

HiFi/Stereo Review

MAY 1964 • 50 CENTS



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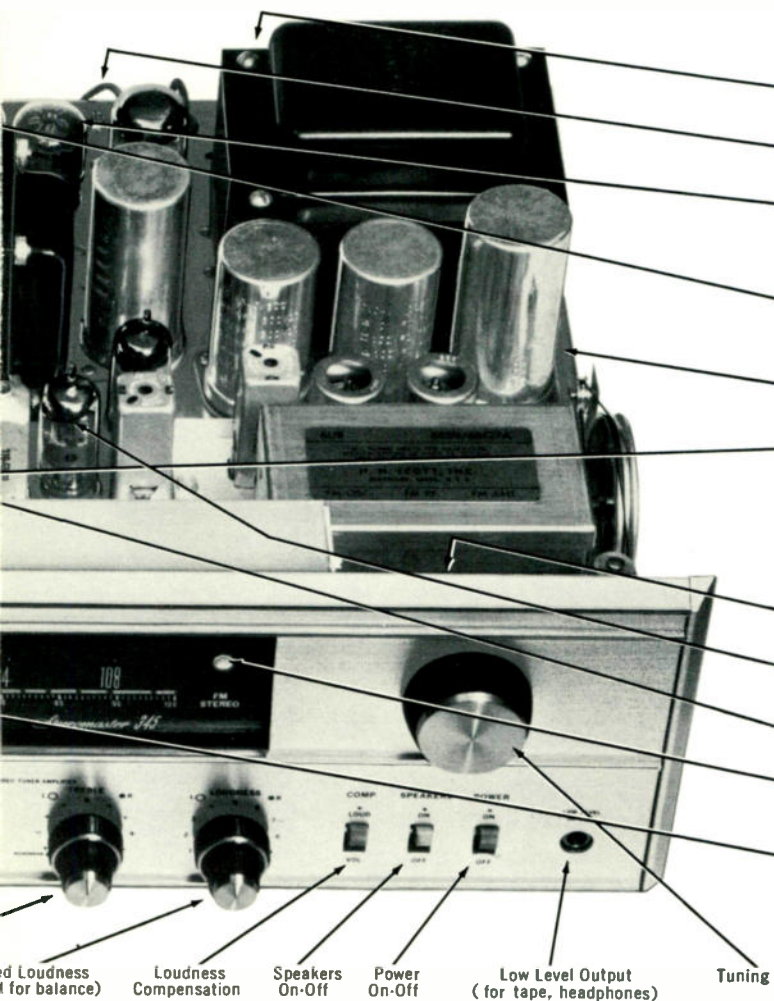
the panel. The integrity and dedication in craftsmanship mean quality not just where it shows, but where it counts.

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FEATURES

- 1 Tape head input for any popular tape deck.
- 2 Lower-impedance tape output for full frequency response on tape recordings.
- 3 Unique Scott phase-inverter using compactron tubes for low distortion, cooler operation, and good overload recovery.
- 4 Thermodynamically designed vents assure constant air circulation over tubes for long, trouble-free life.
- 5 Aluminum chassis for high conductivity and hum suppression.
- 6 New Series-Gate multiplex section for amazing stereo separation.
FM and multiplex circuits out of circuit when listening to phono or tape. (This assures low noise and cleaner tape recordings.)
- 7 Smooth operating ball-bearing flywheel drive.
- 8 Effectively four stages of limiting for quiet FM listening.
- 9 DC filaments on all preamplifier tubes for lowest hum.
- 10 Fast-acting stereo indicator instantly shows when you have tuned to a stereo broadcast. Works even in the monophonic control setting.
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and Loudness Compensation Loudness Compensation Speakers On-Off Power On-Off Low Level Output (for tape, headphones) Tuning

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60-watts of power all the way down to the lowest frequencies where it is most needed for true, deep bass . . . its stereo separation is better than 30 db . . . FM sensitivity is better than 2.2 uv . . . yet the price is less than \$350.00.

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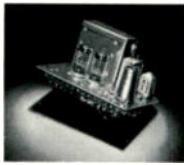
The 345 is an extraordinarily handsome piece of equipment. It will bring you a music center that adds quiet dignity and pride to any home. But, while styling is important, the real reason for buying Scott lies *behind*



AMAZING SENSITIVITY

Scott's new "pulse suppression limiting" circuit provides effectively four stages of limiting for improved suppression of impulses such as ignition noise, apartment house elevators and refrigerators. The 345 utilizes the same silver plated front end as the professional Broadcast Monitor

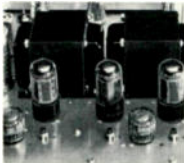
Scott tuner used in the now famous Telstar tests. Scott tuners have an exceptional reputation for reliability. This is why they are selected by the experts for critical off-the-air monitoring, broadcast relaying and other professional applications. Scott's high cross-modulation rejection guarantees that strong local stations will not blot out weak distant stations.



LIFE-LIKE STEREO

The stereo separation of the Model 345 is probably the greatest of any combined tuner-amplifier ever produced. Scott-developed Time-Switching multiplex circuitry made stereo broadcasting a practical reality. The unquestioned superiority of this circuit led to its rapid adoption by most

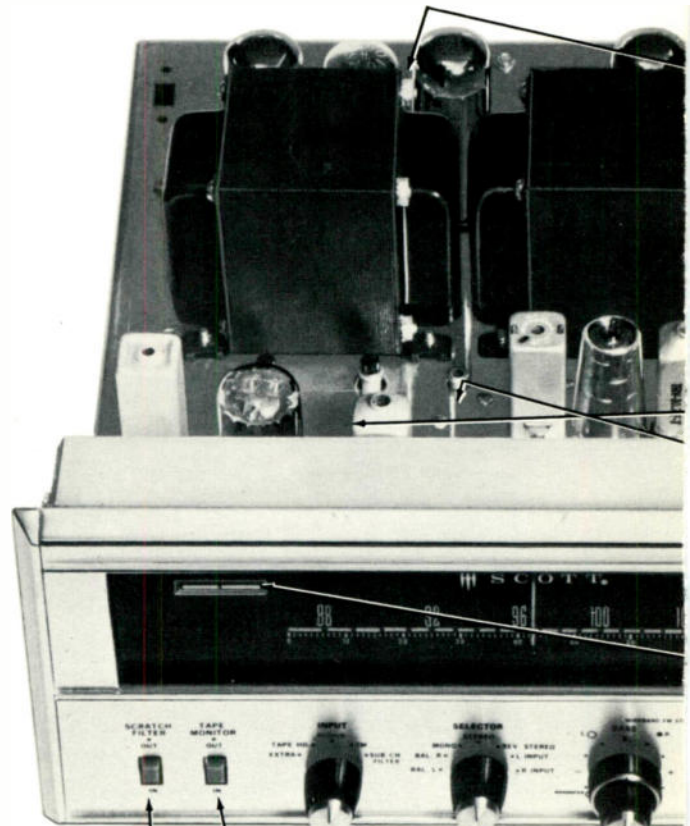
other leading manufacturers of hi-fi equipment. Now Scott engineers have attained the theoretical limit of possible present performance with a new Series-Gate version of the Time-Switching circuit. Stereo separation of the 345 exceeds that of most FM stereo broadcasts! Once again Scott engineering innovations and leadership set a new standard for the industry.



FULL POWER

Scott has developed a completely new circuit utilizing compactron tubes, described by the engineers as ". . . low impedance, symmetrical drive." This means that you get power enough for any speaker system, cooler operation, complete stability with any speaker load (or even with no load),

and virtually unmeasurable distortion. Many amplifiers can provide plenty of power at the midrange frequencies, but this is not where the power is needed. It is in the critical bass region that reserve power is essential. It is here that this new Scott circuit, combined with massive output transformers, provides the solid sound that separates the best amplifiers from more ordinary equipment.



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However, these are only parts, and record playing units by other manufacturers offer some features reminiscent of these.

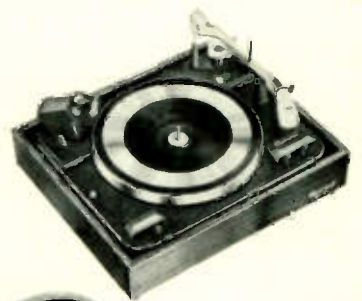
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HiFi/Stereo Review

MAY 1964 • VOLUME 12 • NUMBER 5

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EDITORIALLY SPEAKING

by FURMAN HEBB

IN CASE you may have wondered, we have learned, since last month, that the paperbase recording of Glenn Gould's *So You Want to Write a Fugue* that was bound into last month's Baroque issue should last for two hundred plays—surely enough to satisfy even the most ardent fugueophile. We have played one of our office copies over twenty times without its showing any deterioration of sonic quality or increase in surface noise. As a matter of fact, we were happily surprised by the recording's sound quality and general quietness. Particularly, we had expected to have to bear with a considerable amount of surface noise, and we were amazed to hear just how little noise there was. The people at the division of Columbia Records that produced the Auravision recording for us deserve an enormous amount of credit. The only problem concerning the recording that has come to our attention is that, to play it with some older record players, tracking pressure should be increased a few grams.

Our present plans are to include paperbase recordings in one or two issues each year. Also, we are investigating the possibility of offering special 12-inch long-playing records as sonic supplements to selected articles. Essentially, these would be audio counterparts of the articles, containing musical illustrations, and would be sold for a dollar or two.

After the sublimities of last month's Baroque issue, it is an interesting experience to take off our musical hats and put on our technical hats for this issue, which concentrates on transistors. For the next several issues, in fact, our technical department will receive quite a workout. Next month we will spotlight stereo amplifiers, the following issue Julian Hirsch will present a comprehensive test report on the newest stereo cartridges, and August will see our annual loud-speaker issue.

Let's you think we will be neglecting matters musical, however, we have in progress, in addition to other musical features, what should be a distinguished series of articles about the key figures in American musical history. Ray Ellsworth's two-part study of the nineteenth-century critic John Sullivan Dwight, in the February and March issues, was the first article in this series. More will appear in our issues during the late summer and early fall.

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

A BUYER'S GUIDE TO STEREO AMPLIFIERS
by Hans H. Fantel

HOW MUCH POWER DO YOU REALLY NEED?
by Julian D. Hirsch

THE LEGENDARY JEAN DE RESZKE
by Ray Ellsworth

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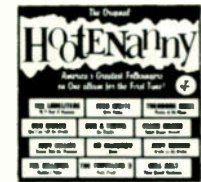
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ERTP 7206—THE ORIGINAL HOOTNANNY: THE LIMELITERS, If I Had A Hammer, JUDY COLLINS, Bonnie Ship The Diamond; JDSM WHITE, John Henry; BOB GIBSON, You Can Tell The World; THE DILLARDS, Reuben's Train, BUD & TRAVIS, La Bamba; JUDY HENSKA, Wade In The Water; THE TRAVELERS 3, Katy Cruel, THE DODDRE BIKE, Rising Of The Moon, ED McCURDY, Josie, WILLIE NOLLY, Three Jovial Huntsmen, OSCAR BRAND, Squid Jiggin' Ground-\$7.95



MGH 76—SALUTE TO GLENN MILLER: Billy May and The Orchestra—Anvil Chorus, Little Brown Jug, Too Little Time, American Patrol, A String Of Pearls, Pennsylvania 6-5000, Tuxedo Junction, Song Of The Volga Boatman, In The Mood, Moonlight Serenade-\$7.95

MP 7256—STAN GETZ GREATEST HITS - Long Island Sound; Marcia; Indian Summer; Crazy Chords; The Lady In Red; Wrap Your Troubles In Dreams; Here's A Small Hotel; I've Got You Under My Skin; What's New; Too Marvelous For Words; My Old Flame-\$7.95



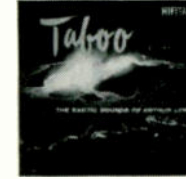
MUA-T-103—TWIN PAK OF MOTION PICTURE AND BROADWAY HITS - Lawrence Of Arabia; Mack The Knife; The Sweetest Sounds; Magnificent Seven; Diamond Head; I Believe In You; El Cid; What Kind Of Fool Am I; Song From Moulin Rouge; Theme From Mutiny On The Bounty; Baby Elephant Walk; Theme From The Brothers Grimm; Lisa; Taste Of Honey; Little Girl Blue; Love Theme From Phaedra; Till There Was You; Butterfly (Un Bel Del)-\$9.95

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R-902—DUTCH BAND ORGAN - Wonderful Copenhagen; Cuddle Up A Little Closer; Tennessee Waltz; Did You Ever See A Dream Walking?; Du Konnst Nicht Treu Sein; Patricia; Que Sera Sera, Pretty Baby; Should I; Get The Blues When It Rains; Blue Tango, Under The Double Eagle March-\$7.95

MUA 5105—MONDO CANE—SOUNDTRACK: Riz Ortolani and Nina Diiviera—Life Savers Girls; The Damned Island; Girls And Sailors; Hong Kong Cha Cha Cha; Breakfast At The Colony; The Last Flight; Dog Heat; China Tarantella; Free Way; House Of Death; Pergatory; Repabban Street; The Festival Of The Bull; Cargo Cult-\$7.95



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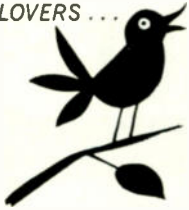
R-806—TABOO, Arthur Lyman - Toboo; Kolua, Ringo Aiwake; Sea Breeze, Missirou, Chino Clipper, Sim Sim, Kotsumi Love Themes; Caravan, Akaka Falls, Dahili Sogo, Hilo March-\$7.95

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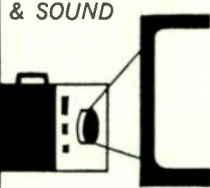
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LETTERS TO THE EDITOR

Unvarnished Compliment

● I'd like to compliment you on your February issue. "Controlling Listening-Room Acoustics," by Roy Allison, was especially good. It induced me to get out a tape measure, scratch pad, and slide rule and make some calculations concerning my listening room's acoustics. It was the first time I had ever been able to determine why my listening room sounds so good. Several of my friends have made calculations on their rooms, too.

I particularly enjoyed "The Unvarnished Facts about Hi-Fi." The bit about the Fletcher-Munson effect was wonderful, as were the answers concerning too-inquisitive not-so-technical wives, cold solder joints, and how to up-date a radio-phonograph console.

I look forward to more humorous articles in future issues.

LOREN R. BROWN
Clemson, S.C.



● I laughed myself silly reading Jim Wilder's article about the "Unvarnished Facts about Hi-Fi." It is properly framed and now hangs near my system.

CHARLES O. GRAFF
San Francisco, Calif.

Radar Interference

● Furman Hebb's editorial in the February issue about the interference caused in the Pittsburgh area by the Air Force's AN/FPS-24 radar transmitters was especially interesting to me, because we are bothered by a similar installation here in Great Falls. I certainly agree that it should be the responsibility of the Air Force to correct the situation.

In the meantime, could you suggest any way to reduce the effects of the interference? The buzz every twelve seconds is driving me batty.

DONALD R. HICKE
Great Falls, Montana

We must regretfully reply to Mr. Hicke that the problem is too difficult for long-distance diagnosis, and that he should seek expert help locally, either from the Air Force or from a qualified service technician.

● I read Furman Hebb's February editorial with amusement and irritation. Mr.

Hebb wants the radar installation in Pittsburgh to be moved because its beeps are being picked up by hi-fi sets. He is not only off base; he is clear out of the ball park. He thinks it's okay for us all to be blown to hell just so long as we can be sitting on our fat rear ends listening to *La Traviata* at the moment we enter eternity.

The fact is that the radar beeps are picked up because the hi-fi equipment was poorly designed. If you want to blame anyone, blame the hi-fi manufacturers who take short cuts in design and offer little or no shielding.

A. FRANKLIN COLLIER, K4DOL
Montgomery, Alabama

We would like to reassure Mr. Collier that we do not look forward to being blown to hell no matter what the accompanying music—though if we had to pick some, it would definitely not be Traviata . . . more likely something like "The Entry of the Gods into Valhalla" from Das Rheingold.

Regarding the "poorly designed" hi-fi equipment supposedly responsible for picking up the radar beeps, could it really be so badly designed that, as we said in the editorial, an expert could not correct it after twenty-two hours of trying?

We wonder if Mr. Collier might not view things rather differently if an Air Force AN/FPS-24 radar were to take point-blank aim at his short-wave radio.

Whose Cottonfields?

● Joe Goldberg, in his January review of the Staple Singers' album "This Land," refers to "the traditional Cottonfields." In reality, this song was written by the late folk singer Huddie "Leadbelly" Ledbetter. For some time people were under the impression that *Cottonfields* was a traditional song, and it was identified as such on the popular recording by the Highwaymen. Shortly thereafter, Leadbelly's publisher sued to have this song copyrighted, and was successful.

JOHN REYNOLDS
Bronxville, N. Y.

Axe Grinder?

● I don't know why William Flanagan has an axe to grind with Robert Craft, but I wish he would grind it somewhere other than in the pages of your magazine. Look at Flanagan's review of Volume Two of the Columbia Schoenberg series (February). None of the works or the performances get anything like a decent

(Continued on page 8)

One-year subscriptions to HIFI/STEREO REVIEW may be purchased in Australian pounds (2/16); Belgian francs (310); Danish kroner (43); English pounds (2/4/6); French francs (31); Dutch guilders (22); Indian rupees (31); Italian lire (3,900); Japanese yen (2,100); Norwegian kroner (45); Philippine pesos (25); South African rand (4.50); Swedish kronor (35); Swiss francs (27); or West German marks (25). Ziff-Davis Publishing Company also publishes *Popular Photography*, *Popular Electronics*, *Electronics World*, *Popular Boating*, *Car and Driver*, *Flying*, *Modern Bride*, *Amazing* and *Fantastic*.



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The Model Sixteen is an all-transistor, stereophonic amplifier-preamplifier designed to satisfy, without compromise or quibble, every musical requirement of the knowledgeable home listener, even if he is quite willing to spend more. Through a careful selection of the performance characteristics essential to the reproduction of music, and a full exploitation of the advantages now available through the use of transistors, we have been able to produce an amplifier which is moderate in price yet will meet the needs of listeners who insist on the highest quality.

It is no accident that the Model Sixteen was created by a company which has already made more high quality transistor amplifiers than all other component manufacturers combined. The Model Sixteen is uniquely compact in size, light in weight and simple to use. Since its performance will not deteriorate with use, it is reliable beyond the potential of any tube amplifier. Most important of all, the Model Sixteen sounds, while playing music at the same relative levels heard in the concert hall, indistinguishable from the most expensive amplifiers available.

- Stereo power output is a minimum of 100 watts music power (50 watts per channel), 70 watts steady state, on a full power band width of 25 to 20,000 cps, into 8 ohms (2 db less into 16 ohms).
- 22 transistors, 8 diodes
- Complete protection against accidental shorting or opening of speaker leads
- Controls: On-Off, Program Source, Volume, Balance, Bass, Treble, Loudness Compensation, Stereo-Mono, Tape Monitor, High Frequency Filter, Speakers In-Out
- Inputs: Phono, Tuner, Tape, Aux. 1, Aux. 2
- Outputs: Speakers, Record, Headphones
- Dimensions (in cabinet): 5 3/4" H x 12 1/2" W x 10 1/4" D
- Guaranteed (parts and labor) for 2 years in normal use
- \$219.95; Oiled walnut cabinet \$19.95. Slightly higher in the west

KLH designed it. KLH builds it.



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

review. Most of what is there is confused, contradictory, and trivial. I could write a better review in ten minutes. There is, however, a swipe at Mr. Craft, an oblique questioning of his abilities as a conductor of the music of Schoenberg. This is not the first such questioning to appear in Flanagan's reviews of Craft's recordings. In his December 1962 review of Craft's Varèse disc, Flanagan made similar noises. No, I'll take that back—the Varèse review made less devious castigations *ad hominem*. Mr. Flanagan has simply gone from bluntness to gossip.

I don't see any point in publishing such reviews. *Ad hominem* statements, whether direct or oblique, are irrelevant to a reviewer's task. Mr. Flanagan might just as well have quoted from a first-aid manual as written these reviews—it would have been more interesting and less annoying.

ROBERT J. LEVY
Durham, N. C.

Mr. Flanagan replies: "After reading Mr. Levy's letter, I leafed with no small alarm through back issues of this magazine, and was myself as surprised as Mr. Levy will no doubt be to discover that, with the exception of the most recent release, I have had virtually nothing but praise for Robert Craft's recorded performances over the three-year span I have been reviewing for HiFi/STEREO REVIEW. And even in this case, when I might have exercised a critic's prerogative and pronounced that these late-Schoenberg performances were for me without passion or emotional conviction, I gave the conductor the benefit of my own doubt by pointing out that the musical complexity and unfamiliarity of these works makes higher-level performance evaluation a matter of speculation for all but a handful of European and American musicians—among whom I do not number myself.

"I assume that what Mr. Levy is really complaining of is my sniping at the sententious hogwash and cultist distortion that Mr. Craft and some of his associates offer us as analysis and background for the music that, in spite of it all, we must be grateful to him for making available. I might quote, for example, from the booklet accompanying Volume One of the Schoenberg series. Mr. Craft, discussing enthusiastically the wonders of Erwartung, tells us that in comparison to Schoenberg, Debussy as a harmonist 'seems to be describing the same circle again and again.' Or, 'A few measures of Erwartung are equivalent to a whole summit conference between Fricka and Wotan.' Obviously Mr. Craft is patronizing the achievements of Debussy and Wagner for what he must feel to be the necessary cause of Schoenberg's music. What else would explain the outright demagoguery that is recurrent in his critical writing? The technique seems to me

to be a disservice both to Schoenberg's music and to the record-buyer who approaches it with earnest curiosity. If my saying this constitutes having 'an axe to grind' against Robert Craft, so be it."

Squaresville's Popular Song

● This letter probably represents the opinion of less than one per cent of your readers, but I just happen to like rock-and-roll, as well as classical music, and I simply detest the kind of popular song Gene Lees exalted in his January 1964 article "The Decline of the American Popular Song."

I wasn't around when the big bands were, but I think the present-day material that Lees believes is good is pallid, sterile, and sleep-inducing. When I listen to the music he abhors—rock-and-roll—I hear lively rhythms and imaginative accompaniment—who really cares about the "accurate intonation" Lees praises so? In defense of teen-agers, I think they seek music with which they can identify. Music that expresses themselves, and not a previous generation's hand-me-downs. They do not want to listen to artists who are old enough to be their parents or grandparents.

Naturally I disapprove of the scandals in the recording and broadcasting industries, but this is no reason for regressing from swingin' rock-and-roll all the way back to Squaresville.

DEAN G. CALAMARAS
Castleton, New York

Mr. Lees replies: "I can sympathize with Mr. Calamaras' point of view—when I was a kid, I liked classical music and Gene Autry records! If Mr. Calamaras can find rhythmic interest in endless triplets, and if he finds the simple tonic-subdominant-dominant chord relationships of rock-and-roll music 'imaginative,' that's his right. There is nothing wrong with making records for adolescents; but when adolescent taste dominates an entire industry, then there is something wrong. Mr. Calamaras failed to understand the point of my story: I too object to the endless rerecording of 1930's material. I believe it is time the industry gave the public something in popular music other than a choice between trash and nostalgia."

Hot, Cold, and Honest

● With Gene Lees now on your record-reviewing staff, you have two of the deepest "experiencers" in listening: Lees, sometimes overhot but screamingly honest, and Nat Hentoff, sometimes over-coldly understating but just as hotly needling. I seldom agree with either, but I wouldn't miss anything they write.

WILLIS CONOVER
"Music USA," Voice of America
Washington, D. C.

We think Joe Goldberg is a pretty fair "experiencer" too.

