

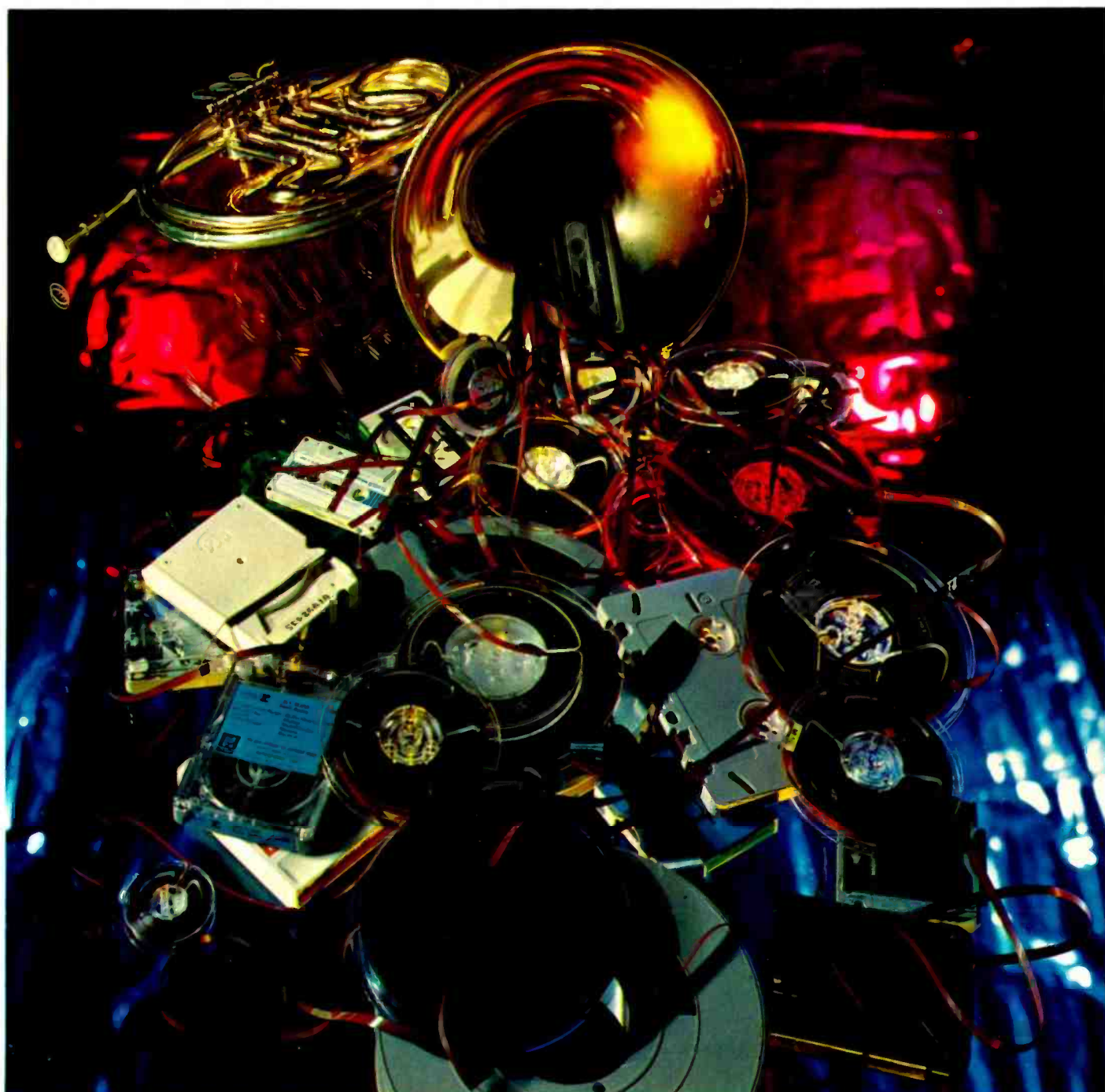
HIGH FIDELITY ICD

The Prospects for Home Video Tape

Underground Tapes: new international hobby

Suggestions for a Basic Tape Library

SPECIAL TAPE ISSUE



Fisher engineers have done more than just install a top-quality all-solid-state FM-stereo and phono playback system in handsome walnut cabinets. They have designed a system that is usually simple to operate. Controls are on the front of the tuner-changer cabinet, so that they are accessible at all times, even when the dust cover is on. The gold-plated front panel is easy to read and to use. The loudspeakers are connected to the amplifier on the bottom of the cabinet, holding connecting wires inconspicuously close to the shelf. Fisher has

done everything to combine in the 95 the performance of quality components with the convenience of a decorator-planned custom installation.

But we've saved the best for last: The price of the Fisher 95 with 8" woofers is only \$369.50! With the optional, larger speaker systems, the price is \$399.50.

For music lovers who do not require an FM tuner, the Fisher 85 contains the same audio electronics as the 95 and is even more compact. Price of the Fisher 85 with 8" woofers is \$269.50. With the optional, larger speaker systems, the price is \$299.50.



Specifications, Models 85 and 95

Tuner (Model 95 only)

• Large illuminated slide-rule-type dial • 4-gang front end • Sensitivity 2.2 uv (IHF) • 4 IF stages plus separate limiter • STEREO BEACON* • Automatic mono-stereo switching • Built-in FM antenna

Amplifier

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Record Player

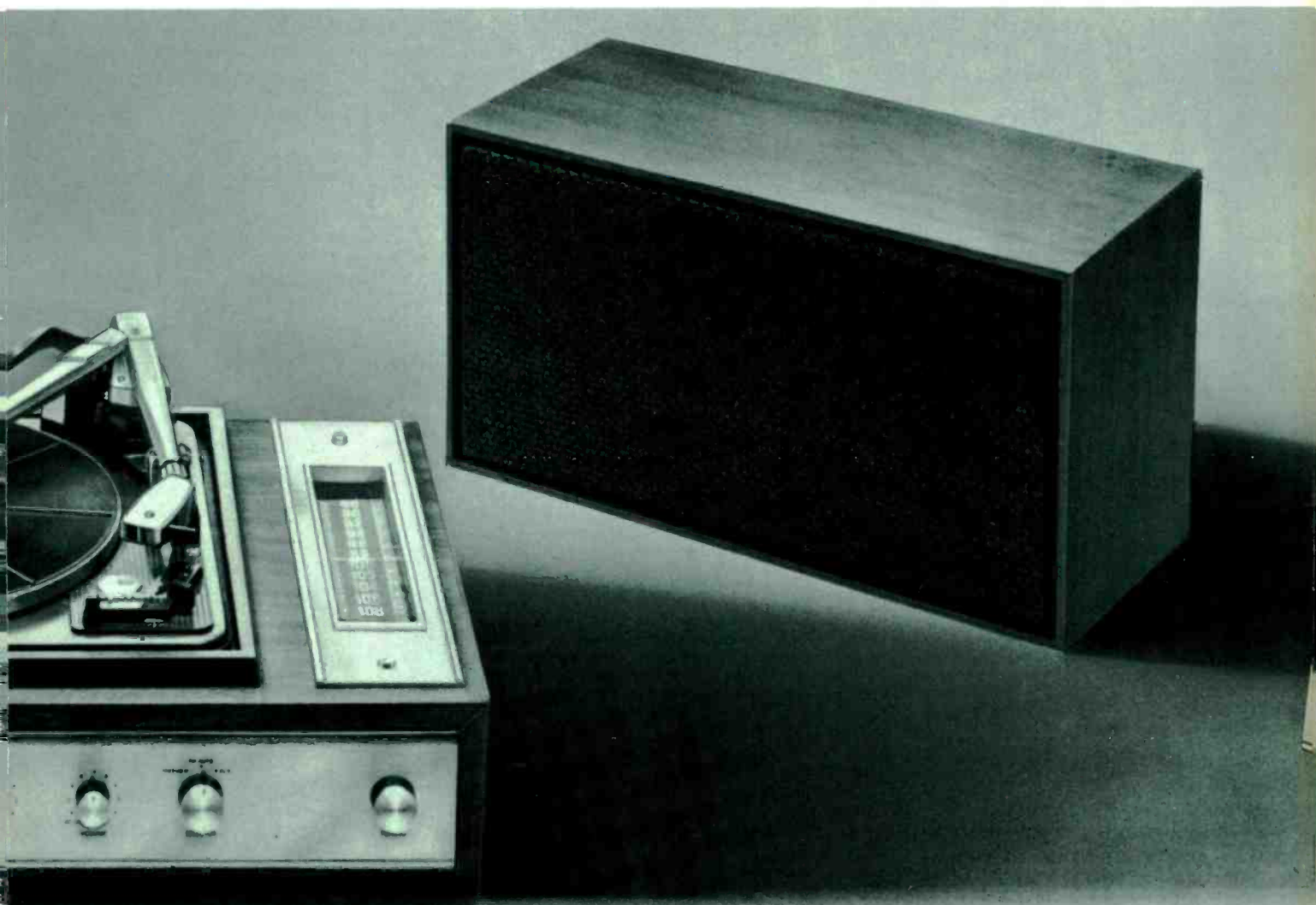
• Garrard automatic turntable • Pickering magnetic stereo cartridge • Optional Plexiglas dust cover permits stacking of 10 records

Loudspeakers

• Compact two-way system with 8" woofer (standard) • Bookshelf system with 10" woofer (optional) • Both speaker systems have extended-range 2½" tweeters. *PAT. PENDING

Fisher 95!

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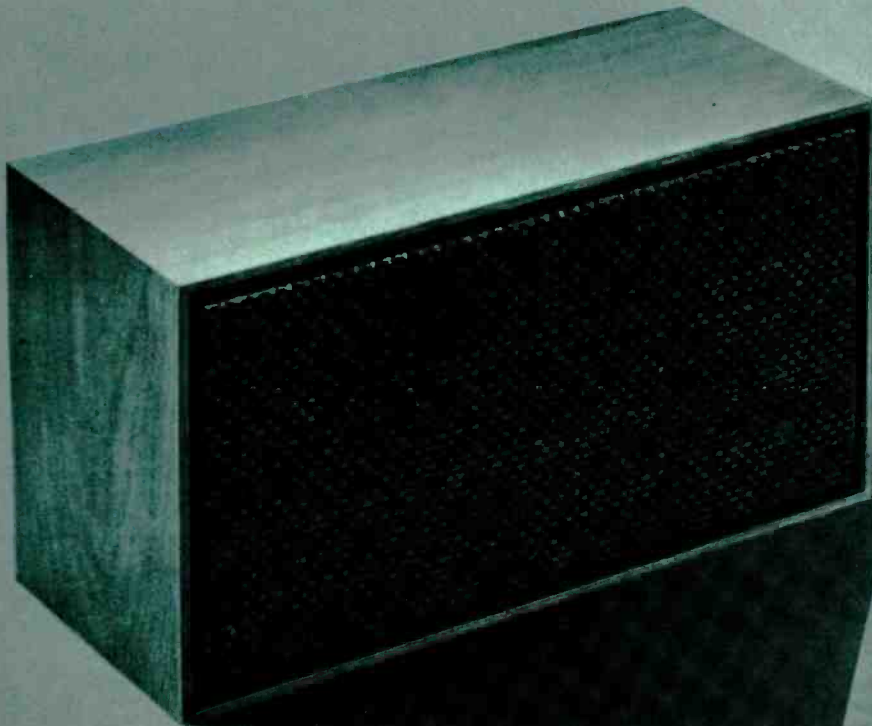
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Now Fisher has made the process of selecting, matching and installing a component system as easy as placing the Fisher 95 on a bookshelf. No longer is it necessary for a music lover to worry about anything but the music. The world-famous Fisher engineering staff has done it all for you.

They have chosen the Fisher tuner and amplifier which are best for each other, and then carefully selected a pair of Fisher speakers plus a record changer and a cartridge to match. The only finger lifting you'll have to do is when you turn the 95 on.

But much quality tuner in ha They is ur Co amph they even The tilted read are c the b the c ously

Get a Fis



**How to
match and install six
top-quality stereo
components without
lifting a finger:**



Nine out of ten musicians prefer the natural sound of Pickering.

PHOTO BY FRANZ EDSON



Microgroove discs are recorded by magnetic processes. Naturally they sound better when reproduced with a Pickering Micro-Magnetic™; there's a natural compatibility. From the tiniest peep of a piccolo to the mightiest roar of an organ, Pickering produces sound as natural as the original performance. That's why musicians prefer Pickering. And so does everyone else who can hear the difference.

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Plainview, L. I., N. Y.

CIRCLE 60 ON READER-SERVICE CARD

HIGH FIDELITY

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HIGH FIDELITY MAGAZINE

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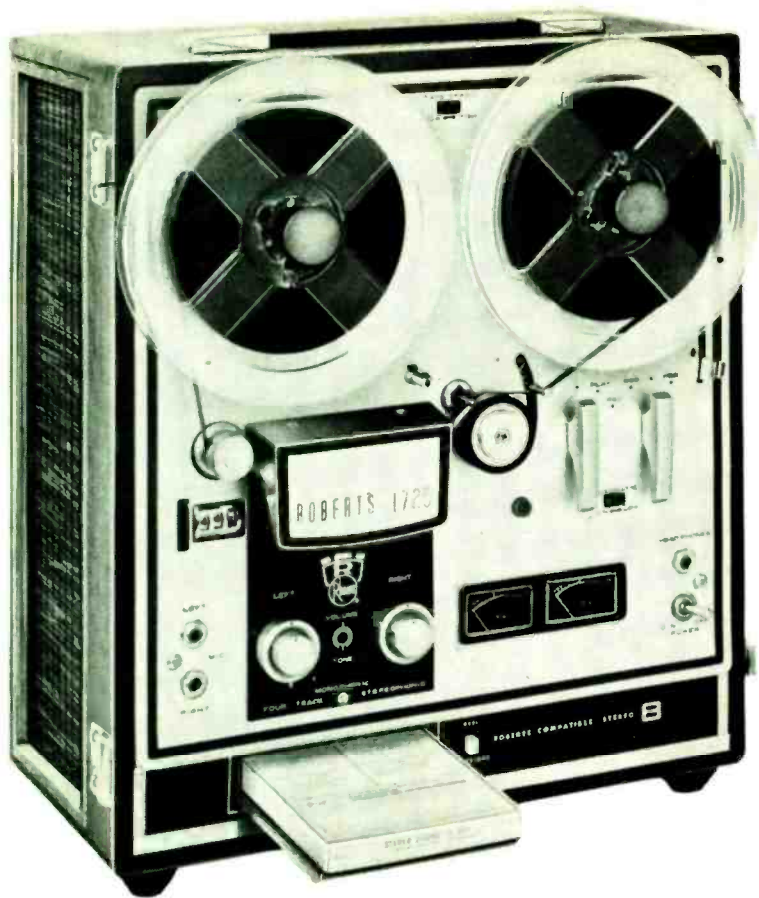
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CIRCLE 66 ON READER-SERVICE CARD

LETTERS

A Tasteful Speaker

Sir:

Norman Eisenberg ["Loudspeakers," June 1966] refers to the different seating habits of concertgoers to illustrate how taste can be conditioned to reject a "flat" speaker; one person is used to more treble and another to more bass. "Indeed," Mr. Eisenberg writes, "it is mainly because of such variations in taste that most speaker manufacturers offer a wide variety of models. . . ."

I can't speak for other speaker manufacturers, but I can speak for AR: the only purposeful variations in the different AR models are those dictated by cost. In each speaker price range we design for the same taste, which really amounts to a *distaste* for coloration.

The school of loudspeaker evaluation that considers personal taste as primary derives, I suspect, from an attempt to explain away speaker coloration and bad ratings. The "taste" principle, if valid, would apply equally to amplifiers. Yet no one would think of shopping for an amplifier with nonadjustable, permanently skewed response to satisfy his particular tonal preferences.

In comparing high fidelity components, taste should be involved only when one must choose between defects.

Edgar Villchur
Acoustic Research, Inc.
Cambridge, Mass.

Mr. Eisenberg replies: "Mr. Villchur is right when he says that he 'can't speak for other speaker manufacturers . . . Which is precisely why we need general articles that attempt to explain things on an inclusive, rather than exclusive, basis. It is the job of a responsible reporter to be cognizant of design differences and to describe them without 'penalizing' the designer for having different personal tastes from the writer's, or for trying to appeal to more than one group of tastes."

Prokofiev in Stereo

Sir:

I have just read with great interest Giuseppe Pugliese's article in the June **HIGH FIDELITY** ["The Unknown World of Prokofiev's Operas"]. In addition to the recordings he mentioned in his discography, there are also complete performances of *The Gambler* and *Betrothal in a Monastery*, both of which have been issued in Russia and in stereo

Continued on page 8

HIGH FIDELITY MAGAZINE

STOP THROWING AWAY MONEY WHEN YOU BUY RECORDS.

There are two ways you can throw away money on records. The more popular way is to buy records at full price. That's fine if you enjoy paying several dollars more per record. But the money you've thrown away could have gone towards better things. Like more records.

Then why pay full price? Necessity. Many towns don't have discount stores. And most discount stores don't have every recording in stock. That's where record clubs come in.

Some Record Clubs Can Make You Throw Your Money Away.

Record clubs can be one of the least expensive ways of buying records. They can be a means of getting the record you want by the artist you want. But they can also be the second way you throw away money.

Why? Because of the very nature of some record clubs. These clubs give you an obligatory number of records to buy during a period of time. With each unwanted record you're forced to buy, you're forced to throw away money.

Some record clubs give you discounts only on a chosen category of records. Or discounts only on their own label. A record club that saves you money only sometimes wastes your money the other times.

Citadel Saves You Money.

Then there's Citadel. Citadel is a straightforward record club. There are no obligatory records to buy. No records sent to you that you didn't ask for. No cards to return or else you get the record. You buy the records you want. Only the records you want. And as few or as many as you want. In fact, once you join the club, you don't have to buy any records at all.

And your choice in records is limitless. You can choose any record you want. By any artist. On any label. Citadel club members have well-rounded musical tastes. So there are no record categories. And even if a record is obscure, we'll find it for you. At no extra charge. If you collect 4-track stereo tapes we've got every tape in print, including auto tapes.

We'll also give you the best discounts around. Always a minimum of 35%. That goes for always. There are never any sudden rises in cost. Never any list price purchases. In fact, we'll regularly give you discounts on the discounts. When we ourselves get records at lower prices, we pass the savings on to you. That can save you more than half the listed price.

Citadel Has Jet-Speed Service.

Citadel has faster service than any other rec-

ord club. Once we've received your order, we send you your records immediately. Often on the same day as received. If you've ordered a record that's hard to find, we'll send it as soon as we find it. Your other orders will go on ahead. Since there are no records you *must* buy, obviously you're eager to hear those you've chosen. And you get to hear them almost immediately.

Once your records come, they'll be factory fresh and free from defects or damage of any sort. That we guarantee. But if by any chance a defective record does get through our inspection, we'll immediately replace it free of charge.

Citadel Offers Life Membership.

That's what we mean by being straightforward. There's no small print in our small print. No red tape. We like giving you the best deal possible in the nicest possible way. And the very best deal we can make is to give you all the benefits of our record club for life. Records, discounts, super-speedy service for the rest of your life . . . all for \$5.00. Same goes for tapes.

And the very minute you become a life member in the Citadel Record Club, we'll send you a free Schwann Record Catalog, listing over 30,000 recordings by artist, label and title. If you collect tapes, we'll send you a free Harrison catalog listing all available tapes.

Send us your \$5.00 now. It's the only fee you'll ever have to pay. You'll never have to buy a single record from us. But you'll know that Citadel's "there." Just in case you don't feel like throwing away any more money on records.

CITADEL RECORD CLUB, 545 Fifth Ave., New York, N.Y. 10017

Please enroll me as a lifetime member of the Citadel Record Club. I understand that I am entitled to all membership privileges without any obligation to buy anything, ever. If, after 30 days, I am not fully satisfied, I understand that my \$5.00 will be immediately refunded.

I am enclosing \$5.00 for Record Division membership. Send Schwann Catalog.

I am enclosing \$5.00 for Record and Tape Division membership. Send Schwann and Harrison Catalogs.

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CIRCLE 14 ON READER-SERVICE CARD

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Why? Koss Stereophones tell you what the recording head is putting on your tape. Insures proper volume level, tells you if outside noise is going on the tape, helps you adjust for smooth bass and treble response.

NEVER PLAY BACK TAPES WITHOUT KOSS STEREOPHONES!

Why? Koss Stereophones reproduce all the critical sounds on your tapes. Sensitive frequency response gives you realistic "sound picture" of what is on your tapes — either monaural or stereo — without disturbing others.

NEVER EDIT TAPES WITHOUT KOSS STEREOPHONES!

Why? Koss Stereophones give you personalized listening. You avoid annoying others with the constant replay of material being edited. You aren't annoyed by others either. You actually edit faster because you avoid outside distractions.



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CIRCLE 48 ON READER-SERVICE CARD

LETTERS

Continued from page 8

1967. The contents of the five-disc album are still under wraps, but RCA assures us that it will contain broadcast material never before available on discs.

Willie's Teachers

Sir:

In a letter recently published in these columns concerning the late William Kapell [May 1966], William Sidel makes the astonishing statement, "It is also time to correct the widely held fallacy that Olga Samaroff was his teacher." Mr. Sidel is totally inaccurate. I had the privilege of studying with Mme. Samaroff and at the same time that Willie did. By any standards she was one of the great teachers of her day, and if Mr. Sidel's purpose is somehow to suggest that Willie learned nothing from her in all those years, then his letter is uncharitable as well as inaccurate. She helped give him a measure of self-discipline, which was terribly lacking, both personally and musically, when he first came to her.

As we who were in her class will attest, Mme. Samaroff was far more than teacher to all of us, including Willie. She gave unstintingly of her affection and humanity as well as of her musical and pianistic wisdom and gave in double measure. No one could have asked for more, nor received more than we did.

Francis Madeira

Musical Director,
Rhode Island Philharmonic Orchestra
Providence, R. I.

Mr. Madeira is quite correct. According to Juilliard's records, William Kapell studied with Dorothea LaFollette from 1933 to 1938 and spent five years as a pupil of Olga Samaroff at the Philadelphia Conservatory (1938-1940) and at the Juilliard Graduate School (1940-1943).

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HIGH FIDELITY MAGAZINE



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[Speakers are shown with grille cloths removed.]

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(covering all repair costs, including freight):

- 1. It's fair.**
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AR turntables are guaranteed for one year, with freight and repair costs covered.

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**Lists of the top equipment choices of four magazines are available on request. All four chose the AR turntable, and three of the four chose AR-3 speakers.

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CIRCLE 2 ON READER-SERVICE CARD

AUGUST 1966

11

NOTES

FROM OUR CORRESPONDENTS



More Stravinsky by Stravinsky —And Ivesian Explorations

LOS ANGELES

Columbia's classical recording director, John McClure, has been in Los Angeles once again burning candles at the twin shrines of Igor Stravinsky and Charles Ives. Recording sessions

of music by both composers took place under his supervision during early May in the cathedral-like auditorium of the Highland Avenue American Legion Hall (the setting for all Bruno Walter's Los Angeles recording dates). For the Stravinsky end of things, Robert Craft had, as usual, fully prepared the Columbia Symphony (made up of studio players and Los Angeles Philharmonic musicians) before the composer himself took over for the final pre-taping rehearsals and subsequent takes. On the agenda were the first Stravinsky-led recording of his early (1908) Symphony in E flat and a stereo remake of *Perséphone*. In the latter Vera Zorina was once again narrator, the tenor was Michel Molese, and the chorus that of New York State's Ithaca College, prepared by Gregg Smith.

Shining light of both the Stravinsky and the Ives sessions was the Texas Boys Choir, imported at the suggestion of Mr. Smith. Innocently, angelically, these young choristers floated their way through Stravinskian angularities and hair-curling Ivesian dissonant combinations which, had they been older, they would have known it was "impossible"

for them to sing. All was sung from memory, all without a moment's insecurity. When I asked their director, George Bragg, what percentage of candidates he accepts to gather together such a remarkable group, he astounded me by answering that he takes the majority of those who apply. Surely, this man has evolved some magical music-making ways with children.

Stravinskian Savor. Stravinsky no longer springs, catlike, onto the podium; he shuffles now, cane in hand. But once on the conductor's platform, he is the same old wrist-twisting wonder he always has been. Conducting the E flat Symphony with a benign smile on his face throughout the entire pair of sessions devoted to it, he seemed to approve of the young fellow who wrote it. The work, with its Tchaikovsky (Fifth Symphony) and even Wagner (*Fire Music*) reflections and its occasional *Firebird*-like foreshadowings, seemed in his hands a far better put together piece than the old SPA Adler-led recording might have led one to believe. Since the Stravinsky of these days is of highly changeable mood, however, it was not surprising that the honeymoon atmosphere of the E flat Symphony sessions did not carry over to *Perséphone*. That serene *mélodrame* was interrupted from time to time as the composer/conductor raged, once banging his entire arm from

Continued on page 15

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CIRCLE 59 ON READER-SERVICE CARD

LEAR JET

*TRADE MARK

STEREO 8



PHOTOGRAPH BY JAPANESE RECORDS BY FRANK EDSON

Good records start with Stanton.

A professional needs to know for sure. When he listens to a test pressing, he needs a cartridge that will reproduce exactly what has been cut into the grooves. No more, no less. Otherwise he would never be able to control the final product. The record you buy in the store.

That's why the professionals keep using Stanton. It tells them the whole truth, and nothing but.

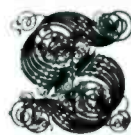
In the photograph above, studio engineers are shown listening to

a test pressing. This is a critical stage in record making. The stereo playback system they are listening through is fronted by a Stanton 581 EL Calibration Standard. (The turntable also happens to be a Stanton. Other fine turntables will work, too.) They're getting the whole message. You'll get it, too, in an upcoming release.

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each will perform exactly as the original laboratory prototype. We laboriously adjust them until they do. It also means that you will get the same accuracy that the professionals get. Guaranteed.

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CIRCLE 76 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 12

elbow to wrist on his music stand again and again, over some detail not to his liking.

Altercations, however, apparently never take place between Stravinsky and McClure, each of whom seems content to bow to the other's will regarding improvements as the recording progresses. McClure is no longer left in as much isolation in the control room as was once the case in this Los Angeles hall; he sees all that is taking place on the podium via a small TV screen set in front of him. (How pleasant it would be for future generations if he and Columbia could somehow hook that up to a video tape recorder!)

Mr. McClure's Manifesto. It may not yet be generally known that McClure, devoted to recording every note of Stravinsky by Stravinsky, has also declared his intention of documenting on discs every note of Charles Ives that can be put into performable shape. (A look at Columbia's growing list of Ives offerings will bear this out.) The problem is twofold, as McClure describes it. First, much Ives still remains in manuscript, much of it not only near-indecipherable but some of it needing a bit of "composition" on the editor's part as well. Second, even after a performing score has been prepared, it is not always easy to find professional groups willing to take on the challenge. It will be years, if ever, before Columbia can make such a recording project pay for itself, and though the company covers the expenses of the recording sessions, it is not in a position, without foundation aid or such, to bear the cost of the necessary preliminary rehearsals for the larger Ives works. Despite McClure's efforts, many of Ives works have so far had to go a-begging. One major large-orchestra work still untouched is the *Orchestral Set No. 2* (1915). Any takers?

Ivesiana. Gregg Smith has been selected by McClure to edit, prepare for performance, and record the Ives choral literature, and it is considerable; far more exists than appears in most lists of Ives compositions. Working with the cooperation of John Kirkpatrick at Yale, Smith has dug out some remarkable works, which he and McClure were busy recording in between Stravinsky sessions. Chief discovery is a setting by Ives of the 90th Psalm, for chorus, organ, and bells. The work, about ten minutes long, is couched in part in the polytonal idiom of the *Harvest Home* Chorales and the 67th Psalm, both of which are also recorded by Smith and his group. Other sleepers include a 100th Psalm and Psalm 150. In addition, material known previously only in voice-piano versions was recorded in keeping with what Ives originally had in mind. Thus, among Ives's sixty-second wonders, the song

Continued on page 18

CIRCLE 78 ON READER-SERVICE CARD →



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Exclusive 3-position control switch assures foolproof recordings . . . can't overload!

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For businessmen, students, all-purpose use. Rugged and trouble-free. Needs no adapter. Just plug it in . . . or play on batteries. Remote Dynamic Mike with switch. Two speeds. VU meter-battery level indicator. Carrying case. Single lever operation. Complete with 3 1/4" take-up reel and tape, batteries, Dynamic Earphone, cords. Accommodates Panasonic business use accessories. **\$59.95**



RQ 113

Exclusive: Now a \$39.95 unit you can't overload.

Automatic Recording Level Control. You can't make a mistake. Two speeds. 3 1/4" PM Dynamic Speaker. 3 1/4" take-up reel and tape. Fast forward. **\$39.95**



RQ 105

Solid State. AC Bias. Push button. 2-speed Capstan Drive . . . only \$49.95

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Advanced Hi-Fi solid-state circuitry . . . features high-output and wide frequency range.

Quick reset digital tape counter. One knob control. Wide-Range 3 1/2" PM Dynamic Speaker. Continuous tone control. Sound monitoring. VU meter-battery level indicator. 5" reels. **\$99.95**



RQ 506

Big sound 2-watt Hi-Fi ideal for home use.

Features EASY-MATIC SWITCH for foolproof recording. Cue Control. Digital tape counter. Continuous tone control. Hi-sensitivity Pencil Mike with stand. Sound monitoring. Doubles as PA System. **\$79.95**



RQ 705

Hi-Fi push-button 7" tape recorder with golden recording head provides unmatched sound quality.

Features EASY-MATIC SWITCH. 6" x 4" PM Dynamic Speaker. Cue Control. Push-button operation. Sound monitoring. Continuous tone control. Dynamic Pencil Mike with stand. Digital tape counter. VU meter for the sound perfectionist. 7" reels. Doubles as PA System. **\$99.95**



RQ 706

Big 6-watt output provides ultimate in monaural recording

Dual Speaker System. 6" x 3 1/4" PM Dynamic Speakers. 3-speed Capstan Drive. 60 to 16,000 CPS. Vertical and Horizontal operation. EASY-MATIC SWITCH. Sound monitoring. 3 recording modes. Push-button reset digital tape counter. 7" reels. Pencil Dynamic Mike with stand. All necessary input and output connector cords. **\$129.95**

ONIC

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4-track stereo recorder with integrated detachable speakers ... all in solid walnut cabinets.

Sets a new standard in engineering and styling. Integrated matched four-speaker system with separate tweeter and woofer for each wing. Electrically hinged speakers play in open or closed position. Independent continuous tone and volume control. Automatic shut-off. Just set it and forget it. 2 large deluxe VU meters. Two Pencil Dynamic Mikes with stands. Internal sound *on* sound. No patch cords needed. Pan-A-Trak sound *with* sound. Cue control. Frequency response 60 to 18,000 CPS at 7½ ips. Headphone jack. Complete with 7" take-up reel and tape, two reel holders, all necessary input and output cords. \$279.95



RS 770



RS 780

Automatic tape reverse!
Powerful 20-watt stereo with continuous automatic reverse records and plays in both directions.

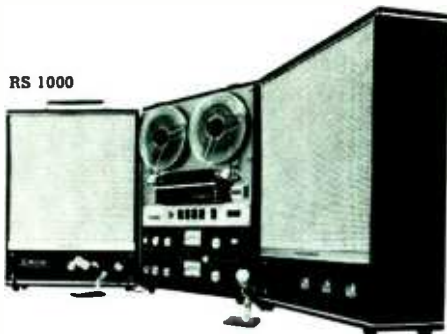
No more tedious rewinding. Two large VU meters, matched four-speaker system with separate tone and volume controls. Two Pencil Dynamic Mikes with stands. Three speeds. 4-place, push-button reset digital tape counter. Cue Control. Sound *with* sound. Concealed mike jacks. 30 to 18,000 CPS. \$349.95



RS 755

Unusual value! Solid-state 4-track Hi-Fi stereo.

Brilliant stereophonic recording and playback at minimum cost. Vertical or horizontal operation. Two Pencil Dynamic Mikes with stands. Separate continuous volume and tone control for each channel. Two large VU meters. Two built-in 4" x 6" PM speakers. Automatic shut-off. Reel holders. Sound *on* sound. Sound *with* sound. 7" take-up reel and tape. Cue Control. (Optional ext. spkrs RP 8038 \$57.95) \$199.95



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Designed for those who demand the finest quality reproduction. Sophisticated electronics and advanced circuitry achieve professional performance. New advanced design, solid-state circuitry and 4 laminated heads. Distortion-free MFB Amplifier speakers (Optional). Echo recording. Internal sound *on* sound. 4-place digital tape counter. 2 professional VU meters. Feather-touch controls. Individual tone and volume control. Sound *with* sound. \$699.95

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CIRCLE 87 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 15

Vita becomes a work for boys' choir and organ, and another Ivesian flicker, *The New River*, appears with a brain-twisting orchestral accompaniment. Longer songs, such as *General William Booth Enters Into Heaven* and *The Circus Parade*, appear for the first time in choral-orchestral dress. Some early and more conventional works than the above—the part-song *For You and Me* and an *Easter Cantata* (though this too has some surprising moments)—have also been recorded in order to give listeners an idea of just where Ives came from musically and just how much of a maverick he was.

This first record should be out by the end of the year. During the coming summer Smith will go back to Yale to look for more Ives (he already has five more Psalms up his sleeve). The real sadness comes when we think of all those other choral works which neither Smith nor anyone else can ever record, the ones Ives evidently left behind him when he resigned his post as organist of New York's Central Presbyterian Church (in 1902). The church and environs have been carefully gone over by the dedicated, but no luck. It is probable that Ives's successor consigned the music to the eternal dustbin. WILLIAM MALLOCH

Good starting point for any performance worth recording...

Sonotone full fidelity microphones

Wondering why your "live" home recorded tapes sound dead, lack professional quality? Stop wondering.

That accommodation mike given with your tape recorder just isn't in the same league with your recorder's pick-up capabilities.

Want results you'll be proud of? Plug a full fidelity Sonotone microphone into your tape recorder. The improvement will delight you! Because Sonotone microphones capture all the richness and vibrancy of live sound to take full advantage of your tape recorder's output capabilities.

For fine dynamic, as well as ceramic microphones... ask for a Sonotone microphone at your hi-fi dealer. Or write to

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CIRCLE 71 ON READER-SERVICE CARD

AMSTERDAM

Pianist Arrau
Ends a Marathon

A voice comes over the loudspeaker: "Shall we go on to take seven?" Answer from Philips' Jaap van Ginneken: "I think the best thing would be to have coffee." The scene is the improvised control room behind the *Kleine zaal* in the Amsterdam Concertgebouw; the voice from the loudspeaker is that of pianist Claudio Arrau.

On this very springlike morning in late April, Arrau is busy rounding off his cycle of Beethoven piano sonatas—only the first movement of the Op. 90 remains to be finished—but the artist himself is not feeling springlike ("perhaps because of the oysters I ate yesterday"). He complains that his playing is not spontaneous enough. A second take of the whole movement is made, certain passages are repeated, the results are better—but still no one, including particularly Mr. Arrau, is completely satisfied. Then Mr. van Ginneken calls for the coffee break. Everyone agrees this is a splendid idea, and afterwards all goes swimmingly.

About half of Arrau's sonata cycle, which will run to thirteen records, has already been released here; the rest will be issued in the course of the year, with a coupling of Opp. 101 and 109 first on

Continued on page 20

CIRCLE 47 ON READER-SERVICE CARD →

Prepare for another surprise.

What was the last product that astonished you? The Polaroid Land camera? Color television? James Bond's Aston-Martin?

Perhaps it was the KLH[®] Model Eight—the miniature FM radio that filled a room with music rather than with equipment.

When we introduced the Model Eight in 1960, it astonished all sorts of people. And lots of people bought it, including many who already owned ambitious sound systems.

The astonishment hasn't worn off yet. We still get thank-you notes for Model Eights in use since 1960. And used Eights often command almost-new prices.

The new KLH[®] Model Twenty-one is that same surprise all over again. It is the solid-state successor to the Eight. It sounds the same, exactly the same. It is a bit smaller and a shade more sensitive to the weakest FM stations on the dial. It costs half as much as the Eight, exactly half.

We call the Model Twenty-one an FM Receiving System. Besides being a self-contained FM radio with its own speaker, it has outputs for external speakers (including a special matching KLH accessory speaker), for making tape recordings, or connecting as a tuner to a separate sound system. You can shut off its internal speaker when you want the tuning dial at hand and the sound from across the room. Or you can play an extension speaker simultaneously in another room.

It won't do everything. You can't make it stereo or plug a record player into it. (See one of our complete high-performance music systems for that.) It will just give you pleasure out of all proportion to its size and cost.

If you didn't believe you could ever again be astonished by a high fidelity product, make sure you hear the Model Twenty-one.

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Optional accessory speaker: \$24.95.



The new KLH Model Twenty-one FM Receiving System.

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NOTES FROM OUR CORRESPONDENTS

Continued from page 18

the slate. This major task completed, Arrau plans no more Beethoven for the time being, although he would "someday like to do the six unedited Bonner youth sonatas and a beautiful sketch for the *Appassionata*." No variation works, however: "Aside from the *Diabelli* set, they're overrated."

A Change of Pace. "We want something different now," says a & r man Alex Saron, apparently speaking for Philips and the artist too, "and we're much looking forward to our recital devoted to Liszt." Arrau broke in: "Liszt did write lots of second- and third-rate music, but, you know, when he was good, he was very, very good! I should like to do the *Années de pèlerinage* and the *Aida* fantasy. Liszt actually recomposed the opera and bettered Verdi, yet hardly anybody plays this fine piece." As talk continued, I heard of plans for another new album, to comprise an uncut version of Chopin's Second Concerto and Tchaikovsky's wonderful Fantasy for Piano and Orchestra.



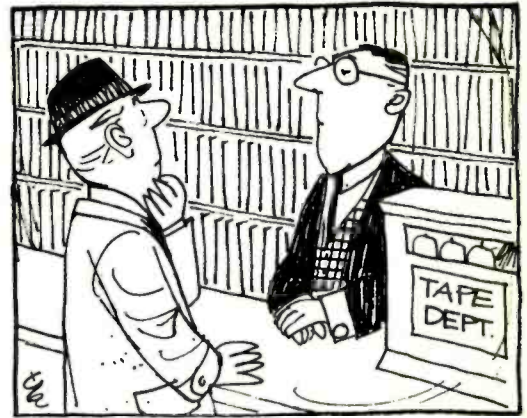
Arrau and Philips' Van Ginneken

The pianist would also like to record the original version of Tchaikovsky's First Piano Concerto and to do a remake of Brahms's two concertos, "... perhaps in the not too far distant future."

Later in the day Arrau joined me for a celebratory glass of *oude jenever*, and the conversation ranged widely. He had just come from a nearby bookshop, and I gathered that he is an avid collector of art books and special editions.

Forthcoming from Philips. Other projects on Philips' agenda: a recording of Mozart's Piano Concerto K. 488 with Annie Fischer and the Concertgebouw Orchestra; Mahler's Third Symphony under Bernard Haitink, with Maureen Forrester as soloist; the completion of the Tchaikovsky series by the London Symphony under Igor Markevitch; Mozart's Violin Concertos K. 219 and K. 271a by Henryk Szeryng with the New Philharmonia Orchestra conducted by Alexander Gibson; the Bach *St. John* Passion under Eugen Jochum (a companion to that conductor's *St. Matthew*); and Bach's *Easter Oratorio* and Pergolesi's *Stabat Mater* led by Lorin Maazel.

JAN DE KRUIJFF



Does that shiny new tape recorder you got for a gift have you buffaloed? Do you panic at the terms like acetate tapes, Mylar tapes, tempered Mylar tapes, standard-play tapes, longer-recording tapes, double-length tapes, triple-time tapes, low-print tapes, low-noise tapes, and inches-per-second? Here's how to stop trembling and start taping. A complete course in four easy, step-by-step lessons... plus a clearly marked paragraph of advertising from the makers of Audiotape.

Lesson 1. The Basic Question— Acetate or Mylar Base?

When you record something, you are magnetizing microscopic particles of iron oxide. If you don't know what iron oxide is, don't worry. Just bear in mind that the particles have to be attached to something or they will blow away, so they are coated onto plastic tape. This base tape can be either acetate or Mylar. Choice of base does not affect fidelity of sound, so why a choice? To save you money and trouble.

Acetate gives you economy. It's not as rugged as Mylar; but professional recording studios prefer it and use it almost exclusively. You may prefer it too.

Mylar* gives you mileage. It survives for years even in deserts

and jungles (if you're taping tribal chants, you'll want Mylar). Mylar tapes also can be made exceedingly thin, which means a reel can hold more feet for a longer, uninterrupted program. "Tempering" overcomes Mylar's tendency to stretch under stress, and is used for the thinnest, most-expensive tapes (the next lesson takes you painlessly through thick and thin).

Lesson 2. Standard-Play, Longer- Recording, Double- Length, Triple-Time.

For "Play-Recording-Length-Time" read "Thickness." Picture a tape-reel 7 inches in diameter. It will hold 1200 feet of standard-recording tape (acetate or Mylar) ... 1800 feet of longer-recording tape (considerably thinner acetate or Mylar) ... 2400 feet of double-recording tape (still thinner Mylar, tempered or standard). Easy, isn't it? Now you move on to:

Lesson 3. Which Speed to Record At.

RECORDING TIME PER TRACK:
ONE DIRECTION (IN MINUTES)

| TAPE SPEED | 1200 FT. | 1800 FT. | 2400 FT. | 3600 FT. |
|------------|----------|----------|----------|----------|
| 1 7/8 | 128 | 192 | 256 | 384 |
| 3 3/4 | 64 | 96 | 128 | 192 |
| 7 1/2 | 32 | 48 | 64 | 96 |
| 15 | 16 | 24 | 32 | 48 |

*DuPont's registered trade mark for its polyester film.

CIRCLE 8 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE

The average embarrassed non-technical music-loving layman's clip-and-save INSTANT GUIDE TO RECORDING TAPE

Your tape recorder probably allows you to record at several different speeds (you, by the way, are a recordist; only your machine is a recorder). What's the reason for this smorgasbord of speeds? The faster the speed, the higher the fidelity; the slower the speed, the more playing time per foot and per dollar.

■ 15 ips (inches-per-second). Commercial recording companies use this speed when they tape your favorite performer for later transfer to records. Forget it.

■ 7½ ips is what you need for really good hi-fi music at home, and for the clearest reproduction of speech (foreign-language homework, sound-tracks for home movies, cocktail-party capers). An 1800-foot reel will play for 45 minutes—the length of a long-play record.

■ 3¾ ips is fine for background music and for most speech applications—dictating to your secretary and recording baby's first words. An 1800-foot reel will play for an hour and a half.

■ 17/8 ips is a businesslike speed without hi-fi frills. Good for taping conferences at the office because it puts a lot of words on a single reel. An 1800-foot reel will play for three hours.

■ 15/16 ips is not recommended

for anything but continuous monitoring. An 1800-foot reel will play for 6 full hours. Unless you do wire-tapping you are probably not in the market for 15/16 ips and you're ready to try this:

Tricky Test Question.

Q. How do you get longer playing time per reel of tape?

A. You can do it in either of two ways. (1) At slow speed. The tape plays longer but sound fidelity is reduced. (2) On thin tape. You get more footage per reel but it costs proportionately more. (To put it another way, the same recording job can cost you a dime or a dollar, depending on the method you select. If you're clear in that, you've earned your diploma.)

Lesson 4. Post-Graduate Course.

Experienced tape recordists, with ears and equipment that are ultra-sensitive, can sometimes hear "echoes" caused by "print-through." Think of it as a leakage of sound from layer to layer when very thin tape is wound on the reel. When you achieve that kind of expertise, you'll want special "low-print" coatings... as well as "low-noise" coatings which eliminate the barely

perceptible tape-hiss that only the most expensive amplifiers can pick up anyway.

Advertising Paragraph.

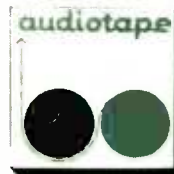
Now that you feel like an expert, you'll want the brand of tape that's used by experts because it's made by experts. Its name is Audiotape. It's made by the people who supply tape for recording studios, corporate computers, Cape Kennedy countdowns and automobile stereo cartridges. It's made in the full range of acetateMylar tempered Mylar standard play longer recording double length triplex time low print low noise. It's made better. Ask anybody who knows. They'll tell you to ask for Audiotape.

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150 pages packed with easy-to-understand tips. Regularly \$1.50. Yours for 25¢ or the end tab from reel of Audiotape (7-inch size). Audio Devices, Inc., Dept. SS, 235 E. 42nd St., New York, N.Y. 10017.

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"One Stormy Night." Mystic Moods Orchestra and Chorus; Sound Effects. Philips PHS 600205, \$4.98 (SD). Tape: PTK 600205, 3¼-ips, 33 min., \$5.95.

Frank Chackfield's original *Ebb Tide* of many years ago surely wasn't the first attempt to enhance a recorded musical performance with appropriate sound effects from nature, but its evocation of mewling gulls and rolling surf probably remains the best-known example of what might be called the bi-sonic genre. The present release may well prove equally memorable. Certainly it's notable both for sustaining its atmospheric rain-and-thunder background throughout an entire program and for the breath-taking realism of the effects themselves—the rain varies from gentle pitter to torrential downpours, the thunder from distant rumbles to explosive cracks heard almost simultaneously with a nearby lightning bolt. Although the anonymously led Mystic Moods Orchestra plays routinely for the most part and I could dispense with the usually wordless vocal-ensemble embellishments, the tonal colorings are attractive, there are several warmly expressive cello solos, and there is welcome animation in some of the performances (a Spanish-flavored *Aja Toro*, *Autumn Leaves*, and *One Stormy Night*, for example) as well as the expected suavity in others (*Minstrel Boy*, *Sayonara*, etc.).

Inasmuch as the fine storm effects have been supplied by Brad Miller of the Mobile Fidelity company, it's appropriate that in *Local Freight*, the most evocative selection of all, the orchestra gives way to Miller's incomparable sonic documentation of a train chuffing out of the distance and then off again, whistling in eerie antiphony to the voice of the storm. Needless to say, the recording of all these effects is characteristic of Miller's exacting technical standards, but it can be heard at its best only by turning up the volume of the disc edition in particular. (While the slow-speed taping is surprisingly good, it can't match the disc's full frequency and dynamic ranges.) Even in low-level listening, however, the program is mesmeric.

"Greatest Band in the Land." Goldman Band, Richard Franko Goldman, cond. Capitol SP 8631, \$4.79 (SD). This column usually ignores reissues, for the reason that the most striking sonic-display recordings tend to be of

the very latest vintages. But this isn't always true: in the present case the some four-year-old technology can compete directly with the best examples of current audio engineering. Entitled "Cavalcade of the American Band" when it originally appeared (in 1962, celebrating the Goldman ensemble's Fiftieth Anniversary the previous year), this program received unanimous critical praise but less public favor (apparently many people wrongly assumed that it was of more historical/educational than general interest). Capitol has now re-released it under a more provocative title and in recut mastering that does even better justice to the merits of the original recording. The dynamic range seems to have been markedly extended, particularly—thanks to quieter disc surfaces—at the low-level end.

I won't repeat my detailed earlier discussion in these pages (July 1962) of the music itself except to emphasize that the vital historical importance of this broad slice of musical Americana (c. 1778–1787) is well matched by the lively immediate appeal of many of the pieces: perhaps most notably Hewitt's panoramic *Battle of Trenton*, Reinagle's eloquent *Federal March*, Holloway's bravura *Wood Up Quickstep* (with its fabulously florid cornetting by Mel Broiles and James Burke), and what must surely be the most galvanic performance ever heard of Meacham's familiar *American Patrol*. In any case, the superbly natural, lucid, and reverberant sonics here (originating in the Manhattan Center ballroom) are enough to make the disc essential to every audiophile library that doesn't already include the original edition. Since the parting of the ways between Frederick Fennell and the Eastman-Rochester Wind Ensemble, Goldman's is indeed unchallenged as literally "the greatest band in the land." That being so, why isn't it being heard often in an entirely new series of recordings?

"Fever!" Doc Severinsen, trumpet, and His Orchestra. Command RS 893, \$5.79 (SD).

As a long-time Severinsen fan, I'm delighted to find that his latest program not only is free from the dubbing tricks and rock-stylings that I disliked in his penultimate disc, "High—Wide and Wonderful" (which I reviewed in its tape edition last February), but that it in-

Continued on page 24

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Popular Science Magazine June 1966 Review of New ACOUSTECH ADD-A-KIT

PERSONAL-USE REPORT:

Kit Makes Super Hi-Fi Solid-State Amplifier

By RONALD M. BENREY

The Acoustech XI is a kit-built all-transistor amplifier that will outperform most factory-assembled rigs you can buy today. Its frequency response extends well past the upper and lower measuring limits of my test instruments. Distortion, even at the maximum power output of 35 watts per channel, is virtually inaudible.

I listened to the amplifier drive both low-efficiency AR-3 acoustic-suspension speakers and high-efficiency Jensen 600-XLs. The sound from both types of speakers was remarkably clear and brilliant, an indication of excellent transient response.

The basic power-amplifier kit costs \$130; the add-on preamp module \$90. They are made by Acoustech, Inc., 139 Main St., Cambridge, Mass.



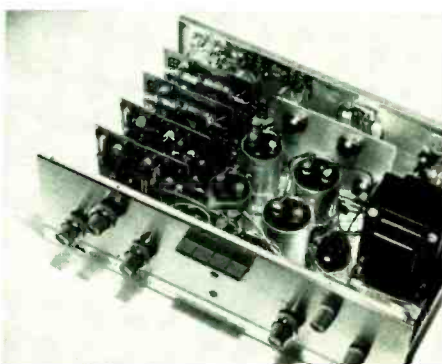
Components and hardware are packaged in numbered plastic bags (like one shown above) that are stapled to a fuzzy-surfaced, solder-resistant cloth. You open one bag at a time to carry out a group of instructions.



