicacy of the first *Arabesque* and the flexible treatment of *Boîte à joujoux* (the first piano-solo performance of that work on records since Pressler's long deleted one) are two of the particular delights in the collection.

Frankl's approach is an essentially objective one, although he avoids the severe intellectualism of, for example, Charles Rosen (whose recent Epic edition of the *Etudes* received such high praise in these quarters). Most of the tempos are on the brisk side (two exceptions are *La Puerta del vino*, which is rhetorically

NEXT MONTH IN

high fidelity

Gala
Anniversary
Issue

Giuseppe

VERDI

(1813-1901)

For details turn to page 45.

RCA
PRESENTING VICTROLA®

THE DISTINGUISHED NEW CLASSICAL LABEL

\$2.50* MONO \$3.00* STEREO

*Manufacturer's nationally advertised prices, optional with dealer

GREAT ARTISTS! GREAT VALUE! GREAT SOUND!

The first fifteen RCA Victrola recordings provide an unusual opportunity to add outstanding performances by great artists to your record library. Though the price is low, the sound on these recordings is of top quality. The album covers feature beautiful art reproductions. Future releases on RCA Victrola will continue to bring you performances of best-loved classics by today's foremost artists.

BEETHOVEN
"EROICA"
MONTEUX/VIENNA PHILHARMONIC ORCHESTRA



TCHAIKOVSKY PIANO CONCERTO No. 1
GILELS/CHICAGO SYMPHONY/REINER



Dvořák
SLAVONIC DANCES
JEAN MARTINON
LONDON SYMPHONY ORCHESTRA



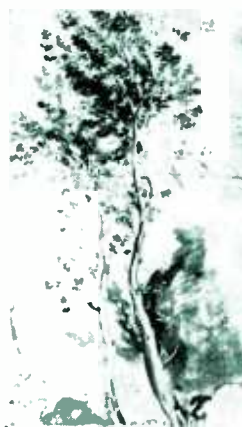
RIMSKY-KORSAKOFF
SCHEHERAZADE
MONTEUX
conducting the
LONDON SYMPHONY ORCHESTRA



BEETHOVEN
SYMPHONY NO. 5

SCHUBERT
SYMPHONY NO. 8
"UNFINISHED"

BOSTON
SYMPHONY
MUNCH



TCHAIKOVSKY
VIOLIN CONCERTO IN D
SZERYNG/BOSTON SYMPHONY ORCHESTRA/MUNCH



These 9 other VICTROLA albums are also available:

BERLIOZ: Symphonie Fantastique/
PIERRE MONTEUX, Vienna Philharmonic Orchestra.

BIZET: L'Arlésienne Suites 1 and 2;
CHABRIER: España Rapsodie, Marche Joyeuse/
JEAN MOREL, Orchestra of the Royal Opera House, Covent Garden.

BRAHMS: Violin Concerto in D/
HENRYK SZERYNG, London Symphony Orchestra, Pierre Monteux.

DEBUSSY: La Mer; **RAVEL:** Rapsodie Espagnole/
CHARLES MUNCH, Boston Symphony Orchestra.

FRANCK: Symphony in D Minor/
CHARLES MUNCH, Boston Symphony Orchestra.

MENDELSSOHN: Violin Concerto/
JAIME LAREDO, Boston Symphony, Charles Munch; **BRUCH:** Violin Concerto No. 1/
JAIME LAREDO, National Symphony Orchestra, Howard Mitchell.

CIRCLE 69 ON READER-SERVICE CARD

RACHMANINOFF: Piano Concerto No. 2/
ALEXANDER BRAILOWSKY, San Francisco Symphony, Enrique Jorda;
WEBER: Invitation to the Dance;
MENDELSSOHN: Scherzo, Spinning Song, Andante and Rondo Capriccioso.

STRAVINSKY: Firebird Suite/
PIERRE MONTEUX, Paris Conservatoire Orchestra; **DEBUSSY:** Nocturnes/
PIERRE MONTEUX, Boston Symphony.

TCHAIKOVSKY: 1812 Overture; **LISZT:** Mephisto Waltz; **DEBUSSY:** Ibéria/
FRITZ REINER, Chicago Symphony.

accented, and *Sam Pickwick, P.P.M.P.C.*, who struts about with convincing haughtiness), and textures are spare and crisply transparent. Nor are these miniaturist interpretations: unlike Giesekeing, Frankl does not attempt to scale down sonorities in the interest of refinement. His climaxes are definitely life-sized, and usually they are impressively exciting.

The Etudes are a technical tour de force as Frankl plays them. The headiness of his rhythmic drive and sureness of his technique are almost intoxicating to hear, while the interpretations strike a perfect middle ground between Giesekeing's impressionism and Rosen's neo-classicism.

Frankl's down-to-earth approach to such early trivia as the *Nocturne* and the *Ballade* gives them a welcome—and rare—robustness, yet the pianist is fully conversant with the bittersweet sophistication of the idiom too, as his subtly insinuating account of *La Plus que lente* so aptly proves. Only *L'Isle joyeuse* seems a little lacking in *brio*.

Although there are many ways to play Debussy's piano music, Frankl brings something decidedly his own to bear on the writing while at the same time preserving the proper relationship of composer first, performer second. Vox's superbly sonorous piano reproduction and the economy price serve further to recommend this album. H.G.

DELALANDE: *De profundis*

Soloists; Vienna Chamber Choir; Vienna State Opera Orchestra, Alfred Deller, cond.

- VANGUARD BG 640. LP. \$4.98.
- • VANGUARD BGS 5052. SD. \$5.95.

This is one of the masterpieces of the French baroque, full of noble melody, poignant harmony, and expressive and transparent counterpoint. While some of its ten sections are more engrossing than others—the “*De profundis clamavi*” and “*Requiem aeternam*” are especially beautiful—the whole work maintains a high level of quality. Interest is sustained by a variety of textures and colors: each section is for a different combination of performers. Maurice Bevan does well enough with the bass solos, although his part in the first section goes a bit low for his voice, and in the other exposed solos Mary Thomas, soprano, and Robert Tear, tenor, do quite nicely. Mr. Deller as conductor seems rather well along on the road to mastery of that difficult art, but he still has some distance to go: there are moments in the first section



Dorati: conductor and composer too.

when the performers are not exactly together; a rather fast tempo erases the tragic spirit imminent in that section, while on the other hand a slowish pace causes the “*Quia apud*” and the “*Sustinuit anima mea*” recitative to drag. I think the old Vox issue conducted by Couraud is a more penetrating performance; its sound, however, while still acceptable, is not as rich as Vanguard's stereo. N.B.

DORATI: *Symphony (1957); Nocturne and Capriccio for Oboe and String Quartet*

Roger Lord, oboe, Allegri String Quartet (in the *Nocturne* and *Capriccio*); Minneapolis Symphony Orchestra, Antal Dorati, cond. (in the *Symphony*).

- MERCURY MG 50248. LP. \$4.98.
- • MERCURY SR 90248. SD. \$5.98.

One way or another, most musical matters Hungarian can be traced back to Zoltán Kodály, that remarkable teacher to a nation. Because of Kodály and his extraordinary position in Hungary, the Budapest Conservatory has been strongly oriented towards the creative aspects of music and I am convinced that this fact has played no small role in the exceptional success which that institution has had in producing first-class performing artists. Dorati originally studied to be a composer and worked with Kodály; the chamber piece on this disc dates from that period in his life. When he began making his career as a conductor, he abandoned composition, but in recent years has turned again to creative expression.

His *Symphony* is a big, bustling five-movement work of considerable energy and vitality. It is, somewhat inevitably, full of Hungarianisms, although part of its ancestry can also be traced to the Mahler-Shostakovich tradition. The range of idea and material is enormously wide—from twelve-tone to “*volks-ton*”—and, in spite of a good deal of skill in the handling, the inconsistencies do show. The work is characterized by orchestral brilliance and an intensity and drive, not always quite sustained.

The early work for oboe and strings is quite a different kind of music in smooth, simple, flowing, late-romantic Hungarian style on the line of, say, Dohnányi. Unlike the *Symphony*, which has a brilliant thrust that tends to break down, this piece never falters; it is polished, complete, and charming music of an old-fashioned and familiar type.

It is hardly surprising that Dorati manages a convincing reading of his own music; the Minneapolis Orchestra does its part in fine style. The chamber performance, recorded under the composer's supervision, is equally commendable and so is the recorded sound. E.S.

GINASTERA: *Cantata para América Mágica*

†Chávez: *Tocatta for Percussion*

Raquel Adonaylo, soprano (in the *Ginastera*); Los Angeles Percussion Ensemble, Henri Temianka, cond.

- COLUMBIA ML 5847. LP. \$4.98.
- • COLUMBIA MS 6447. SD. \$5.98.

Alberto Ginastera's *Cantata para América Mágica* is a setting of five pre-Columbian poems, most of them of religious and prophetic character, for voice and fifty-three percussion instruments; there is also an interlude for the instruments alone. Various rather involved

serial procedures are employed, and the vocal part is exceedingly complex; it brings in all kinds of declamation, *Sprechstimme*, and speech, as well as that choppy singing of disjunct intervals characteristic of so much atonal composition and the singing of melodic lines; furthermore, quarter-tones are occasionally demanded. Adonaylo's conquest of these difficulties may be the chief distinction of the record. At all events, she turns in a performance that is gorgeous musically and intensely dramatic besides.

The writing for percussion is generally very brilliant and effectively summons the strange, fierce, antique atmosphere demanded; some of the percussion music exploits well-worn devices, however, and the bigger passages come out in the recording as undifferentiated clots of sound. It may be more exciting to watch such players as may be necessary to work fifty-three percussion instruments than it is to hear the results of their collaboration when all fifty-three instruments are pounding away at once. Still and all, at the climax of the last movement, where Ginastera says “the walls of the auditorium should shake with violence,” the sound of the stereo recording quite literally vibrated the tail off a small ceramic cat sitting on my left-hand speaker.

Carlos Chávez's *Tocatta for Percussion* is a classic of its kind, and this is the fifth recording of it to enter the current catalogue. It has a firm, masterly, classical quality in its handling of the ostinato rhythms which Chávez learned from the music of the Mexican Indians; its instrumentation is a marvel of clarity, beauty, and invention in the handling of the percussion ensemble; and its forms are as tightly organized as those of a Stravinsky. The Chávez, in other words, is a work of contemporary neo-classicism thoroughly imbued with the spirit and coloring of the modern Indian, while the Ginastera derives from contemporary romantic or serialist schools and is thoroughly imbued with the spirit and coloring of the modern Indian's remote ancestors. The present version of the Chávez is one of the best-recorded editions. A.F.

GREEN: *Sunday Sing Symphony*

†Van Vactor: *Symphony No. 2*

Hessian Radio Symphony Orchestra, David Van Vactor, cond.

- COMPOSERS RECORDINGS CRI 169. LP. \$5.95.

As long-time director of the American Music Center, Ray Green put so much effort into promoting the music of others that he was unable to do anything about his own. The result is that although the *Sunday Sing Symphony* was written in 1946, it was not performed until 1961, and this is its first appearance on a disc available for general circulation. It is a most attractive, tuneful work in five short movements—a fuguing tune, three hymn tunes, and an “Exit Tune”; the hymn tunes are titled *Help Me To Sing*, *Help Me to Quietude*, and *Help Me to Joy*. Parallels with Copland and Cowell will immediately suggest themselves, but Green is less rich and theatrical than the former composer and less interested than the latter in the iconoclastic harmony and voice-leading sanctioned by the American hymn-and-fuguing-tune tradition. His piece moves along beautifully, with lovely melodies in the folk style sug-

gested by its title, and with the characteristic breezy exuberance which makes Green's *Festival Preludes and Fugues* the most exciting piece of American piano music this side of Ives.

David Van Vactor's Second Symphony, composed in 1957, makes him eligible for the title of the American Shostakovich. Like several of the Russian composer's symphonies, this one is centered in a brooding slow movement rising to a climax of wonderful eloquence and power; it opens with a march, ends with a jig not too unlike a 6/8 march, and contains a smiling little gavotte. It is all very deftly and delightfully done—and, unlike the work of many who might be called American Shostakoviches, is more pertinently described by the adjective than by the proper name.

Van Vactor, who played the flute in the Chicago Symphony for many years and is now conductor of the Knoxville Symphony, is a first-class orchestral technician, and under his leadership America makes peace with the Hessians at last. The recording is good too. A.F.

HANDEL: *Six concerti grossi, Op. 3*

Mainz Chamber Orchestra, Günther Kehr, cond.

- Vox DL 940. LP. \$4.98.
- • Vox STDL 500940. SD. \$4.98.

The six concertos of Opus 3 may not be as consistently fine as the twelve of Opus 6, but there is some first-rate music in them just the same. Nos. 2 and 4 of Opus 3, for example, seem to me to be on a par, in inventiveness and workmanship, with the concertos in the later set. All are performed here with vigor and vivacity, warm tone, and good ensemble. Woodwind parts (oboes, bassoons, and, in the slow movement of No. 1, recorders) are nicely played. So is the solo violin part, at any rate in the fast movements; in slow ones its tone grows a little too juicy. The sound is generally true and resonant, except towards the end of each side, where distortion creeps in. The Archive recording maintains a high standard of performance and recording more consistently than does the present disc, but that set takes four sides (it includes, in addition to the six concertos presented by Vox, a work originally published as No. 4 but later replaced, and the concerto from *Alexander's Feast*). N.B.

HAYDN: *Symphonies: No. 88, in G; No. 98, in B flat*

Berlin Philharmonic Orchestra, Eugen Jochum, cond.

- DEUTSCHE GRAMMOPHON LPM 18823. LP. \$5.98.
- • DEUTSCHE GRAMMOPHON SLPM 138823. SD. \$6.98.

In 1952 the Berlin Orchestra and Wilhelm Furtwängler recorded the Symphony No. 88 in a great performance which DGG still carries on its list. In comparison the Jochum is lumpish and four-square to a degree that cannot be canceled out by the advantages of stereophony. In No. 98 Jochum makes good use of a harpsichord and restores the original trumpet and drum parts as well as the continuo. His performance of the slow movement, however, seems to me much inferior to Goberman's in the Library of Recorded Masterpieces set; and since the slow movement is the high point of this work, Jochum's success elsewhere is not enough. R.C.M.

IBERT: *Divertissement*—See Walton: *Façade*.

LOEILLET: *Trio Sonatas: in C minor, No. 5; in F, Op. 1, No. 1. Sonatas: in C minor, Op. 2, No. 5; in G minor, Op. 4, No. 6; in C, Op. 3, No. 1. Lesson for Harpsichord*

Pierre Poulteau, recorder; André Chevalet, oboe; Yvonne Schmit, harpsichord.
• MUSIC GUILD M 38. LP. \$5.50.
• • MUSIC GUILD S 38. SD. \$6.50.

Jean Baptiste Loeillet (1680–1730), a Belgian who settled in England, was well and favorably known in his time as a flutist, oboist, and harpsichordist. His works are smoothly made, but otherwise are almost wholly lacking in distinction. They are competently performed here, and the sound is clear and well balanced. N.B.

MOZART: *Concertos for Piano and Orchestra: No. 8, in C, K. 246; No. 27, in B flat, K. 595*

Wilhelm Kempff, piano; Berlin Philharmonic Orchestra, Ferdinand Leitner, cond.

- DEUTSCHE GRAMMOPHON LPM 18812. LP. \$5.98.
- • DEUTSCHE GRAMMOPHON SLPM 138812. SD. \$6.98.

This performance of the late B flat Concerto is very different from the recent Casadesus-Szell account for Columbia, and to my ears it comes a good deal closer to realizing the elusive spirit of the work. Whereas the American version tied up all loose ends and clarified every strand of sound to the point of glare, Kempff and Leitner's way is to suggest the mysticism and melancholy resignation. There is a lovely autumnal repose to their work, an aura of philosophical sadness. To be sure, the performance is by no means ideal: the last movement, for example, is a bit stodgy and leaden-footed, but until DGG decides to issue its superb earlier version with Clara Haskil as soloist (ideally coupled with an equally lovely account of K. 459) Kempff's account is as good as any currently available. Indeed, it is better than any I can think of. Leitner, incidentally, observes the extra few bars in the opening *ritornello* first rediscovered in the Serkin-Schneider record and subsequently adhered to in the Brendel and Casadesus issues. Cadenzas are by Mozart, embellishments and interpolations are minimal.

The little Eighth Concerto is a dull work, and not a very appetizing coupling. Kempff gives it as good a performance as it will probably ever get, however, and he is sturdily supported by Leitner.

DGG's sound is rather woolly and remote, but generally agreeable to the ear. H.G.

MOZART: *Quintet for Piano and Winds, in E flat, K. 452; Divertimentos: No. 8, in F, K. 213; No. 14, in B flat, K. 270*

Hans Graf, piano; Vienna Symphony Woodwinds.

- WESTMINSTER XWN 19023. LP. \$4.98.
- • WESTMINSTER WST 17023. SD. \$5.98.

The great Quintet is given a routine reading here. All the notes are played,

but except in the finale, where things pick up a bit, there is a perfunctory spirit about the performance. The dynamic range is narrow; the horn is too far forward, covering the upper woodwinds, and the clarinet lacks character and definition. The old mono recordings by Serkin (Columbia) and Gieseking (Angel) are much better. Balances improve considerably on the other side of the disc, but there, unfortunately, we have only transcriptions. The divertimentos were written for pairs of oboes, horns, and bassoons. Here they are performed by a flute, oboe, clarinet, horn, and bassoon. This is not the first recording of such transcriptions, as is claimed in the notes: both works were recorded by the same combination of instruments, played by the crack Philadelphia Woodwind Quintet, on Columbia and issued last year. N.B.

MOZART: *Symphonies: No. 40, in G minor, K. 550; No. 41, in C, K. 551 ("Jupiter")*

Berlin Philharmonic Orchestra, Karl Böhm, cond.

- DEUTSCHE GRAMMOPHON LPM 18815. LP. \$5.98.
- • DEUTSCHE GRAMMOPHON SLPM 138815. SD. \$6.98.

The first movement of the G minor has drama and passion, the Andante is beautifully sung, and the Minuet is played broadly but with power. Only the finale fails to meet the exalted standard of the rest: it is taken rather slowly, with more comfort than tension. The playing in general has a warm glow. It is not overly refined, but on the other hand there is no coarseness in it. The sound is wonderfully clear, with a good, round bass and excellent definition. There is a satisfying distance between *forte* and *piano*, and in the slow movement of the *Jupiter* a real *pianissimo* at the end. That symphony, too, is very well played. I know of no finer stereo version of the G minor, or rather its first three movements. Of stereo *Jupiters*, this appears to me to rank slightly below the top, represented by the Jochum, on Philips. N.B.

MOZART: *Symphonies concertantes: for Violin, Viola, and Orchestra, in E flat, K. 364; for Oboe, Clarinet, Bassoon, Horn, and Orchestra, in E flat, K. Anh. 9*

Soloists; Chamber Orchestra of Lausanne, Victor Desarzens, cond.

- WESTMINSTER XWN 19036. LP. \$4.98.
- • WESTMINSTER WST 17036. SD. \$5.98.

The soloists in K. 364 are Stephan Romascano, violin, and Marie-Rose Guiet, viola. They sing their parts in that delightful work with warm tone and flawless technique. The performance is straightforward, the tempos are convincing, and there is a just balance not only between soloists and orchestra but within the orchestra. For K. 364 this recording seems to me to be on a par with the fine version by the Fuchses on Decca. In the *Symphonie for Wind Quartet* there is competent playing by all the soloists. To some listeners, as to me, the oboe may sound rather thin, but French or Franco-Swiss orchestras seem to prefer such a type of oboe tone. That this performance does not strike any sparks may not be entirely the fault of the players: the composition

Bozak leadership in authentic designs for lasting beauty...

URBAN



ITALIAN PROVINCIAL



SPEAKER SYSTEMS AND EQUIPMENT CABINETS HANDCRAFTED BY **BOZAK**/DARIEN/CONNECTICUT

CIRCLE 19 ON READER-SERVICE CARD

uncompromising realism of sound *for enduring musical enjoyment*

EARLY AMERICAN



FRENCH PROVINCIAL



at the new york show, rooms 333-335

CIRCLE 19 ON READER-SERVICE CARD



Ashkenazy: *Rachmaninoff piquant.*

has always seemed to me to be relatively low-grade, for Mozart. In any case, the Philadelphia Orchestra recording of this work on Columbia is superior to the present one in every respect, in my opinion. N.B.

PEETERS: *Entrata Festiva, Op. 93*—
See Vivaldi: *Gloria.*

✓ PEROSI: *Transitus animae*

✓ Fiorenza Cossotto, mezzo; Polyphonic Choir of Milan; Angelicum Orchestra of Milan, Carlo Felice Cillario, cond.
• MUSIC GUILD M 43. LP. \$5.50.
• • MUSIC GUILD S 43. SD. \$6.50.

Perosi may sound like another recently unearthed Italian baroque composer but actually he is an interesting figure of a far more recent period. An ordained priest who held the posts of music director at San Marco, Venice, and, later, at the Sistine Chapel, Dom Lorenzo Perosi (1872-1956) has enjoyed a considerable reputation in Italy, where he played a leading role in the modern revival of old Italian musical traditions. The reform of Catholic liturgical music which culminated in the famous 1904 decree of Pius X is said to have been largely due to his influence. Later, at about the time of the First World War, Perosi was committed to a mental institution. Although he recovered and returned to an active musical life, most of his important works date from the preceding decades.

Perosi was a kind of Italian Brahms whose musical point of departure was the Verdi Requiem. Like Brahms, he was a devotee and something of a student of old music and old musical forms, using them in rich "modern," romantic contexts. Perosi's orchestration and even his choral writing are often very Brahmsian; the solo sections, and the general conceptions are, however, thoroughly Italianate in an operatic, dramatic way. The melodic style is post-Verdian, occasionally Puccini-ish, although the relationship between Perosi's music and that of his older contemporary strikes me as a case of parallel development rather than of direct influence.

By relating Perosi's music to the work of others, I do not mean to minimize its worth. He was a product of his time; certainly not ahead of it or able to transcend it. His music seems dated and old-fashioned, but it is never really eclectic in the sense of being full of borrowings, artificial gestures, and inconsistencies; it has a genuine, wide-ranging but resolved

style which, if not very original in its basic elements, is always employed to convey honest and even personal ideas.

The *Transitus animae*, written in 1906 or 1907, uses a text assembled by the composer from liturgical and Biblical sources and forming an agonized, very personal prayer. There is almost no element of conventional religiosity or piety about this appeal for liberation from the fear of death and, if the musical expression occasionally seems conventionally melodramatic and operatic, I, for one, am willing to take it seriously as a minor work of art of genuine poetic content.

Cossotto is really impressive. Her singing has great vocal beauty and projects an impressive dramatic and musical conception which is expressive without being melodramatic. The chorus is good, the orchestra fair, and the recorded sound is adequate. E.S.

PROKOFIEV: *The Ugly Duckling, Op. 18; Cinderella: Ballet Suite*

Regina Resnik, mezzo; Stadium Symphony Orchestra, Leopold Stokowski, cond.

• EVEREST 6108. LP. \$4.98.
• • EVEREST 3108. SD. \$5.98.

This record contains what must be the biggest gaffe in recent recorded history. *The Ugly Duckling*, a version of the Hans Christian Andersen story for voice and orchestra written in 1934 for the Moscow Children's Theatre, is described on the liner notes and on the label as consisting of: 1) the "story theme" or "story song"; 2) "Instrumentation of Theme"—"musical exploration of complete story theme"; 3) Finale—"the musical affirmation of the beauty and simplicity of complete story theme." The fourth and final band on the side is left without annotation. In point of fact, band one only is *The Ugly Duckling*. Bands two, three, and four are nothing but orchestrations from Debussy's *Children's Corner Suite*, concluding with *Golliwog's Cakewalk*, no less!

The Ugly Duckling itself is a disappointment whether looked at from a purely musical point of view or merely as a musical story for children. The work—which, of course, consists only of the "story song" without any "instrumental explorations"—never achieves the simple, naive charm of *Peter and the Wolf*. It ends up as a rather awkward attempt to write a kind of through-composed, parlando-style children's ballad full of rather unpicturesque orchestral literalisms (snow and ice music, hunters' guns, etc.) and a very prosaic vocal line.

Cinderella comes through much more successfully. The version here is Stokowski's own selection of some of the most attractive music from the original suites.

The performances are fine. Resnik does what she can with *The Ugly Duckling* and she sings the English translation so clearly that one hardly misses the presence of any text. Ironically enough, she gets only one small credit in this production and even there she is described inaccurately as a soprano.

These performances would seem to have been part of the series of recordings made by Stokowski for Everest during the company's previous existence and now issued on the occasion of its re-appearance in Los Angeles. The vicissitudes of the company and its tapes may help explain how Debussy got lost in the labeling shuffle. E.S.

RACHMANINOFF: *Concerto for Piano and Orchestra, No. 3, in D minor, Op. 30*

Vladimir Ashkenazy, piano; London Symphony Orchestra, Anatole Fistoulari, cond.

• LONDON CM 9359. LP. \$4.98.
• • LONDON CS 6359. SD. \$5.98.

London's new version of this concerto certainly has the most satisfactory balance of any recording of the work. For the first time on records, one can truly savor the ingenious Rachmaninoff orchestration without being conscious of being surrounded by hundreds of microphones. In comparison with this new disc, all earlier versions seem either deficient in detail or unpleasantly metallic in tonal hue. In sum, then, it is the poetry, in the sound as well as in the performance, which makes me favor this edition over all of its stereo rivals.

Ashkenazy gives a highly intelligent, lyrical, and flexible reading of the music, and he is backed by extremely sympathetic conducting from Fistoulari and an unusually suave-sounding LSO. This interpretation is much the most piquant of any I have heard. Ashkenazy has found a fine balance between heart and mind. His approach is, to be sure, rather cool emotionally when one compares it to the romanticism of Cliburn's account. Similarly, if Ashkenazy's well-proportioned pianism lacks some of the sweep and muscularity of Janis' version of the work, it has infinitely more genuine charm and creativity. His is, in many ways, a delightfully nimble performance.

✓ Nevertheless, the Horowitz-Reiner monophonic disc for RCA still towers above its competition. That pianist slashes through the often nebulous writing with a demonic authority and elegant passion unequalled elsewhere. Even Rachmaninoff himself is outdistanced by Horowitz's unbelievably compelling account, and the juxtaposition of the soloist's dazzling re-creation with Reiner's conducting is a lasting tribute to true a & r genius. Sonically, RCA Victor's contribution is thirteen years old; interpretatively, it is timeless. H.G.

RAVEL: *Orchestral Works (complete)*

Bolero; Rapsodie espagnole; La Valse; Daphnis et Chloë; Ma Mère l'Oye; Valses nobles et sentimentales; Le Tombeau de Couperin; Menuet antique; Alborada del gracioso; Une Barque sur l'océan; Pavane pour une infante défunte.

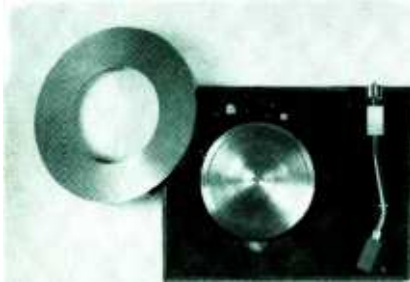
Choeur René Duclos (in *Daphnis et Chloë*); Orchestre de la Société des Concerts du Conservatoire, André Cluytens, cond.

• ANGEL 3636 D. Four LP. \$19.92.
• • ANGEL S 3636 D. Four SD. \$23.92.

It is a fascinating, revealing, and somewhat surprising experience to listen, as I did, to this entire collection of Ravel's orchestral music all at a sitting. The first surprise is that there is so little of it—not much more than three hours' worth. The second surprise is the realization that almost none of it was created purely as orchestral music. Ravel is an extraordinary case of a master orchestrator who almost never thought of orchestral creation for its own sake. With the exception of part of the *Rapsodie espagnole*, all of this music was either conceived for the dance or orchestrated from piano works.

Technically speaking, it is probably

AR^{INC.} turntable (33 $\frac{1}{3}$ & 45 RPM)



complete with arm, oiled walnut base, and dust cover, but less cartridge.

PROFESSIONAL quality. The AR turntable meets NAB specifications for broadcast equipment on wow, flutter, rumble, and speed accuracy. It is belt-driven and synchronous.



STABLE performance. The suspension design makes it insensitive to mechanical shocks from the floor or to acoustic feedback.



FOR BUTTERFINGERS. This is a picture of the tone arm a second after it has been "accidentally" dropped. It floats down, but when the needle is in the groove the arm is free of restraint.

quoted from **HiFi/Stereo** review (Julian Hirsch)

"The wow and flutter were the lowest I have ever measured on a turntable . . . The speed was exact . . . the only rumble that can be heard with the AR turntable, even with the tone controls set for heavy bass boost, is the rumble from the record itself.

"I found that records played on the AR turntable had an unusually clean, clear quality. The complete freedom from acoustic feedback (which can muddy the sound long before audible oscillations occur) was responsible for this."

quoted from **AUDIO**

"The AR turntable does run at exact speed (both speeds), and it introduces as little 'signal' of its own as any turntable we have had occasion to test."

quoted from **MODERN HI-FI** SYNOPSIS (John Milder)

" . . . the best answer so far to the interrelated problems of rumble and acoustic feedback . . . the only time rumble is audible is when it has previously been engraved on a record by a noisy cutting lathe. Nor is feedback audible — even when the turntable, against customary warnings, is placed directly on top of a wide-range speaker system. There is simply silence."

quoted from **INDUSTRIAL DESIGN**

" . . . noteworthy for elegant simplicity." (The AR turntable was included in an exhibit staged by **Industrial Design Magazine**, as an example of functional beauty in product design.)

Literature on AR speakers and turntables, including reprints of the AR turntable reports from **HiFi/Stereo Review** and **Modern Hi-Fi**, will be sent on request.

\$68⁰⁰

LESS CARTRIDGE
(33 $\frac{1}{3}$ only, \$66)

5% higher in the West and Deep South

The price of the one-speed turntable has been increased from the original \$58. This price increase, made necessary by manufacturing costs, is the first in AR's nine-year history.

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge 41, Massachusetts
CIRCLE 2 ON READER-SERVICE CARD

not strictly accurate to describe this set as the "complete" orchestral works of Ravel; an early, obscure overture is missing; and the two piano concertos, not included herein, probably contain the purest orchestral thinking ever achieved by the composer. The Mussorgsky *Pictures* orchestration, several sets of songs for voice and orchestra (only one of which, however, was originally conceived for the medium), and the two one-act operas complete, I believe, the tally of Ravel's orchestral writing.

What emerges is the picture of a musical mentality of the highest order which, however, needed an outside stimulus to get it functioning. In a sense, Ravel was the first neoclassicist. Like Stravinsky, he needed intellectual stimulation, some kind of preëxisting image around which to fashion his own creations. Even earlier than Stravinsky, Ravel used eighteenth-century tradition as well as Spanish music and the Viennese waltz as a kind of raw material; he even used the ideas and the world of sound created by Debussy in the same way. One could say that Ravel was always orchestrating something else; even in his nonorchestral works, he was translating and transforming some external ideas not fundamentally his own and, with his own unique skill and taste, turning them into Ravel. These impulses had their origin not only in other music, but also in visual and choreographic images; dance motion and rhythm are present most everywhere in Ravel and most especially in the orchestral works.