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Beethoven: FIDELIO, with Ludwig, Vickers, Berry, Frick; Klemperer conducting (S) 36168

Bellini: NORMA, with Callas, Corelli, Ludwig; Serafin conducting (S) 35666

Berlioz: LA DAMNATION DE FAUST, with Gedda, Souzay, Gorr; Cluytens conducting (S) 35941

Bizet: CARMEN, Victoria de los Angeles, Gedda, Blanc; Beecham conducting (S) 35818

Delibes: LAKMÉ, with D'Angelo, Gedda, Blanc; Prêtre conducting (S) 36107

Donizetti: LUCIA DI LAMMERMOOR, with Callas, Tagliavini; Serafin conducting (S) 35831

Gounod: FAUST, with Gedda, Victoria de los Angeles, Christoff, Blanc; Cluytens conducting (S) 35827

Lehar: THE MERRY WIDOW, The Sadler's Wells Opera Company and Orchestra (in English) (S) 35816

Leoncavallo/Mascagni: PAGLIACCI/CAVALLERIA RUSTICANA, with Callas, di Stefano, Gobbi; Serafin conducting 35345

Massenet: HÉRODIADÉ, with Gorr, Crespin, Mars; Prêtre conducting (S) 36145

Moussorgsky: BORIS GODOUNOV, with Christoff, Ouzounov, Lanigan, Diakov, Lear; Cluytens conducting (S) 36169

Mozart: COSÌ FAN TUTTE, with Schwarzkopf, Ludwig, Kraus, Taddei, Berry, Steffek; Böhm conducting (S) 36167

Mozart: DON GIOVANNI, With Wächter, Schwarzkopf, Sutherland, Sciutti, Taddei, Alva; Giulini conducting (S) 35642

Mozart: THE MARRIAGE OF FIGARO, with Taddei, Schwarzkopf, Mollo, Wächter, Giulini conducting (S) 35640

Nicolai: THE MERRY WIVES OF WINDSOR, with Frick, Mathis, Wunderlich; Heger conducting (S) 36149

Offenbach: ORPHEUS IN THE UNDERWORLD, The Sadler's Wells Opera Company and Orchestra (in English) (S) 35903

Ponchielli: LA GIOCONDA, with Callas, Ferraro, Cossotto, Cappuccilli; Votto conducting (S) 35940

Puccini: LA BOHÈME, with Callas, di Stefano, Mollo, Zaccaria; Votto conducting 35939

Puccini: MADAME BUTTERFLY, with Victoria de los Angeles, Björling, Sereni; Santini conducting (S) 35821

Rossini: THE BARBER OF SEVILLE, with Gobbi, Callas, Alva; Galliera conducting (S) 35936

Strauss: DER ROSENKAVALIER, with Schwarzkopf, Ludwig, Wächter; von Karajan conducting (S) 35645

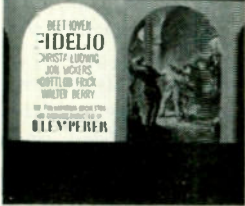
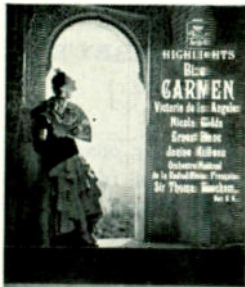
Verdi: AIDA, with Callas, Tucker, Gobbi; Serafin conducting 35938

Verdi: LA FORZA DEL DESTINO, with Callas, Tucker, Capecchi, Rossi-Lemeni; Serafin conducting 35432

Verdi: LA TRAVIATA, with Victoria de los Angeles, del Monte, Sereni; Serafin conducting (S) 35822

Wagner: TANNHÄUSER, with Hopf, Grümmer, Fischer-Dieskau, Frick; Konwitschny conducting (S) 35685

(S) indicates stereo availability



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SOUND AND THE QUERY

**PRACTICAL POINTERS
ON THE INSTALLATION
AND MAINTENANCE OF
HOME MUSIC SYSTEMS**

BY LARRY KLEIN

Noisy Controls

Q. Whenever the tone and volume controls on my amplifier are moved, they produce a crackling sound in my speaker. What is causing this, and is there any cure?

STEPHEN MAYE
Cambridge, Mass.

A. Noise in a control is almost always caused by momentary loss of contact between the moving element (the wiper) of the control and the resistance element. This loss of contact may be due to dirt, oxidation, wear of the resistance element, or simply a loss of pressure in the spring-loaded wiper element. The first two causes can be eliminated by judicious application of a volume-control cleaner (available in pressurized spray cans at electronic-parts suppliers). Cleaning will cure most noisy controls, but noise caused by wear and mechanical problems is best eliminated by replacing the control.

B-plus Voltage Regulation

Q. In the past several years I've noticed that the term "voltage regulation" is appearing more and more frequently in amplifier specifications. Is this an old problem that has suddenly been rediscovered, or is there something in the new amplifier circuits that makes it necessary?

PAUL BOWEN
Nutley, N. J.

A. Voltage regulation in amplifiers refers to the stability of the power-supply or B-plus voltage. Ideally, if an amplifier has a B-plus voltage of, say, 400 volts when no signal is going through the amplifier, the B-plus voltage should still be 400 volts when the amplifier is delivering its full output power. Practically, however, the B-plus voltage may drop by as much as 10 per cent. This voltage drop can be explained simply. A pair of EL34 output tubes in a 50-watt amplifier, for example, draws a total of about 130 milliamperes of current when no signal is going through the amplifier. When the amplifier is driven to full output, however, the total current flow through the tubes is approximately 200 milliamperes.

If the amplifier's power supply has poor regulation, the extra 70-milliamperes drain will cause a drop in the B-plus voltage. With this lower B-plus voltage, the output tubes will not be able to de-

liver their full output power potential. An amplifier with an identical circuit but with better power-supply regulation might be able to deliver 10 per cent more power to the speaker.

The difference between an amplifier's music power and sine-wave power (also known as rms or steady power) usually reflects the degree of its power-supply regulation. The better the regulation, the closer the music-power and sine-wave-power ratings will be.

Headphone-Impedance Matching

Q. I own a pair of stereo headphones whose impedance is 4 ohms per phone. How can I match these phones to the 8-ohm tap on my amplifier?

CHARLES ENTERS
Orinda, Calif.

A. In terms of the performance of the headphones, impedance-matching (with or without an adaptor) is not necessary. In fact, most headphone-adaptor boxes place a resistance of 50 to 100 ohms in series with each earphone to reduce the signal voltage being fed to the phones. However, even though the phones do not need to be fed from a matching impedance source, it is preferable that the amplifier output terminals "see," or be connected to, a reasonably low impedance. The circuits of some headphone adaptors are so arranged that when the speakers are switched out and headphones switched in, the amplifier is loaded by 50 ohms or less. This resistance is sufficient to prevent possible arcing in an amplifier's output circuit owing to lack of load.

Damping-Factor Controls

Q. Several years ago most amplifiers had damping-factor controls, but this feature seems to be lacking in the latest units. Don't modern speakers require controlled damping?

LARRY BLUM
Pelham, N.Y.

A. To my mind, the theoretical advantages of variable damping controls never proved out in practice—the theory being that a given speaker system works best when the amplifier is supplying the damping factor suited to it. Amplifiers had controls that, by means of a combination of negative and positive feedback, could vary the damping factor over a large range. While a few speaker

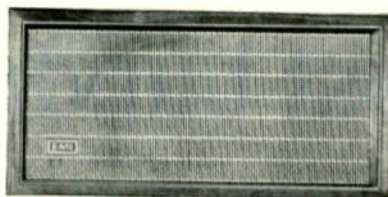
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WAIT

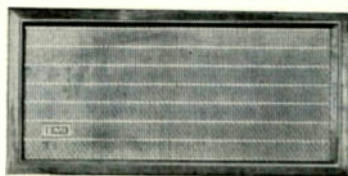
Before you invest hundreds of dollars in transistor stereo components, wait for the announcement on the new Fisher transistor models in next month's issue of HiFi/Stereo Review. You'll be glad you took our advice.

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We even give our small loudspeakers the qualities that make the EMI sound famous . . . the results of brilliant engineering that made the DLS-529 loudspeaker "dangerous." A low bass with a great mid-range response, without a "hole in the middle." An ultra pure high with clarity and crispness.

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systems did produce a slightly cleaner bass with the control at a certain setting, varying the control usually achieved no improvement in speaker response and frequently caused instability in the amplifier. For these reasons, and to the best of my knowledge, there is no recent amplifier design that incorporates variable damping.

Capacitors in Kits

Q. In all the kits I've built, there have been some capacitors that do not have instructions as to the correct way (in terms of polarity) of mounting them. Is there any general rule I should follow on which lead goes to chassis ground?

CHARLES BERGM
Philadelphia, Pa.

A. I assume the paper and disc types of capacitors are the ones that are puzzling you, rather than the electrolytics, which always have their polarities and grounding connections specified. The cylindrical paper capacitors usually have a dark band, or the words "outside foil," on the end nearest the lead that should be grounded. This outside foil lead should be connected to ground, not because of electrical polarity, but because of the shielding effect that results when the outside foil of the capacitor is at ground potential. Since the ceramic-disc type capacitors have no outside foil, they can be connected either way.

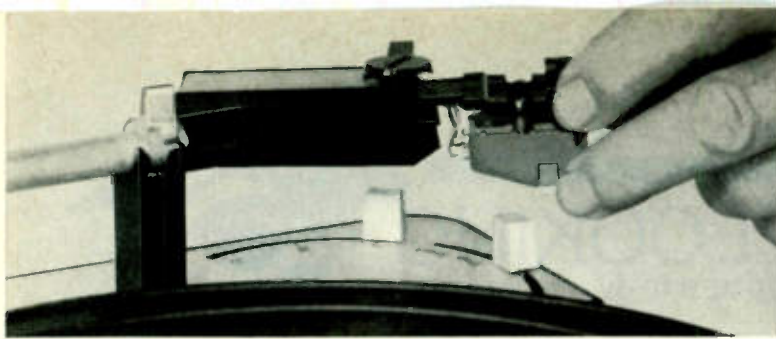
Mono-Stereo Phono Switch

Q. I have a stereo amplifier that does not incorporate a mono-stereo selector switch, and my monophonic discs played with my stereo pickup do not sound as good as they should. What would be the best way to install a mono-stereo switch?

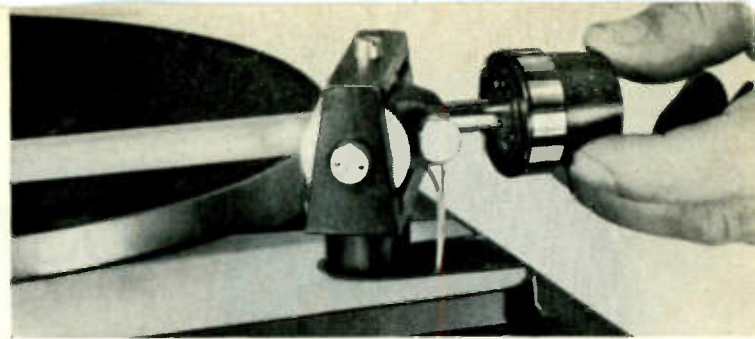
CHESTER F. TURK
Elizabeth, N.J.

A. There are several ways to incorporate switching in your system, but unless you are experienced in electronic construction techniques, I would suggest that you not attempt to install the switch in the amplifier. Instead, use one of the "outboard" switching devices available from Lafayette Radio (stock number MS-757, price \$1.29) and elsewhere. These little switch boxes are shielded, are installed between the phono output and the preamplifier input, and can be connected in about two minutes.

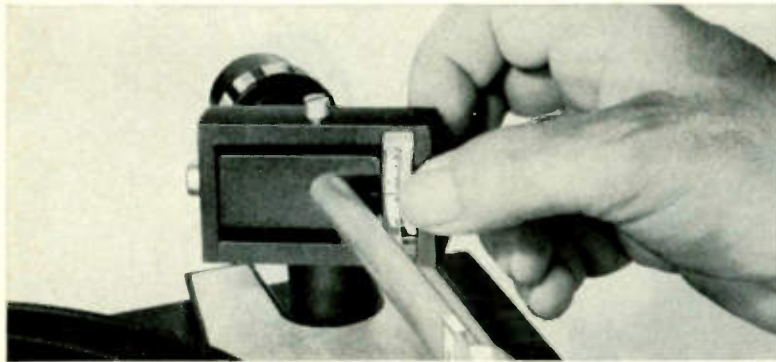
Because the number of queries we receive each month is greater than we can reply to individually, only those questions selected for this column can be answered. Sorry!



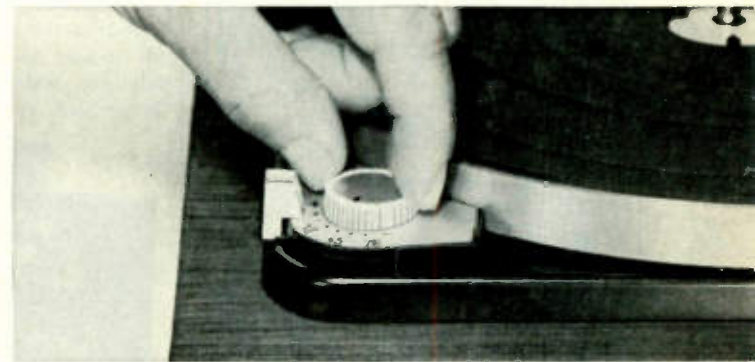
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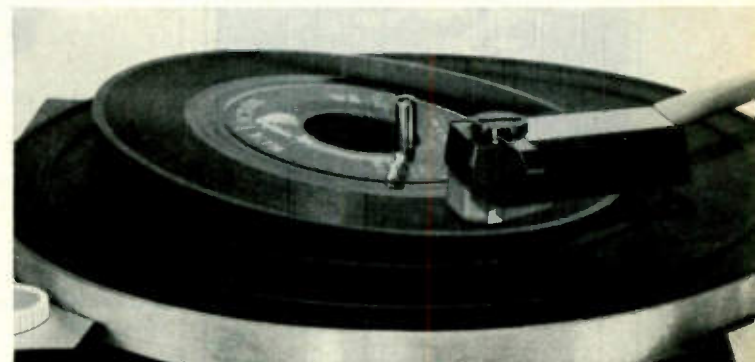
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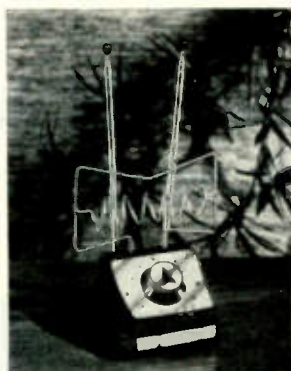
● **Artisan Organs** has announced a new two-manual theater-styled organ kit. Known as the Empress, the unit features full 61-note manuals, a 32-note concave-radiating pedal board, and a curved "horseshoe" stopboard with 40 multi-



colored stop tablets. The console, styled after theater organs of the silent-movie era, offers a stop list of authentic theater voices reminiscent of the 1920's. Numerous accessories are also available in kit form.

circle 181 on reader service card

● **Channel Master** is producing the Model 7331, a "rabbit-ears" dipole indoor FM antenna with a built-in transistor amplifier. A signal-attenuator control prevents overload. The semidirectional

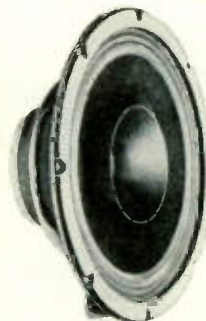


performance of the antenna is useful in reducing multipath distortion, and the built-in transistor booster helps reception in low-signal areas. Price: \$19.95.

circle 182 on reader service card

● **Jensen** is producing a low-cost 8-inch loudspeaker, the Model F-858, which achieves a low resonant frequency (50 cps) by use of a Flexair suspension. The dual-cone F-858 has a shallow profile and is particularly suited for small

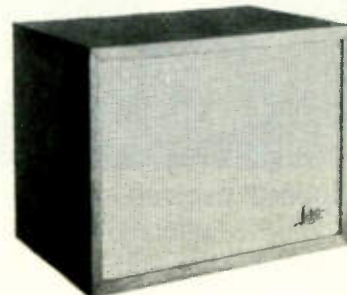
enclosures. High efficiency, sensitivity, and smooth response are provided by a



large Syntox-6 ceramic magnet and mechanical damping of diaphragm and suspension. Price: \$12.30.

circle 183 on reader service card

● **Lahti** is producing the U-2, a small (9¼ x 11¾ x 7¾ in.) bookshelf speaker system. A two-way crossover at 3,000 cps divides the frequency range between an 8-inch woofer and a 3-inch cone tweeter. Frequency response is ±6 db from 90



to 12,000 cps. Special front-loading of the woofer suppresses mid-range peaks and flattens the impedance curve of the system. Nominal impedance is 8 ohms. The system is available unfinished for \$29.95 and in oiled walnut for \$39.95.

circle 184 on reader service card

● **Pilot** introduces a new AM/stereo FM receiver with a 70-watt solid-state amplifier. In addition to bass, treble, balance, and volume controls, there are four



sets of front-panel push buttons. One set selects various combinations of main and extension speakers; the second set of four selects mono or stereo mode of operation; and the remaining two sets of push buttons select the rumble and scratch filters.
(Continued on page 16)



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KX-200 StrataKit.**



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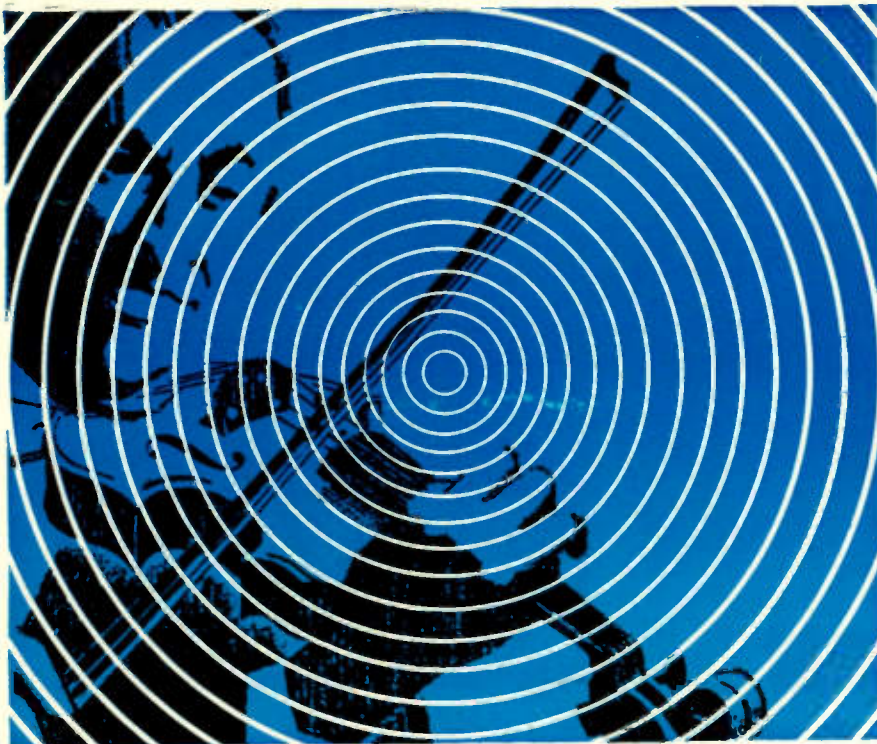
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**The
Kit Builder's
Manual**

02511

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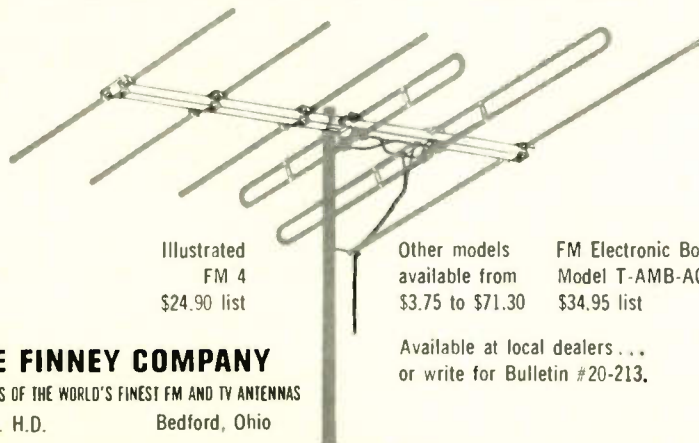
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Illustrated
FM 4
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Other models available from \$3.75 to \$71.30
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THE FINNEY COMPANY
PRODUCERS OF THE WORLD'S FINEST FM AND TV ANTENNAS
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CIRCLE NO. 23 ON READER SERVICE CARD

tape monitoring, and the program source. The FM tuner portion of the receiver is equipped with a center-indicator tuning meter and has a 3-microvolt sensitivity (IHF) and a capture ratio of 4 db. Harmonic distortion of the amplifier is 1 per cent (IHF). Price: \$349.50.

circle 185 on reader service card

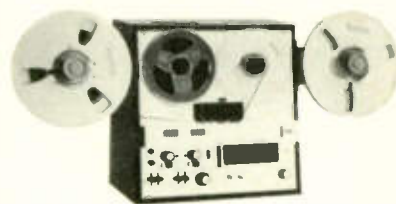
● **Trutone** introduces its TV Sound Adaptor, designed to reproduce high-quality television audio through an amplifier or receiver. The Model 480 picks up the TV audio through a coupler at the end of a six-foot wire around the glass of the sound-detector tube in the TV receiver. The adaptor is connected to the auxiliary input of the amplifier or



receiver through a shielded lead. Either the pickup wire or shielded lead can be extended without loss of fidelity. No tools, soldering, or modifications are required in the internal wiring of the TV set or high-fidelity system. The unit is preset at the factory, and no tuning adjustments are required. The system eliminates all shock hazard and distortion from the TV receiver's audio system. Price: \$35.75.

circle 186 on reader service card

● **TRW's** Bell Model T-367 four-track stereo tape deck is electrically and mechanically similar to the RT-360 model except for the omission of the power amplifier, speakers, and cabinet. The T-367's preamplifiers permit recording, playback, and tape duplicating without



need for external amplifiers, and have an output level suitable for feeding a separate stereo system. The DK-1 accessory outboard drive motors, which mount to the deck assembly, are used during duplicating and also permit use of 10½-inch tape reels for increased recording and playback time. The Bell T-367 has a three-motor drive, electrodynamic braking, dual recording-level meters, tape lifters, automatic stop, piano-key control, and three separate heads to provide off-the-tape monitoring, echo, and sound-on-sound capability. Price of the T-367 is \$369.95. The DK-1 outboard drive motors are \$49.95, and the EB1 cabinet is \$29.95.

circle 187 on reader service card

A MAJOR BREAK-THROUGH IN SOUND PURITY

... BY **SHURE**

THE SOUND FROM THE NEW SHURE V-15 STEREO DYNETIC® CARTRIDGE WITH ITS REVOLUTIONARY BI-RADIAL ELLIPTICAL STYLUS HAS NEVER BEFORE BEEN HEARD OUTSIDE AUDIO LABORATORIES

by S. N. SHURE, President, Shure Brothers, Inc.

The sound from the new Shure V-15 Stereo Dynetic Cartridge is unique. The unit incorporates highly disciplined refinements in design and manufacture that were considered "beyond the state of the art" as recently as the late summer of 1963. The V-15 performance specifications and design considerations are heady stuff—even among engineers. They probably cannot be assimilated by anyone who is not a knowledgeable audiophile, yet the sound is such that the critical listener, with or without technical knowledge, can appreciate the significant nature of the V-15 music re-creation superiority. It is to be made in limited quantities, and because of the incredibly close tolerances and singularly rigid inspection techniques involved, it is not inexpensive. Perfection never is.

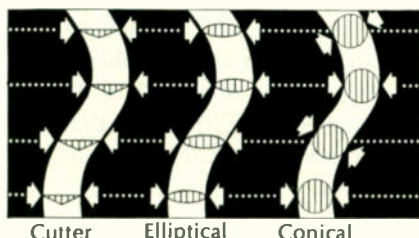
THE BI-RADIAL ELLIPTICAL STYLUS

The outstanding characteristic is that the V-15 Stylus has two different radii . . . hence the designation Bi-Radial. One is a broad frontal plane radius of 22.5 microns (.0009 inch); while the actual contact radii on each side of the stylus are an incredibly fine 5 microns (.0002 inch). It would be impossible to reduce the contact radius of a conventional spherical/conical stylus to this micro-miniature dimension without subjecting the entire stylus to "bottoming" in the record grooves.

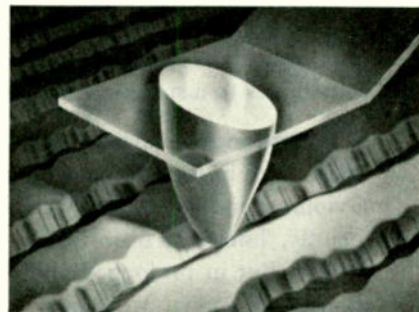
The Shure Bi-Radial elliptical stylus, because of its larger frontal radius of 22.5 microns (.0009 inch), cannot bottom . . . and as you know, bottoming reproduces the crackling noise of the grit and static dust that in practice cannot be eliminated from the canyons of record grooves.

TRACING DISTORTION MINIMIZED

The prime objective in faithful sound re-creation is to have the playback stylus move in exactly the same way as the wedge-shaped cutting stylus moved when it produced the master record. This can't be accomplished with a spherical/conical stylus because the points of tangency (or points of contact between the record grooves and the stylus) are constantly changing. This effect manifests itself as tracing distortion (sometimes called "inner groove distortion"). Note in the illustration below how the points of tangency (arrows) of the Bi-Radial elliptical stylus remain relatively constant because of the very small 5 micron (.0002 inch) side contact radii:



The Shure Bi-Radial Stylus vastly reduces another problem in playback known as the "pinch effect." As experienced audiophiles know, the record grooves are wider wherever and whenever the flat, chisel-faced cutting stylus changes directions (which is 440 cycles per second at a pure middle "A" tone—up to 20,000 cycles per second in some of the high overtones). An ordinary spherical/conical stylus riding the upper portion of the groove walls tends to drop where the groove gets wider, and to rise as the groove narrows. Since stereo styli and cartridges have both vertical and horizontal functions, this unfortunate and unwanted up-and-down motion creates a second harmonic distortion. The new Shure Bi-Radial elliptical stylus, on the other hand, looks like this riding a record groove:



You'll note that even though it has a broad front face with a frontal plane radius of 22.5 microns (.0009 inch), and it measures 30 microns (.0012 inch) across at the point of contact with the groove, the small side or contact radii are only 5 microns (.0002 inch). This conforms to the configuration of the cutting stylus and hence is not as subject to the up-and-down vagaries of the so-called "pinch-effect".