The cloth makes an excellent work surface since small bits of hardware and tiny electronic parts won't roll or slide off it. Tricky-to-wire parts of the circuitry come pre-assembled on plug-in printed-circuit boards.



Step 1. Kit is designed so you can stop after wiring the easy-to-assemble power-amplifier stages, if you already own a hi-fi preamplifier. Construction time: about five hours.



Step 2. You can add on the preamplifier and control circuitry when you build the power amplifier, or do it at a later date. The conversion takes about 12 hours, most of it spent in wiring the complex selector switches.

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CIRCLE 1 ON READER-SERVICE CARD

THE SONIC SHOWCASE

Continued from page 22

cludes some of the most engagingly relaxed and jaunty playing he has ever given us on records. In top form too are his all-star sidemen, with Tony Mottola heard on banjo and 12-string guitar as well as regular guitar and with a trombone quartet including the redoubtable Paul Faulise on bass trombone. Also notable are both the choice of selections and the deftness of their scorings by Dick Hyman, who doubles here as pianist and organist. The exuberant *Cotton Fields* and *Walk Right In*, Hyman's own devil-may-care *Raggedy Jim*, and Doc's own amusingly pseudo-exotic *Cleopatra's Asp* are outstanding; but there's a disarming blend of old-fashioned ragging and mod rocking in the *Tennessee Waltz*, and the title piece, *Fever!* is sonically remarkable for its plunger-mute solos in particular. The engineering is typical of Command's unfailing ultra clarity and of an ultrabrilliance that is still just a bit too acoustically dry for my taste; the format is typical of Command's familiar double-folders with detailed performance liner annotations.

"Baritone," Vol. 2. Leonard Falcone, baritone; Joseph Evans, piano. Golden Crest RE 7016, \$4.98 (LP).

Q. When is a baritone not a baritone (or a barytone)? A. When it's neither a male vocalist nor a special kind of viola da gamba equipped with sympathetic strings (the barytone) but is, rather, a keyed brass band instrument. A member of the bugle (cornet, flügelhorn, or saxhorn) family, it looks something like—but not as large as—a bass tuba, is usually pitched in C or B flat, has a range of some two and a half octaves (roughly that of the euphonium, which differs, however, in having a larger bore and hence even mellow timbres).

The baritone horn's normal place is in large military and wind band ensembles rather than on the recital stage, where its repertory is perforce largely confined to transcriptions (usually of cello pieces, like the Saint-Saëns *Cygne* and W. H. Squire *Tarantella* played here) and teaching display pieces (like the present fine *Premier Solo de Concert* by F. Combelle and the more lightweight Picchi-Mantia *Fantasia Original*). But Mr. Falcone, a veteran bandmaster and teacher (at Michigan State University), plays these works with complete assurance, often genuine bravura, and consistently warm—if sometimes almost too suave—tonal colorings. His program also includes a salonish *Concerto* by G. Magnan, his own transcription of the Granados *Playera*, and Arthur Pryor's showpiece variations on *The Blue Bells of Scotland*, probably originally written for trombone. His nobly eloquent horn and its farther-back piano accompaniment are both cleanly and robustly recorded (apparently in monophony only), and the jacket includes an excellent photograph of the soloist and his instrument, though pertinent data on the latter is inexcusably missing.

R. D. DARRELL

Anyone who walks into a store and asks for a reel of tape deserves what he gets.

Chances are he'll walk out with a square peg for a round hole. Buying tapes is a lot like buying film. Lots of brands, types, sizes. Confusing? Not if you read further.

For one thing, don't buy a "white box" off-brand to save pennies. If it's worth recording, it's worth recording on a proven brand, like Reeves Soundcraft... supplied on all reel sizes from the 2 $\frac{3}{8}$ -inch size for miniature portables, on up to the 14-inch reel. Professionals and home recordists prefer Reeves Soundcraft Tapes for their reliability and performance qualities.

But—in asking for tape, you should say more than just the words "Reeves Soundcraft." You should ask for the Reeves Soundcraft Tape best suited to your recording needs.

An economical all-purpose tape like Reeves Soundcraft **STANDARD**, can probably answer most of your requirements. It gives you professional mastering quality with low print characteristics for any material that requires only normal playing time, (1200 ft. on a 7-inch reel).



If, however, you are a school concerned with rough handling or an archive recording for posterity, you should be using Reeves Soundcraft **LIFETIME**... the only tape with a life-time guarantee! Its rugged DuPont Mylar base makes the big difference. Virtually unbreakable. Never flakes or dries, regardless of temperature or humidity extremes. Both Standard and Lifetime offer normal playing time—1200 ft. on a 7-inch reel.



On the other hand, if you want to record long symphonies on a reel, Reeves Soundcraft **PLUS 50** should then be your choice. It provides 1800 ft. on a 7-inch reel to give you 50% more playing time! For example, over 6 hours of recording at 3 $\frac{3}{4}$ ips. Excellent dynamic range and rugged 1 mil Mylar base make Plus 50 the preferred extended-play tape.



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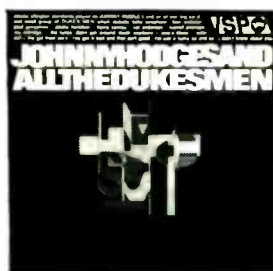
VSP/VSPS-2

★★★★★



VSP/VSPS-10

★★★★★



VSP/VSPS-3

VSP Records is a division of
Metro-Goldwyn-Mayer Inc.



"Chicago/The Blues/Today, Vol. 1, 2, 3." Vanguard 9216/18, \$4.79 each (Three LP); 79216/18, \$5.79 each (Three SD).

Junior Wells's Chicago Blues Band: "Hoodoo Man Blues." Delmark 612, \$4.79 (LP); 9612, \$4.79 (SD).

Anyone who fears that the great tradition of the pre-World War II country blues singers—represented by Robert Johnson, Big Bill Broonzy, and Sleepy John Estes—has been swallowed up and obliterated by the postwar marriage of rock 'n' roll with the blues can find reassurance in these four discs. The Vanguard series, produced by Samuel Charters, covers a variety of blues men, now playing in Chicago, who stem from those prewar country roots and who have retained that style in an urban setting. In fact, the city-country combination often makes for a more exciting, more vital form of blues singing than their predecessors had.

Harmonica player and singer Junior Wells is heard in both the Charters set and the Delmark disc (produced by Bob Koester), which he has to himself. He is an overwhelming performer who sings at times with the totally involved passion of one possessed and yet he is also able to create marvelously persuasive moods of gentleness and coaxing. An integral part of Wells's performance is the all but incredible guitar accompaniment he receives from Buddy Guy (on the Delmark disc he is listed as Friendly Chap)—a wild, often witty, and always exhilarating flow of fills, comments, accents, and solos that is simply dazzling. There is more instrumental fire in the strong piano playing of Otis Spann (Muddy Waters' pianist in the old days), who roars through some boogie-based solos, accompanies his own hoarse and husky singing, and serves as the forceful accompanist for Jimmy Cotton. Cotton was another member of the Waters troupe and his singing shows occasional touches of Big Bill's phrasing. In addition to these attractions, there is Otis Rush, whose blues band is given considerably more harmonic range than most such groups by the inclusion of a saxophone.

These are all representatives of a rela-

tively young school of blues men in Chicago. An older group of musicians is also heard on these discs—Homesick James, Johnny Young, Johnny Shines, and Big Walter Horton. Their work is equally effective, but because it is closer to the country roots from which this whole strain of blues singing has grown, it is simpler, more direct, and less adventurous than that of the more volatile younger men. Together, the Vanguard discs and the Delmark set provide an illuminating and exciting view of a very vital area of contemporary blues.

Nat Cole. "At JATP." VSP 14, \$2.49 (LP); S 14, \$2.49 (SD).

Nat Cole's abilities as a jazz pianist were spoken of with nostalgia during the last twenty years of his life—not because Cole had lost his talents for jazz but because he rarely displayed them once he had achieved his great commercial success as a popular singer. In 1944, when Norman Granz started his Jazz at the Philharmonic concerts, Cole was still known as a pianist and novelty singer (*Straighten Up and Fly Right* was his type of song in those days). He was the pianist at the JATP concert from which this recording was taken (in July 1944, according to Jack Maher's liner annotation; in 1946, according to the discographies). Whatever the date, Cole was in fine fettle, playing a cleanly fingered, driving solo on a fast *Blues*, swinging against his own breaks on *Bugle Call Rag*, taking *Tea for Two* like a Tatum with a solid bounce, and getting involved in a spirited chase with guitarist Les Paul. In the surrounding troupe there are two surprises—trumpeter Shorty Sherock, playing the crackling Roy Eldridge style so perfectly that it might be Eldridge himself and the all-but-forgotten Jack McVea, showing himself as a very consistent and effective tenor saxophonist working under the influence, but not the domination, of Lester Young. There are some stirrings and squealings by Illinois Jacquet and a pair of inexplicably drab solos by J. J. Johnson on trombone but, by and large,

Continued on page 28



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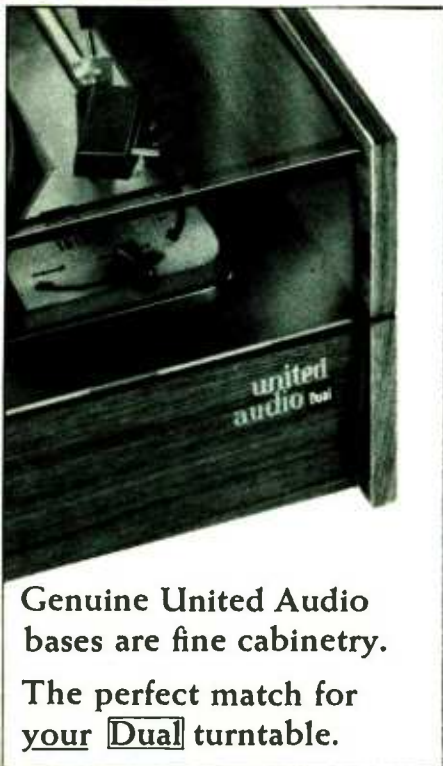
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JAZZ

Continued from page 26

these are loose, freebooting performances, full of challenge and spirit.

John Handy: "Recorded Live at the Monterey Jazz Festival." Columbia CL 2462, \$3.79 (LP); CS 9262, \$4.79 (SD).

Along with John Coltrane's *Ascension* (Impulse 95), this disc by John Handy strikes me as one of the most significant of recent jazz recordings. Coltrane's disc revealed the potential of a moderately large ensemble of avant-gardists playing under conditions which allowed individual freedom but still gave ensemble support and remained within a loosely organized framework. Handy, an alto saxophonist who has been a maverick even among the avant-gardists, leads a small (five-piece) group that is melodic, rhythmic, and constantly exciting even though the performances on this disc run nineteen and twenty-six minutes (one piece to a side). Handy uses a full, warm tone on alto, ranging from a practically legitimate quality to a high, keening cry that invokes an Eastern feeling (he also uses this technique for some drone background effects). With him he has a remarkable young violinist, Mike White, who plays an electrified instrument with delicacy and taste but with great emotional force. His alternation of fast, staccato phrases with richly romantic passages has suggestions of a gypsy quality which calls to mind guitarist Django Reinhardt. The third solo voice in the group, although only an occasional one, is Jerry Hahn, a guitarist who is as effective with his dashing and digging attack on *Spanish Lady* as he is with a blues style on *If Only We Knew*. Most of the time, however, Hahn functions as part of a brilliantly potent rhythm section which also includes Don Thompson on bass and Terry Clarke, a brilliant drummer. Handy's two compositions are full of subtle colors, shifts in tempo and dynamics, and ensembles and solos that develop on an emotional level rather than a mechanical one. Both pieces have a blend of excitement and serenity that is unusually attractive. Whatever one may feel about the jazz avant-gardists, no one can deny the lyrical beauty of these highly emotional performances.

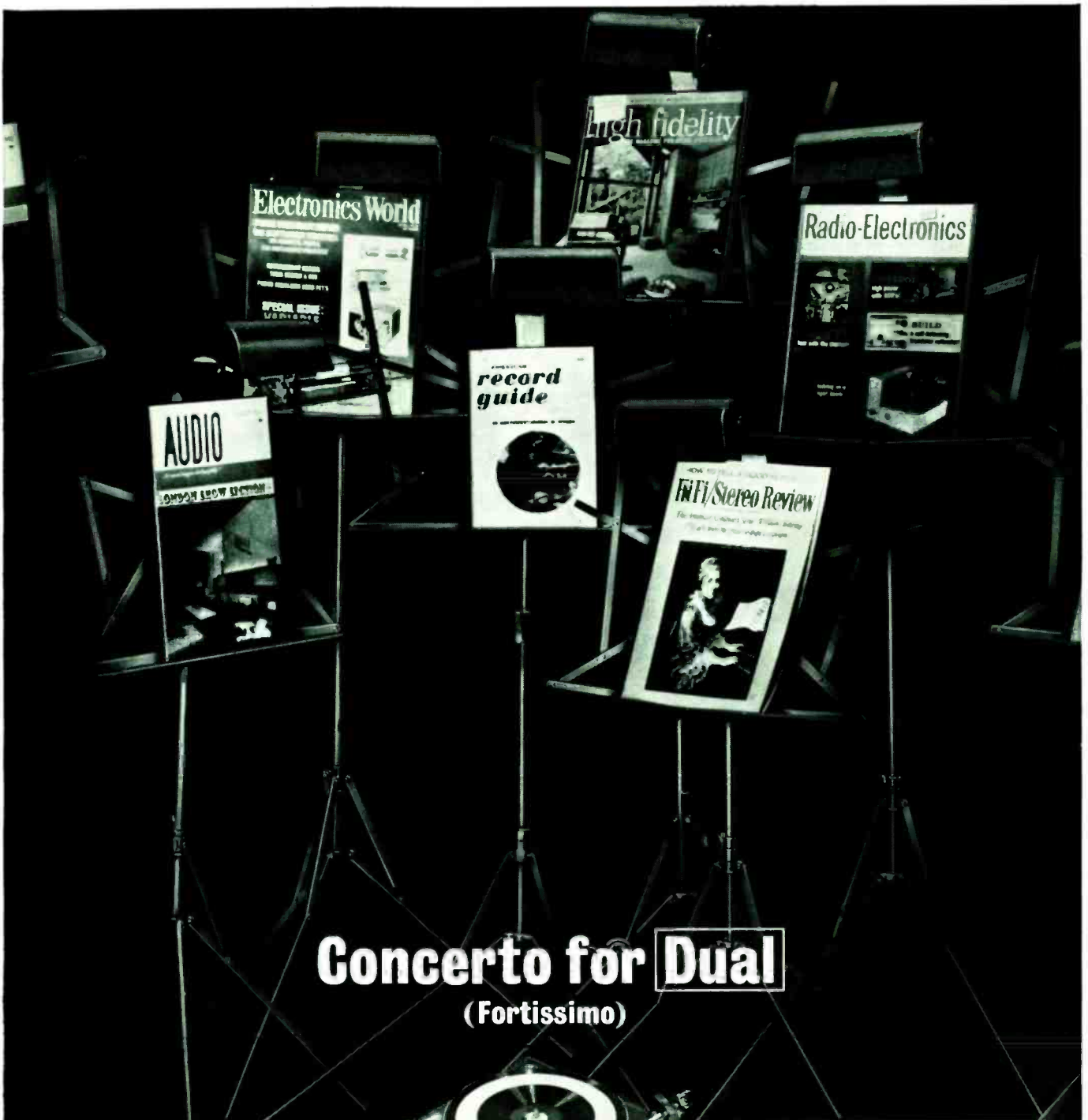
Modern Jazz Quartet and the All-Star Big Band: "Jazz Dialogue." Atlantic 1449, \$4.79 (LP); S 1449, \$5.79 (SD). For anyone who has followed the Modern Jazz Quartet for the past fourteen years, this disc can be a revelation. What one discovers is a pianist named John Lewis. Lewis, as musical director and pianist of the MJQ, has been subjected to frequent criticisms over the years for moving the quartet in what some considered non-jazz directions and for allegedly smothering the jazz talents of vibraphonist Milt Jackson. Jackson, through all this, has remained remarkably unsmothered, while Lewis, no matter

how genteel the course on which he seemed to be leading the quartet, developed a piano attack that managed to be neat and concise, but strongly swinging. For this disc, Lewis has written arrangements of some of the familiar items in the quartet's repertory (his own *Django, One Never Knows, Animal Dance, The Golden Striker*, and *Home*, Jackson's *Ralph's New Blues*, and Miljenko Prohaska's *Intima*) for an ensemble that combines a thirteen-piece band (trumpets, trombones, saxophones, and guitar) with the MJQ. The arrangements themselves cast a new and occasionally rejuvenating light on the compositions but what emerges most strikingly is a totally new view of Lewis as a pianist. In place of the polite, relatively self-effacing (although completely assured) attack we have become accustomed to, Lewis opens up as a strong, forthright soloist. He digs in with broad emotion, even reaching such a state of exultation on *Intima* that he throws in some glittering trills straight out of Earl Hines. These are good big-band arrangements, well played, but time and time again Lewis' playing dominates the entire ensemble. Jackson has his moments too, and so does Percy Heath, the quartet's bassist. This is the most invigorating work by Lewis and the quartet since their splendid two-disc *European Concert* set (Atlantic 1385/86).

Jack Teagarden. RCA Victor LPV 528, \$4.79 (LP).

Thirty years of Teagarden are summed up on this disc—from 1928, shortly after his arrival in New York, to 1957, when he was leading the small group that occupied most of his time during his last years. He is heard in a variety of settings—with the commercial big bands of Roger Wolfe Kahn, Ben Pollack, and Paul Whiteman; with deliberately chosen all-star groups (the Metronome All Stars, Louis Armstrong's 1947 combo); with casually assembled groups (Eddie Condon's Hot Shots, Fats Waller and His Buddies, Teagarden's Big Eight, a Bud Freeman group); and as a visitor with the Mound City Blue Blowers. Producer Mike Lipskin has chosen well in finding discs by all these groups in which Teagarden plays a dominant role both as trombonist and vocalist. As a result, the inadequacies of some of his surroundings are of relatively little consequence, although it is interesting to note that Teagarden could rise out of a dreary Whiteman arrangement of *Nobody's Sweetheart* and take over so completely with his singing and playing that one soon forgets the band's inadequacies. With Kahn he has the help of Joe Venuti and Eddie Lang, with Pollack there is Benny Goodman. Teagarden was extraordinarily consistent—as richly imaginative and glowing in both his vocal and instrumental conceptions in 1929 with Eddie Condon's Hot Shots as he was in a superb *St. James Infirmary* in 1947 (with Armstrong) or on *I Cover the Waterfront* with Bud Freeman in 1957. The disc serves as an excellent portrait in depth of one of the great jazz originals.

JOHN S. WILSON



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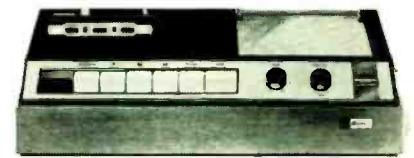
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AND STEREO VERSIONS; MERCURY
RELEASES FIFTY CARTRIDGES

Norelco's tiny reel-to-reel tape cartridge, or "cassette," first became known in this country in conjunction with that company's Carry-Corder, a small battery-operated tape recorder. Loaded with tape one-eighth of an inch wide, traveling at 1 7/8 ips, and using two tracks, each cassette can hold up to an hour's worth of program. Norelco has also been working on a home version of the player, suitable for use with house current and using a somewhat larger speaker than the Carry-Corder's minuscule one. The "350," as the \$130 home model has been designated, was demonstrated at last month's Music Show in Chicago and it should be ready for the market in September. In the accompanying photograph the cassette has been partially inserted into its slot on the left, while a "sound deflector" has been raised behind the speaker grille on the right.

Also shown at the July show was a stereo version of the unit, somewhat smaller because it has no built-in speaker; the two for stereo are separate from the deck. This system should be in stores by the end of the year.



Meanwhile, Mercury Records has begun to release four-track stereophonic tapes (two stereo tracks in each direction) in these cassettes. Of the approximately fifty cartridges just released, six are classical: the 1812 Overture (what'd you expect?), two other Dorati bonbons, Paray's New World, Montoux's Swan Lake, and "Bach's Greatest Hits" (yes, it is). Among the pops and jazz are Teresa Brewer, Johnny Mathis, Cannonball & Coltrane, Gerry Mulligan, Roger Miller, Oscar Peterson, Xavier Cugat, etc., etc., etc. The tapes, by the way, can be played on monophonic machines.

How do they sound? At press time we had been able to hear only one Mercury prerecorded tape, and from Europe at that. It was a monophonic cartridge of Oscar Peterson. We played it on a Carry-Corder hooked up to a high fidelity system. It won't make you throw away your 7-inch reels, but for a small under-\$100 player it wasn't half bad. Hiss was audible along with at least some of the highs and lows. The sound was steady and Peterson's performance, of course, was topnotch.

VOX POP VEXES POPS

Now that most of the country's AM/FM duplicators are going to have to split their programming (see "News & Views" last month), FM program directors might do well to turn an antenna towards Baltimore. When WBAL-FM first went on the air on April 11, 1960, it was featured as that city's Fine Arts Station. The music was adult, including live performances of the Baltimore Symphony and tapes of European concerts. The talk was serious, consisting of

(Continued on page 33)

Sight and sound
with Sony's Videocorder

Our second session with a home video tape recorder has us more than ever convinced that with a little extra practice in the techniques of panning, dubbing, lighting, and the like we could turn out our own sight-and-sound productions almost on an artistic par with much of what we see on commercial television. This opinion is based as much on the quality of current television as on the facility of a device such as the Sony Videocorder which—like the Ampex HVR we home tested a few months ago (see "Newsfronts," March 1966)—seems to trigger and release the talents of producer, cameraman, singer, and just plain ham that repose untapped in many of us.

Bring a video tape machine, with camera and mike, into a room usually reserved for staff conferences and luncheons, and what do you get? Secretaries do the Charleston, others model new wraps, a technical assistant becomes a convincing couturier. Another group stages a tense card game with high stakes, and a staff writer falls victim to the card sharpness of an editor. In less than half-an-hour Las Vegas has invaded the trim and prim Berkshires.

The Sony in question—Model TCV-2010—is the first video recorder to have reached the consumer market in appreciable quantities. It is admittedly rather costly for a home entertainment device (\$995, less accessories) but

quite easy to use, and capable of producing what we consider to be very acceptable pictures and the kind of sound you'd hear on a good table-model FM radio.

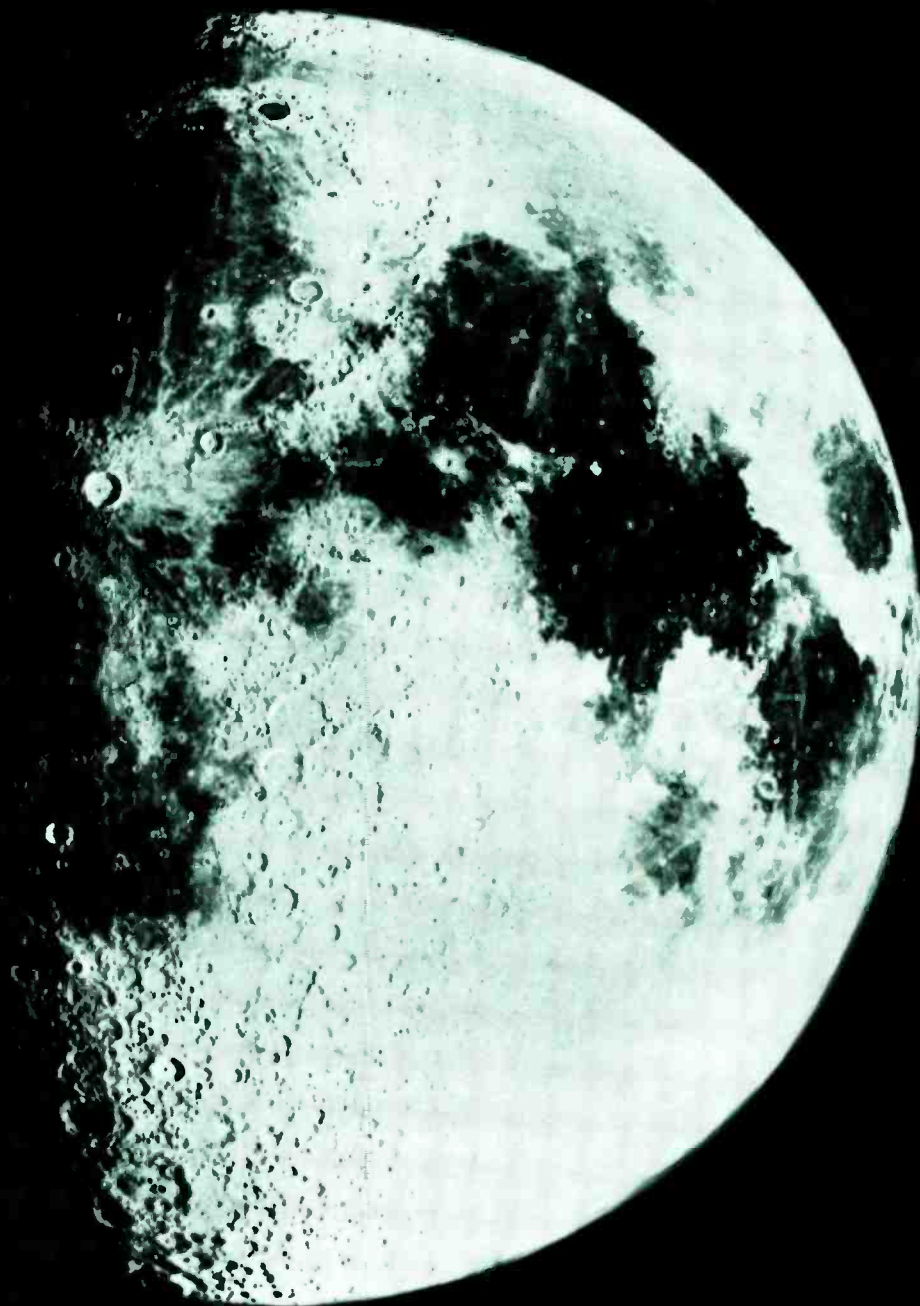
The basic unit is a tape deck with only a few more controls than are found on an average home audio machine. It fits, together with a 9-inch TV receiver, into a case measuring 27 1/2 by 17 1/2 by 11 inches and weighs 66 pounds. The TV set can be used as a regular all-channel receiver as well as a monitor for the video deck. The camera costs an additional \$350 and is supplied with a tripod, microphone, and cables. For recording TV programs off the air, the camera of course is not needed.

The tape used in the TCV-2010 is 1/2-inch wide and is manufactured by Sony for video work. About 15 minutes worth is supplied on a reel with the machine; additional reels cost about \$22 for a half-hour, \$40 for a full hour's work. The video heads are on a rotating drum that provides a very fast scanning speed for the tape, which itself is reeled off at 7 1/2 ips. Picture quality from live tapes was nearly as good as what you'd get from one of today's good TV receivers and the image was serviceably clear. Shows taped off channels 6 and 3 in our area could be played back with only the least amount of loss of resolution. And certainly there was no mistaking who it was doing the Charleston in our office "set."



With vidicon camera aimed at herself, operator of Sony video tape recorder adjusts controls for best picture being monitored on the nine-inch television receiver. The TV set also is used for normal viewing, and its programs may be tape recorded on the deck at right. A microphone, supplied with the camera kit, also permits live sound to be taped, automatically synchronized with pictures.

**Space-age technology
brings another revolution
to high fidelity!**



**Scott FET design
improves AM as dramatically
as it does FM**



New Scott 382 Receiver lets you hear more stations, more clearly! 65-watts/Space-age FET circuits in both AM and FM/Only \$339⁹⁵

Scott engineers are constantly on the search for new developments to continually improve a near-perfect product. They found such a development in the Field Effect Transistor (FET) . . . and revolutionized previous standards of FM performance by designing new FET circuits for FM front ends.*

After experiencing the miraculous improvements FET's brought to FM, Scott engineers applied amazing new FET circuitry to Wide-Range AM. The result — the new 382 — incorporating, for the first time anywhere, a Field Effect Transistor AM circuit along with Scott's astonishing FET FM front end. Introduction of this new model marks the first real improvement in AM circuitry design in more than a decade.

AM Comes of Age

Recent improvements in AM broadcasting equipment, plus the Federal Communication Commission's decision to split AM and FM programming, have given audiophiles renewed interest in superior AM reception. Introduction of the new 382 now brings Scott FET sound to the exciting news, sports, current events and music broadcasts available only on the AM band.

Scott AM Has Advanced FET Circuits

Advanced Scott 382 circuitry incorporates Automatic Variable Bandwidth,

*Patents Pending

a unique feature which automatically adjusts tuner bandwidth to the quality of the incoming signal. The bandwidth automatically narrows for best reception of weak, distant stations, blocking out noise and interference. When tuned to stronger stations, the bandwidth automatically broadens, providing full frequency wide-range reception. In addition, the new Scott Automatic Gain Control circuit, which increases tuner sensitivity when incoming signal decreases, also increases resistance to cross modulation as the signal gets stronger.

Field Effect Transistor FM Lets You Hear More Stations, More Clearly

The 382 utilizes revolutionary new Field Effect Transistor circuitry for maximum FM sensitivity with virtually no cross modulation, no drift, no more problems caused by changing tube characteristics. Scott led the industry in being first to use this important advance in solid-state design.

Direct-Coupled Silicon Output Amplifier Section

Output and driver transformers, major causes of diminished power and distortion, are eliminated from Scott's radically new direct-coupled solid-state amplifier design . . . allowing more power over a wider frequency range, with vir-

tually no distortion. Scott silicon transistors handle more power over a wider frequency range giving much greater power bandwidth.

Silicon IF Circuitry

Scott's all silicon IF strip provides three stages of true IF amplification for strong as well as weak signals plus three additional stages of IF limiting action, giving optimum selectivity and stereo separation. Exclusive Scott "Flat Line Limiting" circuits assure quiet, noise-free reception, impervious to pulses caused by such outside electrical disturbances as automobile ignitions and apartment house elevators.

The 382 includes these popular features found in the most expensive Scott components: Tape Monitor switching; Speaker switching with provision for remote speaker selection; switched front panel stereo headphone output; front panel stereo balance switch; separate-channel clutched bass, treble, and volume controls; fully automatic stereo switching with indicator; and precision tuning meter.

382 Specifications: Usable sensitivity, 2.5 μ v; Harmonic distortion, 0.8%; Drift, 0.02%; Frequency response, 18-25,000 cps ± 1 db; Music Power rating per channel, 32½ watts; Cross Modulation Rejection, 85 db; Stereo separation, 35 db; Capture ratio, 6.0 db; Selectivity, 40 db. Price, \$339.95.

Scott . . . where innovation is a tradition



H. H. Scott, Inc., 111 Powdermill Road, Maynard, Mass. Dept. 226-08. Export: Scott International, Maynard, Mass.
Prices and specifications subject to change without notice. Prices slightly higher west of Rockies.

For complete spec sheet and fully illustrated 1966 Guide to Custom Stereo, circle Reader Service #100



NEWS & VIEWS

Continued from page 30

lectures, plays, and the like. But while community response was initially good, it soon began to diminish. Sponsors emigrated until by 1965 WBAL-FM was in financial straits.

A year ago this month the station's management took drastic action to recoup their business: they changed WBAL-FM's programming to "background music." And then the Baltimore countryside woke up.

Letters expressing shock and condemnation flowed into the office from irate Marylanders. One Paul Revere amassed 12,000 names asking the station to return to its original format. Baltimore's newspapers printed letters to the editor from citizens concerned with the loss to their community of a major cultural asset.

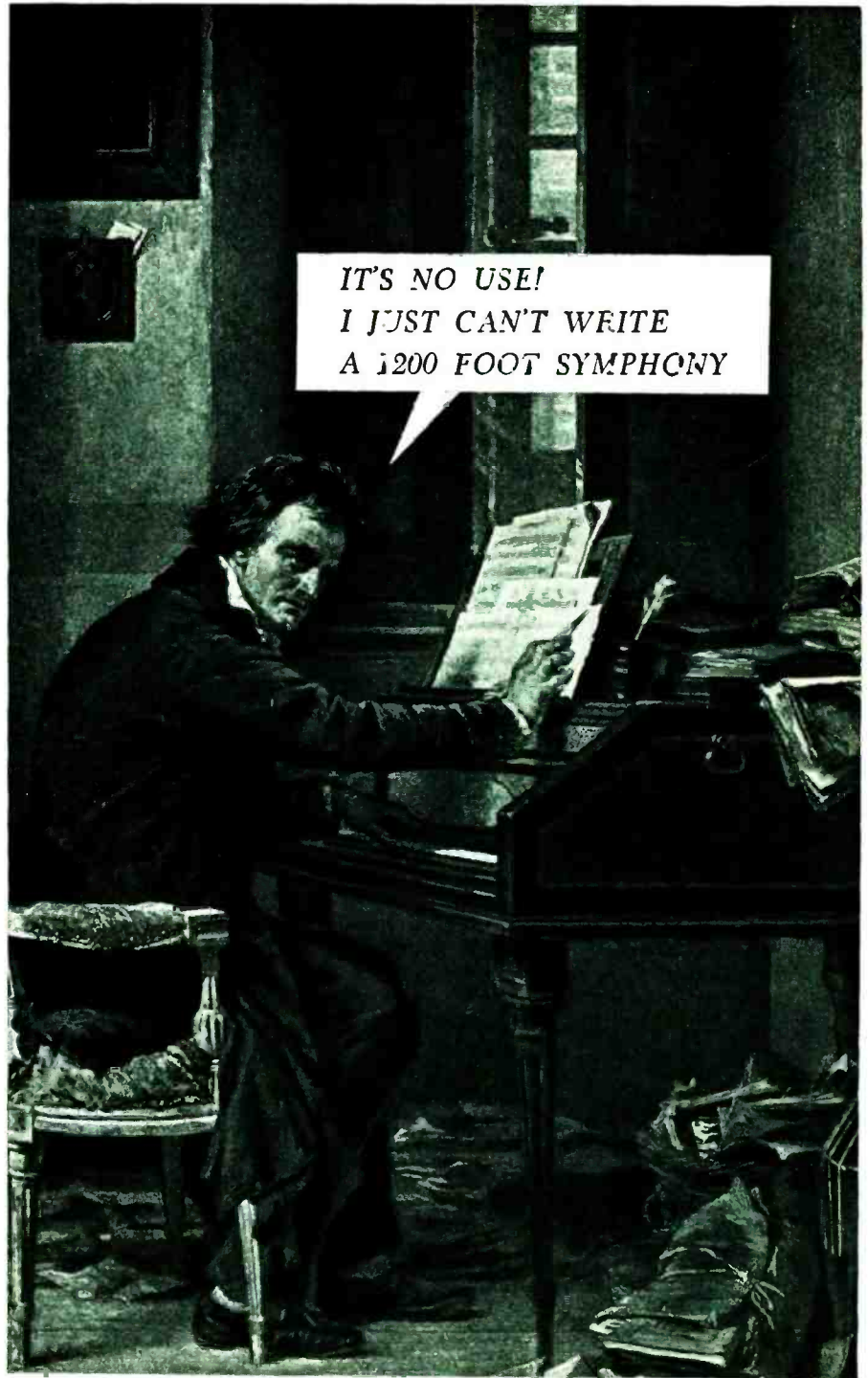
Realizing that the audience for good radio had been there all the time but was simply playing it cool until the situation got hot, WBAL-FM's management began to hold conferences with appropriate local businesses, including audio salons and record shops. A citizens committee was organized—representatives of the Baltimore Symphony, the Peabody Conservatory, other music schools, and music educators—to act as programming consultants. The station's vice president, Alfred Burk, organized a campaign for "patron sponsors," limiting the number to one for each industry. On the last day of this past January the old WBAL-FM was reborn. Daytime broadcasting now still emphasizes light music, but nighttime and weekend listeners can pick up some fine music broadcasts that even the original station did not program: the Chicago and Boston Symphonies (including the Boston "Pops"), the Philadelphia and Cleveland Orchestras, the New York Philharmonic, and the Met. On April 18 WBAL-FM went stereo and is now transmitting 95% of its programming stereophonically.

The letters are still coming in to the station. They are just nicer ones now.

FREE AUDIO CLINICS

Does an innovation put into practice by two audio manufacturers constitute a "trend"? Could be, in a field as close-knit as high fidelity. Anyway, both Tandberg and Acoustech have been running free "clinics" at various dealer shops in a few metropolitan areas. The interesting thing about both clinics is that you don't have to own a tape recorder or an amplifier made by Tandberg or Acoustech; the technical sessions are open for a check-up of any brand of equipment.

At the Tandberg clinics, a tape recorder is checked for record/playback frequency response, wow, flutter, and harmonic distortion. After testing, the owner is given a graph detailing his recorder's performance. Acoustech's engineers, at their clinics, check an amplifier's IM distortion and square-wave response; again the owner leaves with "pictures" of his unit's performance. Interestingly enough, Acoustech puts little stock in harmonic distortion and won't bother measuring it. For a detailed discussion of why, you can send to Acoustech for a free brochure.



That's all right, Ludvig, neither could Tchaikovsky, or Brahms, or Mozart or Lerner and Loewe or any other composer for that matter. You simply can't write music to fit a reel of recording tape. It's up to the recorder owner to buy a tape that will fit the music. Only American offers a selection of 45 different recording tapes available in lengths of 150, 250, 300, 350, 450, 500, 600, 900, 1200, 1500, 1800, 2000, 2400, 3000, 3600, and 7200 feet. Be up to date. Insist on American, the tape designed to fulfill your every recording need.

AMERICAN RECORDING TAPE

GREENTREE ELECTRONICS
2135 Canyon Drive, Costa Mesa, Calif.



CIRCLE 39 ON READER-SERVICE CARD

Concertone's NEW 727



Really Swings
'cause it's **CORDLESS!**

Four-Track Stereo
Four Speeds, AC/DC
For Beach, Car, and Home

Introducing another Great Performer from Concertone—a really swinging portable AC/DC stereo tape recorder...it really swings, 'cause it's *cordless!*

The powerful new Model 727 functions to professional-quality standards, yet it's compact and rugged enough to be carried almost anywhere—to the beach, to parties, picnics, jam sessions, class lectures, sales meetings...

The 727 operates on either conventional AC or *cordless* battery power. Weighs only 16 lbs.... it's four-track, four-speed, three separate heads, remote control, twin VU meters, and full stereo built-in high fidelity speakers.

Send for facts today on Concertone's complete swinging line of Great Performers: the new Model 727 "Cordless," the Model 800 series, with "3 Plus 3" Reverse-o-matic®, the new *Audio Composium* Home Entertainment Centers, and audio components. Write to: Concertone, Dept. HF-866, 9700 Factorial Way, So. El Monte, Calif. 91734.

CONCERTONE

A DIVISION OF ASTRO-SCIENCE CORPORATION



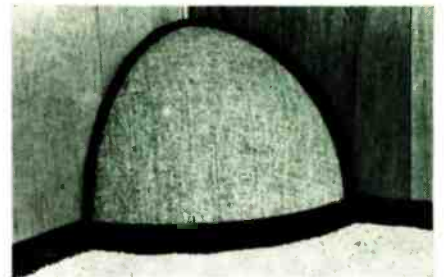
CIRCLE 20 ON READER-SERVICE CARD

Equipment

IN THE NEWS

Acoustech's first tuner, the Model VIII, has been announced after more than two years of research and development. No photo was available at press time, but price was said to be "just under \$300." Advance specifications claim a minimum IHF sensitivity of 2 microvolts in stereo, plus a DX position that switches the set to mono with sensitivity under 1 microvolt for long distance reception. The tuner is all solid-state and features a tuning dial that "disappears" when it is turned off. The Acoustech VIII can drive any amplifier; it also has an output jack for driving low-impedance headphones although its electrical characteristics, says the firm, have been designed to get best performance with the Koss Pro-4 headset which itself runs somewhat higher than the usual 8- to 16-ohm impedance.

CIRCLE 155 ON READER-SERVICE CARD



Twenty-two loudspeakers and a 50-watt solid-state amplifier are housed in the Bose 2201 acoustical transducer system, pictured here. Shaped like a spherical wedge and measuring 25 by 23½ inches, it may be positioned in a corner, along the baseboard, or mounted in ceiling corners. From any position, according to the manufacturer, it radiates sound in such a way as to get walls and floor to act as mirrors, creating "the image of a room eight times as large with a full sphere in its center." The 2201 is the design of Dr. Amar G. Bose, associate professor of electrical engineering at Massachusetts Institute of Technology (see "The Prospects In Audio," *HIGH FIDELITY*, April 1966, page 67), who has been investigating sound reproduction for ten years. The new amplifier-speaker system will be manufactured by the Bose Corporation of Natick, Mass.

CIRCLE 156 ON READER-SERVICE CARD

Grado's newest cartridge, the Model BTR, employs elements similar to those in this company's BE and BR (solid-state or ceramic slivers that are stressed by the stylus movement) but will sell for only \$9.95. According to Grado, the BTR will have "adjustable compliance"—a simple movement by the owner of the stylus assembly will change the car-

Continued on page 36

HIGH FIDELITY MAGAZINE

THE NEW

action!

MICROPHONE!



UNIVERSITY'S NEW SUPER CARDIOID DYNAMIC MICROPHONE

From a soft, sweet ballad to the dynamic, vibrant discotheque . . . you get ACTION with the new University 5000! No feedback problems — no sound of rustling clothes — any way you use it, the 5000 delivers only the music not the noise! The super cardioid wide-angle pattern of the 5000 is designed for ACTION — ideal for the modern day performer, small combo, singing group and all “sound-on-the-go” applications. Try this action microphone at your University Franchised Dealer today. Toss it around — talk to it — sing to it — you’ll know it’s your kind of mike!



MODEL 5000
With wired-in
15 foot cable
and SA-10
Stand Adaptor.

MODEL 5020
Complete with
SA-10 Stand
Adaptor, 15 foot
cable.

MODEL 5050
Switch and
Swivel
Stand Adaptor,
15 foot cable.

SPECIFICATIONS: Frequency Response: 25 to 20,000 Hz ■ Impedance: Variable, 200 and 20,000 ohms (wired at the plug.) ■ Sensitivity Rating: -147 db (EIA) ■ Output Level -200 ohms: -54 db/ 1 mw/ 10 microbar. 20,000 ohms: 13 mv/ 10 microbar ■ Dimensions: 2 3/16" max. dia., 9 5/8" max. length (Model 5050) ■ Shipping Weight: 2 1/2 lbs. ■ Finish: Satin Chrome.



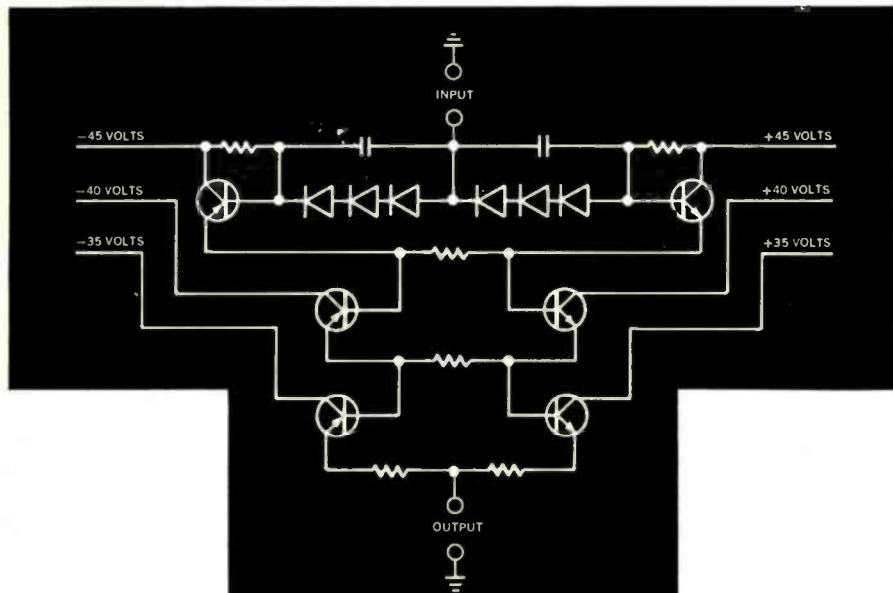
LISTEN—UNIVERSITY SOUNDS BETTER

UNIVERSITY SOUND

A DIVISION OF LTV LING ALTEC, INC.
9500 W. Reno Oklahoma City, Oklahoma 73101

CIRCLE 82 ON READER-SERVICE CARD

This is the new JBL T-circuit



It enables JBL amplifiers to produce sound with a lower level of distortion than has ever before been possible in high fidelity components.

These specifications speak for themselves:

CIRCUIT: The JBL T-Circuit (patent pending) is an analog computer-type operational DC amplifier, the most nearly perfect amplifying circuit ever developed. Transistors are not allowed to deviate from a single mode of operation at any time, regardless of the power level or complexity of the signal. Transfer characteristics are inherently linear at any level below clipping. All stages are direct-coupled, including the output stage so that accurate control of the loudspeaker is maintained all the way down to DC. The JBL T-Circuit is stable even under overload conditions. When driven into the clipping region, the output of the T-Circuit is free from ringing or spurious subsonic signals. Such subsonic disturbances are produced by even the highest quality vacuum tube amplifiers using output transformers. In the JBL T-Circuit there are no audio transformers of any kind. No coupling capacitors, no reactive components to affect the response or the stability of the circuit in any way. ■ **POWER OUTPUT:** 80 watts continuous RMS power, 40 watts per channel, at any frequency from 10 cps to 30,000 cps. ■ **FREQUENCY RESPONSE:** ± 0.25 db from 20 to 20,000 cps. ■ **HARMONIC DISTORTION:** Less than 0.15% from 20 to 20,000 cps at 80 watts or any level less than 80 watts. ■ **INTERMODULATION DISTORTION:** Less than 0.15% at 80 watts or any level less than 80 watts. ■ **HUM AND NOISE:** 90 db below rated output. ■ **TRANSIENT RESPONSE:** Rise time is 2.0 microseconds from 10% to 90% of square wave signal at 160 watts peak power or any lower power level. Response to such square wave signals is free from detectable overshoot or ringing, as observed on an oscilloscope. ■ **OVERLOAD RECOVERY:** Less than 1/10 of one cycle to recover from 100% single cycle overload at any frequency from 20 to 20,000 cps. ■ **STABILITY:** Completely stable when connected to any loudspeaker system or even to a capacitive load. Specified distortion and stability without oscillation are maintained through extreme variations in output load, whether resistive capacitive or inductive. Moreover, AC line surges do not affect the stability of the T-Circuit. Many other amplifier circuits, especially those using output transformers, generate powerful subsonic oscillations at the loudspeaker terminals when triggered by momentary overloads or AC line transients. ■ **SHORT CIRCUIT PROTECTION:** Absolute, cannot be damaged by accidental or intentional short or open circuit at the output terminals, or by any degree of impedance mismatch. ■ **TRANSISTORS:** Silicon transistors used throughout.

All feature the new JBL T-circuit as introduced by inventor Bart Locanthi at the 1966 West Coast Convention of the Audio Engineering Society.



SA600



SE408S



SE400S

James B. Lansing Sound, Inc., 3249 Casitas Ave., Los Angeles, Calif. 90039

CIRCLE 49 ON READER-SERVICE CARD



EQUIPMENT IN THE NEWS

Continued from page 34

tridge's characteristics to suit it for use in run-of-the-mill changers or in the improved arms found on the better automatics and manuals. Response is specified to 15 kHz.

CIRCLE 157 ON READER-SERVICE CARD



Sony's modular stereo system comprises a Garrard AT-60 changer fitted with a moving-coil pickup and housed with a solid-state control amplifier (rated at 30-watts music power, both channels) in a walnut box with aluminum trim. Two speaker systems in matching enclosures complete the system. Priced at \$275, the set has inputs for other program sources, including tape and tuner.

CIRCLE 159 ON READER-SERVICE CARD

Tom Thumb, a name popularized in the 1920s by Automatic Radio for its pioneering line of miniaturized radios, has been revived by the Melrose, Mass., manufacturers to kick off a new series of entertainment products for mobile and home use. Included are an auto/tape stereo player, portable AM and FM receivers, car radios, a TV set that plays in a car, boat, on the beach, or at home, and even a car reverberation system. All Tom Thumb products are solid-state and quite compact.