It is a measure of this set's value that it inspires such musings; one must, however, chime in with a few reservations. Most of the individual performances here can be bettered elsewhere. The playing often lacks a certain elegance and verve so important in turning a Ravelian phrase; also, rather more in the way of orchestral lightness, clarity, and precise color is sometimes required. Nevertheless, this is an important collection and the performances have many virtues. Not the least of these is the intensely French sound of the orchestral playing, a characteristic especially striking in the wind playing. The particular quality of, for example, the oboe and horn playing is hardly to be found outside of France, but it is heard here in all its vibrant, cool richness and it is very right for Ravel. On another level, there is enough intensity and reach in these performances to give them some real character and scope.

While the Angel sound is slightly variable and not always quite up to the company's highest standard, it is at least satisfactory and serves the music well. The discs are available separately, by the way, as 36108/11 or S 36108/11. E.S.

SAINT-SAENS: *Symphony No. 3, in C minor, Op. 78*

Pierre Segon, organ; Orchestre de la Suisse Romande, Ernest Ansermet, cond.
 • LONDON CM 9331. LP. \$4.98.
 • • LONDON CS 6331. SD. \$5.98.

This is a distinctly disappointing version of the popular *Organ* Symphony, long the delight of sound fanciers. Ansermet's tempos are decidedly deliberate, and there is a flabbiness about the playing in the faster sections. Lack of dynamism in the performance, as well as in the sound, makes this edition pale alongside the brilliant, exciting recordings of this colorful symphony which we have been given by Paray and Munch. P.A.

SCARLATTI, DOMENICO: *Sonatas: in C minor; in F; in D minor*
 †Couperin: *Le Rossignol en amour et double; Le Papillon; Les Moissonneurs; Les Folies françaises*

Aládár Rácz, cymbalom; Ivonne Rácz, piano.
 • WESTMINSTER XWN 19011. LP. \$4.98.
 • • WESTMINSTER WST 17011. SD. \$5.98.

This "classic cymbalom" program stars an instrument of the dulcimer type which is strung with metal strings and played by hand-held hammers. It has been occasionally featured on records before, but almost invariably in the Hungarian gypsy music with which it is most closely associated or the few symphonic scores (e.g., Kodály's *Háry János* Suite) in which it has been given a participating role. The present release is the first (to my knowledge) in which the cymbalom is given a chance to display what it can do in transcriptions of well-known rococo harpsichord pieces; it is also notable as a memorial to the artistry of one of the most famous Hungarian cymbalom virtuosos, Aládár Rácz, who died in 1958 at the age of seventy-two. It was Rácz who, in 1914 while playing with a gypsy café ensemble in Geneva, aroused Stravinsky's lively interest in the instrument and taught the composer how to play it well enough to write the cymbalom parts in *Renard* and *Ragtime*. Rácz went on to become celebrated as the Liszt or Segovia of the cymbalom. While he undoubtedly made many recordings before his death, this is the first American release I know of.

I wish I could report that Rácz had been largely successful in demonstrating the resources of a highly specialized instrument outside its normal repertory; but although his musicianship and executant skill are obvious, the cymbalom seems ill suited for the "classics," at least as far as the delicately florid Couperin pieces are concerned. The three Scarlatti sonatas (unidentified here by their Longo numbers) come off somewhat better, but—despite the fascination of the cymbalom's clattery metallic timbres—there is little here to reveal the characteristic sonorities of which it is capable. The recording itself, which must date back at least five years, is clean and crisp enough, but overclosely miked with considerable background amplification noise and an overdry acoustical ambience even in the mono edition (which is decidedly more attractive than the ineffectually stereoisitic SD version). Nevertheless, the novel qualities of this release are such that few connoisseurs of the unusual in music will want to miss it. R.D.D.

SCHUBERT: *Die Winterreise, Op 89; Songs from Schwanengesang (8)*

Gerard Souzay, baritone; Dalton Baldwin, piano.
 • PHILIPS PHM 2510. Two LP. \$9.96.
 • • PHILIPS PHS 2510. Two SD. \$11.96.

Perhaps I would have been more impressed by this album if I had not so recently heard the new Hans Hotter version of *Winterreise* (and by way of comparison, Hotter's previous one with Gerald Moore and the Fischer-Dieskau/Moore edition), which seemed to me about as complete a statement of the cycle's emotional content as one is likely ever to hear. Souzay's new rendition is tasteful and artful, but small of stature.

The artfulness, I believe, frequently gets in the way of the interpretation. Fischer-Dieskau's version is at points mannered and artificial, but Souzay's strikes me as every bit as self-conscious, and within a much narrower frame. He is forever being overcareful about pronouncing his final "ts," and seems determined to let no phrase be sung "straight"—the high note or the phrase ending must be de-emphasized with a little lapse into *mezza voce*, and there are times when a sequence of notes sounds like a series of discreet *sforzandi*.

Mainly, though, I think the problem is purely vocal. Souzay can really give and take with his voice within only an octave or so; from middle C upward he can produce a fairly loud, open tone, or the wispy half-voice that he uses to such good effect in the French repertory. There is nothing in between these dynamic levels, and no ability to alter the voice's grainy texture or rather muted color. And from the lower C down, the tone is nearly always guttural and restricted. Nearly every song in *Winterreise* is just too wide-ranging and too full of contrasts for a voice of such limitations, and one has the uncomfortable feeling that Souzay, resourceful artist that he is, has in each case found a solution, a way of negotiating the song pleasantly and without great strain. It is all very musical, and full of little points which one can admire—it's nice to hear the awkwardly placed turns in *Der greise Kopf* done smoothly, for example, or the runs in *Die Wetterfahne* executed with precision. But I, at least, was not able to shake the picture of a clever and sometimes precious singer mincing his way through material which, except for the coolness of his thinking, would be out of his reach. That sort of impression is disastrous for this cycle.

The eight songs from *Schwanengesang* come off better, chiefly because there is not an intensity of feeling to sustain from one song to the next. The songs Souzay has picked are the lighter ones, except for *Kriegers Ahnung* and *Der Atlas*; the former is extremely good, though not on a level with Fischer-Dieskau's great interpretation, and the latter is more convincing than the "big" passages in *Winterreise*. Several of the others (especially *Liebesbotschaft*, *Abschied*, and *Die Taubenpost*) are lovely examples of Souzay's way of bringing off a song with a light touch and musical precision, and *Ihr Bild* is admirably sustained.

Baldwin's work is, as always, accomplished, but emotionally neutral too much of the time—he does not seem to me to have much to say about these songs. The sound is good, though I think Souzay is better served by the mono version than the stereo. (His breathing, by the way, is rather distractingly audible.) Philips has done well with printing original texts and sensible translations, but reference would be much easier had they been set side by side. C.L.O.

SCHUETZ: *Easter Oratorio*

Vocal soloists; Instrumentalists; Schwäbischer Singskreis, Hans Grischkat, cond.
 • Vox DL 970. LP. \$4.98.
 • Vox STDL 500970. SD. \$4.98.

Perhaps the most striking aspect of this performance is its spiritedness. Except where the text demands a slow pace,


Continued on page 100



Brubeck plays Bogen at home

The message is clear. BOGEN satisfies the critical requirements of Dave Brubeck, a giant in contemporary music, with the RP60 FM/AM and FM-Stereo Receiver and B61 Turntable. Why? In a word, performance—as near to live as possible. The sound amplified by the RP60 will impress you with clear, clean highs and honest, mellow bass tones. Here are six more excellent reasons for the RP60's marked superiority: 1) 60 watts, more than enough to drive all low efficiency speakers; 2) "Stereo-Minder" lights up indicating FM stereo transmission; 3) Front panel, switched stereo headphone jack for private listening . . . flick of a switch cuts off speakers; 4) Electronic tuning eye also serves as tuning meter to indicate strength of received signal; 5) Rumble and scratch filters . . . and tape recording filter in multiplex circuit which eliminates whistles and beeps while taping off-the-air; 6) \$314.95, a price no

other receiver with the RP60's features can match. Available with FM band only, \$279.95. And the "silent partner" performance of the Swiss-made, precision B61 Turntable, which tracks as low as ½ gram, takes special care of your records. Play Brubeck on BOGEN in your home. BOGEN components (tuners, amplifiers, receivers) begin at \$99.95; turntables at \$49.90.

LEAR SIEGLER, INC.  BOGEN COMMUNICATIONS DIVISION
PARAMUS, NEW JERSEY

I'd like the whole story on Bogen components. Send me your free 1964 Stereo/High Fidelity Catalog.

Name

Address

City State H.9

BOGEN

AT THE N.Y. HI-FI SHOW SEPT. 10-15; ROOMS 430, 433
CIRCLE 13 ON READER-SERVICE CARD



THE RISE AND FALL OF A FAMOUS ADJECTIVE

The word "professional" used to be the ultimate adjective in the world of audio. When applied to a speaker, amplifier or other piece of equipment, it meant that this equipment was widely used professionally; that is, by recording and broadcast engineers, the entertainment industry, theatres and concert halls. In such uses, the quality of audio equipment can easily determine the difference between profit and loss in heavy production budgets as well as the rise or fall of valued reputations. Hence, each audio component selected has to meet the most critical professional and artistic standards.

During the past few years, however, a growing host of exploiters have attached the term "professional" to every conceivable audio product from cheap amplifiers and tape recorders to half-pint "bookshelf" speakers, dishonestly implying wide professional acceptance and use of these products. The fact that no professional engineer or musical producer would tolerate such substandard equipment has not deterred the manufacturers of these products from claiming professional acceptance. As a result, thousands of music lovers are enticed to spend their money on inferior components represented as "professional" hi fi equipment.

HOW CAN YOU BE SURE OF THE GENUINE ARTICLE?

Obviously, the best audio components are made by companies actually selling the major proportion of their products to the professional sound fields because these products consistently meet critical standards far beyond those established for ordinary hi fi equipment. That's why studio **PLAYBACK** equipment by Altec Lansing is so frequently found in homes of leading musical conductors, artists and recording or broadcast engineers. These professionals, whose income depends on quality of sound, know the genuine item from day-to-day experience, and accept nothing less.

JUST FOR THE RECORD

Although Altec did not coin the term "high fidelity," there is little doubt that we were the commercial originators of the concept. For one thing, our management and engineering staffs were engaged—as part of Western Electric Co.—in the first serious search for fidelity as early as 1927 when the first "talkies" were coming into their own. In the Thirties, Altec became an autonomous company engaged solely in fields of professional sound.

We were the first ones to advertise studio **PLAYBACK** equipment for the home in national publications, under the quaint classification: "Custom-In-Built Music Systems for the Home." That was well before the term "hi fi" was born. Even in those days, some pioneer enthusiasts—mostly from the ranks of audio professionals—fussed about the price... but none complained about the sound!

ALTEC'S PRIMARY PURPOSE IS YOUR GREATEST GUARANTEE

Today, eighty percent of Altec's production is specified by professionals for broadcast and recording studios, motion picture theatres, and for various musical, commercial, and military applications.

Consequently, it is vital to us that every product bearing the name Altec supports our reputation for excellence among professionals. This reputation and our intention to protect it are your continuing assurance that any Altec component you buy for your home is a genuine **PLAYBACK** product that honestly meets or exceeds its specifications. A product which is legitimately entitled to wear the adjective "professional."

Altec Lansing Corporation
Anaheim, California

©1963 ALG

CIRCLE 6 ON READER-SERVICE CARD

High Quality Classics at Half Price

TWO NEW record lines—designed for music lovers with champagne tastes but beer budgets—are being introduced to the domestic market this fall: Paperback Classics and Victrola. Both labels purvey fairly recent mono and stereo recordings by such artists as Fritz Reiner, William Steinberg, Henryk Szeryng, Charles Munch, Rudolf Firkušny, and Erich Leinsdorf. The prices are about half those of the regularly issued lines.

If you read the fine print on the Paperback Classics label or record sleeve, you will discover that the series is a product of Capitol Records. The Victrola issues—I add for the benefit of those who do not recognize the venerable trade name of the Victor Talking Machine Company before its absorption by RCA—come to us courtesy of RCA Victor, which publicizes its sponsorship in large type. The combined initial release on the two labels numbers some thirty-five records encompassing a substantial representation of the standard repertory on discs of exceptional technical quality.

At least two of these records offer performances not previously issued in this country. Of exceptional interest is the Victrola *Eroica*—a beautifully musical reading by the Vienna Philharmonic under Pierre Monteux. (Its PBC counterpart offers Rudolf Kempe conducting the Berlin Philharmonic.) Also previously unreleased is a fine performance on Victrola of the Mendelssohn Violin Concerto, with Charles Munch conducting the Boston Symphony and the young Bolivian-American Jaime Laredo.

Delving into the Capitol vaults, the PBC list comes up with excellent performances by the Pittsburgh Symphony under William Steinberg of the Beethoven Seventh Symphony and Fifth Concerto (with Rudolf Firkušny), the Brahms First, Mozart Fortieth, and Haydn *Surprise*. Erich Leinsdorf is represented by recordings, from his pre-Boston career, of the Brahms Third Symphony, a collection of opera overtures, and the inevitable *Scheherazade*, Tchaikovsky *Pathétique* and Piano Concerto No. 1 (with Leonard Pennario), and Dvořák *New World*. Pennario, Firkušny, and John Browning are presented in solo piano music by Chopin and Beethoven, and there are recordings of the Schumann and Grieg Concertos by the eminent British pianist Solomon. Harp music featuring Marcel Grandjany and lighter classics conducted by Leopold Stokowski round out PBC's catalogue to date.

Two thirds of the Victrola list is devoted to performances conducted by Charles Munch and Pierre Monteux. In addition to the previously mentioned Mendelssohn Concerto, Munch leads the Boston Symphony in such *spécialités de la maison* as Debussy's *La Mer*, Ravel's *Rhapsodie espagnole*, and the Franck Symphony, plus a coupling of the Beethoven Fifth and Schubert *Unfinished* Symphonies. That excellent violinist Henryk Szeryng can be heard with the Munch-Boston aggregation in the Tchaikovsky Violin Concerto, and with Monteux and the London Symphony in the Brahms Concerto. Monteux conducts the orchestras of Boston, Paris, London, and Vienna in the Debussy *Nocturnes*, Stravinsky *Firebird* Suite, another *Scheherazade*, and the Berlioz *Symphonie fantastique*. Fritz Reiner and the Chicago Symphony

are presented in Debussy's *Ibéria* (short pieces by Tchaikovsky and Liszt fill out the overture) and in the memorable 1955 collaboration with Emil Gilels in Tchaikovsky's First Piano Concerto. Other Victrola releases feature pianist Alexander Brailowsky (Rachmaninoff Second Concerto) and conductors Jean Morel (Bizet and Chabrier works) and Jean Martinon (Dvořák *Slavonic Dances*).

Offered in both mono and stereo versions, all of these recordings were made in the last seven or eight years. Most of them, however, have been remastered from the original tapes in the interest of eliminating sonic flaws that afflicted some discs in the early days of stereo processing. The PBC records have been given rather Spartan packaging; the Victrola discs come in sleeves as heavy as those of RCA Victor's Red Seal releases and are enhanced by art work designed to give a consistent "image" to the series. PBC has no liner notes; Victrola's are rather cursory condensations, in most cases, of the Red Seal annotations.

The introduction of these Paperback Classics and Victrola records represents yet another major effort by two large companies to seek a new mass market for good music, at a low price, with recordings and performances of first quality. They will be sold not only through regular record dealers but also via newsstands, drugstores, and supermarkets, in a manner similar to the distribution of paperback books. Conceivably, these low-priced series may have as great an impact on the industry as did the organization of record clubs several years ago.

Retail record prices being somewhat illusory, it is impossible to say exactly how much a purchaser will have to pay for either the PBC or Victrola albums. RCA Victor is setting a "suggested list price" of \$2.50 for mono and \$3.00 for stereo (a notable narrowing of the usual price differential between mono and stereo). Capitol is apparently not establishing a retail price for the PBC, but trade sources indicate a comparable list price of \$1.98 and \$2.98 respectively for mono and stereo on the basis of distributors' cost, the most stable element in the industry's chaotic price structure.

Should the public respond to the new lines, both RCA Victor and Capitol are in a position to satisfy future demands with a very wide range of repertoire and performers. Though the initial PBC release is heavily weighted with items that figured in the Capitol catalogue before that company's abandonment of classical recording in the United States, it also includes some material from EMI affiliates abroad. These sources could potentially offer a far greater supply of records than the Angel label can currently accommodate. RCA Victor too has considerable material available from European affiliates, though its major source for Victrola will probably continue to be domestic recordings. The recent turnover of major conductors in RCA Victor's two basic American orchestras will create a "duplication problem" of considerable proportions on the Red Seal label.

If the high hopes for these high quality classics at half-price materialize, we can no doubt expect that other companies with large domestic backlogs or active European affiliates will be heard from.

PHILIP HART



You push the button down, the music goes round and round



and it comes out great!

headset by KJSS / tuner and preamp from DYNAC

CAPTURED BY CONCORD: SOUNDS FOR CONNOISSEURS

The magnificent Concord 880 (as do all professional tape recorders) has **three separate heads**—one record, one playback and one erase. To make professional quality stereo tape recordings from F.M. multiplex, stereo records, or live performances, your tape recorder must have **three heads!**

Operational conveniences include all push button controls, three speeds, two VU meters, and two professional full range dynamic microphones. The Concord 880 records 4-track mono or stereo, sound on sound, and sound with sound. *Priced less than \$400!*

Other outstanding features ■ Trans-A-Track for sing-a-long or music and language instruction ■ Exclusive computerized channel indicator ■ 10 watt dual amplifiers ■ Separated full range 7" speakers for perfect stereo ■ Dual cathode follower outputs ■ Flutter-free salient pole drive motor ■ Built-in monitoring and P.A. facilities.

CONCORD 880

CONCORD  ELECTRONICS CORPORATION

® 809 North Cahuenga Blvd., Dept. B, Los Angeles 38, Calif. In Canada: Regal Industries, Ltd., Montreal./Champagne Enterprises, Ltd., Toronto.

CIRCLE 67 ON READER-SERVICE CARD

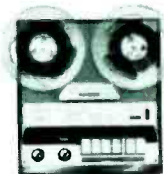
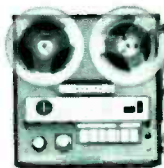
OTHER CONCORD MODELS

CONCORD 550—transistorized 4-track stereo record and playback; push button operation, three speeds, Trans-A-Track, sound-on-sound, dual amplifiers, two VU meters, separated 6" speakers for full stereo effect. *Priced less than \$320!*

CONCORD 550D—tape deck version of transistorized Stereo 550. *Priced less than \$230!*

CONCORD 220—Hi fidelity mono recorder, all push button, three speeds, varisync flutter-free drive motor, dynamic microphone, cue and edit button, magic eye record level indicator, plus Audio-Syncrol accessory for home movie sound. *Priced less than \$150 plus Audio-Syncrol attachment.*

Prices slightly higher in Canada.





THE IMPORTS

WITH A CATALOGUE ranging from baroque to *musique concrète*, Boîte à Musique has now established regular distribution in the United States. Immediately rewarding—certainly one of the best records of its kind—is a handsomely appointed album of pre-Revolutionary French *sinfonie* (LD 081). The Second Suite from François Francour's *Sinfonie du Festin Royal*, written for the marriage of the Comte d'Artois in 1773 at Versailles, represents the final flowering of aristocratic dance forms. These forms had become so defined that Francour was able to mix with his own work gavottes and airs by his contemporaries Rameau, Dauvergne, and Mondonville to produce a homogeneous rich set of eleven pieces in all. On the reverse side, the *Sinfonia Concertante* for Flute, Bassoon, and Strings by Jean-Baptiste Bréval typifies the new French symphonic form, using two or more solo instruments, which was imported from Mannheim and reflected the taste of a growing bourgeois audience for virtuoso display and beguiling melodies. In the outer fast movements the *tutti*s have real symphonic thrust and the soloists give an exciting impression of improvisation. The lovely *Andante* appears innocent and sensuous at the same time, in a class with Mozart's slow movements for flute.

Both these bright, rich works have the benefit of perfectly styled performances from a chamber orchestra conducted by Gerard Cartigny, with Maxence Larrieu, flute, and Paul Hongne, bassoon, remarkably agile in the difficult Bréval. The recording matches the playing, and the illustrated notes in French are models of readable musicology.

A second BAM release (LD 059) presents a startlingly lucid performance of Ravel's *Trio in A minor* by the ensemble known as *Le Trinôme*—Noël Lee, piano, Robert Gendre, violin, and Robert Bex, cello. Other artists—notably Rubinstein-Heifetz-Piatigorsky and Kerner-Menuhin-Cassadó in the domestic catalogue—have played this work with more colorful vibrato and heavier accents. But emphasizing the exotic and dramatic effects which are a natural outgrowth of Ravel's style at the expense of its basic controlled tautness and exquisite details gives the *Trio* a mere surface appeal. *Le Trinôme* plays in exact proportion and with great finesse, making every pulse felt. These performers can dazzle when called upon, too, with beautiful individual tone and a broad dynamic range (cleanly recorded, without excessive resonance). In this version the *Trio in A minor* reveals itself as Ravel's most mature chamber work.

The disc also gives us the first LP versions of two Honegger pieces: the fascinating *Sonatine for Violin and Cello*, in which the composer obtains

genuine sonority and variety of expression from this rare combination; and the *Sonatine for Cello and Piano* (a transcription of the *Sonatine for Clarinet and Piano*), which seems rather pale and ineffectual in this combination.

WE SHALL probably never see a production of Mozart's early opera *Lucio Silla*, K. 135. The confused and stilted libretto is a decided handicap, with its dramatic shortcomings compounded by the fact that Mozart, for lack of a suitable tenor to sing in the 1772 premiere, was forced to reduce the importance of the title role and write major arias for several of the lesser characters. The seventeen-year-old composer responded to this adversity with a brilliant score that includes an impressive number of accompanied recitatives and rich orchestral passages worthy even of the late operas. The arias, most of them quite original in design and teeming with melodies, place *Lucio Silla* beyond the category of the standard Italian *dramma per musica* (though it bears that designation on the title page). This is the beginning of the mature Mozart—a true *opera seria*, in which the graveyard scene at the end of Act I has often been cited as a precursor of *Don Giovanni*. We are fortunate indeed that Harmonia Mundi has issued the complete work (HM 30611/13, manual sequence) in a series that also includes *Ascanio in Alba* and *Betulia liberata*, from Mozart's same Italian period. From the first measures of the sturdy overture, Carlo Felice Cillario proves himself a good Mozart conductor, and his Milanese orchestra capably carries out its important role. Tenor Ferrando Ferrari performs the truncated, thankless role of Silla very well, and mezzo-soprano Fiorenza Cossotto displays ample range in singing Cecilio, originally a *castrato* part. Only Dora Gatta has trouble, in the taxing Donna Anna-like part of *Giurna*, the maiden who spurns the Roman dictator in favor of her beloved, Cecilio. Orchestra and voices are perfectly balanced—a most important consideration with this opera. In keeping with the trend among other small foreign companies, Harmonia Mundi is now including translations of its written material, and thus we can read *Lucio Silla's* inadequate but necessary libretto and Carl de Nys's superb annotations in Italian, German, English, and French.

IN 1953 Erich Kleiber returned to Germany from his long, self-imposed exile to conduct the Cologne Radio Orchestra in Schubert's *Symphony No. 9*, in C. Amadeo has acquired a fairly good tape of the event, and by issuing it on LP (AVRS 5012) not only pays tribute to

the late, generally underrated Austrian conductor but also provides us with a complement to the Furtwängler-DGG edition (of the same vintage) as the best recorded realization of this sublime work.

Furtwängler's uniquely slow tempos projected the epical design of the *Symphony* and gave the beautifully wrought solo passages room to be heard. Miraculously, Kleiber, using the standard, faster tempos (total time just under fifty minutes) and with a lesser ensemble than the Berlin Philharmonic, seems to have imbued every man in the Cologne orchestra with the expressiveness of a soloist. At the same time, though this was a "live" concert, he obtains the discipline and precise adherence to the score we find in the Szell recording. Pervading the entire performance is a vital sense of the all-important rhythmic variety of the work which provides its lilt, energy, and occasional moments of lingering. I have never heard the *Scherzo* given better shape or more feeling than here, especially the *Trio* (which sounds so bland under Klemperer and matter-of-fact under Toscanini). At full volume the recorded sound doesn't quite match the authority of the performance and the surfaces are not always clean, but we can hear every detail Kleiber has put into this effort of great moment.

Amadeo's release of a *Concerto for Double Bass*, a *Sinfonia Concertante for Double Bass and Viola*, and a *Violin Concerto* (AVRS 6283) has virtually doubled the amount of music by Karl Ditters von Dittersdorf available on microgroove. Though hardly an original in the class of his contemporaries Mozart and Haydn, Dittersdorf handled his material with craftsmanship, occasional wit, and a sense of the dramatic—all of which stood him in good stead with the cumbersome double bass as a solo instrument. The second movement of the concerto is an amusingly sentimental *Adagio*, and in the *Finale* the standard rhetorical material of the times has a pleasantly lumpish quality. In the *Sinfonia Concertante* the bass fiddle, with Burkhard Kräutler evidently playing a smaller instrument such as Serge Koussevitzky used and producing a bassoon-like tone in the upper register, does a clever job of hiding itself behind the viola when it can't keep up in the fast movements.

The *Violin Concerto* is a superior work, as might be expected from Dittersdorf, a celebrated violinist who toured Europe with Gluck. It has much of the attractiveness of the Mozart concertos and is enhanced no little by excellent cadenzas by soloist Denis Sigmoidy. If not letter-perfect, he plays stylishly and gets able accompaniment from Das Wiener Kammerorchester, Paul Angerer conducting. GENE BRUCK

a **marantz** owner

Forever

There is no such thing as a typical Marantz owner—unless one can say they are firmly devoted. Some may have determined at the outset that they would have only Marantz. For still others it may have been a matter of budgeting, with planned growth to a full Marantz system.

We have, however, been receiving an ever increasing number of letters from recent Marantz "converts", indicating surprise at the extent of the improvement obtained. They are now convinced of the difference, and are Marantz owners forever.

Whether one is buying soap or automobiles, it is difficult to evaluate conflicting claims and counterclaims of superiority. Yet, when it comes to stereo amplifiers and preamplifiers, almost anyone will acknowledge that Marantz is outstanding from any point—whether performance, precision, quality of construction, reliability, or sound quality.

Hear for yourself what the finest music reproduction sounds like—and you too will be a confirmed Marantz owner—forever!

**an
important
message**



At the time you read this ad, we will be in production on the new Model 10 stereo FM tuner, and a limited number may already have been shipped to franchised Marantz dealers. During the coming months we hope to fill a substantial number of the many, many advance orders our customers have placed for this unique precision device.

We feel deeply moved by this overwhelming evidence of your dedication to and faith in the Marantz concept of quality.

Marantz President



Superb American Craftsmanship **marantz**
25-14 BROADWAY, LONG ISLAND CITY 6, NEW YORK

Model 7 Stereo Console • IM distortion @ 10V eq. pk. RMS, within 0.15%, 0.1% typical • Hum and noise, 80 db below 10 mv phono input • Sensitivity, 400 microvolts (0.4 millivolts) for 1 volt output • Equalizer and tone curves matched to better than 0.5 db • Beautiful precision construction • Price \$264 (Cabinet extra)

Model 8B Stereo Amplifier • 35 watts per channel (70 watts peak) • Harmonic distortion, less than 0.1% in most of range, less than 0.5% at 20 cps and 20 kc • Hum and noise, better than 90 db below 35 watts • Exceptional stability assures superb clarity with all types of loudspeakers • Price \$264.

Model 9 Amplifier—70 watt basic amplifier • Response at 70W, ± 0.1 db, 20 cps to 20 kc • Harmonic distortion, less than 0.1% in most of range, 0.3% at 20 cps and 20 kc. • Hum & noise, better than -90 db • Completely stable for smooth response • Built-in metered tests and adjustments • Price \$384 each. (higher in West)



CIRCLE 61 ON READER-SERVICE CARD

Records at Cost!

through our Special Membership Plan

BUILD YOUR RECORD LIBRARY INEXPENSIVELY, QUICKLY, CONVENIENTLY NO "AGREE TO PURCHASE" OBLIGATION CHOOSE THE RECORDS YOU WANT

Citadel Record Club members purchase hi-fi and stereo albums at cost; classical, popular, jazz, show hits, folk, etc. There are never any "list price" purchases through Citadel.

CITADEL Membership —

The Proven Method of Record Buying Used By Thousands Because . . .

- * **YOU DECIDE ON YOUR PURCHASES** — You are not obligated to purchase any particular quantity of records. Buy as few or as many records as you want . . . the choice is yours.
- * **YOU HAVE COMPLETE FREEDOM OF SELECTION** — Virtually any record or album, by any artist on any label is available including all major labels plus hundreds of smaller labels as well as most imports. Again, the choice is completely up to you.
- * **PROMPT SERVICE** — Many orders are shipped the day received, rarely later than the next several days. In the event of a delay, partial shipments are made and your order completed when available.
- * **PERIODIC SPECIALS** — Periodically you receive a list of hit albums from all categories of music at prices up to 55% off list. Again, you are under no obligation to purchase any of these specials.
- * **FREE! SCHWANN RECORD CATALOG** — With your membership you receive this quick reference to over 25,000 albums. This easy-to-use catalog contains separate sections for classical, popular, ballet, opera, musical shows, folk music, jazz, etc., and for all new releases.
- * **100% GUARANTEE** — If a damaged or defective record does get through our inspection, we shall immediately replace with a perfect copy.

Membership dues is \$3.00 a year . . . a nominal amount if you think of the prices you have paid within the past year. AS A CITADEL MEMBER BUYING RECORDS AT COST, YOUR DUES WILL BE PAID FOR WITH VIRTUALLY THE FIRST PURCHASE YOU MAKE THROUGH THE CLUB. Additional savings quickly mount up, permitting you to buy many more albums on your record budget.

May we suggest that you give Citadel an opportunity of proving its value to you. You enter no obligations, take no risks . . . simply complete the coupon below, include your \$3.00 yearly dues and upon receipt we shall immediately forward all membership material to you.

<p>SATISFACTION GUARANTEED. Try membership for 30 days. If you are not completely satisfied, dues will be refunded immediately.</p>	<p>FREE! Act now. Fill out coupon, enclose your dues; we will include a free record-cleaning cloth as a gift.</p>
--	--

CITADEL RECORD CLUB

545 Fifth Avenue, New York 17, N. Y. 10011

Enroll me in Citadel for one year. I am under no obligation to purchase any particular quantity of records, but those that I do purchase will be at cost price . . . NEVER more. Send the current Schwann catalog and free record cloth immediately. I understand that if, after 30 days, I am not completely satisfied I can get my full membership dues back immediately. \$3.00 dues enclosed.

FULL NAME _____
 STREET _____
 CITY _____ ZONE _____ STATE _____

CIRCLE 25 ON READER-SERVICE CARD

RECORDS IN REVIEW

Continued from page 94

Grischkat permits no one to dawdle. The Evangelist, Hans Ulrich Mielsch, sings with flexibility and attractive tone. All the other soloists are acceptable, and the chorus, in its infrequent appearances, is excellent. In only one respect does this reading seem to me less than satisfactory. In much of the recitative the accompaniment is notated as long sustained tones. Schütz, in his foreword to the score, says that in such passages the keyboard player, or if gambas are used one of these, will achieve "a good effect" if he adds "graceful and appropriate runs and passages." In the present performance a gambist doodles about vaguely and aimlessly.

Here, as in the Archive recording, the roles of Jesus and other individuals are each performed by two singers, which is musically very satisfying if dramatically not as realistic as the option, offered by Schütz and adopted in the Music Guild recording, of using one voice and one instrument for each of these roles. In the present recording the two singers in such passages, like the two choirs of the final chorus, are effectively separated. With the one exception noted, this is a commendable reading of this beautiful and tender work, second in all-around quality only to the Archive recording. German text and an English translation are provided. N.B.