SYMMETRY, TOLERANCES AND POSITIONING ARE ULTRA-CRITICAL

Frankly, a Bi-Radial elliptical stylus, however desirable, is almost impossibly difficult to make CORRECTLY. Diamond, as you know, is the hardest material . . . with a rating of 10 on the Mohs hardness scale. It's one thing to make a simple diamond cone, altogether another to make a perfectly symmetrical Bi-Radial stylus with sufficiently close tolerances, actually within one ten thousandth of an inch! Shure has developed unprecedented controls, inspections and manufacturing techniques to assure precise positioning, configuration, dimensions and tolerances of the diamond tip. It is a singular and exacting procedure . . . unique in the high fidelity cartridge industry. And, unless these inspection techniques and safeguards are used, an imperfectly formed elliptical configuration can result and literally do more

harm than good to both record and sound.

THE V-15 IS A 15° CARTRIDGE

The 15° effective tracking angle has recently been the subject of several Shure communications to the audiophile. It conforms to the effective record cutting angle of 15° proposed by the RIAA and EIA and now used by the major record producing companies and thereby minimizes tracking distortion.

The major features, then, of the V-15 are the Shure Bi-Radial Elliptical Stylus, the singular quality control techniques and standards devised to produce perfection of stylus symmetry, and the 15° tracking angle. They combine to reduce IM and harmonic distortion to a dramatic new low. In fact, the distortion (at normal record playing velocities) is lower than the inherent noise level of the finest test records and laboratory measurement instruments! In extensive listening tests, the V-15 proved most impressive in its "trackability." It consistently proved capable of tracking the most difficult, heavily modulated passages at a minimum force of 3/4 grams (in the Shure-SME tone arm). The entire V-15 is hand-crafted and subject to quality control and inspection measures that result in space-age reliability. Precision machined aluminum and a special ultra-stable plastic stylus grip. Exact alignment is assured in every internal detail—and in mounting. Mu-metal hum shield surrounds the sensitive coils. Gold plated terminals. Individually packaged in walnut box. The V-15 is a patented moving-magnet device—a connoisseur's cartridge in every detail.

SPECIFICATIONS

The basic specifications are what you'd expect the premier Shure cartridge to reflect: 20 to 20,000 cps., 6 mv output. Over 25 db separation. 25×10^{-6} cm. per dyne compliance. 3/4 gram tracking. 47,000 ohms impedance, 680 millihenries inductance per channel. 650 ohms resistance. Bi-Radial stylus: 22.5 microns (.0009 inch) frontal radius, 5 microns (.0002 inch) side contact radii, 30 microns (.0012 inch) wide between record contact points.

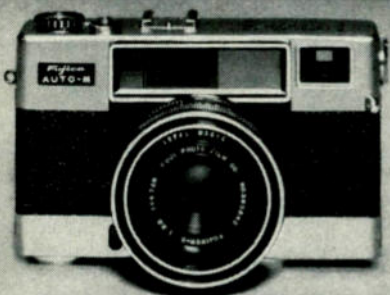
But most important, it re-creates music with a transcendent purity that results in a deeply rewarding experience for the critical ear.

Manufactured under U.S. Patents 3,055,988; 3,077,521 and 3,077,522. Other Patents Pending.

\$62.50 net

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

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You get a full refund on both camera and color film if you are not fully satisfied with the pictures you take!

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The new Fujica is the first camera with a built-in computer electric eye. Patented. It makes all settings for you . . . both speeds and lens openings. You can't make an exposure mistake even if you try. If the light is too bright or too dim, the computer speeds up or slows down the shutter speed . . . instantly! Automatically! You just press the button. Perfect exposure every time.

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The viewfinder-rangefinder shows you big, bright and beautifully clear, what your finished picture will look like. You get exactly what you see.

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Like to see how easy it is to operate? . . . just ask your favorite camera dealer or write for **FREE** booklet today.

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CIRCLE NO. 25 ON READER SERVICE CARD

20



DEFINITIONS—IV

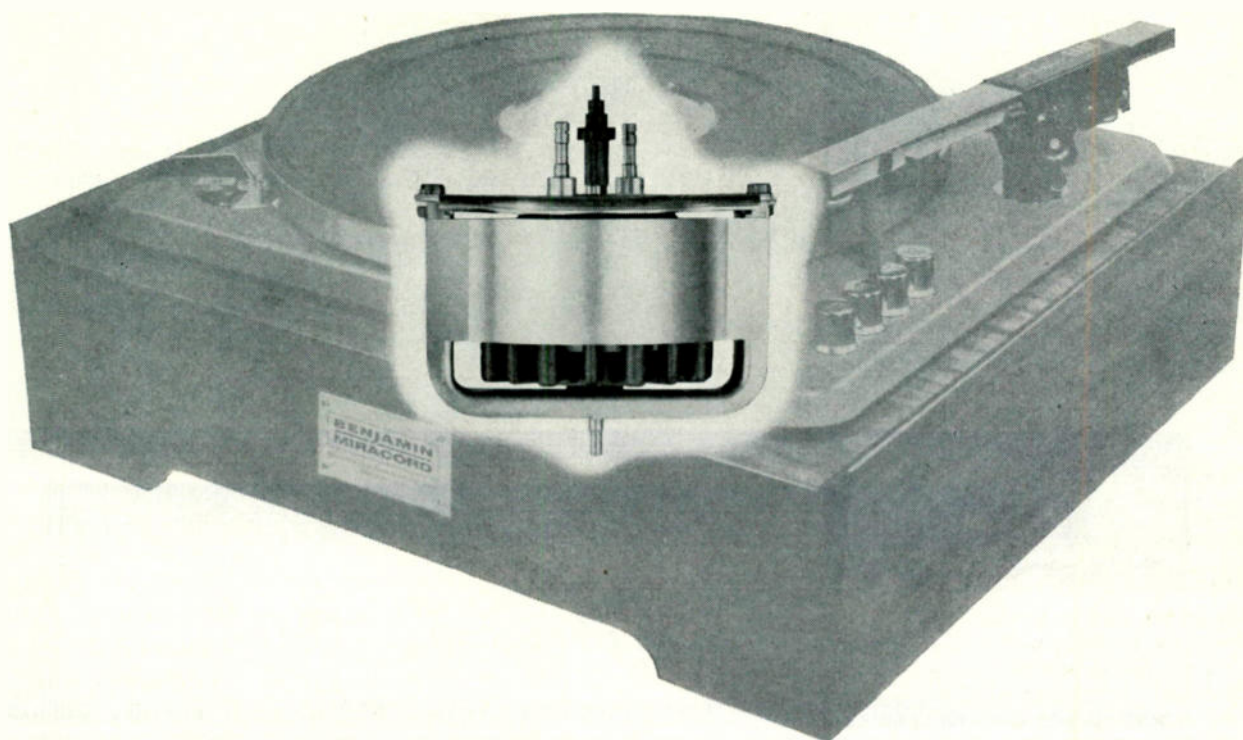
MORE basic definitions of audio concepts, which will continue in alphabetical order for the next several months.

• **Damping**, as applied to a loudspeaker, describes its ability to come to a complete stop the instant the electrical signal that is being fed into it ceases. In a system with poor damping, the speaker cone will continue to vibrate for a moment after the input signal has ended. This "hangover" blurs musical details. Amplifiers also have a "damping factor," which helps control the speaker. A high amplifier damping factor, usually above 10, is satisfactory for most speaker systems, although some speakers operate best with amplifiers that have lower or higher damping factors. Clarity in the reproduction of complex orchestral passages—particularly those involving heavy percussion—is an indication of good damping characteristics, since good damping contributes to a speaker's transient response.

• **Distortion**, in playback, is any change in the recorded sound that takes place in the playback system. At its worst, distortion can make a violin sound like a trolley car screeching around a curve. More frequently, however, distortion is quite subtle and barely perceptible at first. But in prolonged and attentive listening it causes a sense of discomfort known as listener fatigue. In recent years, improvements in audio design have reduced distortion in quality components to such a low level that it does not obtrude upon the listener even after many hours of concentrated listening. Distortion exists in two principal forms: harmonic distortion, which falsifies tonal nuances, and intermodulation distortion (usually called IM), which results from the interaction of various frequencies within the playback components and produces a harsh, grainy sound. Precise numerical statement in the manufacturer's specifications of both of these types of distortion is a hallmark of trustworthy sound equipment. In high-fidelity components, distortion is usually expressed as a percentage of the total sound at a certain level of output power. High-quality amplifiers should have less than 2 per cent IM and harmonic distortion when operating at full rated output.

• **Efficiency** is a term usually applied to loudspeakers and is used to indicate how much amplifier power must be fed into a speaker to produce a certain loudness level. To say that a speaker is inefficient does not reflect on its quality. It merely indicates that the speaker requires a fairly large amount of amplifier power to produce a given loudness. Some speakers (particularly certain bookshelf models) are notably inefficient and need at least twenty watts per channel. As long as sufficient amplifier power is available, this is no problem. However, if you own a low-power amplifier—say, about 12 or 15 watts per channel—make sure, when choosing your loudspeakers, that the amplifier will be able to drive them to adequate listening-room volume without distortion.

(To be continued next month)



world's only automatic with hysteresis-synchronous motor

The motor is the heart of turntable system. Unless it assures smooth, steady, constant motion, the quality of the remaining mechanism is to no avail. There is probably no finer motor than the famous Papst hysteresis-synchronous, used in the finest studio turntables and tape transports. The speed of this motor is synchronized to the frequency of the power line. And it rotates at a constant, accurate rpm, even with extreme variations in voltage and load conditions.

The Miracord 10H is the only automatic that offers the speed reliability of a hysteresis motor, and the only one equipped with a Papst. The smooth, steady motion this imparts to the turntable is one of the major reasons for the distinctively natural quality of sound associated with the Miracord 10H.



There are other reasons, too: a mass-counter-balanced, freely responsive tone arm using no springs—and a heavy, one-piece die cast turntable, 12 inches in diameter, precisely machined and weighted for dynamic balance.

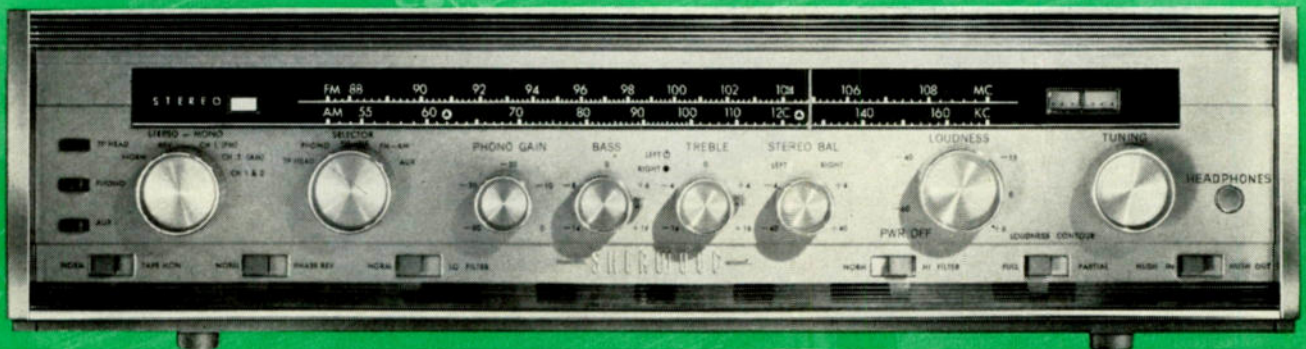
The Miracord is incredibly gentle to your records, as a manual turntable, an automatic turntable, automatic record repeater or automatic record changer. Four FEATHER-TOUCH push buttons reduce automatic operation to utter simplicity.

Model 10H with Papst hysteresis motor, \$99.50; Model 10 with induction motor, \$89.50 (less base and cartridge). Hear the Miracord with the new Elac cartridge: the Stereo 322 or Mono/Stereo 222. For details, write:

**BENJAMIN
MIRACORD**

BENJAMIN ELECTRONIC SOUND CORP., 80 Swalm Street, Westbury, New York sole U. S. distributor for Miracord turntables, Elac cartridges, and other Electroacoustic® audio components

Are separate
tuners and
amplifiers passé  



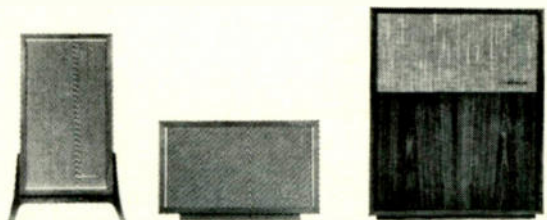
An outstanding new combined tuner/amplifier component . . . the S-7700II AM/FM/FM Stereo 80-watt Receiver.

Nothing duplicates the installation flexibility of separate components. This is one of many reasons why Sherwood sells so many of them. But for those who do not need this flexibility, Sherwood engineers have created an outstanding single component, which without compromise of fidelity, combines both functions.

The new S-7700II AM/FM/FM Stereo Receiver combines the 1.8 microvolt sensitivity and 2.4db capture effect of Sherwood's finest tuner with the 80-watt dual channel music power of Sherwood's highest-rated high fidelity amplifier. The size is a space-saving 16¼" x 4" x 14". You enjoy all the tuning surety of Sherwood's D'Arsonval zero-center tuning meter and 8" long professionally calibrated dial scale. And, you have front panel control of all stereo amplifier functions for phono, tape—plus a stereo headset jack. As trim as the size, is the less-than-separate-components price of \$374.50 (slightly more on the West Coast).

**Sherwood low-distortion speaker systems
for high fidelity music systems**

Ravinia: 3-way/48—17,500 cps/\$139.50 • Newport: 2-way/48—17,000 cps/\$79.50 • Berkshire: 3-way/53—17,500 cps/\$99.50 • Tanglewood: 4-way/29—17,500 cps/\$199.50



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- Photo file—a pictorial review of how different systems have been installed.
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Sherwood
HIGH FIDELITY

STEREO RECEIVERS TUNERS AMPLIFIERS
STEREO INDICATOR LIGHTS SPEAKER SYSTEMS CONTEMPORARY CABINETRY



TECHNICAL TALK

by JULIAN D. HIRSCH



● **SPEAKER TESTING:** I have received the following very interesting letter from Mr. Edgar Villchur, elicited by my recent remarks on speaker testing.

I read with interest your remarks on speaker testing in the March 1964 issue of *HiFi/STEREO REVIEW*. I am in basic agreement, but I differ with you on emphasis. I would like to record my views, and to describe the attitude at AR to loudspeaker testing—what we think it can do, and the kind of procedures we follow in production and in development work.

I agree with you that the ultimate test instrument, for speakers as well as for all other sound-reproducing components, is the ear. I do not mean by this that speaker evaluation is a subjective matter, like comparing a Stradivarius violin to a Guarnerius. I do mean: (a) only the ear can establish the validity or invalidity of a particular test technique, by judging whether the test results predict reproducing accuracy, and (b) when there is an opportunity to make a direct comparison between the live and the reproduced sound, the ear is more sensitive to differences than any test instrument I know of.

In testing a speaker, we are trying to evaluate its ability to reproduce the sound of live instruments, whether we like the original sound or not. When we "A-B" two speakers properly, using musical material, there is really a third reference present—our memory of the live concert sound. The character of this sound has been formed over many centuries, in a give-and-take among composers, instrument makers, and performers, and if it is going to be altered, the change must be made by musicians, not by engineers. If I seem to labor the point, it is because we cannot test the performance of any device unless we know its purpose. The purpose of high-fidelity equipment is to reproduce, with maximum accuracy, sound that has had previous objective existence. Engineers are uniquely unqualified to establish new artistic standards, while they are uniquely qualified to design reproducing equipment.

In short, the primary function of the ear as an audio test instrument is to compare reproduced sound with the original. This may be done as a direct evaluation, and also as a method of determining the validity of other measurement techniques. It is the basic test method that we use at Acoustic Research for speaker evaluation.

At the end of an AR speaker production line you will find an anechoic chamber and automatic response curve tracer, not a listening room with speakers mounted next to live musicians. There is no contradiction here. We did not make up the speaker tests out of our heads, but have valid-

ated, by ear, the particular tests that we use. We have found out which measurements predict accurately the results of live-*vs.*-recorded comparisons, and which seem irrelevant or erratic. The value of any test, aside from the question of accuracy, lies in whether it measures what it is supposed to measure—in this case reproducing fidelity.

You are certainly correct in saying that interpreting speaker measurements is not a job for a novice. It is for this reason that we no longer include curves in our catalog, and supply them only on request. I do think that if someone showed me the AR published speaker data, and it was new to me, I would know at least 75 per cent of what I need to predict how the speakers sounded.

The heart of the problem, as you state, is finding measurements that are meaningful—that is, that predict speaker quality. You say there are many theories about this. I would like to point out that the validity of a test method cannot be determined by unsupported theory. It must be determined experimentally in the very crucible of high-fidelity testing: the direct comparison of copy to original.

The first live-*vs.*-recorded demonstration I ever attended was at St. Mark's Church in Mt. Kisco, N.Y., in 1955, with an Aeolian-Skinner pipe organ providing the live music. I learned a lot from that demonstration, for which I have to thank you, one of its authors. Since then, AR has staged or participated in many such public demonstrations, with two different string quartets and with a guitarist. The use of live musicians is impractical for day-to-day testing, however, and we have developed an instant type of live-*vs.*-recorded comparison using white noise. We generate "live" white noise, record it anechoically, and then compare the live white noise to its reproduction through speakers with different design variations. This could be called an "A-B-C" test, where C is the original sound. If A sounds more like C than B does, A is better. Any test results that imply otherwise may be perfectly accurate, but they have measured the wrong thing.

Our random-noise live-*vs.*-recorded test was demonstrated at an AES meeting a few years ago, and a paper on it was published in the *Journal* of the AES. If any of your readers would like reprints, they are available for the asking from Acoustic Research, Inc., 24 Thorndike Street, Cambridge, Massachusetts 02141.

EDGAR VILLCHUR
President, Acoustic Research, Inc.

Although Mr. Villchur and I are in agreement in most respects as to the philosophy of testing speakers, I believe that the comparison with live sound (whether

REVIEWED THIS MONTH

Eico 2536 Stereo Receiver

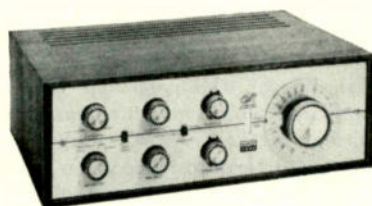


Rek-O-Kut R-34 Record Player

it be a musical performance or Mr. Villchur's ingenious and very effective white-noise test) is not a *measurement*, but merely a criterion for subjective evaluation. I must therefore take issue with his statement that this sort of comparison justifies his test methods and that it removes the subject from the realm of theory.

While Mr. Villchur has done much to remove speaker testing from the "black magic" category, I believe that we all still have much to learn about this very complex subject.

**EICO 2536
STEREO
RECEIVER**



● STEREO RECEIVERS are generally priced somewhat below equivalent separate components. Even so, few are available for under \$300. The new Eico Model 2536, which sells for \$209.95, brings a good-quality stereo receiver within the reach of many who have been unwilling to invest in costlier units. The price of the kit, which I tested, is about fifty dollars less.

The Model 2536 incorporates a stereo FM tuner and an 18-watt-per-channel (music-power) stereo amplifier in an attractively styled unit measuring $5\frac{5}{8} \times 15\frac{7}{8} \times 13\frac{5}{8}$ inches. The tuner section uses an ECC85 as a neutralized r.f. amplifier and mixer, followed by four 6AU6 i.f. amplifiers and a 6AL5 ratio detector. The two-tube multiplex section employs a 19-kc oscillator-doubler that is synchronized by the 19-kc pilot carrier in the received stereo broadcast. An EM84 bar-type tuning eye is actuated by the grid voltage of the final i.f.-limiter stage. A spring-return slide switch on the front panel converts the tuning-eye tube to a stereo indicator. If a stereo broadcast is being received, the eye closes when the slide switch is held down.

Each audio-amplifier section of the Model 2536 uses three twin-triodes—as preamplifier, tone-control amplifier (of the feedback type), and as a voltage amplifier and phase splitter. The output tubes are push-pull 6BQ5's and the rectifier tube is a GZ34. Each amplifier has its own filament winding and hum-adjustment control. There are outputs for 8- and 16-ohm speakers, and the tape-recording outputs are not affected by the tone and volume controls.

The factory-prealigned FM i.f. strip and multiplex circuits are on printed boards. The tuner front end is also an assembled and prealigned package. Liberal use is made of modular, encapsulated groups of resistors and capacitors for tone-control, de-emphasis, and interstage coupling networks.

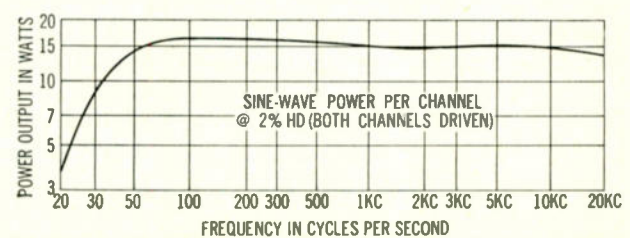
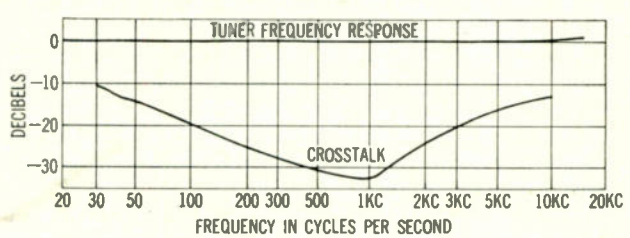
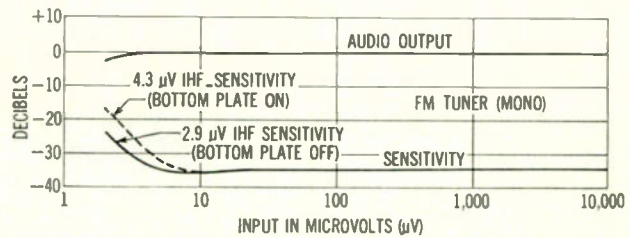
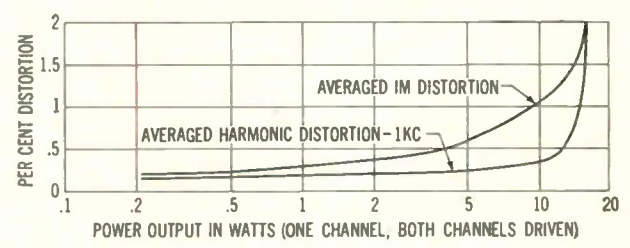
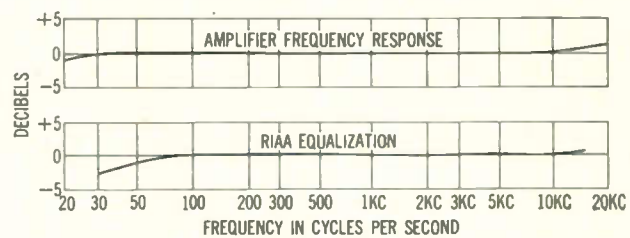
Various ambiguities and errors that appeared in the original construction booklet for the Model 2536 kit have been corrected with an addendum. HiFi/STEREO REVIEW's kit builder estimates that these corrections would have cut 5 hours from his 29-hour construction

time. The chassis is very well laid-out and uncrowded.

I measured the IHF usable sensitivity of the Model 2536 at 2.9 microvolts (Eico's rating is 3 microvolts). In order to obtain this figure, I had to test the unit with the bottom plate removed. The plate affected the tuning of the i.f. or detector circuits sufficiently to increase distortion slightly at low signal levels, thus causing a slight (1.4-microvolt) decrease in sensitivity.

Channel separation on stereo FM was about 33 db at 1,000 cps (rated 30 db), reducing to 10 db at 30 cps and 13,000 cps. The frequency response was within ± 1 db from 30 to 15,000 cps and the phono equalization was within ± 1.5 db of the RIAA characteristic.

Power output was approximately 16 watts (continuous) per channel at 1 per cent harmonic distortion over most of the audio range, with both channels operating—better than Eico's rating of 14 watts (continuous) per channel. More than 14 watts output per
(Continued on page 26)



Component people are a breed apart.

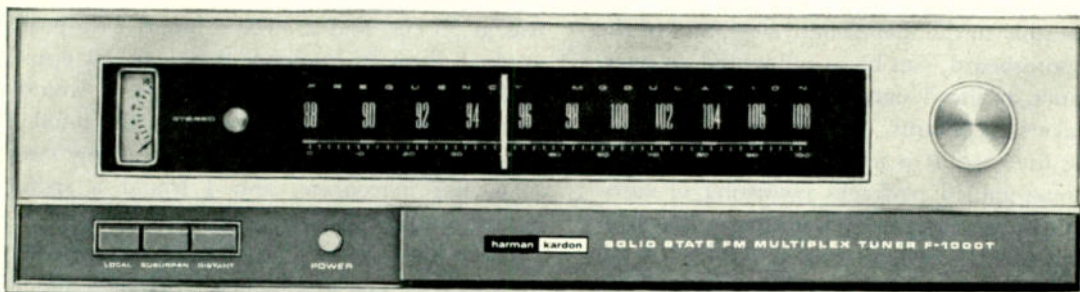
By and large, they are iconoclastic, nonconforming, youthful (no matter their age) and enthusiastic. Opinionated, too! When it comes to their equipment, most of them would "rather fight than switch." Until *today*. Until they heard the new 1000 Series by Harman-Kardon.