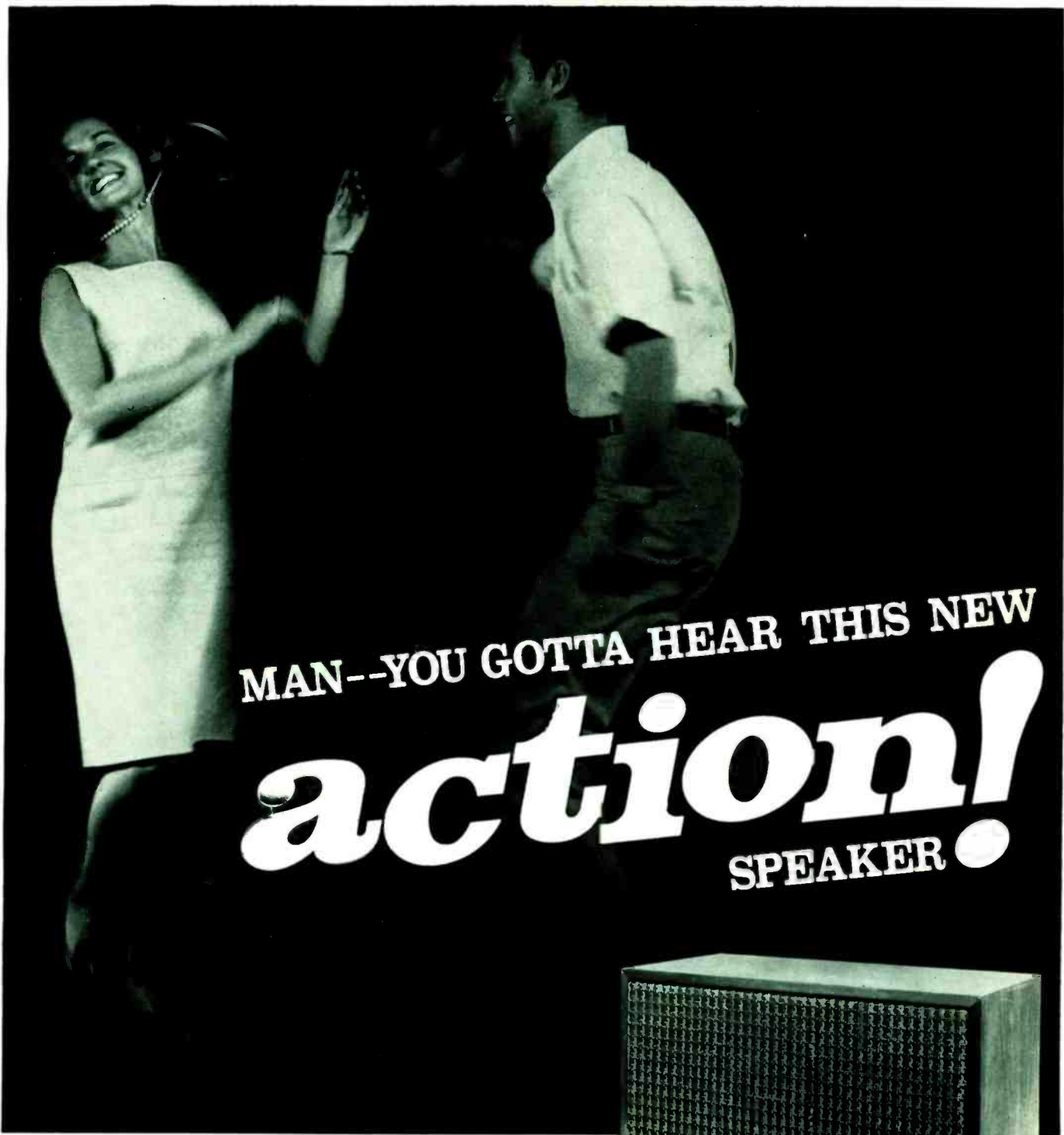
CIRCLE 158 ON READER-SERVICE CARD



How small can a fan get and still deliver cool air? According to Rotron, its new Sprite—only 3/8-inches square—delivers 35 cubic feet of air per minute and "may out-perform larger conventional fans. . . ." Like previous (and larger) Rotron fans, the Sprite has the double-flange construction that makes for universal mounting. As an aid to engineers or system installers, Rotron

Continued on page 38

HIGH FIDELITY MAGAZINE



MAN--YOU GOTTA HEAR THIS NEW
action!
 SPEAKER

UNIVERSITY'S NEW UR-4 COMPACT 2-SPEAKER SYSTEM



This is it! The action speaker! University's new UR-4 2 speaker system! Full of go! Full of action! Full of big lively sound! It doesn't miss a thing! Delicate highs — rich, full bass, the *action speaker* handles them all without distortion! This mighty midget (only one cubic foot) goes anywhere! In a book case! A headboard! On the wall! On the floor! And you get all that lively University Sound for less than \$60.00! Man, you gotta hear this one to believe it! Go to the shop where the action is — your University dealer and listen to the *action speaker*.

SPECIFICATIONS Frequency Response: 30 Hz to beyond audibility ■ Power Handling Capacity: 30 watts IPM Music Power ■ Impedance: 8 ohms. ■ Crossover Network: High pass coupling network, 6 db/octave electrical design ■ Crossover Frequency: 2000 Hz ■ Speaker Complement: 1—8" ultra-linear response, high-compliance woofer, edge resonance damped 1—2½" direct radiator rigid-diaphragm, closed back, cone tweeter ■ Enclosure Design: University's exclusive RRL* design for extended low frequency response ■ Finish: Oiled Walnut on all four sides ■ Dimensions: 19" x 10½" x 9" (H x W x D) ■ Shipping Weight: 14 lbs. ■
 *Radiation Resistance Loading



LISTEN—UNIVERSITY SOUNDS BETTER
UNIVERSITY SOUND
 A DIVISION OF LTV LING ALTEC, INC.
 9500 W. Reno Oklahoma City, Oklahoma 73101

CIRCLE 82 ON READER-SERVICE CARD

FROM
**VELVET
BASS** TO

*Silky
Highs...*

Clark headsets offer the serious audiophile listening pleasures previously unobtainable. The Clark/100 for example reproduces the peak pressure wave of a bass drum with distortion of less than 2/10ths of 1% and has a frequency response of 10 to 20,000 cycles. Clark/100 and Clark/200 have been proven the best-by-test. Judge for yourself. See your favorite dealer for a personal demonstration.

David Clark
COMPANY INCORPORATED
WORCESTER, MASSACHUSETTS
01604

CIRCLE 15 ON READER-SERVICE CARD



EQUIPMENT IN THE NEWS

Continued from page 36

will send a cardboard mock-up of the fan's exact dimensions.

CIRCLE 160 ON READER-SERVICE CARD



More gear than you can shake a suitcase at is crammed into this portable entertainment rig brought out by Dominion Electrochrome Industries, Ltd. of Kitchener, Ontario, Canada. Dubbed the "Port-A-Go," this unique unit contains a 9-inch TV-set, record changer with stereo pickup, and a stereo FM/AM receiver. Two speakers snuggle in the base under the equipment. The whole thing is solid-state and battery-operated. Included are jacks for additional speakers, headphones, external antenna, and an FM stereo indicator. The Port-A-Go weighs 11 pounds and costs \$350.

CIRCLE 161 ON READER-SERVICE CARD



The handsomest bulk tape eraser we've ever seen is the Weircliffe Model 8 offered by Ferranti Electric of Plainview, N. Y. It handles reels up to 14½ inches in diameter and tapes up to 2-inches wide, and is said to be capable of erasing saturated tapes at the rate of 100 to 250 reels per hour. Other erasers, with varying capabilities, also are available.

CIRCLE 162 ON READER-SERVICE CARD

Improving FM and TV reception in urban areas is the aim of a new compact JFD antenna using the log periodic design principle which hitherto has been used only in larger arrays. The LPV-VU5, as it's called, is said to be suitable for FM, FM stereo, as well as for UHF and VHF television in color or monochrome. It is 45 inches long and comes

Continued on page 40

HIGH FIDELITY MAGAZINE



World-Wide Products of Distinction

**The Remarkable
REVOX**

The tape recorder acclaimed throughout the world. Is there another tape recorder anywhere that matches it? Decide for yourself:



The remarkable ReVox boasts features found only in the most expensive, professional tape recorders. Each of the two reels, for example, has its own Pabst motor. Direct coupling eliminates wow and flutter; no belts to break or slip. Tension adjustment control allows use of any reel up to 10½ inches (the only recorder in its price class that takes a 10½-inch reel.) All operating modes switched electrically.

OUTSTANDING FEATURES

- Records up to 4800 feet of LP tape • Complete 4-track stereo recorder • 10½" reels • For horizontal or vertical mounting • Cathode follower outputs • Oversize solenoid brakes assure quick, positive breaking even with extremely fast rewinding speeds • Automatic stop at end of tape • Two VU meters

The only one of its kind with these features at \$500.



JUST OFF PRESS! New book tells you how to get the most out of your tape recorder. YOUR TAPE RECORDER by Tall and Clifford only \$1

Available from your hi-fi dealer or order book directly.

ELPA MARKETING INDUSTRIES, INC. • Dept. 112HF8 • New Hyde Park, N.Y.

CIRCLE 33 ON READER-SERVICE CARD

Available in Canada

13"

7"

The shrimp.

by 6" deep

Put a Fisher engineer and a tough problem together and the result is almost inevitable.

The shrimp is the most recent proof of this.

Little speakers are not new. A *good* little speaker is. Popular opinion to the contrary, it is far more difficult to make a good speaker in a small package than in a large one.

Consider the problems. First, just managing to fit all the speakers and coils and sound absorbent material in a little box is an enormous problem. Especially if you want to be able to reproduce bass. The smaller the bass speaker, the smaller the amount of bass produced. Also, the smaller the box, the smaller the bass potential.

There are exceptions to the above 'rules',

but they are exceedingly difficult to achieve. And very very expensive.

That's why the shrimp is so remarkable.

In an incredibly tiny box, Fisher engineers have incorporated a 6-in. bass speaker with a 2-lb. magnet structure and a free-air resonance of 35 cps, a 2½-inch treble speaker with a unique plasticized surround and an R-C cross-over network.

The Fisher XP-33 is small in price as well as size. Only \$49.50. Great values like this are to be expected from Fisher. For music lovers with more room, larger Fisher speaker systems are available for even **The Fisher**

For more information, use card on magazine's front cover flap.



Fisher Radio Corporation, Inc., 1-35 45th Road, Long Island City, N. Y. 11101. Overseas and Canadian residents please write to Fisher Radio International, Inc., Long Island City, N. Y. 11101.

CIRCLE 29 ON READER-SERVICE CARD

"Optimum Stereo Performance... excellent dispersing. It has a 'big sound' at any volume level".
Gladden Hovick of *Electronics World*.

"...Crisp and Clean... solid, well balanced bass. Its shape would fit into the decor in many instances far better than the conventional rectangular enclosures" said C. G. McProud, Editor of *Audio Magazine*.

"...Completely Free from Harshness or Stridency... a very smooth easy-to-listen-to speaker" reported Julian Hirsch.

"...Superior Transient Response... extreme clarity, will not break up under any normal or even super-normal pushing", stated Larry Zule of *American Record Guide*.



The Empire Grenadiers represent the most talked about speaker systems in the world today. And why not. In sight and sound they have captured the imaginations of the audiophile, interior decorator and music enthusiast alike. Send for your free critics review pamphlet today and convince yourself. **EMPIRE** (EMPIRE ELECTRIC CORP., 845 STEWART AVE., GARDEN CITY, NY)

CIRCLE 34 ON READER-SERVICE CARD

EQUIPMENT IN THE NEWS

Continued from page 38

with an indoor VHF/UHF splitter. List price is \$17.50.

CIRCLE 163 ON READER-SERVICE CARD

Four-channel mixing, from low impedance microphones, is possible with a new compact mixer from American Geloso. Each channel has its own level control and built-in preamp. The unit operates on either batteries (six 1.5-volt penlight cells) or on 110 to 240 volts AC. Weight is only 5½ pounds.

CIRCLE 141 ON READER-SERVICE CARD

A self-threading 3-inch tape reel has been announced by Telephone Dynamics of Baldwin, N. Y. While it will fit all standard size recorders it seems especially apt for portables which use small reels and which often require that the recordist get going with the least amount of fumbling. The reel has a footage index scale and a write-on surface for identifying recordings.

CIRCLE 142 ON READER-SERVICE CARD

New audio accessories by Switchcraft include a kinkless cord for use with headsets, a Tiny-Tee adapter that plugs into a headphone output and permits two separate headsets to be used at once; a series of molded cable and adapter assemblies for hooking up from just about any type of plug or jack to any other (including the outputs found on some imported tape machines); and a miniature "Mix-Amp"—a hand-size transistorized two-channel mixer available with different plugs to accommodate various recorder inputs.

CIRCLE 140 ON READER-SERVICE CARD



Lasses (and lads) who wear glasses may find Clevite's new headphones—which weigh only 15 ounces and have soft, replaceable ear cushions that conform to the wearer's facial contours—just the thing for private stereo listening. Each phone employs a 2¾-inch speaker and has an impedance match of 4, 8, or 16 ohms. Price of \$24.95 includes a 10-foot length cord and plug.

CIRCLE 143 ON READER-SERVICE CARD



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At \$309* no other all-transistor receiver equals the AM/FM SR-400B. It faithfully reproduces frequencies you can't hear, to give you better definition of the sound you can hear. With 60 watts IHF, it delivers a flat full-power frequency response of 8 to 40,000 Hz ±1 db. The 2-system speaker selector lets you enjoy its extra realism in two rooms—separately or simultaneously!

Listen to the SR-400B against other receivers. You can hear the difference! And it sounds even better on Harman-Kardon's new speakers.

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CIRCLE 40 ON READER-SERVICE CARD

If you buy "Bargain" tape...



you should have your HEAD examined!



After that, see the man who sells Sony tape!

If you've been using any of the so-called "bargain" tapes for a while, chances are you should have a repairman examine your recorder's heads. Because the odds are good the heads are excessively worn. If they are, you can thank the "bargain" tape's thin-coat lubricants which rub-off and cause friction, and weak "bargain" oxide coatings which shred and gum-up the heads. Naturally, your recorder stops sounding as good as it used to. Want to restore a factory-fresh "voice" to your recorder? See the man who sells Sony Professional Recording Tape. He has a high regard for tape recorders (after all, he also sells Sony, the world's best-selling tape recorders).

And Sony Tape was developed to make a Sony—or any other recorder—perform at its best. Sony Tape is permanently lubricated by the exclusive Lubri-Cushion process. Sony's extra-heavy Oxi-Coating won't shred or sliver and is applied so evenly Sony Tape never has high- or low-spots. What's all this mean to you? Sony Tape captures and reproduces the strength and delicacy of every sound—over and over and over again. And Sony Tape has something else no other tape has at any price! Each box contains a pair of "easy-threader" tabs to make any tape reel instantly self-threading. It's the best thing to happen to recording tape since... well, since **SONY**.

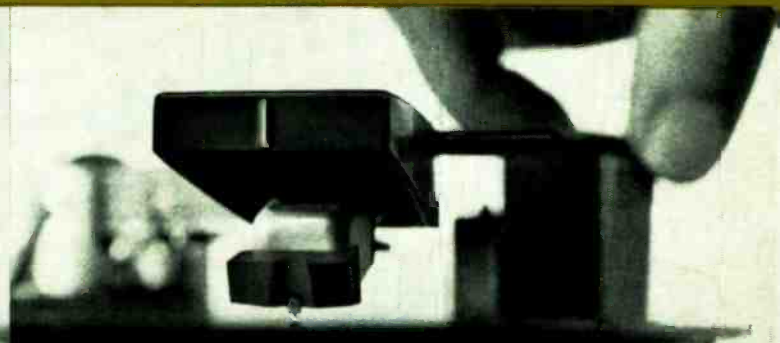
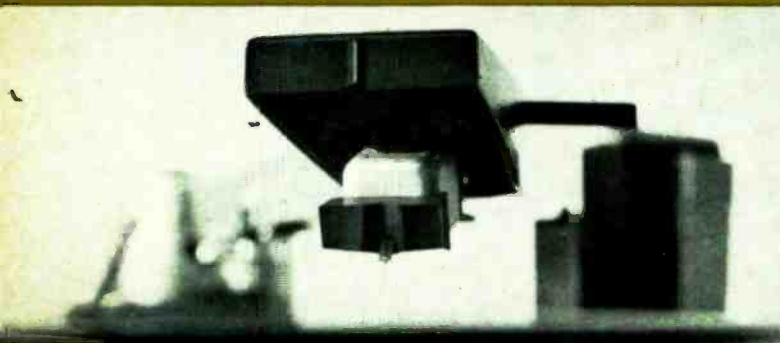
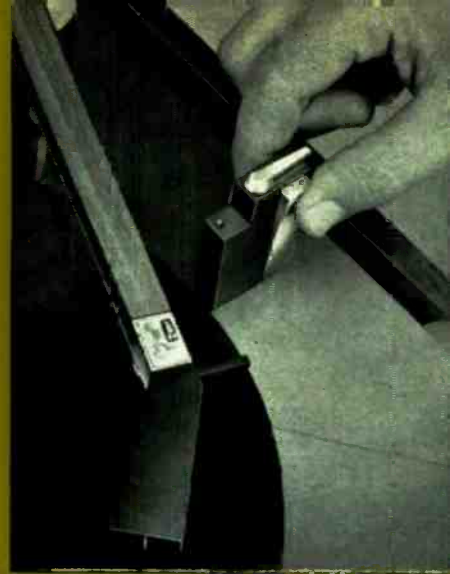
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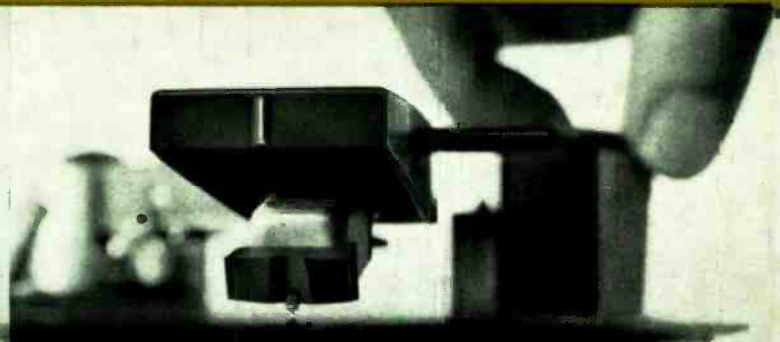
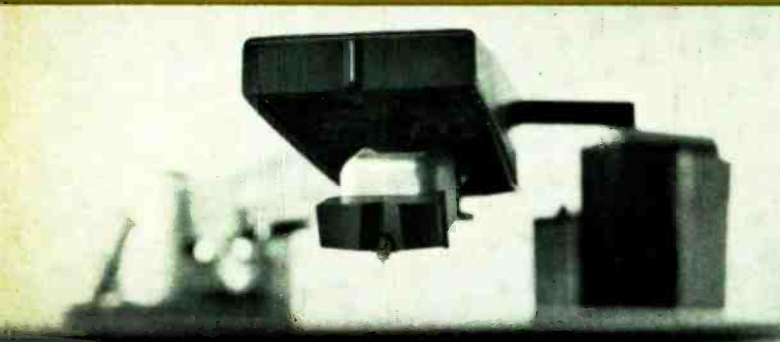
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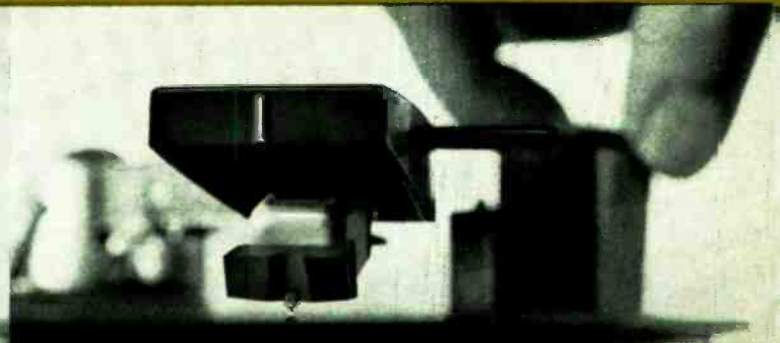
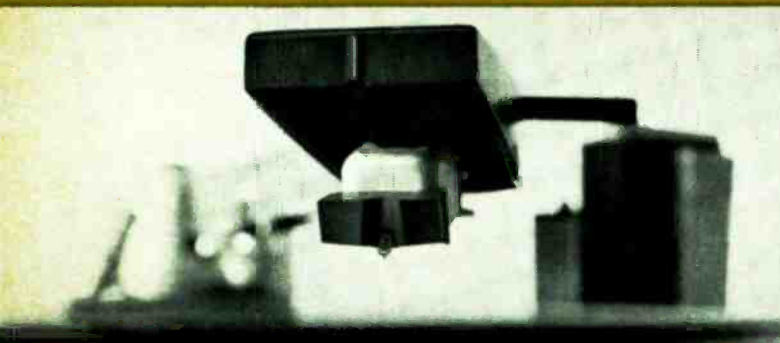
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 WORLD'S FINEST

TAPE



1966

Once upon a time a small band of serious music listeners and audio hobbyists carried the torch for a magic new medium called tape. Today, while still retaining an aura of magic, tape and tape recorders have become a domestic commonplace.

Nevertheless, despite its mass market connotations, there is nothing cut-and-dried about the developing tape technology. As I. L. Grozny's comprehensive guide (page 49) demonstrates, tape recorders today include a wide range of general types and of models within types, covering a broad price spectrum and differing markedly in the functions they perform and the specific features they offer. We commend this survey to anyone faced with the tantalizing "problem" of choosing a new tape recorder.

With the manifold potentialities of the machine and the medium now at his disposal, the amateur tape recordist has become an extremely active fellow, recording from broadcasts, dubbing from discs and other tapes, and increasingly engaged in capturing the immediacy of live events. (The extent to which the last-named has become a widespread enthusiasm can be gauged by the phenomenon of "The Tape Underground," about which Conrad L. Osborne provides some fascinating revelations on page 44.) And at the same time that tape recording is on the increase, the tape recorder has grown into an increasingly satisfactory instrument for the playback of recorded music. In the past few years the catalogue of prerecorded tapes has burgeoned to such an extent, both in number of releases and breadth of repertoire, that anyone can compile from it a basic music library—Robert C. Marsh's suggestions appear on page 59. Finally, as reported by Audio Editor Norman Eisenberg on page 53, recent developments in the latest field of all—that of home video tape—open up new horizons both for the active hobbyist and the spectator/listener.

Clearly, tape has come to stay. If you haven't already shared the excitements of tape discovery and known the rewards of tape adventuring, now is the time.

BY CONRAD L. OSBORNE

THE
TAPE
UNDERGROUND



AMONG THE MORE INTERESTING vocal releases of the past year, we must count the new *L'Elisir d'amore*, with Rina and Beniamino Gigli, Giuseppe Taddei, and Italo Tajo; Rossini's *L'Assedio di Corinto*, with Renata Tebaldi; Donizetti's *Lucrezia Borgia*, with Montserrat Caballé, Alain Vanzo, and Kostas Paskalis; and Boito's *Mefistofele*, with Tebaldi, Bergonzi, and Ghiaurov. They join such long-standing classics as the Ponselle recordings of *Traviata* and *Carmen*, the Pinza/Walter *Don Giovanni*, the Flagstad/Walter *Fidelio*, the Flagstad/Melchior/Bodanzky *Tristan*, and such rarities as Verdi's *Giovanna d'Arco* (Tebaldi, Bergonzi, Panerai) or Massenet's *Don Quichotte* (Christoff/Berganza) among the most prized items on the shelves of any serious collector. At least they do if he has kept up with the musical world's answer to the Casa Nostra: the tape/disc underground.

Those of you who have never found out which corner you stand on to make a connection are agog. Those who have are growing a mite edgy. I know, because I have been in both positions myself. I made my own first connection ten years ago when a good friend took me as a guest to a meeting of a New York collectors' society. I paid a small annual dues fee, in exchange for which I obtained admission to the society's meetings, at which programs of rare vocal 78s were played and lists of discs offered for sale or trade were circulated. I also now had the privilege of purchasing the privately pressed recordings released through the society solely to its own members and on a nonprofit basis. This was the real inducement so far as I was concerned, for as an aspiring young baritone I was feverishly after a copy of the complete *Simon Boccanegra*, in which Lawrence Tibbett sang the Doge, Leonard Warren the secondary baritone part of Paolo, Rethberg the Amelia, Martinelli the Gabriele, and Pinza the Fiesco. I neither asked nor cared where the records came from; I knew only that there they were, piled up in stacks for sale at each meeting.

This particular series of records is still being issued. The private acetate recordings of old Metropolitan broadcasts which once furnished the basis for most of them have long since been exhausted, and most of them now are based on European broadcast tapes. Nowadays, it is by no means the only private-edition series to circulate, and broadcasts are by no means the only source of these recordings. Thereby hangs our tale.

Ever since the introduction of magnetic recording, it has been obvious that anyone with a radio, a recorder, and a patch cord can transcribe anything committed to the airwaves. And it is also pretty clear that with A sitting in New York taping (let

us say) a Milanov/Tucker/Warren/Siepi *Forza* and with B sitting in Hamburg taping a Bayreuth *Tristan*, the idea of swapping copies is going to rear its head when A and B are introduced at the Holland Festival. Thousands of music lovers now tape occasional Met or symphony orchestra broadcasts, but today a "serious" tape collector is someone who has contacts in places like Zagreb, Florence, Berlin, and even Moscow, as well as all over the U. S. He owns two four-track tape machines (the second not only for reserve in case of breakdown but, more importantly, for duplicating tapes he borrows from connections) and two FM receivers, in case he wishes to tape two broadcasts simultaneously. He has to concentrate on an area of specialization, for if he did not, he would have to own several more tuners and tape machines, hire several assistants to record and catalogue everything, and rent out the Customs House at Bowling Green to house it all. Such a collector's apartment will frequently appear to be unfurnished, which is not actually the case; it's just that objects like sofas, refrigerators, or bathtubs are not easy to locate beneath and amid the welter of tapes, discs, shelves, and equipment which constitute the artifacts of his existence.

One Manhattan collector I know specializes in opera, particularly modern opera. He has, for example, recordings of all the operas of Hans Werner Henze that have been produced, some in two or more versions; of Shostakovich's *Katerina Ismailova* as performed at Covent Garden; of Hans Pfitzner's *Palestrina*, four separate performances, each with a different cast; etc. ad inf. (That he has most of the old Met or RAI broadcasts in circulation for a number of years now goes without saying.) I ran into him in the Broadway lobby of the Metropolitan just after one of the most important evenings of the season just passed. Without a word about the performance, he greeted me with, "I made a great tape contact tonight."

While broadcast tapes have been coin of the realm in some circles for years now, and while several private-edition disc series have established themselves during the past decade, the most colorful branch of this enterprise has sprouted only in the last few years. This is the Blockade Runner, or On-The-Front-Lines school of recording, which bypasses the broadcasting line and invades the auditorium itself. Its joys and risks are open to anyone who owns some rather expensive recording equipment, and who is willing to run the risk of smuggling it to his seat location and then down the hall to the rest room at intermission to change the reels. This is not in itself a significant legal risk (at least at the moment; we will thrash about in that tangled thicket presently) but simply the practical one of

THE TAPE UNDERGROUND

being discovered and ejected from the hall. And success is not as difficult as it sounds.

There are many varieties of tape machine smaller than a breadbox that will pick up some sort of listenable performance in a concert hall. Some, with fountain-pen-style mikes, are hardly larger than a pack of cigarettes; most of these, however, are not really satisfactory for the recording of music, being intended largely for the purpose of sneaking up on other peoples' conversations. Most of the machines used for concert hall undercover work are of a size that will comfortably fit in an attaché case or other similar carrying case. There are a number of them. The Uher 4000 is considered a sensible choice by many enterprisers in the field, but there is pretty general agreement that for those who are determined to get a high-quality recording the best such machine (in spite of its relatively large bulk) is the Nagra. Don't rush to the nearest shopping center—the Nagra is handmade by a former Swiss watchmaker, and is constructed with the same care, and at roughly the same speed, as precision-movement timepieces. Its price is approximately \$1,186, and at the moment there is a substantial back-up on orders.

The Nagra is a remarkable instrument. According to one experienced audio engineer who has worked with it extensively, the Nagra's performance is indistinguishable from that of the most highly respected professional-type tape recorders, "except that the Nagra's signal-to-noise ratio is perhaps a bit better." It records at 15 ips, 7½ (with two equalizations), and 3¾, and takes a five-inch reel with the lid closed or a seven-inch reel with the lid open. The latter arrangement is of course impractical for Blockade-Running purposes, but by using triple-play tape at 7½ one can get forty-five minutes on a five-inch reel—enough for most selections. The Nagra's transport mechanism, furthermore, is alleged to be absolutely steady. It is even claimed that the Nagra can be dropped from waist height during playback with nary a blip or flutter to show for it in the sound, though "I wouldn't want to try it," our engineer says. "One trouble is that if anything does go wrong with a Nagra, repair is a terrible problem. But," he hastens to add, "nothing ever does go wrong."

Selection of a microphone can also be crucial—to say nothing of a good seat location in the hall—but if one has the money and the patience, a very high-quality and quite unobtrusive system can be assembled, and there is nothing much anyone can do about it, short of searching all ladies' handbags or putting everyone through a de-Gaussing current as they came in the door (which would not be difficult to do; but of course in a few months someone

would come up with a mu-metal-shielded box impervious to the current, and we'd be back where we started).

NATURALLY, concert halls and opera houses have rules against this sort of thing, but under the present state of the law recourses available to management are severely limited and frequently of no practical value. (The situation in connection with stage plays is different, since there an author's copyright is usually involved.) In the case of most operatic or symphonic works, the author's copyright is no longer in force, and the author's material is in the public domain. But what about a recording of a particular version of the subject domain material? As most followers of the subject know, a copyright registration cannot be obtained for a recording, and the law is very vague as to whether common law protection could be obtained with respect to the characteristics of a particular performance of an operatic or symphonic work. Except in Los Angeles, where a municipal statute specifically prohibits dubbing, there is no explicit statutory sanction in the United States against the making of an unauthorized recording of a work in the public domain, nor against the private use of such a recording, nor against its transferral to discs.

The only court decision really to come close to this area is the Metropolitan Opera vs. Wagner-Nichols, tried before Justice Greenberg of the Supreme Court of New York State in 1950. In this case, Met broadcasts were being taped, pressed onto discs, and released for public sale at a profit. Suit was brought jointly by the Met, by the American Broadcasting System, and by Columbia Records, which at that time had a recording agreement with the Met. Justice Greenberg found for the plaintiffs, noting that "we have here a business venture purposed to gather in the harvest the seeds of which were planted and nurtured by others at great expense and with consummate skill."

But the case of the Metropolitan Opera vs. Wagner-Nichols is atypical in many important ways. Here records were being advertised and sold openly on the commercial market, the Met's name and artistic reputation being used as a sales inducement; the Met had an exclusive recording arrangement with Columbia (no longer in effect) which was obviously violated by distribution of broadcast recordings; and the recordings were poor enough technically so that the Met could justifiably claim that they did not fairly represent the artistic and technical standards of the company. The Met case does not, of course, tell us how a court would rule where, as is often the case, private parties are making restricted quantities of high quality recordings for noncommercial purposes and the program is not to be recorded for marketing by the artists or managements involved.

In such cases action is seldom taken either by the recording company or by the artist. "Artists some-

times ask us to do something," says one a & r man, "but I don't think we could, and legal fees are too high." A performer might make a legal move simply on principle, since his services are in some instances being misappropriated and he is receiving no royalty from sale of the records, but most artists reason that so long as the distribution is so limited, there is little or no commercial damage inflicted; they are happy that people are interested enough in their work to go to all the trouble; and they enjoy having the recordings themselves. Very often the artist's permission is obtained prior to release of the recording—indeed, some of the source material has come from the artists themselves, especially in the cases of old pre-tape broadcast recordings—and the underground a & r men generally try to steer clear of artists known to be difficult about such things. Sometimes recordings are even done at the artist's behest: dressing rooms at the Met are often filled with the sound of that evening's performance. In any case, the legal structure in the area is so shaky that the outcome of a court test could well be unfavorable for the plaintiff and put an underpinning of precedent under such endeavors.

AS ONE WOULD EXPECT, the sound of these recordings varies wildly, particularly when it comes to older material (the sound of current in-the-house recordings is usually startlingly good, and of course there is no problem nowadays in securing off-the-air dubbings of excellent quality). If one were to subscribe to an entire series of private opera releases (opera gets the almost exclusive attention of the underground disc operators, though of course floods of material of all descriptions inundate the private tape-swapping networks), one would come across many presentations that are quite indifferent, or worse, with respect to both sound and performance, the sole item of interest being the work itself, and one would encounter many others whose only recommendation is the performance. But every so often one will happen onto something so remarkable in all respects (quite apart from its sheer historical value) that the whole underground superstructure will suddenly justify itself.

Consider the 1940 Toscanini *Missa Solemnis*—here is sound comparable to that of a good radio broadcast of the period, or even a tolerable contemporary one; there is little background noise, all the voices are clear, balance between chorus and orchestra is quite good, and the over-all sound full and clean. The soloists are Milanov, Castagna, Bjoerling, and Kipnis, and they are all in good form. The 1938 Covent Garden Act II of *Götterdämmerung* (from Gunther's entrance) is another prize. The orchestra naturally sounds somewhat thin, but there is no doubting the authority of the leadership (Furtwängler's). Frida Leider does things with some of these lines which—with all respect to the great Brünnhildes who followed—haven't been done since, and Melchior's incomparable sound rings out mag-

nificently. Here is the superb, soft-grained baritone of Herbert Janssen (in one of his finest roles), and the black voice of Wilhelm Schirp, the Hagen, cutting through everything like a buzz-saw. You'd be amazed at how listenable a 1935 Berlin *Ariadne* can be, and you'd be amazed at the performance too, with Ursuleac, Berger, and Roswänge, under Clemens Krauss. And while the sound of my first prize, the *Boccanegra*, or of the Rethberg/Thorborg/Melchior/Huehn/List *Lohengrin* (Warren again, as the Herald) is less favorable, the performances make most others I have heard sound a trifle sickly.

To any real opera buff, the availability of such material is justification enough for the whole business. The pirates themselves stoutly defend the legality and morality of their activities. "The commercial companies," says one, "are interested in selling records, not in serving art or the public. Some of our greatest artists—artists whose name alone will sell a record—have recorded only a fraction of their repertory. Commercially. It's nothing new—look at the Wagner that could have been recorded in the '30s, and what do we have?—snippets of Melchior and Leider and Flagstad, not a single one of Melchior's complete roles! Look at the material that's available right now, all over the world, of tremendous historical and artistic importance, none of which will ever be made available, even to libraries or archives, unless someone goes and does it. There's a three-year research grant for you—give some qualified person some money just to go find out what's available, what exists, how it can be gathered together.

"Then there's the matter of recording processes themselves. Of course some commercial recordings are excellent, but half the time you wonder—what does she really sound like? How can you tell through some gummed-up stereo recording assembled out of



a hundred little spliced-together takes? Look at the number of microphones used for some of these records. Any idiot can string around twenty-eight mikes (and the more mikes, the more engineers, naturally), or one for every instrument, and get a strong signal, but when you mix it down things are going to be distorted and out of phase. It requires some real expertise, some real care, to place a single mike in exactly the right place. That's one service we perform—this is what music really sounded like, the way these people really sang."

Another concerned individual, a "serious" collector ("There are certainly not more than a few hundred of us in the country") who knows the recording business from several angles, is much exercised by the problem of preservation: "Look, in the record industry nowadays there is a built-in planned obsolescence factor. This has become a mass-market business, based on rapid turnover. In the old days, Weingartner could record a Beethoven Ninth and it would stand unchallenged for years. Today it would be withdrawn in a few years to make way for the next. So you have a recording in the catalogue for a brief time, then withdrawal, then maybe a revival on a low-priced label for a year or so, and then it's gone for good. Toscanini's going fast, so is Beecham—every month, new cut-outs. Soon there will be next to nothing in the catalogue to show that these men existed—and no way short of library research for a collector to hear how they conducted. To say nothing of the material that never reaches a catalogue in the first place."

TO BE SURE. In the vaults of radio stations, recording companies, and, for all anyone knows, in abandoned mine shafts in the Black Forest there are things that sound like lunatic fantasy to the collector. Fifteen operas conducted by Furtwängler, and recorded by Telefunken during the war (one version has it in experimental stereo), are, claims Rumor, now in the hands of government officials somewhere over the Iron Curtain, and may be released commercially. More than rumor substantiates the existence of the complete Covent Garden Beecham-led *Ring*, reportedly recorded on a nitrate-base film of not very durable composition and high flammability; indeed, a tape copy exists in the Northeastern United States. The story of the RAI *Ring* is well known to HIGH FIDELITY readers (see "Who's Afraid of the Furtwängler *Ring*," October 1965). Once in a great while, a commercial company will take a flyer on some of this material, as RCA Victor has with the Toscanini/Traubel/Melchior *Walküre* and *Götterdämmerung* NBC broadcast excerpts, or DGG with its *Ariadne* from Vienna, 1944, but by and large it will remain right where it is except for whichever portions of it some energetic risk-runner lays his hands on.

It may be that a few good court tests are exactly what is needed to clear the air. On the one hand, the right of a performer to control distribution of

his efforts and the commercial gain derived therefrom (as well as his reputation) must be given clear protection, and the legitimate commercial interests of record companies must be made proof against outright piracy and unfair competition. On the other hand (as this magazine argued editorially in June 1965), there must be no question of the legitimacy of collecting, cataloguing, and making accessible to qualified researchers the vast amount of important material that has not been made commercially available. Whether or not the commercial circulation of a recording without copyright notice is eventually considered to place the material in the public domain, there is certainly a sense in which Furtwängler's Wagner or Walter's Mahler or Beecham's Delius belongs to the world at large. Such material should not be withheld for commercial or personal reasons, at least where legitimate educational or historical organizations, such as the newly formed Association of Recorded Sound Collections, are concerned. It would be pleasant if the collection and restoration of these things were assured of being in the best technical hands. Probably there should be specific legislation governing performance rights generally and providing for statutory copyrighting of recordings. Such legislation could do a great deal to clear the air, particularly if it made it clear that anyone can make, for noncommercial purposes, a limited number of recordings of performances if similar records are not to be made available by the artists or managements involved.

A statute forbidding dubbing as such will, of course, have precisely the same effect as similar laws governing narcotics or prostitution—it will make sure that the whole racket is in the hands of rather unscrupulous people, that the market price will go up, that someone undeserving will make a lot of money, and that some innocent and perfectly well-intentioned people will be sucked up the legal flue. Such a statute exists in England, but short of Orwellian measures it is obviously unenforceable, and offers protection against the wrong act: what ought to be stopped is not dubbing, but the conscienceless exploitation of it for personal profit or to the detriment of another party's commercial interests or good name. There are parallels in the field of the printed word (xerography) and now even of television (home video tape machines), and we're going to need three cops for every citizen to enforce that sort of law.

In any case, we may be sure that whatever act is made illegal will continue—where there's a will, and so forth. A few years ago, when Carnegie Hall had its head on the demolition block, the time came to remove the microphones that were hanging in the hall. The hall's engineers took theirs down, and the broadcasting people took theirs down, and then there was one left over. It had been part of the scene for three years, all parties concerned assuming it belonged to someone else. It picked up a lot of concerts, and right now, somewhere, someone is listening to one of them.

by I. L. GROZNY

TAPE RECORDERS TODAY

A Guide to Features and Performance



NEVER BEFORE has the tape recorder enjoyed the popularity it boasts today: tape recorders may be found under automobile dashboards, hidden in attaché cases, even tucked into overcoat (mostly the 007-trenchcoat type) pockets. They are appearing often as part of radio-phonos consoles; and most recently they've been coming out with television sets attached. The question for the prospective buyer contemplating this teeming world of new equipment is which tape recorder (or recorders) to choose?

In great measure, the answer depends on how the machine will be used. This is not as simple a matter as it was a few years ago. Today, you can buy a tape recorder not just to record sound but to record sound in a number of ways, and with many ancillary activities—such as synchronizing the sound with a showing of slides, or using recorded sound to dub with new sound for multiple-track recording. Some tape recorders don't even have to be used for recording sound: they double as general-purpose amplifier-and-speaker systems. Some tape machines record pictures as well as sound, and some "recorders" (more correctly, tape players or tape phonos) don't record at all, but rather play a previously recorded tape. Within the realm of sound recording itself, there are machines designed for conventional open reels, others that handle tape cartridges or cassettes—themselves varying in type, size, speed, capability, and compatibility with one another.

The professional recordist's choice remains, of course, the open-reel machine—probably as much because it permits easy editing and splicing as

because it offers superior and reliable performance. The former consideration depends on the obvious physical accessibility of tape wound on a reel as contrasted with tape concealed within a plastic packet. The latter consideration stems from the fact that the open-reel tape deck was the basic form in which tape recording was born and has evolved over the past twenty-odd years; logically, one would therefore expect all the advances and improvements in tape technology to be endowed first, and most emphatically, on this form of the medium.

The great majority of home-type machines are, literally, scaled-down versions of their costlier and larger professional counterparts. This is to say, they are open-reel machines consisting of a two- or three-speed transport and head assembly, and the necessary electronic section for recording and playback. The playback function may extend all the way through power amplifiers and speakers; often it ends with a preamp or "line" output, from which point the owner must connect into his own stereo playback system—a hookup that invariably yields the best sonic results with any tape machine.

If you are interested in tape primarily as a convenient program source, you have several choices available. Designed mainly for this purpose are the cartridge systems: the RCA cartridge, which pioneered 4-track recording and offered the first commercial tape recording at 3¾ ips; the 3M-Revere-Wollensak system, whose cartridges can be stacked for automatic changing, just like phonograph records; the miniature Philips cartridge, used in portables made by Norelco, Wollensak, and Mercury,

and the recent endless-loop cartridge systems, designed primarily for use in automobiles, but with home players and a few home recorders becoming available (see *HIGH FIDELITY*, May 1966).

Whatever comes of these developments, at the present time the most extensive tape-recorded repertoire still remains in open-reel, 4-track form. The standard speed is $7\frac{1}{2}$ ips, although more releases—including serious repertoire—are coming through at $3\frac{3}{4}$ -ips speed. Logically enough, the largest selection of playback machinery is available for the open reel at these two speeds. If you already own an audio system in which the amplifier or receiver has a "tape head" input, you can buy a simple tape transport, with no auxiliary electronics—the least expensive type of tape machine. Some transports have provisions for the later addition of record and playback electronics: if you have such conversion in mind, be sure to buy a transport with erase and record heads rather than one with a single, playback-only head.

FOR YOUR OWN RECORDING

A Galaxy of Features

THE TAPE-RECORDED repertoire is nowhere near as extensive as that available on phonograph records, and many enthusiasts augment their library with material recorded off-the-(FM)-air or from borrowed records. For this you will need to add a special recording amplifier to your transport, or buy a deck in the first place—that is, a transport complete with record electronics and playback preamplifiers. Decks are usually a bit less expensive than equivalent transports with separate add-on electronics (though they must be paid for in one lump, rather than in two) and offer such additional conveniences as a record safety interlock, equalization that adjusts automatically as the tape speed is changed, and greater compactness.

If you have no audio system, or if you intend to use your tape machine away from your system, you'll want a complete recorder—a tape deck, amplifier, and speaker or speakers, usually in a "portable" case (i.e. with a handle on it). The amplifiers and speakers offered in such machines, while generally better than similar equipment of a few years ago, are still no match for those in more elaborate audio systems; for this reason every recorder worth its salt has preamp outputs to feed such systems, in effect reconverts them (at least for playback) into decks.

A few tape recorders are available with inputs equalized for magnetic phono cartridges. With this facility, a recorder can be used as the nucleus of an audio system to which a turntable or changer can be added at any time. A tuner, of course, can be

connected to any tape deck or recorder, since all have "high-level," unequalized inputs for connection to tuner or preamplifier outputs.

Some recorders have separate gain controls for the microphone and high-level (or "line") inputs; with this feature, you can mix live and prerecorded material (for dramatic readings with sound-effects), slide-show narrations with musical backgrounds, and the like. Using the independent gain controls, you can bring the music up when the narration pauses, dropping it again to background level when the voice continues, just as it's done in professional recording work.

Live-recording enthusiasts will appreciate recorders with low-impedance microphone inputs, for virtually all high-quality microphones are available in low-impedance versions (some in low-impedance versions only), and low-impedance microphone lines (30 to 250 ohms) can be extended hundreds of feet from the recorder without the hum pickup or treble losses that affect all high-impedance microphones used with long leads. The flexibility and convenience of low-impedance operation can, however, be added to virtually any recorder by connecting an accessory transformer between the microphone cable and the recorder input; such transformers are available from many companies. Some of the new transistor recorders use microphones of the hitherto-uncommon medium impedance of 1,500-2,000 ohms, but, as yet, few good accessory microphones are available for them.

If fairly long running times will be required for your particular recording chores, or when the timing of a work to be recorded is uncertain, you may want to use thinner tapes, or a machine that offers slow speeds ($3\frac{3}{4}$ and $1\frac{1}{8}$ ips), or both. Recently, some manufacturers have been offering tape recorders for home use that accept reels larger than the conventional 7-inch diameter. For example, $8\frac{1}{4}$ -inch-diameter reels hold $1\frac{1}{2}$ times the normal capacity of the 7-inch reel; and $10\frac{1}{2}$ -inch reels, twice the capacity of the 7-incher.

In any case, the thinner tapes—which come in all reel sizes—made today are generally more stretch-resistant than they once were, and the dangers of twisting (as well as of print-through, from one layer to the next) have been significantly reduced. While, on any tape recorder, the slower speeds yield relatively more limited frequency range and signal-to-noise ratio, on most quality machines even these characteristics show up as better than formerly—and they are, in any event, of relatively minor importance when the material to be recorded, such as speech, itself has limited dynamics and frequency range.

Recordists who anticipate a fair amount of tape editing (mostly of concern to those who do live recording) should consider a machine that has provisions for making this chore easier and more accurate. Ideally, there should be some facility for stopping the motor, but with the tape in contact with the heads so that the reels can be rocked

back and forth until a specific passage of sound is located. In some machines, this occurs when the "instant stop" lever is locked in position; other decks have a cue or edit switch for this purpose. Once a sound is located, its place on the tape may be marked with crayon or grease pencil.

Some enthusiasts who make many original tapes shun 4-track stereo in favor of the older 2-track. Original tapes, especially of live material, usually require editing—and cutting an unwanted section from the left-to-right portion of a tape may result in the loss of some desired material from the right-to-left tracks. Two-track recording also generally offers a lower noise level, which can prove helpful if the original tape is to be duplicated, inasmuch as with each dubbing or "tape generation" the noise level rises somewhat.

The slower speeds, incidentally, are harder to edit—the more material packed onto a tape, the more difficult it is to locate a specific passage, and the more serious the consequences of missing it. For instance, if you miss the spot you're after by one inch of tape, you'll be about 1/8 second away at 7-1/2, but more than a second away from it at 15/16. A four-digit counter will make pinpointing easier than the older, commoner three-digit variety. Four-digit counters, incidentally, are also very useful adjuncts to tape recorders taking the 10-1/2-inch-diameter reels.

Tape recordists are split in their opinion of the various record level indicators found on home tape machines. In my view, most amateur work is best done with the help of a magic eye indicator which responds most quickly to sudden transients, then holds its indication long enough to make it noticeable. Not as useful is the single neon light: it does indicate overload distortion, but it does not alert the recordist to too low, and noisy, a recording level. The double-neon indicator is only slightly better than the single neon.

Meters, largely due to transistor circuits, are the coming thing, but their virtues and vices are not usually understood. Professionals regularly use a VU meter whose frequency characteristics, response time, and fall time are standardized. This meter does not respond well to quick transients, but the lag in the meter's reflexes is standard, and experienced recordists automatically take this into account—when they hear signal peaks that they can't see, they adjust gain accordingly. What the meter does give them is a *numerical* indication of sound level that is very important when dubbing, broadcasting, or otherwise transferring signals around a complex audio chain. The British studios, incidentally, use a "Peak Programme Meter" (also standardized), which reads peak levels rather than the average levels given by the standard VU meter.

The characteristics of the meters and meter circuits in most home recorders differ widely from those of the standard VU and often differ from one another. Of course, this makes no difference unless you commonly make critical recordings with two

or more different machines, and the characteristics of some meters are, it appears, rather close to those of the magic eye. But the letters "VU" on a home recorder's meter have little, if any, significance, though the numbers do help in matching levels when making several "takes" of the same recording. On the whole, while the provision of a meter may be no drawback, it is not much of an asset either. For most home-type recording, then, the magic eye indicator is my recommendation.

MOTORS AND HEADS

How Many of Each

THEY SAY THAT good things come in threes, and this is true of motors and tape heads. Most professional machines have three of each. In motors, there is one to drive the capstan, and one for each of the reels. The resulting machine is heavier and more expensive than a machine with one or two motors, but its mechanism, despite the three motors, actually is simpler and less likely to give trouble. Three-motor machines also generally can rewind tape much faster than single- or double-motor models. Tape speed variations are also likely to be less than in a machine in which the same motor drives both capstan and reels. The two-motor machine is a compromise, less expensive than the three-motor variety and less troublesome than the single-motor machine.

As for heads, the best machines use separate heads for erase, record, and playback, allowing each head to be optimally designed for its function. The playback head, for example, should have a narrower gap than the record head for best high frequency response, while the record head should also cover a slightly wider area than the playback head so that the latter will not pick up noise from the unrecorded portions of the tape.

Response aside, most three-head machines offer another feature: instant direct monitoring. Since the tape passes over the playback heads a fraction of a second after the record head puts a signal on it, it is possible to check the quality of the recorded signal as you are taping by listening to the output from the playback head. Any trouble will show up quickly, before the whole recording has been ruined. With a recorder that uses a combined record/playback head, you can monitor only the program source while recording. You must wait until you have finished recording and have put the machine in playback mode before you can hear the taped results.

With three heads, you can also have built-in echo, by feeding the playback signal (delayed by the time it took the tape to travel from the record to the playback head) back to the recorder input, and mixing it with the incoming signal you're re-

ording. Some machines have an echo button that gives you this effect, while on others an echo loop can be set up with external patch cords.

A few recorders have more than three heads. Sometimes the extra heads add half-track playback to a quarter-track machine (or vice versa), but more often they're part of a machine with automatic reverse, one which plays its way through a four-track stereo tape in one direction, then reverses itself and plays the other two tracks in the opposite direction. Some machines will only play back in both directions; others will record both ways as well, a handy feature when you're taping lengthy performances, since reversing is quicker than flipping the tape over and will happen automatically if you're out of the room when the first side ends.