VAN VACTOR: *Symphony No. 2* — See Green: *Sunday Sing Symphony*.

VIVALDI: *Gloria*
 †Peeters: *Entrata Festiva, Op. 93*

Soloists: Roger Wagner Choral; Orchestre de la Société des Concerts du Conservatoire de Paris, Roger Wagner, cond.
 • ANGEL 36003. LP. \$4.98.
 • • ANGEL S 36003. SD. \$5.98.

The Gloria is performed competently but without any special distinction. Recorded in the Church of St. Roch in Paris, its sound is impressively spacious, especially in stereo, but to my ears a little overbright. In neither performance nor recording, it seems to me, is this version the equal of Scherchen's reading on Westminster. The festival piece by Flor Peeters is for organ, brass, and unison chorus. Change "Christus" to "Caesar" in its brief Latin text and it would make a fitting accompaniment to the entrance of the gladiators into the Colosseum in an Italian movie epic. N.B.

WAGNER: *Orchestral Excerpts*

Tristan und Isolde: Prelude and Love-death. Parsifal: Prelude. Tannhäuser: Overture (Dresden Version). Die Meistersinger: Prelude.

Munich Philharmonic, Hans Knappertsbusch, cond.
 • WESTMINSTER XWN 19032. LP. \$4.98.
 • • WESTMINSTER WST 17032. SD. \$5.98.

Hans Knappertsbusch has been associated with Bayreuth since the age of twenty-one, and in these fifty-four years has become chief preserver of the Wagner tradition reflected in the aged sonics of recordings by such other Bayreuth prophets as Karl Muck. This is a tradition in which meters are kept even,

and rhythmic regularity is considered adequate to provide an appropriate sense of drive. For those accustomed to a later tradition, that of Toscanini, Stokowski, and, in the years we best know him, Reiner, the Knappertsbusch approach lacks the intensity, the propulsive thrust, the highlights of nuance and accent which we have come to expect. (Compare, for example, Reiner's version of the *Meistersinger* or Szell's performances on his recent Epic collection with the Cleveland Orchestra.) The result is a disc with unique qualities and considerable historic value. In their own terms the performances are excellent and are well engineered in stereo. There is a tendency for percussion detail to become over-enlarged, but at the same time other detail comes out unusually well—such as the harp part in the *Meistersinger* prelude. R.C.M.

WALTON: *Façade*
 †Ibert: *Divertissement*

Vera Zorina, narrator; Philadelphia Orchestra, Eugene Ormandy, cond.
 • COLUMBLA ML 5849. LP. \$4.98.
 • • COLUMBIA MS 6449. SD. \$5.98.

Here are the words and music for speaker and chamber orchestra that caused what was undoubtedly the biggest *scandale* in the history of music in the British Isles and suggested, for a brief moment in the early Twenties, a promise of originality and modernism in English music that seems to have had no sequel.

Dame Edith Sitwell's *Façade* has been described as a series of brilliant experiments or studies employing a kind of abstract, virtuoso manipulation of word sounds, rhythms, and images intended to evoke dance patterns and dream landscapes. Actually, they have always seemed to me to possess a good deal more cerebral content than that description might suggest; sounds and images here strike me as being often used and related in quite precise, meaningful ways and within meaningful larger contexts. Walton's music is hardly abstract at all; it generally consists of very amusing and precise stylizations of a particular rhythm, measure, or "mood" as suggested or directed by the text. The chamber scoring is simple and elegant; the whole score has a Stravinskian directness, wit, and rightness without any particular debt to Stravinsky or anyone else.

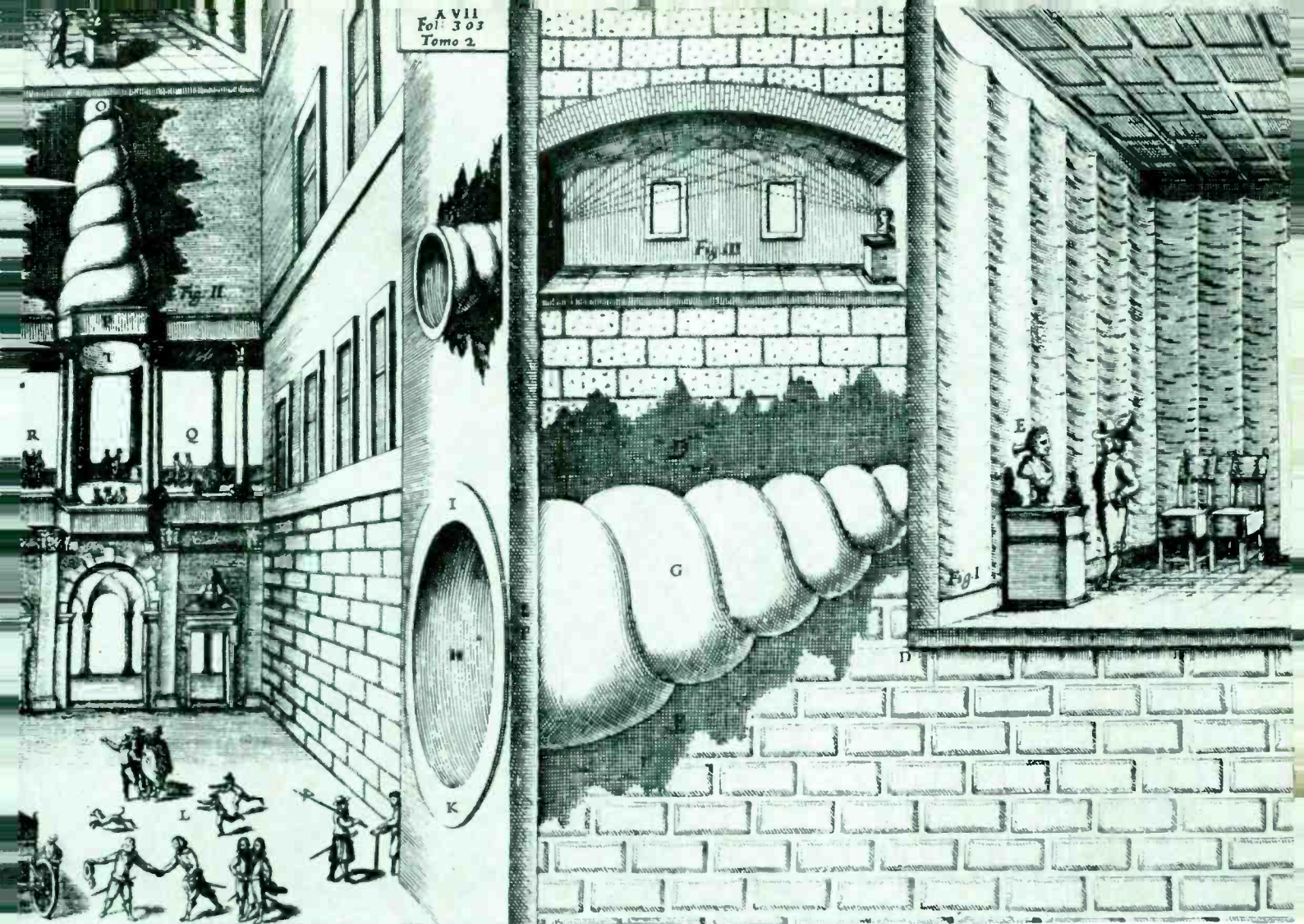
The performance is on a high level. The Philadelphia men under Ormandy produce optimum musical results. Miss Zorina has a few difficulties with the fat, fast, tumbling virtuoso sounds of the text, but she is generally effective. Unfortunately, no one who has ever heard Dame Edith, live or recorded, could ever settle for anything less.

The second side is filled out with the absurd *Divertissement* of Ibert, a work whose humor, unlike that of *Façade*, is of the bawdy, slapstick variety. It is performed to full effect by the Philadelphians and, like *Façade*, it is well recorded. E.S.

YARDUMIAN: *Symphony No. 1; Concerto for Violin and Orchestra*

Anshel Brusilow, violin; Philadelphia Orchestra, Eugene Ormandy, cond.
 • COLUMBIA ML 5862. LP. \$4.98.
 • • COLUMBIA MS 6462. SD. \$5.98.

A composer whose work has been hitherto unknown to me, Richard Yardu-



It took 300 years to make Athanasius Kircher's dream come true.

Athanasius Kircher was a man of vision. Among his many accomplishments, this 17th Century scholar perfected the Aeolian Harp and invented a Tin Pan Alley dream—a composing machine. But his outstanding achievement...the Kircher Broadcasting System shown above, actually called for out-sized cornucopias of sound built into walls. This system pioneered principles in use today.

The boldness, the vision of such a man, is truly epitomized today in the remarkable new instruments for high fidelity developed by University. In University's modern sound laboratories (what a treat they would be for Kircher) engineers devoted to the perfection of sound reproduction are creating extraordinary musical instruments. Consider the Classic Mark II. In according it top-notch rating, Julian Hirsch of Hirsch Houck Laboratories wrote: "In listening tests, it sounded very clean...there was an undercurrent of bass more often felt than heard that was completely lacking in some other quite good speaker systems that I compared to the Classic Mark II. Overall, the sound was beautifully balanced." The low frequencies up to 150 cps are handled through a 15-inch high compliance woofer in the tuned ducted port. An 8-inch mid-range speaker covers from 150 to 3,000 cps, and above this, the superb Sphericon Super Tweeter takes over. Impeccable cabinetry, in oiled walnut. 35" w x 28 1/4" h x 17" d. \$295. Hear it at your hi-fi dealer's or write for complete specifications and free Guide to Stereo High Fidelity. University Loudspeakers, Desk P-9, Oklahoma City, Oklahoma.



The Classic Mark II.

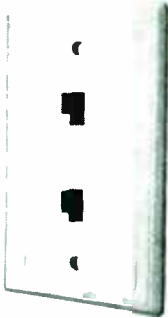
**UNIVERSITY
LOUDSPEAKERS**
A Division of Ling-Temco-Vought, Inc.

U-30

CIRCLE 89 ON READER-SERVICE CARD



- ★ Designed for Modern Living!
- ★ Styled for Lasting Beauty!



MOSLEY FSSW-2 and FSSW-4

Mosley's New FSSW-2 and FSSW-4 represents an outstanding achievement in central control units for Hi-Fi, Stereo and intercom speaker systems. Low in cost, these new switch plates permit positive selection of up to four combinations of speakers.

"Positive Action" slide switches, "Decor Matching" ivory and brown polystyrene and "Ease of Installation", are just a few of the many outstanding features included in the New "Scotch-Master Central Control Switch Plates" at a nominal investment. Comes complete with F-9 mounting brackets.

MOSLEY HAS A COMPLETE LINE OF TV/FM ACCESSORIES DESIGNED AND ENGINEERED TO PROVIDE BETTER TV/FM RECEPTION THROUGH A BETTER INSTALLATION!

FREE **FREE**

Please send me your catalog containing the complete line of Stereo and TV accessories.

Name

Address

City/State

Mosley
Electronics Inc.
4610 N. Lindbergh Bridgeton Mo.
CIRCLE 64 ON READER-SERVICE CARD

mian was born in 1917, apparently studied privately, and is at present an organist and choir master in Bryn Athyn, Pennsylvania. The Violin Concerto, beautifully played by Brusilow, seems to me by far the better of the two works presented here. It is a kind of compilation of all the old familiar violin-concerto gestures as culled from Beethoven to Berg and amalgamated in a rambling chromatic-tonal style which is nevertheless used in a grateful, reflective, lyric manner.

The Symphony, which, we are told, was inspired by the story of Noah and the Flood, has much less to recommend it. The slow movement perhaps has its moments, but the outer sections are long on assertiveness and short on real thought and idea. In both works the performances (and the recorded sound) serve the music well. E.S.

RECITALS AND MISCELLANY

LUCINE AMARA: Recital

Donaudy: *O del mio amato ben; Freschi luoghi, prati aulenti*. Del Paquino: *Lasciatemi in pace*. Traetta: *Tant'è Tantino*. Debussy: *L'Echelonement des haies; Beau soir*. Fourdrain: *Carnaval*. Szulc: *Clair de lune*. Turina: *Las Locas por amor*. Falla: *Seguidilla murciana*. Obradors: *Corazón, porqué pasáis*. Melikian: *The Rose; Cradle Song*. Schumann: *Widmung*. Wolf: *Nimmersatte Liebe*. Brahms: *O wüsst' ich doch den Weg zurück*. Barber: *Sure on This Shining Night*. Hageman: *Music I Heard with You*. Bliss: *The Buckle*.

Lucine Amara, soprano; David Benedict, piano.

- CAMBRIDGE CRM 704. LP. \$4.98.
- ● CAMBRIDGE CRS 1704. SD. \$5.98.

Inasmuch as Miss Amara has been poorly represented on records, it is a pleasure to see the appearance of this recital disc. In her choice of program, though, she has fallen into the error made by many debut recitalists who, in their determination to show their grasp of every style and language known to man, fire off salvos in all directions at once, narrowly missing practically everything. This has happened here. The program embraces Italian, French, Spanish, German, American, English, and "native" (in this case Armenian) songs; carefully balances antique, romantic, and conservative contemporary elements; is sure to alternate somber songs with lighter ones; inevitably concludes with a charm-'em-or-die encore number.

Much of the singing is lovely, for Miss Amara's voice, while not exciting or dramatic, has an attractive feminine quality, ample body, and more than sufficient range. It is intelligently, freely handled, and can scale down to a very beautiful floating *piano*. But, in truth, only the Debussy and Lieder groups offer really nourishing fare, and Miss Amara is not quite so magnetic as to stir up any particular interest in the remaining pleasant, occasionally affecting material. Her handling of the French group shows a good over-all grasp of style, plus a voice well suited to such material. Would it not have been interesting—just for example—if she had given us some Reynaldo Hahn

(say the *Chansons grises*), or a few of the many fine Fauré songs that are seldom performed or recorded? A less scattered program, more closely designed to take advantage of the singer's abilities and to present some interesting repertoire at the same time, would have made the effort much more rewarding.

Mr. Benedict's accompaniments are fine, and so is the sound, even if there are hints of a fairly small, empty hall. Texts are given for a few of the songs. English paraphrases are furnished for the rest. C.L.O.

LEONARD BERNSTEIN: "Leonard Bernstein Conducts for Young People"

Copland: *El Salón México*. Debussy: *Prélude à l'après-midi d'un faune*. Strauss, R.: *Till Eulenspiegels lustige Streiche, Op. 28*. Tchaikovsky: *The Nutcracker, Op. 71; Dances (6)*.

New York Philharmonic, Leonard Bernstein, cond.

- COLUMBIA ML 5841. LP. \$4.98.
- ● COLUMBIA MS 6441. SD. \$5.98.

Inasmuch as all this material has been released previously, I need only remark here that the recording is fine and the performances are the usual bright Bernstein versions, with the Copland, perhaps, the best of the lot and the Debussy the least effective. The present coupling is supposedly for children, although the only concession to juveniles is a set of notes in the cute, "Uncle Lenny" style. I find the bowdlerized version of *Afternoon of a Faun* rather funny, and I rebel at Till Eulenspiegel's being likened to Dennis the Menace, but after all, no one is really obliged to read this stuff. Forget it and enjoy the music. It's good. R.C.M.

INDIAN MUSIC: Sangeeta Madras

Itharamenum; Saamajavagamana; Duet for Mridangam and Ghatam.

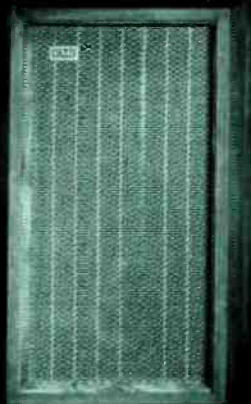
Balachander, veena; Ramani, venu; Ramabhadran, mridangam; Natesan, tambura.

- WORLD PACIFIC WP 1426. LP. \$4.98.
- ● WORLD PACIFIC WPS 1426. SD. \$4.98.

There are now more than a dozen records of Indian classical music available in this country (quaintly listed in Schwann under "Folk Music," as though there were no difference in musical complexity between a centuries-old raga and *Spent My Money on Sally Brown*), but most of them offer the music of northern India. The present excellent disc of "Magic Music from South India" is therefore doubly welcome. While the music of northern India has undergone a leavening from Persian and Arabic sources in the past six centuries, Carnatic music, or that of southern India, derives directly from Aryan and Dravidian music of three millenniums ago. Though Western ears may fail to detect much difference between the two traditions, the music of the south is said to be more austere and conservative than its northern counterpart.

This seems true of the featured work on this release, the *Itharamenum* for veena and mridangam, which occupies all of Side 1. The veena is a plucked stringed instrument, ancestor of and similar to the sarod and sitar of the north. The mridangam is a double-headed drum

Model DLS-529



New Model 711A



New Model 319



New Model 630



A dangerous idea... is hard to stop.

You have been repeatedly warned about the dangers of certain radical engineering ideas developed in the great EMI laboratories in England and embodied in the EMI Model DLS-529 loudspeaker system. These new concepts result in a speaker that speaks the ever-dangerous truth—about the slightest distortion in the rest of the audio chain or the subtlest shortcoming of another speaker in an A-B comparison.

Rival loudspeaker manufacturers have meanwhile been fondly hopeful that the exclusive design and construction features of The Dangerous Loudspeaker would remain available in only one model and one price range. But wishful thinking has never stopped a dangerous idea whose time has come—and so, inevitably, here are *three* more EMI speaker systems to cover every possible application for all classes of audiophiles!

All four models in the EMI line shown here are built in strict accordance with the same EMI standards and the

same EMI design philosophy. All woofers, as well as midrange drivers, are *elliptical*, with patented *aluminum* center cones and molded *polyvinyl chloride (PVC)* suspensions. All tweeter diaphragms have the same specific curve, weight and damping material. All enclosures have a woven *metal* grille.

The original Model DLS-529 still reigns supreme at its remarkably moderate price of \$159.00.* (Also available without cabinet as EMI Baffle #1 for custom installation, \$115.00.*)

The new Model 711A, a three-way system with four drivers, is an all-out design conceived as a professional studio monitor and an unprecedented buy at \$249.00.*

The new Model 319 is a brilliant solution to the "impossible" problem of a no-compromise speaker for less than a hundred dollars—specifically, \$99.75.*

And the new Model 630 at last makes available EMI sound quality in a system small enough to fit *any* bookshelf

—for only \$69.75.*

To understand the full significance of the technological progress represented by the new EMI line, it is essential to read EMI's technical literature and data sheets. To obtain your free copy, fill out and mail the coupon below.

(Scope Electronics Corporation, a subsidiary of Lynch Corporation, has exclusive rights to U. S. and Canada distribution of EMI components.)

Scope Electronics Corporation
10 Columbus Circle
New York 19, N. Y.

Please send me without charge all available technical brochures and data sheets on EMI loudspeaker systems.

Name _____

Address _____

City _____ Zone _____ State _____

*higher in the South and West

EMI

(Electric and Musical Industries, Ltd.), England

CIRCLE 37 ON READER-SERVICE CARD

"Prejudice and Politics"

courtesy C. E. Ives

If we could*, we would give away** Gustav Leonhardt's recordings to those who resist old music and to those who are not yet familiar with this warmest, wittiest and most enchanting of players of the harpsichord and organ. Mr. Leonhardt is a recognized authority and expert on 17th-century music and instruments, yet (if you're still biased) it never gets in his way, and we hope it won't stop you from enjoying an enormously satisfying listening experience (we're biased).

Organ and Harpsichord Pieces by J. J. Froberger (CRM 509 mono, CRS 1509 stereo) and J. P. Sweelinck (CRM 508 mono, CRS 1508 stereo). Organs: (Froberger) Schnitger, Michaelskerk in Zwolle, Holland; (Sweelinck) Schnitger, Larenskerk in Alkmaar, Holland. Harpsichord (both), an authentic 18th-century instrument.

*which we can't
**which we will; \$4.98 (mono), \$5.98 (stereo)

CAMBRIDGE RECORDS INC.
477 Washington Street, Wellesley 81, Mass.

CIRCLE 23 ON READER-SERVICE CARD

NEW ON ANGEL

DE LOS ANGELES
ALVA
BRUSCANTINI
WALLACE



ROSSINI
THE BARBER OF SEVILLE
Angel

THE BEST BARBER IN TOWN!
Rossini's uproarious masterpiece, *The Barber of Seville*, with Victoria de los Angeles as Rosina. This polished and sparkling Glyndebourne Festival production of Peter Ebert also stars Luigi Alva and Sesto Bruscantini, supported by Ian Wallace, Carlo Cava and Laura Sarti. Vittorio Gui conducts the Glyndebourne Festival Chorus and the Royal Philharmonic Orchestra.

three discs: (S)3638 C/L
4-track stereo tape: ZC 3638

CIRCLE 9 ON READER-SERVICE CARD

which supplies a rhythmic backdrop for the extended musing of the veena. The playing is superb, the music fascinating; it does, however, have a narrower emotional range than the ragas of the north, being neither as solemn in the slow moments nor as gay in the lively ones.

Overside are two virtuoso display pieces, the appeal of which is immediate and powerful. The first, an eight-minute work for the venu, a bamboo flute, is subtle, elegant, and vigorous. It is followed by a ten-minute duet in which the mridangam is joined by the ghatam, a clay pot played by striking with hands, wrists, fingertips, and even fingernails. Taken strictly at the foot-tapping level, it's an exciting job, as much of a duel as a duet, but more sophisticated musical values can be found too.

The recorded sound is excellent in both versions, capturing the resonance of the veena, the dry percussiveness of the various drums, and the breathy sweetness of the flute admirably. If not perhaps the ideal introduction to Indian classical music, this disc will provide much pleasure for the initiated and will certainly afford a provocative experience for those seeking new musical horizons.

ROBERT SILVERBERG

ANDRE LARDROT: "The Virtuoso Oboe, Vol. 3"

Vivaldi: *Concerto in A minor, P. 42*. Fischer, Johann Christian: *Concerto No. 2, in E flat*. Leclair: *Concerto in C*. Albinoni: *Concerto in D minor, Op. 9, No. 2*.

André Lardrot, oboe; Wiener Solisten, Wilfried Böttcher, cond.

• VANGUARD VRS 1100. LP. \$4.98.
• • VANGUARD VSD 2138. SD. \$5.95.

Each of these oboe concertos contains something to please and interest the listener. The Leclair and Vivaldi are perhaps the least generously endowed, rising above humdrum level only in the unusually dramatic ritornel of the slow movement of the Leclair and in the expressiveness of the finale of the Vivaldi. The work by Johann Christian Fischer (1733-1800), himself a celebrated oboist (a portrait of him by Gainsborough hangs in Buckingham Palace), has considerable charm in the second and third movements, along with a bit of noodling. This is the one work of the four that attempts to exploit the special quality of the oboe; the others would probably sound equally good on the violin or flute. The most consistently engaging work on the disc, it seems to me, is the Albinoni, whose gently melancholy first movement, meditative Adagio, and dancelike finale are suffused with melody and enriched with unobtrusive but skillfully written counterpoint.

Lardrot, as in the previous discs of this series, lives up to his billing: he is a virtuoso whose tone remains pleasant even on top. Except for a bit of précho in the stereo version of the Vivaldi (not the mono), the sound is clean, bright, and realistic. N.B.

MOURA LYMPANY: "Famous Classics for Piano"

Albéniz-Godowsky: *Tango in D*. Brahms: *Intermezzo in B flat minor, Op. 117, No. 2*. Chopin: *Etude in C sharp minor, Op. 10, No. 4*; *Preludes, Op. 28: No. 7, in A; No. 20, in C minor; Waltz in A flat, Op. 34, No. 1*. Dohnányi: *Capriccio in F minor, Op. 28*. Granados: *La Maja*

y el Ruiseñor. Liszt: *Valse impromptu*. Poulenc: *Pastourelle*. Schumann: *Waldszenen, Op. 82: Vogel als Prophet*.

Moura Lympany, piano.

• ANGEL 35995. LP. \$4.98.
• • ANGEL S 35995. SD. \$5.98.

Moura Lympany gives a really attractive demonstration of her pianism here. Her playing throughout has a lovely intimate style, somewhat reminiscent of her senior compatriot Dame Myra Hess but with an edge of nervous intensity and technical brilliance all her own. Although the material offered is by no means profound (there is not a single piece from the classical period among these "Famous Classics"). Miss Lympany's fluent, mercurial, and eminently musical temperament offers substantial pleasure. Everything on the disc is well played, but for me the real gems are the Liszt, Poulenc, and Granados items. Angel's sound is rich and spacious in both versions. H.G.

GUIOMAR NOVAES: Piano Recital

Chopin: *Barcarolle, in F sharp, Op. 60*. Debussy: *Préludes, Book I: Les Collines d'Anacapri; Estampes: Soirée dans Granade; Images, Book II: Poissons d'or*. Liszt: *Forest Murmurs; Gnomesreigen; Liebestraum No. 3; Valse oubliée No. 1; Hungarian Rhapsody No. 10 ("Preludio")*.

Guiomar Novaes, piano.

• DECCA DL 10074. LP. \$4.98.
• • DECCA DL 710074. SD. \$5.98.

GUIOMAR NOVAES: "The Art of Guiomar Novaes"

Bach: *Prelude in G minor*. Beethoven: *Ruinen von Athen, Op. 113; Turkish March*. Brahms: *Capriccio in B minor, Op. 76, No. 2; Intermezzo in B flat minor, Op. 117, No. 2; Waltz in A flat, Op. 39, No. 15*. Gluck: *Orpheus and Eurydice; Dance of the Blessed Spirits*. Philipp: *Fireflies*. Pinto: *Memories of Childhood*. Purcell: *Hornpipe*. Saint-Saëns: *Caprice*. Vuillemin: *Hornpipe*.

Guiomar Novaes, piano.

• Vox PL 15010. LP. \$4.98.

The Decca issue here is all newly recorded, and with the exception of the two Debussy Preludes consists entirely of works which Mme. Novaes has never before committed to discs. The Vox release is a release of pieces taped in the Fifties, although for some reason the performances of the Beethoven *Turkish March* and the Pinto *Childhood Memories* went unreleased until now. Her account of the Beethoven tidbit is not as massive as is usual for this piece. She gives it a lightweight, indeed playful, exposition in a fast *allabreve* tempo. For the Pinto suite, it would be hard to find a more sympathetic or authoritative interpretation. The pianist was married to the composer, and her gentle whimsy and lovely singing tone are as much a tribute to him as to the music itself. The other works on the disc are given with vivacity and transparency, and the sound is still very fine. The Brahms *Capriccio*, incidentally, is identified as in D minor. In fact, we are given the B minor.

On the Decca disc, Mme. Novaes is very successful in the Debussy pieces, with the two Preludes immeasurably superior to those in her earlier complete set, but the present album is of course particularly interesting for its documentation of the pianist's way with the pieces

she has not previously recorded. The Liszt works are played with emphasis on poetry and washes of color rather than with the customary brilliance and dash. She indulges in lavish pedal effects, producing a lovely atmosphere. Chopin's difficult, but lovely, *Barcarolle* is an extremely elusive piece, and I must confess to being disappointed by Novaes' account here. She fragments the structure by her constant arpeggiation of chords, and further obscures the central design of the work by overemphasizing small details (especially in the passage beginning with meas. 71) and conversely ~~fiicult, but lovely, Barcarolle is an example, the stormy build-up around measure 60~~. This reduces her performances to a collection of unrelated episodes. The outstanding commercial recording of this piece remains that by Dinu Lipatti.

Decca's reproduction is ultrarealistic. Bass is richly compelling, while the treble has a fine ringing clarity. H.G.

RUSSIAN CHOIR OF FEODOR POTORJINSKY: *Vespers and Matins of the Eastern Orthodox Church*

Russian Choir of Feodor Potorjinsky.
• MUSIC GUILD M 44. LP. \$5.50.

This is an extremely interesting disc. The two services are sung throughout, without accompaniment. Some of the music is old—how old, the notes do not say, only that "Potorjinsky has chosen from among the most ancient melodies of the different Russian monasteries"; some of it was composed in the nineteenth century; and some of it is "old" music harmonized or arranged in that century. Among the composers named are Kastalsky, Tchesnokoff, Archangel'sky, and Lvovsky. Very occasionally, as in the unison, modal *Dogmátik* (Hymn to the Virgin Mary) of *Vespers*, there is a Byzantine flavor, but most of the time the idiom is familiar: this is the stylistic world of Mussorgsky's choruses and of the sacred music of Tchaikovsky and Rachmaninoff. There are some lovely things here, and while all of it is reverent and serious, there is considerable variety in tempo, rhythm, and type of setting.

The chorus, which appears to be active in France, seems well trained and has the richness and flexibility characteristic of all good Russian choirs. A detailed description of the services and translations of the texts makes it easy to follow the music. Except for a bit of distortion, particularly near the end of Side 1, the sound is satisfactory. Oddly enough, although Music Guild has issued a number of solo performances on both stereo and mono, the present performance, which includes music for alternating choirs, is available in the monophonic format only. N.B.

MARIA STADER: *Lieder Recital*

Schumann: *Frauenliebe und Leben*, Op. 42. Mozart *An Chloë*; *Oiseaux, si tous les ans: Ridente la calma; Un moto di gioia; Das Veilchen*. Schubert: *Gretchen am Spinnrade; Nachviolen; Der Schmetterling; Frühlingslied; Schweizerlied*.

Maria Stader, soprano; Joerg Demus, piano.
• WESTMINSTER XWN 19029. LP. \$4.98.
• WESTMINSTER WST 17029. SD. \$5.98.

Considering the standing of the singer,

A season of **Landmarks**



WAGNER

Siegfried

Georg Solti—Vienna Philharmonic Orchestra—Birgit Nilsson, Wolfgang Windgassen, Hans Hotter, Gerhard Stolze, Gustav Neidlinger with Joan Sutherland as the Forest Bird.

Stereo: OSA 1508
(5 records)
Mono: A 4508



Joan Sutherland

Command Performance

The London Symphony Orchestra—Richard Bonyngé—Arias from *Oberon*, *Le Cid*, *Martha*, *Pagliacci*, *Luisa Miller*, and other operas as well as many well known songs and ballads.

Stereo: OSA 1254 (2 records) Mono: A 4254

Benjamin Britten

WAR REQUIEM

Galina Vishnevskaya, Peter Pears, Dietrich Fischer-Dieskau, The Bach Choir, The Highgate School Boys' Choir, The London Symphony Orchestra and the Melos Ensemble—Benjamin Britten.

Stereo: OSA 1255 (2 records) Mono: A 4255

and **NOW...** a star studded performance
Verdi

La Traviata

Joan Sutherland, Carlo Bergonzi, Robert Merrill and other soloists—Chorus and Orchestra of the Maggio Musicale Fiorentino—John Pritchard.

Stereo: OSA 1366 (3 records) Mono: A 4366



The Most Talked About
Original Motion Picture
Sound Track Album
of 1963!



MONDO CANE

"Brilliant Musical Score!"