If you also love music and superb craftsmanship—if you want to participate in a totally new experience in music listening—visit your high fidelity dealer and ask for a demonstration of these extraordinary solid-state components.

The new solid-state 1000 Series by Harman-Kardon



THE A-1000T PROFESSIONAL SOLID STATE INTEGRATED 70 WATT STEREO AMPLIFIER



THE F-1000T PROFESSIONAL SOLID STATE AUTOMATIC FM STEREO TUNER

For complete information on these remarkable new instruments, write to 1000 Series, Dept. R-5, Harman-Kardon, Inc., Plainview, New York.

harman kardon

A subsidiary of THE JERROLD CORPORATION

channel was obtained up to slightly beyond 15,000 cps and down to slightly below 50 cps. Intermodulation distortion was under 0.5 per cent up to 6 watts output and 2 per cent at 16 watts output. The 1,000-cps harmonic distortion was under 1 per cent up to an output of 16 watts.

My laboratory measurements and my in-home use of the Eico Model 2536 receiver indicate that it can do a very creditable job as the heart of a medium-price stereo music system. I operated it with several types of medium-efficiency speakers, high- and low-output magnetic cartridges, and indoor and outdoor antennas. In all cases, it was easy to tune and sounded smooth and clean. The chief difference between the 2536 and some of the more expensive stereo receivers is in its lack of loudness compensation, rumble and scratch filters, and some form of continuous stereo FM indication. In return for the omission of these minor conveniences, however, the purchaser of the Model 2536 kit gets a good-looking and clean-sounding stereo receiver for only \$154.95. The unit is available factory-wired for \$209.95.

For more information, circle 188 on reader service card

REK-O-KUT R-34 RECORD PLAYER



● ANYONE who has ever mounted a tone arm can appreciate the care required to make a proper installation. The arm must be positioned very accurately—even a 1/16-inch error is sufficient to introduce appreciable tracking error. And even if the arm is mounted correctly, there are frequently problems of rumble and acoustic feedback that are erroneously charged to the turntable. It is rarely appreciated that the separate elements of a record-playing system interact to a great degree. The mounting of the arm-and-turntable assembly to the motorboard base, and of the arm to the motorboard, can be as influential on overall performance as the design of a speaker enclosure is to the speakers it contains.

This being the case, it is logical for manufacturers to supply preassembled packages consisting of turntable, arm, and base, designed for optimum performance as a unit. An excellent example of such an integrated record player is the new Rek-O-Kut R-34. The R-34 has a two-speed (33- and 45-rpm) belt-driven turntable, powered by a husky Pabst hysteresis-synchronous motor. The 12-inch cast-aluminum turntable is driven from the stepped shaft of the motor through a polyurethane belt. A small lever next to the turntable slides the belt to the appropriate portion of the motor shaft for speed selection.

The Model S-340 arm that is part of the R-34 play-

back system is a modified version of the popular Rek-O-Kut S-320 arm. It is of tubular aluminum construction, with an adjustable counterweight for arm balance and a spring to provide tracking force. The aluminum cartridge shell is not removable, but it can be rotated through a 90-degree angle for mounting the cartridge.

The turntable and arm are mounted on a subplate suspended below the motorboard on three springs. Since the arm and turntable platter and bearing are rigidly mounted relative to each other, and tend to move as a unit, external shock effects (including motor vibration) and acoustic feedback are greatly reduced. In addition, the motor is suspended from the motorboard on rubber isolators and is further isolated from the turntable by the drive belt.

The Rek-O-Kut R-34 system comes completely assembled on a walnut base measuring 15 x 15 x 3½ inches. An additional 3½ inches is needed above the motorboard for the arm. Signal and power cables are permanently attached to the unit.

I measured the rumble level of the R-34 using the Dataservice TR-3 test record with RIAA playback equalization. Referred to 1 cm/sec at 100 cps (or 7 cm/sec at 1,000 cps), the rumble was -32 db with both vertical and lateral rumble components included, and -37 db with vertical components cancelled by paralleling the cartridge outputs. These figures are quite good by my standards. They do not agree with the manufacturer's figures, however, because of a difference in test procedures. (The ASA and NAB test procedures may show as much as a 30-db difference in rumble for the same turntable.)

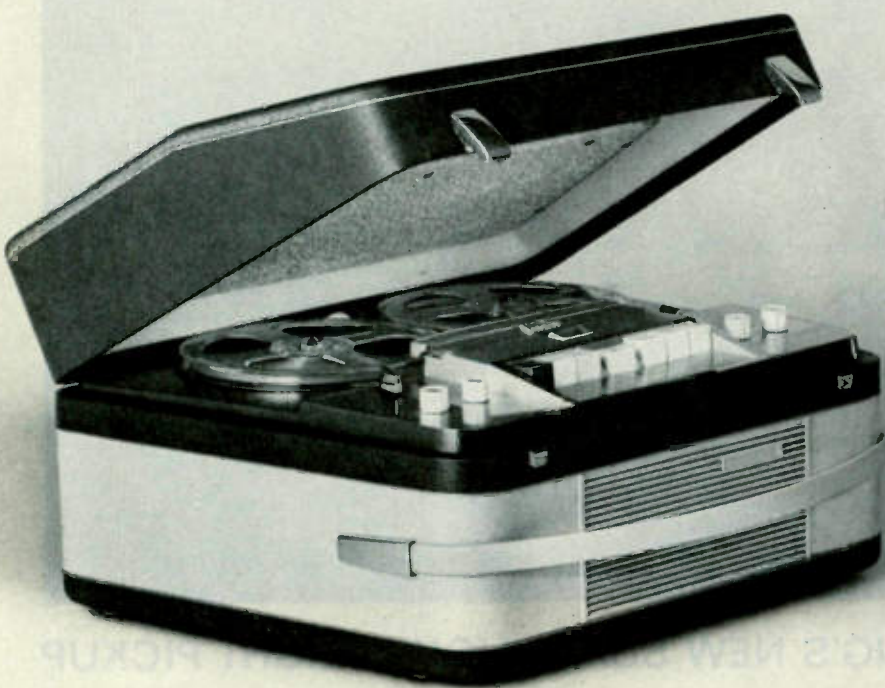
Wow and flutter were 0.07 and 0.03 per cent at 33 rpm and 0.06 and 0.025 per cent at 45 rpm, bettering the rated 0.08 per cent. The speeds were exact, and were unaffected by line-voltage variations from 70 to 135 volts. Mechanical noise was very low, and motor torque was sufficient to bring the turntable to full speed in about one second.

The arm is well designed, as evidenced by its low tracking error of less than 0.3 degrees per inch. The arm resonance with a cartridge of medium compliance was at 15 cps, and showed a broad 2-db peak with a gradual drop in response down to 10 cps. With a modern, high-compliance cartridge, I would expect the resonant frequency to be about the rated 10 or 12 cps. The tracking-force adjustment of my sample was somewhat inaccurate, and I found a stylus gauge necessary to set tracking force.

All in all, the Rek-O-Kut R-34 was very easy to set up and use. The arm had a good feel, and the performance of the turntable left little to be desired. Although the R-34 is not completely immune to acoustic feedback, isolation of the arm and turntable from the motorboard makes the unit relatively insensitive to the effects of jarring and vibration. The Rek-O-Kut R-34 is priced at \$89.95, including tone arm and oiled walnut base.

For more information, circle 189 on reader service card

**“Did you hear Schubert’s 9th
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I recorded it complete...
in stereo!”**



**“I wasn’t home –
had to go to school
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long lecture on
anthropogenesis.”**



Whether your family's requirements in a tape recorder reflect the demands of hobby or profession... classroom or business, you will find every one of your special needs fulfilled by either, or both, of the two solid-state Norelco recorders shown above.

The Continental '401' (left), engineered for standby studio use as well as for professional-quality home music systems, is completely self-contained for both stereo and mono recording and playback. Includes dual recording and playback preamps, dual power amplifiers, two stereo-matched loudspeakers and a stereo, dynamic microphone. Its four speeds include $7\frac{1}{2}$, $3\frac{3}{4}$, $1\frac{1}{8}$, $15/16$ ips. Response: 60-16000 cps at $7\frac{1}{2}$ ips • Wow and flutter: less than 0.14% at $7\frac{1}{2}$ ips • Signal-to-noise ratio: better than -48 db.

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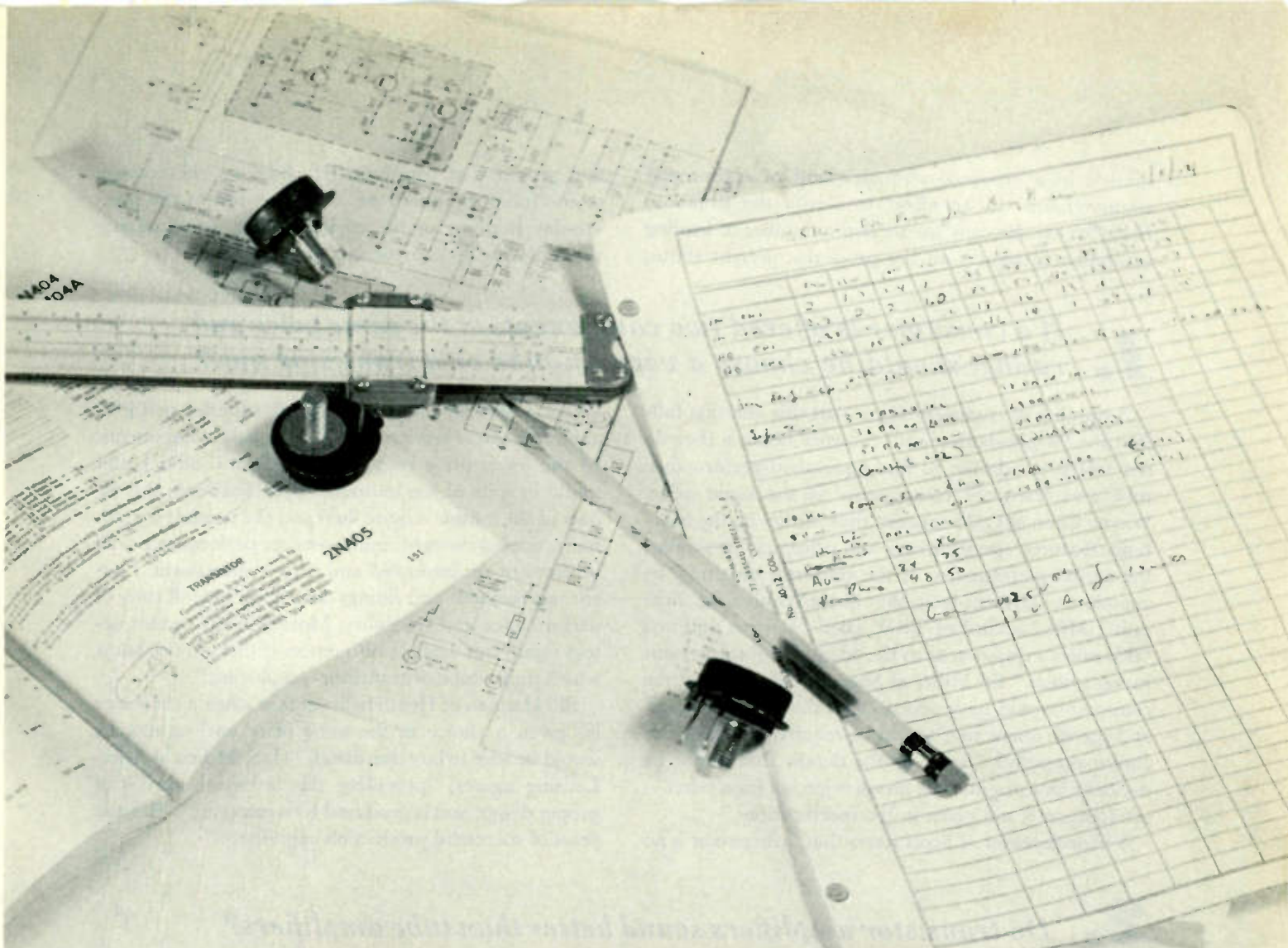
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TRANSISTOR HIGH FIDELITY

OUR TECHNICAL EDITOR SURVEYS THE LATEST
ENGINEERING OPINION CONCERNING SOLID-STATE HI-FI

By LARRY KLEIN

TRANSISTORS have long been accepted on their own terms by the designers of commercial and military electronic equipment. Among audio engineers, however, the transistor, because of its cost and the unique design problems it poses, remains controversial. With the high-fidelity industry somewhat divided on the question of whether transistors increase the fidelity—or only the price—it is no wonder that the music listener finds

himself in a confused no-man's-land of claims and counterclaims. In an effort to clarify the situation, HiFi/STEREO REVIEW questioned a number of leading equipment designers on the problems, present status,

and prospects of transistor high fidelity. The answers to the following questions, therefore, reflect the present-day thinking of the engineers who are designing the high-fidelity components of tomorrow.

1. If a consumer is offered two components at the same price and rating, should he choose a vacuum-tube or a transistor unit?

A number of engineers object that this question falls into the "if-pigs-had-wings" category because they do not feel it is possible to find equivalent-performance tube and transistor components at the same price. Wayne Chou of C/M suggests that "although the functions, features, specifications, and price may be similar, the actual performance of the transistor unit may be completely different from that of the 'equivalent' tube unit." Milt Lanford of TRW (Bell) concurs and says "this raises a question as to the adequacy of the present rating system." Ed Miller of Sherwood doubts that the consumer would have access to all the details, ratings, and specifications that would be required to assess this choice properly: "Some of the details that might be deciding factors—such as image rejection for a tuner—are frequently not given in the specifications."

Victor Brociner of Scott states that "where cost is no

object, transistor units may provide superior performance and longer service-free life than tube components. In the lower-price ranges, they may still offer better sound in spite of less impressive specifications; this aspect of the matter is quite fluid and the balance is gradually tipping toward transistors as performance and uniformity are improved and prices come down. Present test methods and ratings do not tell the full story of performance and reliability. Most listeners cannot detect significant audible differences if they do not know which unit—tube or transistor—is playing."

Bill Hannah of Heath believes that when a consumer is "given a choice at the same price and ratings, he would be wise to buy transistors." H. S. Morris of Altec-Lansing agrees, "providing the transistor unit is of proper design and is produced by a company with some years of successful production experience."

2. Do transistor amplifiers sound better than tube amplifiers?

Although there are some hold-outs, most hi-fi equipment designers believe that transistor amplifiers do produce better sound than tube amplifiers. There is general agreement that the improved sound of transistor amplifiers derives mostly from their ability to operate without the output transformers required by conventional tube amplifiers. Transformerless operation can result in improvement in the reproduction of high frequencies and transients, and, in addition, makes possible the use of a large amount of negative feedback without causing amplifier instability. Fred Mergner of Fisher puts it this way: "The output transformer is the single component that most limits power and transient response. Transistors provide, for the first time, a practical way to match the low impedance of a hi-fi speaker system directly to the amplifier output. This advantage is so great that even partially transistorized components benefit from the use of transistors in the power-amplifier section." In addition, several engineers suggest that a tighter, cleaner bass results from the transistor amplifier's ability to sustain a high damping factor at very low frequencies. This is contrasted to tube amplifiers, in which the damping factor decreases radically at high and low frequencies because the negative feedback (which maintains damping factor) also decreases.

Bob Furst spells out Harman-Kardon's position: "Although there are secondary advantages in transistorized equipment (such as smaller size, instantaneous start-up, lower heat, and others), we are principally interested in transistorized amplifiers, preamplifiers, and tuners because they make possible a higher level of performance than is possible with vacuum tubes." Heathkit's Bill Hannah believes that "even an untrained ear will detect the difference between tube amplifiers and good solid-state units. Why do transistor amplifiers sound better than tubes? No one has yet found the true answer."

Victor Brociner of H. H. Scott also doubts that anyone has fully explained the sonic superiority of transistor amplifiers: "We believe that the conventional explanations of improved transistor sound (transient response, phase shift) are not tenable and that new methods of testing and new means of specifying performance must be developed for transistor equipment. Peak-power capability is probably the best explanation, especially under conditions of impedance mismatching." Fred Mergner of Fisher and Morley Kahn of Acoustech also agree that the *momentary* peak power-output capabilities of a high-power transistor amplifier is far greater than that of a vacuum-tube counterpart,

and well-designed transistor amplifiers are therefore able to handle very high-level transients without waveform clipping, breakup, or instability. Morley Kahn indicates that his Acoustech I amplifier, which can deliver 40 watts of sine-wave power into a 4-ohm load, is capable of delivering 400 watts (short-term peak power before clipping) into the same load on musical material.

Dynaco's David Hafler is one of the small number of engineers who is not totally sold on transistors. "I haven't found any basic advantage in transistors," he says. "A really good piece of equipment should sound the same as the next piece of really good equipment regardless of whether it was made with tubes or with transistors." Hafler comments that "some differences that listeners have noticed and liked about transistor equipment have been found to be flaws in the equipment—extra distortion or variations in frequency response that the listener found he liked." Wayne Chou of C/M partially agrees: "Reproduction quality is mainly a function of circuit and network design concepts rather than a matter of tubes *versus* transistors."

Several engineers state that when they must design for a low price, they can generally do better with tubes. However, if cost is not an overriding concern, definite performance advantages can be realized by using transistors. Ed Miller of Sherwood claims that "with the

advent of reasonably priced silicon transistors, preamplifiers and tone-control amplifiers can be made at a cost not dissimilar from vacuum-tube counterparts. However, transistor basic amplifiers and tuners are still more costly than vacuum-tube versions." Hafler of Dynaco states: "I would say that, at the moment, it is possible to get more quality for the dollar with tubes than with transistors. On that basis, tubes have a major advantage." Manny Horowitz of Eico partially agrees and adds that "with careful design, for example, a tube preamplifier can have less hum and noise than a transistor unit."

As for the mechanical and physical aspects of transistorization, there is general agreement that the equipment is lighter and smaller (because of the elimination of output transformers), cooler, and has greater long-term reliability. The consensus is that in conservatively designed circuits, transistors will last almost indefinitely. And it is logical to assume that the cool operation of the transistors will also extend the life of the capacitors and resistors. In this connection, however, Victor Brociner of Scott comments that although "the original high standard of performance of the transistors themselves is maintained over the life of the equipment, the electrolytic capacitors required for transistor coupling circuits do not have quite the life expectancy of the molded paper capacitors used in tube circuits."

3. *What advantages are there in using transistors in FM tuners?*

Speaking of the design problems, Fred Mergner of Fisher states: "Transistors, regardless of their price, have thus far proved inferior to tubes in the FM front end. The major problem is overload, resulting in intermodulation distortion and the appearance of strong stations at several points on the dial. Transistors start to overload with signals one-tenth the strength vacuum tubes can handle." Milt Lanford of TRW agrees and adds that "while a local-distance switch can reduce the interference problem caused by cross-modulation (overload) when two strong stations are involved, it cannot solve the problem of a strong station's modulating a weak one. Our solution is to use a nuvistor. Since the nuvistor vacuum tube is about the same size as a transistor, and it generates little heat, the only penalty is the added cost of a separate power supply for plate voltage. The advantages in performance far outweigh the small additional cost." Victor Brociner of Scott agrees and hopes that "semiconductors entirely different from those now available will eventually permit the use of solid-state front ends of high quality."

But a number of manufacturers are producing all-transistor FM tuners that apparently do not run into crossmodulation overload problems. Bogen's Norman

Sanders cautions that "the use of low-noise, high-frequency transistors in the front end is a must in order to obtain a sensitive tuner," but he also maintains that crossmodulation can be handled by a well-designed AGC circuit.

Bob Furst of Harman-Kardon feels that designers have been stampeded into using nuvistors: "The general theory of front-end overload states that the base-emitter junctions of r.f.-stage and mixer transistors act as nonlinear elements across the antenna, causing cross-modulation. Though this theory is correct, it has been our experience that most of the spurious interference originates in the power supply and the base-bias circuits. Proper design eliminates 80 per cent of the problem. Image rejection in excess of 65 db and second-harmonic spurious-response rejection in excess of 85 db are maintained in our F1000T tuner, for example."

What, then, are the special virtues of transistor FM tuners? Ed Miller of Sherwood expresses the opinion of many when he states that he "cannot see how a solid-state tuner might be said to sound better than a vacuum-tube tuner." However, the engineers mostly agree that other advantages do exist. Peter Paranicus of Paralan states that "solid-state multiplex detection cir-

circuits show significant performance advantages." Others have predicted that solid-state tuners will have exceptional stability, both long- and short-term. Short-term stability means a complete elimination of tuning drift. However, since drift is rarely a problem even with tube tuners, it is long-term stability that many engineers feel is the major benefit of transistorization. Transistors, unlike tubes, do not age or in any way deteriorate

through use. In addition, since a tuner uses small-signal transistors whose normal operating temperature is very low, heat—the major cause of breakdown and value change—is also eliminated.

In the light of the above, it is not improbable that transistor tuners will seldom, if ever, need realignment and will maintain their original factory specifications, without adjustment, throughout their operating life.

4. *What special design problems arise with transistor components?*

Aside from the problems of tuner front-end overload and noise in preamplifiers (which is solved by a combination of transistor selection and proper circuit design), most of the design problems are encountered in power amplifiers. These are transistor burn-out, high distortion under low-signal conditions, and the question of matching the amplifier to all three common loudspeaker impedances (4, 8, and 16 ohms).

The burn-out problem can be explained simply. Since a transistor amplifier has no output transformer to isolate its output transistors from the load (and thus limit the current), a short-circuit in the speaker line will cause a large amount of current to flow through the output transistors. In the diffused-junction type of output transistor, even a momentary overload will literally melt the junction. Fuses are not the answer because the transistor will burn out faster than the fuse can blow. One solution is to build in fast-acting electronic protection, using switching transistors. However, Milt Lanford of TRW and others have found that by using germanium junction-alloy transistors with conservative power ratings (instead of diffused-junction types), fast-acting fuses can provide adequate protection without the associated cost and complexity of electronic protection. Harman-Kardon's approach, on the other hand, as explained by Bob Furst, is simply "to use heavy-duty silicon devices with power ratings many times those required by the actual application. Even under short-circuit conditions the maximum rating of our transistors will not be exceeded."

Regarding distortion at low signal levels, Wayne Chou of C/M outlines the problem neatly: "In high-efficiency circuits, Class B or AB operation is used, and little power is consumed when there is no signal because the transistors in the output stages are biased at, or near, cutoff. As the signal is applied, first one transistor, then the other is turned on and off alternately to produce the signal. The amplification during the crossover time between the two transistors is generally nonlinear and normally produces a high percentage of distortion at low levels. We have utilized large amounts of feedback in order to minimize this."

In comparison to vacuum-tube models, some bot-

tom-price transistor amplifiers still show fairly high distortion figures under low-signal conditions, probably because designers cannot afford to use the extra transistors that large amounts of negative feedback would require. However, many technical and nontechnical listeners have noted that the bottom-price transistor amplifiers sound much better than their distortion figures suggest they should. It has been suggested, by way of explanation, that crossover distortion is not as disturbing to the ear as other types of nonlinearity, such as clipping. Crossover distortion, when audible, appears to add a gritty quality to the upper mid-range and treble frequencies.

Most audiophiles are familiar with the idea of matching output tubes for best results, but the transistor-matching problem appears to be very special. Fred Mergner of Fisher states that "a number of design problems arise because of the wide variations in the characteristics of the transistors themselves. The gain of a given transistor type may vary over a range of 300 per cent. It is easy to see that differences of this magnitude cannot be tolerated between the two channels of a stereophonic system. For this reason, it is necessary to offset variations in transistor gain by a process of selection and by incorporating large amounts of feedback." Almost all manufacturers have come up against the same problem. TRW's Milt Lanford blames the EIA (Electronic Industries Association) standards for not defining the parameters of each transistor type closely enough. As an example, if tubes were defined as loosely as transistors, the 12AT7, 12AX7, and 12AU7 tubes would probably all be lumped under a single type number. However, Heath's Bill Hannah finds no problem "if the circuit is properly designed. I've taken transistors that had 30 to 50 per cent variation in parameters and plugged them into circuits without affecting total performance. Conventional vacuum-tube circuitry would not operate under such conditions. The secret, if there is any, is in the initial design. Engineers must be aware that wide variations do occur in transistor parameters, and circuits must be designed that compensate for them."

The problem of matching the amplifier's output im-

pedance to the speaker is a knotty one. Understandably, most listeners are not willing to pay for a 50-watt amplifier when it is able to deliver only half of that power to their 8- or 16-ohm speakers because of an impedance mismatch. (In this connection, it should be noted that some manufacturers state the power-output loss resulting from mismatch in decibels. The listener should be aware that a 3-db reduction in output power represents a loss of fully 50 per cent.) At the moment, it appears that most manufacturers design their output circuits for an impedance they hope will satisfy most of the people most of the time. Scott, however, has taken a different tack. Present models use a device called a Uni-coupler to match 8 and 16 ohms; the 4-ohm con-

nection is direct. Scott claims that this device insures optimum transfer of power to the speaker (at 8 and 16 ohms) without the electrical disadvantages of an output transformer.

Fred Mergner of Fisher approaches the problem this way: "Since the optimum output impedance of transistor amplifiers is actually lower than the impedance of standard speakers, we raise the internal impedance of the output stage, which permits matching without resorting to output transformers." Bob Furst of Harman-Kardon thinks that "an amplifier with a very high damping factor can generate high-quality audio power into any speaker within a reasonable impedance range. No problem is presented by 4 to 16 ohms."