Another automatic feature, found on nearly all recorders, is an automatic stop which turns off the motors (and sometimes the electronics too) when the tape runs out or breaks. In some machines, however, the switch works only in record and playback modes, not in fast-forward or rewind. Some of the European machines also stop when a piece of foil-clad tape goes through the switch. With such a stop switch, you can keep the tape from running out of the feed reel by applying the switching foil a foot or two from the end or by putting a tiny strip of switching foil just before your favorite selection on a long tape, so that the machine will stop automatically when that point is reached, and without creating the need to rethread a reel.

EXTRA FEATURES

And Basic Specifications

MOST OF THESE features are missing from one type of tape recorder that is nevertheless becoming more and more popular: the battery-operated portable. If you frequently record out of doors, in moving vehicles, or even as you pace around the house, you'll probably want one, regardless of what other tape equipment you own. The cheap machines, which do not use the standard capstan-and-pinch roller tape drive, are mere toys, but there are a host of portables that offer fair to superb quality, usually in proportion to their price (see HIGH FIDELITY, July 1966).

Some recorders are voice-operated, starting when you speak, and stopping when your voice stops; others can be adapted for this by an accessory. These are handy for dictating, taking inventory, or general note-taking, but the feature is of no use for music or other applications when it is desirable to preserve the timing as well as the content of the original program. Another automatic feature is automatic volume control, which acts like a camera's electric-eye exposure control system, ensuring against too low or too high a recording level. Useful when

recording speech, where intelligibility is the prime goal, these circuits distort the dynamic range of music and—like electric eyes—they can be fooled into bringing background noise up to the level of the material you're recording, or causing other problems.

In making a final choice, specifications are even more important than features—they help indicate a recorder's quality. Although most tape specifications—frequency response, signal/noise ratio, distortion, and so on—are familiar from other areas of audio, they take on a unique significance in tape recording because of their interrelationship. And some specifications, such as bias frequency, apply only to tape.

Bias is an ultrasonic signal applied to the record head to overcome distortion in the tape and to improve recording sensitivity. As a rule, it should be five times that of the highest overtone to be recorded (100 kHz for a machine which is to record up to 20 kHz) for best results. Unless the bias frequency is at least 70 kHz, there is a strong risk of "squealing" when stereo FM broadcasts are being recorded, due to the 38-kHz stereo subcarrier's heating against the bias frequency.

The amount of bias (in volts) is as important as its frequency. If too little bias is used, signal-to-noise ratio decreases and distortion rises, although the frequency response is extended. Since more equipment is purchased on the basis of frequency response than because of any other single specification, some manufacturers deliberately under-bias slightly in order to achieve better high frequency response (and more sales) even though the over-all sound will suffer. The realistic way, then, to assess a recorder's frequency response is to do so in terms of a given recording level at a certain distortion level, and—of course—with an over-all variation of plus and minus so many decibels. (Some manufacturers do describe their machines this way; this is standard test procedure and is used in HIGH FIDELITY's test reports on tape recorders.)

Signal-to-noise ratio is usually measured in terms of the ratio in decibels between the softest signal that can be discerned above the background noise level and the loudest signal that will produce no more than a specified maximum harmonic distortion level (usually 1%, 3%, or 5%). The higher the distortion level at which the measurement is taken, the better the signal-to-noise ratio will look. If the ratio is given as "so many dB below zero level," its meaning may depend on the distortion that "zero-level" recording will produce. To be completely meaningful, the noise level should be stated as "dB below zero level" and the zero level should be defined as the recording level which produces a given percentage of distortion (1% and 3% are usual).

Beyond these basics, a scanning of the descriptive literature on a tape recorder can indicate for the prospective buyer many special features. These are impossible to cover in a survey of this type, although once you decide on a given price and quality level, they can help define the recorder of your choice.

home video tape

THE PROMISE AND THE PROBLEMS

by Norman Eisenberg

V_IDEO TAPE as a new source of home entertainment is becoming more and more of a reality almost each week now—not surprisingly in view of its manifold potential uses and the expected availability of a growing number of video machines. To begin with, a video recorder can capture favorite TV shows for viewing whenever you choose, and as often as you like, through your own television set. With the aid of accessory timers and automatic controls, you can even set up the system to record programs without your being present at the time of broadcast. Next, with a new kind of electronic camera jacked into the recorder you can make your own “instant home movies” which can be viewed on direct playback without the need for processing and developing; if a microphone also was used during the filming, the sight-and-sound will have been synchronized.

Without involving the recording function, the use of a camera suggests other applications: install one camera, for instance, in the nursery and feed it via a cable and switch box into your video-tape-TV system, and you have an electronic baby sitter that permits you to observe what’s going on in the children’s quarters while you are relaxing within view of your audio-video system. Finally, video tape very likely will give rise to a new kind of commercially recorded program form: sight-and-sound releases of musical shows, operas, or indeed of any material that listener-viewers will buy—or more probably at first, rent, in view of their anticipated high cost.

It is generally agreed that when these potentials materialize, video tape will have come of age. It also seems obvious, however, that this event will not just suddenly occur one bright morning but, rather, will steal up on us slowly. The next two years or so should see refinements in existing video tape equipment, more models to choose from and at steadily decreasing cost, and doubtless too some signs of standardization in such important areas as tape speed and tape width.

Against the backdrop of ferment in video tape, we have been hearing reports of “video discs”—a subject which seems at this stage less susceptible to understanding in terms of concrete developments. In any case, it appears there are discs, and discs. A year ago, Westinghouse demonstrated its Phonovid system, basically a conventional 33-rpm record player that tracked a specially cut disc to produce sound through an audio channel and up to 400 still shots via a “scan converter” through a television monitor. This system, initially announced at a price of \$10,000, is still undergoing development at Westinghouse. More recently, Sony showed a magnetic disc that stored both video and audio information; this disc was not tracked by a pickup in a tone arm but was scanned by magnetic heads, not unlike those used on tape machines. The Sony technique, of course, permits direct recording onto the magnetic disc; to record with the Westinghouse system requires additional equipment, including a record cutter. The Sony system has been suggested as the basis for a new form of sight-and-sound jukebox, known as Videomat, but the company declines to state when, or if, home versions of this system will be offered; for the present at least, Sony clearly is emphasizing tape as the home video medium.

Almost simultaneously with the Sony video disc came word of a similar item allegedly under developmental wraps at CBS Laboratories. In checking out this report—which appeared initially in the *New York Times* as a story date-lined Milan—I learned precious little. CBS will admit only to being interested in all forms of communication and of information storage, including audio and video and in both disc and tape form. But CBS steadfastly denies working on a video disc as such.

My own guess, and this has been seconded by several engineers with whom I have spoken, is that the three-eighth-inch-thick “metal disc” noted in the press actually may have been a round can

housing a reel of quarter-inch- (or even one-eighth-inch-) wide tape, and mistaken by the reporter for a disc. This seems a plausible explanation, especially since the original story made no mention of the tone-arm and pickup presumably required for playing a "disc" but referred only to an unspecified "box" into which the "metal disc" was "dropped." And certainly, a cartridge or cassette seems like a suitable form for programmed video tape—particularly for home use. If the CBS "disc" is not a metal cartridge, then it—like the Sony—may be a magnetically coated wafer in disc form, rather than a disc in the conventional sense of a record with signals engraved on it by a cutter and traced for playback by a stylus.

So what is a "video disc"? It may be an engraved disc; it may be a magnetic track spiraled out on a disc; it may be tape housed in a round cartridge. Stay tuned to this station.

More tangible (though not necessarily more viable in the long run) is video tape, and specifically in open-reel form for use on decks that superficially resemble ordinary audio tape decks. A key problem here has been to develop tape speeds, or more correctly, tape scanning speeds (the actual rate in inches per second at which the tape moves past the head) that will permit acceptable video information translation and still offer a reasonable measure of economy and playing time per reel. For an idea of what is involved, consider that in audio work a tape speed of $7\frac{1}{2}$ inches-per-second is required for a low-distortion frequency bandwidth of up to 20,000 Hz, while in video work bandwidths on the order of 2 million Hz (higher for really clear pictures; higher yet for color pictures) are required. At the speeds needed for such frequencies, ordinary tape racing past a fixed head will not last very long; its total playing time will be limited; head wear will be accelerated; the physical strain on the tape transport will be tremendous.

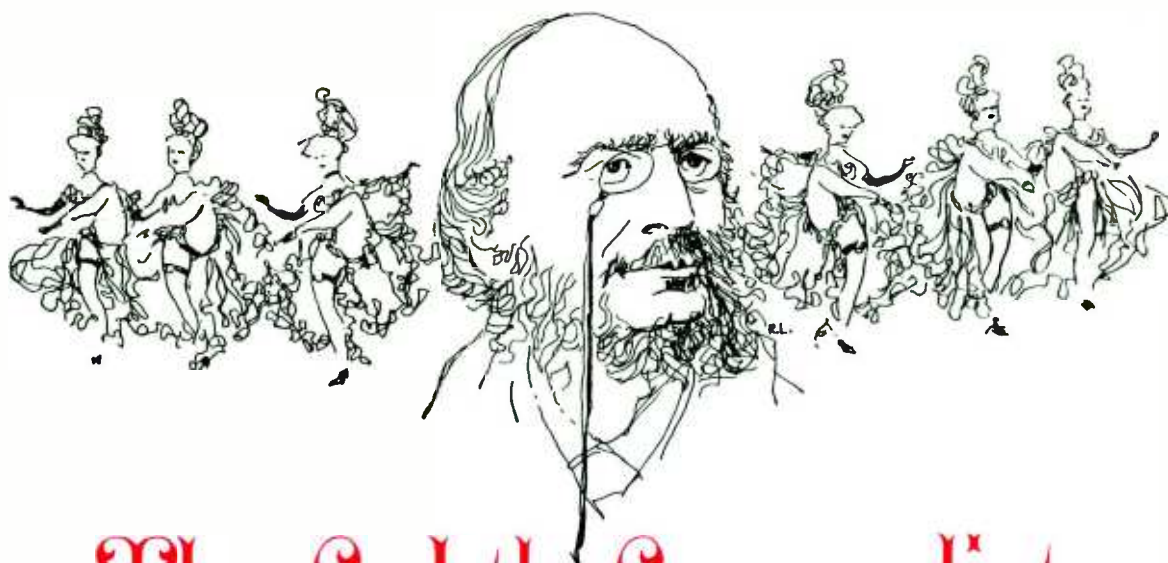
Despite these problems, there have been some attempts to produce a video recorder using fixed heads (or "longitudinal scanning" of the tape). None of these has yet materialized as a consumer product, although two prototypes (by Fairchild and by Par) which we saw in action did hold great promise. The Fairchild ran at 120 ips using a 10-inch reel of $\frac{1}{4}$ inch-wide instrumentation tape. The Par unit ran at 60 and at 30 inches-per-second using a 7-inch reel of long-play polyester audio tape. Reportedly, a similar type of video deck is under development at the Illinois Institute of Technology; another unit in this general class may be forthcoming from a firm named Defense Electronics, Rockville, Md.

Interestingly enough, the units that already have reached the market attempt to solve the tape speed problem by running the tape at relatively slow speeds but past heads which themselves are mounted on a rotating drum. This double motion provides the scanning speed needed for acceptable pictures while affording reasonable lengths of playing time. It does, however, require the use of video tape, it-

self wider and costlier than audio tape. And, while at least nine such models have been announced, there is little agreement or standardization among them as to the exact tape speed. Thus, the Ampex units run at 9.6 ips; the Concord operates at 12 ips; video machines by Sony, Wollensak, and Pace run at 7.5 ips. A model by Dage-Bell is specified at 5.91 ips; the Norelco moves its reels at 9 ips; the Lowe-Opta runs at 6 ips. Plainly there is no compatibility here in the sense that tapes made on one model of recorder can be played on any other; in fact, even among the three current models that operate at 7.5 ips, it is highly unlikely that tapes can be interchanged, so complex is the video recording process.

Despite this nonstandardization, several companies have been forging ahead, each offering what it apparently regards as *the* solution and presumably confident that *its* particular system will prevail, or at least survive in a very diverse (and unprecedented) pattern of technological coexistence. The most prolific firm has been Sony, obviously getting to the consumer market ahead of others and with the greatest number of units. Ampex, which introduced video tape in 1956 for use in television broadcasting, has been for the past two years offering a "semi-professional" video recorder for use in schools and industry, and now advises that it is getting into full swing on its lower-priced home models. The forthcoming Concord machine is expected to appeal first to professional and business users, later to the home market. A frank bid for the latter is represented by a \$400 model expected soon from Pace Electrical Instruments (formerly Paco), while Wollensak has entered the higher-priced arena with a video deck tentatively listing at just under \$1,500. The Norelco and the Lowe-Opta, each at about \$4,000, remain, by common agreement, chiefly of professional interest. The Par unit is expected to come out at well below \$1,000, but just when cannot be learned; latest word is that the deck has graduated from the breadboard stage and is now being readied in terms of format and final styling.

So far we have been talking about video in terms of monochrome (black and white pictures). But mindful of the rising interest in color television viewing, and the solution of many color video problems by the TV set manufacturers, the makers of video tape equipment already are speculating that color video tape is an inevitable development, if at some time in the future. At that, Sony recently demonstrated a color video tape recorder and claims that it will put such a unit, costing less than \$2,000, on the market next year. Matsushita (which makes the Concord machine) is expected to have introduced, or at least demonstrated, a color video recorder under the brand name of Panasonic by the time this article is published. And beyond color pictures, almost everyone agrees that the audio portion of video tape can, and eventually will, be in stereo. With such promise of sight-and-sound facilities, and at expectedly lowering cost, we may all become amateur movie producers yet.



The Subtle Sensualist

Sex made the Offenbachian world go round—a joyous, mischievous view of sex which has lost none of its sparkle.

By Julius Novick

JOHANN Strauss and Franz Lehár have been extensively recorded and frequently revived; Gilbert and Sullivan are always with us. But Jacques Offenbach—who profoundly influenced all of them, who was praised by Rossini, Saint-Saëns, Nietzsche, and Bernard Shaw, who for sheer animal spirits is unsurpassed by any composer who ever lived—this first and, perhaps, still foremost of operetta composers is widely known in this country for only two works: the *Gaieté parisienne* suite (which was compiled from his works by other hands long after his death), and his spooky, uncharacteristically serious grand opera, *The Tales of Hoffmann*.

We hear all too little of the lighter works on which Offenbach's fame was based while he lived, and on which his international reputation rests now. Yet while there are relatively few recordings, some of these are creditable ones. Several discs of Offenbach excerpts are available as imports on the Pathé and Odeon labels. *Orphée aux Enfers* (*Orpheus in Hades*) and *La belle Hélène*, the two Olympian travesties, are available each in a two-volume set put out by Renaissance: these are sparkling performances in French, which include enough of the dialogue to keep the continuity going. *La Grande Duchesse de Gérolstein*—a musical satire on militarism which led Bismarck to say, "But that's it exactly!"—is extant as a two-record Urania release: also sparkling, also in French, also including dialogue.

(Warning: my personal standards for fidelity of sound are far from rigorous, but even I find the Renaissance and Urania recordings distinctly second-rate in this respect.) There is a complete recording of *La Périchole* available as a Pathé import from France, and a deleted RCA album of excerpts from the Metropolitan Opera production in English is occasionally to be found. The latter offers pleasant singing from Patrice Munsel and Theodore Uppman, a charmingly hammy bit by everybody's favorite comprimario tenor, the late Alessio de Paolis, and a slight overplus of Cyril Ritchard's camping. And there is a splendid recording, on Angel, of excerpts from the Sadler's Wells production of *Orpheus in Hades*.

This year marks the hundredth anniversary of *La Vie parisienne*, Offenbach's joyous celebration of the pleasures of Paris (the influence of which, incidentally, can be seen all over *The Merry Widow*). Perhaps the occasion will serve as the pretext for a long-overdue Offenbach Revival. But it ought to be admitted, before stating the case for the Parisian master, that he had a worse than dubious reputation among certain of his contemporaries. The American critic William Winter (the Brooks Atkinson of his day) specifically exempted "wanton French opera" from his defense of the moral cleanliness of the stage. "Nobody," said Winter, "questions the viciousness of such pieces as *La Grande Duchesse* and *La*



Culver

Hortense Schneider: a taste for diamonds.

belle Hélène." (The openhearted Offenbach, in his book about his American travels, had described Winter as "an excellent literary man and most agreeable socially.") Richard Wagner, never a man to descend to moderation in his dislikes, declared that "Offenbach's music is like a dungheap in which all the swine of Europe wallow." (Wagner seems, however, to have changed his mind later.) Some authorities have even maintained that Offenbach, by his "demoralization of the people," was one of the causes of French defeat in the Franco-Prussian War.

At least one reason for his bad repute, however, need cause us in the twentieth century, and record listeners in particular, no direct concern: I refer to the genuine lasciviousness that pervaded the theatres in which the Offenbachiades had their premieres. In such a theatre, according to Offenbach's biographer Siegfried Kracauer, ". . . everybody knew everybody else, and, as a consequence of the intimate relations between the gentlemen and the actresses, stage and audience constituted an indivisible whole. . . . To most of the actresses the stage was merely a means towards another end." The first chapter of Emile Zola's *Nana* describes an Offenbach first night, with its atmosphere of coquetry, cuckoldry, and sheer, open provocation and lust. Zola's theatre manager is only being realistic when he goes around insisting that his establishment be referred to not as a theatre but as a brothel.

The glamorous Hortense Schneider, who created for Offenbach the roles of Helen of Troy, La Grande Duchesse, and La Périchole, was one of the most famous courtesans in Europe. Among those who competed for her favors were the Prince of Wales; Tsar Alexander of Russia; the latter's son, the Tsarévitch Vladimir; Ismail Pasha, the Viceroy of Egypt;

Emperor Theodore of Abyssinia; and the Kings of Portugal, Bavaria, and Sweden. (As a result, the lady was nastily nicknamed, after the alley outside her dressing room, "*Le Passage des Princes.*") Kracauer says of La Schneider, in delicate terms that Offenbach would have enjoyed: "It was not that she was fickle; but she was the victim of a strong temperament; and besides she liked the glitter of diamonds."

Bernard Shaw, who was a boy in Dublin during Offenbach's years of glory, later remembered how "in the days when *La Grande Duchesse* was shuddered at as something frightfully wicked, when improper stories about Schneider formed the staple of polite conversation, and young persons were withheld from the interpolated cancan in the second act as from a spectacle that must deprave them forever, the meany-headed received a rapturous impression of *opéra bouffe* as a delightful and complete initiation into life. . . ." Those days are gone forever, and it is just as well. What is left to us is a sort of aesthetic equivalent to Heroism Without Risk. We can still have the gaiety, the delight, even the intoxication, of the Offenbachiades—without the prostitution and debauchery, the threat to honor, money, and health, that really do seem to have gone with them. The debauchery was in the theatre, and in the society of the time, and has vanished; the delight is in the words and above all in the music, and is immortal.

YET, EVEN SO, genuine puritans (if there are any left) still have a good case against Offenbach. In his private life, we are told, he was a conscientious, hard-working family man, devoted (in spite of occasional affairs with his actresses) to his wife Herminie, their son, and their four daughters. One of his collaborators has left us a touching picture of the composer at work on *La belle Hélène*: "His children would be noisily playing, laughing, and singing all round him . . . but his right hand would go on writing, writing all the time." And yet the devil was in his music, as GBS testifies: "Perhaps an item more or less in the account can make no very great difference to me personally; but I warn others solemnly that Offenbach's music is wicked. It is abandoned stuff: every accent in it is a snap of the fingers in the face of moral responsibility: every ripple and sparkle on its surface twits me for my teetotalism, and mocks at the early rising of which I fully intend to make a habit someday."

Although such a work as, for instance, *The Merry Widow* has its elements of the risqué, Offenbach's *opéras bouffes*, without ever descending to mere crudity, make it look like a nursery entertainment. Whereas the slow melodies in Viennese operettas tend to be innocently schmaltzy (and those in their American successors, from Victor Herbert to Richard Rodgers, tend to be strenuously sentimental), Offenbach's slow tunes are more often remarkable for sheer sensuality: listening to some of them is like being lapped luxuriously in purple velvet.

Of course Offenbach could write a sweet and touching tune when he had to. The "Letter Song" in *La Périchole* is famous—*Périchole* being distinguished by its sentiment from the more characteristic Offenbachian dances that preceded it. There is even a famous sentimental number in that riot of irreverence *Orphée aux Enfers*: the exquisite serenade in which the poor drunken menial John Styx says that although in Hades he is no longer a king as he had been on earth, he loves Eurydice dearly just the same. Naturally, Eurydice won't look at him; she is far more responsive a moment later when Jupiter approaches her disguised as a fly, and buzzes into her ear a captivating tune, at once sensual and sly. Like others among Offenbach's heroines, Eurydice doesn't want to be loved dearly; she wants to be shown a good time.

Offenbach's music sings above all else the Gospel of Pleasure, pleasure as the end and aim of life. "Il faut bien que l'on s'amuse,/Qu'on se donne du bon temps," sings the chorus in *La belle Hélène*. (We must enjoy ourselves, we must give ourselves a good time.) In *La Vie parisienne* they sing: "Des amants, des maîtresses/Qui s'aiment en riant! . . . /Oui, voilà la vie parisienne/Du plaisir à perdre l'haleine." (Lovers and mistresses who laugh as they love! . . . Yes, this is Parisian life: pleasure to the point of breathlessness.) I apologize for my translations; the originals are considerably more elegant than I have been able to render them.

The keenest and strongest, the most direct and most obvious expressions of the Gospel of Pleasure in all of Offenbach's music, are found in certain fast, loud, pulsing, driving, exultant tunes, notably the ones he wrote to accompany the dancing of the cancan. It is impossible to talk about Offenbach for long without touching on the cancan—which in a way is unfortunate, because it often gives rise to the erroneous impression that his interests were exclusively confined to the racy manipulation of lacy underwear. In fact, one great service that an Offenbach revival might perform would be to show that Offenbach is unique in his field for subtlety as well as gaiety, for delicacy as well as bazz.

And yet we should not dismiss the cancan lightly. Hearing the famous one, the "Galop infernal" from *Orphée aux Enfers*, over and over again (it was used not so long ago in a radio commercial for Ford cars), we take it for granted. Because, out of context, it is so ubiquitous, we forget that it can still be intoxicating. Offenbach's cancan music is, after all, the very best making-whoopie music that has ever been written. It represents what GBS called the composer's "inimitable effervescence" in its wildest, most abandoned form. It makes a good case—not to the mind, but to the nerves and the pulse—for the orgy as a way of life. The cancan was the rock 'n' roll of its time—it was its Big Beat that made it so potent—but the cancan is for grownups; and some of the ones that Offenbach wrote have lasted for a hundred years and are still alive and kicking.

Like rock 'n' roll, the cancan began as a working-

class folk dance of "obscure and dubious origin" (again to quote Kracauer). It had a bad reputation: long before Offenbach took it up, Heinrich Heine had written, ". . . these indescribable dances . . . are satires not only of sex and society, but of everything that is good and beautiful, of all enthusiasms, patriotism, loyalty, faith, family feeling, heroism, and religion." One of Offenbach's own contemporaries wrote that the rhythms of the cancan seemed to be intended, "by the physical and moral upheaval which they arouse, to throw the whole fabric of society into confusion." Even rock 'n' roll has not come in for quite such vigorous abuse. (It might be questioned whether it be advisable to subject the moral fabric of our own society to such a strain, but I maintain that America is strong enough to take it.)

A few Offenbachian characters are not caught up in the spirit of the cancan: a few do give thought to matters other than the delights of the moment. Some are driven by a hypocritical craving for the appearance of respectability. There is a formidable female in *Orphée* named Public Opinion, whose efforts to reconcile Orpheus and Eurydice (furthered very reluctantly by Jupiter, who wants Eurydice for himself) make her a tremendous nuisance to everybody. A few, especially the military and governmental types in *La Grande Duchesse*, display a lust for power. A few just have old-fashioned sticky fingers: the priest in *La belle Hélène* (a pagan priest, of course—not a word against the Church) is greatly annoyed that the sacrifices have fallen off from good solid meat to mere bouquets of flowers, with the result that he, even he, has actually had to pay a butcher's bill.

But the prevailing motivation is pleasure, and pleasure of one kind in particular. It is sex that makes the Offenbachian world go round, and nobody, except deceived husbands and other nonentities, would dream of objecting to any amount of trickery and deceit carried out in the interest of giving that world an extra spin. (Even the greedy priest decides to make the best of things, and sends one bouquet from his harvest of sacrificial flowers to a little lady flute player in whom he is interested.) If Offenbach did not see life whole, he saw it steadily, with the unwavering eye of genial cynicism.

IT MAY SEEM naïve to call a man's music cynical or wicked or witty: cynicism, wit, and wickedness can only be attributes of things that make conceptually meaningful statements, and we are often told that music has no meaning outside itself. Music is, after all, an arrangement of sounds; it affects the feelings through the ears, but contains no symbols that the mind can interpret as standing for ideas or things. Music may have emotional content, but it cannot by its nature have narrative or conceptual content. That is why so many earnest annotators, in trying to make "programs" for symphonies or concertos, have only made fools of themselves.

But a song is not just music: it is music in a

context of words. In musical theatre, a song is music in a whole intricate dramatic and theatrical context. This context provides a set of narrative and conceptual referents for the varying shades of emotion developed in the music. Often, the words will be merely the pretext for a burst of feeling in the music, or the music will be merely a neutral sort of fringe benefit for an attempt at wit in the words. Ideally, however, the music and the words will intermingle to create a kind of magnetic field in which every moment of either fairly vibrates with meaning, as neither music nor words would do were they separate. (It's rather like sex: each participant energizes the other by the fluctuating intricacy with which they fit together. If you see what I mean.) The mischievous delicacy with which Offenbach's music can relate, moment by moment, to the words, the characters, the dramatic situation—and thus extend, diversify, and deepen meaning—this mischievous delicacy is what we (or I, anyway) call his wit. This is his subtlety, which is too often overshadowed by the abandoned gaiety of the cancan; in this quality he surpasses all other composers of operetta. It is for this, if anything, that he deserves the comparison (made by such disparate commentators as Rossini and Wagner) to Mozart.

Fortunately, Offenbach's best librettists were worthy of him. Henri Meilhac and Ludovic Halévy, who provided the texts for most of the famous Offenbachiades, were not mere nameless hacks like the nonentities who cobbled up the librettos for the Viennese school; their work was witty and well constructed, and W. S. Gilbert himself was not ashamed of picking up hints from them. Meilhac and Halévy could match Offenbach in dexterity, and in their view of humanity the three of them were as one: they were true and intimate hand-in-glove collaborators.

Take, for example, the song they wrote for Helen of Troy (in *La belle Hélène*), in which she complains that it isn't her fault that she keeps getting mixed up in amorous adventures and invokes the case of her mother Leda, who was courted by Jupiter in the shape of a swan (that is, Jupiter was in the shape of a swan):

*Nous naissons toutes soucieuses
De garder l'honneur de l'époux
Mais des circonstances fâcheuses
Nous font mal tourner malgré nous.
Témoin l'exemple de ma mère:
Quand elle vit le cygne altier
Qui (vous le savez) est mon père
Pouvait-elle se méfier?*

*Dis-moi, Vénus, quel plaisir trouves-tu
A faire ainsi cascader la vertu?*

(We are born very careful about preserving our husbands' honor, but disagreeable circumstances make us go wrong in spite of ourselves. Witness the example of my mother: when she saw the haughty swan who—you know it—is my father, could she

suspect? Tell me, Venus, what pleasure do you find in making my virtue fall away?)

These are clever verses (though their cleverness may not be apparent in my prose translation); the music gives them shimmering facets of irony. Sensitive to Offenbach's insinuating tune—and further enriched by the personality of the performer, who should of course be a young woman skilled in the art of musical flirtation—the song becomes the very essence of that indescribable combination of hypocrisy and impudence with which an ideally immoral, a sublimely frivolous woman would defend her behavior. The song is a masterpiece of delicate high comedy. (It comes across brilliantly in the Renaissance recording, by the way.) In the first production of *La belle Hélène*, this number—and all the sexual innuendoes in the piece—were given a further dimension of irony by the fact that the original Helen was none other than Hortense Schneider herself, whose virtue, as everybody knew, had fallen away some time ago.

In brief, the words and music complete one another, and are separable only at peril (although the cancan tunes will survive anything). This makes the matter of translation a crucial one. Fortunately, Maurice Valency's English version on the Met's *Périchole* recording and Geoffrey Dunn's on the Sadler's Wells *Orpheus* are both of them deft and faithful. The diction—another crucial matter—is generally excellent on the English and French recordings alike. (The French singers, as might be expected, are particularly skilled at caressing an innuendo without pushing it too far.)

Both words and music, moreover, are intimately related to their own time and place. Although Offenbach was by origin a German Jew, a cantor's son from Cologne, he became, like his librettists, a perfect Parisian of the Second Empire. The flavor of their masterpieces is the flavor of Paris a hundred years ago, when the Duc de Morny, half-brother to the Emperor and a leading figure in the government, was glad to help out by contributing some witty lines to the libretto of *La belle Hélène*; and when the Emperor Napoleon III himself, and all his court, often seemed to be characters in a great Offenbachiade of their own.

That explains, I think, why so many recent attempts to create new American stage works using music wrenched from Offenbach have been, and have deserved to be, failures. The right way to go about producing an Offenbachiade in English in the twentieth century has been concisely outlined by the English dramatic critic James Agate: ". . . to furnish up the old sparkle and avoid substituting a new one, to stick to the operette and to keep the thing French." Though it is not impossible to do all this (Sadler's Wells has done it, and that company's accomplishment is handsomely reflected in its *Orpheus in Hades* recording), it is a perilously difficult feat. By means of phonographic stimulation, however, we are all enabled to produce ideal Offenbachiades in the theatre of the mind's eye.

BY ROBERT C. MARSH

A Basic Tape Library



RECORDED TAPES have been on the market for about fifteen years, but anyone interested in a basic library of serious music could only regard them as a supplement to discs. The amount of music on tape simply was no rival to the vast resources of an expanding catalogue of long-playing records. Yet every new season has served to reduce the discrepancy between the disc and tape repertoires, and today we find ample justification in the current tape listings for planning a basic music library in reel format. Those of us who formed the original hard core of tape enthusiasts can suggest many reasons why this option should be considered seriously. Tape has many advantages: among them are durability, wide stereo separation, ease of storage, and now expanded capabilities in the field of ultralongplay due to the increasing number of releases at 3¾ ips.

The list that follows is not intended to suggest the basis for a music appreciation course or a historic survey of the art; it is simply one man's compilation of music he enjoys having at hand. Quite a bit of the material has an extra dimension of documentary interest in ad-

dition to its musical appeal, and, regarded as a whole, the collection represents most of the major composers and musical styles, though this is fortuitous rather than intentional on my part. There are fifty reels cited. Unless otherwise noted, they are all 7½ ips four-track stereo tapes. Since my observations about these recordings are generally quite consistent with reviews published earlier in this magazine, I have tried to keep my remarks brief. Where no comment is made on the technical quality of a tape, it can be assumed that it is thoroughly acceptable.

BACH: *Brandenburg Concertos*, S. 1046-51; *Suites for Orchestra: No. 2, in B minor*, S. 1067; *No. 3, in D*, S. 1068. Soloists; Berlin Philharmonic Orchestra, Herbert von Karajan, cond. Deutsche Grammophon DGT 8978.

This is the obvious starting place for any Bach collection. All six works are masterpieces of a fundamental order, and the Karajan realizations are lively and imaginative while still well rooted in a strong German tradition of scholar-

ship and performance. While Klemperer's edition at 3¾ ips (Angel Y2S 3627) is commendable musically and carries a bargain price, it takes only second place.

BACH: *Mass in B minor*, S. 232. Soloists; Munich Bach Choir and Orchestra,

Karl Richter, cond. Archive R 3177. Throughout the eighteenth century, settings of the Mass provided for the large-scale development of musical ideas in ways that a later day might associate primarily with the symphony. Richter's performance brings out the full grandeur of this extraordinary score so it belongs to every man and every faith.

BARTOK: *Concerto for Orchestra*. Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA Victor FTC 2130. The Bostonians gave the world premiere of this music, on December 1, 1944, and the orchestra plays it today with a sense of pride and affection—deservedly, for the score is surely one of the classics of twentieth-century music. An experienced theatre conductor such as Leinsdorf is just the sort of man to bring out the drama of the work and carry a sweeping

lyric line to bold, climactic statements.

BEETHOVEN: *Concerto for Violin and Orchestra, in D, Op. 61.* Zino Francescatti, violin; Columbia Symphony Orchestra, Bruno Walter, cond. Columbia MQ 409.

This classic concerto combines supreme challenge with an invitation to supreme achievement. The performance here is one of those historic collaborations in which two great artists spur one another to even higher levels of accomplishment than either might have achieved alone.

BEETHOVEN: *Concertos for Piano: No. 1, in C; No. 2, in B flat; No. 3, in C minor; No. 4, in G; No. 5, in E flat ("Emperor").* Leon Fleisher, piano; Cleveland Orchestra, George Szell, cond. Epic E4C 847, 3¾ ips.

Why settle for a couple of these works when you can get them all on one reel in a classic collaboration? Of all the Schnabel pupils, Fleisher seems to have done the most thorough job of combining a great master's teaching with his own strong personality and high degree of musical intelligence. As an accompanist for Beethoven, Szell and the Clevelanders could hardly be bettered. My copy of this tape tended to be hissy; get a quiet one.

BEETHOVEN: *Quartets for Strings, Op. 18 (complete); No. 16, in F, Op. 135; Grosse Fuge, in B flat, Op. 133.* Amadeus Quartet. Deutsche Grammophon DGR 8531.

The Beethoven quartets are probably the greatest single body of music ever composed by anyone—hence the ultimate minimum for a desert island, space capsule, or what you will. I regret that the fine Budapest editions have never appeared on tape. The Amadeus is a more uneven group, but this collection finds the ensemble in its best form most of the time, and the intermixing of late and early works provides desirable contrast.

BEETHOVEN: *Symphonies: No. 4, in B flat, Op. 60; No. 7, in A, Op. 92.* Pittsburgh Symphony Orchestra, William Steinberg, cond. Command GRT 22014.

If you feel that all the Beethoven Nine are essential, there are excellent buys in the Szell and Klemperer editions that compress them in a compact 3¾-ips format. My vote goes to the Command version—for this taping's exceptional sound, for the authority of Steinberg's performances, and for the welcome combination of one of the most played and one of the least played of the series.

BERG: *Wozzeck.* Evelyn Lear, Dietrich Fischer-Dieskau; Chorus and Orchestra of the Deutsche Oper (Berlin), Karl Böhm, cond. Deutsche Grammophon DGP 8991.

Wozzeck in a basic library! Yes. It is one of the supreme achievements of the operatic stage and a milestone in the artistic history of this century. This is an extraordinarily fine performance, a true confrontation with the stature of Berg's achievement. You cannot live on

Puccini-pablum forever. This invites you to look to another face of the real world.

BERLIOZ: *Roméo et Juliette, Op. 17.* Soloists; New England Conservatory Chorus; Boston Symphony Orchestra, Charles Munch, cond. RCA Victor FTC 7003.

Berlioz's own emotional life was so deeply intertwined with the story of the star-cross'd lovers (his first wife and first great love was an actress closely associated with the play) that he gave this score the lyric essence of his distinctive musical thought. None of his other music seems to wear quite so well. The Munch performance is characteristic of a notable conductor, and the most generally satisfying available in stereo.

BIZET: *Carmen.* Victoria de los Angeles, Nicolai Gedda, et al.; Chorus and Orchestra of Radio Diffusion Française, Sir Thomas Beecham, cond. Angel ZC 3613.

This has been called the perfect opera. It is produced so often, and frequently so badly, that we may forget the justice of that claim. A recording such as this sets things right. Sir Thomas was never more in his element; the dynamics, the phrasing, the verve, the joyous enthusiasm he brings are irresistible.



BRAHMS: *Concerto for Piano and Orchestra, No. 2, in B flat, Op. 83.* Sviatoslav Richter, piano; Chicago Symphony Orchestra, Erich Leinsdorf, cond. RCA Victor FTC 2055.

When pianists tell symphony managers what concerto they prefer to play, the Second Brahms is currently the most frequent choice. (Tchaikovsky and Rachmaninoff aren't what they used to be.) The Richter performance is not a standard reading, but many of its less orthodox elements not only demonstrate this artist's massive technical resources but often bring a new illumination to the most familiar musical pages. His virtuosity here is overwhelming, and is matched by extremely sympathetic support from the conductor and orchestra.

BRAHMS: *Concerto for Violin and Orchestra, in D, Op. 77.* Christian Ferras, violin; Berlin Philharmonic Orchestra, Herbert von Karajan, cond. Deutsche Grammophon C 8930.

The Brahms Violin Concerto is classic in spirit and romantic in substance, and it is an unusual performance that gives due weight to this duality. Ferras and Karajan have the right mixture.

BRAHMS: *Symphonies: No. 3, in F, Op. 90; No. 4, in E minor, Op. 98.* Orchestre de la Suisse Romande, Ernest Ansermet, cond. London LCK 80136. Brahms is now the great middlebrow

ideal as a symphonist, which means (among other things) that he is played too much. Ansermet obviously feels that understatement is desirable in music of this familiarity, and his performances have a welcome freshness and vitality as well as the kind of insight that gives us a beautiful double exposition in No. 3. This extended play reel thus becomes a genuine bargain.

BRUCKNER: *Symphonies: No. 4, in E flat ("Romantic"); No. 6, in A.* Philharmonia Orchestra, Otto Klemperer, cond. Angel Y2S 36294, 3¾ ips.

With such recent landmarks as the New York Philharmonic Bruckner cycle, this composer seems finally to be coming into his own with American audiences. Klemperer is a master of the Bruckner style and here provides one of the most popular works (No. 4) coupled with one of the most interesting of the less familiar scores. Slow speed makes the set an excellent buy.

CHOPIN: *Concerto for Piano and Orchestra, No. 1, in E minor, Op. 11.* Artur Schnabel, piano; New Symphony Orchestra of London, Stanislaw Skrowaczewski, cond. RCA Victor FTC 2088.

Every basic library ought to have a major romantic concerto for piano. Rubinstein's version of the Chopin strikes my ears as the finest tape currently available in that genre. The work is set forth with a type of expression and bravura that can be taken as a paradigm of this remarkable pianist and his art.

COPLAND: *Appalachian Spring; El Salón México; Dance.* New York Philharmonic, Leonard Bernstein, cond. Columbia MQ 559.

One of the strongest sides of Copland has always been his theatre scores, and *Appalachian Spring* is interesting for its genuine American feeling, its splendid thematic development, and its effectiveness both as a ballet and as concert music. Bernstein is the right man to play it with understanding, and he also does well by the two lesser works that complete the album.

DEBUSSY: *Images for Orchestra (with Stravinsky: Symphonies for Wind Instruments).* Orchestre de la Suisse Romande, Ernest Ansermet, cond. London LCL 80085.

Images is probably the greatest thing Debussy wrote for orchestra, and it is essential that we hear it as a triptych (rather than the *Ibéria* section alone). Ansermet sees the totality of the design, and he has the ear and the eloquent baton to evoke these pictures in a sumptuous manner.

DVORAK: *Symphony No. 9, in E minor, Op. 95 ("From the New World").* NBC Symphony, Arturo Toscanini, cond. RCA Victor FTC 2082.

There are many excellent recordings of this music (with the Walter edition the most obvious rival), but sentiment is not to be entirely discarded, and I feel that every basic library should include some-

thing of Toscanini. The *New World* was one of the finest of his recordings and the transfer to electronic stereo makes this in some ways the finest recorded likeness of the man and his orchestra. The performance is a marvel unto itself.

FALLA: *El Amor brujo* (with Wagner/Stokowski: "Love Music" from *Tristan und Isolde*). Philadelphia Orchestra, Leopold Stokowski, cond. Columbia MQ 309.

Both of these scores received their American premiere in Philadelphia during the Stokowski seasons, the Falla as a characteristic instance of the conductor's ability to find interesting new music, the Wagner as an example of his skill as an arranger. The present performances form a historic document, from a reunion of the conductor and orchestra in 1960. The Stokowski *Tristan* arrangement is not for musicologists, but few operatic performances generate anything like this degree of sustained passion. The Falla has an exuberance, a flair for color, and a deeply pulsing rhythmic drive that suggest the work is still Stokowski's personal property if he wishes to claim it. Soloist Shirley Verrett is heard here at a very early stage in her career.

HANDEL: *Twelve Concerti Grossi, Op. 6*. Schola Cantorum Basiliensis. August Wenzinger, cond. Archive ARS 3246. Handel is in the unfortunate position of being one of those composers who wrote a few highly popular works that are played too much and many scores of merit that are played far too little. The dozen works recorded here are superb examples of eighteenth-century instrumental writing, filled with melody, and certain to be the most agreeable of companions.

HANDEL: *Water Music Suite: Royal Fireworks Music*. "125 Musick Players." Leopold Stokowski, cond. RCA Victor FTC 2117.

This set was planned more in the interest of sound than musicology. (Handel had no orchestra of this size at his disposal.) Purists may prefer the Menuhin version at 3¾ ips on Angel Y2S 36279. I am not at all sure that Handel, supreme showman that he was, would not have relished the Stokowski augmentation of his orchestration. There are some nineteenth-century expression markings in this version, but it seems a good deal closer to Handel's spirit than the Victorianism of the familiar Harty suites. And how Stokowski makes his men play! It is a glad and glorious sound indeed.

HAYDN: *Mass in D minor ("Nelson")*. Soloists; Choir of King's College, Cambridge; London Symphony Orchestra, David Willcocks, cond. London LOL 90064.

This music practically marks the end of the great baroque tradition of liturgical composition, but what a finale! Never were trumpets and strings united with voices in a more inspired song of glory, and the soaring soprano line in human

and brazen tones is highly dramatic—unsurpassed except by the greatest moments of Mozart and Beethoven. The performance is the finest we have had and reflects the acoustical atmosphere of a great church on an extraordinary occasion.

HAYDN: *Quartet for Strings, in C, Op. 76, No. 3 ("Emperor")* (with Mozart: *Quartet for Strings, K. 458*). Amadeus Quartet. Deutsche Grammophon C 8886.

The primary limitation of the present tape catalogue is chamber music (including literature for the solo piano). This DGG reel illustrates the best of what is available. Both works are masterpieces; both performances are eminently worthy of their subject matter.

HAYDN: "Salomon" *Symphonies: Nos. 93-104*. Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. Angel Y3S 3658/59, 3¾ ips.

No one did more for the cause of Haydn in this century than Sir Thomas Beecham; and if he was determined not to yield his right to edit his own texts, he infused his performances with an elegance and zest that could not help winning you to the composer's cause. Volume 1 of this set has been electronically reprocessed in stereo, and technically it is somewhat less pleasing than Volume 2. (You may want to roll off the highs a bit.) Even so this is both a classic edition of the material and an extremely good buy from the slow-speed listings.

IVES: *Symphony No. 4*. American Symphony Orchestra, Leopold Stokowski, cond. Columbia MQ 766.

Whether or not there is such a thing as the great American novel or the great American symphony, the Ives Fourth, first heard in full forty-nine years after its completion, displays all the individuality one might expect from a masterpiece of our national art. Stokowski directed that premiere, and the tape documents the occasion well.

MAHLER: *Symphony No. 9, in D minor*. Columbia Symphony Orchestra. Bruno Walter, cond. Columbia M2Q 516.

Walter regarded the Ninth as Mahler's testament, but, in this version, it is the conductor's as well, a lasting memorial to the man who first introduced this music to the world and remained always its most eloquent interpreter. In the first and final movements the distinctive features of Mahler's musical intelligence are presented with a clarity and force unsurpassed in any other recording.

MOZART: *Concertos for Piano and Orchestra: in D minor, K. 466; in A, K. 448; Rondo, K. 386*. Clara Haskil, piano; Vienna Symphony Orchestra, Bernhard Paumgartner, cond. Epic STC 90413.

Like Walter's Mahler Ninth, this too is a memorial set, dedicated to the remarkable woman who was Clara Haskil. Technically, the recording suffers from excessive reverberation, but it is worth having despite that limitation, not only

for the supreme quality of the music but for the sympathetic insight brought to its revelation.



MOZART: *Divertimento No. 2, in D, K. 131; Symphony No. 33, in B flat, K. 319*. Cleveland Orchestra, George Szell, cond. Epic EC 837.

The phenomenon of the Cleveland Orchestra during the twenty years of the Szell administration has been one of the greatest things in American music. This recording almost sums it up—grand chamber music with a lightness and precision that delight, and the highest degree of refinement and taste in musical thought. It is a joyous exercise in true classic gallantry.

MOZART: *Quartet for Strings, in B flat, K. 458 ("Hunt")*—See Haydn: *Quartet for Strings*.

MOZART: *Symphonies: Nos. 35/36, 38/41*. Philharmonia Orchestra, Otto Klemperer, cond. Angel Y3S 3662, 3¾ ips.

In a basic library the best approach to the Mozart symphonies is to get as many as possible, which makes this big package a most attractive buy. I don't agree with every detail in every performance here, but the over-all impression is that of genius at work.

MOZART: *Die Zauberflöte*. Evelyn Lear, Fritz Wunderlich, Dietrich Fischer-Dieskau, et al.; Berlin Philharmonic Orchestra, Karl Böhm, cond. Deutsche Grammophon DGS 8981.

This is the Mozart score that can best be understood and enjoyed without the aid of staging. *Figaro* really demands the visual dimension, and *Don Giovanni* is nearly as dependent on sight as an aid to sound. In the *Magic Flute* both the nobility and comedy are fully represented in the music alone, and in a performance as fine as this a recording can provide a genuine sense of artistic fulfillment nearly equal to the living theatre.

MUSSORGSKY: *Boris Godunov*. Evelyn Lear, Boris Christoff, et al.; Chorus of the National Opera of Sofia; Paris Conservatory Orchestra, André Cluytens, cond. Angel ZD 3633.

No collection of operas is complete without a look at the Russian repertory, and *Boris* is still the Russian opera. It has

the finest score, the strongest libretto, and the most deeply human range of characters. The present recording, with Christoff's remarkable powers exhibited in three roles, is a tour de force by one of the greatest singing actors of the day.

NIELSEN: *Symphony No. 3 ("Espansiva")*. Royal Danish Orchestra, Leonard Bernstein, cond. Columbia MQ 753.

Nielsen would never make a basic library list in terms of frequency of performances by American orchestras. I pause at this point to promulgate what I shall modestly term Marsh's law: music that is never heard will never be enjoyed. A highly skilled composer with much to say, Nielsen offers splendid opportunities for discovery, and this exciting performance, charged with all the dynamic qualities that Bernstein can provide when his blood is up, is a great introduction.

PUCCHINI: *Turandot*. Birgit Nilsson, Renata Tebaldi, Jussi Bjoerling; Rome Opera Orchestra, Erich Leinsdorf, cond. RCA Victor FTC 8001.

Puccini is presently the most widely produced of all operatic composers, which is as good a reason I know for avoiding his most frequently heard works. (Of course, if you're a lighthouse keeper, you may want a recording of *Madama Butterfly*.) *Turandot* is major Puccini, for all the fact of its unfinished state, and it has enough variety to wear exceedingly well. Nilsson has recorded the score twice in stereo, and the newer set (Angel Y3S 3671, 3 $\frac{3}{4}$ ips, reviewed in "The Tape Deck" last month) has the asset of economy. This Victor version, however, has been a treasure for some time, and the Tebaldi and Bjoerling performances have not been surpassed.

PROKOFIEV: *Symphony-Concerto for Cello and Orchestra, Op. 125; Symphony No. 5, in B flat, Op. 100*. Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA Victor FTC 3007.

This is an example of the modern well-filled tape reel, and it is wound to capacity with Boston's best. This orchestra introduced the Prokofiev Fifth to the United States, and its performance here is an eloquent one. The symphony-concerto (and Fauré *Elégie* filler) show off Samuel Mayes (formerly of the first cello chair). Both are interesting works, worth the slight addition in cost over a recording of the symphony alone.

RAVEL: *Daphnis et Chloë: Suite No. 2* (with Roussel: *Bacchus et Ariane: Suite No. 2*). Chicago Symphony Orchestra, Jean Martinon, cond. RCA Victor FTC 2196.

Both scores are more interesting for sound than content, but Martinon goes to the heart of their appeal and his orchestra responds with spectacular virtuosity.

ROUSSEL: *Bacchus et Ariane: Suite No. 2*—See Ravel: *Daphnis et Chloë: Suite No. 2*.

SCARLATTI: *Sonatas for Piano (12)*. Vladimir Horowitz, piano. Columbia MQ 697.

There is no question that Scarlatti, as Horowitz sees him, is one of the most pleasing of musical companions, witty and yet grave, with a lively mind that delights in unexpected turnings and the display of unexpected delights. The album is one to cherish.

SCHUBERT: *Symphonies: No. 5, in B flat, D. 589; No. 8, in B minor, D. 759 ("Unfinished"); No. 9, in C, D. 944*. Philharmonia Orchestra, Otto Klemperer, cond. Angel Y2S 3666, 3 $\frac{3}{4}$ ips.

Angel puts the three most popular Schubert symphonies in one neat package featuring excellent Klemperer performances in which lyricism and majesty are given full play. The album is an exceptional buy.

SCHUMANN: *Symphonies: No. 1, in B flat, Op. 38 ("Spring"); No. 4, in D minor, Op. 120*. Berlin Philharmonic Orchestra, Rafael Kubelik, cond. Deutsche Grammophon DGC 8860.

I find that among the early romantic symphonies those of Schumann wear better than those of Mendelssohn. For this reason (as well as the shortage of really good Mendelssohn recordings) I nominate the present release for inclusion in a basic tape collection. Kubelik is an ideal interpreter of this music. He catches its rhetorical stride, the rich, expansive quality of the melodic line, and the surging power that underlies even the more tranquil pages.