—Bosley Crowther, N. Y. Times



The Proudest
Name in
Entertainment

CIRCLE 85 ON READER-SERVICE CARD

Musical
adventures
in new
Vanguard-
Bach Guild
releases



HAYDN: SYMPHONY NO. 60 IN C, "IL
DISTRATTO"—SYMPHONY NO. 52 IN C
MINOR — Esterhazy Orchestra; David
Blum, conductor *VRS-1105

MADRIGAL MASTERPIECES, Vol. 2
Great works of madrigal history including
Monteverdi's "Lagrime d'amante al sepol-
cro dell'amata": Deller Consort. *BG-639

PALESTRINA: THE SONG OF SONGS
21 motets from the Song of Solomon
Prague Madrigal Choir *BG-647

GOTTSCALK: SYMPHONY — "A NIGHT
IN THE TROPICS" and TARENTELE
GOULD: LATIN-AMERICAN SYMPHON-
ETTE—Utah Symphony; Abravanel, cond.;
Reid Nibley, piano *VRS-1103

LALANDE: DE PROFUNDIS — Deller and
other soloists; Chorus & Orch. *BG-640

IAN AND SYLVIA — "FOUR STRONG
WINDS" *VRS-9133

VANGUARD ^{*Stereo}
recordings for the connoisseur

CIRCLE 90 ON READER-SERVICE CARD

and the fact that her voice has always appealed to me. I found this a surprisingly uninteresting record. Miss Stader has done impressive recorded work in music that moves around a good bit, music where a vocal prettiness, coupled with clean realization of what we might call purely musical values, will make its own effect, as in some Bach or some Mozart. But the romantic Lied is something else again; here, a singer cannot impress through the maintaining of focus and purity while negotiating florid passages. The quality of Miss Stader's voice, when restricted to a relatively simple line, is somewhat thin and colorless, and she does little to invest the songs with any real spirit or point. Quite apart from the fact that *Frauenliebe und Leben* benefits from a darker, richer tone quality, there is small evidence in Miss Stader's rendition of the cycle of any attempt to project it as an emotional experience—the phrasing is tasteful, but does not take the listener to the core of the matter. By the same token, *Gretchen am Spinnrade* becomes little more than a well-executed vocalise. The recital's best moments are in the lighter, more freely moving numbers, but even these do not call the singer's strong points into play.

Demus' accompaniments are very much within the singer's frame, and the sound is exemplary. The sleeve notes contain the original texts, but not English translations; is it really of much help to a less than expert listener to know that *Gretchen am Spinnrade* is "Gretchen's sensuous longing for Faust while sitting at the spinning wheel?" C.L.O.

STANLEY TAYLOR: "The Dulcet Pipes"

Stanley Taylor Consort.

- VANGUARD BG 645. LP. \$4.98.
- • VANGUARD BGS 5057. SD. \$5.95.

This is a collection of pieces dating from the sixteenth and seventeenth centuries, presented mostly in arrangements for from one to seven recorders. I confess that, while I can enjoy the sound of the instrument in small doses or when its timbre is mixed with others, in long pieces for recorder consorts the dulcet pipes give me the pip. I must therefore report that I found the extended pieces here—for example, the arrangement of Byrd's *The Bells*—as boring as Charles Lamb found concerts in general. This well-recorded disc is for enthusiastic admirers of the various sizes of fipple flute, from the penny-whistle descant to the shy and lugubrious bass. In addition to Byrd, composers represented are Farnaby, Holborne, Handel, Schmelzer, and Palestrina (a ricercar). N.B.

YVES TINAYRE: *Recital*

Yves Tinayre, tenor; Dvonch Ensemble.
• RECORD HUNTER No. 2. LP. \$4.50.
(Available only from The Record Hunter, 507 Fifth Avenue, New York, N.Y.)

Twenty-odd years ago the French singer Yves Tinayre made himself known and admired in this country as a kind of one-man Pro Musica Antiqua. He gave recitals of "old" music—I remember a particularly impressive one at the Cloisters in New York—and made a number of recordings. The present disc is a reissue of performances originally recorded in 1941. While collections of early music are no longer the rarities they were then, it is good to have this disc made available again. Tinayre was sincerely con-

vinced of the vitality of the music he chose to sing, and he conveyed that feeling in singing that was always pleasant and often moving. Side 1 contains an organum by Leonin, three *trouvère* songs, a ballade by Machaut, and chansons by Binchois and Rore. Seventeenth-century sacred music is represented on the other side, in a motet by Giovanni Paolo Colonna and a cantata by Heinrich Albert. The sound of the voice and instruments is still entirely acceptable. Some sustained tones are a little wavery, and the review disc had clicks and surface noise on Side 1. N.B.

SPOKEN WORD

SHAKESPEARE: *Antony and Cleopatra*

Richard Johnson, Antony; Irene Worth, Cleopatra; Robert Eddison, Patrick Wymark, Miles Malleson, Gary Watson, Ian Lang, Prunella Scales, Jill Balcon; Marlowe Society; George Rylands, dir.
• LONDON A 4427. Four LP. \$19.92.
• • LONDON OSA 1427. Four SD. \$23.92.

From the point of view of intelligent, conscientious interpretation of Shakespeare, there are few bad records among current versions of the Bard's plays, and the purchaser's problem is often simply that of choosing the best among the good. A case in point is the present release of *Antony and Cleopatra*, a worthy successor to the recent Caedmon recording though for my personal taste not quite its equal. The new set, it seems to me, offers less vigor, variety, and excitement than the Caedmon production and is less successful in presenting the illusion of an acted play. There is a little too much "fine" reading here. Richard Johnson gives a clear characterization of Antony (though I find it less interesting than Anthony Quayle's), and the Enobarbus certainly has his moments; but the Caesar seldom suggests the requisite force, and I should be hard put to describe the other players' work in terms of any individual characteristics.

Not, however, Irene Worth's Cleopatra. We are fortunate indeed to have on records two performances as impressive as hers and Pamela Brown's. This is in general a heavier, coarser, probably less neurotic Cleopatra than Miss Brown's. For the most part, it is slower-paced, but it is also subject to sudden breathless little rushes which are sometimes very effective. More important, these alterations in tempo are managed without ruining the verse. Miss Worth's Cleopatra has great vigor too, manifested in the lighter scenes by much use of laughter, and is a more mature-sounding Queen than her predecessor on discs. In every speech there is almost endless variety, and such variation in pitch that I should think there might be some difficulty in following her without a text (which London does not provide). On the whole I prefer Pamela Brown, who reveals more fully the development Cleopatra undergoes between Act I and Act V, but there are times when the emotional impact of Irene Worth's performance is very moving, indeed overwhelming. EDWARD WAGENKNECHT

Continued on page 108

YOU COULD SPEND \$100 MORE AND NOT GET BETTER PERFORMANCE

(or better features, or better quality.)

INTRODUCING the new Rek-O-Kut R-34 playback system—a complete 2-speed turntable, tonearm, and base unit, WITH A 5 YEAR GUARANTEE ... unheard of in the audio industry! When we say our turntables are built to take it—we mean it.

INSTANT SPEED SELECTOR.

A mere flick of your finger changes its speed from 33 $\frac{1}{3}$ to 45 rpm. An exclusive Rek-O-Kut feature.

HYSTERESIS SYNCHRONOUS MOTOR. Pabst is its name. Pioneered by Rek-O-Kut. For constant speed no matter what the variation in line voltage. It's the first time *this* motor (used in our higher-priced units) has been used in a system at *this* price.

ISOLATION SUSPENSION: Totally eliminates acoustic feedback. Makes vertical rumble a negative factor. No need for complicated spring devices to shock-mount your playback system. Ever.

S-340 TONEARM. A modified version of the S-320 professional tonearm. Tracks at less than one gram! Resonance factor is *below* 12 cycles. Ruggedly constructed, its removable cartridge shell handles *any* standard cartridge. Available separately at \$24.95.



SOLID OILED-WALNUT BASE. Fine furniture crafted.

SPECIFICATIONS. Noise and rumble: —60 db below average recorded level (@ 7 cm/sec. @ 1000 cps). Flutter & wow: .08% RMS. Dimensions: 15" x 14 $\frac{5}{8}$ " x 5 $\frac{1}{2}$ " (overall height, including tonearm).

ONE-PIECE CAST ALUMINUM TABLE. Full-size, 12 inch, professional quality. Dynamically balanced. Its weighted rim provides all the necessary flywheel motion for perfect rotation at constant speed.

EXCLUSIVE REKOTHANE BELT. Polyurethane. Individually ground to precision tolerances, this belt reduces noise and rumble *minus 6 db lower than any other belt*. And unless you actually cut or tear a Rekothane belt it should work for the life of the unit.

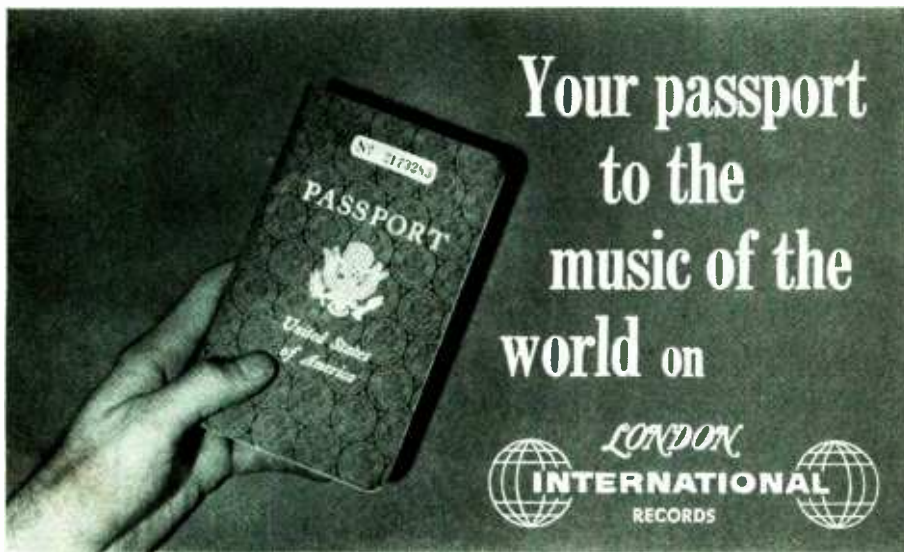
SIGNIFICANT PRICE. ONLY \$89.95!

A most modest price for such quality. See your dealer for a comparison demonstration. Only then will you know why you could spend \$100 more and not get better performance (or better features, or better quality).

REK-O-KUT, the world's largest manufacturer of turntables. 38-19 108 Street, Corona 68, New York

Export: Morhan Exporting Corp., 458 B'way, N.Y.C. Canada: Atlas Radio, 50 Wingold Ave., Toronto 19

CIRCLE 70 ON READER-SERVICE CARD



REVIVE, REFRESH AND RELIVE your "musical memories" on London International LP's. The spirit, the charm, and musical authenticity of country upon country is only as far away as the London International catalog.

London International presents a new series of "MUSICAL MEMORIES."

MUSICAL MEMORIES OF TURKEY

In Her Garden, Danube Dance, Lilac Time, Belle of Our Valley (Folk Song), Face to Face (Folk Dance), Anatolian Dance, and others. Recorded in Turkey for London International. Mono: TW 91299

MUSICAL MEMORIES OF SCANDINAVIA

Swedish Walking Tune from Dalarna, Danish Waltz, Norwegian Dance, Finnish Polka, Swedish Hambo, Icelandic Schottische and others. Folk Dance Orchestra. Recorded in Sweden for London International. Mono: TW 91300

MUSICAL MEMORIES OF GREECE

Near You Everyday, Take Back Your Heart, When the Bouzouki Plays, Good Morning Good Night, The Sea, Alas Where is Your Letter, and others. Popular Songs, Folk songs and dances. Recorded in Greece for London International. Mono: TW 91301

MUSICAL MEMORIES OF AUSTRIA

Schuplattler, Spitzbuam Polka (Traditional), The Girls from Tux (Yodel), Woodchoppers Song (Traditional), To the Heart (Waltz), Andrea Hofer March (Traditional) and others. Yodlers, harps, zithers, Brass Band. Recorded in Austria for London International. Mono: TW 91303

MUSICAL MEMORIES OF HUNGARY

My Hat My Hat, I've Had Some Wine, Concert Czardas, Weeping Willow, A Gypsy in Love, Wedding In Our Street and others. The Pali Gesztro Orchestra. Special recording for London International. Mono: TW 91304

MUSICAL MEMORIES OF SWITZERLAND

Thun to Bern, Fanfare to Spring, Old Friends, La Ranza, Echo of Aerenweg, In the Vineyard, Peasant Bands, Yodler Club and others. Recorded in Switzerland for London International. Mono: TW 91305

MUSICAL MEMORIES OF FRANCE

The Knights of the Round Table (Burgundy), Fandango (Basque), Newlyweds of Berry (Auvergne), Fishermans Song (Brittany), Beautiful Catherine (Alsace), Crickets Dance (Vosges), and others. French specialty singers and orchestras. Recorded in France for London International. Mono: TW 91302

MUSICAL MEMORIES OF INDIA

Songs of Bombay, The Bhayan, Songs of Mirabai, Saranga Raga, Recorded in India for London International by Deben Bhattacharya. Mono: TW 91306

MUSICAL MEMORIES OF RUMANIA

The Song of the Olt, Love Doina, The Skylark, Dobrica Hora, Ciuleandra Dance, Song and Dance for Two and others. Pan pipes with Ion Opera and Dobre Constantin. Folk orchestras, and Maria Lataretu. Recorded in Rumania for London International. Mono: TW 91307

MUSICAL MEMORIES OF BALI

Overture "Kapi Radja" Tumililingan, Ketjak (with Male Chorus, Classical Legong), Gamelan Orchestra. Recorded in Bali for London International. Mono: TW 91308

MUSICAL MEMORIES OF ITALY

Sole Giala, Firenze Sogna, El Gondolier, Vola Vola, Luna Caprese, Vecchia Roma and others. Recorded in Italy for London International. Mono: TW 91309

MUSICAL MEMORIES OF GERMANY

Das Lied der Heimat, Heideroslein, Du Schenkst mir Gold und Silber, Liechtensteiner Polka, Das Edelweiss vom Wandelstein, Blauer Himmel, Weisse Wolken. Recorded in Germany for London International. Mono: TW 91310

Typical LP's from the extraordinary London International catalog

IRELAND'S SONGS OF FREEDOM

Teresa Duffy—Accompaniment directed by Bob Sharples. The Jackets Green, Slievenamon, O'Donnell Aboo, Kevin Barry, On The Road, On The Banks Of My Own Lovely Lee, The Irish Soldier Boy, Roddy Corley, Johnston's Motor Car, Boolavogue, others. Stereo: SW 99005 Mono: TW 91233

GERMAN SING-ALONG

Will Glahe, Orchestra and Chorus. Germany's greatest popular hits played for sing-along enjoyment. Such favorites as: Beer Barrel Polka, Lili Marleen, O du lieber Augustin, Auf Wieders'hn, O Mein Papa, Liechtensteiner Polka and many others. Stereo: SW 99009 Mono: TW 91237

HAVA NAGILA

The International Folk Singers. Hava Nagila, Haroah Haktana Min Hagay, Ana Halach Dodech, Erev Shel Shoshanim, Kol Dodi, Va'yiven Uziyah, Zamar Noded, Yonati B'Chagvey Haselah, Tzena, Hana'ava Babanot, David Melech Yisrael, Hafindjan, others. Stereo: SW 99021 Mono: TW 91256

SONGS OF THE HEBRIDES

Kenneth McKellar. Sleeps The Noon In The Deep Blue Sky, The Peat-Fire Flame, Land Of Heart's Desire, The Reiving Ship, Aighnis On The Machair, A Fairy's Love Song, Skye Fisher's Song, A Clyde-Side Love Lilt, Heart O' Fire Love and others. Stereo: SW 99023 Mono: TW 91258

GERMAN BRASS AND DRUMS

The stirring sounds of the famous German "Zapfenstreich," featuring spectacular military band, fife and drum corps. Featuring: Der Grosse Zapfenstreich, Pepitamarsch, Indra-Marsch, Revue-Marsch, others. Stereo: SW 99279 Mono: TW 91279

SCOTTISH SATURDAY NIGHT

Kenneth McKellar. Hame O' Mine, The Bonnie Wells O' Wearie, The Nameless Lassie, O Sing To Me The Old Scots Songs, We're No' Awa' To Bide Awa', A Gordon For Me, Hail Caledonia, others. Stereo: SW 99283 Mono: TW 91283

SONGS OF PORTUGAL

Maria Teresa de Noronha, Alexandrino, Minha Luz, Desengano, Sou Felix, Cancao Duma Tricana, Rosa Engeitada, Minha Dor, Mouraia, Sina, others. Stereo: SW 99284 Mono: TW 91284

A LITTLE BIT OF IRISH

Teresa Duffy. It's Heaven Around Galway Bay, The Girl At The Ballyclare Fair, Galway Bay, Lovely Army, There's A Wee Bit Of Ulster, I've A Longing To Go Back Again To Ireland, Too-Ra-Loo-Ral, others. Stereo: SW 99288 Mono: TW 91288

SOUTH OF THE BORDER

Caterina Valente—Werner Müller and His Orchestra. La Malaguena, En El Mar, Ay Chabela, Cu-Cu-Rru-Cu-Cu, Nunca, Nunca, La Hiedra, La Fior De La Canela, Cachita, others. Stereo: SW 99292 Mono: TW 91292

SHAKESPEARE: Henry VIII

Frank Duncan, Robert Speaight, Margareta Scott, Donald Layne-Smith, Richard Dare, Prunella Scales, Ian Lang, Michael Bates; Marlowe Society; George Rylands, dir.

- LONDON A 4426. Four LP. \$19.92.
- LONDON OSA 1426. Four SD. \$23.92.

Since *Henry VIII* is included in the *Fir-Folio*, it must appear in all collector of Shakespeare's plays, though it is generally believed that much of it was written by another hand, John Fletcher being the leading candidate. It has never been a favorite in the theatre, and the Marlowe Society has the distinction of being the first group to put it on records.

What we have here is often more suggestive of a reading than an actual performance, with the vivid interchange and give-and-take of the stage largely absent. In the opening scenes revolving around the fall of Buckingham, all the gentlemen speak so much alike, and in the same very gentlemanly manner, that a listener without a text must surely find himself sadly at sea. And while there is no danger of confusing King and Cardinal, neither seems to possess the voice or the personality that the roles demand. The actor who plays Henry simply lacks the brute force which Lyn Harding, Charles Laughton, and others have taught us to expect, and the Wolsey just does not seem big enough to make his achievements credible.

One's dissatisfaction here cannot all be laid to the production, however. Some of the blame must go to Shakespeare (whoever Shakespeare may in this instance have been). *Henry VIII* is a badly organized play. It involves the falls of Buckingham, Wolsey, and Katharine of Aragon, the King's infatuation for Anne Boleyn, and an abortive plot against Cranmer, and it ends with a gloriously irrelevant compliment to Queen Elizabeth. Little of this material is properly integrated into the play as a whole; worse, practically all the important developments take place between scenes and are simply announced, not portrayed. As for the playwright's characterization, it is impossible to believe that the arrogant Wolsey of the opening scenes could have been capable of the Christian resignation displayed at his fall; and though we know that the historical Henry VIII was a sufficiently complicated individual to embrace all the varied repulsive and attractive aspects he reveals in this drama, art is always much simpler than life, and the play fails to combine the King's disparate qualities into a credible human being. What *Henry VIII* is, essentially, is a superb opportunity for pageantry, and nobody who saw Sir Herbert Tree's great production is likely ever to forget this. Here there are plenty of sound effects in the more spectacular scenes, including the roaring of the crowd and the addition of anthems to make up for the visual spectacle of the processions—but it all contrasts rather oddly with the comparatively undramatic character of most of the recording.

As a footnote to the above, I might add that the women in this play are, on the whole, more fortunate than the men, for there are fewer of them and they are in less danger of having their individualities blurred. The actresses in the present production make the most of their opportunities—but the fact remains that you cannot put pageantry on a record.

EDWARD WAGENKNECHT

All monaural LP's \$3.98 each, all stereo LP's \$4.98 each (manufacturer's suggested catalog price)

The Lighter Side



POPULAR • THEATRE • FOLK



Balladeer Burl Ives.

"Burl Ives Presents America's Musical Heritage."
Franklin Watts. Six LP. \$19.95. (Available from Franklin Watts Inc., 575 Lexington Ave., New York 22, N.Y.)

In Traditional Song—a Panorama of Our History

A BRILLIANT ANTHOLOGY of 114 traditional songs, this album comes closer than any predecessor to documenting in music the sprawling panorama of America's history. For such a feat, Burl Ives is the natural catalyst; in fact, few other balladeers could hope to cope successfully with so broad a range of material. Ives, however, is equally at home—actually so complete is his empathy that one is tempted to write *emphatically* at home—in an Anglo-Saxon

relic like *Edward*, a battle cry such as *John Brown's Body*, a timeless love song like *Poor Little Turtle Dove*, and the whimsical *Lavender Cowboy*. And although some of the selections have been chosen from Ives's previous releases under the Decca label, it is all but impossible to distinguish between earlier and later efforts on sonic grounds.

The texts of all the ballads appear in a lavishly illustrated hard-bound book which fits neatly within

the album, and each selection is preceded by an explanatory note that is a model of its kind. For example, the succinct paragraph on *Barbara Allen* informs us that this is the most popular ballad in western Europe, that it appears from Scandinavia to Italy, and that almost three hundred different versions exist in the United States alone. The singer introduces each selection with a spoken comment or two of his own.

The first of the six discs covers the older English ballads that played so significant a role in shaping the development of American folk song. Among these are *My Boy Willie*, one of the dialogue songs so common in the seventeenth century, in which Ives displays his happy gift for delineating character through artful shading of his voice, and *Waly Waly*, an eight-line fragment which this singer did much to popularize some twenty years ago and which encompasses some of the most evocative lyricism in all Anglo-American balladry.

With the second record in the set we move to this side of the Atlantic and chronologically to the period between the American Revolution and the War of 1812. To the historian and folklorist alike this is a notably poorly documented era of our history, and Ives's inclusion of a generous number of the songs still extant fills a relative blank. I had not previously heard *Free America*—an electric expression of the optimism and buoyancy marking the early days of the republic—or *Patriotic Diggers*, a rollicking call to the colors which I find the best item in a generally memorable group. There is also *Cornwallis Country Dance*, a delightful conceit that reduces the British general's southern campaign to the steps of a *contredanse*. Advancing historically, we are made witness with the third record to the first phase of American expansion seawards and westwards. Ives is virilely tender in the haunting

folk poetry of the chantey *Shenandoah*; *Blow Ye Winds* and *Greenland Fisheries* memorialize one of the brightest chapters in America's nautical history—the epoch of the dauntless whalers; and the overland trek West comes to life in the Mormons' catchy *Hand Cart Song*, in *Sweet Betsy from Pike*, and through the very human frontier "Dear John Letter" of *Joe Bowers*.

The highwater mark of American folk song, reached in the nineteenth century, echoes in Vol. 4. Here is *Lolly Tu Dum*, a satirical comment on the scarcity of women in the West; that precursor of the blues, *Careless Love*; the polished beauty of *Down in the Valley*. Here too we have *Frankie and Johnny*, given a notable tongue-in-cheek twist to brighten the timeless charade of lust, betrayal, and murder. Vol. 5 covers the Civil War period. While most of the war songs have lost any semblance of freshness in this, the third interminable year of the Civil War Centennial (when even Bruce Catton must be tempted to cry "Enough!"), Ives is at his best in instilling life into the likes of *Long, Long Ago* and *Ben Bolt*.

The last disc of the album brings us abreast of the first days of this century. Here are the songs of the maturing West—*Streets of Laredo*, *Old Paint*: of the folk heroes who coursed its plains—*Billy the Kid*, *Jesse James*; of the settlers who brought order—*Little Sod Shanty*, *The Young Man Who Wouldn't Hoe Corn*; of the Irish workers who laid the steel rails which finally pierced the immense loneliness of prairie and sky—*Patrick on the Railroad*. Two hobo songs end the set, and the last line of *Goin' Down the Road Feelin' Bad* can perhaps stand as the key statement of the restless quest that has shaped America—from the rebels of 1776 to today's sit-ins: "I ain't gonna be treated this a-way."

In sum, we have been given a documentary and artistic achievement of the highest order. O.B.B.



Alex North

The Music for Cleopatra

EVER SINCE those far-off days when pit pianists struggled to provide appropriate accompaniments to the so-called silent screen, music has contributed to the effectiveness of films. The piano players have long since vanished, along with the big movie theatre orchestras of the Twenties, their place taken by the

sound track and their improvisatory efforts superseded by complete scores written specifically for given examples of the cinematic art. Some of this music has been produced by composers of note—Aaron Copland and Virgil Thomson, to mention only two, have contributed notable scores to films;

some of it has been strictly journeyman's work. In recent years, Miklós Rózsa, Dimitri Tiomkin, and Bronislaw Kaper seem to have just about cornered the market, particularly for the supercolossal historical and Biblical spectacles which Hollywood has been turning out in such profusion. To this triumvirate Alex North has now been added. A serious composer, North has written a number of remarkably interesting film scores—including those for Tennessee Williams' *A Streetcar Named Desire* and Faulkner's *The Sound and the Fury*—but *Cleopatra* is his first effort in the gargantuan-spectacular genre.

He succeeds splendidly. Although 20th Century-Fox's film, with its splendor and pageantry and extroverted passion, is a far cry from the disturbed inner worlds of Williams and Faulkner, North has endowed it with a brilliantly imaginative score. Its power lies not only in the composer's use of musical understatement, but also in his rejection of the musical clichés we have become accustomed to in so much current movie music. He does not try to overpower the listener with blatant displays of musical histrionics or to seduce him with silken, but empty, theme songs. The theme song *Caesar and Cleopatra*, for instance, conveys an ominous foreshadowing of the disaster to come, while *Antony and Cleopatra* subtly intimates the once bright ardor of that doomed affair. And for the final catastrophe of Cleopatra's death North has integrated the themes illustrating these stormy careers into an extraordinarily effective summation. The composer has directed his music with consummate skill, and the recorded sound is certainly some of the finest yet heard on an original sound track recording.

The RCA Victor disc, which contains most of the score, presents the music entirely reorchestrated by Riz Ortolani, one of Italy's foremost composer-conductors. As a sort of popularization, it comes off quite well, despite the anachronistic use of a piano, some strictly modern dance tempos, and the recruitment of a large vocal chorus for the two main love themes. Recorded in Rome, the sound is a remark-

able advertisement for RCA Victor's new Dynagroove process. It is beautifully balanced, rich and warm, and free from distortion.

The two main themes from the film turn up again on the Ferrante and Teicher disc, where their companions are pseudo-oriental pieces by Saint-Saëns, Cui, and Rimsky-Korsakov, together with a few items by Ellington, Ketelbey, and the pianists themselves. The entire program is handled with this duo's customary adroitness, and they are ably supported by the orchestra under Nick Perito's vigorous direction. I confess I find the program a curious mixture, though dyed-in-the-wool Ferrante and Teicher fans will doubtless applaud the release of a new addition to their discography.

Time's issue features music by one M. E. Daly, which sounds like a nice pastiche of Verdi and Alexandre Luigini. While it might be fine for one of those cinema travelogues through Egypt, it's of small interest on its own. "CLEOPATRA" is emblazoned on the back of the album, but the pictorial cover has the grace to add, though in much smaller print, "*The Era Of.*" Time's stereo sound is excellent and the performance by the Richard Hayman orchestra expert, but none of this has anything to do with North's fine *Cleopatra*. J.F.I.

R "Cleopatra." Recording from the sound track of the film. 20th Century-Fox FXG 5008, \$4.98 (LP); SXG 5008, \$5.98 (SD).

"The Themes from 'Cleopatra.'" Rome Sound Stage Orchestra, Riz Ortolani, cond. RCA Victor LPM 2766, \$3.98 (LP); LSP 2766, \$4.98 (SD).

"The Era of Cleopatra." Richard Hayman and His Orchestra. Time 52080, \$3.98 (LP); S 2080, \$5.98 (SD).

"Love Themes from 'Cleopatra.'" Ferrante and Teicher; Ferrante and Teicher Orchestra, Nick Perito, cond. United Artists UAL 3290, \$3.98 (LP); UAS 6290 (SD).

L "Exciting Rhythms of Piano Pasha." Erdogan Capli, piano. Time 52074, \$3.98 (LP); S 2074, \$5.98 (SD).

Displaying a fabulous keyboard technique and an awesome command of a number of intricate and—to most Western ears—unusual rhythms, the Turkish pianist Erdogan Capli produces some of the most fascinating piano stylings we've had on records. Except for *Uska Dara*, *Pasha's Theme*, and *Misirlou*, which are of Middle East origin though popular in this country, his program is made up of American standards, all completely transformed by the electrifying performances. *Baubles, Bangles, and Beads* is no languorous ballad this time around, but a swirling dance, played in a fast 9/8 rhythm over the crisply accented brush work on drums by the pianist's fourteen-year-old son Kerim Capli. *Caravan*, for

which Capli plays the harpsichord, is turned into a *hora*, and *St. Louis Blues* is presented in similar form. Harpsichord and bongos are used to startling effect in *Moon River*—played in the curious, halting rhythm of 5/8 and nothing like the lunar lament so often heard. Behind these fantastic performances there is always the remarkable work of the boy drummer, who displays astonishing mastery of the enormously complex rhythms employed. The instrumental placement on the stereo version is absolutely ideal, and Time's sound wonderfully vibrant and clean. J.F.I.

"I Hear America Singing." Valentine Pringle. RCA Victor LPM 2689, \$3.98 (LP); LSP 2689, \$4.98 (SD). Here is a voice of enormous power, so gripping that on first hearing it may well

mesmerize you. But Valentine Pringle, a Belafonte protégé, is no mere vocal *fenómeno*; he sings with discipline and taste, avoiding rococo effects for their own sake. Since this collection of American folk songs represents Pringle's recorded debut, one is inclined to forgive an over-all woodenness; in fact, this quality may well stem from the dismal, leaden tempos afflicting virtually every arrangement. Nevertheless, the singer infuses a genuine emotion into the spirituals *Deep River* and *Po' Little Jesus*. On the evidence of this disc, his is a talent of rich promise. O.B.B.

L "Flamenco Fire!" Sarita Heredia. World Pacific WP 1427, \$4.98 (LP); WPS 1427, \$4.98 (SD). This raw, thrilling album presents Spanish gypsy Sarita Heredia in the triple

role of flamenco singer, dancer, and guitarist. Backed by the troupe that supports her at Los Angeles' Matador Club, she essays a glittering spectrum of *estilos*. Her *Rumba Gitana* is like a sheet of flame; *Guajiras* is the soft Caribbean viewed through a gypsy prism. But to me her unaccompanied *Zapateado*—three and a half minutes of a solo dance—is a thing of stark, gripping beauty; here Heredia's flashing feet clatter out rhythms, moods, even emotions.

This is not the purest flamenco recording ever cut, but it is certainly among the most exciting. Recommended, particularly in the breath-taking spread of the stereo edition. O.B.B.

"Tovarich." Original Cast Recording. Capitol TAO 1940, \$4.98 (LP); STAO 1940, \$5.98 (SD).

Three months after its New York opening, *Tovarich* still enjoyed the dubious distinction of being the season's only successful musical of which no original cast recording had been made. Capitol has rectified that situation with this belated release, but unfortunately it turns out to be one of the least interesting discs of its kind. Lee Pockriss has written some amiable and melodic tunes for this fable of a couple of impoverished Russian aristocrats working as servants in the Paris home of an American couple, but neither the stars nor the supporting cast do the songs full justice. Vivien Leigh, with a Russian accent and practically no singing voice at all, has to rely on theatrical *savoir faire* to pull her through. *I Know the Feeling* and a duet with Jean Pierre Aumont, *All for You*, are her best moments. *Wilkes-Barre, Pa.*, probably the highlight of her performance in the theatre, is essentially a "sight" number and makes very little impact on disc. As nobleman-turned-butler, Aumont exudes suavity and Continental charm but very little else. He is a leading man in the Rex Harrison mold, half-singing, half-talking his songs—which works for a number such as *No, No, No*, but not at all for *I Go to Bed*. A number of good songs for the ensemble—including *A Small Cartel*, in the gay rhythm of a French polka; *Nitchevo*, a lachrymose yet amusing Slavic lament for Mother Russia; and *It Used To Be*, a sort of Russian calypso—are either too coyly or too frenetically performed by the supporting players. I found the harsh quality of the sound on the mono quite difficult to tame, and much prefer the stereo edition (heard in the test pressing sent me for review). J.F.I.