5. Will future transistor hi-fi equipment be smaller and lighter?

In general, designers are in agreement that transistor equipment will be both smaller and lighter. However, certain factors establish minimum limits in the size and weight of the equipment. Even though output transformers have been eliminated, power amplifiers still require fairly hefty power transformers. Other components—though some of them may be bulky—will be anywhere from 30 to 75 per cent lighter. As far as the size of the units is concerned, a number of transistor power amplifiers require two or more large electrolytic coupling capacitors, each of which is approximately the size of an output tube. In addition, the power transformer of a transistor power amplifier is about the same

size as for a tube amplifier, and the power-supply filter capacitors are about 50 per cent larger. High-power output transistors require some type of heat sink—usually a finned aluminum extrusion. The larger the heat sink, the better its heat-dissipating qualities.

Whereas considerable reductions could be made in the sizes of preamplifiers and tuners, certain practical aspects must also be weighed by the designer. Even if a tuner could be compressed to the size of a book, the user would still need an easy-to-read dial, knobs he could handle, and so forth. There is little prospect, therefore, that future transistor components will be substantially smaller than most of today's equipment.

6. Why is better-quality transistor equipment still so expensive?

The generally high prices of transistor hi-fi components derive from three interrelated factors: component cost, design cost, and manufacturing cost. TRW's Milt Lanford finds that component cost and design cost are related, in that "more stages of transistors are required to achieve a given amount of gain than are required with vacuum tubes." The larger number of stages, in turn, requires more resistors and capacitors, and in transistor equipment these components tend to be more costly. Lanford points out, as an example, that electrolytic capacitors are used where, in tube designs, lower-price paper or ceramic capacitors would serve. Richard Shottenfeld of Pilot adds that because of the increased number of stages, "there is additional assembly, test and troubleshooting requirements that also contribute to the higher cost."

Fred Mergner of Fisher stresses the component cost: "The large heat sinks required with output transistors represent a significant cost. Moreover, the power supply is more complex and components must be selected

more critically. A component as basic as a socket is a good illustration. A tube socket might cost seven cents, while a reliable transistor socket may cost three times that amount." Harman-Kardon finds that "transistor equipment today costs more than its vacuum-tube equivalent primarily because it represents a newly acquired technology. Cost-saving shortcuts have not as yet been sufficiently developed. Prime emphasis has gone toward obtaining adequate reliability. As we become more experienced, we will learn how to design lower-cost amplifiers at the same quality level."

Harman-Kardon's optimism is echoed throughout the industry. Although no one expects a sudden, radical cost decrease, there is a general feeling that prices of transistor equipment will drop significantly within the next several years. Fisher's Fred Mergner reflects the confidence of many when he states that "with time, the cost differential will be eliminated, and transistor components one day will cost even less than their present-day tube counterparts."

HI FI/STEREO REVIEW'S DIRECTORY OF TRANSISTOR STEREO COMPONENTS

JUST two and a half years ago, only three companies were producing transistor hi-fi components, and the grand total of models available came to six.

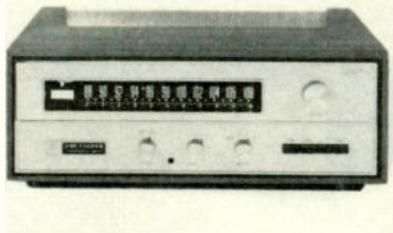
Since then, there has been an astonishing proliferation of transistor equipment. Today, almost every manufacturer of electronic hi-fi components is offering at least one transistor product. As may be deduced from the listings that follow, the most numerous transistor components are the integrated stereo amplifiers, which particularly benefit from transistorization. No fewer than thirty transistor amplifying units are now being produced—priced from \$59.95 for a kit-built integrated amplifier to upwards of \$700 for a de luxe two-chassis amplifier system. Also listed here are thirteen stereo tuners (all with stereo FM and some with AM) and eleven combination tuner-amplifiers, or receivers. Available in addition to these, but beyond the scope of this directory, are “hybrid” units (which employ both transistors and vacuum tubes) and transistor tape recorders and antenna boosters. In the interest of saving space, a number of abbreviations are used in the following columns. Those that may not be familiar include *wpc*, or watts per channel; *IM*, or intermodulation distortion; *HD*, or harmonic distortion; *s/n ratio*, or signal-to-noise ratio; μv , or microvolts; *rms*, a synonym for continuous (power); and *IHF*, which signifies that the specification in question was obtained by using the measurement procedure recommended by the Institute of High Fidelity. All specifications were furnished by the manufacturers.



TRANSISTOR STEREO TUNERS

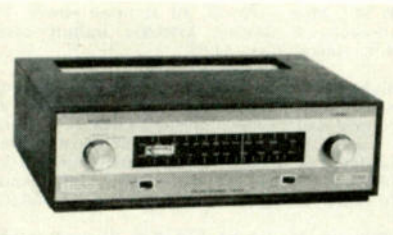
Eico Model 3201 FM Tuner: IIF sensitivity 2.5 μ v; full limiting sensitivity 5 μ v; IIF distortion 0.5% (5 μ v, 100% modulation, 98 mc); IIF s/n ratio 55 db; frequency response 20-15,000 cps \pm 1 db; image rejection 40 db; AM suppression 40 db; i.f. rejection 70 db; spurious rejection 70 db; IIF capture ratio 4.5 db; separation 30 db at 1 kc, 25 db at 10 kc; 19-kc rejection 45 db; 38-kc rejection 55 db; 16 $\frac{1}{2}$ x 5 x 13 $\frac{1}{4}$ in. d.; price to be announced.

Fisher Model TF-300 FM Tuner: 5 i.f.-limiter stages; variable-threshold muting with defeat; automatic mono-stereo switching and Stereo



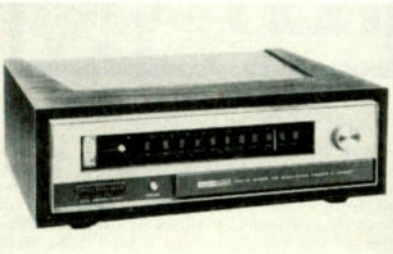
Beacon indicator; tuning meter; HD 0.4%; detector bandwidth 1 mc; capture ratio 2 db; s/n ratio -70 db; 15 $\frac{1}{4}$ x 4 13/16 x 11 $\frac{1}{2}$ in. d.; \$329.50.

Gronomes Allegra 107 AM-FM Tuner: IIF sensitivity 4 μ v; response 20-20,000 cps \pm 0.5 db (FM), 20-6,000 cps \pm 3 db (AM); separation



30 db or better; 10 transistors, 9 diodes; less case, \$149.95; metal pedestal case, 13 $\frac{3}{4}$ x 4 $\frac{3}{4}$ x 11 in. d., \$5.95; oiled walnut case, 15 x 4 $\frac{3}{4}$ x 11 in. d., \$11.95.

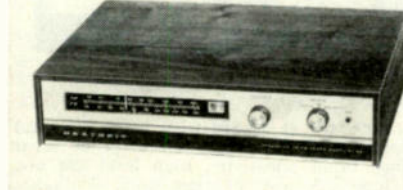
Harman-Kardon Model F1000T FM Tuner: interchannel muting circuit with threshold ad-



justment and front-panel defeat switch; tuning meter; time-switching multiplex circuit; automatic mono-stereo switching; IIF sensitivity 2 μ v; image rejection 60 db; response 5-53,000 cps \pm 3 db (without 38-kc notch filter); dis-

ortion less than 0.1% at 100% modulation; s/n ratio 60 db at 100% modulation; interchannel muting, stereo-defeat switch, 3-position (local-suburban-distance) switch; 18 transistors, 8 diodes; 14 1/16 x 3 $\frac{3}{8}$ x 8 in. d.; \$299.95; walnut cabinet, \$19.95.

Heath Model AJ-33 AM-FM Tuner Kit: pre-built, prealigned FM front end and AM-FM i.f. circuit boards, FM specifications: HD under 1% at 25 μ v, 100% modulation at 98 mc; converter bandpass \pm 1 db, 50-53,000 cps; capture



ratio 2.5 db; hum and noise -48 db (25 mv, 100% modulation); IIF sensitivity 3.5 μ v; response 20-20,000 cps \pm 1 db; image ratio -10 db (30 μ v, 30% modulation at 98 mc); separation 30 db or more at 1 kc, 25 db or more at 10 kc. AM specifications: usable sensitivity 15 μ v at 1,000 kc (20 db quieting); image rejection 10 db at 1,000 kc; HD under 1%; hum and noise -30 db; 20 transistors, 10 diodes; 15 $\frac{1}{4}$ x 3 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in. d.; kit, \$99.95.

Heath Model AJ-43 AM-FM Tuner Kit: features similar to AJ-33 above, plus automatic mono-stereo switching, FM specifications: HD under 1% (full quieting); capture ratio 7.5 db; hum and noise 50 db below full quieting (IIF); sensitivity 1.5 μ v for 20 db of quieting, 2 μ v for 30 db, 5 μ v for full 40 db quieting; image rejection 35 db; separation 40 db at 50-2,000 cps, 30 db at 10,000 cps, 25 db at 15,000 cps; 19-kc suppression -50 db; SCA rejection -30 db, 64-70 kc. AM specifications: sensitivity for 10 db s/n ratio, 6 μ v at 600 kc, 5 μ v at 1000 kc, 3 μ v at 1400 kc; HD under 1%; hum and noise 35 db below 30% modulation; 25 transistors, 9 diodes; kit, \$119.95.

Karg Model TX-1 FM Tuner: zero-center tuning meter; stereo-indicator lamp; automatic mono-stereo switching with manual override; sensitivity 2 μ v for 20 db quieting; separation 30 db; 13 transistors, 10 diodes, 2 rectifiers; 15 $\frac{1}{4}$ x 3 $\frac{1}{2}$ x 5 $\frac{1}{2}$ in. d.; \$149.50.

Kenwood Model KT-10 AM-FM Tuner-Amplifier: automatic mono-stereo switching; power output 20 wpc; \$299.

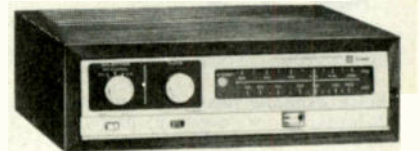
Knight KN-255 AM-FM Tuner: FM sensitivity 2 μ v for 20 db quieting; response 20-20,000 cps



\pm 0.5 db; distortion 0.5% at 100% modulation; hum -58 db below 100% modulation; outputs -two low-impedance and two high-impedance for stereo taping off the air; stereo-indicator light; tuning meter; 16 transistors, 8 diodes, 1 selenium rectifier; less case, \$149.95; metal case, \$14.95; walnut case, \$4.95.

Knight KN-265 AM-FM Tuner: FM sensitivity 2 μ v for 30 db quieting; response 20-25,000 cps \pm 0.5 db; distortion 0.5% at 100% modulation; hum -58 db below 100% modulation; FM bandwidth 300 kc; stereo separation 30 db; outputs -two low-impedance and two high-impedance for stereo taping off the air; stereo-indicator light; tuning meter; 17 transistors, 8 diodes, 1 selenium rectifier; less case, \$199.95; walnut case, \$14.95; metal case, \$4.95.

Knight-Kit KG-70 AM-FM Tuner Kit: IIF sensitivity 2 μ v for 30 db quieting; response



20-20,000 cps; hum and noise 60 db below 1 volt; factory-aligned front end and i.f. strip; kit, \$99.95.

Paran Paralan 740 FM Tuner: automatic stereo-mono switching; interstation muting; stereo subcarrier and stereo-broadcast indicators; tuning indicator; sensitivity 2 μ v for 30 db quieting; composite response 30-15,000 cps \pm 0.2 db; distortion under 0.2%; 14 x 4 $\frac{1}{4}$ x 8 in. d.; with protective cover, \$209; walnut enclosure, \$19.

Scott Model 312 FM Tuner: subchannel and stereo-noise filters, diversity-reception switch, individual level controls, automatic mono-stereo switching; selectivity 30 db; HD 0.8%; capture ratio 6 db; s/n ratio 60 db; IIF sensitivity 2.5 μ v; crossmodulation rejection 80 db; frequency response (stereo) 50-15,000 cps \pm 1 db; separation greater than 30 db; 15 $\frac{1}{2}$ x 5 $\frac{1}{4}$ x 13 $\frac{1}{4}$ in. d.; in case, \$250.

Scott Model 4312 Tuner: interstation-noise suppression; automatic mono-stereo switching; IIF sensitivity 1.9 μ v; s/n ratio 65 db; HD



0.5%; response 20-20,000 cps \pm 1 db; capture ratio 2 db; separation 30 db; tuning meter; 28 transistors, 22 diodes, 4 nuvistor; 17 $\frac{1}{2}$ x 6 $\frac{1}{2}$ x 16 $\frac{1}{4}$ in. d.; less cabinet, \$365.



TRANSISTOR AMPLIFIERS

(Note: All units are integrated stereo amplifiers unless listed as "Preamplifier" or "Power Amplifier.")

Acoustech V: 1M and harmonic distortion under 0.95% at 30 wpc (rms) into 8-ohm loads (both channels driven simultaneously); rise time under 2.5 μ sec; damping factor at 16 ohms better than 50 to 1; power-amplifier section uses silicon transistors and direct-coupled circuits throughout; \$299; available in June.

Altec Lansing Model 360A "Royale II": 35 wpc music power; HD 1.5% at 25 w., 20-10,000 cps; response 20-20,000 cps \pm 1 db; output impedance 4, 8, and 16 ohms (ctr. speaker 8 or

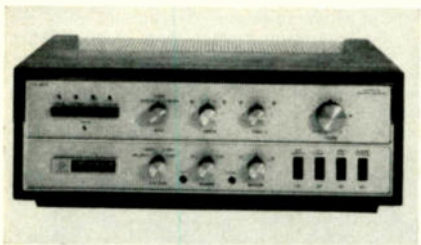


16 ohms); damping factor 10; automatic reset circuit-breakers for overload protection; 28 transistors, 3 diodes and rectifiers; 15 x 5 1/2 x 11 3/4 in. d.; with case, \$366.

Eico Model 3066: 25 wpc continuous power (33 wpc music power) into 8-ohm load; 16.5 wpc (18 wpc music power) into 16-ohm load; distortion 0.3% at rated power; response 10-60,000 cps; hum and noise 70 db below rated power on tape and auxiliary inputs; output stages protected by ultrafast fuses; tape and headphone output jacks; 16 1/2 x 5 x 13 1/4 in. d.; price to be announced.

Eico Model 3099: 45 wpc continuous power (50 wpc music power) into 8-ohm load; 30 wpc (33 wpc music power) into 16-ohm load; all other specifications identical with Model 3066; price to be announced.

Fisher Model TX-300: rated power to be announced; HD (at 1 kc and rated output) 0.5%;



1M at rated output 0.5%; response 5-30,000 cps, \pm 0, -1 db; hum and noise -86 db; conventional controls plus speaker and impedance-selector switches, tape monitor, input level-sets for low-level inputs; 15 1/4 x 4 13/16 x 11 1/4 in. d.; \$329.50.

Grommes Allegra 41: 20 wpc music power; HD 0.6% at 1 kc; 1M 2% at 18 watts; response 20-20,000 cps \pm 0.5 db; output impedance 4, 8, and 16 ohms, plus stereo headphone and tape

outputs; 18 transistors, 4 silicon rectifiers; \$149.95; metal case, \$5.95; wood case, \$14.95.

Harman-Kardon Model A1000T: 35 wpc music power (30 wpc sine-wave); silicon output transistors; response 10-100,000 cps \pm 1/2 db at normal listening level; square-wave response less



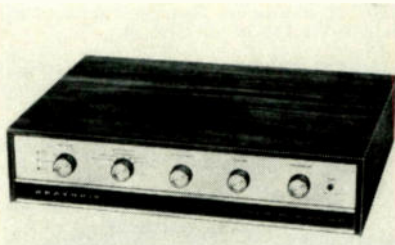
than 10% tilt at 20 cps with better than 2.5 μ seconds rise time; distortion 0.5% at rated output; input sensitivity, high level 200 mv, low level 2.5 mv; 28 transistors, 6 diodes; 14 1/16 x 3 3/4 x 10 in. d.; \$369.95; walnut enclosure, \$19.95.

Heath Model AA-21 Kit: 35 wpc sine-wave or 50 wpc music power; response 13-25,000 cps \pm 1 db at maximum power; 26 watts (16-ohm load) sine-wave; 18 watts (4-ohm load) sine-



wave; HD less than 1% at 20 cps, 0.5% at 1,000 cps, 2% at 20,000 cps; 1M less than 1% at rated output; 28 transistors, 10 diodes; 15 x 5 x 14 in. d.; kit, \$139.95.

Heath Model AA-22 Kit: 35 wpc music power; continuous power, 20 wpc at 8-ohm tap, 13 wpc at 16-ohm, 9 wpc at 4-ohm; HD less than 1% at 20 and 20,000 cps, less than 0.3% at 1,000 cps at rated output; 1M less than 1% at rated



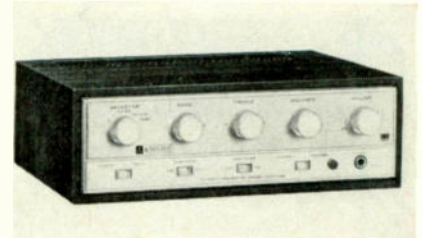
output; response \pm 1 db, 15-30,000 cps; 20 transistors, 10 diodes; 15 1/4 x 3 3/4 x 11 3/4 in. d.; walnut case; kit, \$99.95.

KLH Model 16: 45 wpc music power (35 wpc continuous power) into 8 ohms, less into 4 or 16 ohms; conventional controls plus variable

loudness compensation, high filter, speaker on-off, tape-monitor switches; front-panel headphone jack; tape-output jack; 22 transistors, 8 diodes; 5 1/4 x 12 9/32 x 9 3/4 in. d.; \$219.95; oiled walnut cabinet, \$19.95.

Karg Model AX-1: 22 wpc continuous power into 4-ohm load at 1 kc; 56 wpc music power; distortion 0.5%, 20-1000 cps, 1.5% at 20 kc (at 16 wpc rms); response 10-35,000 cps \pm 3 db at 16 wpc rms; 23 transistors, 6 signal diodes, 4 power rectifiers, 3 fuses; 15 1/4 x 5 x 5 1/2 in. d.; \$209.50.

Knight Model KN-950: 25 wpc music power, 15 wpc continuous; HD 1%; response \pm 1 db

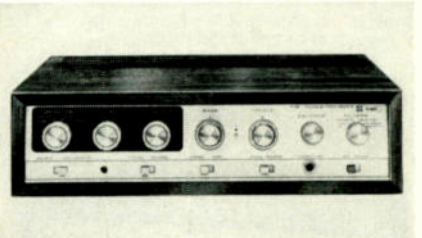


20-20,000 cps; sensitivity: tape 3.5 mv; phono 4 mv; tuner 0.25 v; 9 3/4 x 2 3/4 x 8 in. d.; \$119.95; walnut case, \$10.95; metal case, \$4.95.

Knight Model KN-999: 50 wpc music power, 35 wpc sine-wave power; tape monitor, phase, mode, and stereo-reverse switches; bass, treble, balance, and volume controls; push-button input selectors; response 20-25,000 cps \pm 0.5 db, HD 1%, hum -80 db, all at rated power; 19 transistors, 8 diodes; \$199.95; walnut case, \$14.95; metal case, \$4.95.

Knight-Kit Model KG-320 Kit: continuous power output 10 wpc at 8 ohms, 16 watts at 16 ohms; music-power output 16 wpc at 8 ohms, 15 wpc at 16 ohms; response at rated power 25-18,000 cps \pm 1 db; HD at rated power 1%; hum and noise -68 db; output impedance 8-16 ohms; 14 transistors, 4 diodes; kit \$59.95.

Knight-Kit Model KG-870 Kit: 35 wpc music power; 1M less than 1%; response 20-25,000



cps \pm 1 db at rated output; 4, 8, 16 ohm outputs; stereo headphone jacks; phasing switch; tone controls; 6 input circuits—phono, tape head, tape monitor, two auxiliary, and tuner; 22 transistors, 4 silicon diodes; 13 x 2 3/4 x 11 in. d.; kit, \$99.95; walnut case, \$12.95; metal case, \$5.95; factory wired (less case), \$159.95.

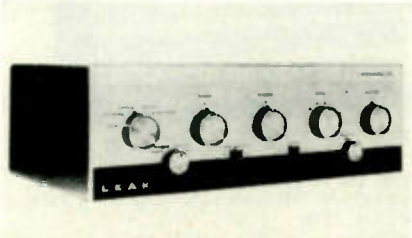
Lafayette Model LA-900: 60 wpc music power at 8 ohms, 38 wpc at 4 and 16 ohms; HD 0.5%



at rated power; IM under 1%; conventional controls plus scratch, rumble, and loudness switches; 22 transistors, 14 diodes; 13 $\frac{3}{4}$ x 3 15/16 x 11 $\frac{1}{8}$ in. d.; \$189.50.

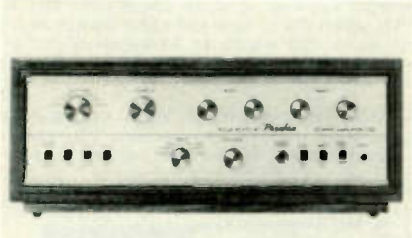
Lafayette Model KT-900 Kit: kit version of Model LA-900, \$134.50.

Leak Stereo 30: 15 wpc rms; HD 0.1% at 8 watts into 15 ohms at 1 kc; conventional con-



trols plus tape monitor, filter, and slope controls; 18 transistors, 6 diodes and thermistors; 13 x 4 $\frac{1}{4}$ x 9 in. d.; \$249.50.

Paran Paralan 730: 50 wpc music power into 4 ohms, 37 $\frac{1}{2}$ wpc into 8 ohms, 25 wpc into 16 ohms; HD under 0.2% at 100 watts, under 0.7% 20-20,000 cps up to 100 watts; IM under 0.2% at 100 watts; response 5-100,000 cps \pm 2.0 db, 20-20,000 cps \pm 0.2 db; hum and noise -80 db



high level, -60 db phono input; input sensitivity for 100 watts 2 mv (mag phono and tape head), 0.3 v high-level; 15 $\frac{1}{4}$ x 6 $\frac{1}{4}$ x 8 in. d.; in metal enclosure, \$249; walnut enclosure, \$19.

Scott Model 4270: 30 wpc music power (25 wpc sine-wave); 4, 8, 16-ohm outputs; power band-



width (BHF) 19-20,000 cps \pm 1 db; response 20-15,000 cps; HD 0.8%; hum level -70 db; damping factor 4; 27 transistors, 9 diodes; 17 $\frac{1}{2}$ x 6 $\frac{1}{2}$ x 16 $\frac{3}{4}$ in. d.; \$395.

Sherwood Model S 9000: 55 wpc, \$299.

Acoustech Model II Preamplifier: controls: stepped-decade (10-db) and micro (2-db) level; input, mode, individual stepped treble and bass for each channel (switched out of circuit when flat); balance; 3-position equalization (RIAA, NAB, tape, and microphone); 3-position low-frequency filter (flat, 20 cps, and 70 cps); 3-position high-frequency filter (flat, 6 kc and r.f.);



3-position speaker selector (left, right, or both); push-button switches for power, loudness, tape monitor, and muting; at 2.5-volt output, HD and IM each less than 0.25%; hum and noise better than -60 db below 2.5 volts in magnetic position; response flat from 1-100,000 cps; output impedance about 100 ohms; 15 $\frac{3}{4}$ x 5 x 12 in. d.; \$348.

Acoustech IV Preamplifier Kit: IM and harmonic distortion under 0.09% from 20 to 20,000 cps; rise time 1.5 μ sec; prewired glass-epoxy circuit boards plug into instrument-type connectors; \$149 (kit); available in June.

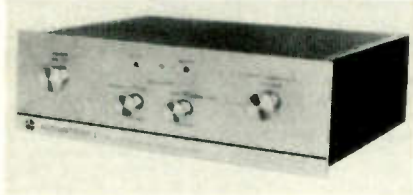
Hadley Model 621 Preamplifier: response, 5-100,000 cps, +0, -0.25 db; HD under 0.15% at 2 v output, 13-30,000 cps through low-level input; IM under 0.2% for 2 v out; noise -65 db below 5 mv input signal for low-level inputs, 85 db below rated output for high-level inputs; sensitivity at maximum gain and 2 v out, 1.5 mv (low level), 250 mv (high level); 11-position step-type tone controls (out of circuit when in flat position); variable (switched) equalization characteristics; 20 transistors; 15 x 4 $\frac{1}{2}$ x 8 in. d., \$319.50.

Harman-Kardon Citation A Preamplifier: response flat from 1 to 1 million cps +0, - $\frac{1}{4}$ db; square-wave response better than 1 μ sec, in all functions, less than 5% tilt at 5 cps; har-



monic distortion unmeasurable at 2 volts output from 20-20,000 cps; IM distortion less than 0.05% from 40 to 140 $^{\circ}$ F.; noise -85 db below rated output; sensitivity 0.25 v. (high-level input), 1.5 mv. (low-level input). Controls: on-off, function selector, mode, blend, equalization, tone, balance, contour, channel-reverse, low-cut filter, high-frequency filter, tape monitor; 33 transistors; 14 $\frac{1}{8}$ x 5 $\frac{3}{8}$ x 7 in. d.; kit, \$269.95; factory-wired, \$350; walnut cabinet, \$20.