SIBELIUS: *Concerto for Violin and Orchestra, in D minor, Op. 47*. Jascha Heifetz, violin; Chicago Symphony Orchestra, Walter Hendl, cond. RCA Victor FTC 2011.

The Heifetz performance of the Sibelius concerto has been one of the great experiences of concert life in recent decades. The recording does it justice in every way.

STRAUSS, RICHARD: *Also sprach Zarathustra, Op. 30*. Chicago Symphony Orchestra, Fritz Reiner, cond. RCA Victor FTC 2115.

Reiner's way with this score was the perfect illustration of his skill in commanding enormous instrumental forces with the flick of an eyebrow. The tape is included here as a memento of the Maestro and as the recording that I still prefer to all others as a means to put a sound system through its paces. Victor has never mastered a more thrilling tape.

STRAUSS, RICHARD: *Don Quixote, Op. 35*. Cleveland Orchestra, George Szell, cond. Epic EC 815.

Pierre Fournier plays the solo cello here, but the performance is an example of Szell's total integration of his forces; the dominant personality thus becomes not the cellist, not the conductor, not the men, but Strauss. This is probably the composer's finest orchestra work, both for the quality of the material and the variety and depth of invention in these "fantastic variations." But it takes a conductor of the very highest skill to make this constantly explicit.

STRAUSS, RICHARD: *Der Rosenkavalier*. Marianne Schech, Irmgard Seefried, Rita Streich, et al.; Chorus of the Dresden State Opera; Saxon State Orchestra (Dresden), Karl Böhm, cond. Deutsche Grammophon R 8040.

Rosenkavalier remains the greatest operatic comedy since *Meistersinger* and, like that opera, it mixes tears with its laughter. This recording is less than ideal, but it is uncut (a rarity) and balances out on the plus side.

STRAVINSKY: *Le Sacre du Printemps*.

Columbia Symphony Orchestra, Igor Stravinsky, cond. Columbia MQ 481. There is only one place to start a Stravinsky collection and that is with the composer's own version of this score. The music made his reputation, and he has never written anything more challenging, more influential, or more fully satisfying. The performance defines the style, firmly rhythmic, antiromantic, bold, imaginative, uncompromising, and free of rhetoric. What a work! What a man!

STRAVINSKY: *Symphonies for Wind Instruments*—See Debussy: *Images for Orchestra*.

TCHAIKOVSKY: *Swan Lake, Op. 10*. Orchestre de la Suisse Romande, Ernest Ansermet, cond. London LCK 80028.

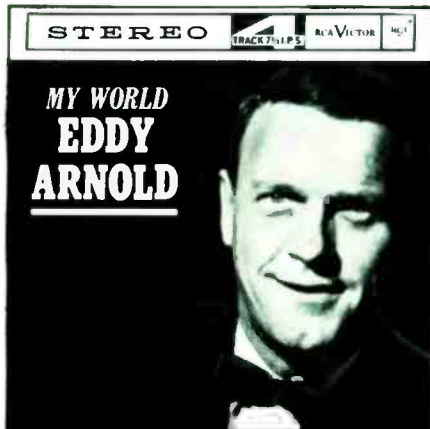
What of Tchaikovsky do you put in a basic library when so much has been played to death? Does anyone want to hear THAT concerto, THOSE symphonies, the 1812, or *Romeo and Juliet*? Actually, the symphonies have been given a good complete edition by Maazel (London) and the final three get even better performances by Klemperer in two Angel sets. I decided on a theatre score for this listing, however, for this is now the Tchaikovsky I love best—and performances of the quality of this Ansermet set are all the reason I need.

THOMSON: *The Plow that Broke the Plains: Suite; The River: Suite*. Symphony of the Air, Leopold Stokowski, cond. Vanguard VTC 1642.

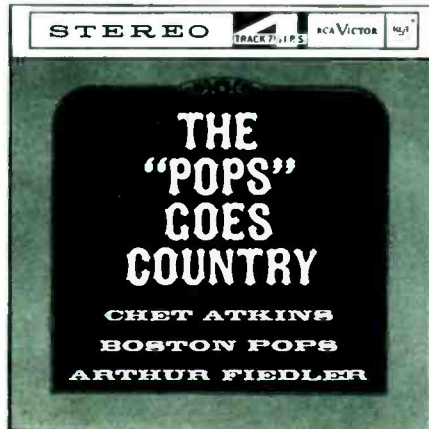
Atmospheric music by an American composer, these pieces unpretentiously seek to evoke responses that lie deep in our national character. Deftly written, varied and sensitive in their emotional range, and pertinent in their commentary

Continued on page 113

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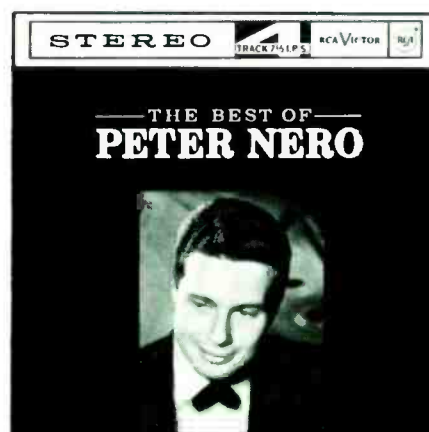
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CIRCLE 69 ON READER-SERVICE CARD

HIGH FIDELITY

EQUIPMENT REPORTS

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

MAGNECORD 1020 TAPE RECORDER

THE EQUIPMENT: Magnecord 1020, a two-speed, quarter-track, stereo/mono tape deck with record/playback electronics. Dimensions: front panel, 17 5/8 by 13 1/16 inches (supplied with metal frame for flush-mounting); depth, including hub stops, 8 1/16 inches. Price: \$570; in optional walnut cabinet, \$595. Manufacturer: Midwestern Instruments, Inc., P. O. Box 1526, Tulsa, Okla. 74101.

COMMENT: Although more compact than other tape machines from this company, the new model 1020 is every inch a Magnecord—which is to say it runs smoothly and quietly, and offers superior electrical performance. It is a two-speed model (7½ and 3¾ ips), fitted with three quarter-track heads for erase, record, and playback. The 1020 will record and play in quarter-track stereo or mono; it also can make sound-on-sound recordings. The tape transport and record-playback electronics are combined in one chassis which may be custom-fitted or simply placed on a shelf or any convenient surface.

The 1020 can handle an 8¼-inch diameter reel, a size that holds about 1½ times the amount of tape normally supplied on a 7-inch reel and which consequently permits recording, say, works as long as *Das Lied von der Erde* or the Mozart Requiem on 1-mil tape in 7½ ips quarter-track stereo in one pass through the recorder, without the need to turn the reel over. The 8¼-inch reel can be purchased at Magnecord dealers for \$1.20, and there are reports that it will be offered by tape manufacturers already loaded with raw tape. At present, of course, the user would have to wind his own tape onto the oversize reel. The hubs themselves are sturdily made and have an extra projecting member to hold the reels securely in place. In fact, the entire transport is very carefully crafted: the tape path runs from the supply reel through a compliance arm assembly, then past four fixed guides under the head assembly, past the capstan and pinch-roller, around another compliance assembly, and thence to the take-up reel. The fixed guides are part of a solenoid-operated "tape gate" that brings the tape to the heads for record and playback, but keeps it away during rewind and fast forward. The machine employs three motors: a hysteresis-synchronous type for capstan drive, and two split-capacitor types for the reels. As in costlier Magnecords, the 1020 has two flywheels for speed constancy and smooth transport movement.



Most of the transport functions are controlled by a bank of push buttons which trigger solenoids, and care has been taken in the design to eliminate the chance of incorrect button selection. The push buttons include rewind, record-safety, stop, cue, play, and fast forward. In addition there is a rotary speed selector, a digital counter with reset button, and the power off/on switch.

The electronic controls of the 1020 are set into a brushed metal escutcheon just below the transport. At the extreme left are two microphone input jacks, one per channel. Next to this pair is a dual concentric, friction-coupled microphone level control, followed by a similar type auxiliary input level control. These controls, incidentally, permit mixing of both the line and mike inputs when recording. At the center of the escutcheon is a recording selector switch (left, stereo, right) and a pair of associated red recording indicator lamps. This control is flanked by two professionally calibrated VU meters, one for each channel, which indicate both recording and playback levels. Next is a fast-slow speed equalization switch, itself concentric with a source-tape monitor switch. To its right is a dual-concentric, friction-coupled playback level control, and finally, at the extreme right, is a pair of stereo headphone jacks. The arrangement is neat, sensible, symmetrical, and designed for easy operation. The rear of the chassis has a recessed panel that contains the line output and the auxiliary (high-level) input jacks (standard pin-type) as well as the unit's power cord and a fuse holder. The electronics of the 1020, incidentally, are all solid-state.

We are accustomed to having Magnecords meet or exceed their published specifications, and the 1020 is no exception. The accompanying test figures, derived at CBS Laboratories, are in sum equal to or

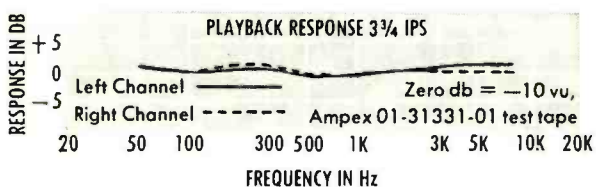
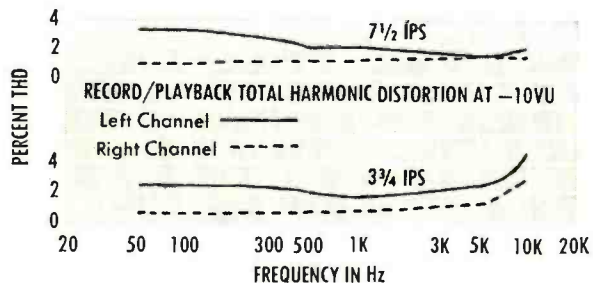
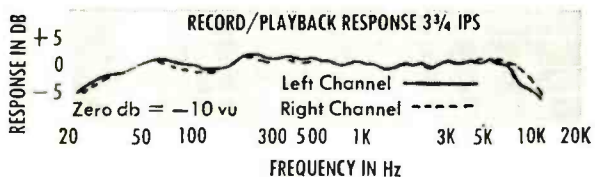
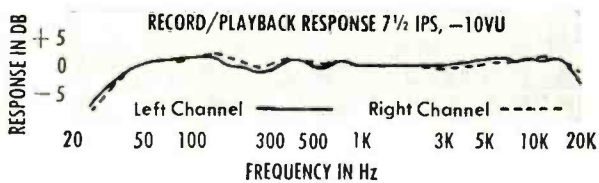
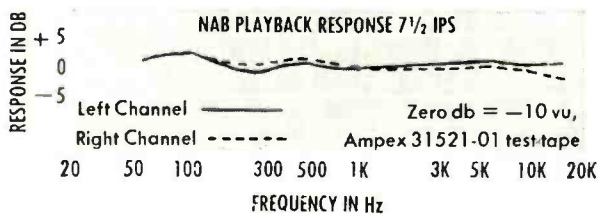
REPORT POLICY

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

better than the manufacturer's claims for this equipment. Speed accuracy was excellent, wow and flutter truly insignificant. Response, in both playback (for prerecorded tapes) and in record/playback (for tapes made on the machine), was wide and linear at both speeds. Distortion was comfortably low at normal recording levels; input and output characteristics were well suited for hooking the 1020 into an external component stereo system. The machine handled all tapes positively but gently.

Operationally speaking, the Magnecord 1020 combines a measure of professionalism in a simplified format. It can be counted on to render flawless playback of prerecorded tapes, and to make extremely accurate copies of whatever one cares to record on it. It also is very ruggedly built and should stand up well under more than normal home use. Clearly, here is another fine instrument for the tape enthusiast.

CIRCLE 150 ON READER-SERVICE CARD



Magnecord 1020 Recorder

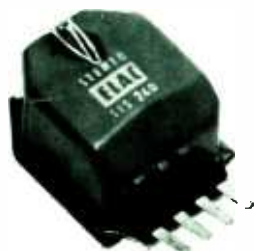
Lab Test Data

| Performance characteristic | Measurement |
|---|---|
| Speed accuracy, 7 1/2 ips | 0.03% fast at 105 V AC, 0.04% fast at 120 V AC, 0.06% fast at 127 V AC |
| 3 3/4 ips | 0.05% fast at 105 V AC, 0.03% fast at 120 V AC, 0.02% fast at 127 V AC |
| Wow and flutter, 7 1/2 ips | Playback: 0.04% and 0.06% respectively Record/playback: 0.08% and 0.09% respectively |
| 3 3/4 ips | Playback: 0.05% and 0.07% respectively Record/playback: 0.11% and 0.11% respectively |
| Rewind time, 7-in., 1,200-ft. reel, any speed setting | 1 min., 24 sec. |
| Fast-forward time, same reel, any speed setting | 1 min., 26 sec. |
| Playback response, 7 1/2 ips, l ch | +2.5, -0.5 dB, 50 Hz to 15 kHz |
| r ch | +2.5, -1.5 dB, 50 Hz to 15 kHz |
| 3 3/4 ips, l ch | +1.5, -0.25 dB, 50 Hz to 7.5 kHz |
| r ch | +0.75, -0 dB, 50 Hz to 7.5 kHz |
| Record/playback response 7 1/2 ips, l ch | +2, -3 dB, 34 Hz to 20 kHz |
| r ch | +2, -3 dB, 37 Hz to 20 kHz |
| 3 3/4 ips, l ch | +1.75, -4 dB, 23 Hz to 10 kHz |
| r ch | +1.5, -4 dB, 25 Hz to 10.5 kHz |
| S/N ratio (ref 0 VU, test tape) playback | l ch: 40 dB r ch: 43 dB |
| record/playback | l ch: 37 dB r ch: 43 dB |
| Sensitivity (for -VU recording level) | |
| aux input | l ch: 162 mV r ch: 165 mV |
| mic input | l ch: 0.24 mV r ch: 0.23 mV |
| Normal output level with 0 VU signal | 1.23 volts, either ch |
| with -10 VU signal | 0.39 volts, either ch |
| Erase (400 Hz) | 59 dB |
| Crosstalk (400 Hz) record left, playback right | 58 dB |
| record right, playback left | 48 dB |
| THD, record/playback -10 VU recorded signal | |
| 7 1/2 ips, l ch | under 3% across range |
| r ch | under 2% across range |
| 3 3/4 ips, l ch | under 3% to 7.5 kHz |
| r ch | under 2.1% to 7.5 kHz |
| IM distortion, record/playback, 7 1/2 ips -10 VU recorded level | l ch: 5.4% r ch: 2.2% |
| record/playback, 3 3/4 ips -10 VU recorded level | l ch: 8.2% r ch: 2.4% |
| Accuracy, built-in meters | left reads 1.75 VU high right reads 1 VU low |

BENJAMIN/ELAC STS 240 CARTRIDGE

THE EQUIPMENT: Elac STS 240, a magnetic phono cartridge fitted with a 0.7-mil diamond spherical stylus. Price: \$19.95. Manufactured by Elac of West Germany; distributed in the U.S.A. by Benjamin Electronic Sound Corp., 40 Smith St., Farmingdale, N.Y. 11736.

COMMENT: The STS 240 is a low-cost but high-performing pickup in the moving magnet class. It employs a 0.7-mil spherical diamond stylus, the type that has come to be known as "all purpose" in that it handles both stereo and mono discs. Vertical tracking angle is specified as 15 degrees; rated compliance is 14 ($\times 10^{-6}$ cm/dyne). The STS 240 is designed for tracking at stylus forces up to 5 grams, although the range from, say, 1.5 to 3 grams would be taken as the most suitable for use in high fidelity record players. Like its costlier Elac counterparts, the STS 240 comes with a mounting bracket that permits easy installation and stylus overhang adjustment in a tone arm shell.



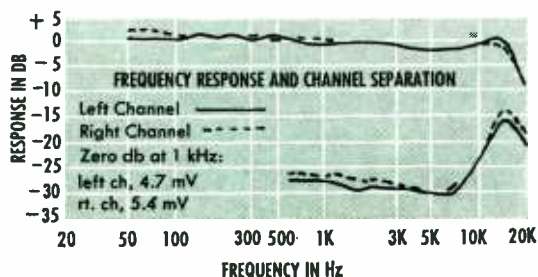
Left and right channel 1-kHz square-wave response

For use in the Miracord 40 automatic, the pickup and its bracket fit very neatly into the arm-head which itself slides onto the main part of the arm.

Tested at CBS Laboratories with 3 grams stylus force, the STS 240 gave a smooth and clean account of itself. Both channels were uniform within ± 2 dB out to 16 kHz, and no serious peaks were encountered. The high end was particularly smooth in this respect, showing no undesirable resonance effects. Both channels were closely matched, and stereo separation between them was excellent. The cartridge had very good square-wave response, exhibiting only one cycle of ringing which was well damped. Lateral IM distortion was very low; vertical IM was higher but not a factor in listening. Harmonic distortion was about average for a pickup in this price class.

The listening quality of the Elac can be described as very clean and well balanced throughout the musical range. It presents an effective stereo image and it tracked all our test and program records flawlessly. In general, the STS 240 offers performance that, in our view, is better than average in its price class; it is well worth auditioning by anyone in the market for a popularly priced cartridge.

CIRCLE 151 ON READER-SERVICE CARD



HEATHKIT AA-14 AMPLIFIER

THE EQUIPMENT: Heathkit AA-14, a stereo control amplifier in kit form. Dimensions: front panel, 12 by 3 inches; chassis depth (including knobs and connectors) $10\frac{3}{8}$ inches. Price: \$59.95. Walnut case, Model AE-25, \$7.95; metal case, Model AE-35, \$3.95. Manufacturer: Heath Company, Benton Harbor, Mich. 49023.

COMMENT: Transistorization continues to demonstrate that in audio many good things can come in small packages. Here we have an integrated stereo amplifier



(preamp and power amp on one chassis) not much bigger than a shoe-box but offering features and performance of decided interest to the high fidelity minded. The AA-14, of course, is a kit requiring that the buyer wire and assemble it himself. Even so, its price is very low vis-à-vis its performance. The kit work, incidentally, is not strenuous; it took us about $11\frac{1}{2}$ hours. As supplied, the chassis is only partly covered when assembled, and is intended for custom fitting into a cabinet cut-out; for use on a shelf or otherwise "in the open," we advise that the builder also order either the metal or the walnut cabinet available as accessories to avoid having circuit parts of the amplifier exposed.

The AA-14 has a simple and neatly laid out dress panel which, with its Plexiglas and brushed metal escutcheon, is a style-mate for Heath's Model AJ-14 stereo tuner. Controls on the AA-14 are minimal in number but ample for most home listening. They consist of four matched knobs: a six-position program selector with markings for M(ono) and S(tereo) phono, M and S tuner, and M and S auxiliary source; a dual-concentric clutched volume control (adjusts level on each channel separately and so also serves to balance the stereo channels); a dual-tandem bass tone control which adjusts bass on both channels simultaneously and which, when pulled out slightly, serves to cut out the speakers; a similarly acting treble control which, when pulled out, turns on the power to the set. Centered on the panel is a stereo headphone jack.

At the rear of the chassis are three pairs of stereo input jacks (phono, tuner, and auxiliary); a system grounding post; left and right channel speaker terminals rated for 4 to 16 ohms; two AC outlets, one switched, the other unswitched; a fuse holder; and the power cord. For feeding signals into a tape recorder from the AA-14, one must use the headphone jack—with the correct hookup hardware; a three-conductor phone plug (which also, incidentally, is the only type to be used for headphones into this jack).

The amplifying circuitry of the AA-14 is completely solid-state and transformerless. The power supply (driven by a power transformer) too is solid-state, using a bridge rectifier of four diodes.

In tests at CBS Laboratories, the AA-14 exceeded its specifications and shaped up as an outstandingly clean, though low-powered, amplifier. Its power bandwidth, for rated distortion of 1%, extended clear out to over 100 kHz, which is short of phenomenal for a low-cost combination chassis. Within the 20 Hz to 20 kHz band, harmonic distortion was under 0.2% at 10 watts output power. Frequency response was very

Heathkit AA-14 Amplifier

Lab Test Data

| Performance characteristic | Measurement | |
|---|--|-----------|
| Power output (at 1 kHz into 8-ohm load) | | |
| 1 ch at clipping | 12 watts at 0.26% THD | |
| 1 ch for 1% THD | 14.5 watts | |
| 2 ch at clipping | 12.2 watts at 0.22% THD | |
| 2 ch for 1% THD | 14.5 watts | |
| both chs simultaneously | | |
| 1 ch at clipping | 11.7 watts at 0.24% THD | |
| 2 ch at clipping | 11.7 watts at 0.18% THD | |
| Power bandwidth for constant 1% THD | 10 Hz to 110 kHz | |
| Harmonic distortion | | |
| 10 watts output | under 0.18%, 20 Hz to 20 kHz | |
| 5 watts output | under 0.17%, 20 Hz to 20 kHz | |
| IM distortion | | |
| 4-ohm load | 0.5% up to 7.5 watts output; 1% at 11.5 watts | |
| 8-ohm load | under 0.5% up to 10 watts output; 1% at 11.5 watts | |
| 16-ohm load | 0.2% up to 5 watts output; 1% at 7.4 watts | |
| Frequency response, 1-watt level | +0, -2 dB, 10 Hz to 100 kHz | |
| RIAA equalization | ±1.5 dB, 50 Hz to 20 kHz | |
| Damping factor | 29 | |
| Input characteristics | Sensitivity | S/N ratio |
| phono | 4.2 mV | 57 dB |
| tuner | 285 mV | 64.5 dB |
| aux | 300 mV | 63 dB |



linear and, like the power bandwidth, ran well below and beyond the normal 20 Hz to 20 kHz band. Flattest response (within 2 dB from 10 Hz to 100 kHz) was found to occur with the treble control at 12:30 o'clock, and the bass control at the 1:30 o'clock position. Square-wave performance was very impressive and above average for this class of equipment: the low frequency response had flat tops and only moderate tilt; the high frequency response had a very fast rise time and no ringing—indicating very solid, clean bass and excellent transient response. IM distortion was low and linear up to rated power output levels, with the amplifier behaving best when handling an 8-ohm load. Some oscillation was observed when the amplifier was driven to beyond full power, but this would not occur under normal use with reasonably efficient 8-ohm speaker systems.

The AA-14 is fairly reminiscent of some doughty 10-watters that were so popular in the early days of monophonic high fidelity. Except that this one does better than its ancestors, and on two channels, and in a smaller package, and at lower cost—a nice choice in sum for a budget system or a compact installation.

CIRCLE 152 ON READER-SERVICE CARD

KNIGHT KN-376 STEREO RECEIVER

THE EQUIPMENT: Knight KN-376, a stereo receiver (FM stereo and AM tuner and control amplifier on one chassis). Dimensions: front panel, 16¾ by 5 inches; depth, 13 inches. Price: \$269.95. Walnut case, \$22.75; brown metal case, \$9.95. Manufacturer: Allied Radio Corp., 100 N. Western Ave., Chicago, Ill. 60680.

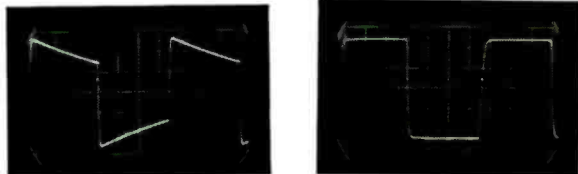
COMMENT: A lot of equipment at low cost is embodied in the new KN-376. The set is loaded with operating features, is well constructed, and provides reliable performance commensurate with its price. It is one of the handsomest units yet to come from Knight, with a generous-size tuning dial and man-size controls set onto a brushed-gold front panel. The chassis is carefully laid out and shows evidence of high grade components and careful workmanship. The circuitry is all solid-state.

FM and AM tuning dials are flanked by a signal strength meter and an FM stereo indicator. The tuning

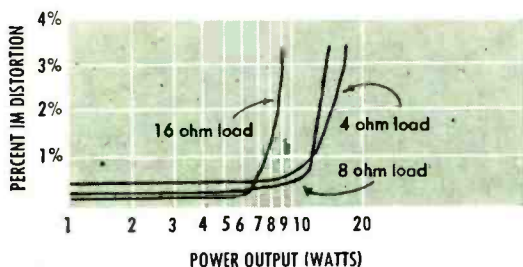
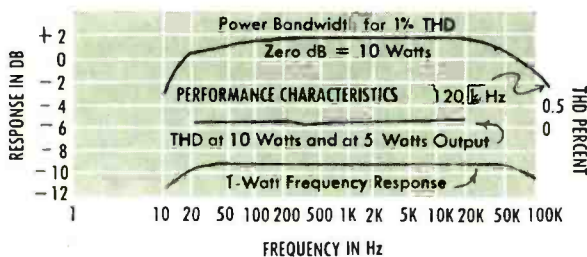


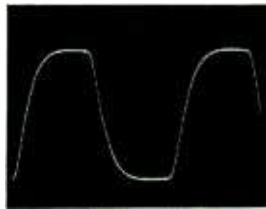
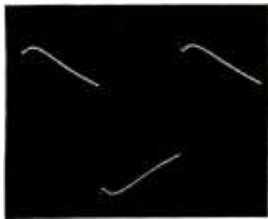
knob is at the right. Knobs are provided for speaker selection (extension, main, or all); bass tone control (adjusts both channels simultaneously); a similar acting treble control; channel balance control; loudness control; and program selector (aux 1, aux 2, AM, FM, FM/MPX, phono, tape). In addition there are seven rocker switches for stereo or mono mode, stereo reverse, low frequency filter, high frequency filter, FM local or distant reception, FM/AFC on or off, and power on or off. A low-impedance stereo headphone jack also is provided on the front panel.

The rear of the set contains four sets of stereo

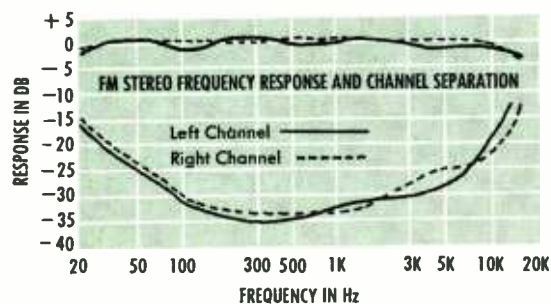
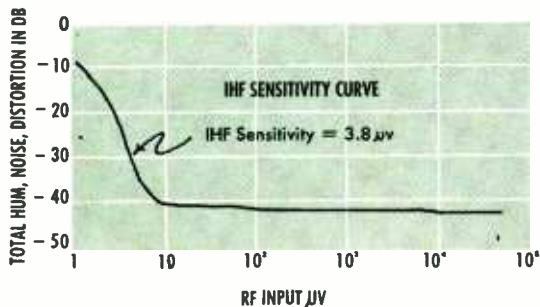
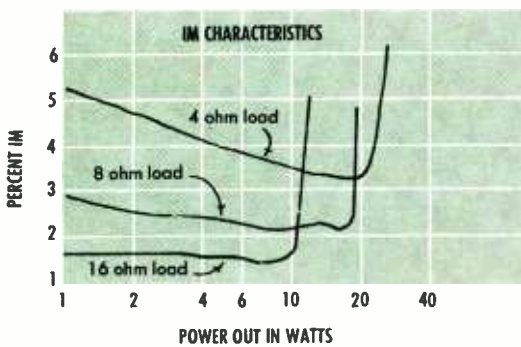
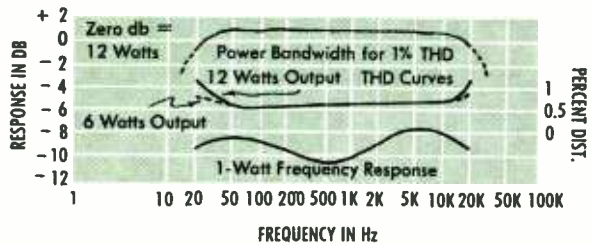


Square-wave response to 50 Hz, left, and to 10 kHz.





Square-wave response to 50 Hz, left, and to 10 kHz.



REPORTS IN PROGRESS
Fisher R-200-B Tuner
Acoustech XI Amplifier Kit

Lab Test Data

| Performance characteristic | Measurement |
|---|--|
| Tuner Section | |
| IHF sensitivity | 3.8 μ V at 98 MHz, 4.5 μ V at 90 MHz, 4.9 μ V at 106 MHz |
| Frequency response, mono | +0.5, -1 dB, 20 Hz to 15 kHz |
| THD, mono | 0.82% at 400 Hz, 1.12% at 40 Hz, 0.64% at 1 kHz |
| IM distortion | 4.4% |
| Capture ratio | 4.9 |
| S/N ratio | 66 dB |
| Frequency response, stereo, l ch | +1, -2.5 dB, 20 Hz to 15 kHz |
| r ch | +0.5, -3.5 dB, 20 Hz to 15 kHz |
| THD, stereo, l ch | 2.4% at 400 Hz, 2.9% at 40 Hz, 2.2% at 1 kHz |
| r ch | 2% at 400 Hz, 2.4% at 40 Hz, 1.9% at 1 kHz |
| Channel separation, either channel | better than 33 dB at mid-frequencies; 19 dB, 35 Hz to 10 kHz |
| 19-kHz pilot suppression | -28 dB |
| 38-kHz subcarrier suppression | -38 dB |
| Amplifier Section | |
| Power output (at 1 kHz into 8-ohm load) | |
| l ch at clipping | 12.5 watts at 0.84% THD |
| l ch for 1% THD | 13.7 watts |
| r ch at clipping | 12 watts at 0.88% THD |
| r ch for 1% THD | 12.9 watts |
| both chs simultaneously | |
| l ch at clipping | 12 watts at 0.72% THD |
| r ch at clipping | 11.3 watts at 0.8% THD |
| Power bandwidth for constant 1% THD | below 20 Hz to above 20 kHz |
| Harmonic distortion | |
| 12 watts output | 0.6%, 42 Hz to 10 kHz; under 1%, 22 Hz to 18 kHz |
| 6 watts output | 0.6%, 30 Hz to 11 kHz; under 0.8%, 20 Hz to 20 kHz |
| IM distortion | |
| 4-ohm load | 5.3% at 1-watt output; under 3.5%, 10 to 21 watts |
| 8-ohm load | 2.9% at 1-watt output; under 2.5%, 3.2 to 17.5 watts |
| 16-ohm load | under 1.7% from 1-watt to 10-watts output |
| Frequency response 1-watt level | +2.5, -0.5 dB, 20 Hz to 20 kHz |
| RIAA equalization | +4.5, -1 dB, 30 Hz to 15 kHz |
| NAB equalization | +5, -1 dB, 30 Hz to 15 kHz |
| Damping factor | 3.46 |
| Input characteristics | |
| phono | Sensitivity 2.1 mV S/N ratio 45 dB |
| tape | 2.3 mV 42 dB |
| aux 1 | 900 mV 64 dB |
| aux 2 | 400 mV 63 dB |

inputs corresponding to the markings on the front panel selector, and a pair for feeding signals to a tape recorder. FM antenna connections are provided for twin-lead and for low-impedance cable. The set has a loopstick AM antenna and a connection for a long-wire AM antenna. The speaker connections are unusual—instead of screw terminals, there are two four-pin receptacles, one receptacle for the main speaker, the other for additional speakers. Appropriate cables and connectors are supplied with the KN-376 for using these jacks. The output impedance of the set (for the main speakers) is rated for handling 4-, 8-, or 16-ohm speakers, but the extension speakers, in either channel, must not be less than 16 ohms (such as one 16-ohm speaker per channel or two 8-ohm speakers in series). Incidentally, headphones and speakers may be driven together if desired. The set's power cord, a fuse-holder, and a switched AC outlet complete the rear complement.

In tests at CBS Labs, the KN-376 shaped up as a good stereo all-in-one. The tuner section is reasonably sensitive, with good limiting action and low distortion. Stereo response was well matched on both channels, and stereo separation was very good. The set should be capable of clean reception in most locales. Dial calibration was accurate, and both the signal strength meter and the stereo indicator responded as they should, according to what was tuned in.

The amplifier section of the KN-376 checked out as a clean, low-powered job, with no significant distortion at normal listening levels. The power bandwidth extended beyond the normal 20 Hz to 20 kHz bandwidth and there was no appreciable drop in output power when both channels were driven simultaneously, which bespeaks a well-regulated power supply. Harmonic distortion was quite low; IM distortion figures were expectedly higher, with lower IM values obtained for higher speaker impedances. Low-frequency square-wave response showed a tilt and the effect of some phase-shift in the deepest bass; high frequency response had some rounding but no ringing, indicating fairly good transient response. We would not exactly recommend this set for driving low-efficiency speakers at ear-shattering levels, but it has enough clean reserves to drive just about all other types of speakers.

The set, despite its abundance of controls, is easy to install and to use, and one encounters no unpleasant surprises when putting it through its paces. The KN-376 is not a perfectionist's dream, but it can serve well as the electronic hub of a budget system.

CIRCLE 153 ON READER-SERVICE CARD

UNIVERSITY MEDITERRANEAN SPEAKER SYSTEM

THE EQUIPMENT: University Mediterranean, a three-way speaker system in an integral enclosure. Dimensions: 22½ inches high; 24¾ inches diameter. Prices: in antique butternut finish, \$312; in antique white, \$360. Manufacturer: University Sound, Division of LTV Ling Altec, Inc., 9500 West Reno, Oklahoma City, Okla. 73101.

COMMENT: Two new concepts are incorporated in the Mediterranean speaker system. One, which is very apparent from just looking at the unit, is the emphasis on high styling, or "decorator-inspired" enclosure design. Not only is the system deliberately made to resemble, or to fit in with, ordinary home furnishings, it actually can serve as an auxiliary item of furniture



such as a lamp stand or low table. It certainly is handsome and sturdy enough to fill a double role as sound reproducer and occasional table.

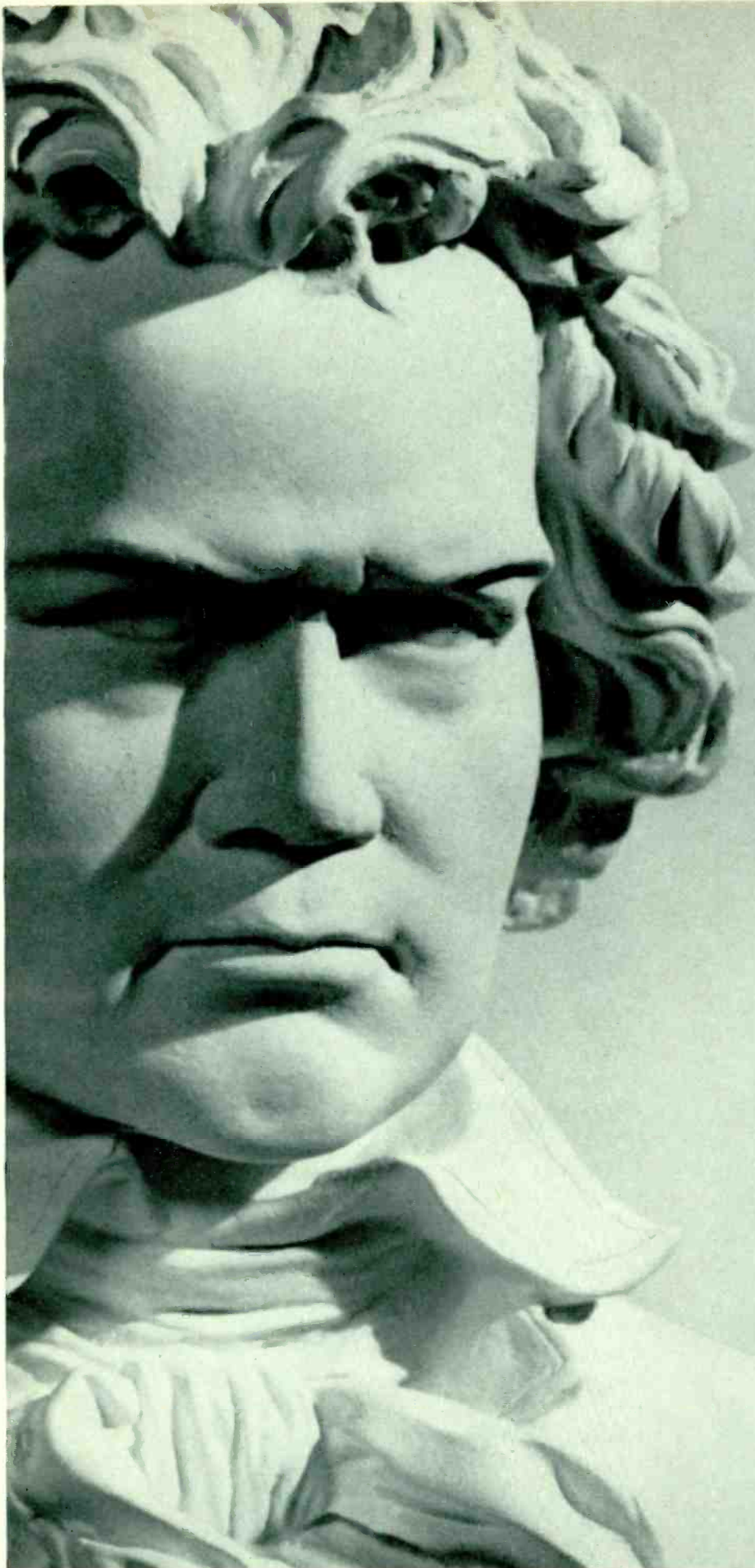
What is not as apparent, until you open the door that hides the speaker baffle, is a new technical feature. This is one speaker system that provides electrical adjustment not only of the midrange and highs, but also of the lows. The design aim here is to permit fairly precise tonal adjustment to suit individual room acoustics and listening tastes. By offering a control directly tied to the woofer, the system avoids the need to regulate bass with the amplifier tone control which invariably affects much of the midrange. This extra degree of control is intended to better adapt the system for the many locations (other than against a wall) in a room that its very shape and design may suggest.

Functionally, the Mediterranean is a three-way, direct-radiator, completely sealed system. The woofer is a high-compliance 12-inch cone; the midrange speaker is an 8-inch cone; the tweeter is a compression driver loaded to a flared horn. Electrical crossover, provided by a network inside the enclosure, is at 800 and 5,000 Hz. Efficiency is moderate—not quite low but on the medium-low side—and we would judge that the system should be driven by an amplifier in the 20 to 30 watt rms class. It is rated for a power handling capacity of 50 watts music power. Connections are made to polarized screw terminals under the enclosure, although the three level controls (for tweeter, midrange, and woofer) are very conveniently placed on the baffle alongside the speakers themselves.

Our first reaction to this system was to note how low to the floor it stands; we wondered whether the highs would really get out of the box and into the room. No fear, however: the highs do get out, and they are very widely dispersed at that. Scarcely any directional effects are noted as the system is brought up through the highs, to beyond 5 kHz. An 11-kHz tone was fairly strong well off axis; a 12-kHz tone was weaker but still audible; beyond about 13 kHz the response was conceded to begin a gradual slope towards inaudibility. Although a slight rise was detected in the 2- to 3-kHz region, the midrange was generally smooth and well balanced. Response downward had no significant variations. There was a slight drop just below 300 Hz, but the bass remained strong and clear all the way down. Doubling was encountered at about 50 Hz with the system driven very hard; as the volume was backed off, the bass held up cleanly to 30 Hz.

It is difficult, as with all really good speakers, to describe the actual sound of the Mediterranean. It is full, clean, and very listenable. Everything we fed through it sounded natural enough, including the difficult male voice. No boxiness, no honk, no boom. Obviously, University has come up with a first-class reproducer that is very acceptable on two counts—of acoustic performance and stylishness.

CIRCLE 154 ON READER-SERVICE CARD



How long will Beethoven be around?

A real long time — on pre-recorded tapes with a base of MYLAR*. Like blank tapes on a base of MYLAR, they contain no plasticizer, so they can't dry out or become brittle with age. They can be stored anywhere — indefinitely. That's why MYLAR is the base used for "play-in-car" hi-fi tapes.

Pre-recorded tapes represent an investment. Why not invest a little more for MYLAR and have the added insurance and protection of the strongest, longest-lasting tape base you can buy?

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How long will pre-recorded tapes of MYLAR last? Well, how long has Beethoven been around?

*Du Pont's registered trademark for its polyester film



Better Things for Better Living ... through Chemistry

CIRCLE 28 ON READER-SERVICE CARD

passion.

From the

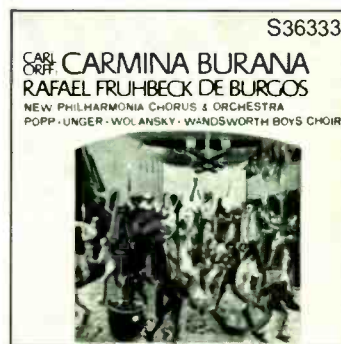
sacred This is Beethoven talking to God. The strength of his belief, the power of his genius, and the fervor of his passion placed incredible demands on chorus and orchestra. And because Otto Klemperer conducts, the demands are met faultlessly. □ Beethoven's inspiration for Missa solemnis was the enthronement of his close friend Archduke Rudolf of Austria to the Archbishopric of Olmütz. He wrote Rudolf: "The day on which a High Mass of mine is performed at the solemnities for Your Royal Highness will be the happiest day of my life, and God will enlighten me so that my weak powers may contribute to the glorification of this solemn day." And God did indeed.



To the profane

In 1803, a collection of ribald song manuscripts was discovered in a Bavarian monastery. Unabashedly frank, the lyrics were convincing evidence that the Dark Ages weren't all that dark. □ In 1936, Carl Orff transformed this literary find into a roaring masterpiece for chorus and orchestra, Carmina burana. It was first performed in 1937, became an immediate success, and is now one of the most popular works on the Continent. □

Conducting this new Angel recording is 33-year-old maestro Rafael Frühbeck de Burgos. His rare sense of rhythm and extraordinary drive for perfection (his German-Spanish parentage, perhaps?) make this Carmina burana the finest ever recorded.



To the poetic

This is the first stereo recording of La Vida breve, the opera that made Victoria de los Angeles famous. It's a dramatic Andalusian spectacle of love, jealousy, passion, despair, and tragedy. And though it was Manuel de Falla's only opera, it has remained unsurpassed in Spanish musical drama. □ For purity and authenticity,

great care was taken to keep the performance as indigenous as the opera itself. It was recorded in Madrid, conducted by the Orquesta Nacional's brilliant young Rafael Frühbeck de Burgos.



reviewed by NATHAN BRODER
O. B. BRUMMELL
R. D. DARRELL
PETER G. DAVIS
SHIRLEY FLEMING
ALFRED FRANKENSTEIN



HARRIS GOLDSMITH
PHILIP HART
BERNARD JACOBSON
CONRAD L. OSBORNE
ERIC SALZMAN
JOHN S. WILSON



Hans Gillesberger, a Vienna Choir Boy, recording producer Erichson, harpsichordist Leonhardt, and flutist Stastny with eighteenth-century instrument.

Bach's St. John—A Noble Ideal Nobly Attempted

by Nathan Broder

THIS RECORDING claims to be the first produced with performance forces like those of the original performance. Chorus and orchestra are small; the chorus is entirely male, and soprano and alto soloists are boys. The instruments are originals or copies of instruments of Bach's time. They are all built with the old measurements and tuned about a half tone lower than normal today.

The result is a production of extraordinary interest, even though it pursues an unattainable goal. It has long been realized that any attempt to perform a complicated work like this as Bach performed it will probably never get any

closer than a distant approximation. While it is all very well to gather together performing forces of about the right size and constitution, there still remains the basic problem of how to interpret the written symbols that are our only clue to Bach's thought. We can only guess at such fundamental elements as the right tempo, rhythm, kind of accompaniment, ornamentation. A couple of summers ago Arthur Mendel spent an afternoon at Tanglewood pointing out the problems of interpretation raised by a single aria of Bach. It was a chastening experience for many in the audience.

Does this mean that all the efforts of

the scholars to solve such problems are wasted? Not at all. In our own time those efforts have resulted in a complete revolution in the approach to Bach interpretation, a revolution that has permeated every aspect of performance. If we can never hear a work like this exactly as Bach heard it, at least we can come closer to such an ideal than our fathers could, or than the whole nineteenth century could. If nothing else, we now know many things one ought *not* to do when performing Bach, things that were done without hesitation by celebrated artists within living memory.

In the present version one is struck

first of all by the flexibility and excellent balance of the chorus. Another characteristic is the generally brisk tempos—hence five sides instead of the customary six. (Bach was said by his son Philipp Emanuel to have preferred “very lively” tempos.) Only the soprano aria, “*Ich folge dir*,” is taken a bit slower than it usually is. This aria, incidentally, throws a new light on the relation between soloist and obbligato instrument. The unnamed soprano has a stronger and firmer voice than is usual with boys, and the eighteenth-century flute has a softer, less penetrating sound than the modern one. The result is not the equal partnership we are accustomed to (with the singer sometimes the weaker partner) but an excellent blend in which, however, the voice always dominates. Still another novel aspect is the treatment of the continuo in recitative. Instead of the organist sustaining a chord until the next one, he usually plays the chords short, guiding and controlling the recitative but not constantly supporting it. There is a considerable gain in liveliness with no loss of dignity.

Aside from questions of authenticity the performance has many merits. Kurt Equiluz, the Evangelist, conveys much of the drama of his narrative. Max von Egmond as Jesus and Jacques Villisech, who does the bass arias, both sing quite acceptably, Villisech being especially effective in the tender arioso “*Betrachte, meine Seel*.” The tenor arias are sung by Bert van t’Hoff, who employs with accuracy and musicality a voice that does not seem very rich. The soprano and alto soloists are extraordinarily good. Both sing their difficult music with aplomb. The alto, especially, seems to have little of the whiteness characteristic of unchanged voices. In “*Es ist vollbracht*” he achieves a warmth that is rather moving, and in the middle section his voice properly changes in color.

On the debit side, I think, we have to count some of the choral sections. Perhaps it is because I am accustomed to more weight here, but it seems to me that the crowd’s interjections and demands lack the incisiveness they should have: they seem a little light and too regular, and “*Wir haben ein Gesetz*” strikes me as too bouncy. “*Ruh! wohl!*” too does not have the emotional impact that it can have with mature singers and larger forces.

This recording, with its first-rate sound, is still not the fully satisfying *St. John Passion* for which we have long been waiting, but for its special qualities the set has no rival in the catalogues at the present time.

BACH: *St. John Passion*, S. 245

Kurt Equiluz (t), Evangelist; Bert van t’Hoff (t); Max von Egmond (bs), Jesus; Jacques Villisech (bs); Soloists of Vienna Choir Boys (s and a); Vienna Choir Boys; Chorus Viennensis; Concentus Musicus, Hans Gillesberger, cond.
 ● TELEFUNKEN KH 19. Three LP (5 sides). \$17.37.
 ● ● TELEFUNKEN SKH 19. Three SD (5 sides). \$17.37.



The composer as conductor.

Music For, and Of, Our Century: Hans Werner Henze’s Five Symphonies

by Peter G. Davis

A FORTIETH BIRTHDAY often ushers in an awkward period in the life of a composer. No longer is he considered a “promising talent from the younger generation,” nor is he eligible for elevation to the rank of “old master.” Hans Werner Henze, forty years old just this July, is probably too busy to worry about being thrust into this no man’s land. Easily the most brilliantly gifted composer to emerge from postwar Germany, he has also become the most frequently performed: his growing catalogue of instrumental works figures in the repertoire of orchestras, chamber groups, and soloists throughout the world, and he is hard put to keep up with new commissions; his operas have enjoyed an astonishingly wide circulation; new compositions are awaited with interest, curiosity, and even impatience by a large segment of the musical public. This month his newest opera, *Die Bassariden*, will be premiered with great fanfare at the Salzburg Festival. Last year even the United States saw two of his operas as well as a perceptible increase in performances of his chamber and orchestral music.

For a composer whose international prominence is rivaled by but a handful of his elders, Henze’s phonographic representation is shamefully sparse. Deutsche Grammophon, a company which might be expected to perform the same service for Henze as London/Decca has for Britten or Columbia for Ives and Copland, has so far offered only excerpts from *Elegy for Young Lovers* (a stunning performance of a very great work—why, oh why was it not recorded complete?) and the delectable *Five Neapoli-*

tan Songs (sung by Fischer-Dieskau on an album not available domestically). Now, however, we can thank DGG for a two-disc set of Henze’s five symphonies, splendidly played and recorded under the composer’s direction.

Viewed as an entity, these five works, couched in a colorful, expressive, direct contemporary language, comprise a musical experience as moving and meaningful as anything twentieth-century composition has to offer. Of the five it seems to me that the Fourth Symphony is without doubt Henze’s greatest achievement in the form to date. Significantly enough, the Fourth has operatic origins: note for note, it forms the second-act finale of his 1955 opera *König Hirsch*. The work is totally symphonic in conception, however—its five connected movements are labeled *Genesi* (Introduction), *Sonata*, *Variations*, *Capriccio*, and *Ricercar*; and it is entirely convincing as an abstract quantity. But since the music is so intimately concerned with the dramatic events of the opera, it seems worthwhile to recount them. As the finale begins, King Leandro has been transformed into a stag and, disillusioned by the world of man, he longs to escape into nature. In the *Genesi* he calls upon the forest to disclose its secrets and each of the subsequent four movements represents one of the seasons as the stage picture portrays a stately panorama of nature. The King witnesses this ceaseless, unchanging cycle and realizes that the forest conceals nothing but the forest—he must return to mankind. As the King turns his back on the woods in silent acceptance of his mortality, the full orchestra wells

up in a symphonic fabric of the most moving intensity.