"Itamar." Vanguard VRS 9125, \$4.98 (LP).

Far and away the most exotic element introduced into Israel through the present ingathering, the Yemeni Jews have captured the imagination of the entire nation. Small of stature, largely innocent of twentieth-century ways, they have spent 2,000 isolated years in a tiny enclave of the Arabian peninsula. Their speech, their music, and their folkways represent a curious amalgam of Old Testament Palestine and the Islamic culture that all but engulfed them. Itamar Cohen, himself of Yemeni extraction, brings a dazzling tenor voice and profound insight to this program of Yemeni and Israeli songs. The latter, with their piercing Arab quarter tones, are the *pièces de résistance* of the record. *Dabri Shir* and *Chus Elohai* are prayers set to a driving percussive accompaniment; *Nadani Kol Off* (The Birds Became Silent) is a love

song rich in Mideastern imagery; and *Ayoumah* (The Terrible One) recalls an Old Testament psalm. Itamar, a virtuoso of astonishing range, serves the better-known Israeli songs with equal artistry. Vanguard provides translations as well as its customary transparent sound. Highly recommended. O.B.B.

"Hollywood Award Winners." Skitch Henderson and His Orchestra. Columbia CL 8826, \$3.98 (LP); CS 2026, \$4.98 (SD).

Since 1935, when the first Hollywood award for the best song from a movie was given to *The Continental*, some incredibly bad songs have managed to walk off with the honors. Remembering *Buttons and Bows* (1949), *Zip a Dee Doo Dah* (1948), and *In the Cool, Cool, Cool of the Evening* (1952), I shudder to think how banal the other entrants for those years must have been. Fortunately, Skitch Henderson has been discriminating in his choice of a dozen songs from among the twenty-eight winners. The program includes such prime favorites as *The Way You Look Tonight*, *High Noon*, *The Last Time I Saw Paris*, and *Days of Wine and Roses* (which took the honors this year), all of them presented in musically discreet orchestral settings to which Henderson's own piano work gives an additional fillip. The crisply delineated sound on both versions enhances one's enjoyment. J.F.I.

"Sukiyaki." Kyu Sakamoto: Orchestra. Capitol T 10349, \$3.98 (LP); ST 10349, \$4.98 (SD).

An effervescent tour of the Nipponese hit parade ably conducted by pops star Kyu Sakamoto. After a century of acculturation, Japanese popular song preserves only a fugitive cachet of the Orient, barely enough to differentiate it from the great international body of present-day pops. Rhythmically and melodically, it is thoroughly *chez lui* on an American turntable. Sakamoto's ebullient versions of *Tsun Tsun Bushi* and *Goodbye Joe* are as bright as sun-shot sake, while in the melancholy *Sukiyaki* (the asinine name bestowed by Western licensees on a Japanese original called *I Look Up When I Walk*) he offers an unusually sensitive interpretation. A fine release on every count. O.B.B.

"An Anthology of Chinese Folk Songs."

Ellie Mao, soprano; Ann Mi Lee, piano. Folkways FW 8877, \$5.95 (LP). There is opened for us here a splendid doorway into the spare, exotic world of Chinese traditional song. Ellie Mao's warm, true soprano smooths out the regional peculiarities of twenty-eight carefully arranged ballads. Miss Mao preserves the small, striking dissonances of the songs, but scorns the falsetto customarily employed by Chinese singers; as a consequence, her voice falls happily upon the Western ear.

While I would have preferred a background of Chinese instruments, Ann Mi Lee's sensitive piano accompaniments go far toward bridging the abyss between two musical worlds. From such a plentitude of riches, one is hard pressed to choose outstanding items, but the gay sparkle of *The Sweeping Wind* and the poignant *In a Faraway Place* linger long in the memory. In an accompanying booklet, R. T. Mok provides an incisive analysis of the nature of Chinese song. In addition to summarizing each selection, Folkways lives up to its reputation of definitive presentation by including Chinese texts—in ideographs. O.B.B.

"Film Spectacular." London Festival Chorus and Orchestra, Stanley Black, cond. London SP 44025, \$5.98 (SD). Sonically exhilarating as this latest example of Phase-4 sorcery may be, the prime appeal of the program here is strictly musical, thanks not only to the inclusion of such first-rate film scores as Walton's *Henry V* and Bernstein's *West Side Story* but to the very effective arrangements and the fine performances that Stanley Black elicits from the ninety-man orchestra. Black, in fact, now emerges from his onetime role as cocktail pianist and leader of mood-music ensembles to reveal himself as potential rival to the likes of Fiedler, Dragon, et al. Even the more conventional pieces included on the disc (from *Exodus*, *Breakfast at Tiffany's*, *Samson and Dalila*, and *Around the World in 80 Days*) are done with expansiveness and precision, and Anka's *The Longest Day*—with robust male chorus—is a genuine thriller. In brief, musical entertainment aplenty, recorded in maximally big, crystalline, authentic sound. R.D.D.

"University of Rochester Men's Glee Club and Yellowjackets." Kendall LP 427, \$3.98 (LP).

An occasionally adventurous and always thoroughly satisfying choral program. The Men's Glee Club of the University of Rochester highlights these sparkling performances with the rhythmically intoxicating *Tarantella*, a Hilaire Belloc poem set to music by Randall Thompson, and the *Norse Lullaby* of Leo Sowerby (surely one of our most underappreciated and underperformed contemporary composers). Snippets from Copland and Bernstein plus three French-Canadian folk songs round it out. On the flip side, the smaller, more intimate grouping of the Yellowjackets ranges from Verdi to Cole Porter, from Duke Ellington to *My Darling Clementine*. Surfaces crackle inordinately, and one could wish for an accompaniment more substantial than the single piano. Otherwise, an appealing disc. O.B.B.

"Little Girl Blue/Little Girl New." Keely Smith: Orchestra, Nelson Riddle, cond. Reprise R 6086, \$3.98 (LP); R9 6086, \$4.98 (SD).

The format created by Reprise for this program places half a dozen bluesy ballads on one side of the disc and assigns six up-tempo numbers to the other. So far, so good, since the disposition accords well with the title of the record and in theory seems to be a sensible arrangement. I soon discovered, however, that a succession of snappy songs, even when sung with the zest Miss Smith brings to them, can be excessively tiresome, and I longed for something in a slower tempo to provide a change of pace. Strangely enough, I was much less conscious of a feeling of monotony during the ballads, probably because the singer was even more persuasive in these gentle laments, and also because the songs themselves—particularly such charmers as *Gone with the Wind*, *Little Girl Blue*, and *Willow Weep for Me*—have more musical substance than any of the upbeat numbers. J.F.I.

"Uniquely Mancini." Henry Mancini and His Big Band. RCA Victor LPM 2682, \$3.98 (LP); LSP 2682, \$4.98 (SD).

If sophisticated listeners can brace themselves to endure the ear-splitting moments here, they'll find many examples of Mancini's distinctive genius even in

the most raucous rock and roll items—especially in those which, like *Night Train*, *The Hot Canary*, and *Duke's Place*, enliven the general heavy-handedness with considerable humor. Mancini's ingenious big-band scorings are well set forth in several less strenuous, richly colorful and atmospheric mood pieces: *Chelsea Bridge*, *Moonlight Serenade*, an original *Lonesome*, and a highly unorthodox but surprisingly effective reworking of tunes from Gershwin's *Rhapsody in Blue*. The formidably Dynagroove recording is overpoweringly realistic and vivid in monophony; I suspect that the SD version (which I haven't yet heard) boasts in addition many of the stereogenic felicities for which Mancini's previous releases are famous. R.D.D.

"Granny and Jim." Granville Sascha Burland and Jim Symington: rhythm group. Philips PHM 200095, \$3.98 (LP); PHS 600095, \$4.98 (SD).

The two hard straw hats in the jacket picture provide an advance tip here that the smart-aleck, Joe College comedy routine of ancient vaudeville tradition is back again, as brash as ever. Burland and Symington sound far too young to have been vaudevillians themselves, but they obviously have cultivated the authentic idioms and the close-harmony and patter styles, and they have dug up such old favorite vehicles as *Mandy* and *Oh You Spearmint Kiddo with the Wrigley Eyes*. But their newer materials are synthetic and thin—except for an amusing updating of *John Henry* which transmutes the protagonist into a tax accountant who breaks his pencil, and his heart, racing with a computer. Echo-chambering and stereoisitic antiphonies in the accompaniments sound anachronistic too; whatever nostalgic appeal these diversissements may have in the more natural mono version evaporates entirely in the obviously gimmicked SD. R.D.D.

"Piano Rhapsodies of Love." George Greeley, His Piano and Orchestra. Reprise R 6092, \$4.98 (LP); R9 6092, \$5.98 (SD).

The best that can be said about Greeley's first release under the Reprise label is that the pieces he plays are now described as rhapsodies rather than "concertos." The worst is that these piano and string-dominated orchestral inflations (of Debussy's *Clair de lune* and *Rêverie*, Rachmaninoff's 18th *Paganini Variation*, etc.) and Greeley's own "recessions" of Chopin's E flat Nocturne and Etude in E outdo in both saccharinity and slapdash bravura any of the concoctions in his previous dozen or so Warner Brothers releases. Reprise provides him with pretentious annotations (in which Homer and André Gide are somehow name-dropped): brilliant, closely miked recording; highly unnatural acoustical ambiances (at least in the mono version, the only one sent me); and—in my review copy—speed fluctuations on the A side. R.D.D.

"Country and Western." Orchestra and Anita Kerr Singers, Hugo Montenegro, cond. Time 2071, \$4.98 (LP); S 2071, \$5.98 (SD).

"Popular Marches." Orchestra, Hugo Montenegro, Jerry Fielding, Bellini, Don Sebesky, conds. Time 2079, \$4.98 (LP); S 2079, \$5.98 (SD).

Neither of these Time releases bears the "Process 70" rubric, but they demonstrate the label's distinctively realistic sound qualities—many of which, including those resulting from right-up-front

THE BIG 3 FOR '63

THE
NUMBER 1
ALBUM
TODAY!

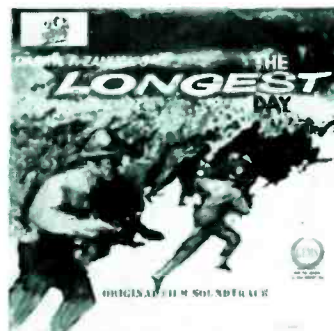
MONO FXG/5008
STEREO SXG/5008

CLEOPATRA



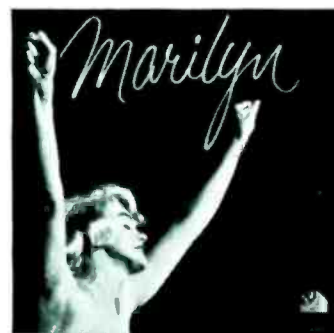
A
CONSISTENT
BEST
SELLER!

MONO FXG/5007
STEREO SXG/5007



A BRAND
NEW MOTION
PICTURE
HIT!

MONO FXG/5000
STEREO SXG/5000



PRESENTED BY



THE ULTIMATE IN
ENTERTAINMENT

CIRCLE 84 ON READER-SERVICE CARD

A 6th Stereo Anniversary Announcement

NOW - Pay the SAME PRICE for an **AF AUDIO FIDELITY STEREO LP as for MONO!**

It is a known fact that production costs for stereo have recently begun to approximate those of mono recording. Therefore, Audio Fidelity Records (producers of the first commercial stereophonic record) once again take the lead in announcing this price benefit to the consumer.

At the same time, DAUNTLESS mono LPs now selling at \$3.98 (list) will be equalized with stereo LPs at \$4.98 (list) beginning October 1, 1963!

BUY DAUNTLESS MONO NOW AND SAVE BEFORE THE INCREASE!

NEW AUDIO FIDELITY & DAUNTLESS RELEASES!



MUSIC OF CLEOPATRA AND THE NILE...
Melodious magic as Cleopatra used it to enrapture Caesar and Mark Antony! Provocative! Historic! Love songs and dances of the fabulous queen recreated.
AFLP 2115-AFSD 6115

A GIFTED FOLK TRIO...
Tip & Tinker and Charlie Scott sing:
MOANIN' N' GROANIN', Mean Muddy River, Ghost Riders In The Sky, others.
AFLP 2110-AFSD 6110



A JAZZ ORIGINAL... SUNDAY AFTERNOON WITH BABS GONZALES at Small's Paradise.
"He (Babs) is one of the truly original spirits in jazz..." RALPH GLEASON, San Francisco
Chronical
DM 4311-DS 6311



A GREAT GOSPEL GROUP
... New excitement in gospel! **THE GOSPEL TRUTH**
The GALILEANS sing:
Build Me Up; Glory, Glory; Stay There, others.
DM 4310-DS 6310



New manufacturer's suggested list price:
Audio Fidelity & Dauntless Records (MONO & STEREO)—\$4.98

Available at your record shop, OR WRITE TO:
AUDIO FIDELITY, INC.
770 Eleventh Ave., New York 19, N.Y.
SEND FOR NEW FREE CATALOG

CIRCLE 14 ON READER-SERVICE CARD

mike placements and highly damped acoustics, anticipated the characteristics now featured in RCA Victor's Dynagroove series. Unfortunately, there is more sonic than musical interest in the high-powered, markedly stereoisitic march versions of film and Broadway show tunes, all drawn from earlier releases. The scorings are fussily elaborate and the performances hard-driven, though those by Fielding (*When the Saints Go Marching In* and *The Minstrel Boy*) are bright and spirited. The other program represents a good idea (violin-dominated big-band elaborations of "country" hit tunes) that doesn't come off. The arrangements lean heavily on familiar Nashville gimmicks: throbbing metallic guitars, thudding electric bass guitar and string bass, schmaltzy wordless vocal "enhancements." A rough and raucous *Wolverton Mountain* is the only piece to achieve some genuine jauntiness; harmonica player Charles McCoy is the one soloist in the thirty-man instrumental ensemble to provide a touch of distinction to performances that otherwise typify rock and roll rather than an easygoing back-country style. R.D.D.

"Stereo Spectacular Demonstration and Sound Effects." Audio Fidelity DFS 7013, \$5.95 (SD).

Here is an extensive cross section of Audio Fidelity's highly stereogenic "effects" and musical specialties series. The ten selections, mostly pops on the B side, make up a conventional sampler; the disc's principal appeal lies in the extraordinary range and variety of the twenty-seven demonstration bands on Side A—a little bit of everything in stereoism, not excluding frequency sweeps and several of the funniest episodes from "Cartoons in Stereo." Not the least of the record's virtues is the deft narration, in which Peter Allen manages to impose order on the ragbag contents and at the same time impart considerable technical information. R.D.D.

"Fernanda Maria: Portugal's Great Fado Singer." Monitor MF 396, \$3.98 (LP); MFS 396, \$4.98 (SD).

Monitor's corner on the North American fado market grows still tighter with this outstanding release. Actually, it is due primarily to the enterprise of this label that we have available a small but excellent cross section of Portugal's answer to flamenco. Fado—derived from the word for fate—tends to be moody, brokenhearted, and hauntingly melodic. To take a familiar example, the international hit *April in Portugal* was originally a fado called *Coimbra*. Fernanda Maria, unequivocally the finest of Lisbon's younger *fadistas*, projects a dark sweetness in this recital of current favorites. Among them, the most immediately appealing are *Fado e Lisboa* (Fado and Lisbon), a lovely filigree of nostalgia, and the lilting *Velha Tendinha* (Little Old Tavern). Fine sound, Portuguese texts, and English summaries round out a sparkling package. O.B.B.

"Freddy Martin in a Sentimental Mood." Freddy Martin and His Orchestra. Capitol T 1869, \$3.98 (LP); ST 1869, \$4.98 (SD).

Freddy Martin (like Guy Lombardo and, to a lesser degree, Russ Morgan) found many years ago a dance band style that met with public approval, and he has had no occasion to change it. The evolving trends in dance music have been ignored, and the frantic beat of rock and roll or the Twist and the insinuating rhythm of

the bossa nova, readily adopted by most dance bands, are entirely alien to the Martin book. The Bob Ballard arrangements of these twenty-four old songs utilize here, as they have done for twenty years, the strings and rhythm section of the band, its twin pianos, and—of course—Martin's saxophone and clarinet (often heard, thanks to multiple taping, in unison). Split up into eight medleys, these old standards make a particularly acceptable dance program for terpsichoreans who nostalgically remember the title song *Stars Fell on Alabama*, and such other popular favorites of the past as *Home, I Surrender Dear*, and *Sophisticated Lady*. J.F.I.

"The Boys from Syracuse." Original Cast Recording. Capitol TAO 1933, \$4.98 (LP); STAO 1933, \$5.98 (SD).

The years sit as lightly on *The Boys from Syracuse* as they do on Shakespeare's *Comedy of Errors* from which it sprang. Yet while the play was one of the Bard's minor efforts, the musical which George Abbott conjured up, with its cornucopia of delicious Rodgers and Hart songs, is one of the truly memorable shows of the American theatre. After twenty-five years of inexplicable neglect, it is back in an off-Broadway production, to delight audiences who never saw the 1938 presentation, and to enrapture, all over again, many who did. Capitol's original cast recording of the current revival strikes me as being more notable for high spirits than for vocal appeal. On the male side, there is a standout performance by Clifford David of the lovely *The Shortest Day of the Year*, and Stuart Damon is excellent in the two duets with Julienne Marie, *You Have Cast Your Shadow on the Sea* and *This Can't Be Love*. As Luce, Karen Morrow gives a suitably rowdy account of *What Can You Do with a Man*, and is equally brassy in her duet with Danny Carroll, *He and She*. Ellen Hanley is something of a disappointment. The voice, though sweet, sounds uncomfortably pinched, and an ever present vibrato is particularly disturbing in so graceful a song as *Falling in Love with Love*. Under the brisk direction of Rene Wiegert, the orchestra (apparently enlarged for the recording session) performs the familiar tunes with verve, and the whole performance has good theatrical ambience. J.F.I.

"The Ballad of New Orleans." The Fantastic Strings of Felix Slatkin. Liberty LSS 14027, \$5.98 (SD).

It is tragic that Slatkin should have died just when he was well embarked on the new career as pops conductor which was proving more strikingly successful than his earlier one in the light symphonic repertory. The present evocation of a musical city ranks with his recent "Hoe-down" (which I have heard only in its fine tape edition) as an exceptionally effective blending of popular materials with quasi-symphonic scorings and executant virtuosity. It is quite moving in its rich string-choir settings of *Nobody Knows* and *Just a Closer Walk with Thee*, as well as in the full orchestra versions of a haunting street cry, *Crawfish* (with wordless soprano), a sonorously lamenting *St. James Infirmary*, and a nostalgic *Basin Street Blues*. Yet Amerigo Marino's adroit arrangements and Slatkin's own vivacious performances are heard at their best in the livelier pieces: *Fidgery Feet* and *When the Saints Come Marching In*, among others. All are glitteringly recorded in expansive stereoism. R.D.D.

Triumph in antenna design...

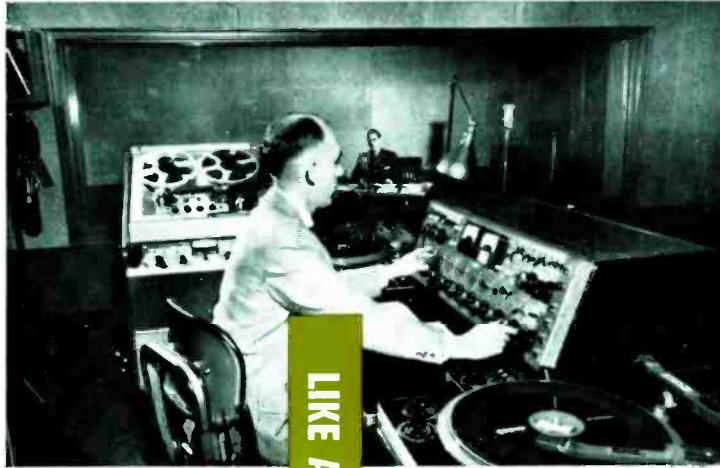


Photo: Courtesy WQXR
Radio Station of The New York Times

LIKE A DIRECT CABLE TO YOUR FAVORITE FM STATIONS

This radically new **ELECTRONIC ANTENNA SYSTEM** is unconditionally guaranteed to improve FM/FM Stereo Reception... or your money back

IT'S SENSITIVE. The powerful, low-noise Multitron antenna system pulls in standard FM signals more strongly than conventional roof antennas, compensates for the weaker signals inherent in the multiplex system used for FM stereo.

IT'S RELIABLE. Nothing to wear out. No effects from wind, rain or snow. The sturdy, printed-circuit board is engineered for precision and durability.

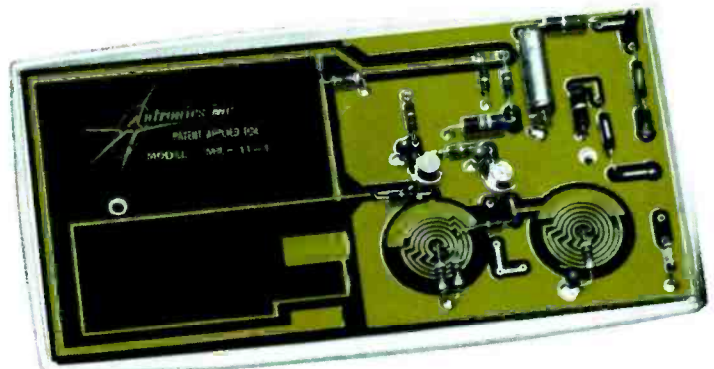
IT'S CONVENIENT. Unobtrusive, compact, low-silhouette styling fits anywhere, works anywhere... on top of your tuner or cabinet; inside, behind, or under your enclosures. It can be positioned permanently anywhere to combat special reception problems without a rotator or other accessories. It does not require constant readjustment.

IT'S ECONOMICAL. No installation labor, no costly replacements or repairs for weather-worn antennas. No rotators or other accessories. Your first investment is your last.

10-DAY MONEY-BACK GUARANTEE. Available in white or black for \$39.95.

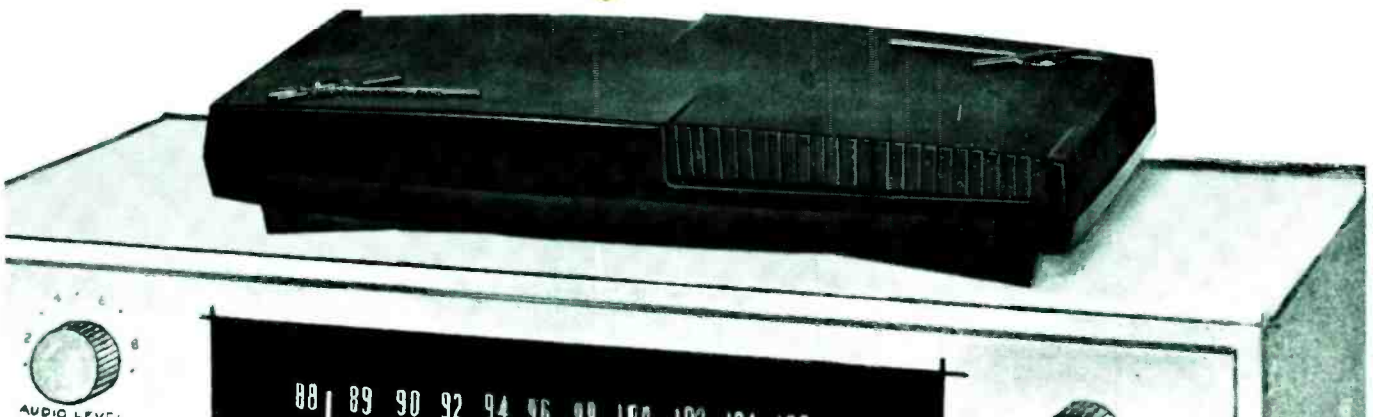
Antronics' truly original design integrates a miniaturized but carefully engineered antenna receptor system with a multi-stage, solid-state FM amplifier. Features:

- At least 20 db gain (100x signal power) over tuned dipole across entire FM band.
- Unique multi-element, printed receptor array covers full FM bandwidth.
- Transistorized, multi-stage circuit is fixed-tuned for high gain at all FM frequencies.
- Printed, distributed constants replace conventional components for greater precision and reliability.
- Sturdy, glass-epoxy circuit board has special physical and electrical properties.
- Draws negligible power from standard house current.
- Matched output cable for tuner input at 72 or 300 ohms.
- Install it yourself in two minutes.



ANTRONICS

309 Queen Anne Road, Teaneck, New Jersey



See us at New York High Fidelity Show, Room 322.
CIRCLE 10 ON READER-SERVICE CARD

The JBL Energizer/Transducer raises audio reproduction to a degree of perfection and precision never before available to the home listener. You hear music re-created in all its detail, rich and splendid, life size, without hum or distortion. The Energizer/Transducer sets new standards for fully controlled bass, completely realistic mid-range, immaculate highs, and transient reproduction without equal.

An Energizer/Transducer has its own source of power: the Energizer. The Energizer is exactly matched to the specific loudspeaker-and-enclosure system in which it is used. Energizer and transducer are engineered as a unit. Given a flat, pure signal from a preamplifier, the Energizer/Transducer delivers sound that is perfectly flat and pure — an exact replica

NOW! ALL ARE AVAILABLE SELF- ENERGIZED

— with exactly the right amount of damping at all frequencies. No other home high fidelity equipment can give you these results.

The JBL Energizer is a stereophonic all-solid-state device of scientific-instrument quality. Devoid of microphonics, generating negligible heat, it can be mounted within an acoustical enclosure. All JBL loudspeaker systems are available as Energizer/Transducers. The JBL loudspeaker system you now own can be made into an Energizer/Transducer. When ordering your matched Energizer, you need only provide your Audio Specialist with the complete model number of your system. Write for your free copy of the new Energizer/Transducer six-page brochure.

**JBL SOLID STATE
ENERGIZER**

Energized C38

Energized C53

Energized Olympus

Energized Paragon

Back view of Energized Olympus

Energized Trimline 54

James B. Lansing Sound, Inc., L.A. 39 ©

CIRCLE 56 ON READER-SERVICE CARD



Willie Bobo: "Willie's Beat." Roulette 52097, \$4.98 (LP); S 52097, \$5.98 (SD).

The title and cover here (Bobo sitting in front of a battery of percussion instruments) suggest an emphasis—and probably an overemphasis—on drumming. Such is not the case at all. A group (unidentified except for Clark Terry, trumpet; Joe Farrell, tenor saxophone; Frank Anderson, organ and piano; and Bobo on timbals) plays an easy, swinging set nudged along by an appropriately casual Latin rhythm section. Good ensemble writing, tight ensemble playing, pleasant solos, and a general air of amiability make these performances very pleasant listening. In all but one selection, Bobo serves primarily as a rhythm man—and an excellent one.

Dave Brubeck Quartet: "At Carnegie Hall." C2L 26, \$7.96 (Two LP); C2S 26, \$9.96 (Two SD).

The Carnegie Hall concert preserved in this two-disc set was held last winter during the New York newspaper strike. If ever the Brubeck Quartet wanted to count its faithful following, it found this the occasion, for despite the blackout of a very important medium of publicity the concert was a sellout, and the audience, predominantly very young, was extremely enthusiastic. This enthusiasm was quickly communicated to the musicians, who gave what must have been one of their best performances. Paul Desmond, the quartet's bellwether, was in fine fettle. His playing on alto saxophone soars with singing intensity, reaching its peak in a brilliant development of *Pennies from Heaven*. Joe Morello and Gene Wright are an exemplary rhythm section, although Morello's long drum solo on *Castilian Drums*, an effective routine visually, becomes a long stage wait on records. Since I have never been able to fathom the presumed charm of Brubeck's heavy-handed and flat-footed piano solos, I can only report that they are more or less as usual. He does include one gratifying example of what strikes me as his most valid work as a pianist—the gentle and romantic approach heard here on *Southern Scene*. Almost all the selections have been previously recorded by the quartet.

Bill English. Vanguard 9127, \$4.98 (LP). English, a drummer, leads a quintet made up of Dave Burns, trumpet; Seldon Powell, tenor saxophone and flute; Lloyd G. Mayers, piano; and Martin Rivera, bass. These players have a crisp,

charging ensemble attack and spin off unusually good solos. Burns, Powell, and Mayers, who are not often heard on records, are more consistently interesting than many musicians who turn up much more frequently. Powell is infinitely better on saxophone than on flute, particularly in two beautifully evolved ballads, *Blues Serenade* and *Fly Me to the Moon*. Burns, on the other hand, is at his best when he can punch out a solo at a fairly fast tempo. All the soloists believe in keeping their appearances reasonably short, so that each piece develops with a change of sound and texture. This is meat and potatoes jazz—a solid, swinging group that stays right at the core of the music, with no grand attitudes about extending the scope of jazz.

Victor Feldman All Stars: "Soviet Jazz Themes." Ava 19, \$3.98 (LP); S 19, \$4.98 (SD).

The six tunes here are, with the exception of *Polyushko Polye* (Meadowland), the work of Russian jazz musicians. It is interesting to find that these performers reveal not only an acute awareness of the contemporary hard-driving style exemplified in the United States by Horace Silver and Cannonball Adderley, but also concentrate on the "churchy" sound typical of a great deal of recent American jazz. Feldman uses two slightly different groups, both of which command a vigorous attack. There are some particularly good contributions by pianist Joe Zawinul, by the alternating trumpeters Nat Adderley and Carmell Jones, and by Feldman, who plays both piano and vibes. Essentially this is a good representation of forceful, gospel-tinged jazz. The fact that the material is of Soviet origin lends an added fillip.

Dizzy Gillespie: "Something Old, Something New." Philips 200091, \$3.98 (LP); 600091, \$4.98 (SD).

Gillespie's current quintet, which has an unusually strong rhythm section (Kenny Barron, piano; Chris White, bass; Rudy Collins, drums) reviews, on one side of this disc, some selections from Gillespie's bop period in the Forties (*Be-Bop*, *Good Bait*, *Dizzy Atmosphere*, and a medley of *I Can't Get Started* and *Round Midnight*). It turns to contemporary material, most of it written by Tom McIntosh, on the other side. To compare Gillespie's masterful playing now with his capable but far less accomplished performances of the same tunes fifteen or twenty years ago is to

get a fair measure of the polished and finished musician he has become. He was good then, but he is superb now. The modern material seems rather drab and unimaginative after the revitalized bop pieces. It affords Gillespie less opportunity to show off his bravura qualities, although he uses his warm, rich ballad style very effectively on a reflective tune called *The Day After*.

Coleman Hawkins: "Hawkins! Alive! At the Village Gate." Verve 8509, \$4.98 (LP); 6-8509, \$5.98 (SD).

To a critic who chronically complains about inordinately long performances, it is gratifying to come across a disc which demonstrates quite lucidly that superior quality can bear the weight of extended length. Here are four performances by Hawkins, with Tommy Flanagan at the piano, Major Holley on bass, and Ed Locke on drums. The running time of the pieces ranges from eight to ten and a half minutes, yet they hold one's interest all the way. Hawkins, unlike most, has the resources required to sustain such undertakings and, what's more, to do it without evidence of straining or stretching. He possesses many facets as a performer and, in building his solos, calls on these facets with a canny sense of balance and construction. His colleagues form an excellent rhythm section, and occasional bass and piano solos carry out the fresh, unpretentious tone of the principal player.