Acoustech Model I Power Amplifier: 40 wpc continuous from 20-20,000 cps; 4, 8, and 16-ohm



outputs; clipping power 65 watts at 8 ohms, 50 watts at 16 ohms, 40 watts at 4 ohms; IM and HD less than 0.95% at rated output; response 5-50,000 cps \pm $\frac{1}{4}$ db (2.5-250,000 cps \pm 3 db); rise time less than 1.75 μ sec.; hum and noise -85 db below 40 watts; damping factor over 25; input impedance 150,000 ohms; 8-ST7175 silicon output transistors, plus 6 other transistors, 6 diodes, 6 rectifiers; 15 $\frac{3}{4}$ x 5 x 12 in. d.; \$395.

C/M Laboratories Model CM 50/50 Power Amplifier: 50 wpc into 8 to 16 ohms; HD less than 0.05% at 1 kc from 5-45 watts, rising to 0.15% at 10 kc, 0.3% at 20 kc; IM less than 0.2% at



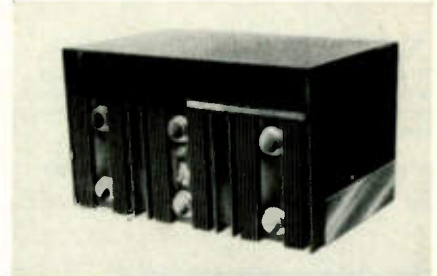
45 watts; response 20-20,000 cps, +0 db, -0.5 db at 45 watts; automatic shut-off and reset for protection against overload; 28 transistors, 7 diodes; 10 x 6 $\frac{1}{2}$ x 11 in. d.; chrome and black, \$435; utility paint finish, \$395.

Harman-Kardon Citation B Power Amplifier: 40 wpc; HD 0.5%, 20-20,000 cps at rated output into 8-ohm load; IM 0.5% at rated output, 0.1% at normal listening level (8-ohm load);



response 15-60,000 cps at rated output, 1-100,000 cps \pm 1 db at 1 watt; input sensitivity 1.6 v; damping factor 50 down to 10 cps; output impedance 4-16 ohms; has meter-monitored bias adjustment, meter-selector switch, low-cut filter (switched); B+ circuits fused for protection; 14 $\frac{1}{8}$ x 5 $\frac{3}{8}$ x 14 in. d.; kit, \$335; factory-wired, \$425.

Lafayette LA-280 Power Amplifier: 100 wpc music power (80 wpc rms) at 4 ohms, 58 wpc music power (50 wpc rms) at 8 ohms, 33 wpc music power (27 wpc rms) at 16 ohms; HD

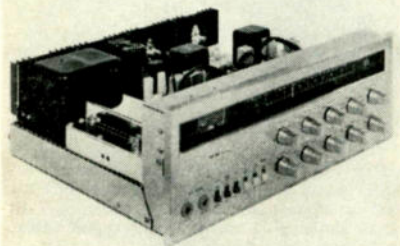


0.05% at 75 watts rms into 4 ohms; 0.03% at 45 watts rms into 8 ohms, or 27 watts rms into 16 ohms; IM under 0.2% at 120 watts peak into 4 ohms; response 15-20,000 cps \pm 0.1 db, -3 db at 80 kc; input sensitivity 0.2 v rms into low input, 1.5 v rms into high input; 4, 8, 16-ohm, electrostatic speaker, and stereo-headphone outputs; 16 transistors, 16 diodes; 14 $\frac{3}{4}$ x 8 x 9 $\frac{1}{8}$ in. d.; \$299.50.



TRANSISTOR TUNER-AMPLIFIERS

Bell Imperial 1000 Tuner-Amplifier: Integrated amplifier with removable tuner section; headphone jacks; adjustable interstation noise muting; switchable AFC, tape monitor; automatic stereo-mono switching; zero center tuning meter; nuvistor front end; thermistor temperature-



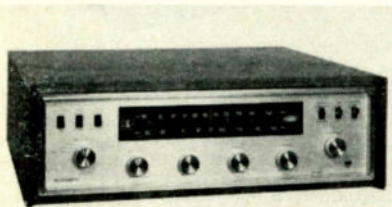
compensating circuits. Amplifier section: 40 wpc music power; HD under 0.25% at full power at 1 kc, under 0.8% at full power at 15 kc; IM under 0.7% at full power; response 9-65,000 cps ± 3 db at full power, 9-85,000 cps ± 3 db at 1 watt; noise -80 db. Tuner section: crossmodulation rejection over 80 db; HD under 0.5% at 100% modulation and full limiting; capture ratio 2 db; s/n ratio -65 db; IHF sensitivity 1.6 μ v; stereo separation 30 db, 20-15,000 cps; image rejection over 65 db; 35 transistors, 15 silicon diodes, 4 germanium diodes, 3 nuvistors; 17 1/2 x 8 1/16 x 16 3/4 in. d. with cover, 17 1/4 x 6 13/16 x 16 3/4 in. d. without cover, \$529.95.

Bell Imperial 900 Tuner-Amplifier: Similar to Imperial 1000, but with single headphone jack, signal-strength meter instead of zero-center, no interchannel muting; power output 40 wpc



music power; HD at full power under 0.3% at 1 kc, under 0.9% at 15 kc; IM under 0.8% at full power output; noise 80 db below rated power; FM sensitivity 1.8 μ v IHF; capture ratio 3 db; all other tuner specifications same as Imperial 1000; \$469.95.

Bogen Model RT-1000 AM-FM Tuner-Amplifier: 50 wpc music power; distortion 0.6% at rated output; response 15-45,000 cps ± 1 db;



hum -60 db; audio sensitivity 3.5 mv (mag phono), 2 mv (tapehead), 0.25 v (aux); headphone output jack; speaker-kill, AFC-defeat, and phase-reverse switches; tuning meter; stereo-indicator light; FM sensitivity 2.5 μ v IHF; stereo FM separation 35 db at 1 kc; 43 transistors, 22 diodes; 16 3/16 x 4 3/4 x 15 13/16 in. d.; price to be announced.

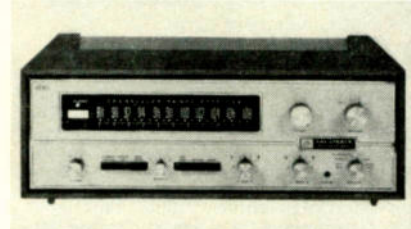
Eico Model 3566 Tuner-Amplifier: Automatic mono-stereo switching and stereo defeat on FM; switchable 67-kc SCA filter, tape monitor, AFC defeat; output stages protected by ultrafast fuses; 25 wpc (33 wpc music power) into 8 ohms, 16.5 wpc (18 wpc music power) into 16 ohms; distortion 0.3% at rated power; response 10-60,000 cps; hum and noise -70 db; IHF sensitivity 2.5 μ v; crossmodulation rejection 70 db; distortion 0.5% (5 μ v, 100% modulation, 98 mc); capture ratio 4.5 db IHF; s/n ratio 55 db IHF; AM suppression 40 db; separation 30 db at 1 kc, 25 db at 10 kc; 19-kc rejection 45 db; 38-kc rejection 55 db; 16 1/2 x 5 x 13 1/4 in. d.; price to be announced.

Eric Palomar Model S-500 Tuner-Amplifier: 25 wpc; HD under 1%; response 10-30,000 cps ± 1 db; hum and noise 80 db below full output;



IHF sensitivity 2.5 μ v; image rejection 65 db; local-distant, AFC-defeat, high-filter, low-filter, and channel-reverse switches; headphone jack; tuning meter; stereo indicator; \$399.

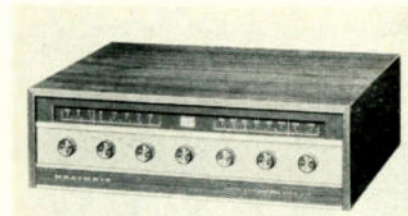
Fisher Model 600-T Tuner-Amplifier: Stereo Beacon automatic mono-stereo switching and indicator; variable-threshold muting; tape monitoring; 5 i.f.-limiters; high and low filters;



impedance selector; speaker selector; audio section HD 0.5% at 1 kc and rated output; IM 0.5% at rated output; response 5-30,000 cps ± 0 , -1 db over-all; 20-25,000 cps ± 1 db power-amplifier section; hum and noise -90 db; tuner s/n ratio 70 db at 100% modulation; HD 0.4% at 100% modulation, 400 cps; capture ratio 2 db; price to be announced.

Heath Model AR-13 AM-FM Tuner-Amplifier Kit: Amplifier section: 20 wpc (33 wpc music power) at 8 ohms, 13.5 wpc (18 wpc music power) at 16 ohms, 9 wpc (16 wpc music power) at 4 ohms; HD 0.7% at 1 kc and rated power; IM under 1%; response at rated output ± 1 db at 15-30,000 cps, ± 3 db at 10-60,000 cps; separa-

tion 40 db at 20-20,000 cps, 60 db at 1 kc, FM section: HD under 1%; AM suppression 33 db; sensitivity 2 1/2 μ v for 20 db quieting, 3 1/2 μ v for 30 db; image rejection 30 db; i.f. rejection 70 db; separation 30 db at 50-20,000 cps, 25 db at 10 kc; AM sensitivity 3.5 μ v at 1400 kc, 5 μ v

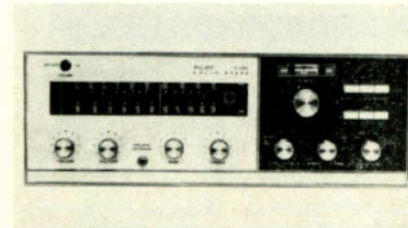


at 1000 kc, 10 μ v at 600 kc; bandwidth 8 kc at 6 db down; HD under 1%; 17 x 5 1/4 x 14 1/4 in. d.; kit, \$195.

Karg Model ATX-1 Tuner-Amplifier: 22 wpc into 40 ohms at 1 kc, 1% HD; response 10-35,000 cps, 3 db down at 16 watts; distortion 0.5% at 20-1,000 cps, 1.5% at 20 kc (all at 16 wpc). FM section: automatic mono-stereo switching with manual override, zero-center tuning meter; FM sensitivity 2 μ v for 20 db; FM stereo separation 30 db; 36 transistors, 16 diodes, 4 rectifiers, 3 fuses; 15 1/4 x 5 x 7 in. d.; \$359.

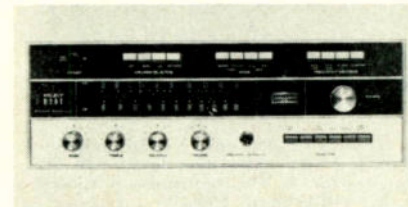
Paran Paralan 570 Tuner-Amplifier: 35 wpc music power; response 30-15,000 cps ± 0.5 db composite, amplifier 10-50,000 cps ± 1 db; HD and IM under 0.5%; hum and noise more than 60 db down; FM sensitivity 2.5 μ v for 20 db; 14 x 4 1/2 x 10 in. d.; with protective cover, \$289; walnut enclosure, \$19.

Pilot Model R-1000 AM-FM Tuner-Amplifier: Tuning meter operates as zero-center type for FM, signal-strength type for AM; muting, mon-



itor, scratch, and rumble filters; headphone jack and speaker switch; automatic stereo FM indicator; four FM i.f. stages; 55 wpc output; HD 1%; IHF sensitivity 1.8 μ v; capture ratio 1 db; 6 1/4 x 17 15/16 x 15 in. d.; \$449.50.

Pilot Model R-707 AM-FM Tuner-Amplifier: Similar to R-1000; power output 35 wpc; IHF



sensitivity 3 μ v; capture ratio 4 db; 3 FM i.f. stages; 17 15/16 x 6 x 14 1/4 in. d.; \$349.50.

THE BASIC REPERTOIRE

UPDATINGS AND SECOND THOUGHTS—PART ONE

By MARTIN BOOKSPAN

IT IS NOW more than five years since I began to contribute the monthly "Basic Repertoire" column to these pages. During that time I have discussed the various recorded versions of no fewer than sixty-three works from the standard symphony, concerto, and chamber-music literature. Some of my readers will perhaps remember Virgil Thomson's assertion a couple of decades ago that "fifty pieces" made up the backbone of our concert literature. When this series of "Basic Repertoire" articles was first conceived, it was our intention to stop after some fifty pieces had been discussed. But in the light of today's broadly expanded concert life and burgeoning recording industry, fifty seemed too limited a number, so the series was extended. And even to date, we still have not covered four of the nine symphonies of Beethoven.

This month and next I shall be engaged in my annual updatings and second thoughts, taking the items in alphabetical order by composer and reassessing my original

choices of the best recordings after taking into account the newer releases. In music—perhaps more so than in any other art—one man's meat is indeed another man's poison, so there is bound to be disagreement over some of my performance preferences. Every disc cited, however, is an interpretation of the first class, well-engineered (except where I mention that sonics are inferior by current standards), a recording that will bear comparison to any other currently available performance. As always, my guide to availability is the current Schwann catalog. Stereo and mono numbers are given in that order where both exist.

Bach: Brandenburg Concertos—No recording of these six masterpieces has yet come along to challenge the somewhat dry but extremely stylish performances conducted for Deutsche Grammophon's Archive series by Rudolf Baumgartner (ARC 73156/7, 3156/7).

Bach: Chaconne in D Minor—The intensity and strength Joseph Szigeti brings to this music in the Vanguard Bach



THE BASIC REPERTOIRE

Guild set of the complete sonatas and partitas for unaccompanied violin (627/8/9), still set his performance in a class by itself.

Bach: Magnificat—The Bernstein recording (Columbia MS 6375, ML 5775) is my preference, for the conductor's largeness of conception and boldness of execution.

Bartók: Concerto for Orchestra—The Leinsdorf performance remains my stereo choice (RCA Victor LSC 2643). The Fricsay mono recording for Decca (9951), still inimitable for its probing depth and fiery brilliance, has now unfortunately been withdrawn, but is worth looking for.

Beethoven: Piano Concerto No. 4—The recent recordings by Cliburn (RCA Victor LSC/LM 2680 and Bachauer (Mercury SR 90381, MG 50381) leave unchanged my preference for the drama and poetry of Schnabel (Angel COLH-4) on a transfer from 78-rpm. In stereo, Fleisher (Epic BC 1137), Backhaus (London CS 6054), and Gilels (Angel S 35511) are all fine.

Beethoven: Piano Concerto No. 5—The Serkin-Bernstein collaboration (Columbia MS 6366, ML 5766) is my continuing favorite here.

Beethoven: Piano Sonata No. 14 ("Moonlight")—Rubinstein (RCA Victor LSC/LM 2654) is still my favorite, but the recent Serkin release on Columbia (MS 6481, ML 5881) is one of his finest Beethoven sonata performances.

Beethoven: Symphony No. 3—The Leinsdorf "Eroica" of a few months ago (RCA Victor LSC/LM 2644) is in the same tradition as the Klemperer performance (Angel S 35853) and has better reproduction of the massive orchestral sound, but Klemperer still reigns supreme for heroic warmth and grandeur.

Beethoven: Symphony No. 5—Despite impressive moments, the recent Bernstein recording (Columbia MS 6468, ML 5868) is no match for Reiner's inspired reading (RCA Victor LSC/LM 2343). A word of warning concerning the sound of the Reiner performance: overloading distortion afflicts some of the heavily scored passages.

Beethoven: Symphony No. 6—Neither the Reiner nor Szell versions of the past year affect my preference for the Bruno Walter recording of this score (Columbia MS 6012, ML 5284), a magical account of the gentle warmth and lyricism of the "Pastoral."

Beethoven: Symphony No. 7—Sawallisch on Philips and Steinberg on Command are new entries in the catalog since last year, but Walter's performance (Columbia MS 6082, ML 5404) remains supreme.

Beethoven: Symphony No. 9—Reiner's (RCA Victor LSC/LM 6096) is still, for my taste, the most satisfying recording of this score, and Krips' (Everest 3110, 6110) is a good single-disc alternative.

Beethoven: Trio No. 6—Casals-Cortot-Thibaud (Angel COLH 29) and Heifetz-Feuermann-Rubinstein (RCA Victor LCT 1020, now included in LM 7025 with trios by Brahms and Schubert) retain their supremacy, despite their vintage sonics. Avoid the stultifying account by Casals-Végh-Horszowski (Philips 900016, 500016) recorded during performance and released last year.

Beethoven: Violin Concerto—Among half a dozen exceptionally fine performances, including versions by Heifetz, Menuhin, Milstein, and Oistrakh, my own favorites are those by Francescatti with Walter (Columbia MS 6263, ML 5663) and Stern with Bernstein (Columbia MS 6093, ML 5415).

Berlioz: Symphonie fantastique—The sure command and brilliant virtuosity of Munch and the Boston Symphony (RCA Victor LSC/LM 2608) in this score are unequalled in any other version, and it seems unlikely that they will be surpassed in the foreseeable future.

Brahms: Piano Concerto No. 1—The Curzon-Szell collaboration (London CS 6329, CM 9329) remains one of the finest recordings in the catalog.

Brahms: Piano Concerto No. 2—Serkin and Ormandy (Columbia MS 6156, ML 5491) remain my first choice, with Rubinstein and Krips (RCA Victor LSC/LM 2296) a good second.

Brahms: Double Concerto for Violin and Cello—The two Bruno Walter-conducted performances for Columbia (with Isaac Stern and Leonard Rose as soloists on ML 5076, with Zino Francescatti and Pierre Fournier on MS 6158, ML 5493) are the pick of the crop. The older Heifetz-Feuermann collaboration (RCA Victor LCT 1016) should satisfy anyone who wants a more dynamic approach.

Brahms: Symphony No. 1—Klemperer (Angel S 35481), despite some harsh sonics, is still my first choice, because of the breadth and imperious sweep of his reading. Ormandy (Columbia MS 6067, ML 5385) remains an alternate—warmer-sounding but less commanding.

Brahms: Symphony No. 2—To the excellent versions recommended last year (with Beecham, Capitol SG/G 7228; Klemperer, Angel S 35532; Steinberg, Command 11002 SD; and Walter, Columbia MS 6173, ML 5573) can now be added two new releases conducted by Pierre Monteux (Philips 900035, 500035 and RCA Victrola VICS/VIC 1055). The Victrola release, with the Vienna Philharmonic Orchestra, is my own favorite, but all of these are extraordinary performances.



Brahms: Symphony No. 3—Karajan (London CS 6249, CM 9318) and Steinberg (Command 11015 SD) are the new additions since last year. The first is a contrived, tortured affair; Steinberg, on the other hand, is forthright and convincing. The Klemperer account (Angel S 35545), however, remains the most compelling performance this symphony has ever received on records.

Brahms: Symphony No. 4—Only Bernstein's performance (Columbia MS 6479, ML 5879) is new since last year, and it is no challenge for the nobility and grandeur of the Klemperer recording (Angel S 35546). The mono-only performance by Toscanini (RCA Victor LM 1713) is one of the best of the conductor's gifts to posterity.

Brahms: Violin Concerto—Szeryng's rerecording of this concerto (Mercury SR 90308, MG 50308) is not as persuasive as his earlier account (RCA Victor Victrola VICS/VIC 1028), which leaves the Oistrakh-Klemperer performance (Angel S 35836) in a class by itself for power, perception, and (in the last movement) puckishness.

Debussy: Ibéria—The withdrawal by London of the matchless recording of all three of Debussy's orchestral images, including *Ibéria*, by Argenta (formerly CS 6013, CM 9210) leaves a void only partially filled by the Ansermet edition (London CS 6225, CM 9293). Clearly, Argenta's recording should be a priority choice for a low-price reissue.

Debussy: La Mer—Recordings come and go, but none—including the new ones by Giulini (Angel S 35977) and Szell (Epic BC 1263, LC 3863)—captures the kaleidoscopic colors and mystery of Debussy's masterpiece the way Toscanini did (RCA Victor LM 1833).

Dvořák: Symphony in G Major, Op. 88—The new Kertész recording (London CS 6358, CM 9358) combines in one performance the best features of the discipline of Szell (Epic BC 1015, LC 3532), the warm lyricism of Walter (Columbia MS 6361, ML 5761), and the dynamism of Munch (RCA Victor LSC/LM 2629). It is a distinguished addition to an imposing list of excellent performances of this symphony.

Dvořák: Symphony in E Minor ("From the New World")—The original monophonic recording by Toscanini (RCA Victor LM 1778) continues to reign supreme. Bernstein's probing account of the score (Columbia MS 6393, ML 5793) now takes its place alongside the Kertész reading (London CS 6228, CM 9295) as my preferred stereo recording.

Franck: Violin and Piano Sonata—My continuing choices are Morini-Firkusny (Decca DL 710038, DL 100038) and Stern-Zakin (Columbia MS 6139, ML 5470).

Franck: Symphony in D Minor—The Monteux-Chicago Symphony recording (RCA Victor LSC/LM 2514) seems hardly likely to be surpassed. It is a performance of enormous power and drive, and is also unequalled for its aura of mysticism.

Gershwin: Piano Concerto in F—Wild and Fiedler (RCA Victor LSC/LM 2586) deliver a highly charged, exciting performance; the team of Previn and Kostelanetz (Columbia CS 8286, CL 1495) is more easygoing. Whichever approach you prefer, the Gershwin concerto is extremely well served by both.

Grieg: Piano Concerto in A Minor—Rubinstein (RCA Victor LSC/LM 2566) remains the stereo choice, with Solomon (Capitol SL/L 9219) the best stereo-mono edition of those that couple the Grieg and Schumann concertos. Neither Rubinstein nor Solomon, however, captures the concerto's heroic sweep as the late Dinu Lipatti did in his recording (Columbia ML 4525).

Haydn: Symphony No. 94 in G ("Surprise")—Situation unchanged since last year: Beecham in mono (included in Capitol set GCR 7127 with the other five of Haydn's first set of "Salomon" Symphonies) and Giulini in stereo (Angel S 35712). A good alternate stereo choice is Dorati's (Mercury SR 90208), but the elegance of Giulini is missing.

This year's updatings and second thoughts on the "Basic Repertoire" will be concluded next month.

By GENE LEES

piaf-

"Je ne regrette rien"



FOR ANYONE who listened well to Edith Piaf, death added no unexpected dimension to her legend. Death was in her life and in the songs she sang, harshly realistic ballads about the Paris streets and the outcasts who prowled them.

In her songs, she became the oracle and in a way the champion of all the unfortunates who have lurked immemorially in the shadows of Paris. Her songs (and her life) were peopled with the desperate faces one sees fitfully in the poems of Villon, the novels of Balzac, and the erotic fantasies of Jean Genet. And despite the success and international celebrity of her last fifteen years, she herself never really escaped the hard luck she sang about.

In her obituary, the *New York Times* said, "Strangely, Miss Piaf was perhaps best known in the United States for her *La Vie en rose*, a song of happiness and love." There was nothing at all strange about it. The American public was given little opportunity to know the real Piaf. Her act was bowdlerized and glamorized for her record-breaking appearances at the Versailles and the Waldorf Astoria. Her songs about prostitutes and their *marlous*, about the killings that often concluded the bitter search for love—all these were thrown out or emasculated.

One of Piaf's classics, *Un Monsieur me suit dans la rue*, concerns a little girl who dreams of the day when a man will follow her in the street. When at last one does, he is "un vieux dégoûtant," a disgusting old man. In a later verse, another man follows her in the street, but only because she has become a prostitute. In the final verse her childhood dream is fulfilled for the last time: the man following her is the sexton—and she is in her coffin. It has been observed that there are three things that American popular songs cannot mention: juvenile sexuality, death, and religion. This song dealt with all three. Needless to say, it was not played on the radio during the period of Piaf's greatest American popularity, not even in French. *La Vie en rose*, an atypically saccharine song she wrote during her happy affair with French boxer Marcel Cerdan, is the one that got all the "spins," as the disc jockeys say. And although the American misrepresentation of Piaf has been partially corrected in recent years by the release here of most of her repertoire on long-playing records, you still cannot get *Un Monsieur me suit dans la rue*, though the song remains active in the French Philips catalog. Neither can you get *Paris-Méditerranée*, a song about a girl who meets a man on a Riviera-bound train and sleeps with him. Next morning in the railway station, she sees him arrested. She shrugs and says, "You just can't trust the people you meet on trains these days."

A small-time impresario who hired her for his cabaret when she was nineteen gave her the name Piaf.

The word is Parisian slang for sparrow. No name ever suited an entertainer better. Her voice was neither pretty nor melodious, but it was filled with an urgent energy that could not possibly, it seemed, be coming from so tiny a body. She stood four feet eleven inches tall and, when she was in good health, weighed ninety-nine pounds.

For her work she always wore a simple black dress with a sweetheart neckline. As she stood in a stark spotlight, she seemed all head and hands. The hands were marvelously expressive. They floated disembodied on the air, open and at ease. As the song progressed, they became more agitated. At last, at the peak of the song's drama, they curled into trembling claws, at once imploring and ominous. In the last months of her life, her hands, gnarled by arthritis, looked more than ever like talons, but they never lost their eloquence.