The symbolism here undoubtedly has a great deal to do with the maturing process of the composer himself. In 1952 Henze moved to Italy and *König Hirsch* was the first major product of his exposure to the Italian sun. Some critics have termed it overexposure, for the music of the Fourth Symphony (and indeed of the entire opera) is Henze at his most prodigal and luxuriant. In it, however, the composer has found a new freedom in applying serial techniques to traditional symphonic forms, while the twin influences of Schoenberg and Stravinsky have become suffused with Italian warmth and song. It is an extravagant creation perhaps, but one of those rare works that leaves the impression of utter inevitability—of a statement that, quite simply, had to be made.

The Fifth Symphony also has its Italian influences, but the texture is leaner here: it reflects the bustle of modern Rome rather than the perfumed fragrance of Ischia or Naples. Listen to the finale, a breathless *moto perpetuo* consisting of thirty-two variations based on melodic material first introduced in the second movement. This is music that sparkles with the hard glitter of a polished diamond. The Fifth Symphony may not plumb the depths in the way the Fourth did, but it is a brilliant piece nonetheless and written with telling virtuosity.

Symphonies Nos. 1, 2, and 3 are much earlier works, composed between the years 1947-49. The First was a failure, but Henze has since made an effective revision for chamber orchestra. The Second is a rather turgid affair and, despite some eloquent pages, suffers from the twenty-two-year-old composer's all too self-conscious attempt to make a Major Statement. By the Third Symphony, Henze found himself on more secure ground. Light and mercurial, its motoric rhythms and spiky harmonies proclaim it the most Stravinskian of the five. The remarkable fact is that it is also one of Henze's more tightly organized serial works—all the more remarkable when one realizes that the symphony predates Stravinsky's own first excursion into twelve-tone technique by several years. Anyone who still doubts the ability of serialism to express anything but rage, hate, perversion, or gray monotony would do well to listen to this vital and colorful work.

Henze is an excellent advocate for his own music. The pungent sonorities and rhythmic buoyancy of his scores are marvelously purveyed, and DGG's sound is the very best. These discs belong in every collection of recorded contemporary music.

HENZE: *Symphonies: No. 1; No. 2; No. 3; No. 4; No. 5*

Berlin Philharmonic Orchestra, Hans Werner Henze, cond.

• DEUTSCHE GRAMMOPHON LPM 19203/04. Two LP. \$11.58.

•• DEUTSCHE GRAMMOPHON SLPM 139203/04. Two SD. \$11.58.



BACH: *Cantatas: No. 78, Jesu, der du meine Seele; No. 106, Gottes Zeit ist die allerbeste Zeit*

Edith Mathis, soprano; Sybil Michelow, contralto; Theo Altmeyer, tenor; Franz Crass, bass; Süddeutscher Madrigalchor; Consortium Musicum, Wolfgang Gönnewein, cond.

•• ODEON SMC 91425. SD. \$6.79.

BACH: *Cantatas: No. 79, Gott, der Herr ist Sonn und Schild; No. 106, Gottes Zeit ist die allerbeste Zeit*

Edith Selig, soprano; Claudia Hellmann, contralto; Georg Jelden, tenor; Jakob Stämpfli, bass; Heinrich Schütz Choir (Heilbronn); Pforzheim Chamber Orchestra, Fritz Werner, cond.

• MUSICAL HERITAGE SOCIETY MHS 665. LP. \$2.50.

•• MUSICAL HERITAGE SOCIETY MHS 665. SD. \$2.50.

The Odeon disc shows how effectively Bach cantatas can be recorded when careful attention is paid to the choice of soloists, the quality of chorus and orchestra, and the skill of the conductor in music of this type. Even the annotator is carefully chosen—he is Alfred Dürr, chief editor of the New Complete Edition of Bach now in progress. No. 78 is a magnificent work. In the opening movement a chorale melody is embedded in a highly expressive chromatic texture whose mood and color are determined by the meaning of the words. Another high spot is a delightful duet for soprano and alto. Miss Mathis, who made an impressive debut on discs here a year or two ago, confirms one's memory of her as an artist gifted with a fresh, appealing voice which she uses with skill and musicality. The other three vocal soloists are on almost as high a level. In some respects this seems to me an even better performance than the Archive.

In No. 106, an early work, the singers are accompanied only by one pair of recorders and another of gambas, in addition to the continuo. The subdued color that results is especially fitting, for the work, sometimes known as *Actus tragicus*, is a funeral cantata. There is little tragedy in it, however; it breathes instead a serenity and calm confidence in eternal life with the Lord in Paradise. There are no full-length arias, but the soloists all have ariosos to sing, which they do well. They seem to be a little farther forward here than in No. 78. As on that side, the choral lines flow, with excellent balance among the voices. This is another superior performance—

superior, that is, to the Lyrichord, Westminster, and Vanguard versions, all of which are now about a decade old and available only in mono. The Musical Heritage Society version, however, is almost on a par with the Odeon. In the lower-priced recording the chorus sounds quite small and a bit thin, but its work, like that of the soloists, is of high caliber.

No. 79, written for the Reformation Festival in 1725, is a big work with at least two outstanding movements: the majestic opening chorus and a fine duet for soprano and bass. A remarkable touch here is Bach's use of the instrumental introduction to the first chorus as an accompaniment to the chorale in the third movement. In the duet Miss Selig sings acceptably, and Stämpfli, in good form here, collaborates nicely. In the alto aria Miss Hellmann reveals a rather pleasing, well-focused voice with some warmth in the tone, and employs it with confidence. The chorus is small but not anemic. A word should be said for the skillful playing of the difficult first-horn part by Herrmann Baumann. N.B.

BACH: *Organ Music*

Walter Kraft, organ.

• Vox VBX 441/43. Nine LP. \$9.95.

•• Vox SVBX 5441/43. Nine LP. \$9.95.

Anton Heiller, organ.

• BACH GUILD BG 674/75. Two LP. \$4.98 each.

•• BACH GUILD BGS 70674/75. Two SD. \$5.95 each.

Albert Schweitzer, organ [from various 78-rpm recordings, 1936].

• ODEON COLH 316. LP. \$5.79.

In the eyes of his contemporaries, Bach was, above all, a great organist, and he wrote music for his own use throughout his creative life. Most of these compositions—and there are a lot of them—fall into two or three simple categories: the ornamental preludes and toccatas generally paired with one of the great fugues; the sonata and concerto pieces often arranged from someone else's work; and the magnificent chorale preludes setting melodies from the Reformation hymn repertoire into a Bachian tapestry of polyphonic sound.

There is, in general, a rather notable development from the earlier works, produced under the influence of such organ worthies as Buxtehude, Pachelbel, and Froberger, to the magnificent later works; the difference is especially notable in the preludes and fugues where, apparently under the influence of the discovery of Italian style, the rather empty keyboard noodlings and the four-square, dull, repeated-note fugue subjects are abandoned for ideas of tremendous harmonic and melodic plastic shape and forward drive. But even admitting the almost incredible achievement of the great (mostly late) fugues, one must also call special attention to the less imposing but no less remarkable chorale settings.

It is impossible to describe adequately the richness of these settings and to ex-

plain adequately how these harmonic ideas are totally interrelated with and derived from the contrapuntal motion. In these pieces one sees—or rather hears—how Bach's contrapuntal motion on its largest scale derives from the use of dissonance. Lines that have motion and ultimate tonal certainty rub against one another in sequences of dissonances which not only have a superb expressive effect but actually serve to keep the lines etched out distinctly, each with its own inner validity and absorbed into the ultimate tonal triadic harmony only at key points of resolution and cadence.

The Kraft/Vox recordings listed above are the first three volumes of a planned set of six, encompassing all of Bach's organ music. There are three full discs per album, with a projected total of eighteen in all. The albums constitute a tour of northern baroque organs. Bach was organist at Arnstadt, Mühlhausen, Weimar, and Leipzig (at Cöthen he was *Kapellmeister* and director of chamber music and there is little organ music from that period of his life). Most of Bach's organs no longer exist or have been drastically altered, but Kraft has a comparable set all more or less in eighteenth-century playing condition.

Kraft himself is the organist at the Marienkirche at Lübeck (and thus Buxtehude's successor) and a competent organist of a rather pedestrian musical outlook. He has evidently put a great deal of thought into the whole problem of registering and playing on these old organs and some of the sound is exquisite. On the other hand, part of the reason for playing this music on eighteenth-century instruments is that, beyond mere historical considerations, the music becomes clearer, the voicing etched out in the primary colors produced by the old pipes. Yet, for some reason—partly the performances, partly the recording which picks up a little too much in the way of church reverberation—this clarity is not always realized. Other problems result from the fact that Bach was obviously an incredible virtuoso organist and he wrote his organ music to suit his own technical and expressive abilities; Kraft is plodding when he needs to be incisive or even brilliant. Technical and acoustical considerations lead him consistently to slow tempos; there are places where he even has to speed up to keep his own slow pace from pulling the piece apart. He is a modestly capable man but, in short, no Bach.

Other problems arise from the nature of the whole project. Each organ is allotted two sides, the contents of which are organized as far as possible as a short recital program. Thus early works alternate with late, fugues with choral settings, spurious with authentic, exercises and student works with mature masterpieces. On the other hand, different settings of the same chorale—reinterpretations which are fascinating to compare—are sometimes widely separated, often in different albums. Since completeness, not quality, is the criterion for inclusion, the principle of organizing the material as if for recital programs and the idea of using nine different organs produce more

in the way of confusion than is warranted by the attempt at variety (the elaborate accompanying booklets, although useful to some degree, do not really help much to sort things out).

Anton Heiller, in the Bach Guild set, solves the problem by recording only the works that interest him—notably the big sets of preludes (or toccata or passacaglia or fantasia) and fugues, which he plays in grand style. These single discs, listed as Volumes 2 and 3 in a series, were recorded on a modern baroque-type organ in Hälsingborg, Sweden, and in terms of the re-creation of baroque sound they do not compare with the Vox volumes. The interest and the scope of the playing by the gifted Viennese organist are, however, at a much higher and more consistent level.

The Schweitzer disc is a historical issue of recordings made in 1936 on the organ of Ste. Aurélie, Strasbourg, in Schweitzer's native Alsace. Included are the preludes and fugues in C minor, S. 546, C major, S. 547, E minor, S. 548, as well as the A minor fugue, S. 543, without its prelude. There are in these performances a few tempo changes that seem awkward; one has the idea that they are as much motivated by playing problems as by anything else. Otherwise these are remarkably straightforward performances, surprisingly free of pretentiousness and almost totally free of torment and anguish; they are reflective but mainly in the sense of being concerned with shape and flow. Aside from some shatter distortion at the dynamic peaks, these organ tones of thirty years ago speak quite clearly today. E.S.

BACH: *St. John Passion*, S. 245

Soloists; choruses; Concentus Musicus, Hans Gillesberger, cond.

For a feature review of this recording, see page 73.

BARTOK: *Concerto for Orchestra*

Berlin Philharmonic Orchestra, Herbert von Karajan, cond.

• DEUTSCHE GRAMMOPHON LPM 19003. LP. \$4.79.

• • DEUTSCHE GRAMMOPHON SLPM 139003. SD. \$5.79.

The brass fugato two-thirds of the way through the first movement is an extreme but not untypical example of this record's depressing qualities: it is shorn of almost all its effectiveness by puny tone, nervous phrasing, and insecure ensemble. The last-named fault is even more spectacularly demonstrated at the end of the movement, where the brass are late on the first note of their final phrase. Even if such passages had been—as they ought to have been—remade, it is unlikely that the performance as a whole could have been saved from its over-all atmosphere of soft-centeredness oddly mingled with insensitivity. It may be partly the fault of the recording that the woodwind timbres in the second movement (*Gioco delle coppie*) are not clearly enough dif-

ferentiated, but the conductor must take the blame for the leaden heaviness of the whole movement, and for ignoring the phrasing marks on trumpet, trombone, and tuba parts in the brief middle section. In the *Elegia*, the big string passages sound sentimental rather than impassioned, and some of the attacks around measure 62 lack unanimity. The celebrated "interruption" in the *Intermezzo interrotto* is totally without humor, and the fugal section halfway through the Finale, where the strings bite into their phrases with real verve, is the only part of the whole performance that carries genuine conviction—which, however, is dissipated long before the end.

Solti, who offers the *Dance Suite* as a generous filler, is a safe recommendation, and Szell would be too were it not for his last-movement cut. B.J.

BARTOK: *Hungarian Songs*—See Kodály: *Hungarian Songs*.

BEESON: *Lizzie Borden*

Ann Elgar (s), Margret; Ellen Faull (s), Abigail; Brenda Lewis (ms), Lizzie; Richard Krause (t), Rev. Harrington; Richard Fredricks (b), Captain MacFarlane; Herbert Beattie (bs), Andrew; chorus and orchestra of the New York City Opera, Anton Coppola, cond.

• DESTO D 455/57. Three LP. \$14.94.

• • DESTO DST 6455/57. Three SD. \$17.94.

The Ford Foundation's efforts to encourage American opera have constituted one of the grislier philanthropoid failures of recent years, thanks to timidity on the part of the opera directors or the foundation itself or both. *Lizzie Borden*, however, stands somewhat apart from the melancholy heap of disasters which the New York City Opera has produced under this foundation's auspices.

To begin with, it has a well-written libretto, by Kenward Elmslie, in which the characters and their development are generally believable but in which the composer is given ample scope for the soliloquies, ensembles, and other set pieces so essential to operatic dramaturgy. Lizzie is presented here as a religious young lady (getting on for thirty), who loves her younger sister and is determined to help her marry her sea captain and escape from a household dominated by their materialistic father and his flighty young second wife. We come gradually to see that Lizzie's love for her sister has a considerable admixture of jealousy, as does her hatred of her stepmother, who is by no means a totally unsympathetic character. We also see the gradual unhinging of Lizzie's mind; the great irony of Elmslie's book, and the one thing that really distinguishes it from other treatments of the same subject, is that the act of murdering her father and her stepmother pulls Lizzie together and makes of her a granite-hard personality, a true daughter of old Andrew Borden. This we are given to understand in a very deft epilogue wherein Lizzie,

having been acquitted of the murder, coolly turns her former friend, the minister, out of doors when he comes to call.

The musical setting is exceedingly expert. Jack Beeson knows how to write a vocal line, how to bring an ensemble together, and how to dissolve it; he is good at musical characterization and at the painting of dramatic atmosphere with the orchestra; and he wisely avoids period and folksy nonsense. This is not the Great American Opera, but with a few more like it in the literature, the Great American Opera has a chance to emerge.

Another major element in the success of the piece as produced here is its excellent cast. Brenda Lewis, as Lizzie, wobbles a little, but her gifts of dramatic projection are so strong and the rather complex character she projects is so interesting that one doesn't mind. Shrewdly opposed to her big mezzo are the fragile, slightly dusky-colored lyric soprano of Ann Elgar, and the vivacious coloratura of Ellen Faull. The men are equally good: Herbert Beattie, the veteran bass-baritone of a thousand expert characterizations, as Andrew; Richard Fredricks as the properly stalwart sea captain; Richard Krause as the minister. I was particularly impressed by the latter's light tenor; on this showing he should make a superb Lieder singer. All these characters all have big parts to play, by the way; Lizzie is the center of the drama, but there are really no secondary roles.

Anton Coppola's conducting is presumably altogether authoritative, and the recording leaves nothing to be desired.

A.F.

BEETHOVEN: *Chamber Music for Flute (complete)*

Serenade for Flute and Piano, in D, Op. 41; Sonata for Flute and Piano, in B flat; Six Themes and Variations for Flute and Piano, Op. 105; Allegro and Minuet for Two Flutes, in G; Trio Concertante for Flute, Bassoon, and Piano, in G; Ten Themes and Variations for Flute and Piano, Op. 107; Trio for Three Flutes, in G.

Jean-Pierre Rampal, flute; Robert Veyron-Lacroix, piano; assisting artists.
• Vox VBX 77. Three LP. \$9.95.
• Vox SVBX 577. Three SD. \$9.95.

This is a delightful set of what might be called "beginners' Beethoven." The prevailing style is classical, the mood uncomplicated, the goals both modest and joyously achieved. Most of the Master's efforts on behalf of the flute were prompted from without—the two sets of variations on national airs were the result of urging by an Edinburgh publisher as late as 1818; the Trio Concertante was composed some thirty years earlier in honor of a Bonn family which encompassed players on the three designated instruments; the Allegro and Minuet was written in 1792 for "my friend Degenhart, a souvenir of my coming departure." The Sonata in B flat, as the Vox notes point out, is of somewhat doubtful au-

thenticity. Though a rather faceless work, it would be no disgrace to Beethoven; its opening movement builds up to some grand, triumphant flourishes for the piano, and the Largo achieves a certain poignant gravity.

The swiftest, smoothest sailing in this smooth and happy voyage is encountered in the Serenade, Op. 41 (a transcription by a contemporary of Beethoven's from the Opus 25 work for flute, violin, and viola); in the two sets of variations; and in the bubbling Allegro and Minuet (how perfectly satisfying the interaction of two like instruments can sometimes be!). There is a surprising amount of whimsy in Beethoven. It emerges repeatedly in the Serenade, which is in general a bright and buoyant affair, and occasionally in the variations (note the Alpine echoes in the Tyrolean set of Op. 107). And there are some moments of gravity—one of the variations on an Austrian tune of Op. 105 lingers in the mind.

These works could conceivably, in lesser hands, appear as thin stuff. But Rampal, Veyron-Lacroix, and their collaborators endow them with life, persuade us to accept the split-second timing between flute and piano as no more than our due, and throughout emanate so splendid a sense of joy that no further argument for the works is needed. The recorded sound conveys the flute most successfully, with the piano tone slightly less sharp in focus. But balances on the whole are excellent. Stereo separation is fairly pronounced. S.F.

BEETHOVEN: *Concerto for Piano and Orchestra, No. 5, in E flat, Op. 73 ("Emperor")*

Walter Gieseking, piano; Philharmonia Orchestra, Alceo Galliera, cond.
• ODEON SMC 91458. SD. \$5.79.

Glenn Gould, piano; American Symphony Orchestra, Leopold Stokowski, cond.

• COLUMBIA ML 6288. LP. \$4.79.
• COLUMBIA MS 6888. SD. \$5.79.

The solid musicality of these two *Emperors* will probably particularly appeal to slightly jaded listeners in search of a "new look" for this old (but decidedly thoroughbred) warhorse. Both readings stress the coloristic rather than the conspicuously virtuoso elements in the music—and are all the more refreshing for that.

Odeon's belated issue of its 1956 production (the third *Emperor* recording for both Gieseking and Maestro Galliera) gives us an opportunity to rehear a well-remembered conception in excellent modern sound. Gieseking opts for rather brisk, nervous intensity. His was a lithe and nonrhetorical way with the score. The piano tone he produces has a light, champagnelike brilliance, and his refusal to lose momentum or to sentimentalize even in lyric, pianissimo episodes will delight those tired of *affetuoso* foot-dragging by the conventional bravura soloist. Though one can find Gieseking's clipped aloofness sometimes disconcerting, it must be remembered that Beethoven's E flat is still very much the classical concerto and a certain patrician fastidiousness is therefore very relevant. In contrast to the richly expansive, warm-blooded orchestral sonority of the Gieseking 78s with Walter and the VPO, the conducting here is meticulously balanced, driving, and kinetically oriented. Galliera's way produces first-rate Beethoven in the militant tradition of Toscanini and Cantelli.

Gould gives us a more leisurely reading, occasionally at the expense of physical vitality. My own feeling is that this artist's approach gathers fire as it progresses, reaching an eloquent peak in the final two movements. Gould's pianism is of unfailing cultivation. All sorts of figurations ordinarily neglected are in his playing reexamined and newly clarified by a probing intellect and astonishingly controlled contrapuntal fingerwork. What Gould makes of the opening cadenza in the first movement and of the closing one of the finale with his skillfully exaggerated balances and phrase distentions are cases in point. This pianist has such an admirable rhythmic acumen that he needn't rush tempos to project pulse. Unfortunately, rhythm seems to be Stokowski's weakest point on the present disc. His fine-grained, often expressive treatment of the orchestral tuttis sometimes verges on the soporific. Furthermore, while I find the (prominently miked) *concertante* playing unfailingly musical, it must be regretted that the American Symphony is not a truly first-rate aggregation. Still and all, there is much

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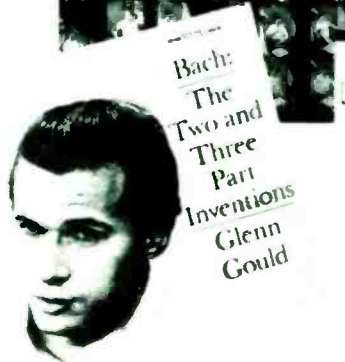
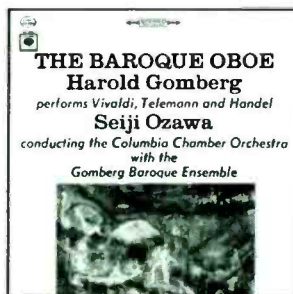
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to admire in this finely reproduced Columbia collaboration. Its gravely paced slow movement, in particular, is of haunting beauty. H.G.

BEETHOVEN: *Sonatas for Piano*

No. 2, in A, Op. 2, No. 2; No. 3, in C, Op. 2, No. 3—on LPM 18936/SLPM 138936. No. 5, in C minor, Op. 10, No. 1; No. 6, in F, Op. 10, No. 2; No. 7, in D, Op. 10, No. 3—on LMP 18937/SLPM 138937. No. 4, in E flat, Op. 7; No. 9, in E, Op. 14, No. 1; No. 10, in G, Op. 14, No. 2—on LPM 18938/SLPM 138938. No. 11, in B flat, Op. 22; No. 13, in E flat, Op. 27, No. 1; No. 27, in E minor, Op. 90—on LPM 18939/SLPM 138939.

Wilhelm Kempff, piano

• DEUTSCHE GRAMMOPHON LPM 18936/39. Four LP. \$5.79 each.
• • DEUTSCHE GRAMMOPHON SLPM 138936/39. Four SD. \$5.79 each.

That remarkable septuagenarian Wilhelm Kempff is still going strong. With these four discs his second LP set of Beethoven Piano Sonatas reaches completion. It is hard to realize that this artist was recording Beethoven sonatas back in those early 78-rpm days when Brunswick-Polydor was releasing DGG records in this country, and when the now legendary Schnabel performances (available now as Angel GRM 4005 or on thirteen separate COLH discs) were a thing of the future. Of Kempff's fellow Beethovenians of that era—in addition to Schnabel there were Gieseking, Bauer, Edwin Fischer, Elly Ney, and Backhaus—only the last-named (in the midst of his stereo cycle) remains before the public. Inasmuch as Kempff's playing remains perceptive and technically unimpaired in these new issues, the immense value of having his unique insights documented in the latest sonics will be at once apparent.

Someday, I would like to assemble Kempff's earliest near-complete set on shellac discs and make an analysis of them, sonata by sonata, in comparison with the same works on his two LP cycles. While such a thoroughgoing tracing of his artistic evolution is scarcely possible at the moment, it seems to me that the single consistent difference between the two microgroove versions stems from the different mode of recording—the earlier in monophony only, the current set of course in both formats (of which I have only the stereo for reference). It may be perverse on my part, but I rather prefer the piano tone on the older discs. As reissued two years ago in the ten-record set (KL 42/51), the instrument has a firm, vaulting sonority with plenty of weight and sufficient brilliance. In the later stereo, there is obviously more top to the sound, but the extended frequency response lends a plangent tinniness to Kempff's already biting *sforzandos*, while the distant, spaced-out separation diminishes the force and impactful breadth of the all important Beethovenian bass line. The

arm's length microphoning now so beloved of many European firms intensifies the cameolike qualities of Kempff's performances. This noted, let me make it clear that, of their type, the modern engineering and processing are superlative. Many will prefer their Beethoven sounding trim, neat, classical.

Kempff's reading of Op. 2, No. 2 remains close to what it was before: lithe, graceful, animated. Op. 2, No. 3, on the other hand, is very different. In the first two movements, the playing is tighter knit, less energetic and explosively inflected than before. (The pianist has, by the way, revised his strange upside-down execution of those chains of ornaments at measures 45-46 *et seq.* in the opening *Allegro con brio*; on the new disc he plays them in the usual way.) The concluding Scherzo and *Allegro assai* of the Op. 2, No. 3 are, however, delivered with more élan, and infinitely more accuracy than in the earlier account. My own preference in this work, however, is for either the measured Rubinstein conception (RCA Victor) or the tart animation of Schnabel (one of his most stimulating readings). Both these performances are decidedly more plastic, less square than Kempff's in either incarnation.

The disc containing the Op. 7 and the two Op. 14 Sonatas seems to me, on the other hand, a triumph. Kempff plays these works very much in the incisive, sparkling manner heard from him before, though in terms of technique he is even cleaner now. A poetic, lyric, almost Schubertian whimsy pervades the extraordinary, completely atypical Op. 7 work, and Kempff's immense coloristic, structural, and imaginative powers enjoy full play here. In the Allegretto of the E major Sonata, Op. 14, No. 1, Kempff has the best of two seemingly conflicting worlds: he succeeds in achieving the imaginative atmosphere and plastic flow heard in Richter's hypnotic reading, but at the same time he keeps to a swift, *con moto* tempo in keeping with traditional dicta. His tempo for the scampering finale of Op. 14, No. 2 is broader, more robust than usual—and his clipped fingerwork and rhythmic control are even more impressive than on the older record. The only negative factor is the omission of first-movement repeats in these Op. 14 works—presumably to get them both onto a single side. (They were present in the older performances.) The stereo sound is slightly more sonorous and ample on this disc, it seems to me.

Op. 10's triptych receives solid, granitic statements. Kempff's fingerwork is more nimble than Backhaus' was on his recent similar pairing. Schnabel's parallel release has seering fervor in such episodes as the tragic Largo from Op. 10, No. 3, and Glenn Gould's has an extraordinary, feverish *prestissimo* boldness and insight. Both are more specialized in their appeal, though not necessarily more recommendable than Kempff's superb, traditional interpretations.

Finally, we come to the disc containing the facile Op. 22, the problematical

Op. 27, No. 1, and that great miniature drama, Op. 90. Kempff plays the first with rippling grace, holds the second together with exemplary ease (though his speeded-up statement is notably more perfunctory than previously), and rises to the last with magnificent authority. His subtle shapings and shadings make this one of the greatest Op. 90s on record.

Now that he has accomplished this marathon feat, will Kempff indulge himself with a much earned sabbatical from the recording studio? No, indeed. All of the Schubert *Impromptus* are due for release in a short while, and there are other items to follow. H.G.

BERG: *Der Wein*—See Mahler: *Symphony No. 6, in A minor*.

BERWALD: *Quintets for Piano and Strings: No. 1, in C minor; No. 2, in A*

Robert Riefling, piano; Benthien Quartet.
• NONESUCH H 1113. LP. \$2.50.
• • NONESUCH H 71113. SD. \$2.50.

This makes a useful companion disc to the recent Nonesuch release of two Berwald symphonies (H 1087/H 71087). The Swedish composer was born in 1796 and died in 1868; but he was ahead of his time in many ways, and one can understand Liszt's admiration for the first of these two Quintets. It is a remarkably interesting essay in the closer integration of the traditional four-movement form. The A major Quintet is less revolutionary, but both pieces are full of crisp yet romantic music that thoroughly deserves a hearing. The piano is very much the dominant instrument, but the inequality of forces is less marked in the very acceptable mono recording, which has better balance and a better general sound than the "electronically enhanced" stereo. Riefling is an ideal pianist for this music, and the Benthien Quartet fulfills its limited function well. B.J.

BOCCHERINI: *Concertos: for Cello and String Orchestra, in D; for Cello and String Orchestra with Two Horns: No. 1, in C; No. 2, in C*

Anner Bylsma, cello; Concerto Amsterdam, Jaap Schröder, cond.
• TELEFUNKEN AWT 9473-A. LP. \$5.79.
• • TELEFUNKEN SAWT 9473-A. SD. \$5.79.

To any fancier of Boccherini who may by now feel able to repeat the famous B flat Concerto in his sleep, note for note, this grouping of his three "other" cello concertos (two of them new to records) will be a cause for rejoicing. The prize of the lot here is the D major—a sparkling work which in its first movement positively shimmers as cello and tutti violins move in parallel motion at a high altitude, and in its Adagio achieves a

rare poise during passages of delicate counterwork between solo and tutti. Next on the list, for me, is the C major No. 1, which displays, again, a nice interplay among forces in the slow movement and a certain military smartness in the fast ones. The No. 2 is much more relaxed in spirit, entirely benign but somewhat lacking in exuberance; the finale, however, goes around in circles quite merrily and almost convinces you that it is getting somewhere. On the whole, these three works seem to me to display less thematic individuality than the B flat—but Boccherini has a way of getting on handily with very little basic equipment.

We could hardly have asked for a more favorable introduction to the C major concertos (the D is not new to LP): cellist Anner Bylisma is a superb technician and possesses a mellow tone besides; the Concerto Amsterdam struck me at first as straining a little too conscientiously towards a hairpin flexibility in dynamics, but even this ceased to annoy by the middle of Side 1. The recorded sound is quite good, though there is occasional ambiguity as to just where the cello is. S.F.

BRAHMS: Hungarian Dances: Nos. 1, 3, and 10 (orch. Brahms); *Nos. 17-21* (orch. Dvořák); *Nos. 2, 4, and 7* (orch. Hallen); *Nos. 5, 6, 11, 12, and 15* (orch. Parlow)

London Symphony Orchestra, Antal Dorati, cond.

- MERCURY MG 50437. LP. \$4.79.
- • MERCURY SR 90437. SD. \$5.79.

I cannot pretend to have compared all available versions of the *Hungarian Dances*, but this particular collection certainly offers a good deal of pleasure and no problems. Dorati leads the London Symphony Orchestra in performances full of fire and temperament, and there is abundant lyrical beauty where that is appropriate. The recording is all it should be. Brilliance, rather than warmth, is its most notable characteristic, but its deficiency in the latter quality is only marginal. A decided success. B.J.

BRUCKNER: Symphony No. 5, in B flat
 †Mozart: *Symphony No. 36, in C, K. 425 ("Linz")*

Amsterdam Concertgebouw Orchestra, Eugen Jochum, cond.

- PHILIPS PHM 2591. Two LP. \$5.58.
- • PHILIPS PHS 2991. Two SD. \$11.58.

Hans Knappertsbusch, whose version of Bruckner's Fifth is the only other one available in this country, is a fine conductor in the expanses of a work like *Parsifal*, but Jochum, with Klemperer, is probably the finest Bruckner conductor of our day, and this performance, recorded live at Ottobeuren Abbey, is a magnificent one. For a live recording it is also remarkably free of technical blemishes in execution or sound reproduction. I have not heard the mono

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Mono CM-9471

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—The GRAMOPHONE

Dvořák:

SYMPHONY NO. 8 (4) IN G MAJOR (Op. 88)

The Vienna Philharmonic Orchestra—Herbert von Karajan

Stereo CS-6443

Mono CM-9443

edition, but the stereo is very successful, and accommodates the spacious sonorities of the music with ease. Aided by the Ottoburen acoustic, the apotheosis of the chorale theme at the end of the wonderful finale makes a greater effect even than in Jochum's earlier studio recording with the Bavarian Radio Symphony Orchestra, available in Europe in an early but excellent Deutsche Grammophon stereo recording. Using the Original Version of the score, Jochum does full justice to one of Bruckner's greatest symphonies, and this is now the recording to have.

The fourth side is occupied by the symphony Mozart wrote in four days for a concert at Linz, the Austrian city whose cathedral Bruckner was years later to serve as organist. Jochum's performance—recorded this time under studio conditions—is a fine one. (It was formerly available in a coupling with a less successful *Prague*.) Jochum omits the first movement repeat, but partially compensates by observing the one in the finale. This performance joins Colin Davis' beautiful one on Oiseau-Lyre as top recommendation for the work—Davis emphasizes the charm of the music, Jochum its symphonic grandeur, and a choice may safely depend on your preference between these two qualities. (It would be good to have Dorati's performance with the London Symphony back in the catalogue: it was a model of textural clarity, and the return to the recapitulation in the first movement was one of the most poetic moments in any Mozart recording I have heard.)

B.J.

CANTELOUBE: *New Songs of the Auvergne*

La mère Antoine; Oh! Madelon, je dois partir; Rossignolet qui chantes; Comment donc savoir; La fille d'un paysan; Mon père m'a placée; Lorsque le meunier: O up!; Le premier de tous les oiseaux; Moi j'ai un homme; J'ai une douce amie; Dans le tombeau; Allons, beau rossignol; Quand Marion va au moulin; Réveillevous, belle endormie.

Netania Davrath, soprano; orchestra, Gershon Kingsley, cond.

- VANGUARD VRS 9209. LP. \$4.79.
- • VANGUARD VSD 79209. SD. \$5.79.

Actually, only about half this volume is comprised of true Auvergne songs; the rest are other French country songs collected by Canteloube. They were harmonized and arranged for piano by Canteloube before his death in 1957, and the present orchestrations, remarkably similar to Canteloube's own for the five books of Auvergne songs, are by Gershon Kingsley, the conductor of the album.

Unless one has a positive revulsion to the material, there is no excuse for passing up the record. The songs are charming and varied, and Miss Davrath's performances of them are, if this is possible, even better than those of the Auvergne songs on two previous Van-

guard discs. Her wonderful, un-self-conscious gifts for characterization and storytelling, her remarkable flair for the feeling of language, her bewitching femininity, and her lovely, full-bodied lyric voice combine for an irresistible handling of these numbers. Whether she is a soldier taking leave of his sweetheart, a gruff Basque complaining about his drunken wife, or a serving maid dismissed because of a mussed-up bed (frustratingly enough, the key verses in a couple of these songs are expunged), she is entirely believable, entirely enchanting. I will not give further detail except to say that I gave up taking notes after the first song, and simply listened with complete pleasure to the end.

Texts and translations are provided, and the stereo sound is superb, especially if one likes a wide spread. C.L.O.

CHAUSSON: *Concerto for Violin, Piano, and String Quartet, in D, Op. 21*

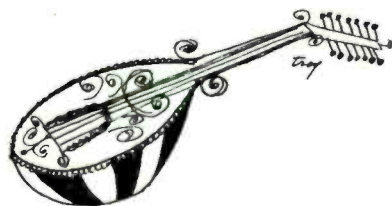
†Fauré: *Berceuse for Violin and Piano, Op. 16*

Jacques Thibaud, violin; Alfred Cortot, piano; String Quartet (Mme. Isnard; MM. Voulfman, Blanpain, Eisenberg) [from HMV DB 1649/53; also RCA Victor 8240/44, 1931].

- PATHE COLH 33. LP. \$5.79.

Here is a paradoxical situation indeed! A few years ago the LP catalogue was liberally sprinkled with editions of Chausson's billowing, technically difficult work. The consumer had his choice of a dubbing of the famed Heifetz/Sanromá interpretation, a sturdy Kaufmann/Balsam/Pascal reading, plus those by Francescatti/Casadesus/with the Guilet Quartet and Menuhin/Kentner with the Pascals once more. Now, the first recording of all, long since forgotten, makes a dramatic reentry into a field from which the competition has vanished. With such musicians as these, the performance is expectedly vibrant as well as completely sympathetic. These celebrated artists couldn't have cared less about the present "no-wrong-notes" fetish. They storm mightily through the bravura pages, with all the vigor and passion in the world, projecting the moods with the sweeping inevitability of tidal waves. To carry the analogy further, the Cortot/Thibaud outlook is unquestionably more akin to the irregularity of nature than to the formal architecture of Francescatti or Heifetz. The sympathetically played Fauré is the original filler on the old 78-rpm album.

The sound is wavery and hard, with-



out the allure of high frequency overtones. But the dynamic impact of the playing more than survives the antique recording and bursts of surface noise.

H. G.

DEBUSSY: *Rhapsodies: for Saxophone and Orchestra; for Clarinet and Orchestra*

†Honegger: *Rugby; Pastorale d'été; Pacific 231*

Sigurd Rascher, saxophone; Stanley Drucker, clarinet; New York Philharmonic, Leonard Bernstein, cond.

- COLUMBIA ML 6059. LP. \$4.79.
- • COLUMBIA MS 6659. SD. \$5.79.

Bernstein's conducting is as successful in the sensitive meanderings of the two Debussy pieces and the charming *Pastorale d'été* as in the more boisterous exuberances of *Rugby* (a piece inspired by a football match) and *Pacific 231* (a vivid portrait of a steam locomotive). Apart from one or two small inaccuracies in the Clarinet Rhapsody, the soloists do their work well. In the clarinet piece, the balance is better than in the Ansermet version coupled with *La Mer*, which I reviewed last month; the Saxophone Rhapsody appears in this country for the first time in a stereo edition. Well programmed and recorded, this is an attractive record of some pleasant pieces that storm no barriers but make very good listening. B.J.

DVORAK: *Chamber Music*

Trios for Violin, Cello, and Piano: No. 1, in B flat, Op. 21; No. 4, in E minor, Op. 90 ("Dumky"); Quartets for Piano and Strings: No. 1, in D, Op. 23; No. 2, in E flat, Op. 87; Bagatelles for Harmonium and Strings, Op. 47.

Walter Gerhart, piano (in the Quartets); John Willison, harmonium (in the *Bagatelles*); Dumka Trio.

- Vox VBX 71. Three LP. \$9.95.
- • Vox SVBX 571. Three SD. \$9.95.

This fourth volume of Vox's commendable series of the complete chamber music of Dvořák, containing four major works for piano and strings plus an oddity with the harmonium replacing the piano, offers a nicely balanced program of masterworks of the composer's last years and fine but neglected pieces from his early maturity.

The B flat Trio and D Major Piano Quartet both date from 1875, shortly after Dvořák's "discovery" by Brahms and Eduard Hanslick and just before his definitive commitment to Czech folk music in the Opus 46 *Slavonic Dances*. Though they include isolated instances of folk-inspired material, notably the Polka in the Trio, their general style is deeply indebted to the fluent lyricism of Schubert. The later Piano Quartet and Trio, composed in 1889 and 1891 respectively (just before Dvořák's American trip), show Dvořák at his mature best. The *Dumky* Trio is, of course, uniquely distinguished by its highly orig-

inal form—a succession of six contrasting Slavonic folk laments that anticipates the chain structure later used by both Bartók and Janáček in similarly folk-derived music. The E flat Piano Quartet, though outwardly in traditional form, offers similar instances of structural originality: the slow movement, for instance, is based on a chain of five themes. Though little of its thematic material is explicitly based on folk music, Dvořák's own language was by this time strongly tinged with folk idiom. The *Bagatelles* were written when Dvořák was in the midst of his *Slavonic Dances* and are rather lightweight versions of that preoccupation.

While the performances of the London-based Dumka Trio and its collaborators lack rhythmic vitality and variety, they are precise and adhere to the literal text of the music. Unfortunately, the crowning touch of personal projection that can be heard in the *Dumky Trio* recorded by Fournier, Janigro, and Badura-Skoda quite eludes the present players. Though the sound is clear and the stereo effect well spaced, the violin is inclined to be shrill and the piano to be tubby. In short, neither performance nor recording is up to the standard set by the Kohon Quartet in the first volume of this series. It should be noted, however, that except for the *Dumky Trio* this music is otherwise not currently available on records. P.H.

DVORAK: *Quartet for Strings, No. 6, in A flat, Op. 105*—See Smetana: *Quartet for Strings, No. 1, in E minor ("Aus mein Leben")*.

FAURE: *Berceuse for Violin and Piano, Op. 16*—See Chausson: *Concerto for Violin, Piano, and String Quartet, in D, Op. 21*.

HANDEL: *Dixit Dominus*

Teresa Zylis-Gara, soprano; Janet Baker, mezzo; Martin Lane, boy alto; Robert Tear, tenor; John Shirley-Quirk, bass; Choir of King's College, Cambridge; English Chamber Orchestra, David Willcocks, cond.

- ANGEL 36331. LP. \$4.79.
- • ANGEL S 36331. SD. \$5.79.

This is an early work, written in Italy when Handel was twenty-two, but it already displays some of his characteristic traits—broadness of scope, harmonic and melodic inventiveness, and polyphony that is always transparent. And in the first chorus there is brief use of a device that was to reappear thirty-five years later in the "Hallelujah Chorus" of *Messiah*. Among the high spots are the "Tu es sacerdos," in which an effective chorus is built up around a theme based on an ascending octave; "De torrente in via bebet," a mysterious and poignant piece full of expressive dissonances; and the big fugue that ends the work. There is one aria for soprano—a fine one—and one for alto, here sung by the mezzo. Both Miss Zylis-Gara and Miss Baker

sing with attractive, well-focused voices, and both spin long phrases in a single breath. The other three soloists, heard only in occasional ensemble passages, perform satisfactorily, although the alto's voice lacks the presence of the others. In the chorus there is a little more of the détaché type of singing than seems necessary, but by and large this is a meritorious performance, superior in several respects, it seems to me, to the one on Cantate. N.B.

HAYDN: *Concerto for Organ and Orchestra, in C, H. XVIII:1*—See Mozart: *Sonatas for Organ and Orchestra* (complete).

HAYDN: *Symphonies: No. 39, in G minor; No. 3, in G; No. 73, in D ("La Chasse")*

Little Orchestra of London, Leslie Jones, cond.

- NONESUCH H 1096. LP. \$2.50.
- • NONESUCH H 71096. SD. \$2.50

This record, made in London by Pye, offers the Haydn lover smooth, secure playing, sensible tempos, and good stereo and mono sound (though the acoustic is a shade too dry for my personal taste—more like the London concert rooms than the halls of Esterházy). There is a strong competitor in the sensitive performances of Nos. 39 and 73 on a Van-

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guard coupling by Blum and the Esterházy Orchestra, but Nonesuch does provide an interesting extra, the early G major Symphony, to which the annotator (Edward Tatnall Canby) devotes considerable space.

I prefer the richer Vanguard sound, without implying that the Little Orchestra of London is in any way at fault. How little, or how big, it actually is remains a mystery, but the woodwind soloists sound first-rate. An excellent bargain. D.S.

HENZE: Symphonies: No. 1; No. 2; No. 3; No. 4; No. 5

Berlin Philharmonic Orchestra, Hans Werner Henze, cond.

For a feature review of this recording, see page 74.

HONEGGER: Pacific 231—See Varèse: Amériques.

HONEGGER: Rugby; Pastorale d'été; Pacific 231—See Debussy: Rhapsodies.

KIENZL: Der Evangelimann (excerpts)

Anneliese Rothenberger (s), Martha; Marga Höffgen (c), Magdalena; Nicolai Gedda (t), Mathias; Friedrich Lenz (t), Hans; Jürgen Förster (t), Zitterbart; Franz Crass (bs), Johannes; Benno Kusche (bs), Engel, Schnappauf, and Voice of the Night Watchman; Munich Opera Chorus and Orchestra, Robert Heger, cond.

• • ODEON SMC 80965. SD. \$6.79.

Evangelimann is the best-known work of Wilhelm Kienzl, who died in 1941 at the age of eighty-four: two other operas, *Urvasi* and *Der Kuhreigen*, achieved some currency around the time of their composition. *Evangelimann* is still known at least by reputation to vocal collectors, for the air "*Selig sind*" has been recorded by nearly every important German and Viennese lyric tenor since the turn of the century. A contralto song, "*O schöne Jugendtage*," is also heard from time to time: Hertha Töpper recorded it about ten years ago.

According to the somewhat disorganized liner notes, Kienzl "strove to create a *serious middle-class opera* with an ethical and religious accent" (italics theirs). He succeeded; that's exactly what *Evangelimann* is. It's as if one took one of those old Barry Fitzgerald scenarios to heart and set it to appropriate music. The plot deals with a terribly sincere young fellow, Mathias, who is framed in a case of arson by his own brother, Johannes, the point of contention between them being the soprano. Found guilty, Mathias spends twenty years in prison, and in Act II turns up as an itinerant lay preacher who exists on the largesse of his impromptu congregations. It's a small world, and Ma-

thias naturally encounters first his old girl friend's girl friend, and then Johannes; they do not recognize each other until Johannes, on his deathbed, confesses the truth, and Mathias forgives him. Johannes dies and Mathias' moves along. End. There is a ninepin bowling scene, and a scene where the evangelist teaches his song to a bunch of kids who always sing off-key, which is what I mean about Barry Fitzgerald.

The music is consistently "*serious middle-class*," though some of it, fortunately, is on a rather better level than "*Selig sind*." The best-written scene is that of the skittle-rolling, where some nice orchestral commentary threatens to turn into something really probing, but never quite follows through. Parts of the love duet and the big confessional scene are effective, though one is always conscious of the fact that all the tricks that worked for Wagner are being left as empty gestures. I cannot think of any good reason for owning even a highlights record, unless one has a scholarly interest in the genre or a purely personal sentimental attachment.

The performance is quite fine. Heger is an old and expert hand, and everything is played with care and warmth. Anneliese Rothenberger sings very prettily, and Marga Höffgen is effective with her big moment. Gedda is again in top form, and his straightforward, rather quick handling of "*Selig sind*" cuts some of the customary lugubriousness. Franz Crass is not precisely subtle with Johannes' death scene, but I suppose subtlety would be a lost cause, and his vocalism is powerful and secure. Benno Kusche is good in the small character roles, though I am alarmed at the wobble that has invaded his fine voice. The sound is first-rate. C.L.O.

KODALY: Hungarian Songs
†Bartók: *Hungarian Songs*

Kodály Girls' Choir, Ilona Andor, cond.

• ANGEL 36334 LP. \$4.79.

• • ANGEL S 36334 SD. \$5.79.

In the summer of 1965 Benjamin Britten honored the octogenarian Zoltán Kodály at the Aldeburgh Festival and invited the Kodály Choir from Budapest to participate; this charming souvenir of that event was recorded shortly thereafter at Kingsway Hall, London, in the presence of the composer. Behind the great success of these concerts and this delightful recording lies an interesting history which goes back to the days when Kodály and Bartók wandered through Hungary collecting folk songs. Both composers were anxious to preserve the true old Hungarian tradition. They had a second aim: the development of musical culture through the education of every child in the sight-singing of folk and folk-art music. Towards this end Kodály not only produced a large body of works for children but also developed a teaching technique based on hand signals. The success of this system, which is said to be used throughout Hungary today and has its adherents elsewhere, is amply

demonstrated by the present choir—which is simply the chorus of an ordinary girls' high school in Budapest, intensively trained according to Kodály principles. Miss Andor's spectacular results earned Kodály's admiration and the right to use his name.

Interestingly enough, Kodály himself credits English choral tradition and solfège methods with the inspiration for his teaching method; it may be imagination, but I hear distinctly English influences in these settings. Except for one Shakespeare setting, the texts are traditional but it is not clear how much actual traditional material appears in the musical lines. Nine of the settings are by Kodály, four by Bartók. None of them is terribly exotic or even startlingly Hungarian in character (at least in an obvious way) but they are all attractive and have character. The performances are first-rate; it is, one suspects, musicality and musical education like this that lie behind the remarkable achievements of modern Hungarian musicians all over the world. The sound is extremely resonant and, it seems to me, a little fancy for the sweet, straightforward singing, which makes its effect through purity, accuracy, and direct simplicity; still the sound of the voices comes through well enough and it is a ravishing sound.

E.S.

LIADOV: *Eight Russian Folk Songs, Op. 58*—See Tchaikovsky: *Symphony No. 2, in C minor, Op. 17* ("Little Russian").

MAHLER: *Symphony No. 6, in A minor*
†Berg: *Der Wein*

Phyllis Curtin, soprano (in the Berg); Boston Symphony Orchestra, Erich Leinsdorf, cond.

• RCA VICTOR LM 7044. Two LP. \$9.58.
• • RCA VICTOR LSC 7044. Two SD. \$11.58.

Leinsdorf begins with one solid advantage over his two recorded rivals (Adler on SPA and Flipse on Epic): he has been able to use the Critical Edition of the work published in 1963 by the International Gustav Mahler Society of Vienna. The differences between this and the old editions are far less numerous than in the case of the Seventh Symphony, but they include one that is extremely important—the Scherzo has been restored to its original position before the Andante. According to the editor, Professor Erwin Ratz, Mahler put the Andante before the Scherzo in the second edition as a result of "outside influence" and soon regretted his decision. On purely musical grounds, the Symphony certainly presents a more convincing whole with the Scherzo second.

That, then, is one point in Leinsdorf's favor. One would have expected the quality of reproduction to be another, since both rival recordings are in mono only, and one of them, the Flipse, was made at a live performance. However, the boomy, unreal quality of the bass

in the opening measures of the new version turns out to be an accurate foretaste of its over-all effect. The recording certainly has more clarity of detail than its predecessors, but it has no more body or warmth than the Epic and rather less than the SPA.

To some extent, this is probably a reflection on the actual orchestral playing. The Boston Symphony is billed as "The Aristocrat of Orchestras," and its playing here has all the qualities I associate with aristocracy: it is smooth, polished, emotionally null, effete, self-indulgent, and lacking in discipline. Ensemble is never really tight—even a comparatively easy passage like the horn and solo violin duet before figure 24 in the first move-

ment is not perfectly together—and the conductor's grip on his tempos is flabby. The woodwinds play with some spirit, but the string tone is colorless and the brass section feeble throughout. As for the first trumpet, his braying vibrato and frenetic phrasing obtrude themselves time and again on the unwilling ear.

Leinsdorf's pacing of the Symphony is generally brisk, and he skates blithely over the dramatic opening pages of the Finale, where Adler produces an effect of stupendous, elemental conflict. As in the other recordings, the repeat of the first-movement exposition is omitted. In his album notes, Jack Diether diplomatically refers to the repeat as "optional," but this is surely the most oblig-



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atory of repeats: since it is the only exposition repeat in any Mahler symphony, the usual contention of repeat-shunners that "the composer was unthinkingly bowing to tradition" cannot be entertained. We still need a good modern recording of this great symphony, but in the meantime Adler's, for all its orchestral blemishes and its dated engineering, remains first choice.