Milt Jackson Sextet: "Invitation." Riverside 446, \$4.98 (LP); 9446, \$5.98 (SD).

Both the buoyantly swinging side of Jackson and his skill in sustaining a ballad are spotlighted in this set. But, aside from a rollicking piece called *Poom-a-Loom*, none of the performances are sufficiently unique to be distinguished from the general run of his work. *Poom-a-Loom*, built on an interesting self-amplifying riff, rides on the lithe propulsion of a very good rhythm section (Tommy Flanagan, Ron Carter, Connie Kay) with Jackson in his best swinging form, occasionally prodded by the two-trumpet ensemble of Kenny Dorham and Virgil Jones. The ballad material includes *Ruby*, *Ruby My Dear* and *Stella by Starlight*.

The Jazz Crusaders: "Tough Talk." Pacific Jazz 68, \$4.98 (LP); S 68, \$5.98 (SD).

The Jazz Crusaders, a hard-driving West Coast quintet consisting of tenor saxo-

phone, trombone, and rhythm, becomes bogged in monotony on this, its third disc. What was once an attractively hell-for-leather style now seems tedious through repetition. The harpsichord replaces the piano on two selections and injects fresh spirit into the sound, and at least one of these pieces, *No Name Samba*, is considerably lighter than most of the Crusaders' performances. If the group is new to you, their work here is representative. But, taken with their other records, it suggests that they are working themselves into a corner.

Quincy Jones: "Plays Hip Hits." Mercury 20799, \$3.98 (LP); 60799, \$4.98 (SD).

The "hip hits" are those selections which originated with, or have been played by, jazz groups, and have had some suc-

cess in climbing up the best-seller charts. Included are Paul Desmond's *Take Five*, Ray Brown's *Gravy Waltz*, Ben Tucker's *Comin' Home Baby*, as well as *Desafinado* and *Exodus*. Quincy Jones's list of musicians seems staggering, until one realizes that it covers three sessions. Still, the variety and quality of the soloists are impressive—Zoot Sims surging smoothly through *Exodus* on tenor saxophone and switching to alto for *Jive Samba* and a brilliant alto duet with Phil Woods on *Take Five*; biting trumpet work by Joe Newman and Clark Terry; a dash of Roland Kirk's strich on *A Taste of Honey*; a variety of well-chosen piano and organ styles by Bobby Scott. The band has a remarkably fluid and solid sound for a studio group, and is propelled by strong rhythm sections. Superior big-band work in a variety of veins.

The Lakefront Loungers: "New Orleans Daily Jazz." GHB 6, \$4.98 (LP). (GHB Records, P.O. Box 748, Columbia, S. C.).

Although the Lakefront Loungers are probably classified as semiprofessional musicians (a bank teller, a bookseller, two teachers, a research historian, a surgeon, and one full-time musician), they have the easy manner and knowledgeable approach of men who have been playing together for years. And, except for visiting professor and pianist Knocky Parker and trombonist-historian Paul Crawford (making his recording debut), these players are old jam session comrades-at-arms: Johnny Wiggs, cornet; Raymond Burke, clarinet; Doc Souchon, guitar, banjo, and vocals; Sherwood Mangiapane, bass; and Paul Barbarin, drums. They play New Orleans standards at a comfortable (and very effective) tempo, and performances are consistently distinguished by Burke's dark, fluid clarinet and Wiggs's firm cornet. Crawford proves to be a fine addition, balancing Burke's sinuosity and Wiggs's clean preciseness with broad, big-voiced smears. Souchon sings a pair of tunes with more confidence than style, something of a reversal for him. There is a fine, loose feeling about most of these performances—a feeling that makes the old tunes come alive and suggests that they can stay alive as long as the Loungers are around.

Anita O'Day and The Three Sounds. Verve 8514, \$4.98 (LP); 6-8514, \$5.98 (SD).

The ways of record producers are often inexplicable. We are given here performances by a singer and an instrumental trio who have almost nothing in common. Miss O'Day can be unusually warm and moving, with the right material. The Three Sounds is a bland group (piano, bass, and drums) that plays in a ploddingly anonymous manner. Nevertheless, Miss O'Day is in her best form on her share of the record, singing easily, and projecting the full sense of the lyrics (except in the case of *My Ship*, which apparently is not for her). On *Whisper Not*, trumpeter Roy Eldridge sneaks in to give her brief, helpful accompaniment. Unfortunately, the rest of the disc consists of empty performances of The Three Sounds, leaving the listener to decide whether half a disc of excellent O'Day is worth the price of an entire LP. Could be.

Charlie Parker: "Once There Was a Bird." Charlie Parker 408, \$5.98 (LP). This is announced as the first of a series of discs which "will restore in orderly fashion" recordings made for, or released by, Ross Russell's Dial label. The first release covers the celebrated session in 1945 for which Red Norvo assembled a group that included, in addition to Parker, Dizzy Gillespie, Flip Phillips, Teddy Wilson, and Slam Stewart. The session produced three fast or moderately fast selections—*Hallelujah*, *Get Happy*, and *Congo Blues*—and a slow number, *Slim Slam Blues*. *Congo Blues* is represented by two incomplete takes and three full ones: the rest are heard in two takes each. This session is famous for at least two reasons. First, it served as a bridge between the departing Swing Era (represented by Wilson and Phillips) and the new bop period (Parker, Gillespie)—a bridge epitomized by Norvo, who came out of the first era to be part of the second. Secondly, it was a very good session in any context. Even so, it is

DIRECT FROM ITALY... OVER 30 YEARS OF QUALITY

LESA



SEE OUR NEW LINE AT
THE N. Y. HI-FIDELITY
MUSIC SHOW—RM. 500

Lesamatic
record player

\$79.50

(with jam-proof arm)

For more information about this and other exciting new products, please write for brochure to Lesa of America Corp., 32-17 61 Street, Woodside 77, New York, Dept. H-F

NOTE: LESA ANNOUNCES A ONE-YEAR GUARANTEE ON ALL PRODUCTS!



CIRCLE 57 ON READER-SERVICE CARD

doubtful if most jazz followers will really want two or three takes of the same tune: the record is primarily for those who want to analyze the differences that crop up between one performance and another. Such differences are most clearly demonstrated in the five versions, partial and complete, of *Congo Blues*, during which the development of the opening drum statement and initial solos by Gillespie and Parker are made very apparent. Possibly the most startling phenomenon here is the sudden musical culmination at the brilliant fifth take, after the tentative playing on the preceding ones. Now that the analyzers have been taken care of, it would be fine to have the best version of each tune, along with others from the Dial catalogue, on a single disc.

Django Reinhardt: "The Immortal Django Reinhardt." Reprise 5075, \$3.98 (LP); 9-6075, \$4.98 (SD).

The hopes raised by the prospect of this collection of latter-day Reinhardt performances are short-lived. The selections themselves have much to offer: four of them are with a re-creation of the Quintet of the Hot Club of France, in which Reinhardt was rejoined by violinist Stephane Grappelly; eight numbers are with clarinetist Hubert Rostaing taking over Grappelly's role. But the recording is so shrill and harsh that these three principals all suffer in the reproduction, particularly in an upper register. Yet Reinhardt's brilliance cannot be completely dimmed by mechanical flaws and the selections are full of the light, flowing lines and sudden bravura displays that have never been surpassed. Grappelly's work is almost completely drowned in the poor recording, but Rostaing contributes several lyrical solos that give the pieces a swinging lift.

Max Roach Quartet: "Speak, Brother, Speak." Fantasy 6007, \$4.98 (LP).

This disc consists of only two selections—*Speak, Brother, Speak*, which lasts twenty-five minutes, and *A Variation*, lasting twenty-two. They are played by Cliff Jordan, tenor saxophone; Mal Waldron, piano; Eddie Khan, bass; and Roach, drums. At first glance, this might suggest a sure-fire formula for tedium. The fact is that *Speak* almost justifies its length, and *Variation*, which does not, at least has some superb Waldron piano. Jordan, a rather routine saxophonist on previous recordings, develops and sustains a long solo remarkably well on *Speak*, and is followed by Waldron doing fascinating things with a close, almost level, line of playing. This takes us halfway through the piece, and only after this does it fall down, with a bass solo by Khan which is quite ordinary. Roach, who drums extremely well throughout, raises the level of interest somewhat with a virtuoso solo. But a drum solo on records has its limitations, and for all practical purposes the piece ends with Waldron's solo. *Variation* is less successful largely because of Jordan's failure to rise to the standard he achieves on *Speak*.

Rhythm and Blues Stars: "Original Rhythm and Blues Hits." RCA Camden 740, \$1.98 (LP).

From the title one might think this LP was one of the innumerable catchall collections of recent rock and roll hits. Not at all. It is a very valuable reissue of some of RCA's best blues recordings made during the Forties. Ticking off the high points: Lil Green's *Why Don't You Do Right* (1941), Sonny Boy Wil-

liamson's *Elevator Woman* (1945), Washboard Sam's *Gonna Hit the Highway* (1941), Big Maceo's *Chicago Breakdown* (1945), Arthur "Big Boy" Crudup's *So Glad You're Mine* (1946), and a rocking instrumental by the Four Clefs, *Dig Those Blues* (1940). Jazz Gillum's highly regarded *Key to the Highway* (1940) is also included, but here it seems considerably less than a masterpiece. There are also selections by Arbee Stodham (1947), Mickey and Sylvia (1956), and Tampa Red (1951). Since blues reissues are a relative rarity, this disc is of special interest.

Charlie Shavers: "Excitement Unlimited." Capitol 1883, \$3.98 (LP); S 1883, \$4.98 (SD).

The brisk, compact sound of the John Kirby sextet emerges hauntingly here

from time to time. Shavers, of course, was the trumpeter, arranger, and general style-setter in that celebrated combo and, playing now with an octet, he frequently goes back to the warm and effervescent style of the Kirby group. This is, understandably, particularly true on *Opus 5*, a piece developed in his Kirby days. (But conversely, *Undecided*, also written then, is given rather dull and shabby treatment.) Shavers is an enormously talented trumpeter, a fact he has often chosen to obscure by deadening lapses in taste. He is under control in this set and has produced an excellent display of his versatility, showing his pure, brilliant tone, his lustrous warmth on ballads, the delicacy of his muted work, and the flaring sparks of excitement that he can set off when he wants to.

JOHN S. WILSON

Before you buy any speaker system, compare these high fidelity features with any system costing as much as \$20 more!

- **Response**—50-17,000 cycles—clean highs and a solid-sounding bass.
- **Two, matched 8-ohm Jensen speakers**—a high efficiency 8" woofer and a 3 1/2" tweeter—complete with crossover network.
- **Argos tuning tube design**—matches speaker system to 2130 cubic inch enclosure—increases effective power output.
- **Craftsmanship construction**—neat, attractive appearance—solidly built to minimize distortion.
- **Goes anywhere . . . shelf or floor**—24" x 11" x 10 1/4" size takes the space of twelve books—or stands on the floor—attractive matching legs furnished.

Finished in Blonde or Walnut wood-grained pyroxylin—\$24.95
In genuine hand-rubbed, oil-finished Walnut—\$39.95

See and compare at your high fidelity dealer, or write direct for descriptive catalog.

Craftsmanship in Cabinets

Leadership in Speaker Systems

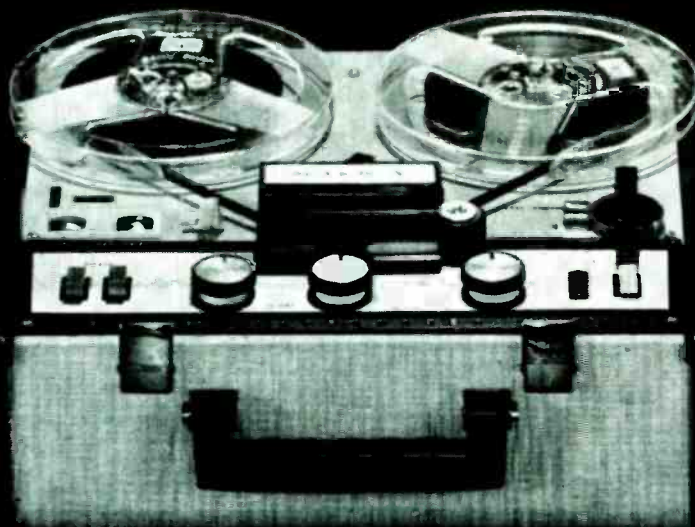
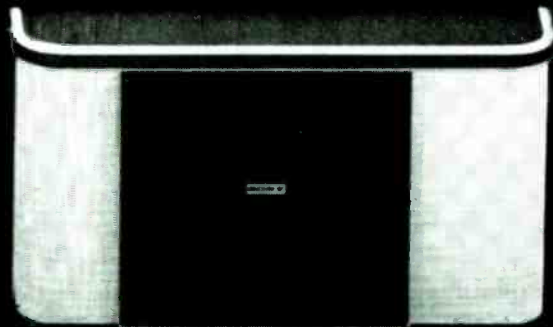
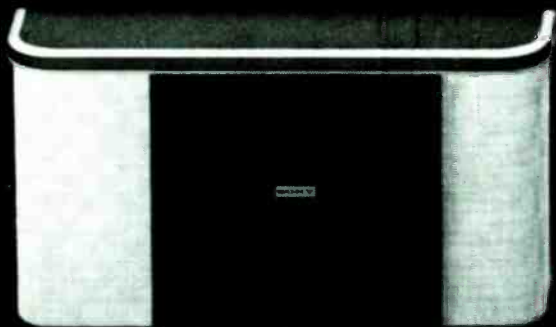
Argos
PRODUCTS COMPANY

Dept. H, Genoa, Illinois

CIRCLE 11 ON READER-SERVICE CARD



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



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

SUPERSCOPE [®] *The Topway to Stereo*

by R. D. DARRELL

the tape deck

The following reviews are of 4-track 7.5-ips stereo tapes in normal reel form.

BEETHOVEN: *Overtures: Leonore No. 1, Op. 138; No. 2, Op. 72a; No. 3, Op. 72a; Fidelio, Op. 72*

Israel Philharmonic Orchestra, Lorin Maazel, cond.

• • LONDON LCL 80114. 42 min. \$7.95.

The combination of all four overtures (for the first time on tape) makes this a valuable reel for study purposes, but I can't admire the readings as much as most reviewers of the disc edition. To me, Maazel's interpretations seem often somewhat perfunctory (as in No. 1) or self-conscious, although I must admit that they are carefully planned and that the well-controlled Israeli orchestra sounds like one of the world's best. The strong, well-spaced recording is a bit bottom-heavy, but it is more seriously handicapped by postechoes and the unnatural acoustical ambience of an obviously empty large hall (the Hador Cinema in Tel Aviv).

BEETHOVEN: *Symphonies* (complete)

Inge Borkh, soprano; Ruth Stewart, contralto; Richard Lewis, tenor; Ludwig Weber, bass; Beecham Choral Society (in No. 9); Royal Philharmonic Orchestra, René Leibowitz, cond.

• • READER'S DIGEST RDT 34. 5 reels; approx. 52, 42, 58, 77, and 85 min. \$42.50, including postage. (Available only from *Reader's Digest*, Pleasantville, N. Y.)

BEETHOVEN: *Symphony No. 7, in A, Op. 92*

Pittsburgh Symphony Orchestra, William Steinberg, cond.

• • COMMAND 11014. 37 min. \$7.95.

BEETHOVEN: *Symphonies: No. 8, in F, Op. 93; No. 9, in D minor, Op. 125 ("Choral")*

Emelia Cundari, soprano, Nell Rankin, mezzo, Albert Da Costa, tenor, William

Wilderman, bass, Westminster Symphonic Choir (in No. 9); Columbia Symphony Orchestra, Bruno Walter, cond.

• • COLUMBIA M2Q 511 (twin-pack). 98 min. \$11.95.

Anyone—whatever his musical experience—will find illumination and fresh fascination in hearing the nine Beethoven symphonies spread over several listening sessions, played in proper sequence and under the same conductor throughout. The present edition by Leibowitz is not likely to be ranked above that by Krips for Everest/Alphatape or the five separate reels by Ansermet for London, but it is notable for its truly unbuttoned interpretative vigor and dash (most of his performances are the fastest on record); its generally first-rate orchestral playing; its extremely robust, vividly realistic stereo recording; and consistently good tape processing (barring a few preëchoes). The performances themselves were analyzed in detail by Harris Goldsmith in his disc review last July; it is enough to say here that they are imperiously propulsive and consistently exciting, if seldom subtle or profoundly eloquent. My relatively minor objections are to an overabundance of vehemence (and a paucity of serenity); to the failure to reduce the size of the orchestra for the "smaller" (First, Second, Fourth, and Eighth) symphonies; and to the somewhat italicized "presence" of the brass and woodwind choirs. The set is available only as a whole and as such is not likely to appeal to connoisseurs seeking what seems to them the best available version of each symphony, but its over-all gusto makes it a fine investment for listeners just beginning to build up their tape libraries of standard works. It would have been even more suitable for this purpose if the price were more competitive with that of the disc edition (\$14.98 for seven SDs).

Steinberg's Seventh will appeal particularly to those who remember his 1958 2-track Capitol version (long out of print) or those who cherish his Command Fourth of last February. Like the latter work it is well-nigh ideally recorded, just as lucidly and expertly performed, and outstanding for its resilience and verve. Yet—for me, at least—it lacks the radiance that testifies to a deep personal involvement of the conductor

himself. Such a radiance is of course what distinguishes Walter's Eighth and Ninth—and consequently none of Walter's admirers is likely to object to the use of a large orchestra for the former work, or to the shift from West Coast to East Coast personnel in the finale of the latter. The vocal quartet in the Ninth, however, seems competent rather than outstanding; the recording sounds somewhat bottom-heavy and thick; and the tape processing, while generally quite good, admits a whisper of reverse-track spill-over just where such a distraction is most evident—at the start of Side A before the quiet beginning of the Ninth.

Hence, while all these new releases have distinctive attractions, none of them decisively displaces my personal reel favorites, which remain the Ansermet First, Second, Seventh, and Eighth (London); the Reiner Fifth (RCA Victor); and the Krips Third and Ninth (Everest-Alphatape). I relish the Ansermet Fourth and Sixth, too, but concede that the Steinberg and Walter versions respectively are likely to have a wider appeal.

DELLO JOIO: *Fantasy and Variations for Piano and Orchestra*

†Ravel: *Concerto for Piano and Orchestra, in G*

Lorin Hollander, piano; Boston Symphony Orchestra, Erich Leinsdorf, cond.

• • RCA VICTOR FTC 2138. 43 min. \$8.95.

Another young American pianist makes an effective debut here in the premiere recording of Dello Joio's skillfully contrived if somewhat grim and bombastic showpiece, and in a welcome tape first of the divertingly slapstick Ravel concerto (in which, however, Hollander is rather too serious to convey the music's essential sauciness). The eighteen-year-old pianist's amazing digital skill and bravura are just what are demanded for the Fantasy and Variations, and the Dynagroove recording makes the most of its powerful sonorities and grandiloquence. For the Ravel the miking seems less excessively close, and this side is also free from the overamplification background "roar" evident in the Dello

Continued on next page

THE TAPE DECK

Continued from preceding page

Joio. In both, the tape processing is excellent; both have minimal surface noise, and in frequency response and dynamic range they are a match for the Dynagroove disc editions.

LISZT: *Concerto for Piano and Orchestra, No. 1, in E flat; Les Préludes*

Andre Watts, piano (in the Concerto); New York Philharmonic, Leonard Bernstein, cond.

• • COLUMBIA MQ 551. 35 min. \$7.95.

Unlike many prodigies who rocket to sudden fame, the sixteen-year-old Andre Watts reveals a firm control and eloquence, as well as a sheer digital skill, worthy of an older virtuoso. His swaggering performance of the familiar "triangle" concerto is a fine one, despite some mannered details in Bernstein's accompaniment and despite a recording which is more remarkable for thunderous power than for naturalness of either piano or orchestral tone qualities. (It is further handicapped by none too attractive Philharmonic Hall acoustics.) Unfortunately the concerto is coupled with an intolerably heavy-handed and eccentric performance of *Les Préludes* which is flawed (in my copy) by spill-overs before and during the quiet introduction. It is worth mentioning here that both the Liszt concertos have been recently taped by Richter for Philips; and although I haven't yet received a review copy, it occurs to me that those performances may take precedence over existing versions.

MOZART: *Così fan tutte*

Elisabeth Schwarzkopf (s), Fiordiligi; Christa Ludwig (ms), Dorabella; Hanni Steffek (s), Despina; Alfredo Kraus (t), Ferrando; Giuseppe Taddei (b), Guglielmo; Walter Berry (bs), Don Alfonso; Philharmonia Chorus and Orchestra, Karl Böhm, cond.

• • ANGEL ZD 3631. Two reels: approx. 85 and 79 min. \$31.98.

With this first reel edition of *Così fan tutte* (only the third Mozart opera to be taped substantially entire), most tape collectors will be well advised to ignore the debates of connoisseur discophiles about the comparative merits of this and other performances, old and relatively new. Granted that the ancient Glyndebourne version can never be forgotten, that none of the present singers is completely ideal, and that this set can't match the sheer perfection of the London *Marriage of Figaro*. But the whole here is greater than its parts. No Mozart opera has been more transparently and glowingly recorded, or makes more imaginative, yet always artistic, use of stereophony; and the tape processing throughout is consistently fine. And if Böhm's reading might have been a bit more sparkling, it is still beautifully controlled and proportioned, and by no means lacking in vivacity. The singers too are consistently good, if never supremely great. The essential virtue of this version is that it does full technical, and at least satisfactory executant, justice to the music itself—and in particular to the incomparable ensembles. No previous version boasts anything ap-

proaching the lucidity of individual timbres provided by Angel's superb stereoism.

RACHMANINOFF: *Rhapsody on a Theme by Paganini, Op. 43*

†Grieg: *Concerto for Piano and Orchestra, in A minor, Op. 16*

Philippe Entremont, piano; Philadelphia Orchestra, Eugene Ormandy, cond.

• • COLUMBIA MQ 526. 50 min. \$7.95.

Columbia has gone back to its 1959 disc releases for this program, and with good reason—at least as far as the Rhapsody is concerned. Since the 2-track Rubinstein and Pennario tapings went out of print, the only available reel has been Katchen's for London, a somewhat slapdash performance in a recording of even older vintage than this. The present tape now sounds a bit bottom-heavy, but the work is authoritatively played and the tape itself excellently processed. The Grieg performance is competent enough but lacks a certain *clan*, and it offers no real competition to the preferred tapings by Curzon for London, Rubinstein for RCA Victor, and Fleisher for Epic.

RACHMANINOFF: *Symphony No. 3, in A minor, Op. 44; Chanson géorgienne, Op. 4, No. 4*

Netania Davrath, soprano (in the *Chanson*); Utah Symphony Orchestra, Maurice Abravanel, cond.

• • VANGUARD VTC 1662. 43 min. \$7.95.

Much as I have sympathized with Abravanel's efforts to build the Utah Symphony into a major orchestra, I've seldom been wholly satisfied with his recorded performances of standard works. But whenever he has ventured into less hackneyed repertoires (most recently with *Le Roi David* by Honegger), he has made a much more impressive showing—as he does now in the neglected Rachmaninoff Third. The Utah strings, to be sure, cannot match those of the Philadelphia Orchestra (in Ormandy's mono disc version of the same work), and the present recording, fine as it is in other respects, unduly favors the wind and brass choirs. But what a skillfully planned and executed performance this is, and how dramatically it italicizes the felicities of what is surely Rachmaninoff's most imaginative and least romanticized score! This is a tape first which should win many new friends for the Third Symphony and for the Utah musicians; and it is also one of the rare examples of truly flawless (pre-echo- and spillover-free, quiet-surfaced) tape processings. The encore song, best known in English as "O cease thy singing, maiden fair," is an innocuous item, well enough sung and accompanied, but typical of a less individual facet of the composer's genius.

SIBELIUS: *Finlandia, Op. 26, No. 7. Kuolema, Op. 44: Valse triste. Legends, Op. 22: The Swan of Tuonela; Lemminkäinen's Return. Pohjola's Daughter, Op. 49.*

Orchestra. Morton Gould, cond.

• • RCA VICTOR FTC 2149. 41 min. \$8.95.

I doubt if any other Dynagroove release so far is likely to provoke more violently

opposed reactions than this one. To many listeners the powerful sonics, and especially the darkly granitic lows, will be imperiously impressive; others may sense a lack of true lucidity, *pianissimos*, and extreme high frequencies. But if there is any technical weakness at the high end, I should emphasize that it is no more apparent in the tape than in the stereo disc edition; indeed the former is superior in at least one respect, the reproduction of the more-felt-than-heard bass drum rolls in *The Swan*. There is, however, a hint of spill-over in some of the quietest passages of the same piece and, while the surface noise is minimal in both media, there seems to be a shade more background amplification "roar" in the tape. Possibly some of the apparent high end weakness may be attributable to the scoring itself, but one can't blame the composer for the overclose miking of the winds in particular, or for the complete absence of any natural auditorium ambience. The setting here seems characteristic of what might be termed Dynagroove Limbo.

The performances are extremely hard-driven, but Gould is unexpectedly straightforward and dramatically effective. It is good to get first tape versions of *Pohjola's Daughter* and *Lemminkäinen's Return*, and (thanks especially to Albert Golzer's eloquent English horn solo) *The Swan of Tuonela* has seldom sounded more magical. But elsewhere the excessive Dynagroove may well repel as many listeners as it attracts.

WAGNER: *Siegfried*

Birgit Nilsson (s), Brünnhilde; Joan Sutherland (s), A Woodbird; Marge Höffgen (c), Erda; Wolfgang Windgassen (t), Siegfried; Gerhard Stolze (t), Mime; Hans Hotter (bs), Der Wanderer; Gustav Neidlinger (bs), Alberich; Kurt Böhme (bs), Fafner. Vienna Philharmonic Orchestra, Georg Solti, cond.

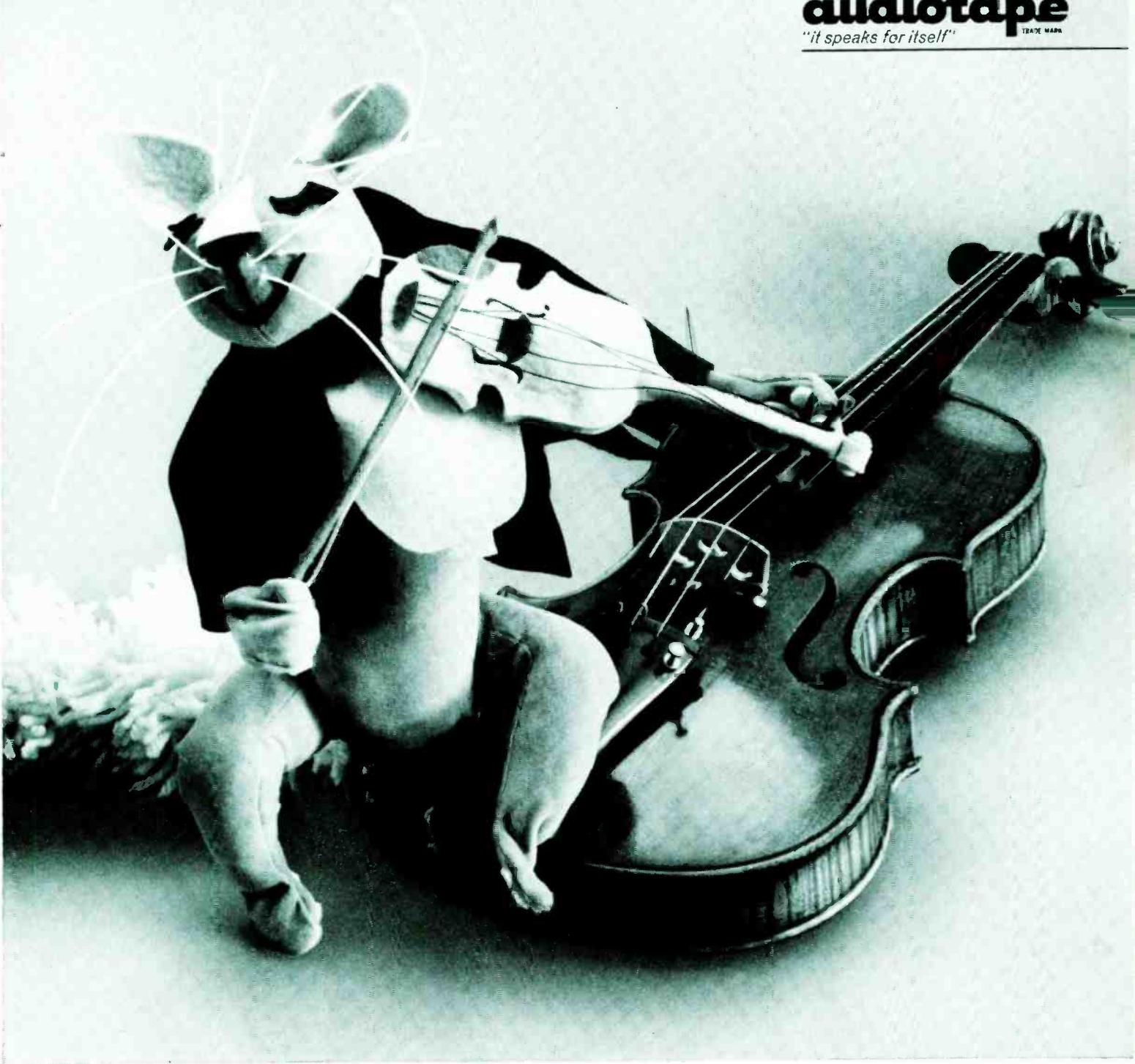
• • LONDON LOY 90062. Three reels: approx. 82, 74, and 81 min. \$33.95.

The most remarkable feature of this first complete *Siegfried* is not so much the magisterial impact and clarity of its engineering, but the renewed realization it brings of Wagner's ability to hold us spellbound. The experience itself is so incomparable that a discussion of actual performance details seems almost beside the real point. In any case, these details were analyzed illuminatingly by Conrad L. Osborne in his feature disc review of last April, and I agree wholeheartedly with him in the supreme excellence of Solti's leadership, and on the qualities of the Nilsson and Neidlinger performances in particular. My only minor dissents are in regard to Stolze's Mime, a characterization which I feel transcends its mannerisms and unpleasant vocal characteristics; and Hotter's Wanderer, where an admittedly worn voice seems to me more than compensated for by the nobility brought to the role. And in some ways the surprise hero of the whole performance is, for me, Kurt Böhme, who, as Fafner, the Dragon, achieves in his death scene an unexpected dignity and pathos.

Yet with all due credit to the singers, it is surely Solti and the orchestra who most ideally serve the composer's magnetic skills. And they have been given not only a flawlessly processed taping, but a recording perhaps even finer, in its immense power and remarkable transpar-

Continued on page 126

audiotape
"it speaks for itself" TRADE MARK



Play Fiddle, Play

(Audiotape is listening)

Audiotape can be your best friend. Talk to it by the hour and it will never protest. Speak gently and Audiotape returns the compliment. Play your violin and Audiotape will respond graciously, and never comment on your talent. Let a thousand violins fill the air and Audiotape remembers every note . . . and reminds you whenever you ask. It never volunteers an opinion, speaks only when spoken to. And when heard, its voice is unmistakable . . . clear, far ranging, free from distortion. They say friendship can't be bought: This one can. Buy a reel, and a friend, soon.