ALL HER songs were, in effect, rhymed short stories of pain, irony, and compassion for the human condition. Only the blues in American music give a hint of this flavor, and, despite the mystique built around this folk form, the blues never approach the depth, detail, and vinegar imagery of the French *chanson réaliste*. Piaf worked tirelessly on her material, often changing whole lines of lyric or melody to make a song fit her better. But she would junk a piece immediately if the public did not respond to it. Some of her songs were even more tuneless than most of the *chansons réalistes*, for the narrative had primacy. This tunelessness was deliberate: it helped her shape her image of harsh and hopeless life.

Almost all the songs had pertinence to her own life and, as often as not, they were drawn from it by the composers and lyricists she worked with. *Mon Légionnaire*, one of her early hits, is a case in point. It tells of a night spent with a soldier who is later sent to North Africa. When Piaf was about sixteen, singing in the streets near Porte des Lilas, she was smitten by a handsome delivery boy known, quaintly enough, as P'tit Louis. They lived together in a scabrous hotel at the top of the Rue de Belleville. Piaf sang and Louis thieved, and on Sundays they went to see the films of Chaplin, Tom Mix, and Rudolph Valentino. She gave birth to a girl she named Marcelle, then met her *légionnaire* and ran off with him, taking the baby with her. Little Louis met her in the street, pulled Marcelle from her arms, and said, "If you want to see your daughter again, come home." Piaf spent a last night with her *légionnaire*, as in the song, and returned to Louis. The *légionnaire* got a transfer to Africa and was killed almost immediately—also as in the song. Louis faded from Piaf's life, and Marcelle died at two of meningitis.

Piaf had no money for the funeral, so a friend took

piaf

A rare photo of Piaf in the mid-1930's, at the time she was achieving her first prominence.



up a collection. She still needed ten more francs. Piaf had lived all her life on the edges of prostitution: abandoned by her parents, an Italian street-singer and a broken-down acrobat from Normandy, she had been raised in a brothel by her grandmother, who was its madame. So now she accosted a man on the street. Piaf said later that when she got to the hotel with him, she burst into sobs and told him why she needed the money. He gave it to her and left. There is no cause to doubt her: her life and songs were an open confession, and if more had happened, she surely would have said so.

When she was eighteen—in 1933—Piaf fell in love with a pimp named Albert, who already had another girl working for him in the Pigalle area. (Americans for years saw Pigalle as a place of fun, but the French thought of it as a place of tinselled horror, the haunt of gangsters and their girls, of weary *putes* and their vicious “protectors.”) Piaf refused to work for Albert, who agreed at last to let her continue as a street singer—providing she handed him thirty francs a day. When finally she broke with Albert and he tried to force her to return, Piaf's friends gathered to protect her. But then Albert pulled a gun and demanded that she come back to him.

Piaf said, “Fire, if you're a man!”

Albert pulled the trigger, but one of Piaf's friends struck his arm. The shot grazed her neck.

Piaf left Pigalle and took to singing in the area between l'Etoile and Place des Ternes. One autumn afternoon in 1935, she was singing in the Rue Troyon. A well-dressed man gave her his card and said he might have work for her. This was Louis Leplée, who ran a cabaret called Gerny's on the Rue Pierre-Charron. Piaf auditioned for him the next day. He thought her name, Edith Giovanna Gassion, was inappropriate and named her La Môme Piaf. *Môme* means brat, urchin, waif, but its connotation is affectionate. When your child comes home dirty and bedraggled, you shake your head and call him “*môme*.” Edith Gassion made her nightclub debut, then, as the Waif Sparrow.

Maurice Chevalier came to Gerny's a few nights after the opening. He listened and observed, “*Elle en*

a plein la ventre, la Môme,” a remark that has often been quoted and even more often misquoted. The vulgarity means (roughly) “That one's really got it.”

But it was not Chevalier's praise that launched Piaf into the national consciousness. It was Louis Leplée's murder. Someone knocked him off gangster-style in a Turkish bath. Piaf was arrested as a material witness. There are several theories about the death, one being that Leplée expected more from his *môme* than singing, and that one of her boyfriends—she kept three on the string at once while she worked at Gerny's that fall—took care of him. The police released her for lack of evidence. The case has never been solved.

The arrest made Piaf famous. Years later a French critic wrote that his first awareness of her had come from a Paramount newsreel in which she was seated on a bench, telling the police, “*Je ne sais rien, je ne sais rien*”—“I know nothing.” Such was the power of her personality, he wrote, that he was fascinated by her without ever having heard her sing a note.

After the Leplée affair, Raymond Asso entered Piaf's life. Asso, who had been a shepherd and a member of the Foreign Legion, became her manager. When he kept rejecting the trite songs publishers offered her, she asked him impatiently, “Why don't you write me some yourself?” He did. Working with various composers, Asso in the next few years wrote the lyrics to *Mon Légionnaire*, *Le Fanion de la Légion*, *Je n'en connais pas la fin*, *C'est lui que mon coeur a choisi*, *Elle fréquentait la rue Pigalle*, *Le grand voyage du pauvre nègre*, and *Le Petit Monsieur triste*—the very core of her early repertoire. Several of these songs can be heard in a new release, “Adieu, Little Sparrow”

When Piaf arrived in New York in 1947, the photographers began her American glamorization by posing her in cheesecake style.



(Philips PCC 208), the tracks of which are taken from pre-hi-fi 78-rpm discs made in the early 1940's.

Asso changed her name for a second time. To obliterate the association with Leplée, he dropped the Môme and restored Edith, so that she was now simply Edith Piaf.

When World War II began, Raymond Asso was called to duty. Piaf, who at the time was in her early twenties, then met actor Paul Meurisse, an urbane man whose gallantry was something new to her. In a short biography of Piaf published a year before her death, Pierre Hiégel, who supervised her recordings for Polydor, writes: "When one evening Paul said to her, 'Come over to my place for a glass of champagne,' she accepted quite naturally—and stayed two years."

They fought constantly and eventually parted. Singer Tino Rossi effected a reconciliation, but Piaf now decided to make Meurisse jealous. She went to meet a man in a cafe, knowing Meurisse was following with a policeman. Meurisse dragged her home. In the ensuing battle their apartment was wrecked. Piaf left for good.

"Edith was then twenty-five," Hiégel writes. "Panic again took hold of her. She passed from arm to arm, in search of an impossible happiness. After each ephemeral adventure, Edith felt herself more alone, more empty."

The great love of Piaf's life began in 1947 when she met Marcel Cerdan, the French contender for the world middleweight boxing championship, in a Montmartre cafe. Cerdan, a handsome roughneck with the heart of a child, was already married and so marriage with Piaf was impossible. Nonetheless, when he came

to America to take the title from Tony Zale, Piaf came with him. Two years later, on October 29, 1949, he was on his way to America to join her—she was to appear shortly at Carnegie Hall—when his Air France Constellation plowed into a peak of the Azores. (In the same crash died the brilliant young French violinist Ginette Neveu.) Cerdan's death left Piaf broken. Later she and Cerdan's widow reconciled, and Piaf undertook the education of his children.

THREE years later, Piaf married for the first time. The wedding took place in New York. The groom was singer and songwriter Jacques Pills and the witness was Marlene Dietrich, one of Piaf's close friends. In the next years, Pills wrote songs for Piaf and she wrote songs for him. But Piaf by now had a serious drinking problem. Three times Pills put her in a clinic to take the cure. They parted in 1955, but remained close friends. When Piaf underwent stomach surgery in New York in 1959, Pills was the first person at her bedside.

After that there were many men in her life, including two Americans—singer Eddie Constantine (who remains almost unknown in America though he is a star in France) and a young painter named Douglas Davies. Davies seemed to bring her a measure of happiness. He died, like Cerdan, in a plane crash.

Sickness had dogged Piaf all her life. She was blind through part of her childhood, regaining her sight as she prayed at the shrine of Ste. Thérèse de Lisieux. It seems possible that her blindness may have been hysterical and the cure emotional. From 1959 on, illness began to plague her. She underwent major surgery twice more that year and was given up for lost by her doctors. Ulcers, of course, can have emotional causes, and this ailment was added to Piaf's catalog of afflictions along with arthritis, jaundice, and drug addiction. And, as if all this weren't enough, she had four serious automobile crashes during these late years. Despite her ill health, she continued to work, touring in France and elsewhere until one of her periodic collapses would force her to cancel. She had little money, having given far too much of it away to musicians and needy friends.

In the fall of 1962, Piaf opened at the Olympia Music Hall, which is on the Boulevard des Capucines, between the Church of the Madeleine and the Opéra. Twelve of the songs she did during that engagement can be heard on a new Capitol disc called "Piaf at the Olympia" (ST 10368, S 10368). She was terribly weak by then. A doctor watched from the wings as she tottered toward the microphone, so thin that the cords of her neck and the tendons of her hands stood out conspicuously. Her hair had thinned to a reddish frizz.

The recording—although its engineering is substandard—is an incredible testament not only to her talent but to her raw courage. Though there is a new kind

Piaf, at forty-six, and the twenty-three-year-old Théo Sarapo on the Riviera in July, 1962, the summer before their marriage.



piaf

of rasp to her voice, the rasp of physical pain, the disc is one of the best she ever did. One of its songs is *Le billard électrique*, about a boy who plays a pinball machine as he waits in a bar for a girl. The girl doesn't come. The hour grows late and the boy plays in rising frenzy. The song is rhythmically punctuated by a hysterical *ding! ding!* An earlier performance of the song is in the Capitol album "Piaf: Chansons" (ST 10328, S 10328). The early version is great Piaf. The latter is greater Piaf, for her energy has become positively demonic. At the end of the song, she screams *di-i-i-innnnng!* The sound is frightening in its intensity.

WHEREAS at one time only composers were thought to have careers divided into musical "periods," the phonograph has established that this is also true of some popular singers. The Philips disc, "Adieu, Little Sparrow," is requisite early Piaf, and the Capitol recording of her last Olympia engagement provides excellent documentation of her work at the end. There is a firm continuity of style from one disc to the other, but the voice is deeper on the Olympia disc, the craftsmanship profoundly sure.

There is one recording of middle-period Piaf—"Piaf Tonight" (Angel 65024). Here Piaf shows that she has evolved a great deal from the raw little street-singer. Her craft is more polished and she gets better support from the orchestrations, which are more sophisticated and better voiced than the corny and thin accompaniments of the early Forties. But she still sings of those unlucky ones she always sang of—prostitutes in *C'est à Hambourg* and *L'Accordéoniste*; a gangster's wife who urges him not to go on tonight's job in *N'y va pas, Manuel*; a carter's wife who awaits his return, not knowing he has been killed on the road, in *Jean et Martine*; and a pathetic company of touring players in *Le Chemin des forains*, a haunting song that almost certainly reminded her of her acrobat father. It is in this middle period that Piaf comes closest to being a "pretty" singer. The songs are more melodic and so is she. Sometimes she sings almost lyrically, and during *Le Chemin des forains*, her voice becomes surprisingly sweet—though there is always enough sand in it to keep it from cloying.

These three discs—the Philips, the Angel, and the Capitol Olympia—mark the stages of Piaf's career. Other recordings (there are two on Columbia and five more on Capitol, making a total of ten available in this country) are excellent, for she was an astonishingly consistent performer.

On the Olympia album, a male voice is heard on one

track—that of Théo Sarapo, a Greek hairdresser half her age whom she married in 1962 and turned into a singer. The French snickered at the marriage, but they evidently did not want her to know it. When she introduced Sarapo to the Olympia audience (which can be breathtakingly cruel to performers), they welcomed him to the stage with a roar of applause which, unless it has been dubbed in by Capitol's engineers, indicates that they wanted her to think they accepted him as they did her. Piaf far outclasses her consort, a low-pitched, pallid imitation of herself, but the audience applauds with equal vigor for them both.

A year later, Piaf was dead of cancer at forty-seven. She had climbed from the gutter to the highest peaks of French entertainment. When she was awarded a Grand Prix du Disque in 1952, she was photographed with the President of the Republic and Nobel-prize-winning novelist Colette. One of her close friends was poet and playwright Jean Cocteau. When Cocteau was told she was dying, he said: "Piaf had genius; she was inimitable. There will never be another Piaf." On October 11, 1963, four hours after he learned of her death, Cocteau, who had suffered a stroke early in the year, was himself dead of a heart attack. No one doubts that Piaf's death caused his.

The Church at first refused Piaf a religious burial on the grounds that she had lived "in a state of public sin." A few hours later, however, the official attitude softened, purportedly in consideration of Piaf's deep piety. Mourners included Marlene Dietrich, Charles Aznavour, Gilbert Bécaud, Jacqueline François, the faithful Jacques Pills, and a very large crowd of very little people. As Piaf had requested, the souvenirs she treasured most were buried with her. The inventory: three fluffy toy animals, a green silk cravat, some religious pictures, a plaster statue of Ste. Thérèse de Lisieux, a silver medallion of the Virgin, the *épaulette* of a *légionnaire*, a sailor's beret, and a postcard from the chapel of Milly-la-Forêt with a dedication from Jean Cocteau.

Cocteau caught her essence when he said she was like "a terrifying little sleepwalker who sings her dreams to the air on the edge of the roof."

One of Piaf's hits was *Non, je ne regrette rien*. Its words go:

No! I regret nothing . . .
It's paid, swept out, forgotten . . .
I light the fire
With my memories,
My sorrows, my pleasures.
I have no more need of them.

Gene Lees, the regular reviewer of popular-music recordings for HiFi/STEREO REVIEW, will be remembered for his article in the January issue on "The Decline of the American Popular Song."

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



CLASSICAL

THE INFINITE VARIETY OF VLADIMIR HOROWITZ

In Beethoven, Debussy, and Chopin: a great pianist and an assortment of miracles

VLADIMIR HOROWITZ has now issued his third recording on the Columbia label. It reveals him to be negotiating perhaps the widest pianistic latitudes—tonally, stylistically and dynamically—explored by any performer recording today. I have remarked before that he is obviously the dynastic heir, oracle, and chief poet of the Ro-



VLADIMIR HOROWITZ
At the meridian of his art

COLUMBIA RECORDS

mantic piano repertoire in our time, and much in this release—particularly the two Chopin etudes and the first Chopin scherzo—may be said to confirm this impression in spades. But Mr. Horowitz has now attacked in force from an unexpected quarter, and the big news in this release is his version of early Beethoven and late Debussy.

The Beethoven is the Pathétique Sonata (1799) and the Debussy consists of three selections from the second book of preludes (1910-1913): *Les Fées sont d'exquises danseuses*, *Bruyères*, and *General Lavine*—eccentric. Mr. Horowitz has recorded none of these before, and as far as I know he has never before performed the Beethoven at all—which must make him the only pianist or, for that matter, piano student, living or dead, who hasn't done so. He is reported to have explained his interest in

the battle-worn Pathétique by saying that it is, after all, new to *him*. But he has in fact made his Pathétique an absorbing new experience for all of us. His conception of it is so unlike that of any other pianist I have heard that I must resort to some negative comparisons.

The first important concert performances I heard of this sonata were by Josef Hofmann. His view of it was on the monumental side and clearly derived from the heroic late-nineteenth-century tradition—which is to say that it was, among other things, strongly individualistic. Unlike some of his "heroic" contemporaries, however, Hofmann brought to almost everything he played a combination of power, poise, and a kind of

infallible pianistic sixth sense that was all his own, and this permitted him to present his public with a convincing Pathétique despite a curious impression that he was privately somewhat bored with the whole enterprise. His playing had a rock-like solidity and formal balance that I think would impress the most querulous of today's critics, and all in all he has remained in my mind as pretty nearly a definitive Beethoven performer for me.

A quite different kind of importance attaches to the more recent and more familiar performances of this sonata by Artur Schnabel. Real poise he replaced with inflexibility, and he lacked Hofmann's power and technique by half. Moreover, his tone possessed little sensuous beauty, and in matters of interpretive detail he could range from the inexact to the factitious to the downright misrepresentative. To give just one example: in the second theme of the Pathétique's first movement, there are some famous (and treacherous) chains of inverted mordents, each of which *must*, despite the lively tempo, be accented crisply on the third note. A careless displacement of the accent to the first note results in a vulgar coil of meandering triplets and utterly destroys the grace and energy of the whole passage. Yet Schnabel was guilty of this vulgarism not only in concert performances but in his recorded version of the sonata. The remarkable thing is that despite numerous performing lapses such as this, his pedagogic reputation was so great that two whole generations of young pianists have had their noses rubbed in his Beethoven performances as models of "architecture," "lucidity," and "true inner meaning."

I HAVE QUOTED my impressions of these two antithetical performing styles because I think that, in one guise or another, and for better or worse, they still remain the major sources of critical evaluation for pianistic Beethoven. And somewhere between them, unless I am much mistaken, a number of today's listeners will attempt to find a yardstick for rating Mr. Horowitz's Pathétique.

It will not be found there. Mr. Horowitz's performance turns its back as fastidiously on the personally grandiose turn-of-the-century manner as it does on the frigid doctrinaire approach more recently popular. Reminding us that early Beethoven is in fact somewhat nearer to the sober elegance of Clementi than to the overwhelming drama of Beethoven's own later style, this performance displays a virile grace and a kind of noble simplicity that would probably turn Czerny's whole circle of pre-Lisztian virtuosos green with envy. Mr. Horowitz in fact plays the Pathétique as if Liszt had never lived, and if performances could be given subtitles, this one might be called a young hero's farewell to the eighteenth century. Its tone is sombre but

resolute; indeed, the sonata discovered here is precisely "pathetic," not tragic, and I have never heard as discerning a statement of the peculiarly moving innocences of Beethoven's transitional period. Mr. Horowitz has reclaimed them from the wasteland of pedagogical cliché by restoring them to their own precise moment in musical time.

To leave Mr. Horowitz's Pathétique for his Debussy is to take a flying stylistic leap so wide as to leave one dizzy. If this artist and his company plan another recording embracing the polar contrasts of this one, and if they expect future critics to believe that one pianist is responsible for both extremes, I suggest that Mr. Horowitz's next recording sessions be documented with a movie camera. It is like being asked to believe that a single painter could turn at will from the crystalline structural definition of an Ingres or a David to the radiant dazzle of light and color in Monet's haystacks and water lilies. I am not even sure that what Mr. Horowitz uses for his Debussy is a piano. Whatever it is, he obtains from it an Aurora Borealis of tone whose sensual loveliness beggars description. In the long shimmering trills of *Les Fées*, for example, he simply *dissolves* the refractory machinery of the modern concert grand. Nobody who hasn't heard it can imagine it, and nobody who does hear it will believe it.

Space forbids the extended discussion that Mr. Horowitz's recent Chopin invariably warrants. I will simply note here that the "Revolutionary" Etude and the C-sharp Minor Etude are also first recordings for him. With regard to the Scherzo, I suspect that in all his years of concertizing and recording, Mr. Horowitz can seldom have unleashed a more galvanizing performance, technically and emotionally, than this one. It reminds us once more that his powers of execution are at the same time universally acknowledged and flatly unbelievable. Even as one listens, one clutches wildly at the possibility that what one is hearing just isn't *so*. It is critically a chastening experience to find, on repeated playing, that it has all become even more "so" than it seemed at first. The contemporary mind is peculiarly humiliated by the necessity of conceding the sheerly impossible, preferring less disturbing events which it can more readily explain—or explain *away*. Of course, this kind of retreat from the miraculous, in art as in metaphysics, is plain intellectual ostrichism, and any artist who has it in him to head off such a retreat is saddled—rather like the early Christian bishops—with the categorical imperative of doing so. On the evidence of this recording, Mr. Horowitz is today at the meridian of his art, and in my opinion the time has arrived for him to return in recital to direct communication with a public starved for his kind of artistic miracle. I think it would greet him as the survivors of a famine greet the first food trucks.



GOTTLLOB FRICK (KEZAL),
PILAR LORENGAR (MARIE),
FRITZ WUNDERLICH (HANS)
*The marriage broker barbers
for the baffled bride*

Meanwhile, this recording enlarges our concept of the pianistically possible, and I unhesitatingly recommend it despite engineering flaws (intermittent tape hiss and background rumblings) that I find negligible in view of its musical importance. *Robert Offergeld*

© 1964 VLADIMIR HOROWITZ: Beethoven: *Sonata, in C Minor, Op. 13, No. 8 (Pathétique)*. Debussy: *Three Preludes (Book Two)*. Chopin: *Etude in C Minor, Op. 10, No. 12 ("Revolutionary")*; *Etude in C-sharp Minor, Op. 25, No. 7*; *Scherzo No. 1, in B Minor, Op. 20*. Vladimir Horowitz (piano). COLUMBIA MS 6541 \$5.98, ML 5941 \$4.98.

AN IRRESISTIBLY HIGH-SPIRITED BARTERED BRIDE

*Smetana's rustic masterpiece sparkles
in a German-language performance*

ANGEL's new release of Bedřich Smetana's *Bartered Bride* reminds us that there are times when even the most confirmed partisan of "opera in the original" is obliged to eat at least some of the many words he has uttered on the subject. It is true that nothing can fully replace the text for which a composer painstakingly shapes his music: there is, for instance, an absolute rightness about Smetana's *Prodaná Nevěsta* in the original Czech (like *Boris Godounov* in Russian) that translations cannot hope to duplicate. But there are other factors to consider in this case. *The Bartered Bride*, a longtime favorite with German-speaking

audiences in Max Kalbeck's excellent German version, has established a tradition in Germany and Austria that deserves to be called "authentic" in its own right. A performance securely grounded in this tradition, and built around singers who bring to this infectious music both the requisite high spirits and vocal skills that are not always available at the native Czechish hearth, cannot help but satisfy the most discriminating opera connoisseur.

This is such a performance. Conductor Rudolf Kempe brings out the irresistible liveliness of the score with a sure and affectionate hand. The familiar orchestral excerpts are all brightness and dashing precision, and the entire work is bathed in a cheerful glow—the warmth, the humor, and the compassion for human frailty that are the music's essence are faithfully captured.

Outstanding among the principals is Fritz Wunderlich, a tenor in the smooth and graceful Tauber-Wittrisch tradition, from whom we should be hearing more in the years to come. The passion and the warm sympathy that Pilar Lorengar brings to her characterization of the bride more than compensates for a tone quality burdened with a wide vibrato. And, on a well-deserved holiday from his usual Gurnemanzes, Pogners, and Commendatores, Gottlob Frick has a high time with the role of the rascally Kezal. His long duet with Fritz Wunderlich (Act II)—for me the highest of many high marks in the entire delectable score—is worthy of standing next to the classic Joseph Schmidt-Michael Bohnen performance (on Telefunken TH-97007). *(Continued overleaf)*

In the lesser roles, Karl-Ernst Mercker is excellent as the stuttering Wenzel, and Ernst Krukowski contributes a hilarious bit as manager-barker of a broken-down troupe of comedians. In addition, Angel's warm, rich, and well-balanced sound leaves all previous recordings of this opera technically far behind. This version, then, is highly recommended. As for the opera itself, it belongs in every collection, notwithstanding the fact that it has been missing from the repertoire at the Metropolitan since 1941. *George Jellinek*

Ⓢ Ⓜ **SMETANA: *The Bartered Bride***. Pilar Lorengar (soprano), Marie; Fritz Wunderlich (tenor), Hans; Karl-Ernst Mercker (tenor), Wenzel; Gottlob Frick (bass), Kezal; Marcel Cordes (baritone), Kruschina; Nada Puttar (mezzo-soprano), Kathinka; Ivan Sardi (bass), Micha; Sieglinde Wagner (mezzo-soprano), Agnes; Ernst Krukowski (tenor), Springer; Gertrud Freedmann (soprano), Esmeralda; Walter Stoll (baritone), Muff; Bamberg Symphony Orchestra, RIAS Chamber Chorus, Rudolf Kempe cond. ANGEL S 3642 three 12-inch discs \$17.94, 3642* \$14.94.

JAZZ

AN AUTHORITATIVE NEWCOMER: THE GARY MCFARLAND SEXTET

*A new jazz unit rapidly achieves
an unmistakable identity*

HAVING already built a sizable reputation as a consistently inventive arranger and vibraphone player for other leaders, Gary McFarland has now formed his own unit. On the evidence of this new Impulse album, "Point of Departure" (the group's recorded debut), McFarland must now also be considered a superior combo organizer. He has chosen his personnel carefully. With the exception of Richie Kamuca, an undistinctive tenor saxophonist, it is difficult to imagine a group of sidemen more creatively in tune with McFarland's musical goals.

Jimmy Raney, though relatively inactive as a jazzman in recent years, is still one of the most original, lyrical, and flexible of modern jazz guitarists. Steve Swallow has quickly gained recognition as a bassist of broad scope, exceptional technique, and probing ideas. Trombonist Willie Dennis is a musician of singular imaginativeness and satirical capacity. Mel Lewis, long recognized as a superb big-band drummer, proves himself equally authoritative in a small unit, and leader McFarland plays vibes with the same lucidity, grace, and thoughtfulness that are evident in his compositions.

Rarely in recent years has so new a unit so quickly



IMPULSE RECORDS

GARY MCFARLAND

Lucidity and grace for the vibraphones

achieved an identity as unmistakable as that of McFarland's sextet. In the subtly interwoven structures of the scores, ensemble patterns and textures are as important as solos. The result is a series of absorbingly developed pieces in which the whole is greater than the sum of its parts—a phenomenon not too common among jazz combos. There is also a considerably greater play of dynamics in ensembles and solos than is evident in most modern jazz units.