The fourth side of the new set is occupied by a performance in French, believe it or not, of Alban Berg's concert aria *Der Wein*. Observe the logic (I quote the album notes): "Of this aria the biographer H. F. Redlich writes: 'It is a pity that Berg, whose knowledge of French seems to have been only elementary, became acquainted with Baudelaire's poems in Stefan George's translations, in which the poetical climate is radically changed . . . In this recording Erich Leinsdorf and Phyllis Curtin have restored the original poetic text.'" In other words: here are Baudelaire's poems, together with the music inspired in Berg by the radically different poetry of George's translations. Apart from that rather wispy point, the French words simply don't fit the notes very well, as an examination of the first three vocal measures will show. Phyllis Curtin sings gallantly, but she is fighting a losing battle. The idea, of course, has possibilities—I look forward to the first recording of Purcell's *Dido and Aeneas* in Latin, or the *St. Matthew Passion* in the original Aramaic. B.J.

MENDELSSOHN: *Symphony No. 4, in A, Op. 90 ("Italian"); Overtures: Hebrides, Op. 26; Ruy Blas, Op. 25; Fair Melusina, Op. 32*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

- LONDON CM 9436. LP. \$4.79.
- • LONDON CS 6436. SD. \$5.79.

Ansermet's reading of the *Italian Symphony* is a welcome relief from the generally prevalent tendency of conductors to treat the first and last movements as a virtuoso exercise in orchestral velocity. As in Beecham's earlier records, the slower tempos of the outer movements integrate the two middle ones more cohesively into the totality of the work. Ansermet's performance is neither slow nor dull: it has warmth and elegance appropriate to what seems for us today to be Mendelssohn's rather elusive romanticism. This conductor thus stands between the highly kinetic approach of Maazel, who rather unsubtly follows in the Toscanini/Koussevitzky tradition, and the more ponderous one of such German conductors as Klemperer. This is, actually, not merely a matter of tempo, for Ansermet's phrasing, orchestral texture, and dynamic control are equally important in his total conception. The same qualities may be heard in the three Overtures.

The orchestral execution here, particularly the tentative and ragged attack of some of the wind players, does not seem to me up to the usual Orchestre de la

Suisse Romande standards. The recording, however, is exemplary both in clarity and general acoustic ambience. P.H.

MILHAUD: *L'Homme et son désir—*
See Varèse: *Amérique*.

MOZART: *Divertimento for String Trio, in E flat, K. 563*

Trio à Cordes Français.

- NONESUCH H 1102. LP. \$2.50.
- • NONESUCH H 71102. SD. \$2.50.

The Trio à Cordes Français consists of Gérard Jarry, violin; Serge Collot, viola; and Michel Tournus, cello. In their combination of energy with finesse, in their individual strength and excellence, they remind me somehow of the players in the Juilliard Quartet. They do the fast movements with flexibility and precision, and the Minuets with grace. The Adagio is well sung; there is only one noticeable flaw here: in a climactic passage where the violin sustains alternately high and low dotted halves against eighth-note chords in the other instruments, the fiddle does not come through strongly enough. In the variations each player takes advantage of his opportunity to shine. The sound is very good, the separation in the stereo being marked but not exaggerated. N.B.

MOZART: *Quartets for Strings: No. 22, in B flat, K. 589; No. 23, in F, K. 590*

Guarneri Quartet.

- RCA VICTOR LM 2888. LP. \$4.79.
- • RCA VICTOR LSC 2888. SD. \$5.79.

The Guarneri Quartet consists of young virtuosos who, after pursuing individual careers, became a quartet at Marlboro with the encouragement and under the benign influence of Serkin and Casals. Actually, it was the idea of the celebrated Alexander Schneider, who here launches their recording debut with his "hadiest" blessings. It is a debut of which the guiding spirits of Marlboro may be proud. Each of these young performers is an artist, and they play together with a unanimity that ordinarily comes only with long association. The present quartets are a stiff test. It is a pleasure to hear with what apparent ease all the obstacles are overcome. The tone is fine, the ensemble precise but never rigid. It is not often that a quartet plays the first movement of K. 589 with such easygoing flexibility, and with such obvious enjoyment. There is a tendency here to give the first note in a phrase a little extra importance and to pause a little longer than necessary at caesuras, but these incipient mannerisms disappear after the movement is over. In K. 590 there was nothing that failed to convince. Especially the beautiful slow movement, from which Schubert must have learned much, and the finale, a small miracle of wit and invention and workmanship, are

given their full due in this first-class performance, which is matched by first-class sound. N.B.

MOZART: *Sonatas for Organ and Orchestra* (complete)
 †Haydn: *Concerto for Organ and Orchestra, in C, H. XVIII:1*

Carl Weinrich, organ; Arthur Fiedler Sinfonietta, Arthur Fiedler, cond.
 • RCA VICTOR LM 7041. Two LP. \$9.58.
 • RCA VICTOR LSC 7041. Two SD. \$11.58.

MOZART: "The 17 Festival Sonatas" for Organ and Orchestra

E. Power Biggs, organ; Columbia Symphony Orchestra, Zoltán Rózsnayai, cond.
 • COLUMBIA ML 6257. LP. \$4.79.
 • COLUMBIA MS 6857. SD. \$5.79.

Organists have very slim pickings indeed in the works of the great Viennese masters of the Classic era. Perhaps it is because they are grateful for every crumb that they have begun to record the present compositions. For it is not much more than crumbs that Mozart offers them in these little so-called organ sonatas. Of the seventeen pieces only five have written-out organ parts, and modest ones at that; in the other twelve the organ is only a continuo instrument. Some of the sonatas are rather attractive—K.244, for example, or K. 278—but the

category as a whole is not one that inspired the master to his best efforts.

Weinrich, playing on the fine Holtkamp organ in the General Theological Seminary in New York, does what little he has to do with his wonted skill, and Fiedler's men sing the cantabile sections nicely. The fourth side of this RCA set is occupied by an early work of Haydn, written perhaps in the year when Mozart was born but in any case before the older master had begun to hit his stride. It is of mainly historical interest.

Biggs, on the Columbia disc, employs an Austrian organ (in the Stadtfarrkirche of Eisenstadt) that was in use in Mozart's time. In a couple of the sonatas—K. 67, 244—he builds up the organ part by playing an active and independent realization of the continuo. He gets all the sonatas onto two sides, against Weinrich's three, by not making any of the repeats.

The ensemble between organ and orchestra is once or twice a little less precise in the RCA Victor edition, but the orchestral playing there is more polished and the sound of the orchestra somewhat smoother and more lifelike. For beauty of sound too, the RCA disc is recommended, but if price is an important factor, there's nothing wrong with the Columbia performances. N.B.



MOZART: *Symphonies: No. 33, in B flat, K. 319; No. 29, in A, K. 201*

New Philharmonia Orchestra, Otto Klemperer, cond.
 • ANGEL 36329. LP. \$4.79.
 • ANGEL S 36329. SD. \$5.79.

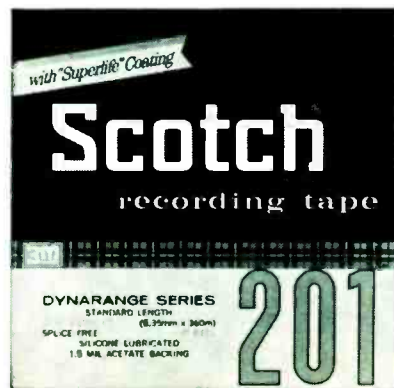
MOZART: *Symphonies: No. 33, in B flat, K. 319; No. 28, in C, K. 200; Le Nozze di Figaro: Overture*

Cleveland Orchestra, George Szell, cond.
 • COLUMBIA ML 6258. LP. \$4.79.
 • COLUMBIA MS 6858. SD. \$5.79.

The two versions of K. 319 are illuminating examples of how different can be the approaches of two highly regarded conductors to the same work. Both do the slow movement beautifully and at about the same pace: Klemperer emphasizes more than Szell the crescendo and diminuendo signs that the Breitkopf score gives here, signs that seem unMozartean and may well be an editor's addition. The conductors agree too about the tempo of the Minuet, though Szell's has more grace. It is in the fast movements that the difference is most marked. Klemperer's first movement is slowish, rather solemn and heavy. It sounds as though he is using too large an orchestra for this lightly scored work. Szell's *Allegro assai* is fleet, Italianate, and utterly convincing. Klemperer's finale (also marked *Allegro assai*) is lively enough



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but lacks the mercurial quality of Szell's.

The same traits characterize the performances of the two early symphonies. Klemperer's A major is delightful in the last three movements; the first is sluggish: eighth-note passages sound as though they were being rehearsed at a slower pace than the final one would be. Szell's C major Symphony receives an immaculate performance, subtle and completely plausible even to the added timpani. (There is no kettledrum part in the score but it is known that Mozart added one.)

In both recordings the sound is first-rate. N. B.

MOZART: *Symphony No. 36, in C, K. 425 ("Linz")*—See Bruckner: *Symphony No. 5, in B flat.*

NIELSEN: *Chamber Music with Winds*

Quintet for Winds, Op. 43; Serenata in vano, for Clarinet, Bassoon, Horn, Cello, and Bass; Fantasias for Oboe and Piano, Op. 2; Canto Serioso, for Horn and Piano; The Mother, Op. 41: Incidental Music.

Robert Gardner, cello; Jeffrey Levine, bass; Scott Nichrenz, viola; Libby Kronberg-Brown, harp; Howard Lebow, piano; Lark Woodwind Quintet.

• LYRICHORD LL 155. LP. \$4.98.
• • LYRICHORD LLST 7155. SD. \$5.95.

I am happy to be able to welcome this record much more warmly than Lyrichord's last Nielsen offering (*Commotio* and a selection of organ preludes, reviewed in these pages last February). The Wind Quintet is a fine work, with a dramatic first movement, an elegant minuet, and a poetic variation finale. It is splendidly played by the Lark Woodwind Quintet, whose members are John Wion (flute), Bert Lucarelli (oboe), Arthur Bloom (clarinet), Alan Brown (bassoon), and William Brown (horn). All five players have character and technique, and I was particularly impressed by William Brown's confident handling of the evocative solo horn music in the finale. One or two negligible traces of echo aside, the recording is excellent, with a live, warm ambience that prevents any clogging of texture.

The jacket claims that "This recording presents the complete woodwind chamber works of Carl Nielsen." This is not quite accurate, since there also exist an Allegretto for Two Recorders and an unpublished Fantasy for Clarinet and

Piano. But the pieces on the overside are probably as much as we need. They are all well performed, and they are much better music than the Preludes that made Side 2 of the organ record such a bore. B.J.

PALESTRINA: *Masses: Tu es Petrus; Assumpta est Maria*

Regensburg Cathedral Choir, Hans Schrems, cond.

• ARCHIVE ARC 3241. LP. \$5.79.
• • ARCHIVE ARC 73241. SD. \$5.79.

These performances miss the radiance of Palestrina. The recording is partly to blame: I am not asking for the vast, echoing, vaulted kind of acoustic that obscures the polyphonic lines, but there should be more sense of spaciousness and mystery than is provided by this very close-up, tangible sound. But the choir itself is not among the best of its kind—the boys' voices are somewhat raw in tone, and the tenors are weak. The preponderance of treble tone is tiring to the ear, particularly since, in the *Assumpta est Maria* Mass, Schrems uses the alternative (SSAT) setting of the "*Christe eleison*" instead of the AATB version. In fast passages, the conductor's rhythm tends to be obtrusively metrical. B.J.

PROKOFIEV: *Concertos for Violin and Orchestra: No. 1, in D, Op. 19; No. 2, in G minor, Op. 63*

Nathan Milstein, violin; Philharmonia Orchestra, Carlo Maria Giulini, cond. (in Op. 19); New Philharmonia Orchestra, Rafael Frühbeck de Burgos, cond. (in Op. 63).

• ANGEL 36009 LP. \$4.79.
• • ANGEL S 36009 SD. \$5.79.

On the liner notes for this disc, Lawrence Morton challenges the conventional notion that the first Concerto of Prokofiev is witty, hard, dissonant, and steely while the Second is a much more popular and lyric work. Nothing could be more to this point than these performances; the First Concerto emerges as a witty but thoroughly lyric work almost in the classical tradition while the Second seems mostly mere busy-busy music. Personally I see no comparison between the two pieces and I would infer (perhaps incorrectly) that Mr. Milstein's sympathies also run towards No. 1. In any case, you don't have to choose; here you get both. In addition to an obscure Oistrakh-Kogan pairing, these concertos have also been put back-to-back by Ricci and Stern. Milstein's brilliant performances—and they are astonishingly brilliant—hold up well in this considerable company. (For the rather more ebullient Oistrakh readings you will have to go to two recordings.) The old and New Philharmonia produces creditable results; the recorded sound is excellent. If the performance and recording of the G minor Concerto seem somewhat harsher, that is perhaps only the real nature of the piece. A word of caution: I had bad luck with review copies and I would advise a check of at least the first part of

the G minor Concerto for possible defects in the pressing. E.S.

RIETI: *Medieval Variations; Six Short Pieces; Concerto for Cello and Twelve Instruments; Concertino for Five Instruments*

Robert Guralnik, piano (in the Variations and *Short Pieces*); Massimo Amfiteatrof, cello (in the Concerto); Chamber Players of Heilbronn (in the Concertino); members of the Orchestra Sinfonica di Roma, Nicolas Flagello, cond. (in the Concerto).

• SERENUS 1013. LP. \$3.98.
• • SERENUS 12013. SD. \$4.98.

"Elegance" is the word for Vittorio Rieti. His music has a polish, suavity, tunefulness, and clarity much like that of Poulenc; Ph.D.s may never lecture on it at conferences about the latest *Schrecklichkeit*, but it makes its entertaining points with great verve and style, especially when it is as beautifully performed as it is here.

The major pieces on this disc (happily designated as Vol. 1 of the music of Vittorio Rieti) are the Concertino for flute, viola, cello, harp, and harpsichord, and the Concerto. The latter is the more obviously witty piece, but they are both delightful. Filling out the record are two piano pieces (one on each side), beautifully played by Robert Guralnik. The *Medieval Variations* elaborate an old English tune in brilliant style; the *Six Short Pieces* are a standard item in every composer's repertoire. The recordings throughout are excellent. A.F.

SCHUBERT: *Quartets for Strings: No. 9, in G minor, D. 173; No. 13, in A minor, D. 804*

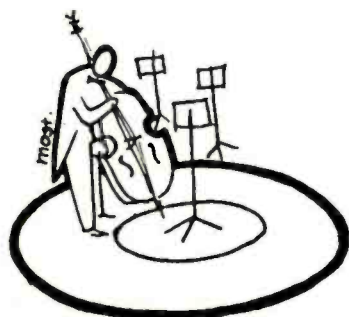
Juilliard String Quartet

• EPIC LC 3913. LP. \$4.79.
• • EPIC BC 1313. SD. \$5.79.

These latest readings in this group's survey of the Schubert string quartets are very much in the typical Juilliard manner: dramatic rather than lyrical, always concentrating on rhythm and *ostinato* wherever possible, and even fussing over lengthy cantabile lines in order to produce a result that must at least be called compelling. The finished product (*very* finished—Juilliard is an efficient aggregation indeed!) is bright-eyed and newly minted, like those shiny 1965 quarters we have been getting lately . . . and like those coins, the substance beneath that glittery finish is perhaps just a little sham, at least to traditional ears accustomed to a gold-silver rather than chrome-plated standard of chamber music playing. As performances of today, though, these rate a declamative "Aye!"

Sleek, meticulously groomed reproduction. H.G.

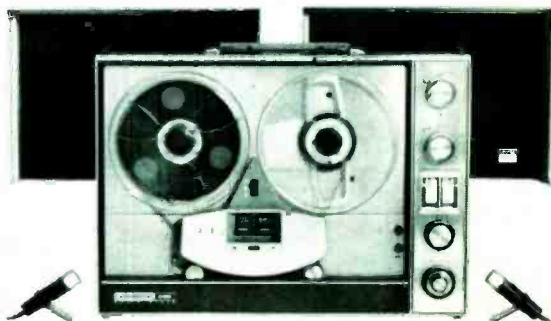
SCHULLER: *Seven Studies on Themes of Paul Klee*—See Stravinsky: *Agon*.





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SMETANA: *Quartet for Strings, No. 1, in E minor ("Aus mein Leben")*
†Dvořák: *Quartet for Strings, No. 6, in A flat, Op. 105*

Guarneri Quartet.

- RCA VICTOR LM 2887. LP. \$4.79.
- • RCA VICTOR LSC 2887. SD. \$5.79.

Here is a typical demonstration of instrumental and ensemble mastery by the brilliant Guarneri ensemble founded a little over two years ago at the Marlboro Music settlement. The breath-taking velocity and razor-sharp articulation even extend to the viola, so frequently the reticent member of a quartet. Then too, the foursome produces an unfailingly luscious tone, plays with letter-perfect intonation, and displays all sorts of felicitous pinpoint balances and coloristic effects. And how these gentlemen stay together . . . even in the most wayward of tempo changes. In short, this is ensemble work of a transcendental variety.

That said, it might also be added that the Guarnerians occasionally become carried away by their own heady virtuosity. Sometimes, that is, their considerable musical intelligence is put too much at the service of technical prowess, and the result, in these instances, sounds a bit stilted. I get the impression that these four splendid players are apt to study, calculate, and perfect details which are then systematically added to the finished performance "for spontaneity." Two years, however, is a short time for a quartet to work together, and it can be expected that as the Guarneris learn to take their collective identity in stride they will begin to lavish their very considerable talents on the finer, stylistic problems of interpretation—on, say, the differences between the subjective, "nerves-on-edge" romanticism of Smetana (which they play superbly) and the more classically reserved, formalistic melodiousness of Dvořák (which sounds brilliant, but slightly disjointed as they now give it).

But whatever its minuscule faults, the Guarneri Quartet is the most gifted group of its kind I have heard in years. The sound on this recording is ultra-clear, sometimes tightly unyielding; I like the *sec* quality, for it enables me to revel in all sorts of newly clarified details. H.G.

STRAVINSKY: *Agon*

†Schuller: *Seven Studies on Themes of Paul Klee*

Boston Symphony Orchestra, Erich Leinsdorf, cond.

- RCA VICTOR LM 2879. LP. \$4.79.
- • RCA VICTOR LSC 2879. SD. \$5.79.

This is the second recording of the Schuller and the third for the Stravinsky. Both of these works were written in the late Fifties (Stravinsky, 1957; Schuller, 1959); both employ chromatic, twelve-tone devices and ideas in conjunction with other matter; and, taken together, they can be said to stand for the entry of such notions into the mainstream of musical life.

Agon actually shows the process of assimilation as part of its form. A "ballet for twelve dancers" written for Balanchine, the work begins with a lean but perfectly scannable diatonic, neoclassic *pas de quatre* which immediately afterwards splinters off into two sort-of-serial subsections. There then follow two *pas de trois*, each of which is divided into sections patterned on old French dances which become increasingly chromatic; these are surrounded by an interlude-refrain of a most simple, attractive diatonic character. Then follows a highly inflected twelve-tone *pas de deux* and a short series of duos and trios, twelve-tone pure and simple, which somehow perfectly dovetail right back into the opening diatonic music. Don't ask me how it's done; I couldn't tell you. It's an extraordinary sleight of hand by an old master magician. Not that *Agon* is any trick; it is a superb and thoroughly Stravinskian creation, a marvelous commentary on our contemporary musical experience—transformed, utterly clarified, and made coherent and meaningful in the best Stravinsky manner.

The Schuller piece was a joint commission of the American Music Center, the Ford Foundation, and the Minneapolis Symphony (it was recorded by that orchestra not so many years ago but the record is now deleted). It is based on seven Klee paintings: *Antique Harmonies* (pile-up of fifths in ominous chromatic juxtapositions); *Abstract Trio* (wind trios in changing timbres); *Little Blue Devil* (you guessed it, colored in jazz "blue"); *Twittering Machine* (a mechanical, "post-Webern," ultraserial twitch and twitter); *Arab Village* (the only non-twelve-tone movement; a literal evocation of Arabic music with microtonal intervals, long flute and oboe drones and wails); *An Eerie Moment* (an unsettling murmur and explosion); and *Pastorale or Rhythms* (intertwined rhythmic lines with loping chromatic-rustic themes in and around). All of this is managed with great charm and wit as well as extraordinary amounts of ingenuity and skill (for example, Schuller shows the wind players in *Arab Village* just exactly how to produce the required microtonal effects and they are indeed perfect). The very literalness of the images enables almost any listener to associate perfectly; the *Twittering Machine* is surely the first piece of post-Webern serialism which invariably brings down the house. As an entity, the work doesn't quite hang together and its carefully managed appeal represents something close to the first popularly priced twelve-tone fare—and what's boiling in the pot is stew. But it's good, healthy, tasty, well-made stew. The food-recipe image is not altogether beside the point—this music is a little cooked-up. Still, if not gourmet, it is effective stuff from one of this country's most gifted younger composers.

The old Minneapolis recording was a little stronger on the exotic side; Leinsdorf tends to be strong and straightforward. *Agon* seems to me a little rushed in places; I would have liked a little more punctuation—separation of phrases and

sections, extension of holds, shaping of the big phrases, and so forth. Also Leinsdorf omits two repeats that I do not feel are really optional; the loss hardly seems worth the minute or so saved in a twenty-minute piece. In other respects, however, this is an excellent job and it is a pleasure to get music as new and important as this in such capable hands. The high quality of the sound does justice to the wide range of timbres in this music. E.S.

TCHAIKOVSKY: *Symphony No. 2, in C minor, Op. 17 ("Little Russian")*

†Liadov: *Eight Russian Folk Songs, Op. 58*

London Symphony Orchestra, André Previn, cond.

- RCA VICTOR LM 2884. LP. \$4.79.
- • RCA VICTOR LSC 2884. SD. \$5.79.

Composed in 1873 and then drastically revised in 1880, Tchaikovsky's C minor Symphony is a curious mixture of Glinka and intimations of the later and more familiar Tchaikovsky. The two middle movements are the least original, having been virtually untouched in the revision. During the seven years between the two versions, Tchaikovsky composed his *Swan Lake* music, *Eugen Onegin*, the first two piano concertos, and the Fourth Symphony. While the first movement of the Second Symphony, as we now know it, shows an affinity in its dynamic scheme and thematic development to the later Fourth, the Finale strikes a balance between the Glinka-like style of the two middle movements and the not completely achieved stronger personality of the first movement.

Here André Previn leads the London Symphony Orchestra, with whom he has made a highly regarded recording of the Shostakovich Fifth, in a performance that's very satisfactory except for some badly balanced voicing of the wind chords and some sloppy pizzicatos at the end of the first movement. Though this conductor's leadership lacks the strongly defined profile of Dorati or Maazel in recent releases, some listeners may prefer his more impersonal approach to their more highly charged interpretations (better suited, perhaps, to Tchaikovsky's last three symphonies). In spite of less impressive sonics, however, the old Giulini performance with the Philharmonia Orchestra offers a better combination of rhythmic vitality and genuine involvement; Giulini is especially successful in the lilting Finale based on the "Little Russian" folk song.

The impersonality that limits Previn's projection of the Symphony is more damaging to the Liadov Suite. The folk source of these pieces is in this account forgotten, and Previn is, if anything, rather lugubrious when he should be vital and directly expressive. The over-all sound of the orchestra is very good, perhaps richer than it actually is in the concert hall, but well defined and clear. A lighter tone would have been more appropriate to the Liadov. P.H.

VARESE: *Amériques*

†Milhaud: *L'Homme et son désir*

†Honegger: *Pacific 231*

Utah Symphony Orchestra, Maurice Abravanel, cond.

- VANGUARD VRS 1156. LP. \$4.79.
- • VANGUARD VSD 71156. SD. \$5.79.

Edgard Varèse arrived in New York at the end of 1916 and within a year or two had begun a major orchestral composition. His earlier music—almost none of it seems to have survived—was in the prevailing Central European symphonic mode of the day, but in arriving in America, Varèse was putting Europe behind him in more than a literal sense. America was for Varèse above all The New World and the very title of his new work—"Americas"—is meant to suggest a new musical universe. *Amériques* was and is a new, extraordinary, and magnificent experience and it remains so forty-four years after its completion; hats off to Abravanel and Utah for giving it to us at last—and in a first-rate reading.

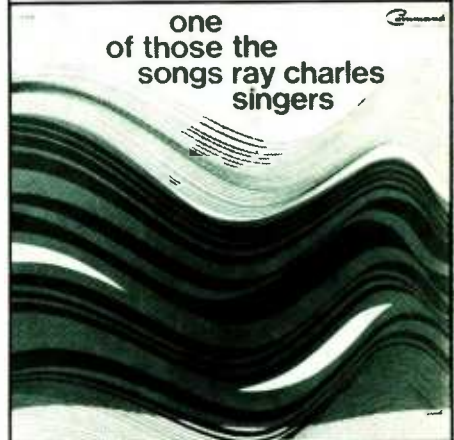
It would be inaccurate to imply that *Amériques* represents a total severing of the European umbilical cord. The influence of *Sacre du printemps* is perfectly clear and there is Debussy in this score too; furthermore, Varèse certainly knew and was influenced by the early experiments in noise of the Italian Futurists and perhaps the early Dadaists (the so-called "bruitisme"). But whereas European music after the First World War tended towards consolidation of the new ideas or some kind of return to tonal or classic ideals, Varèse (and a number of his American contemporaries) resolutely carried through the implications of the earlier revolutions that rocked the musical world before World War I. In *Amériques* these ideas, whatever their origins, are taken up onto a new level—opened out into an entirely new universe of expressive sound. The issues here are still very much live ones.

Amériques is scored for a large orchestra including nine percussionists. Percussion is virtually omnipresent and almost as fully developed as in the later, more famous *Ionisation*. Percussion is indeed so much the dominating factor in the work that even the great pile-ups of orchestral sound often seem like a composing out of densities and noise colors. Between the pitched sounds and the noise stands the ubiquitous Varèsian siren, its rising and falling wail suggesting the continuous nature of the sound spectrum in this new, embracing universe of sound experience.

All of the events in *Amériques* occur as great static sound objects, totally remote from traditional contrapuntal development—objects in space, imposed and superimposed through accent, rhythm, color, and dynamic. Melodic events appear—bits of diatonic or modal phrases often with a surprisingly exotic or Oriental color—but they are also static objects, fragments of a few notes that turn and revolve but fixed in register and color. The real organization of the piece is not motivic (though motives

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occur) but dynamic. Just as Webern explored the gradations of softness and silence, Varèse explored the meaning of loudness and noise. The volume levels of the work are numbing but this music is far from primitive. *Amériques* has, in fact, the profoundest kind of organization in density and intensity. It lacks something in the way of the pitch and rhythmic subtlety of Varèse's later works but it is already a perfectly conceived realization of the experience of sound intensity and energy. As in all the mature Varèse works, energy is everywhere generated and everywhere held in an incredible controlled tension that binds every element of the piece—that is every part of the experience of the work—together. The more energy generated, the more it is held in tight suspension and the more tension is produced: the final page is literally an explosion.

Abravanel's tendency is to shape the piece dynamically and to go all out only for certain climaxes; the result is somewhat easier to take but also perhaps dulls the effect a little. But the playing is of remarkably high quality and in most respects the conception is fully worthy of the piece; in most basic ways, it all comes through.

The Milhaud *L'Homme et son désir* of 1918 is a score for a ballet based on Claudel, a rather charming souvenir of their (Milhaud's and Claudel's) assignment to the French legation in Brazil. In addition to the simple, repetitive Franco-Brazilian tunes in lively, free, colorful settings (the piece was certainly a source book for Villa Lobos), there is an evocative, wordless vocal quartet, an extensive, elegantly sensual use of the percussion (jungle noises, Brazilian popular music, etc.), and (for the sake of history, no doubt) a nicely prophetic spatial, stereo arrangement of a chamber ensemble. The Honegger is, of course, his famous musical choo-choo train. This piece of musical futurism—a good example of the "machine poem" very much in vogue in 1923—hardly seems revolutionary any more (compare it with the effect that the Varèse still makes today) but it has enough skill and strength of imagination to keep it from being dated.

In most fundamental issues I must express astonishment and admiration for Abravanel and his far-off, far-out musical forces. The performance of the Honegger—powerful, crackling, brilliant—brings that locomotive to life, and the Milhaud is sensuous and crystalline. Only the immense difficulties of the Varèse and the slight tendency to mitigate its hammer blows keep *Amériques* from being quite in the same class; it is nonetheless an extraordinary performance. The recorded sound is clear and vibrant; again the only qualification comes in the Varèse where (apparently also to mitigate the numbing effect of the incessant triple and quadruple *fortes*), the piece is recorded at slightly lower levels (and, apparently, with more distantly placed microphones). The record, by the way, was issued with the help of a grant from the Rockefeller Foundation; it is a remarkable job all around. E.S.

VIVALDI: *Concertos for Various Instruments* (5)

For Strings and Continuo, in A, P. 235; for Two Cellos, Strings, and Continuo, in G minor, P. 411; for Oboe, Violin, Strings, and Continuo, in B flat, P. 406; for Bassoon, Strings, and Continuo, in E minor, P. 137; for Viola d'amore, Guitar, Strings, and Continuo, in D minor, P. 266.

Betty Hindrichs, Rolf Domnich, cellos; Jacques Chambon, oboe; Georg-Friedrich Hendel, violin; Maurice Allard, bassoon; Günter Lemmen, viola d'amore; Franz Probst, guitar; Chamber Orchestra of the Saar, Karl Ristenpart, cond.

- NONESUCH H 1104. LP. \$2.50.
- • NONESUCH H 71104. SD. \$2.50.

This excellent collection offers five Vivaldi concertos strongly contrasted in character and medium. Apart from the oboe and violin work, which is comparatively ordinary, they are all in the composer's best and most imaginative vein. The Concerto for Strings has an irresistibly tuneful finale; that for two cellos is a dark, powerful work, again with a particularly fine finale, whose interest this time lies in strong syncopations and angular, striding melodic leaps: the Bassoon Concerto blends smooth melodic figures with athletic figuration; and the work for viola d'amore and guitar (originally lute), poignantly grave in its outer movements, has a ravishingly melodious central Largo.

The orchestra plays crisply and well, the tempos are appropriate, most of the solo playing is highly accomplished, and the recording is vivid. On the other side of the scale are to be placed a few stylistic weaknesses. Some of the orchestral dynamics are a shade romantic for the period, and in the first movement of the Bassoon Concerto the appoggiaturas are played short instead of being given their full value. In P. 266, the liner claims, "The use of the guitar instead of a lute will enhance the transparency of the solo passages," but this seems to me the exact reverse of the truth, and in any case Franz Probst shows himself little acquainted with eighteenth-century style, and often echoes Günter Lemmen's pleasingly graced phrases with bald undecorated versions. Over four fifths of its extent, however, this record makes a much better impression, and it can be recommended as an agreeable presentation of some splendid music. B.J.

VIVALDI: *Gloria; Kyrie*

Saramae Endich, soprano; Adele Addison, soprano; Florence Kopleff, contralto; Robert Shaw Chorale and Orchestra, Robert Shaw, cond.

- RCA VICTOR LM 2883. LP. \$4.79.
- • RCA VICTOR LSC 2883. SD. \$5.79.

VIVALDI: *Dixit Dominus; Sinfonia al Santo Sepolcro*

Karla Schlean, soprano; Adele Bonay, contralto; Ugo Benelli, tenor; Gastone

Sarti, bass; Vienna Kammerchor, Vienna State Opera Orchestra (in the *Dixit*), Solisti di Milano (in the *Sinfonia*), Angelo Ephrikian, cond.

- BACH GUILD BG 678. LP. \$4.79.
- • BACH GUILD BGS 70678. SD. \$5.79.

Robert Shaw has achieved the best version that has yet come my way of Vivaldi's resplendent Gloria. Two Vivaldi settings survive; this is the better-known one, usually performed in the bizarre "elaborazione" of Alfredo Casella, but presented here in a much more stylish edition by Mason Martens. The only weakness in the performance is the contribution of the two sopranos. Florence Kopleff, by contrast, is magnificent, especially in her first aria, the grave "Domine Deus, Agnus Dei": her voice is rich and perfectly controlled, her diction flawless, her phrasing deeply musical. Every necessary embellishment is forthcoming, but the credit for this no doubt belongs to the conductor and the editor, for the entire performance is exemplary in this respect. Shaw's tempos are admirably vivacious, and chorus and orchestra respond with tingling attack and pure, powerful tone. The recording is the best I have heard from RCA lately, and it faithfully renders the performance's excellent balances—within the chorus, within the orchestra, between chorus and orchestra, and between soloists and accompaniments.

The G minor Kyrie makes an impressive fill-up. I am not sure that it was a good idea to double the complement of voices in the solo passages, but in every other respect this too is a very good performance, and Shaw again adopts true eighteenth-century tempos that keep the slower music from dragging. The antiphonal scoring of the Kyrie is well captured by the stereo recording.

It's a pity that the Bach Guild disc of the *Dixit Dominus*, a psalm setting for soloists, two choruses, and two orchestras, cannot be so warmly welcomed, especially as this imposingly dramatic work is not otherwise available on records. There are some sensitive moments in the performance, but both in the *Dixit* and in the poignant *Sinfonia al Santo Sepolcro* which completes Side 2 Ephrikian's approach is basically romantic rather than baroque. The dynamics ebb and flow inappropriately, and, at the opposite extreme from Shaw's performances, there is no attempt at ornamentation. A particularly flagrant example—since these things are always more apparent in recitative—is the central section of the tenor's exquisitely lyrical introduction, which is done with ungraced cadences in flat defiance of eighteenth-century musical grammar. The four soloists are just about adequate, but they are brought up too close in comparison with the choral sections, and the recording barely does justice to the antiphony of choruses and orchestras. Ordinarily this record might have made a fairly good impression, but not in a month that also brings Shaw's outstanding disc. B.J.

Recitals & Miscellany

AKSEL SCHIÖTZ: "The Art of Aksel Schiøtz," Vols. 5 and 6

Vol. 5—Buxtehude: *Was mich auf dieser Welt betrübt*; Bach: *Christmas Oratorio: Frohe Hirten, eilet, ach eilet*; Hartmann: *Liden Kirsten: Sverkels Romance; Drafting Table duet; The Weary Winter Went Away; Sleep soundly in the Soil of Slesvig*; Gounod: *Faust: Salut, demeure*; Tchaikovsky: *Eugen Onegin: Lenski's Aria; Heise: Alone in the Woods; To a Lady Friend; Evening at the Loggia*; Lange-Müller: *Once Upon a Time: Serenade*; Nielsen: *The Page Was High Up in the Tower; Hunter's Song; We, the Sons of the Plains*. Vol. 6—*Four Danish Medieval Songs*; Dowland: *Flow, My Tears; Shall I Sue; Now Cease, My Wand'ring Eyes*; Grieg: *The Return; A Poet's Last Song*; Sjøberg: *The First Time I Met You*; Ravel: *Don Quichotte a Dulcinée*; Trad.: *Swedish Folk Melody*; Weyse: *School for Scandal: Drinking Song*; Rung: *The Mother's Name Is a Heavenly Sound*; Laub: *Behind the Mountain Tops*; Aagaard: *I Behold the Islands*; Ring: *The Time Comes Nearer When I Must Go*; Agerby: *Oats*; Tarp: *Here the Heart Is at Home*; Hamburger: *Snow*; Mortensen: *My Honey*.

Aksel Schiøtz, tenor; various accompaniments [Vol. 5 from 78-rpm originals, 1938-46; Vol. 6 from 78-rpm originals, 1939-52].

• ODEON MOAK 19/20. Two LP. \$5.79 each.

I am not aware that Vols. 1-4 of this Schiøtz collection have yet been domestically released; in any case, here we have Nos. 5 and 6.

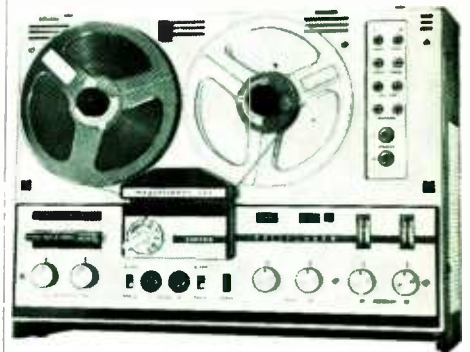
Volume 5 will be more attractive for those primarily interested in the singer's abilities, Vol. 6 for anyone wishing to pursue some byways of Scandinavian song. The first side of Vol. 5 is as close as we come to standard repertory, and contains a stunning voicing of the Bach aria—no tenor has been able to surpass Schiøtz's ability to handle long runs with full, clean tone and apparently endless breath. The little duet from *Liden Kirsten* is music of some charm, and Schiøtz's partner here, Edith Oldrup Pederson, turns out to be a pleasant light soprano. One would like the *Faust* aria to let out a bit more as it builds (though the C is fine in a heady way); the Lenski aria, though (his last one, just before the duel) is beautifully sung, particularly the final phrases.

On the overside, the second of the two Hartmann songs (*Sleep Soundly*) is quite beautiful, and a couple of the Heise pieces are interestingly similar to some of Tchaikovsky's lyric songs. In the final one (*Evening at the Loggia*) Schiøtz displays an exemplary legato on the flowing downward phrases. The Nielsen songs display craftsmanship, but I cannot



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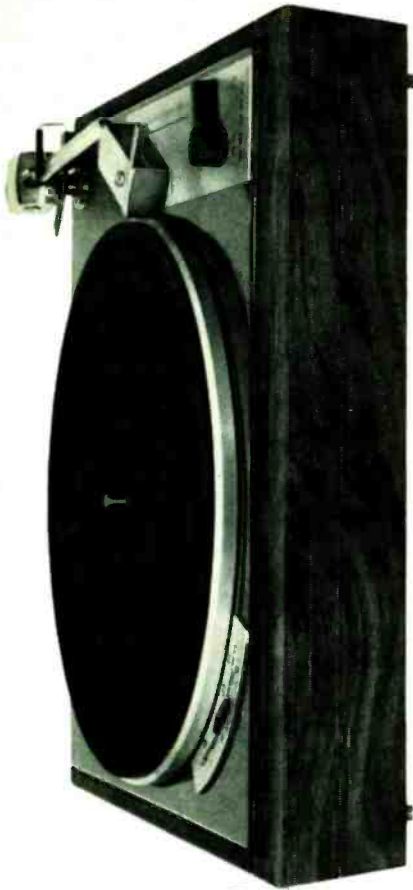
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say that I'm much taken by them, even when this well sung.

Vol. 6 suffers grievously from the lack of texts and more thoroughly informative notes on the songs. Most of the material on Side 1 (the medieval songs, Dowland, Grieg, Ravel) can be enjoyed purely as music, and much of this is familiar enough. Side 2, though, embraces a chronological cross section of Danish song over the past century. They are mild, pleasant songs, but they tend to wear out their little melodic ideas and to simply reel on, one verse after another, without so much as a minor rhythmic or harmonic alteration. Texts might have turned the tide, at least in some cases.

Both records show Schjøtz in his best vocal form—a light, clear tone of some body propelled by an exceptionally even, firm legato and fine musical taste, but taken all in all, a bit bland, especially when an entire side of simple, unsophisticated songs is involved. The only uncharacteristic band is the Ravel cycle, which was recorded after the serious illness and surgery that so limited Schjøtz's career after the War, just as it had a chance to widen to an international scope. Here the timbre is almost baritone, and the ease and range of the singing obviously limited. It is still a singer who knows what he's about, though, and despite the fact that the second and third songs pose him some serious problems, he conveys (particularly in the *Chanson romanescque*) what nearly everyone misses in this set: the sense of Quixote as an old and, well, quixotic man. And plenty of fun still shows through the *Chanson à boire*.

The transfers are not really very good, considering how recent the material is; there is some surface noise on most of these bands, and full-volume passages are apt to distort. My own feeling would be to secure Vol. 5, but to let Vol. 6 pass unless you have a specialized interest in the material. C.L.O.

FELIX SENIUS AND HERMANN WINKELMANN: *Vocal Recital*

Haydn: *Die Schöpfung: Mit Würd' und Hoheit*. Mozart: *Don Giovanni: Il mio tesoro: Così fan tutte: Un' aura amorosa*. Donizetti: *L'Elisir d'amore: Una furtiva lagrima*. Mendelssohn: *St. Paulus: Sei getreu bis in den Tod*. Brahms: *Feldeinsamkeit: So lass' uns wandern*. Beethoven: *Adelaide*. Liszt: *O quand je dors*. Verdi: *Il Trovatore: Deserto sulla terra*. Smetana: *Dalibor: Blickst du, mein Freund*. Wagner: *Tannhäuser: Dir töne Lob: Lohengrin: Höchstes Vertrau'n: Die Meistersinger: Preislied*.

Clara Senius-Erler, soprano (in *So lass' uns*); Felix Senius, tenor (in the Haydn through Liszt pieces named); Hermann Winkelmann, tenor (in the Verdi, Smetana, and Wagner) [the Senius from Anker 78-rpm originals, c. 1908; the Winkelmann from G & T 78-rpm originals, 1905-06].

• Rococo 5239. LP. \$5.95.

This is a collector's dream, containing an

all-but-complete first re-recording of the important singer Felix Senius (1868-1913), whose records are, as 78s, so scarce as to be unobtainable. Senius was a highly successful German concert-and-oratorio tenor who died in mid-career (of bad fish served him at a banquet by his native city of Königsberg) and who indulged in only one recording session, and that for the exceedingly obscure Berlin company, Anker. At that session he made eleven sides, ten of which are here reproduced (*Adelaide* took up two sides, in case you're counting). On this evidence, he appears to have possessed a virile, slightly dark tenor voice, with admirable flexibility, breath control, and German diction.

His artistry appears to be somewhat more variable than his singing. In the operatic arias, there is some noteworthy tenoring, but no sense of style. (Surprisingly, for a German tenor of the period, the arias are sung in Italian, or a fair approximation.) The ponderously slow and, even if one grants the slowness, erratic tempos rob the arias of any effective shape. Senius had all the vocal equipment for a fine Mozart tenor; but unlike his contemporaries Leo Slezak and Hermann Jadowker, he displays no notion of what it is all about, musically or dramatically. In his proper specialties, he is far more impressive. In oratorio, the *Schöpfung* aria is a model, and he imparts unsuspected life to the dullish Mendelssohn. The Liszt (sung in German) and Brahms pieces are firmly sustained; and the *Adelaide* is splendid, in both vocalism and interpretation.

One suspects that a *Senius-Abend* might have had its monotones. There seems to be a Senius Performance: manly, resolute, sober, earnest, and beautifully voiced. When this precisely suits the music, as in "*Sei getreu*" or *Adelaide*, you have a close-to-classic rendition.

There is no denying the importance of Hermann Winkelmann (1849-1912), one of the major tenors of the nineteenth century, who, among many other credits, created Parsifal. But it is hard to find clues to his quality in his records, made in his late fifties after his retirement. He has preserved some ringing high notes, fairly impressive for an aging tenor; but he has little breath, no piano, no tenderness (witness his expressionless reading of Lohengrin's "*An meine Brust, du süsse Reine*"), no lyric line (witness the shapeless *Preislied*, which starts with the second verse and sounds as if it came from Beckmesser rather than Walther). Still, Winkelmann was Somebody, in the era before the phonograph; and collectors will want even these souvenirs.

A. G. Ross's otherwise helpful pamphlet discerns elements of *bel canto* in these Winkelmann performances. Pamphlet, jacket, and label could all stand a little German proofreading.

ANTHONY BOUCHER

RITA STREICH: *Opera Recital*

Bellini: *I Capuleti ed i Montecchi: Oh quante volte*. Puccini: *Gianni Schicchi*:

Oh, mio bambino caro. Turandot: Signore ascolta. Donizetti: Linda di Chamounix: O luce di quest'anima. Verdi: Falstaff: Sul fil d'un soffio. Rimsky-Korsakov: Sadko: Lullaby. Bizet: Pêcheurs de perles: Comme autrefois. Massenet: Manon: Obéissons quand leur voix appelle; Adieu, notre petite table. Delibes: Lakmé: Les fleurs me paraissent plus belles; Où va la jeune Hindove.

Rita Streich, soprano; Chorus and Orchestra of the Deutsche Opera (Berlin), Reinhard Peters, cond.

• DEUTSCHE GRAMMOPHON LP. 19495. LP. \$5.79.

• DEUTSCHE GRAMMOPHON SLPEM 136495. SD. \$5.79.

An ill-advised release, and a disappointment after Miss Streich's last operatic recital for DGG a couple of years back.

The voice is still a pretty one, but here sounds pale and tired, rather thin and piping in the coloratura arias, and lacking in body and low notes for the lyric soprano repertory. The best things are Nannetta's song from *Falstaff*, which is quite beautiful and well controlled, and the lovely *Sadko* excerpt, also well vocalized, and in Russian.

There is a fairish "O luce di quest'anima," but almost everything else steadfastly refuses to take off, sometimes because the singing is too careful and small-scaled, but more often because Miss Streich repeatedly fails to do anything towards evoking a character or situation; this is especially true of the Massenet and Bizet selections, which are decently sung but have no dramatic spark at all. The "Bell Song" is probably the soggiest I have ever heard, with a disastrous little cadenza at the end of the first verse. The accompaniments, unhappily, are right in line with the singing—limp and flavorless—and to complete the picture, we have another set of trilingual liner notes with nary a syllable about the selections on the record, to say nothing of texts. Thumbs down. C.L.O.

SOPHIE SVIRSKY: *Piano Recital*

Bach: *Chromatic Fantasy and Fugue, in D minor, S. 903*; Handel: *Chaconne with Variations, in G*; Mozart: *Fantasia in C minor, K. 396*; Pescetti: *Sonata for Piano, No. 4, in C minor*.

Sophie Svirsky, piano.

• MONITOR MC 2086. LP. \$4.79.

• MONITOR MCS 2086. SD. \$4.79.

Sophie Svirsky was a classmate of Sergei Prokofiev at the Imperial Conservatory, where she studied under Annette Esipov (once assistant to—and wife of—Theodor Leschetizky). Unlike Prokofiev, however, Mme. Svirsky chose to specialize in the classical and baroque literature. She is obviously a first-class pianist, with a judicious coloristic sense and superlative fingers which never blur or smear, even in the fastest passagework. In a way, she rather reminds me of Gieseking: both artists indulge in a minimum of rhythmic license, and both manage to be personally expressive within an essen-

tially objective framework. Mme. Svirsky's playing is lovely precisely because it is so unpretentious and yet so very communicative and discerning. Her deft articulation and sense of proportion are particularly apt in the innocuous little Sonata by Giovanni Battista Pescetti (c. 1704-66) and in Mozart's K. 396 Fantasia. The Bach and Handel could be described as "Mozartean" in Mme. Svirsky's sparkling, abstractly symmetrical renderings. Others have stressed the brooding emotionalism more than she, but there is nothing superficial about her uncluttered way with the music. It is pleasing to encounter an artist who knows what and how much to leave out!

Monitor's sound is clear and altogether pleasing to the ear. H.G.

FRITZ WUNDERLICH: "Favorite Songs"

Lara: *Granada*. Brodsky: *Be My Love*. Martini: *Plaisir d'amour*. Toselli: *Serenade*. Stolz: *Weine nicht, bricht ein schöne Frau dir das Herz*. Böhm: *Still wie die Nacht*. Tauber: *Du bist die Welt für mich*. Erwin: *Ich küsse ihre Hand, Madame*. Freire: *Schlaf ein, mein Blond-Engelchen*. Giordani: *Caro mio ben*. Dvořák: *Eine kleine Frühlingsweise*. Silcher: *Aennchen von Tharau*.

Fritz Wunderlich, tenor; R. Lamy Chorus, Graunke Symphony Orchestra, Hans Carste, cond.

• VERVE FOLKWAYS FV 9023. LP. \$4.98.

• VERVE FOLKWAYS FVS 9023. SD. \$5.98.

FRITZ WUNDERLICH: "Welterfolge grosser Tenöre"

Leoncavallo: *Mattinata*. Di Capua: *O sole mio*. Rossini: *La Danza*. De Curtis: *Vergiss mein nicht*. Gordigiani: *Santa Lucia*. Bach-Gounod: *Ave Maria*. May: *Ein Lied geht um die Welt*. Traditional: *Tiritomba*. Denza: *Funiculi-Funicula*. Stolz: *Mein Herz ruft immer nur nach dir, oh, Maria. Ob blond, ob braun, ich liebe alle Frau'n*. Spolianski: *Heute nacht oder nie*.

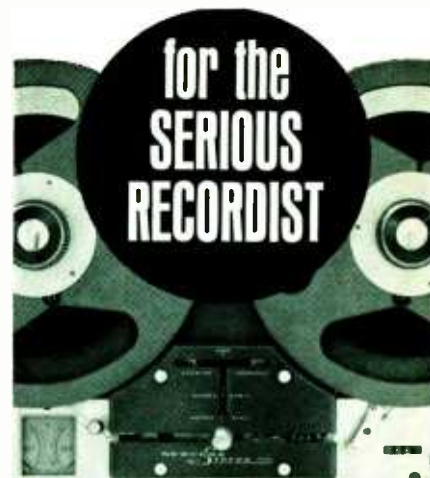
Fritz Wunderlich, tenor; R. Lamy Chorus, Graunke Symphony Orchestra, Hans Carste, cond.

• POLYDOR 238101. LP. \$5.50.

• POLYDOR 238101. SD. \$5.95.

The Verve disc is a new domestic release; the Polydor has been available for some months as an import.