AUDIO DEVICES, INC., 444 Madison Avenue, New York 22, N. Y. • Offices in Los Angeles • Chicago • Washington, D. C.
CIRCLE 12 ON READER-SERVICE CARD



THE TAPE DECK

Continued from page 124

ency, than in the case of the unanimously acclaimed *Rheingold*. A word of special commendation is due John Culshaw's essay (in the libretto booklet available on post-card request) concerning the tonal coloring scheme of the opera. This is one of the most helpful guides to more perceptive listening I've ever come across (and suggests that even Wagner's magic may not be entirely impervious to analysis). And every nuance of the timbre differentiation, contrast, and combination Culshaw describes so vividly is unmistakably realized in the recorded sonics.

WILLI BOSKOVSKY: "Cream Puffs aus Wien"

Boskovsky Ensemble, Willi Boskovsky, cond.

• • VANGUARD VTC 1658. 46 min. \$7.95.

My earlier rave reviews of the February 1962 "Bonbons" and June 1962 "Lollipops" tapings from Boskovsky's Viennese candy shop should be sufficient to persuade readers that the present reel can be safely bought unheard. The latest assortment of these delectable sweetmeats needs only enumeration: rarities by Payer, Stelzmüller, and Franz Gruber; such seldom heard dance divertissements as two mazurkas and two galops by Lanner, Johann Strauss II's *Scherz* Polka, and Schubert's *Grätzer* Galop; plus the better-known twelve *Contretänze* by Beethoven (heard in their original scorings), Josef Strauss's *Marien-Klänge*, and Johann Strauss I's *Bajaderen* Waltzes. As usual, the recording is a model of stereogenic lucidity, but this time the sonics themselves are somewhat more vivid than in the earlier releases.

VLADIMIR HOROWITZ: "The Sound of Horowitz"

Vladimir Horowitz, piano.

• • COLUMBIA MQ 519. 48 min. \$7.95.

This recital is a close match (barring a couple of preëchoes) to the predecessor I acclaimed so enthusiastically last March. Still, I cannot respond to it so unreservedly, perhaps only because the pianist's generally quieter program is less exciting this time. Yet for galvanic virtuosity it would be hard to beat the driving Schumann Toccata, the Scarlatti Sonata in G, L. 209, or the stormy Scriabin Etude in D sharp minor, Op. 8, No. 12. But Horowitz's Schumann *Kinderszenen* strikes me as just a bit too self-consciously expressive; his Schubert Impromptu in G flat, Op. 90, No. 3, seems not quite artless enough; his other two Scarlatti Sonatas (in E, L. 430, and in A, L. 483) a shade too bland; and only his Scriabin *Poem*, Op. 32, No. 1, and Etude in C sharp minor, Op. 2, No. 3, just "right," according to my personal conceptions. But these are subjective reactions to the readings, which many other listeners may find completely satisfactory. Where the pianism itself is concerned, and the sonics of the superbly authentic recording, everything comes as close to perfection as it is humanly possible to achieve.

PAUL PARAY: "Ballet Highlights from French Operas"

Detroit Symphony Orchestra, Paul Paray, cond.

• • MERCURY (via Bel Canto) ST 90318. 53 min. \$7.95.

Happily, Paray doesn't take the manufacturer's program title too seriously, for the best things here—or at least most welcome on tape—are the Royal Hunt and Storm music from Berlioz's *Les Troyens* and the Overture to Massenet's *Phèdre*. But even the more hackneyed *Faust* ballet music and Act II *Valse*, the *Samson et Delila* Bacchanale, and the briefer Gavotte from *Mignon* and *Danse bohème* from *Carmen* are all done with Paray's characteristic verve and precision, enhanced throughout by superb recording and warm acoustical ambiances. The dynamic and frequency ranges are quite extraordinary in the smoothness with which they bridge crisp *pianissimo* delicacies and wall-shaking (yet never exaggerated or unnatural) lows. And, apart from a few preëchoes, the tape processing too is first-rate.

HARRY SHULMAN and JAMES STAGLIANO: "Music for Oboe and Orchestra"; "Music for French Horn and Orchestra"

Harry Shulman, oboe, Orchestra, Daniel Saidenberg, cond. (in Music for Oboe); James Stagliano, Arthur Berv, horns, Kapp Sinfonietta, Richard Dunn, cond. (in Music for French Horn).

• • KAPP KTK 49009 (twin-pack). 90 min. \$11.95.

The disc editions of the present programs date back to 1960-61, but the breezily clean, unexaggeratedly stereoisitic recordings still sound gloriously invigorating, and the present processing is flawless in every respect. Stagliano and his colleague offer the more venturesome program (all tape firsts, I believe): Telemann's sturdy Suite in F and Concerto in D for Three Horns (the latter with especially fine "hunting" fanfares); the little-known Francesco Barsanti (c. 1690-c. 1760) Double Concerto in D, Op. 3, No. 4; one of the earliest of all solo Horn Concertos (in D), by an even more obscure Steinmetz; and a Handel two-horn Concerto in F, the two movements of which are early versions (without trumpets) of an Allegro and *Alla Hornpipe* in *The Water Music*. These are all played robustly, but seldom as sensitively and movingly as Shulman and Saidenberg perform Handel's entrancing Oboe Concerto No. 1, in B flat; a vivacious Concerto in C minor which is definitely by a Marcello—either Alessandro or his brother Benedetto; another of the prolific Telemann's concertos, this one in F minor; Shulman's own transcription of a grave Fiocco Adagio originally for harpsichord; and, perhaps best of all, the poignant Sinfonias to Bach's Cantatas Nos. 156, 21, and 11. A delectable tape, particularly for those susceptible to the bittersweetness of the oboe at its best.

RENATA TEBALDI: Operatic Recital

Renata Tebaldi, soprano; orchestra.

• • UNITED ARTISTS (via MusicTapes) MUA 6238. 48 min. \$7.95.

There is more than ordinary interest in this otherwise conventional program. Its

origin is a mystery, though the rather subdued and small orchestra tone suggests a studio sound track ensemble. Some individual selections are faded in, and the recording, while rich enough, reveals a sound-stage boominess. Despite all this, Miss Tebaldi's voice sounds glorious in familiar arias from *La Bohème*, *La Traviata*, *Aida*, *Andrea Chénier*, *Otello*, *Mefistofele*, and *Le Nozze di Figaro*. There is considerable background hum, probably built into the recording itself, for there is minimal tape motion noise in what seems a first-rate example of processing.

"Duke Ellington Meets Coleman Hawkins." Impulse ITC 305, 30 min., \$7.95.

The belated get-together of Hawkins and the Duke finds each participant unwilling to surrender much of his stylistic individuality, and the tenor saxophonist fits none too comfortably as simply a sideman in the present octet. But when he cuts loose with some of his characteristically rhapsodic solos, as in the jaunty *Jeep Is Jumpin'*, or adds a distinctively songful solo to the atmospheric *Self Portrait (of the Bean)*, the results will transport admirers of both these superb artists. I also have relished mightily the fascinatingly odd *Ricitta* (with some of Ray Nance's finest jazz fiddling), a piquant *Wanderlust*, and still another magical metamorphosis of *Mood Indigo*, but I would have welcomed far more of the Duke's own piano solo contributions. The recording is markedly stereoisitic, acoustically a bit dry, but notably transparent, and only a few slight preëchoes flaw the quiet-surfaced tape processing.

"Happy Dixieland." Jimmy McPartland and His Dixielanders. RCA Camden CTR 549, 35 min., \$4.95.

A bargain-priced release that is aptly titled—for, unlike many Dixieland revivalists, McPartland and his sidemen (including George Wettling on drums and Harvey Phillips on tuba) genuinely relish returning to the tunes and idioms they have specialized in for many years. You'd have to dig deeply in old catalogues to find more exuberant free-for-all performances of *That's a Plenty*, *Muskrat Ramble*, *When the Saints Go Marching In*, *Fidgety Feet*, *South Rampart St. Parade*, *Farewell Blues*, etc. And classic recordings would sound sonically thin and bloodless in comparison with the present reverberant breadths, weight, and vividness. The high level, rather heavy processing here does admit some preëchoes and even one suspicion of spill-over, but few *aficionados* of *echt-Dixieland* will be conscious of these minor flaws in what is otherwise one of the best tapes of its kind.

Lehár: "The Land of Smiles" and "Paganini" Highlights. Soloists, Chorus and Orchestra. Franz Marszalek, cond. M-G-M STC 4100, 46 min., \$7.95.

I hope that this first reel representation of the four-disc operetta series (reviewed last May by John F. Indcox) will soon be followed by the others. There have been far too few tapes of authentic performances of the internationally less famous works in the German and Austrian repertoires. The present samples testify to a wealth of musical attractions, al-

Continued on page 128



EVEN THE MOST DEMANDING MUSIC LOVERS FIND WHAT THEY ARE LISTENING FOR IN THE REMARKABLE NEW KENWOOD KW-70 AM/FM STEREO MULTIPLEX RECEIVER



(PARTICULARLY WHEN THEY HEAR THE PRICE)

The new Kenwood KW-70 Receiver is a combination tuner, preamplifier and amplifier. It receives AM broadcasts, FM broadcasts, stereo records, monaural records, taped stereo, and even TV sound. The works.

Turn the KW-70's tuning dial. The Stereo Indicator tells you when you've got a stereo broadcast in your sights.

Listen.

The KW-70's sensitivity (1.9 uV. for 20 db. quieting) makes weak stations strong.

Amazing separation (38 db. at 400 c.p.s.) keeps the KW-70's channels from striking up disturbing conversations with one another.

If you hear buzzing, there's a bee in the room. If you hear rumble, there's an earthquake in the neighborhood. The KW-70's noise filtering circuits allow no such unmusical intrusions.

Acoustics not right? The separate tone controls for each channel make the KW-70's tone fit the room like wallpaper.

Turn up the volume. 65 watts of musical power comes boom-

ing through—32.5 watts in each stereo channel with a harmonic distortion of only 1%—sound that's big enough for Beethoven, himself.

Want to capture all the beauty of the broadcast on tape? Nothing to it. The Tape Monitor[®] lets you listen to the recording and judge its quality as you tape it.

Now listen to the KW-70's price. Only \$269.95.

Have you ever heard such a beautiful sound?

And if you need tuning alone, here's a new tuner that's right at home in the world's finest stereo systems—the Kenwood KW-100-T AM/FM Multiplex Tuner.



The advanced technology that puts the KW-70 Receiver out in front makes Kenwood's new KW-100-T Tuner a superb musical instrument.

Once you hear the KW-100-T, you won't be satisfied with ordinary tuners. Only \$139.95. Kenwood Electronics, Inc., 212 Fifth Ave., N. Y. 10, N. Y.; 3700 S. Broadway Pl., Los Angeles 7, Calif.

Kenwood
 THE SOUND IS PRICELESS... THE PRICE IS LESS
 CIRCLE 50 ON READER-SERVICE CARD

*U.S. PATENT PENDING

**Pre-recorded 4 Track Stereo
Tape at Cost** through our Special
Membership Plan . . .

Citadel Membership — Proven by thousands of satisfied club members because . . .

- **YOU DECIDE ON YOUR PURCHASES** — Buy as few or as many tapes as you want.
- **FREEDOM OF SELECTION** — Virtually any tape, on any label, by any artist is available.
- **FREE! COMPLETE TAPE CATALOG** — You receive this current catalog of all 4-track stereo tapes.
- **PROMPT SERVICE** — Many orders are shipped the day received . . . rarely later than the next several days.
- **100% GUARANTEE** — All tapes are guaranteed factory fresh and free of defects.

(Special! All LP records also available under your Citadel Tape membership.)

Membership dues \$4.00. For free details write

CITADEL TAPE CLUB

division Citadel Record Club

545 Fifth Ave. Dept. MT. New York 17, N. Y.

CIRCLE 26 ON READER-SERVICE CARD

GENUINE DIAMOND NEEDLE \$3.95

If your needle is replaceable chances are 10 to 1 that we can replace it for only \$3.95. Simply remove your old needle from the cartridge, tape it to a piece of paper with your name and address, enclose \$3.95 check or money order and mail to us. By return Air Mail postpaid we will send you a brand new genuine diamond needle for exact replacement. Your old needle will also be returned. Complete satisfaction or money back. In rare cases where we cannot furnish replacement your money and needle will be returned by Air Mail. No COD's.

SOUND ACCESSORIES

P.O. Box 3402 Oklahoma City, Okla.

CIRCLE 96 ON READER-SERVICE CARD

THE TAPE DECK

Continued from page 126

though there are more good tunes in *The Land of Smiles* and *Paganini* than can be covered here. But the outstanding ones are done with real flair and appeal by several expert soloists: Sandor Konya, Willy Hoffman, Herta Talmar, et al. (an exceptionally fine baritone, Peter Alexander, is unfortunately confined to a single appearance). And the strong, bright, and acoustically warm recording, unexaggeratedly stereoisitic, does full justice both to the singers and the deft orchestral accompaniments. Happily, the soloists' German enunciation is invariably good, but the box annotations inexcusably lack not only texts or translations but even title listings and the specific soloist assignments.

"Gerry Mulligan '63." The Concert Jazz Band. Verve VSIC 289, 34 min., \$7.95.

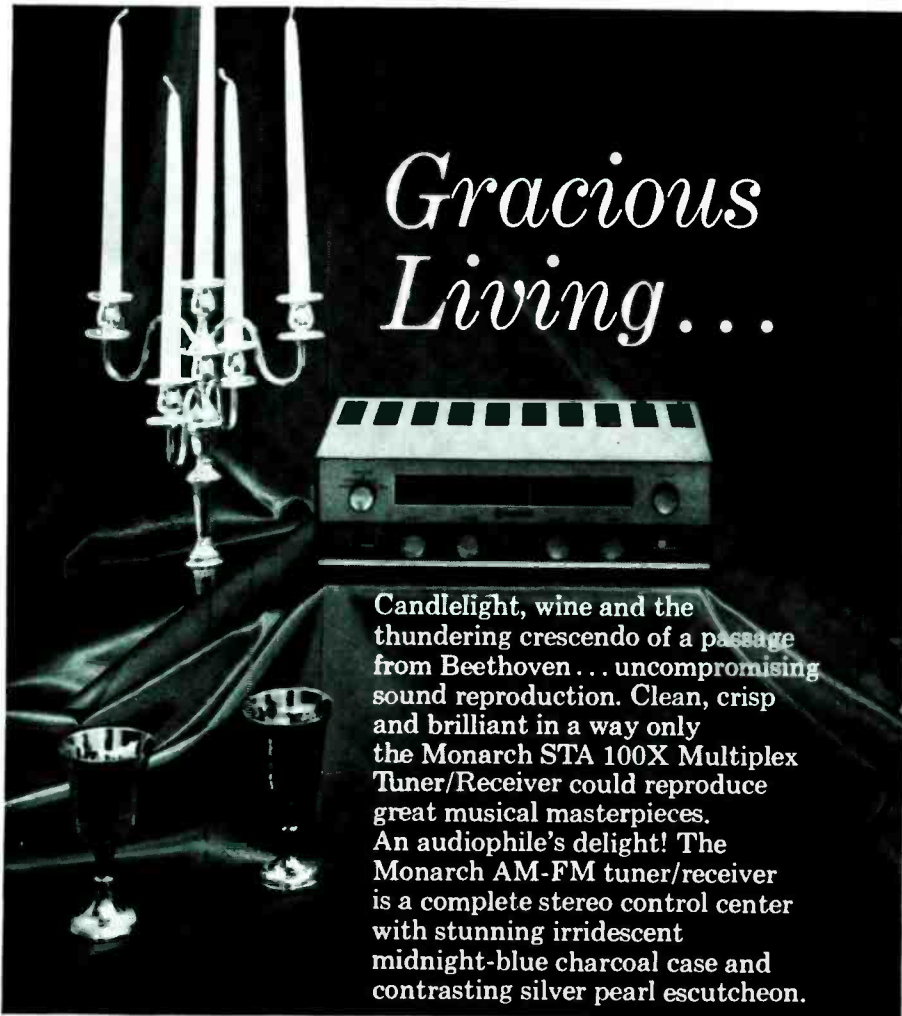
This best-varied of Mulligan's concert-band series has a wealth of attractions: Jim Hall as the new guitarist; the leader doubling on clarinet in a light-stepping *Big City Blues* and a lyrical *Pretty Little Gypsy*; Bob Brookmeyer doubling on piano (and as composer) in *Big City Life* and the aforementioned *Big City Blues*; Sonny Terry contributing a distinctively looping trumpet solo to *Bridgehampton South*; and the whole fifteen-man ensemble heard in exuberant form in the buoyant *Little Rock Getaway* and bouncing *Bridgehampton Strut*. The recording is beautifully transparent, the stereoism panoramically smooth-spread, and the tape processing first-rate.

"Our Winter Love." Felix Slatkin and His Orchestra. Liberty (via Bel Canto) LT 7287, 32 min., \$7.95.

If far less original than the recent "Hoe-Down" program, this further legacy of the late Felix Slatkin at least demonstrates the notable skill he brought even to fancily arranged, symphonic-pops inflations of current hit tunes. The playing of his big string-dominated orchestra triumphs even over considerable stereo gimmicking and echo-chambering; the tape processing is outstanding for the quietness of its surfaces; and at least one of the mostly highly romanticized pieces — *The Twelfth of Never* — achieves genuine expressiveness.

"Sincerely Yours." Robert Goulet; Orchestra, Sid Ramin, cond. Columbia CQ 527, 35 min., \$7.95.

My own susceptibility to romantic torch singers is slight, but even I can understand why Goulet has rocketed to immense popularity, and why my colleague John F. Indcox should have hailed the disc edition of "Sincerely Yours" as one of the very best albums from any male vocalist in the past year. Yet for all the robust resonance of the Goulet voice, his exceptionally clear enunciation, and the considerable eloquence he brings to most of his songs, I can seldom fully share the unrestrained enthusiasm of his idolators — except perhaps for *Maria* and *Two People* (in the first program), or the jauntier *Where Do I Go from Here* and *Make Someone Happy* (in the second). Certainly I can't fault the performances, the accompaniments (those by Ramin are more distinctively scored than Osser's), or the full-blooded recording with its prominent placement of the soloist. I can only fall back on the



Gracious Living . . .

Candlelight, wine and the thundering crescendo of a passage from Beethoven . . . uncompromising sound reproduction. Clean, crisp and brilliant in a way only the Monarch STA 100X Multiplex Tuner/Receiver could reproduce great musical masterpieces. An audiophile's delight! The Monarch AM-FM tuner/receiver is a complete stereo control center with stunning iridescent midnight-blue charcoal case and contrasting silver pearl escutcheon.



Enjoy a private stereo world of your own with MONARCH ES-300 stereo headphones. Nothing enhances fine music more . . . eliminate disturbing outside noises. Crisp clean highs, full-bodied lows, 25-15,000 cps response and optimum channel separation provide amazing presence. Soft foamy earpads for hours of listening pleasure. Only \$16.95 at your local Monarch sound dealer. JB 300 Junction box for separate or combined listening, \$5.95 (ES-300 illust.)

30-20,000 cps • 10 watts per channel
stereo music power • less than
0.5 distortion at normal listening
levels • Broadband drift- and static-free
stereo FM reception • selective
balance control and FM multiplex
monitor • 30 db channel separation.
Only \$139.95 list!



**MONARCH ELECTRONICS
INTERNATIONAL, INC.**

7035 Laurel Canyon Blvd., North Hollywood, Calif.

CIRCLE 63 ON READER-SERVICE CARD

inarticulate critic's last resource: those who like this sort of thing will like this very much.

"Star Dust." Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor FTC 2137, 43 min., \$8.95.

Although I haven't heard the stereo disc edition, I doubt that its excessive Dynagrooving (criticized in John F. Indcox's August review) is as evident in the present tape version. The over-all sonic quality is unnatural, to be sure, and the high-level string passages quite sharp-edged, but the lows are far from pallid here and many details of the lush scorings are captured with vividly rich coloring. Anyway, as Indcox emphasized, Fiedler and his men play enchantingly in the Debussy-Mouton *Clair de lune*, and with infectious relish in most of the familiar show tune transmutations—of which I like best Jack Mason's elaborations on *Tonight* and Richard Hayman's Ravelian arrangement of *Wunderbar* and amusing rock and roll interlude in *The Glowworm*. There are some preëchoes and background amplification "roar," but the tape surfaces themselves are ideally silent.

"Themes of the Great Bands." Glen Gray and the Casa Loma Orchestra. Capitol ZT 1812, 37 min., \$6.98.

In this sixth volume of his "Sounds of the Great Bands" series, Gray again wisely makes no special attempt to imitate closely the exact styles of the bands of Goodman, Miller, Shaw, James, Berigan et al., in their heyday, but is content to use authentic (or very similar) arrangements, which he infuses with his own undiminished gusto for the fundamentals of the swing era spirit and traditions. Few other performances today are so ideal for dancing, and if the selections aren't all true jazz, each of them swings irresistibly. Best of all, perhaps, are the Woody Herman-flavored *Blue Flame*, the Shaw-styled *Nightmare*, the Barnet-ish *Redskin Rumba*, and the *Tuxedo Junction* à la Erskine Hawkins. Fine recording and tape processing, with the former notably attractive for its naturalness, the precision of its stereo orientations, and the warmth of its acoustical surroundings.

"Right In." The Rooftop Singers. Vanguard VTC 1660, 34 min., \$7.95.

Not just "another" *volkstümlich* trio, the Rooftop Singers make their recording debut with two potent advantages: 1) the leadership of Erik Darling, a fine guitar and anjo player, and veteran of The Tarrriers and The Tarrriers; and 2) a late interpretative philosophy based fully on the traditions of Negro gospel blues singing. The group (which includes Lynne Taylor and Bill Svanoë, accompanied here by Wendell Marshall, and Bobby Donaldson, drums) is entirely still working out its techniques and as yet confines itself too often to use-harmony vocalizations. But where the arrangements are better varied—as in the superbly jaunty *Stagalee*, the raucous *Hey Boys*, the hypnotic quasi-spiritual *Shoes*—the performances are irresistibly appealing and hold the promise of even more imaginative things to come. Vanguard well may have a winning combination here before long, and its engineers start the Rooftoppers off with admirably well-spread, warmly open stereo recording, enhanced here by UST's finest tape processing.

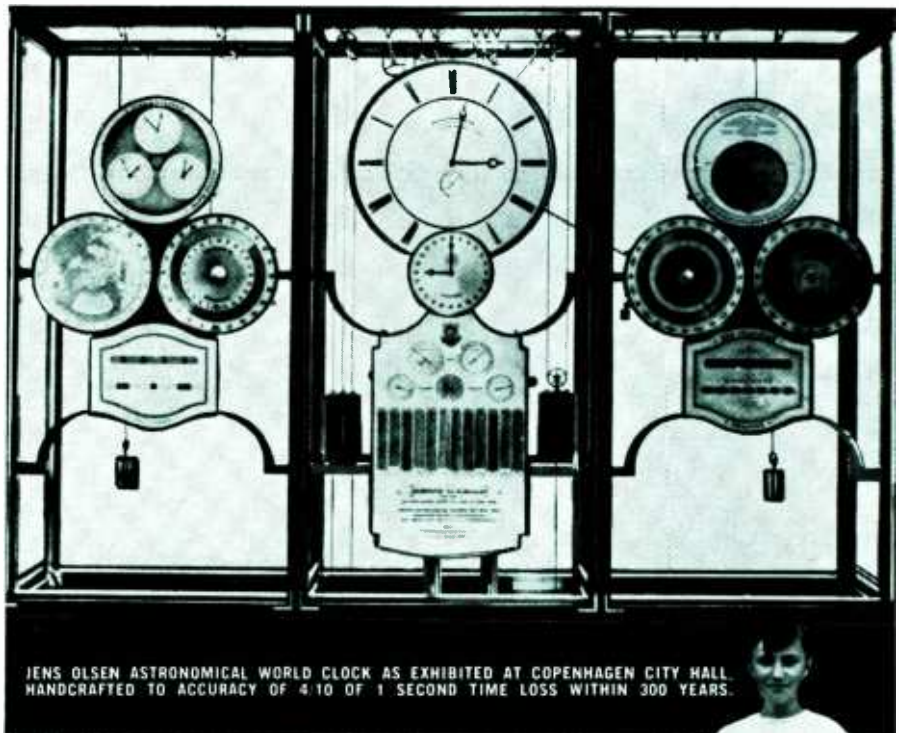
WRITE FOR QUOTATION ON ANY HI-FI COMPONENTS DISCOUNTS

- Quick Shipment
- Factory Sealed Cartons
- Franchised Distributor

SOUND REPRODUCTION, INC.

34 New Street, Newark, N. J. (07102)
(201) Mitchell 2-6816

CIRCLE 77 ON READER-SERVICE CARD



JENS OLSEN ASTRONOMICAL WORLD CLOCK AS EXHIBITED AT COPENHAGEN CITY HALL. HANDCRAFTED TO ACCURACY OF 4/10 OF 1 SECOND TIME LOSS WITHIN 300 YEARS.

small and compact in size . . .

but . . . Outstanding in Quality and Performance . . .

Tandberg Tape Recorders

Tandberg is world famous as the ultimate in tape recorders. For example, the Model #74 is a completely self-contained stereo tape system for the home. It features a built-in multiplex filter, power amplifiers, loud speakers, a synchronous motor and instantaneous pause, start-stop control. Frequency response is superb, wow and flutter virtually non-existent and signal-to-noise ratio excellent. Yet, with these and many new features, the Model #74 is lightweight and fully guaranteed for 12 months.

List Price \$449.50 (Commencing Aug. 1, 1963)

Tandberg of America, Inc.,

P. O. Box 171, 8 Third Avenue, Pelham, New York

CIRCLE 83 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**
- **TIME PAYMENT PLAN**
 - only 10% down
 - up to 36 months to pay
- **FRANCHISED DISTRIBUTORS**

Write for **FREE** Catalog Today
SEND US YOUR LIST FOR OUR AIR MAIL QUOTE TODAY

Visit Our Showroom and Warehouse


AUDIO unlimited, inc.
 715-F Second Ave., (Nr. 38), New York 16, N. Y.
 3 blocks from the U. N.

CIRCLE 15 ON READER-SERVICE CARD

SAXITONE RECORDING TAPE

Saxitone Tape Money-Back Guarantee "Oxide" will not rub off, or squeak! Compare with other "Barzain" tapes. Saxitone, a reputable company, is the original tape recorder pioneer. Saxitone offers quality tapes at lowest prices.

225' MYLAR, 3" (in mailable box).....	.39
600' acetate (plastic), 5 inch.....	.75
600' MYLAR 5 inch reel.....	.85
600' MYLAR (Polyester), 5 inch.....	.89
1200' MYLAR, 1/2 mil, 5 inch reel.....	1.18
1200' MYLAR, (ensitized), 5 inch.....	1.59
1200' acetate (plastic), 7 inch.....	1.15
1200' MYLAR, 1 1/2 mil, strong.....	1.29
1800' acetate (plastic), 7 inch.....	1.39
1800' MYLAR 1 mil, thick, 7 inch.....	1.89
2400' MYLAR, (ensitized), 7 inch.....	2.59
2400' MYLAR, (ensitized), 7 inch.....	2.99

(Large Users Even Lower)

SAVE 30% PLUS POSTAGE

4-track stereo music on tape (COMPLETE STOCK)

NORELCO SPEAKERS
 Famous AD3800M, twin cone 8" (7.5-19,000 cycles) comparable net 9.00 now 4.95, 2 for 9.00, plus postage. **OTHER Norelco models at BIG DISCOUNTS.**
 Specifications on entire Norelco line sent on request.

SAXITONE TAPE SALES
 div. Commission Electronics, Inc.
 1776 Columbia Rd., N.W., Wash 9, D.C.



CIRCLE 29 ON READER-SERVICE CARD

FAST SHIPMENTS



COMPONENTS • KITS



RECORDERS • TAPES

- **BEST-BY-COMPARISON PRICES**
- **FACTORY SEALED CARTONS**
- **SEND FOR "QUOTES" ON PACKAGE DEALS AND SAVE MORE**



WRITE FOR MONTHLY SPECIALS
 VISIT OUR STORE
CARSTON Studios
 125-F East 88 St., New York 28, N. Y.

CIRCLE 24 ON READER-SERVICE CARD

the speaker's response to the amplifier signal instantaneously. The "flat induction" speaker will *not* be released this year, either in its French version (the Ge-Go) or in its American version (Emerson).

A wider use of headphones is expected, and more models will be available. Sharpe Instruments will bring out a new line of medium-priced sets as well as several accessories and control boxes. Roberts, manufacturer of tape recorders, has announced a new stereo headset and control panel. Jensen offers headsets and its signal "mixer" (based on the Bauer-CBS Labs "binaural-stereo" circuit), while Koss favors headphones without signal mixing and even may produce its own records, specifically microphoned for binaural—rather than stereo—separation. Superex will introduce headphones that contain small woofers, tweeters, and crossover networks—complete with a control knob right on the side of each phone.

Considerable expansion also is expected in tape recording—as a hobby in general as well as for taping high fidelity stereo in particular. With an eye to both markets, equipment manufacturers are bringing out decks and complete recorders of unprecedented variety and in a wide range of prices. For instance, the new Superscope line includes eleven different machines, costing from a little more than \$100 to about \$700. One, the Model 263-D, is a transport deck for the "play now, record later" idea; a Model SRA-2L recording amplifier may be added in the future. The new 777 series employs a playback head that requires no shifting to play both two- and four-track tapes. The new Freeman line will be represented by six recorders, ranging in cost up to \$995, as well as furniture-styled cabinets designed to house them. One of the Roberts recorders, its Model 1057-PS, comes with a built-in, fully automatic synchronizer that can be adapted to any automatic slide projector and uses the narration recorded on tape to regulate the projector's action. The newest Concord machine is its Model 550, available for custom installation or self-contained in its own walnut cabinet.

Ampex has set up a new "Consumer Products Division," which will encompass the United Stereo Tapes operation as well as the manufacture and marketing of home audio equipment. Heralding the latter is its new Model F-44, which replaces the 1200 series of recorders and decks. The Model 505 of American Concertone will be available with double Reverse-O-Matic, by means of which a tape not only will play in both directions automatically but will continue to do so as long as desired. Also from Concertone is the new Model 605, a professional-line machine with optional plug-in head assemblies, and its newer model 607 with similar option and enormous versatility. Uher will introduce three new models offering various performance features. Telectro has an-

nounced several recorders, which bring its full line up to ten models, including one that will have a built-in FM tuner and another that is housed in a walnut cabinet.

Wollensak indicates that it is planning to bring out a comprehensive line of recorders and decks, details of which are not yet available. A high performance tape transport will be released by Viking. Known as its "Industrial" model, it can be ordered with various combinations of speeds and head assemblies. Webcor will bring out a full line, from a pocket-size cartridge recorder to a full-size professional-type model. From Heath comes word of a packaged tape system that folds up not unlike KLH's and Pilot's portable record players. New models are expected in Allied's Knight line, which also includes a mono/stereo record/playback preamp for use with existing decks. Other very new items include the first tape recorders from Argus, hitherto known for its cameras, and a new recorder from Channel Master, hitherto known for its antennas. Another first of its kind from a manufacturer is the new PACO stereo recorder, a deck with built-in preamps and a good deal of versatility. Yet another new name in tape machines is Vernon, which will offer a stereo recorder. Inter-Mark has announced a stereo model, the Cipher 7, which has three speeds and may be fitted with swing-away speakers. A new Truvox may be forthcoming from Benjamin; Norelco will be showing a new Continental model; Lucor will introduce its Model 1200, which may be used self-contained or installed with an existing music system. Bell Sound and Crown, who have not announced new products, will continue to offer existing models.

The Revere 1 7/8-ips cartridge recorder will be introduced into new markets and is reportedly "heading East," a move that will give this newest kind of tape equipment national distribution. Expanding its repertoire as well as its market, the cartridge machine has added the Command label to its source of recorded music. ORR has announced a new "friction-free" tape designed especially for use in cartridges, while the 3-M Company will bring out a "triple length" tape for use on reels. The new tape, Scotch Brand No. 290-36, is said to provide fifty per cent more recording time than has been available on 7-inch reels. It is, essentially, half-mil tensilized polyester to which has been added an 0.18-mil coat of heavy duty oxide, the whole then treated with a silicone lubricant. Awareness of the need for owner maintenance of tape recorders is seen in a new tape accessory kit, made by Ferrodynamics and to be supplied free by dealers to purchasers of tape machines.

And just to show that some people never give up trying, a new reverberation device—designed specifically for car radios—has been announced by Gibbs Special Products, a subsidiary of Hammond Organ. For \$29.95 you can go barreling down the highway.

CONDUCTOR AS CELEBRITY

Continued from page 55

tie. Karajan, in a word, had reached dizzy heights. There were no more worlds to conquer, and Karajan was approaching his fifties—that period in a man's life when he often undergoes a period of earnest introspection. Values become clearer, and the details of living less important.

Those who follow Karajan's career exclusively through records miss one vitally important side of his musicianship: his work in the opera pit. Karajan's recorded operas, such as the many-splendored *Aida*, are not—London's engineering notwithstanding—a substitute for the real thing. And it was, I think, in the opera pit where we began to get our first glimpse of the "new" Karajan: a conductor who could now afford to relax a little, to deepen and soften his interpretations. The great breakthrough was surely his new production of *Tristan* for the Vienna State Opera in 1961 (the performance took place just before London recorded the work—with Solti as conductor). Karajan also did the staging, incidentally; in recent years, he has become ever more fascinated by the problems of *mise en scène*—especially lighting, about which he has become an expert. His concept of *Tristan* surely owes something to Wolfgang and Wieland Wagner; but the end of the opera, in which darkness swarms over the stage to obliterate everything except the loving Isolde, is very much Karajan's own. Apart from the staging, Karajan's reading of this music was, for me and many others, one of the great experiences of our lives: it ranged from the delicate, gossamer-fine accompaniment to the lovers in Act II to the terrifying timpani crash which presages the entrance of Mark and his followers—and the end was unspeakably beautiful.

On records, it is in the Angel Bruckner Eighth Symphony, recorded with the Berlin Philharmonic Orchestra, that we have the first glimpse of this new and warmly human Karajan. His treatment of the score has changed markedly in the decade or so that separates his 1947 performance from the recording. The majesty, the thrilling last climax, the urgency of the Finale's beginning—these things have not lost their initial excitement; but there is a greatly increased freedom, a loving sense of line (especially in the slow movement), and above all a warmth.

Not that the old Karajan has entirely disappeared in the new. There were many who found his Salzburg *Trovatore* (1962) brutal and too loud, despite its many felicitous details. And the new complete recording of the nine Beethoven symphonies for Deutsche Grammophon is a curious mixture of the two Karajans, as I have tried to indicate in my review elsewhere in this issue (page 79). There will continue to change, to mellow, and is every reason to believe that Karajan to search out the true core of the music he interprets. A recent DGG advertisement describes Karajan as "The No. 1 conductor of our time"; it is up to Karajan to change this to "the greatest conductor of our time."

THE COMPONENT ID

Continued from page 65

McCall's in an attempt to invade the camp of the Package Personality. This foray is usually without much success as the magazine's reader thinks he's looking at an ad for an electronic computer.

On the other hand, package manufacturers periodically come out with what they call "the component look." This means using chrome-plated knobs with knurled edges, and machined or brushed aluminum "control panels." However, most of the extra knobs added for the occasion don't do anything and the manufacturers try to pass the word to their regular clientele ("the knobs are there but you don't have to touch them") without letting on to the prospective Component customers. This can be done with ads in *Look* and *McCall's*. And sometimes component manufacturers get just as tricky by putting a cover over their knobs, telling their own people that the cover can easily be pried off to reveal the naked beauty within. Now and then package manufacturers advertise in *Playboy*, in an attempt to recruit minors.

Sometimes a financial windfall will appear to transmute a Package Personality into a Component Personality—about the same time he trades his Chevy for a Jag. But this is really status-seeking or pseudo-conversion. This type of individual remains basically what may be termed a Displaced Package Personality (i.e., his Jaguar has automatic transmission) and he stubbornly refuses to touch the knobs on his new amplifier. Similarly, the Component Personality may decide he can afford to have someone do him an elaborate "custom installation," but thereafter he will feel bereft and spend more and more of his time looking at pictures in the Allied catalogue.

What deep-seated psychological factors are at work in developing music-system personalities? Alas, too little is known about the motivational multiplex to which the human discriminator responds. However, there does appear to be some correlation between an individual's profession and his music-system personality.

The Package Personality often is a man who spends his entire working day communing with complicated machinery. His daytime hours are occupied twisting knobs, pulling levers, throwing switches, and meshing gears. After a day at the machines, he relaxes at home with instant music—when he can muster the strength to push that one mysterious button. The Component Personality more usually works at a desk. He spends the day shuffling papers, writing reports, and making what he likes to call "Decisions." At the office, he is often panicked by such mechanical crises as attempting to unlock his desk. He is utterly incapable of changing the ribbon in his typewriter. But after work, he becomes a madman at the controls. Far into the night, he's twisting knobs, pulling levers, throwing switches, threading reels of tape, studying meters, and otherwise actively participating in the joys of the music lover.

**NOT
FOR SALE**



No matter what superlatives, testimonials and/or curves a manufacturer of loudspeaker systems employs in his ads—no one knows better than yourself what sound is best for YOU! That's why this ad doesn't try to SELL you on the dynamic new LEAK Piston-Action Sandwich Speaker System.

Certainly! we have dramatic evidence of its superiority... its absolute smoothness of transient response... its total absence of cone breakup... and other pertinent characteristics... BUT we only want to impart the idea that this New LEAK Speaker System is THE system you must listen to before you select any.

Whether you expect to invest in a system now or sometime soon, you owe it to yourself to visit your nearest Authorized Leak Franchised Specialist and HEAR why Leak has received such superb commendations for its revolutionary principles, smooth performance and "grand sound"... in the meantime,

if you want to satisfy your "technical eye"... TEST REPORTS are available at all Leak Franchised Specialists, or write:



Exclusive U.S. Representatives:
ERCONA CORPORATION
432 Park Ave., South
New York 16, N. Y.

CIRCLE 95 ON READER-SERVICE CARD

ARIZONA

WESTERN HI FI FANS
ARE YOU INTERESTED IN PRICES?
WRITE FOR QUOTATION
Hi-Fi Sales Company
764 West Main Street
Phone 969-3191 Mesa, Arizona

CIRCLE 45 ON READER-SERVICE CARD

CALIFORNIA



QUICK-SEE ALBUM FILE
Eliminates bottom jacket wear. Rolls forward for front-view, flip-through selection. 9 models fit any cabinet, closet or shelf. \$7.95 up. Also available with cabinet shown. Dealers, inquire.

KERSTING MANUFACTURING COMPANY
504 S. Date Street, Alhambra, California
CIRCLE 51 ON READER-SERVICE CARD

DISTRICT OF COLUMBIA

IN WASHINGTON, D. C.
Nearly Everyone Buys At...
Myer's EMCO
MAIN STORE:
509 11TH ST., N.W., WASH., D.C.

CIRCLE 65 ON READER-SERVICE CARD

... SAVE 30% ...
STEREO MUSIC ON TAPE
(Complete Stock)
3 1/4" plastic reels 10¢ ea.
BARGAIN PRICES on blank tape recorders and accessories.



NORELCO SPEAKERS
Famous AD3800M, twin cone 8" (75-19,000 cycles), comparable net 9.90, now 4.99 (2 for 9.00), plus postage. OTHER Norelco speaker models at DISCOUNT PRICES. (Specifications on complete line sent on request.)

SAXITONE TAPE SALES
(Commissioned Electronics, Inc.)
1776 Columbia Rd., Wash., D. C.

CIRCLE 29 ON READER-SERVICE CARD

IOWA

NOW EVERYONE CAN BUY 4-TRACK STEREO TAPES AT COST
Virtually all labels—all artists
100% FACTORY FRESH
No "agree to purchase" obligation
NO "list price" purchases
NO "pre-selected" Tape list
Yearly Membership \$1.00
Satisfaction Guaranteed
DISCOUNT TAPE SERVICE
P. O. Box 1601 Des Moines 6, Iowa

CIRCLE 30 ON READER-SERVICE CARD

MARYLAND

DIXIE
HIGH FIDELITY WHOLESALE
Largest discount High Fidelity component distributors in the South. Wholesale prices on package or individual components. Latest models in factory sealed cartons.
Are prices too high?—Write:
DIXIE HI-FI
12402 Connecticut Ave., Silver Spring, Md.

CIRCLE 31 ON READER-SERVICE CARD

NEW JERSEY

WRITE FOR QUOTATION
ON HI-FI COMPONENTS
SOUND REPRODUCTION, INC.
34 New Street, Newark 2, N. J.
Mitchell 2-6816

CIRCLE 77 ON READER-SERVICE CARD

LOW WAREHOUSE PRICES
WAREHOUSE DIRECT SHIPMENTS
STEREO WAREHOUSE
SPECIAL WAREHOUSE PACKAGE DEALS
ALL BRAND NEW COMPONENTS
FRESH FROM WAREHOUSE
GET OUR WAREHOUSE PRICE LIST

228-H Greenway Terrace, River Edge, N. J.

CIRCLE 79 ON READER-SERVICE CARD

NEW YORK

SOUNDTASTIC!
That's what our customers are saying upon receiving our prices! Write for special low prices on hi-fi components, tape recorders, etc. **INDIVIDUAL QUOTATIONS ONLY!**
AUDIO WORLD
No catalogs.
2057 Coney Island Ave. Brooklyn, N.Y.
CIRCLE 16 ON READER-SERVICE CARD

PROMPT DELIVERY
LOW PRICES
AMPLIFIERS — MULTIPLEX — TAPE RECORDERS, TUNERS SPEAKER SYSTEMS, ETC.
AIR MAIL QUOTES — COMPARE WRITE FOR CATALOG

AUDIO DIVISION
L. M. BROWN SALES CORP
Dept. F—242 West 10th Street — New York 14, N. Y.

CIRCLE 22 ON READER-SERVICE CARD

FAST SHIPMENTS
RECORDERS • TAPES
COMPONENTS • KITS
VISIT OUR STORE • BEST-BY-COMPARISON PRICES
• FACTORY SEALED CARTONS
• SEND FOR "QUOTES" ON PACKAGE DEALS AND SAVE MORE

WRITE FOR MONTHLY SPECIALS
CARSTON Studios
125-F East 88 St., New York 28, N. Y.

CIRCLE 24 ON READER-SERVICE CARD

SAVE MONEY
HI-FI COMPONENTS
TAPE RECORDERS
SLEEP LEARN KITS
MERITAPE Low cost, high quality recording tape, in boxes or cans
FREE 1963 CATALOG
DRESSNER
1523 JERICHO TPKE.
NEW HYDE PARK 19, N.Y.

CIRCLE 32 ON READER-SERVICE CARD

NEW YORK

"Your Key To Savings"
Unlock the door to:
• LOWEST PRICES
• SPEEDY DELIVERY
• FACTORY WARRANTY
• EASY-PAYMENT PLAN

Send for our new stereo hi-fi discount catalog A-17 ... its free!
Mail your list of components for a Money-Saving quote!

KEY
ELECTRONICS COMPANY
518 E. 95 Street, Brooklyn 12, N. Y.

CIRCLE 52 ON READER-SERVICE CARD

WRITE FOR FREE QUOTATIONS AND CATALOGS ON HI-FI AND STEREO EQUIPMENT.
HI-FI RECORDING TAPE

900'	1 Mil Acetate	5" Reel\$.75
1200'	1/2 Mil Mylar	5" 1.15
1200'	1.5 Mil Acetate	7" 1.09
1800'	1.5 Mil Mylar	7" 1.19
1800'	1 Mil Acetate	7" 1.39
1800'	1 Mil Mylar	7" 1.75
2400'	1/2 Mil Mylar	7" 2.49

Serving all your needs in electronics
LION ELECTRONICS
215 Fulton St., New York 7, N. Y.
Rector 2-6714, Dept. LE

CIRCLE 58 ON READER-SERVICE CARD

Buying LP's? WHAT MAGNUM OFFERS!
• Virtually all labels—all artists
• No obligations—no requirements
• Every LP at low discount prices
• Choose the records you want from free catalog of over 25,000 LP's
Magnum offers a complete one-stop record service. You get lowest possible prices, complete freedom of choice, no purchase obligations or requirements of any kind, unlimited selection, 100% quality guarantee . . . Special offer includes free catalog and free record cleaning cloth. For complete details write . . .
MAGNUM RECORD SERVICE
447 West 50th Street, Dept. FH, New York 19, N.Y.
CIRCLE 60 ON READER-SERVICE CARD

NATIONWIDE DELIVERY...
on all your Stereo needs. Recorders, Tuners, Amplifiers, Turntables, etc.
LET US PROVE THAT we can supply your requirements PROMPTLY AT LOWEST COST. FREE CATALOG.

STEREO COMPONENT Supply Co., Dept. F
150 NINTH AVE., NEW YORK 11, N. Y.
CIRCLE 78 ON READER-SERVICE CARD

HARPSICHORD
Same as used by Philadelphia Symphony and RCA Victor. In kit form for home workshop assembly \$150. Clavichord kit \$100. Free brochure. Write:
Zuckermann Harpsichords,
Dept. F, 115 Christopher St., N.Y.C. 14.

CIRCLE 93 ON READER-SERVICE CARD

PENNSYLVANIA

LOOKING for Low QUOTES?
STEREO TAPE and RECORDER ORGANS HI-FI COMP. BUILT 1950 ESTB. 1932
Send us YOUR list. Free bargain sheet & Tape Cat. Brochure best & newest.
HiFi 1373 EASTON ROAD, ROSLYN, PENNA.
The brand name stereo specialist.

CIRCLE 44 ON READER-SERVICE CARD

A REAL NEW ORLEANS SOUND

Continued from page 63

New Orleans musicians are playing better now than ever before. "They're playing together regularly under good conditions. They're conscious that people are listening, not drinking. They've never before been heard just for their music. And they're in better health now. These are the ones who survived—who survived the heavy drinking, the shiftlessness brought on by the discouragement of not being able to find work."

Besides the nightly concerts at Preservation Hall, Jaffe is also supporting a fading New Orleans custom by staging a parade through the French Quarter by the Eureka Brass Band one Sunday afternoon each month (and more often if he can think of an excuse—such as advertising a benefit for something). Starting at Preservation Hall, the eleven-piece band winds its way through the narrow streets of the Quarter, led by its gaudily ribboned, prancing, strutting Grand Marshals, Fats Houston and Slow Drag Pavageau, and hemmed in and followed by enthusiastic "second liners."

While the band was assembling before a recent parade, an elderly woman asked its sixty-two-year-old clarinetist, Willie Humphrey, how fast the parade moved.

"Oh, you can walk along with it," Humphrey assured her. "We're old too."

But despite the fact that four members of the band are past seventy and four more are in their 60s, they march for half an hour through the streets and then, Pied Piper fashion, play their way into Royal Garden, a huge, empty building once used as a department store, with the accumulated second liners trailing happily after them. In the Royal Garden the second liners can find seats, but the band continues to play standing up for another half hour before it takes a fifteen-minute break. Then it sits down to play a full two-hour concert of rousing treatments of hymns, blues, pop tunes (*You Are My Sunshine*), and the dirges that have always been part of the New Orleans brass band repertory.

For all their vigor, however, there is no denying that these musicians cannot continue to play much longer (in the year since Atlantic made its New Orleans recordings, two of the men heard on them have died). As these men fade from the scene, it seems likely that this distinctive and traditional New Orleans music will fade with them, for there are no younger musicians coming along to take their places. Allan Jaffe believes that within ten years, at the most, it will all be gone. Not only has the social environment that created this music vanished, but the new generation differs widely from its predecessors.

"The young Negroes don't want anything that smacks of Uncle Tom or minstrelsy," Dr. Edmond Souchon, one of the founders of the New Orleans Jazz Club, points out. "Those who are musically educated go for progressive jazz or classical music. The musically illiterate go for rock 'n' roll. What you hear at Preservation Hall is the last of the old New Orleans Negro music."

For the musicians who play this music, it is all they want to do. "In forty years," says clarinetist George Lewis, "I never stopped playing. I had a leg broke, but I never stopped playing even though I couldn't walk."

This spirit lights up Preservation Hall seven nights a week. Night after night the men who play in the bands that appear there—Punch Miller's Bunch, Percy Humphrey's Crescent City Joymakers, Kid Thomas and his Algiers Stompers, Jim Robinson's New Orleans Band, Kid Shiek and His Storyville Ramblers, Peter Bocage and His Creole Serenaders, George Lewis' All Stars, Sweet Emma and Her Jazz Band, Billie and Dede Pierce, the Young Tuxedo Band—create some of the most vital and stirring jazz to be heard anywhere in the world today because they have an unquenchable desire to play. These may be the final moments of the music that made New Orleans the seminal center of jazz. But, thanks to the stimulus of Preservation Hall, the last generation of traditional New Orleans jazzmen is taking it out swinging.

PROFESSIONAL DIRECTORY

TEXAS

HAVE YOU REQUESTED A STERLING QUOTE?

The Southwest's largest source of quality hi-fi components WILL NOT BE UNDERSOLD!

STERLING

ELECTRONICS, INC.

SPACE CITY, U.S.A.

P. O. Box 1229, Dept. HF., Houston 1, Texas

CIRCLE 80 ON READER-SERVICE CARD

WASHINGTON

LEARN WHILE YOU SLEEP



Headquarters

Experiment in this fascinating, educational new field. Use your phonograph, recorder or amazing new "Electronic Educator" endless tape recorder. We carry a full line of endless tapes for standard recorders, plus timers, pillow speakers and complete outfits. Also 200 unusual educational and self-help courses on tape and record for sleep-learning and self-hypnosis experimenters. Write for free 300-item catalog and full details.

Sleep-Learning Research Association

P. O. Box 24-F, Olympia, Washington

CIRCLE 75 ON READER-SERVICE CARD

ENGLAND

LONDON CALLING THE WORLD...

KEEP HI-FI COSTS LOW—

Buy BRITISH EQUIPMENT from the United Kingdom Mail Order Specialists!

• TUNERS • SPEAKERS • PICK-UPS
• AMPLIFIERS • MOTORS

All goods Packed, Insured and Shipped promptly at minimum cost. Send us details of your needs! Send \$1.00 for catalogue.

C. C. GOODWIN (Sales) Ltd. (Dept. H.)
7, The Broadway, Wood Green
London, N.22, England

CIRCLE 40 ON READER-SERVICE CARD

SEPTEMBER 1963

PURCHASING A HI-FI SYSTEM?

TRADE-INS OK—TIME PAYMENTS
Up to 2 years to pay!

Send Us Your List of Components For A Package Quotation

AIREX WON'T BE UNDERSOLD

All merchandise is brand new, factory fresh & guaranteed.

Visit our N. Y. Showroom. Free cabinet brochure.

AIREX RADIO

CORPORATION

85-HF Cortland St., N. Y. 7, WO 4-1820

Jim Lansing*
Altec Lansing
Electrovoice
Jensen* Mallicrafter
Hartley* • Gonset
USL Citizen Band
Texas Crystals
Internat'l Crystals
University
Acoustic Research
Janszen • Viking
Wharfedale
Concertone
Bell • G.E.
Weathers
Harman-Kardon
Eico • Pilot
Sherwood*
Tandberg*
ESL • Frazier
Superscope
Dual Changer*
Bogen • RCA
Dynakit • Fisher
H. H. Scott • Leak*
ECI • Roberts
De Wald • National
Sony • Challenger
Browning
Garrard
Miracord
General Radio
Rek-O-Kut
Polytronics
Norelco • Finco
Fairchild
Pickering • Sonar
Audio Tape
Magnecord*
Rockford Cabinets
KSC Speaker
Systems
• Fair Traded

CIRCLE 4 ON READER-SERVICE CARD

Be a Guest of Honor in
New York City at the

HENRY HUDSON HOTEL

3 Days \$18.45 5 Days \$32.95
7 Days \$46.45 Per Person
Double Occupancy

- Choice Room with Private Bath
- Ticket to Radio or TV Studios
- Vic Tanny Pool and Facilities
- Guided Tour of Rockefeller Center
- Performance at Radio City Music Hall
- Lecture Tour of U.N. or Empire State Building Observation Tower
- Yacht Cruise around Manhattan Island or Motor Coach Tour of Uptown N. Y.
- Motor Tour of Chinatown, Downtown N. Y. or Hudson River Day Line Cruise
- Steamer Trip to Statue of Liberty

For information and brochure write or call

HENRY HUDSON HOTEL

353 West 57th St., N. Y. C.
Columbus 5-6100

CIRCLE 43 ON READER-SERVICE CARD

133

SAVE OVER 40% ON HI-FI

USE OUR EASY-PAY-PLAN Up to 24 months to pay

DON'T BUY HI-FI-COMPONENTS

Tape Recorders or Electronic Equipment until you get return mail quotation from "your friend in the business."

- Trade-Ins—Highest Allowance—Send us your list.
- 15 day money-back guarantee.
- Full 2-year warranty—parts & labor.
- We are factory franchised all lines. We ship from stock.
- 18th year of dependable & reliable service throughout the world.
- We guarantee "We Will Not Be Undersold."
- Call us at (212) EN 9-3700 from any part of U.S.A. You may deduct 3-minute toll charge if your order is in excess of \$100.00.

BEST BUY HI-FI LIST FREE. Send 10c for stereo tape catalog—All labels save 33 1/3%.

ELECTRONIC WORLD HI-FI RECORDING TAPE

7" Spools Splice Free Freq. Resp. 30-15KC

60M	3 1/4"	600'	Mylar	3-11	12+
12A	7"	1200'	Acetate	\$1.09	\$.99
18M	7"	1800'	Mylar	1.09	.99
24M	7"	2400'	Mylar	1.89	1.79
24MT	7"	2400'	Mylar-Ten.	2.59	2.39
				2.89	2.79

Any assortment permitted for 12+ price. Add 15c per reel postage & handling, continental U.S.A. Write for complete listing & 100+ price



1797-A First Ave., New York 28, N. Y.

CIRCLE 46 ON READER-SERVICE CARD

NO STRINGS NO "GIMMICKS"

A \$329.00 SHERWOOD
(Fair Traded)
Free 8,000Hz FMX RECEIVER with case
... Nothing to buy

Just write to Rabsons for a quotation on any HI FI Component. This alone makes you eligible. Drawing will be made Sept. 30, 1963

YOU ALWAYS GET MORE FROM RABSONS

- Established 1905 58 Years of Reliability
- Franchised Protection Plus
- Rabsons Special Six Month Guarantee
- Easy Payment Plan Up to 24 Months to Pay
- Each Component Double Packed to Insure Safe Arrival ... At no extra charge
- Rabsons Sells ONLY Factory Fresh Merchandise in Original Factory Sealed Cartons

Free MIRACLE RECORD CLEANING CLOTH with our quote. So whatever your HI FI NEEDS write Rabsons for our

"ROCK BOTTOM" PRICES

RABSONS -57 ST. INC.
119 West 57th St., New York 19, N.Y.
Area Code 212 Circle 7-0070
Diagonally opposite Carnegie Hall

This drawing is not open to residents in any locality whose laws prohibit such a drawing.
CIRCLE 68 ON READER-SERVICE CARD

ADVERTISING INDEX

Key No.	Page No.	Key No.	Page No.
1	Acoustech, Inc. 15	53	KLH Research & Development Corp. 19
2	Acoustic Research, Inc. 93	54	Klipsch & Associates, Inc. 20
3	Acoustical Manufacturing Co., Ltd. 46	55	Lafayette Radio 43, 44
4	Airex Radio Corp. 133	56	Lansing, James B., Sound, Inc. 118
5	Allied Radio 109, 110	95	Leak 131
6	Altec Lansing Corp. 96	18	Lear Siegler 95
7	American Concertone, Inc. 4	57	Lesla of America Corp. 120
8	Ampex Corp. 1	58	Lion Electronics 132
9	Angel Records 104		London Records 32, 105, 108
10	Antronics, Inc. 117	60	Magnum Record Service 132
11	Argos Products Co. 121	61	Marantz 99
12	Audio Devices, Inc. 125	62	McIntosh Laboratory, Inc. 33, 34
13	Audio Dynamics Corp. 78	63	Monarch Electronics International 128
14	Audio Fidelity, Inc. 116	64	Mosley Electronics, Inc. 102
15	Audio Unlimited 130	65	Myer's Emco 132
16	Audio World 132	66	Pickering & Co., Inc. 2
17	Benjamin Electronics 41, 48		Professional Directory 132, 133
18	Bogen Communications Division 95	68	Rabsons-57 St., Inc. 134
19	Bozak, R. T., Mfg. Co. 90, 91	69	RCA Victrola 87
20	British Industries Corp. 26, 27	70	Rek-O-Kut 107
21	British Industries Corp. 50	71	Roberts Electronics, Inc. 47
22	Brown, L. M., Sales Corp. 132	29	Saxitone Tape Sales 130, 132
23	Cambridge Records 104	37	Scope Electronics Corp. 103
24	Carston Studios 130, 132	72	Scott, H. H., Inc. 10-13
25	Citadel Record Club 100	73	Sherwood Electronics Cover IV
26	Citadel Tape Club 128	74	Shure Bros., Inc. 68
27	Columbia Records 76, 77	75	Sleep Learning 133
28	Command Records 82, 83	76	Sony Corp. 35
29	Commissioned Electronics 130, 132	96	Sound Accessories 128
67	Concord Electronics 97	77	Sound Reproduction 129, 132
30	Discount Tape Service 132	78	Stereo Component Supply 132
31	Dixie Hi-Fi 132	79	Stereo Warehouse 132
32	Dressner 132	80	Sterling Electronics 133
86	Dual 6, 7	81	Superex 20
33	Dynaco, Inc. 18	82	Superscope 122
34	Eico Electronic Instrument Co., Inc. 25	83	Tandberg of America, Inc. 129
35	Electro-Voice, Inc. Cover III	36	Thorens 21-24
36	Elpa Marketing 21-24	84	20th Century-Fox Records 115
37	EMI 103	85	United Artists 106
95	Ercona Corp. 131	86	United Audio 6, 7
38	Finney Co. 14	87	United Stereo Tapes 32
39	Fisher Radio Corp. Cover II, 28, 29, 31	88	Universal Record Club 5
21	Garrard 50	89	University Loudspeakers, Inc. 101
40	Goodwin, C. C. 133	90	Vanguard Records 106
49	Grado Labs, Inc. 8	91	Viking of Minneapolis, Inc. 30
41	Harman-Kardon, Inc. 37, 39	92	Westminster Records 85
42	Heath Co. 16, 17	20	Wharfedale 26, 27
43	Henry Hudson Hotel 133		Wyeth Press 9, 42
44	Hi-Fi 132	93	Zuckerman Harpsichords 132
45	Hi-Fi Sales 132		
46	Hi-Fidelity Center 134		
47	Inter-Mark Corp. 40		
48	Jensen Mfg. 38		
50	Kenwood Electronics 127		
51	Kersting Mfg. Co. 132		
52	Key Electronics 132		

NEW E-V MARQUIS 300



*Just 2½" larger all around than a "compact"
... yet it measures up to the design
philosophy of the mighty Patrician!*

The difference between full-sized sound and compact compromise is measured in just a few cubic inches . . . inside the new Marquis 300! This modest extra volume has allowed E-V engineers to extend useful bass response smoothly—up to an octave more than many popular "bookshelf" speaker systems!

But the Marquis has more than bass . . . it has balance! Balance that results from three precision component speakers exactly matched to each other and to the magnificent Marquis enclosure.

Don't look for revolutionary or radical designs in the Marquis 300. For this system is the evolutionary product of over 11 years of specialized electro-acoustical research. Starting with the famous E-V Radax dual-

cone 12" speaker for bass and mid-bass, we have added the outstanding performance of the E-V 5" cone mid-range speaker plus the brilliance of the renowned Super-Sonax VHF tweeter. These popular and proved components have been housed in an enclosure whose tuned acoustical phase inverter permits highly efficient performance within remarkably modest dimensions.

The net result is a speaker system as attractive to the eye as it is impressive to the ear. We invite you to form your own opinion of the Marquis 300 at your E-V high fidelity showroom soon. We're betting that you'll be glad to make room—just 2½" more all around—for the new Marquis 300!

SPECIFICATIONS

Size: 29-1/2"H, 19"W, 15-3/8"D
Weight: 57 lbs., shipping
Component: SPT2B, TCU, T35-type speakers; Combined 300 and 3600 cps, 1/2 section crossover; 2-A, 37 L-pads
Frequency Response: 40-19,000 cps
Power Handling Capacity: 30 watts program
Impedance: 16 ohms
Finish: Mahogany or Dilec Walnut
Price: \$196.00, net
Marquis 63 enclosure only, less components, \$70.00, net

ELECTRO-VOICE, INC., Consumer Products Division, Dept. 934H, Buchanan, Michigan

CIRCLE 35 ON READER-SERVICE CARD

www.americanradiohistory.com

Electro-Voice®
SETTING NEW STANDARDS IN SOUND

Why did Sherwood zero-in on the problem of tuning accuracy?



It takes wider bands to broadcast the multiple information for stereo FM multiplex, and the most precise "dead-on-center" tuning to receive it . . . with maximum stereo separation and minimum distortion.

This is why in the new S-3000 V Tuner, Sherwood engineers incorporated a professional zero-centered tuning meter. Superior to tuning eyes, better than peak meters, it uses the same D'Arsonval meter needed to design, align and test FM tuner circuits. When the meter reads "zero". . . you're right on. No guesswork. No maybe's.

Gain three tuning advantages

- Tune accurately, the first time.
- Tune low-power Class "A" stations interspaced between more powerful broadcasts.
- Tune with professional surety.

Added value features of the S-3000 V

- Stereo Indicator Light: identifies stereo broadcasts.
- Superb sensitivity: 1.8 μ v (IHF) for -30db. noise and distortion.
- No background noise: pace-setting 2.4db. capture effect.
- FM Interchannel Hush: suppresses between-station noises.
- Flywheel tuning: smooth as silk.
- 20% longer dial scales: professional accuracy.
- Price: \$165.00. (Leatherette case optional at \$7.50.)

For complete information write Dept. H-9, Sherwood Electronic Laboratories, Inc., 4300 North California Ave., Chicago 18, Ill.
CIRCLE 73 ON READER-SERVICE CARD

S-3000 V FM Stereo Multiplex Tuner with professional zero-centered tuning meter and Stereo Indicator Light.



New S-8000 III FM Stereo MX Receiver. Combines above tuner features with an 80-watt stereo amplifier. Price: \$319.50. (Leatherette case optional at \$9.50.)

Receives slightly higher in the Far West.

Sherwood
 HIGH FIDELITY
 Stereo Receivers • Tuners
 Amplifiers • Stereo Indicator Lights
 Speaker Systems • Contemporary Cabinetry