They both present Fritz Wunderlich, whom we have known as the most promising of the young German operatic lyric tenors, as a boffo recording star. The Polydor record consciously evokes four of his predecessors (Caruso, Gigli, Schmidt, and Kiepurá), while the second embraces *Be My Love* and the obvious comparison with Lanza. Whether or not Wunderlich has the personal charm and flexibility to carry off this sort of role I haven't any idea, and of course there would be no sense in his pursuing this kind of career to the exclusion of his



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operatic one. But the voice is now an immensely exciting, vibrant one—at least as recorded here, with plenty of reverb. It has all the melting lyric warmth of the best Viennese tenor models, and a juicy ring on top. One sure sign of something special is that he breaks rules and gets away with it—he carries a wide-open vowel formation right up to the top C, and the voice is so free and open that he never loses the ring and focus of the tone.

Both records are splendid, vocally, from beginning to end, and since they are clearly intended simply to show off a new Big Sound, actual criticism is a bit on the square side. So I will content myself with a couple of P.R. hints. 1) The single record is the natural province for this sort of thing, for when you have come up with one or two sure-fire propositions, you are still faced with the problem of filling up a whole LP with things that will live up to their promise. Ten or a dozen Big Boffo Smashes in a row isn't exciting, but simply stultifying. 2) He's a good boy with the Big Sound, but he ain't got a *image* yet. The really Top Tenors manage to identify themselves with a special sort of song or effect (*Mattinata* was written for Caruso and *Ein Lied geht um die Welt* was Schmidt's theme song; and sheer quality aside, Tauber had The Pianissimo and Schmidt the stratospheric vocal rim shot to show off in every song). So far, Wunderlich has other people's songs, which is not a good idea, because comparisons with an Original are always disadvantageous. Lanza's *Be My Love* is, to come off it and tell the truth, one of the most exciting pieces of singing heard in the last twenty or thirty years, considered simply in terms of vocal quality and line. Wunderlich rings something of a change by singing it in a higher key, but this forces him to take a low ending where Lanza went up to the C, and the final effect is anticlimactic. And no matter how well a new tenor may sing *Ein Lied geht um die Welt*, Schmidt's will be the sound in everyone's ear. Wunderlich needs *Ein Lied* of his own.

Considered soberly for a moment, Wunderlich's singing is most successful with native German repertory: *Aennchen von Tharau* is perfect; *Ich küsse ihre Hand, Madame*, is a beautifully gauged piece of up-to-date crooning, and the Stolz numbers on the Polydor disc are wonderful, especially an irresistible "*Ob blond, ob braun, ich liebe all Frau'n*." His *Be My Love* is rendered in rather funny phonetically transliterated English, and unfortunately his Italian is execrable, so that one or two of those numbers are not successful (particularly *La Danza*, which is also unidiomatic musically—he doesn't seem to understand the descending triplet figures). *Granada*, done in German, really raises the roof.

I'm sure I do not need to spell out the nature of the arrangements, or of the orchestral and choral contributions; they are exactly as treacly and campy as one would imagine. Just for ID purposes: *Schlaf ein*, etc. is *Ay, ay, ay*, and *Eine kleine Frühlingsweise* is the *Humoreske*. C.L.O.

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A SELECTIVE GUIDE TO THE MONTH'S REISSUES

Repeat Performance

BACH: *Kunst der Fuge, S. 1080* (arr. Winograd); **BEETHOVEN:** *Grosse Fuge, in B flat, Op. 133*. Winograd String Orchestra, Arthur Winograd, cond. Heliodor H/HS 25019-2, \$2.49 (two discs) [from M-G-M 2-E3, 1958].

The loving care which Winograd has accorded Bach's staggering work sings out eloquently in every measure. The orchestra plays the conductor's arrangement with extraordinary sensitivity—dynamics, tempos, phrasings, linear balances are just and right. Wisely, the canons, obviously unsuited to a string ensemble, are not performed, and the temptation to complete the final fugue is sensibly avoided. Concluding the performance exactly at the point where the aging and near-blind composer laid down his pen adds a measure of poignancy to this excellent interpretation.

Winograd does not achieve the same success with Beethoven's problematical *Grosse Fuge* and the performance is just as scratchy and out of tune as everyone else's. The sound given both works is clear but rather coarse; and Heliodor has stingily stuffed both records into one jacket with only a cardboard divider. Minor quibbles, in view of such a marvelous version of the Bach at such a reasonable price.

BEETHOVEN: *Concerto for Violin and Orchestra, in D, Op. 61*. Henryk Szeryng, violin; Orchestre de la Société des Concerts du Conservatoire de Paris. Jacques Thibaud, cond. Monitor MC/MCS 2093, \$1.98 [from Odeon XOC 111, 1959].

Szeryng's performance of this often recorded concerto is the sweetest I have ever heard. Even if occasionally his approach seems downright sugar-glazed, there is definitely room for such meltingly beautiful playing. The release gains additional interest from the presence of Thibaud on the podium, one of the pianist's few appearances in the recording studio as a conductor; his view of the music jibes nicely with Szeryng's in the gentle yet firmly controlled contours of the accompaniment. The stereo version is ersatz but at least relatively harmless.

GAY-PEPUSCH-AUSTIN: *The Beggar's Opera*. Elsie Morison (s), Monica Sinclair (ms), Constance Shacklock (c), Alexander Young (t), John Cameron (b), Ian Wallace (bs), Owen Brannigan (bs); Pro Arte Chorus and Orchestra, Sir Malcolm Sargent, cond. Odeon CSD 1516/17, \$13.58 (two discs) [from RCA Victor LM 6048, 1957].

The Beggar's Opera has not had a particularly happy phonographic history; there is Max Goberman's authentically pure but insipidly performed restoration

on Everest; and there are two versions (London and the Odeon reissue at hand) of the Frederic Austin 1920 arrangement, both using a double cast of singers and actors. Austin's scoring suffers from overreliance on a sugary string-dominated texture and a general air of oh-so-proper tastefulness. All the cutting wit of the satirical songs is thereby refined away and the ballads tend to degenerate into sentimental ditties. If this weren't bad enough, about one quarter of the songs are omitted. Compensating factors on the Odeon are the excellent singers and the actors from the Old Vic—Zena Walker, Rachel Roberts, Daphne Heard, John Neville, Eric Porter, and Paul Rogers—but even here pleasure is tempered by the fact that sung and spoken characterizations rarely jibe. For one instance: observe how Zena Walker's delightfully dizzy Polly Peachum dissolves into thin air when Elsie Morison's sweetly voiced milk maid takes over.

Although the recording was made in 1955, the stereo is genuine and sports considerable movement. Much of it is miscalculated, however, to judge from the sudden leaps between speakers as an actor relinquishes the microphone to his singing counterpart. A first-rate performance of this evergreen musical is badly needed. Why doesn't the London/Decca/Culshaw team set to work on Britten's inspired adaptation?

GILBERT and SULLIVAN: Complete Operettas: *Princess Ida; The Yeomen of the Guard; Patience; Ruddigore; Trial By Jury*. Operetta Excerpts: *The Mikado and Patience; The Yeomen of the Guard and Ruddigore; The Gondeliers and Iolanthe; H.M.S. Pinafore and The Sorcerer; The World of Gilbert and Sullivan; Gilbert and Sullivan Chorus*. D'Oyly Carte Opera Company, Isidore Godfrey, cond. Richmond RS 62011, RS 62012, RS 62013, RS 62014, R 23050, R 23055, R 23056, R 23057, R 23058, R 23059, R 23060; RS sets (two discs), \$4.78 each; R discs, \$2.39 each [from London 4218, 4205, 4211, 4206, 4101, 5087, 5088, 5089, 5091, and various London originals, 1949-55.]

With the exception of *The Pirates of Penzance* and *The Sorcerer*, all the D'Oyly Carte recordings of G and S made in the early days of LP are now available on London's inexpensive Richmond label. At the time when these performances were new, the D'Oyly Carte company was particularly long on authentic Savoyard style but rather short on exceptional singing voices (the situation hasn't altered much today). But those of us who were reared on Martyn Green, Darrell Fancourt, Margaret Mitchell, Ella Halman, and the rest will prob-

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ably always hold up these interpretations as classic.

Of the present reissues the *Ruddigore* is especially fine and the *Patience* remains quite passable. Margaret Mitchell is a stand-out on both sets: she had an uncanny way of projecting the artless bitchiness that was at the heart of Gilbert's impossible heroines. Also excellent is Ella Halman—her great, gusty English drawing-room contralto has been sorely missed on the recent remakes. The *Princess Ida* suffers from poor singing and the new version on London is really much more acceptable. The sound is remarkably good on all the discs except for *Trial By Jury*, whose 78-rpm origins are undisguisable.

P.S.: Isn't it about time London admitted that Leonard Osborn, listed as the Duke of Dunstable in *Patience*, sings only the Duke's first line? The rest of the role is in the capable hands of Neville Griffiths.

MOZART: Organ Music. Richard Ellsasser, organ. Heliodor H 25011/HS 25011, \$2.49 [from M-G-M 3075, early 1950s].

Three of the four pieces on this record date from Mozart's last year: the Fantasy and Fugue in F minor, K. 608; the Adagio and Allegro, in F minor, K. 594; and the Andante in F, K. 616. They were written at the behest of one Count Josef Deym for a new instrument he was sponsoring—a pipe organ operated by a clock-work mechanism—and Mozart, as one might expect, came up with something far more striking than his patron had ever expected. The fourth piece here is a lightweight Adagio, K. 356, which the composer originally wrote for the glass harmonica. Nowadays, all this music is played on an ordinary organ, and Ellsasser uses the fine instrument in the John Hays Hammond Museum at Gloucester, Mass. He plays discreetly and with imagination, but his good intentions are sabotaged now and then by an inexplicably rising and falling sound level.

MOZART: Serenades: No. 11, in E flat, K. 375; No. 12, in C minor, K. 388. Wind Ensemble, Arthur Winograd, cond. Heliodor H 25013/HS 25013, \$2.49 [from M-G-M 3159, 1955].

Neat and tidy performances of this bubbly music. Winograd leads a group of polished wind players who obviously relish their assignments. The sound generally is fine, but K. 375 is marred by occasional patches of tape squeal.

MOZART: Sonatas for Piano: No. 8, in A minor, K. 310; No. 13, in B flat, K. 333; Fantasie and Sonata No. 14, in C minor, K. 475 and K. 457. Denis Matthews, piano. Vanguard Everyman SRV 196/SRV 196SD, \$1.98 [K. 333 from Vanguard VRS 1037/VSD 2025, 1960; K. 310 from Vanguard VRS 1040/VSD 2028, 1960].

Here are three of Mozart's finest and most popular sonatas in deft and tasteful performances. Matthews' gentle way with K. 333 is particularly lovely, the phrasing delicate, the passagework even

and rippling. I would like at least a suggestion of darker thoughts in the A minor Sonata and the C minor Fantasie and Sonata, which struck me as rather too bland and just a shade icy, but the pianist is always superbly musical. Some notes tend to split in *forte* passages in the stereo; the mono is warm and clear, with plenty of presence.

SIBELIUS: Rakastava, Op. 14; Canzonetta, Op. 62a; Romance for String Orchestra, in C, Op. 42. NIELSEN: Little Suite for String Orchestra, Op. 1; Maskerade: Dance of the Cockerels. String Orchestra, Arthur Winograd, cond. (in the *Rakastava, Canzonetta, and Little Suite*); Royal Opera House Orchestra, John Hollingsworth, cond. (in the *Romance and Dance of the Cockerels*). Heliodor H/HS 25023, \$2.49 [the Winograd-led items from M-G-M 3335, 1956; the Hollingsworth-led items from M-G-M, 1955].

Except for the strangely intriguing *Rakastava* (otherwise unavailable on LP) this is all pretty lightweight material and not especially well done. Evidently Winograd was to improve his string orchestra greatly, for his post-1957 recorded performances are immensely preferable to the gruff, stiff, and grumpy playing here. Hollingsworth leads smoother performances but the over-all negative impression remains, reinforced by harsh, boxed-in sound.

WEILL: Johnny Johnson. Evelyn Lear (s), Lotte Lenya (ms), Burgess Meredith (b), Thomas Stewart (b), Hiram Sherman (b), et al.; Orchestra, Samuel Matlowky, cond. Heliodor H/HS 25024, \$2.49 [from M-G-M 3447, 1957].

By revitalizing M-G-M's *Johnny Johnson*, Heliodor has filled an important gap in the Weill discography. The show, premiered in 1936, was the composer's first important American work; and although it ran only nine weeks, many consider it his major post-Brecht achievement. Weill had not yet "sold out to Broadway," and with its jaunty tunes, *secco* orchestration, and mordant musical wit the music still savors of the *Threepenny Opera* and *Mahagonny*. Unfortunately, Paul Green's book and lyrics failed to present Weill with many telling situations or memorable characters and I suspect this is why the musical is not much seen nowadays; certainly its anti-war theme could not be more to the point. *Johnny Johnson* really deserves a sympathetic modern production for a true assessment of its qualities.

If such a production ever comes to pass, it could scarcely better the cast of this recording—the singers, actors, and musicians are splendid. Lotte Lenya's hoarse delivery of *Mon Ami, My Friend*, Evelyn Lear's beautifully floated *O, Heart of Love*, even Burgess Meredith's almost voiceless rendition of Johnny's concluding song (one of the most haunting moments anywhere in Weill) . . . they all seem exactly right. Except for a generous amount of pre- and post-echo, the sound is sharp and clear—particularly on the mono. PETER G. DAVIS



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The Lighter Side



"The Americanization of Ooga Booga." *Hugh Masekela Quartet. MGM 4372, \$3.79 (LP); S 4372, \$4.79 (SD).*

MASEKELA is a self-taught trumpet player from South Africa, born twenty-seven years ago in a town one hundred miles from Johannesburg. He took up the trumpet at fifteen after seeing the film *Young Man with a Horn*. Father Trevor Huddleston, the Anglican priest who was expelled from South Africa in 1955, bought him his first trumpet and Masekela, with several other musical beginners, became a member of the Huddleston Jazz Band. Subsequently he toured South Africa with variety shows and was in the orchestra of the musical *King Kong* (Miriam Makeba played a leading role in the show; they were married two years ago). Since 1961, he has been in the U. S., studying at the Manhattan School of Music on funds provided by the Belafonte Foundation and playing with his quartet.

The music that Masekela plays on this disc betrays a variety of strains; to judge from what one hears here, the Johannesburg of Masekela's early years must have been somewhat like the New Orleans of seventy years ago when foundations of jazz were being laid. The musical cross currents in



Hugh Masekela: from Africa to the Village Gate.

New Orleans which contributed to the earliest forms of jazz included European dance music (polkas, quadrilles), operas and symphonies, Protestant hymns, Creole songs, marches, African rhythms, and shouts. Similarly in Johannesburg, Masekela's musical background was a swirl of African tribal music, American jazz, popular and folk music of all types and all nationalities. Masekela has since added the experiences of his formal studies to this heritage as well as his association with the three American members of his quartet.

Much of this background comes out in one way or another in the eight selections the group plays and sings in this collection. Much of the basic material is African tribal music—a healing song, songs of memories of the native village. But there are also evidences of the influence of America on Masekela both in his bows to such jazz musicians as Miles Davis, John Coltrane, and Herbie Hancock and in the broad, brassy brilliance of his trumpet playing.

The quartet generates a constant sense of excitement and agitation, not only in Masekela's glossy trumpet playing but in the powerful rhythmic accompaniment of his colleagues. They produce music that is exuberant, driving and, compared with such trumpet-oriented performances as those of Al Hirt and Herb Alpert, much more full-bodied. Although Masekela has a tendency to work around a basic set of figures, his bravura attack still manages to catch fire very consistently.

This is a live performance (at the Village Gate) and one of its added merits is Masekela's dry, witty, and informative introductions. The disc's title, *The Americanization of Ooga Booga*, is a reasonably accurate summation of what the recording is about. "Ooga Booga" is Hollywood African talk out of Tarzan movies, used satirically by South Africans in talking to Europeans. It has become a password among expatriate South Africans—a topsy-turvy exchange that has taken on so many different shades of meaning that one is free to use any aspect of it as one wants. What Masekela has done musically fits into no special category, yet it pulses with contemporary immediacy. J.S.W.

Steve Perry: "Another Rainy Day."
M-G-M 4369, \$3.79 (LP); S 4369,
\$4.79 (SD).

To see Steve Perry in his frequent appearances on the Merv Griffin television show, one would assume that he is just one more product from the current school of young English pop singers. His long blond hair dangles over his eyes; he has a rather diffident air; and he is English and young (twenty-two). But when he sings on television, he sings like a singer—openly, melodically, with projection, a sense of phrasing, and a feeling for the shape and sound of the words in a lyric. On this disc, all these qualities are underlined by a strength and vibrancy in his voice that are not as evident on television as they are in a recording. He has the ability to convey a sense of involvement in his songs without slipping into the easy overplaying that results in hamminess. A clue to Perry's qualities is the fact that he does *The Shadow of Your Smile*, a song that has escaped few singers of late, and makes the interpretation identifiably his own. He ranges from this balladic type of song to the more refreshing aspects of the Top Forty repertoire—*Michelle* and *Our Love*, for instance. Possibly the most impressive thing about Perry is that he gives the impression of being genuine—there is no phony veneer. He simply sings melodically, with great warmth and vitality.

Herb Alpert and the Tijuana Brass:
"What Now My Love." A & M 114,
\$3.98 (LP); 4114, \$4.98 (SD).

The more I hear of Herb Alpert and the Tijuana Brass, the more I am impressed by the ingenious manner in which he has blended a simple and, at times, simple-mindedly corny surface of broad popular appeal with a steady show of imaginative light spirits without allowing one to get in the way of the other. Here the mixture is as usual: melodic, rhythmic, lively, graceful, and full of fun. There are suggestions of a Mexican street parade, a touch of Dixieland, a trumpet in fralich (on *If I Were a Rich Man*), some Spanish twist, dreamy mood bits (with violins sneaking in to fill out the background). Something fresh is constantly coming up—the group even sounds like a good dance band of the Twenties on *So What's New*. Through it all, Alpert maintains a crisp, light, relaxed feeling that gives his work an attractive lift. This is not only refreshing, but quite surprising in a group as prolific and successful as this one.

Mongo Santamaria: "Hey! Let's Party."
Columbia CL 2473, \$3.79 (LP); CS
9273, \$4.79 (SD).

Santamaria's music is a strong and striking blend of a variety of strains—Afro-Cuban, jazz, twist, Latin dance music—which course together to produce a mixture that is about as close to the center of contemporary popular music as you can get. There are, of course, quite a number of groups working in this area but Santamaria's seven-piece band is easily one of the best. The band's merits start with a superb four-man rhythm section (Santamaria and Carmello Garcia on drums, Rodger Grant on piano, and Victor Vene-

gas on bass), which provides a solid foundation for the full ensemble. The two most prominent features of this disc are the force and power of the group's ensemble playing and a series of magnificently stinging trumpet solos by Marty Sheller. He is an exciting player in an exciting band—an exhilarating combination. The material (in arrangements by Sheller) is partly from the current rock repertoire and partly originals. There is also a Latin treatment of *In the Mood* that makes the piece swing in a way that Glenn Miller never suggested.

"1928." RCA Victor LPV 523, \$4.79 (LP).

One of the problems in assembling a group of popular recordings covering a particular year is settling on an approach. Is the collection to be representative, to convey the musical flavor of that year, mingling the atrocious with the meritorious? Or should it concentrate on recordings that, in retrospect, still hold up well? Should it try to be all things to all listeners or aim at a specific group—the vocal fanciers, those who remember the dance bands fondly, the show buffs? This disc, the first in the Vintage series purportedly devoted to a single year of recording (actually it includes four from 1927 and one from 1929), has tried to touch all the bases and, as a result, balances moments of high excellence with some barren spots.

There are several classics of that day—Helen Morgan's *Bill*, Helen Kane's *I Wanna Be Loved by You*, Duke Ellington's *The Mooche*. Other distinctive personalities—Irene Bordoni, Whispering Jack Smith, Gene Austin—are aptly represented. *Crazy Rhythm* by Roger Wolfe Kahn's orchestra has the straightforward melodic and rhythmic qualities that could then be achieved by the best dance orchestras. Waring's Pennsylvanians' *Collegiana* is a good showcase for the band's lively novelty style while *Let's Misbehave* by Irving Aaronson's Commanders, with a stylish vocal by Phil Saxe, is timeless in style and practically contemporary in sound. But George Olsen's *Doin' the Raccoon*, which leads off Side I, opens with some introductory dialogue that, in its own way, is as awful as any of the opening sketches perpetrated by Jelly Roll Morton. The fad for spelling songs is noted by the inclusion of *C-O-N-S-T-A-N-T-I-N-O-P-L-E*, but Johnny Hamp's performance, though brisk, cannot rise above the material. As for Vaughn De Leath's weeper, *Baby Your Mother*, complete with corny recitation, it is so awful that it can only be excused as camp. Paul Whiteman, Leo Reisman, and Jesse Crawford are also present with bland performances that rouse neither joy nor discomfort.

Despite its unevenness, this is a worthwhile and provocative disc because it digs into an area of recording that has scarcely been touched by LP reissues.

"Stop the World I Want to Get Off!"

Tony Tanner, Millicent Martin, et al.
Warner Bros. 1643, \$4.79 (LP); S 1643,
\$5.79 (SD).

Anthony Newley's theatrical biography of a self-centered opportunist is, essen-

tially, a tour de force focused on song and mime. A recording necessarily omits the important visual side of the show, but even with only the songs to work with, Newley and Anna Quayle, who starred in the original London and New York stage productions, managed to transfer to disc quite a bit of the musical's tawdry force. In this film sound track, their places are taken by Tony Tanner, who followed Newley in the leading role in London, and Millicent Martin. Their task is not made easier by the lush, overripe, movie-style orchestration established in the overture—rampant and soaring horns, doom-ridden vocal ensembles, etc. Tanner, however, projects a lot of cocky vitality when his songs call for it and he has a more legitimate singing style than Newley, who was inclined to bleat in moments of stress. By the same token, however, he has less of the raw, crude force that Newley was able to suggest. The various international types that Miss Martin is called on to satirize lack the deft touches brought by Miss Quayle on the original cast album; but then Miss Quayle is quite a remarkable talent.

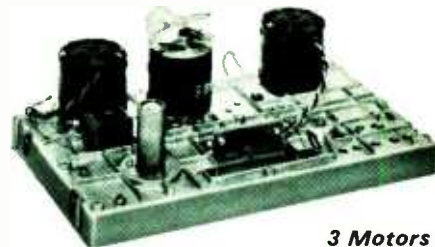
Jimmy Bryant: "Bryant's Back in Town."
Imperial 9310, \$3.79 (LP); 12310,
\$4.79 (SD).

Bryant is a whing-ding of a guitarist who can rip through bluegrass music, joyful honky-tonk excursions, lovely, lilted waltzes, stomp off with a country twang, or breeze along with a slight suggestion of rock. He is extremely resourceful for, besides playing in a variety of styles, he finds a surprising number of different tones in which to couch his performances. Most of these pieces present his guitar supported only by a rhythm section, but, on appropriate occasions, a hot fiddle comes dancing in and a lonesome harmonica helps fill in the background. A sense of joy runs all through the disc even when Bryant turns to the tender and wistful in *Lonesome and Julie's Gone*.

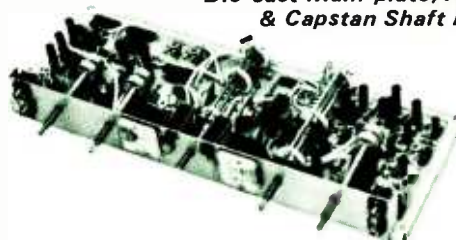
Linda Vera: "Fiesta en el Tropic Con."
Columbia EX 5156, \$3.79 (LP).

Miss Vera is a Mexican with a lusty voice which can convey sensual overtones that are sometimes subtle, sometimes not so subtle. Vitality and high spirits bubble through everything she sings in this collection. There are boleros, guarachas, and cumbias—but it is the cumbias that make one really sit up and listen. The cumbia, the liner notes tell us, is a dance with a lively, shuffling beat which originated in Colombia and has spread over Latin America. It is, the notes say, particularly favored in Mexico and Miss Vera is "the world's foremost vocal interpreter of songs composed in cumbia rhythm." Whatever her official standing, she certainly projects, and the uncredited orchestra that accompanies her (trumpets, woodwinds, and percussion) plays with a fine, swinging joy. In many of their arrangements there are touches of the mariachi sound which adds to the bubble and glitter of the performances. Miss Vera also does well by the boleros and guarachas, but it is the innate gaiety and zest of the cumbias that stand out on this disc. JOHN S. WILSON

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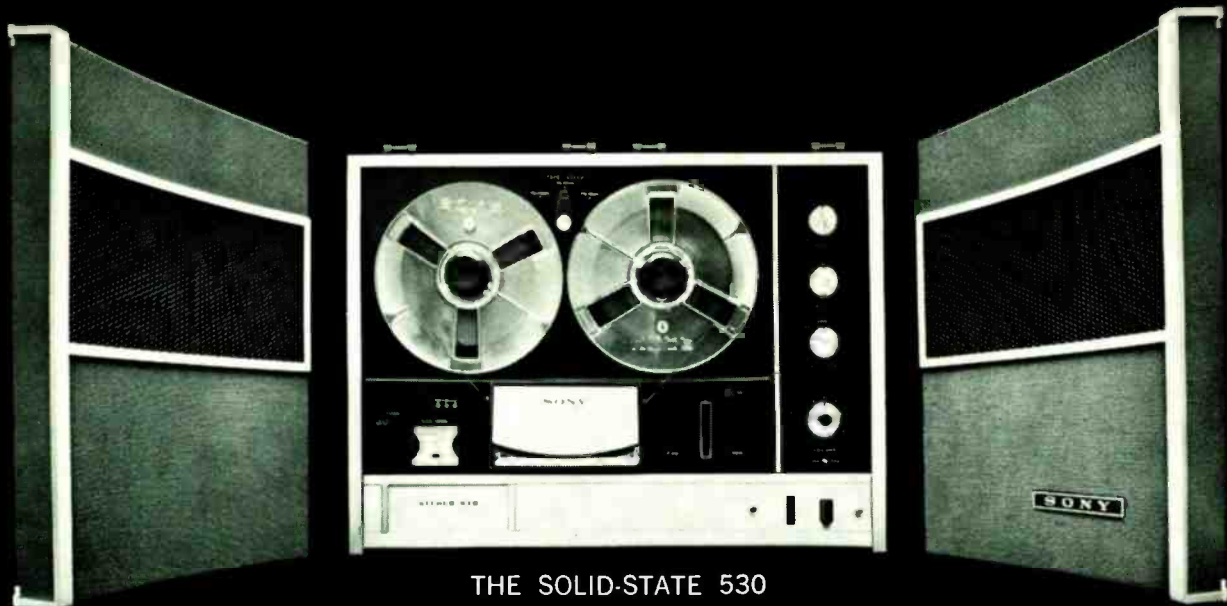
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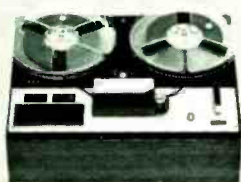
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by R. D. DARRELL

the tape deck

Unless specifically noted otherwise, the following reviews are of standard open-reel 4-track 7.5-ips stereo tapes.

BACH: *Ein musikalisches Opfer, S. 1079*

Instrumentalists, Karl Richter, cond.
• • ARCHIVE ARC 3220. 47 min. \$7.95.

BACH: *The Well-Tempered Clavier, Book 1, S. 846-69*

Ralph Kirkpatrick, harpsichord.
• • DEUTSCHE GRAMMOPHON DGP 8844 (double-play). 103 min. \$11.95.

About time! If this belated first *Musical Offering* on tape is somewhat restricted in its appeal, it surely will be highly prized by Bachian purists; and the long awaited first major tape representation of the "Forty-Eight" is sure to delight everyone. I'm perhaps a bit let down by the Richter *Offering* because it presents the piece I consider one of Bach's supreme creations, the *Ricercare à 6*, as a harpsichord solo (in the same fashion as that customary for the smaller-scaled *Ricercare à 3*) rather than as an ensemble piece for strings or strings and woodwinds. Miss Hedwig Bilgram plays both these pieces admirably on an attractively bright-toned instrument, but the full grandeur of the six-part masterpiece is scarcely suggested. The Trio Sonata and final *canon perpetuo* for flute, violin, and continuo are given delectable performances by flutist Aurèle Nicolet in particular—yet here again there is some lack of the magisterial authority the music demands and which is approached only in the playing (by one to three strings, or by two harpsichords) of the various intricate canons. And even the immaculately pure and lucid stereo recording stresses the sweetness rather than the drama of the work.

Happily, no qualifications at all need

temper one's welcome for Kirkpatrick's first book of *The Well-Tempered Clavier*. There is no suggestion in these subtly varied yet always robust performances of the bogus solemnity sometimes misattributed to a work which has been called "the musician's bible": Kirkpatrick never lets us forget how dramatic and how imaginatively adventuresome this music can be. And the muscular impact of his playing is thrillingly enhanced by the magnificent sonority with which the engineers have reproduced the harpsichord itself—a superb instrument whose maker properly should have been credited in the accompanying annotations. The temptation to play this tape at an over-life-size volume level is one hard to resist—and it is not made any easier by Ampex's flawless processing. But the reel itself is so brimful that handling care is required to avoid tape spilling.

BRAHMS: *Sonatas for Cello and Piano: No. 1, in E minor, Op. 38; No. 2, in F, Op. 99*

Janos Starker, cello; György Sebök, piano.
• • MERCURY STC 90392. 40 min. \$7.95.

These two sonatas would be welcome in almost any reasonably acceptable performance, so weak is the tape chamber music repertory in general and that of cello works in particular. But as it happens, these first reel editions are exceptionally distinguished, primarily for their eloquent and authoritative performances, but in good part too for their strong, well-rounded, not too closely miked stereo sonics. Best of all, there is no suggestion here of that sanctimonious aspect of Brahms which often emerges in more highly romanticized readings. Both Starker and Sebök are magisterially forceful and expansive. And the over-all

standard of outstanding excellence extends to Frederic Grunfeld's concise commentary—one of the best examples of brief (as distinct from extended booklet) liner notes I've come across in a long time.

CHOPIN: *Concerto for Piano and Orchestra, No. 2, in F minor, Op. 21*

†Bach: *Concerto for Piano and Orchestra, No. 1, in D minor, S. 1052*

Vladimir Ashkenazy, piano; London Symphony Orchestra. David Zinman, cond.
• • LONDON LCL 80173. 55 min. \$7.95.

With this tape I have to add to my private roll of completely mesmeric interpreters the first pianist on the list. I haven't heard the only competitive taping of the Chopin Second Concerto, DGG's reel by Vászary and Kulka, but, fine as it reportedly is, I wonder if it can possibly match either Ashkenazy's fabulously buoyant yet always sure-fingered and varicolored piano playing here or the elastically taut yet always lyrical orchestral performance under the direction of David Zinman (a Monteux protégé whose name I suspect we'll be hearing often in the future). The Bach Concerto on the other side, appearing here in its first taped piano version, is a comparable example of superlative pianism. Bach purists will be aware that Ashkenazy's approach does not jibe completely with the latest dictates of baroque scholarship and they will no doubt prefer the use of a harpsichord (as in the fine Malcolm/Münchinger London taping of April 1965), but no one can fail to be bewitched by Ashkenazy's delicately controlled tonal nuances, captured here in near-ideal stereoism.

Continued on page 110

Opera on Reels...



First Appearances and New Formats

WITH THE recorded-opera universe rapidly expanding, a special report on opera-on-tape again seems called for. Accordingly, here follow notes on five widely varied works appearing for the first time in complete tape editions and on a number of highlights reels.

Precedence goes to Verdi's pre-*Aida* masterpiece, *Don Carlo*, in London's five-act version conducted by Solti and featuring an all-star cast (Tebaldi, Bergonzi, Bumbry, Fischer-Dieskau, and Ghiaurov). Well-nigh ideally transferred by Ampex (LOV 90116, two reels: approx. 102 and 95 min., \$25.95), this production is open to criticism by Verdi specialists—particularly in connection with the Solti and Fischer-Dieskau contributions—but less demanding listeners will find it wholly enthralling. And even the most finicky audiophile will be unable to fault the magnificently robust, natural-sounding recording, boasting an impressively wide dynamic range which (along with notably quiet tape surfaces) does true justice to the *pp* passages.

Appearing somewhat belatedly is the transfer of the 1961 DGG version of Richard Strauss's terrifyingly grim *Elektra*, under the admirably taut direction of Karl Böhm. While Fischer-Dieskau as Orestes and Fritz Uhl as Aegisthus perhaps do not fully convey the psychotic quality of Strauss's characters, the performance includes some awesome singing/acting from three real Furies: Inge Borkh, Jean Madeira, and Marianne Schech. The recorded sonics are not sensationally effective (as in London's *Salome*), but they are good. Purchasers are urged to procure separately the German/English texts, which should have been—but are not—supplied in the leaflet accompanying the reel itself (DGK 8691, double-play, 100 min., \$11.95).

In strong contrast to *Elektra*'s story of matricide (and perhaps the *auto-da-fé* scene in *Don Carlo*) is Gilbert's almost childishly naïve plot for *Princess Ida*. But never elsewhere did his colleague Sullivan write more delectable music! For proof, just play this eighth London G & S release: LOK 90014, double-play, 84 min., \$11.95. Exceptionally in this series, a "ringer" (Elizabeth Harwood) joins the regular D'Oyly Carte soloists and chorus and the orchestra is the Royal Philharmonic under Sir Malcolm Sargent. Frankly, I'd have preferred Godfrey's more incisive direction, and neither

Miss Harwood (in the title role) nor most of the other soloists sing outstandingly well. Yet all the performances are disarming and the music itself irresistible, while the stereo recording and Ampex tape processing are well-nigh ideal. A special word of thanks is due the persons responsible for the inclusion in the accompanying libretto of the work's spoken dialogue (omitted in the recorded performance).

None of the reservations enunciated above prevents my giving an over-all commendation to the three works discussed. My views of the next three are more mixed and possibly more subjective. For example, Stravinsky's *Mavra*, a miniature *opera buffa* (in London LOL 90113, 48 min., \$7.95) is a work of very considerable lyrical charm, but the singing (in English) here is only so-so and the recording balances scarcely satisfactory. However, this reel also includes the first tape edition of Stravinsky's amusing barnyard burlesque, *Renard*, which is much better sung (by a male quartet featuring Joseph Rouleau) and in which the Suisse Romande Orchestra under Ansermet is recorded to far better advantage.

As for Giordano's *Andrea Chénier* (Angel Y3S 3645, 3¾-ips, triple-play, approx. 115 min., \$17.98), I'll just have to admit that I've never managed to warm up to this work or even to accept it with a smile as one of the "best bad" operas. Perhaps it's my distaste for the music itself which prompts me to dismiss as uninhibited bellowing what other listeners may consider the magnificent singing of Franco Corelli in the title role. And it may be the same intolerance which leads me to imagine that the robust recording here accentuates every tonal edginess and unnatural resonance in the Santini-led performance.

It's on very different grounds that I object to the first substantial tape representation of Berlioz's mighty *Troyens*, starring Régine Crespin and conducted by Georges Prêtre (Angel Y2S 3670, 3¾-ips, double-play, approx. 79 min., \$11.98). I might have accepted the assignment of the very disparate roles of Cassandra and Dido to a single soprano (and Miss Crespin sings them both beautifully), but I can't forgive the chopping-up of so grand a work into the disconnected bleeding chunks presented here. Furthermore, Berlioz's imaginative tonal-

color schemes are quite distorted by the harsh and thin recording. I'm sure the fault lies in the original master rather than the present slow-speed tape processing, but in any case Angel's 3¾-ips technology has been far better served in its recent *Turandot*, *Lohengrin*, *Les Contes d'Hoffmann*, etc., releases.

Among highlights programs, one is noteworthy primarily for its first tape combined representation of the husband-and-wife team of Thomas Stewart and Evelyn Lear—here as the Dutchman and Senta in scenes from Wagner's *Fliegende Holländer* conducted by Hans Löfflein (Deutsche Grammophon DGC 6425, 60 min., \$7.95).

Three double-play, 3¾-ips Angel reels combine excerpts from operas unavailable in complete tape versions with a second set drawn from works which are available in their entirety on tape. The recent Gounod *Roméo et Juliette* highlights program, starring Carteri, Gedda, and Rouleau, is coupled with the familiar one from *Faust* with De los Angeles, Gedda, and Christoff (Y2S 3686, 93 min., \$11.98). Excerpts from the 1961 Mozart *Nozze di Figaro* with Schwarzkopf, Wächter, and Taddei (a performance hitherto unrepresented on tape) are coupled with those from the familiar *Don Giovanni*, with the same artists (Y2S 3681, 88 min., \$11.98). Selections from the untaped Wagner *Tannhäuser*, with Grümmer, Hopf, Fischer-Dieskau, and Wunderlich, are coupled with those from the recent *Lohengrin* with Grümmer, Thomas, Fischer-Dieskau, and Frick (Y2S 3676, 99 min., \$11.98). Though all these programs can be safely enough recommended, I have considerably more personal enthusiasm for the Mozart release than I have for either of the others.

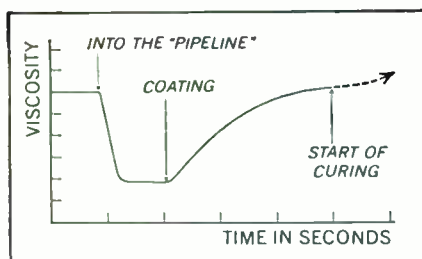
The three remaining highlights reels demand no more than reference listings since each has been drawn from a complete taping already reviewed in this column: Angel's coupling of excerpts from its memorable *Carmen* and *Tosca* with Maria Callas, reviewed April and July 1965 (Y2S 3677, 3¾-ips, double-play, \$11.98); RCA Victor's excerpts from its *Carmen* with Leontyne Price, January 1965 (FTC 2212, \$7.95); and excerpts from the RCA Victor *Rigoletto*, with Anna Moffo, Alfredo Kraus, and Robert Merrill, March 1965 (FTC 2210, \$7.95).

R. D. DARRELL

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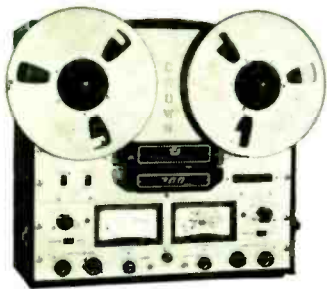
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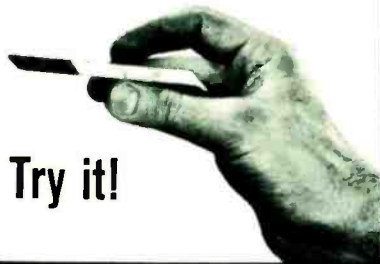
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THE TAPE DECK

Continued from page 107

MAHLER: *Symphony No. 4, in G*

Judith Raskin, soprano; Cleveland Orchestra, George Szell, cond.
• • COLUMBIA MQ 783. 58 min. \$7.95.

MAHLER: *Symphony No. 7 ("Song of the Night")*

Utah Symphony Orchestra, Maurice Abravanel, cond.
• • VANGUARD VTK 1711 (double-play). 78 min. \$11.95.

With Szell's expansive Fourth (and its beautiful singing by Miss Raskin in the finale) it is almost impossible to find fault: the interpretation, if sometimes exceptionally slow, is nobly eloquent; the Clevelanders' playing is superbly controlled and colored; the recording is spaciouly vivid and Columbia's tape processing impeccable. But much the same praise is also applicable both to the Reiner/RCA Victor taping of February 1961 and to that by Solti for London of November 1961. And the last named is characterized by a magical sweetness and buoyancy that—together with Sylvia Stahlmann's angelic vocalism—carries us higher into the heavenly empyrean than even Szell or Reiner can soar.

The Vanguard offering is the first tape edition of a work far too seldom heard

in concert, but Mahler's music here is highly uneven and Abravanel's competent reading never achieves complete conviction. The problem for tape collectors is whether to accept this version or to wait in the hope that a more electrifying edition by Bernstein for Columbia (just out on discs in England) will be made available on tape in this country. The present recording is strong and clean, if a bit lacking in warmth, but my first copy was flawed by an odd "burbling" in the processing of the A-side only—a sound deceptively like the staticlike noise sometimes produced by a playback head which needs demagnetization.

RAVEL: *Rapsodie espagnole*

†Debussy: *Nocturnes (3); Danse* (orch. Ravel)

Temple University Women's Chorus (in Nocturne No. 3, *Sirènes*); Philadelphia Orchestra, Eugene Ormandy, cond.
• • COLUMBIA MQ 786. 47 min. \$7.95.

It was nearly a year ago that I marveled, in a review of this program's disc edition, over its phenomenal orchestral playing and the almost too vivid presence of its scintillating stereo recording. Now these miracles amaze me all over again as I rediscover them in a tape transfer that falls short of perfection only in a faint whisper of surface noise under some pianissimo passages. Francophiles and impressionists will find less idiomatic piquancy and evocative magic here than in the readings by Monteux and Ansermet for London, but the present recorded performances are unrivaled both for sheer opulence of instrumental sonics and for the sharpness and fullness of scoring detail. Certainly no other version of the *Rapsodie espagnole* enables one to hear so much of its textural intricacies and coloristic nuances.

SCHUBERT: *Quintet for Piano and Strings, in A, Op. 114, D. 667 ("Trout")*

Peter Serkin, piano; Alexander Schneider, violin; Michael Tree, viola; David Soyer, cello; Julius Levine, bass.
• • VANGUARD VTC 1713. 40 min. \$7.95.

In the very early tape years there were two mono reels of the universally loved *Trout* Quintet; then stereo tapings from Concertapes in 1959, Ferrotape in 1961, and London in 1962. All had merits of one kind or another, but none of them matches either the verve of the present performance or the lucidity of its engineering, which embodies a somewhat more open acoustical ambience than one usually hears in chamber-music recordings. Perhaps the string players are a little too individualistic in their tonal colorings for an ideal blend of sonorities—but so much the better for the pervading, spontaneous relish of the music itself. And young Serkin is a sheer delight throughout, playing with superb rhythmic vitality and displaying gleamingly bright tonal qualities.

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TCHAIKOVSKY: Concertos for Piano and Orchestra: No. 2, in G, Op. 44; No. 3, in E flat, Op. 75

Gary Graffman, piano; Philadelphia Orchestra, Eugene Ormandy, cond.

• • COLUMBIA MQ795. 51 min. \$7.95.

Here if ever is a surefire best-seller! The inspired choice of music gives us the first tape editions of the unjustly neglected "other" piano concertos by Tchaikovsky (although the one-movement Third already has been represented after a fashion as part of the synthesized "Seventh" Symphony, also taped by Ormandy for Columbia). The present performances, by both soloist and orchestra, demonstrate high-tensioned virtuosity of the utmost bravura. And for the "imperious, full-blooded" qualities of the recording I can only repeat my praise (doubled in spades, as it were) of the recent Entremont/Ormandy Second and Fourth Saint-Saëns Piano Concertos. The sole sour note is the annoying disc side break between the second and last movements of the Second Concerto.

TCHAIKOVSKY: Variations on a Roco Theme, Op. 33

†Schumann: Concerto for Cello and Orchestra, in A minor, Op. 129

Mstislav Rostropovich, cello; Leningrad Philharmonic Orchestra, Gennadi Rozhdestvensky, cond.

• • DEUTSCHE GRAMMOPHON DGG 8674. 44 min. \$7.95.

Someone at DGG (or its Ampex processors) deserves thanks for rescuing so valuable an addition to the recorded repertoire as this fine pair of 1961 performances. Only the Tchaikovsky work is brand-new to tape, but the single previous reel version of the Schumann Concerto, that by Rose and Bernstein for Columbia of June 1962, was not entirely satisfactory. Rostropovich's playing is quite incomparable for its poetic tenderness and serenity; although he plays with prodigious virtuosity whenever the music makes such demands, as it does in the finales of both the present works, the primary impression is one of exceptional graciousness. The Leningrad Philharmonic provides admirable, if perhaps rather too reticent support, the recording still sounds limpidly rich, and the tape processing is flawless.

"The Best of Peter Nero." Peter Nero, piano; orchestra, Marty Gold, cond. RCA Victor FTP 1313, 39 min., \$6.95.

An anthology of twelve revivals which confirms both my warm praise for some of Nero's earlier performances and my later feeling of some loss of imaginative freshness in his arrangements. Over-all, though, the present selections illustrate many of the pianist's most attractive qualities, particularly in *It's All Right*

Continued on page 112

AUGUST 1966

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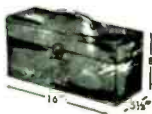
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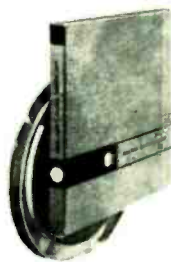
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THE TAPE DECK

Continued from page 111

with *Me and Night and Day* (both of which feature ingenious Beethovenian interpolations), an amusingly "Russian"-styled *Midnight in Moscow*, a highly romanticized but appealing *Moon River*, and a zestful *Mountain Greenery*.

"Holiday for Strings." Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor FTC 2217, 46 min., \$7.95.

Matching the admirable sonic authenticity of the recent (also non-Dynagroove) "Evening at the Pops," the present program too is one of the most enjoyable in the Fiedlerian series of light classics and classically oriented pops. Exemplifying the latter, David Rose's *Holiday for Strings* and *Our Waltz*, Hayman's *No Strings Attached*, Gould's arrangement of *The Surrey with the Fringe on Top* and Grofé's of *Malagueña* are all unsurprisingly spirited and effective. No less lively but more interesting musically are the lusty Guion *Arkansas Traveller*, Hayman's amusing miscegenation of *Humoresque* and *Swanee River*, and a cracklingly electric *Flight of the Bumblebee* starring flutist James Pappoutsakis. And to give this program real distinction, there are a delectably quaint Lumbye Concert Polka starring violinists Alfred Krips and George Zazofsky, and a scintillating performance of the finale of the Mendelssohn Violin Concerto in which the "soloist" is the whole 18-man first-violin section of the Pops Orchestra.

"Romantic Waltzes by Tchaikovsky."

André Kostelanetz and His Orchestra. Columbia MQ 782, 33 min., \$7.95.

Kostelanetz's orchestra, enlarged to symphonic dimensions, is here robustly recorded with theatrically effective vividness and authentic auditorium acoustical ambience, and the eleven selections include not only the best-known waltzes from the three great ballets but also transcriptions of the Waltz in E flat from the Op. 39 *Children's Album*, the *Valse sentimentale*, Op. 51, No. 6, and the *Valse mélancolique*. But, with the best will in the world, I can't stretch my praise any further: the readings themselves are all either nervously rushed, or they languish into unabashed schmaltz.

"Russian Church Music." Don Cossack Choir, Serge Jaroff, cond. Deutsche Grammophon DGG 6385, 46 min., \$7.95.

This latest Don Cossack reel, featuring Russian Orthodox liturgical works for various festival occasions from Christmas to Easter, includes such fine works as several Ukrainian Vespers, Bortniansky's *Canon of Andrew Archbishop of Crete*, music from the traditional Easter Mass, etc. And for all the excessive showmanship of the Don Cossacks, where else today can one hear such magnificent, truly *profundo*, bass voices? They are impressively recorded too, but my copy slipped past the processing quality-checks with some built-in A-side burbles.

HIGH FIDELITY MAGAZINE

A BASIC TAPE LIBRARY

Continued from page 62

on ourselves and our lives, they win respect.

VERDI: *Falstaff*. Ilva Ligabue, Giulietta Simionato, Geraint Evans, et al.; RCA Italiana Chorus and Orchestra, Georg Solti, cond. RCA Victor FTC 8008. Why *Falstaff* rather than another Verdi opera? For its superb comic invention, its unending stream of glorious melody, and, most of all, for its nearly perfect union of dramatic thought and musical substance. It is the supreme concentration of Verdi's genius, an opera for those who see the form as high art, not high vaudeville. Solti directs an extremely fine performance with a first-class cast. Begin with Verdi's best.

VIVALDI: *The Four Seasons*. Solisti di Zagreb, Antonio Janigro, cond. Vanguard VTC 1611.

There are as many tape editions of this work as of Tchaikovsky's *Pathétique*, which surely proves something about American musical culture. Inasmuch as I dislike the overstated, hard-driving approach to this music, I relish the relaxed, spacious quality Janigro brings to the work. There is delicacy here, with the music offering a full measure of its atmosphere and charm.

WAGNER: *Die Meistersinger von Nürnberg*. Claire Watson, Jess Thomas, et al.; Chorus and Orchestra of the Bavarian State Opera, Joseph Keilberth, cond. RCA Victor FTC 9501.

It simply is not possible to cast this work as one could in the 1930s: the voices are not available. But a *Meistersinger* that is more right than wrong is better than no *Meistersinger* at all. This performance has many assets, and even in its weakest aspects you hear the glorious score of the finest romantic comedy of nineteenth-century opera.

WAGNER/STOKOWSKI: "*Love Music*" from *Tristan und Isolde*—See Falla: *El Amor brujo*.

VOCAL MUSIC:

A basic library ought to contain a couple of vocal collections. My suggestions are the following: "*The Robert Shaw Choral on Tour*," RCA Victor FTC 2143 (Ives: *Harvest Home Chorales*; Mozart: *Three Psalms*; Ravel: *Three Songs*; Schoenberg: *Peace on Earth*); "*The Fabulous Victoria de los Angeles*," "*Duets by De los Angeles and Fischer-Dieskau*," Angel Y2S 3665. 3¾ ips (Spanish, Italian, French, and German songs; duets by a number of composers from Purcell to Fauré).

The assets here are twofold. Both collections are extremely well balanced with very little uninteresting material, and the performances throughout are on a high musical level. Some of the music is familiar, but these reels also offer many opportunities for discovery, with the delightful expressive force of the performances perhaps the greatest discovery of all.



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