McFarland's originals are occasionally based on themes with the flavor of the southwest (*Pecos Pete*, *Amour Tormentoso*). He is also expert in creating resilient love songs (*I Love to Say Her Name*), mobile sketches (*Sandpiper*), and humorous swingers (*Schlock-House Blues*). It is to be hoped that the economics of the music business will permit McFarland to continue functioning as a leader. An extended opportunity to write specifically for his own unit will not only accelerate his growth as a jazz composer, but will provide us with more durable and more diversified jazz experiences than can be expected from the majority of conventional jazz combos.

Nat Hentoff

Ⓢ Ⓜ **GARY MCFARLAND: *Point of Departure***. Gary McFarland (vibraphone), Willie Dennis (trombone),

Richie Kamuca (tenor saxophone, oboe), Jimmy Raney (guitar), Steve Swallow (bass), Mel Lewis (drums). *Pecos Pete; Sandpiper; I Love to Say Her Name; Hello to the Season*; and three others. IMPULSE AS 46 \$5.98, A 46* \$4.98

CHARLES MINGUS: A LOOK BACK—AND AHEAD

*A jazz master reviews and renews
his musical materials*

CHARLES MINGUS has joined that small group of jazz composers—Duke Ellington, Thelonious Monk, and John Lewis are others—whose pleasure it is to rework a small number of favorite themes in different contexts. Thus, in his new album for Impulse, Mingus rerecords Ellington's *Mood Indigo*, plus his own *Celia*, *Better Get Hit in Yo' Soul*, *Nouroog* (now called *I X Love*), *Haitian Fight Song* (now called *II B. S.*), and *Goodbye Pork Pie Hat* (now called *Theme for Lester Young*). Only *Hora Decubitus* is new.

Mingus' musical platform, an eleven-piece group, is broader than usual. Deeply indebted to the work of Ellington, Mingus is surely one of the masters of jazz orchestration, achieving a thick, complex texture that would be beyond the reach of many men with twice as many instruments at their disposal. And it is a jazz texture—no borrowings from the classics. The method

can best be observed by comparing *Indigo* with *Celia*; on both, Mingus uses ex-Ellington trombonists to create the subtle sound qualities that lie beyond mere notation.

It would be enough had Mingus only composed and arranged these pieces, but he plays them too—he is still the most incredible bassist in jazz, handling his instrument as if it were a huge guitar. His bass, often all but unbelievable in solo, is responsible for the violent swing of some of these pieces. Especially notable is *II B. S.*, on which Mingus, tenor saxophonist Booker Ervin, and pianist Jaki Byard turn in their finest work on the set. In addition, Mingus has never been better recorded, and a special word of praise should therefore be entered for engineer Bob Simpson.

Listening to a Mingus record is usually a direct, deep plunge into a whirlpool of seething emotions, and such is the case here. But such an experience is, in the final analysis, exhilarating and even cleansing. Coming on the heels of Mingus' recent recorded semi-failures, which were somewhat blotched and tarnished, this new disc is especially gratifying to have. *Joe Goldberg*

© © CHARLES MINGUS: *Mingus Mingus Mingus Mingus*. Richard Williams and Eddie Preston or Rolf Ericson (trumpets); Britt Woodman or Quentin Jackson (trombone); Don Butterfield (tuba); Jerome Richardson, Dick Hafer, Booker Ervin, Charlie Mariano, and Eric Dolphy (reeds); Jay Berliner (guitar); Jaki Byard (piano); Charles Mingus (bass and piano); Walter Perkins or Danny Richmond (drums). *II B. S.*; *I X Love*; *Celia*; *Mood Indigo*; and three others. IMPULSE AS 54 \$5.98, A 54* \$4.98.

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CLASSICAL

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

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BACH: *Musical Offering*. Wiener Solisten (Thomas Kakuska and Momoo Kishibe, violins; Hatto Beyerle and Walter Blovsky, violas; Wilfried Tachezi and Dankwart Gahl, cellos; Werner Tripp, flute; Heinrich Schneikart, double-bass; Fritz Neumeyer, harpsichord), Wilfried Boettcher cond. VANGUARD BACH GUILD BGS 5070 \$5.95, BG 658 \$4.98.

Interest: Bach *galant* and learned
Performance: Excellent
Recording: Fine
Stereo Quality: Very satisfactory

Though Bach, in the aftermath of his court visit to Potsdam in 1747, sent Frederick the Great this musical present largely in the form of the most learned style (puzzle canons, complex fugues), he made sure that a substantial part of his *Offering*, notably the central trio sonata, was in the *galant*, affected style so dear to the king. The Wiener Solisten recognize these diverse characteristics and adopt an emotional, though not romantic, approach to this music, even in the strictest sections. The playing, whether by Fritz Neumeyer in the opening solo *Ricercar*, by the various small ensembles performing the canons, or by the seven instrumentalists in the mighty final section, is extremely distinguished. Details of interpretation, such as ornaments, are beautifully worked out, and even the vibrato of the strings has been minimized. This interpretation can be rated very highly, though its principal competitor, Yehudi Menuhin's recording on Angel S 35731/35731, is, it seems to me, a more vivid treatment, perhaps even a bit warmer in tone, and on occasion better articulated in its statements of the theme. You cannot, however, go wrong with either version. Vanguard's recording in both mono and stereo is excellent, with good stereo spread. I. K.

Explanation of symbols:

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

Ⓢ Ⓜ BEETHOVEN: *Piano Concerto No. 3, in C Minor, Op. 27; Rondo, in B-flat, for Piano and Orchestra*. Sviatoslav Richter (piano); Vienna Symphony Orchestra, Kurt Sanderling cond. DEUTSCHE GRAMMOPHON SLPM 138848 \$6.98, LPM 18848* \$5.98.

Interest: Richter's Beethoven
Performance: Feline
Recording: Good
Stereo Quality: Good

Beethoven's Third Piano Concerto is the first of his works with orchestra to display

LOTTE MEITNER-GRAF



GINA BACHAUER

Intimate and probing keyboard artistry

that highly individual virility that reached full flower a few years later in the "Eroica" Symphony. As with the "Eroica," there are two basic interpretive approaches to the C Minor Concerto: the taut and virile, and the lyrical-expansive. Because of the essential nature of his pianism, Richter definitely leans toward the latter approach. Indeed, one might describe his playing of this music as feline, at least as compared to the blunt and straightforward approach of Schnabel or his pupil Leon Fleisher. Whether or not one responds sympathetically to the easier tempos that go with this kind of reading, it is all but impossible not to be awed by the uncanny subtleties of tonal coloration that Richter brings to the sublime slow movement—

especially in its opening pages, where the solo piano, so to speak, has the stage wholly to itself.

The B-flat Rondo is early Beethoven, gay and carefree, and Richter handles its Mozart-Haydn figurations with the utmost elegance. The orchestral backing he receives in both works is firm, if not always the last word in resilience. Solid recorded sound. D. H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BEETHOVEN: *Piano Concerto No. 4, in G Major; Piano Sonata No. 9, in E Major, Op. 14, No. 1*. Gina Bachauer (piano); London Symphony Orchestra, Stanislaw Skrowaczewski cond. MERCURY SR 90381 \$5.98, MG 50381* \$4.98.

Interest: Heavenly Beethoven
Performance: Supreme
Recording: Less than perfect
Stereo Quality: Okay

At least as far as the piano playing goes, this performance could hardly have been more rewarding or successful. The music is perfectly suited to the artist and the artist brings to it the accumulated wisdom of a lifetime of superior musical thought on the subject. Miss Bachauer's performance of the concerto is intimate, probing, and exquisitely controlled. Her phrasing of the slow movement is in itself a lesson in keyboard artistry that any musician, great or humble, could scarcely help but learn from.

Skrowaczewski's accompaniment is intelligent and musicianly, but it seems to me a shade bumptious next to Bachauer's stylish, refined playing. The Beethoven sonata is a welcome addition to the disc, but I was quite unable, on my equipment, to eliminate a slight fuzziness of sound that is very distracting in the solo work. W. F.

Ⓢ Ⓜ BEETHOVEN: *Symphony No. 3, in E-flat, Op. 55 ("Eroica")*. Pittsburgh Symphony Orchestra, William Steinberg cond. COMMAND CC 11019 SD \$5.98, CC 11019* \$4.98.

(Continued on page 54)

Interest: Best younger Beethoven
 Performance: Surprisingly tame
 Recording: Close-miked
 Stereo Quality: Mostly good

I had expected something considerably more exciting, both in interpretation and in sound, than what Steinberg has given us here in this "Eroica." Of course, the competition has something to do with my reaction—the blazing dynamism of Karajan's recent DGG issue and the impressive spaciousness of Leinsdorf's Boston Symphony recording for RCA Victor.

The pattern pursued by Steinberg is essentially that of the late Arturo Toscanini, which is to say that his tempos are brisk and his dynamics forceful; but



VANGUARD RECORDS

JOSEPH SZIGETI

A great artist in peak form

somehow, the extra element of intensity and fire that he brought to his memorable Command disc of the Brahms Second Symphony, as well as to his best Wagnerian readings for that label, is missing here. The recorded sound is firm and solid, though the timpani lack presence.

D. H.

© **BEETHOVEN:** *Symphony No. 1, in B-flat Major, Op. 60; Leonore Overture No. 2, Op. 72A.* Berlin Philharmonic Orchestra, Wilhelm Furtwängler cond. DEUTSCHE GRAMMOPHON LPM 18742 \$5.98.

Interest: Furtwängler's Beethoven
 Performance: Mellow
 Recording: Passable

This renovated reissue of the late Wilhelm Furtwängler's performances of the Beethoven Fourth and the *Leonore* Overture No. 2 manifests a quite different approach from the Toscanini-oriented kind that dominates most Amer-

ican musical thinking. For Furtwängler's late-nineteenth-century, Central European approach leans to smoothing out the hard rough edges of Beethoven's orchestral sound. Whereas Toscanini or Leinsdorf, let us say, tend to close the large, compellingly reasonable Beethoven forms over the minute-by-minute detail of a Beethoven movement, Furtwängler concerns himself with the momentary play of musical convolution. This approach is perhaps more provocative now than it ever was. Perhaps we are ready to contemplate Beethoven as other than master-builder, and Furtwängler, perhaps uniquely, shows us how it can be done. The recorded sound is passable, but lacking, as might be expected, by modern standards. W. F.

RECORDING OF SPECIAL MERIT

© **BEETHOVEN:** *Violin Sonatas (complete).* Joseph Szigeti (violin); Claudio Arrau (piano). VANGUARD VRS 1109/10/11/12 four 12-inch discs \$19.92.

Interest: Violin and sonata masterworks
 Performance: Great
 Recording: 1944 vintage

This reviewer is of a generation that cherishes memories of Joseph Szigeti's artistry during his prime years, the 1930's and early 1940's. Some of his unforgettable New York programs boasted a repertoire ranging from Bach, Mozart, and Beethoven to Stravinsky, Bartók, and Ives—and very often with Stravinsky or Bartók at the piano for their own works. Szigeti's stance on stage might be awkward, looking as though he were trying to play in a telephone booth, and his tone might be occasionally raspy, but the music that emerged was electrifying in its linear tension, rhythmic vitality, and communication of musical structure. So Vanguard has put us in its debt by arranging with the Music Division of the Library of Congress to release the 1944 Beethoven sonata cycle done in concert by Szigeti and Claudio Arrau in the Library's Coolidge Auditorium.

After one's ears recover from the initial shock of the 1944 on-location sound and of moments of flutter in the piano reproduction, the sheer vitality of the music-making on these discs compels one to sit back and listen from first side to last with undivided attention. In the three classically-oriented sonatas of Op. 12, Szigeti and Arrau achieve an almost incredibly perfect synthesis of pure singing line and rhythmic impulse. The end movements of Op. 23 in A Minor are played with terrific drive and intensity; by contrast, the "Spring" Sonata's lyricism and grace have been given full emphasis. It must be noted that at the beginning of the sonata, as in a few other similar cases, Szigeti's vibrato gets a bit

(Continued on page 56)

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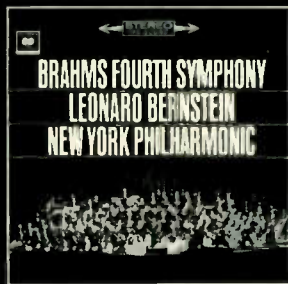
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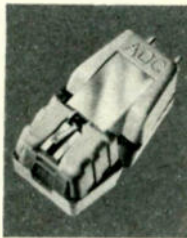


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out of hand. But it always settles down, and the violin tone regains its purity and strength. Of the Op. 30 sonatas, the great C Minor is normally the most exciting in performance, but splendidly as it goes here, Szigeti and Arrau make even more of its companions in A and G, most especially in the wonderfully sustained Adagio of the A Major and in the country-dance finale of the G Major.

The two artists go all-out for the most exciting possible reading of the "Kreutzer," the most virtuosic of the sonatas. In the more delicate portions of the variations, however, Szigeti again has some vibrato trouble, and the last note does not "speak" properly. But these are minor flaws in the context of the performance as a whole.

The wonderful Op. 96 in G Major is marred by audience coughs and by Szigeti's vibrato problem in its opening pages, but his sublime playing of its deeply touching slow movement is by itself enough to reward acquisition of the whole album. One harks back to the greatest days of Kreisler to find an equivalent to such lyrical perfection on the violin.

My remarks until now may have implied that Señor Arrau is a mere accompanist. He is not, but, as Beethoven intended, he is a full artistic collaborator in the highest sense of the word. The Chilean pianist's contribution to these performances is a model of virility and warmth, free of the coldness and any of the mannerisms that have sometimes marred his studio recordings.

For those who want a memento of two great artists in peak form, these records are a treasurable document. *D. H.*

Ⓢ Ⓢ BRAHMS: *Symphony No. 2, in D Major*. Vienna Philharmonic Orchestra, Pierre Monteux cond. RCA VICTROLA VICS 1055 \$3.00, VIC 1055 \$2.50.

Interest: Radiant Brahms
Performance: Unique
Recording: Good
Stereo Quality: Okay

The shapeliness, grace, and highly cultivated sense of order that are characteristic of Pierre Monteux's musicianship are all brought to bear on this interestingly personal reading of the Brahms D Major Symphony. Up to the last movement, as a matter of fact, the performance is remarkable: the thickly layered Brahms texture seems somehow to have been opened up to admit a measure of light and air. One hears *into* the music more than one is usually permitted to, and, rather than autumnal, the music seems suddenly quite fresh and young (except for a disappointing last movement, which seems inordinately raucous). The recorded sound is suitably rich. *W. F.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓢ DVORÁK: *Quartet, in A Major, Op. 2; Quartet, in F Major, Op. 96; Quartet, in A-flat Major, Op. 105; Quartet, in G Major, Op. 106*. Kohon String Quartet. Vox SVBX 550 three 12-inch discs \$9.95, VBX 50* \$9.95.

Interest: Dvořák windfall
Performance: Excellent
Recording: Fine
Stereo Quality: Good

The listener who loves the music of Dvořák is unconditionally advised to hustle off to the nearest record shop and avail himself of this superb Vox-Box bargain. Of course, those who know the work of Dvořák (aside from the E Minor Symphony) need no sales talk from me. Those who are not familiar with the range of this composer's work, however, are enjoined to alter the situation through this release. For Dvořák is the composer that Brahms might have been had he been a Czech and blessed with Schubert's melodic genius.

The quartets here recorded sing from the first to the last; the music is radiantly lyrical. The Kohon Quartet plays with warmth and impeccable style, and the recorded sound is fine. *W. F.* \$9.96.

Ⓢ Ⓢ FALLA: *El Amor Brujo*. BERLIOZ: *Les Nuits d'Été*. Leontyne Price (soprano), Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LSC 2695, LM 2695 \$4.98.

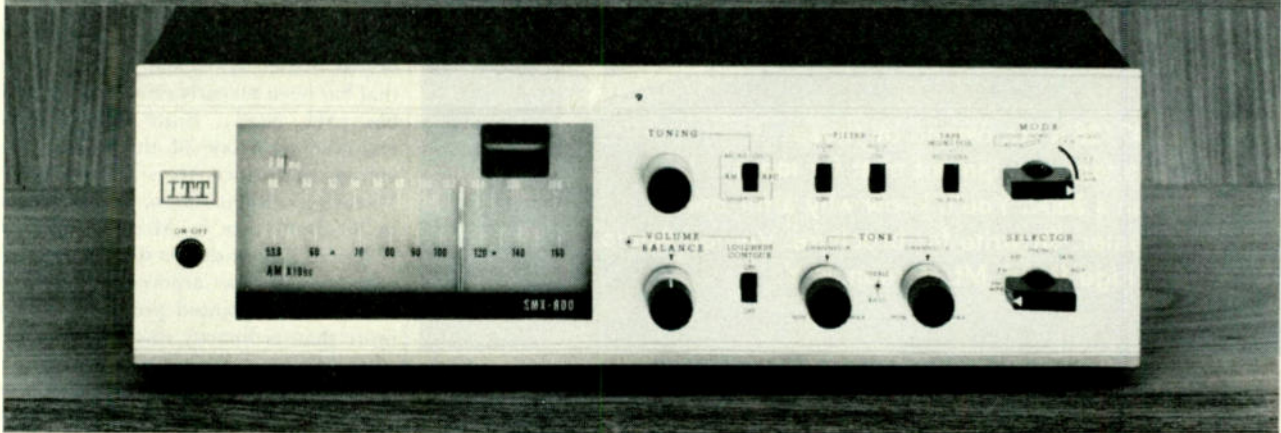
Interest: Reiner supreme
Performance: Superb
Recording: Excellent
Stereo Quality: First-rate

The sure hand of the late Fritz Reiner here accounts for a performance of Falla's *El Amor Brujo* that is as vital and luminous—and yet as tender and lyrical—as any I have heard. It is an unhappy fact that this masterwork, like most of Falla's symphonic catalog, functions as a sort of also-ran to the more famous Franco-Spanish works of Ravel and Debussy—an unhappy fact because one is no more a substitute for the other than Mahler is for Bruckner.

Another credit to this new Reiner recording is a closely related one: Reiner is the rare conductor who seems to have found a way of performing Falla that separates this composer unmistakably from his Impressionist colleagues. An uncanny evocation of Spanish landscape is one part of it, and a feeling for rhythmic animation is another. Clean, spare of texture, hard and bright of surface, Reiner's Falla is a very special pleasure.

About Leontyne Price and her supercharged delivery of the Spanish text I (Continued on page 58)

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have strongly conflicting feelings. It seems almost inevitable that Miss Price would encounter and admire the celebrated recorded performances of the legendary Conchita Supervia. For no one who knows the Supervia recording of Falla's *Popular Songs* could fail to notice the similarity of approach in Miss Price's interpretation on this disc.

Wildly abandoned, guttural, gypsy-like, she has all but submerged her vocal identity here. Heaven knows, it's effective and exciting. And even while I suggest that it is exaggerated and somehow open to question, I am willing to admit that if the record were handed to me with the name of an undiscovered Spanish singer on it, I would quite probably pronounce it superb.

Certainly, Miss Price's performance of the Berlioz *Nuits d'Été* is just that—superb. One can think of no higher praise of it than to point out that it holds its own stylistically with the celebrated Steber-Mitropoulos mono version that has been recently reissued by Columbia (ML 5843). Since Miss Price is endowed with one of the world's great voices, and since it is here heard in Victor's excellent stereo, the conclusions to be drawn are in Miss Price's favor.

Again, Reiner does a distinguished job with the Berlioz accompaniments. Jay S. Harrison's pointed program notes are more than ordinarily rewarding. *W. F.*

© JACOBI: *Concerto for Cello and Orchestra*. Guido Vecchi (cello); members of the Oslo Philharmonic Orchestra, William Strickland cond. *Hagiographa, Three Biblical Narratives for Piano and Strings*. Irene Jacobi (piano), Claremont String Quartet. COMPOSERS RECORDINGS, INC. CRI 174 \$5.95.

Interest: Post-Romantic lyricism
Performance: Sympathetic
Recording: Good

American composer and pedagogue Frederick Jacobi, who died in 1952, was, if I recall accurately, widely regarded as a conservative academician, if not an outright musical reactionary, during the later years of his life. What was fashionably regarded as progressivism during the Forties and even into the early Fifties was the essentially conservative neo-classicism of Igor Stravinsky. But, as one listens to this second of CRI's all-Jacobi discs, one is struck by the authenticity of feeling that pervades this music—by its integrity, honesty, and admirable craft. Jacobi's work sounds more fresh and believable today than any of several more "in" pieces of that period that one might mention in comparison. The Cello Concerto is carried off utterly convincingly—it is surely among the finest American works in the medium—but the quiet

(Continued on page 60)

HIFI/STEREO REVIEW



THREE MAGAZINES SELECT TOP HI-FI SYSTEMS

Popular Science

(September 1963) selected hi-fi components for the best possible stereo system without frills.

Turntable: AR two-speed (\$68)

Speakers: AR-3's (\$225 each in oiled walnut)



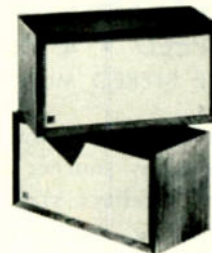
The AR turntable — less than 1/2 the cost of other arm-turntable systems over which it was chosen.

Bravo!

(Fall 1963) selected hi-fi components for the best possible stereo system.

Turntable: AR two-speed (\$68)

Speakers: AR-3's (\$225 each in oiled walnut)



AR-3 loudspeakers — less than 1/3 the cost of other speakers over which they were chosen.



(Summer 1963) selected hi-fi components for the best possible stereo system.

Turntable: AR one-speed* (\$66)

Speakers: Brand X (\$770 each. AR-3's were chosen for a lower cost system.)

Eight independent experts were involved in making up these recommendations.** You can make your own judgments at the AR Music Room, on the West Balcony of Grand Central Terminal, where the AR turntable and AR speakers are on permanent demonstration. No sales are made at this showroom.



The Popular Science survey also recommended Roy Allison's *High Fidelity Systems — A User's Guide* (AR Library Vol. 1, \$1). This book may be purchased at many AR dealers', or you may order it directly with the coupon below.

*2-speed model was not yet available.

**The Bravo and GQ choices were not influenced by speaker size; the Popular Science panel limited its choice to speakers in the compact class because of the practical difficulties of placing large speakers in the home.

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passion of *Hagiographa* is quite specially touching.

It is performed superbly, too—and CRI's sound is beyond reproach. *W. F.*

⑤ ⑥ LISZT: *Piano Concerto No. 1, in E-flat Major; Piano Concerto No. 2, in A Major.* Byron Janis (piano), Moscow Philharmonic Orchestra, Kyril Kondrashin cond. Moscow Radio Symphony, Gennadi Rozhdestvensky cond. MERCURY SR 90329 \$5.98, MG 50329 \$4.98.

Interest: Liszt double-header
Performance: Spectacular
Recording: Good enough
Stereo Quality: Ditto

It would be extremely difficult to be anything but dazzled by Byron Janis' command over the purple-passioned hue and cry of this music. Liszt is today what no one two decades ago could have imagined: the great rediscovered hero of the chromatic avant-garde. For all that, he remains to the rest of us what he has always been: one of the great ham actors of a century that had more than its share of them.

Janis tackles the music as if he believed its every gesture and its every pose—which is probably the only way it can be played. (Unlike Chopin or even Schumann, Liszt does not lend himself to the neoclassic understatement of our age.) Janis' technique is supremely equal to the task, and though he presents the music in full romantic flower, he maintains a remarkably cool control over its formal presence.

For all the earnestness and musicality in the playing of the Russian orchestras, I can think of any one of several American orchestra-conductor combinations that might have been more satisfactory. Still, the recorded sound is itself not too disappointing. And Janis' playing is a strong positive for the prospective buyer. *W. F.*

⑤ ⑥ MAHLER: *Das Lied von der Erde.* Nan Merriman (mezzo-soprano); Ernst Haefliger (tenor); Amsterdam Concertgebouw Orchestra, Eugen Jochum cond. DEUTSCHE GRAMMOPHON SLPM 138865 \$6.98, LPM 18865* \$5.98.

Interest: Great late Mahler
Performance: Vocally superb
Recording: Good
Stereo Quality: Good

Were quality of singing the major consideration in choosing from the more than half a dozen available recordings of Mahler's poignant song-symphony, this DGG disc would top my list. In virtually all previous recordings of *Das Lied von der Erde*, one singer or the other has not been fully up to the awesome vocal de-

mands of the music; usually it has been the tenor, as in Walter's pre-stereo London recording with Julius Patzak and Kathleen Ferrier, or the Reiner RCA Victor album with Richard Lewis and Maureen Forrester. In this DGG disc, both artists are in splendid voice and are well matched to each other and to the music. Nan Merriman has always been an eloquent interpreter of *Das Lied*, and here her occasionally obtrusive vibrato is well under control. Ernst Haefliger, too, sounds fresh, rested, and superbly in control of his voice, much more so here than in his 1960 recording with Bruno Walter and the New York Philharmonic.

Conductor Eugen Jochum goes at the score conscientiously and attains somewhat better rhythmic exactitude than did Walter, but the results are a far cry from the musical communicativeness Walter



BYRON JANIS
Superb control over Liszt concertos

displays on Columbia MS 6426. Columbia's recorded sound on the latter is considerably more spacious and a bit higher in volume level than what emerges from this Jochum disc, which sounds to me as if it were the result of rather close-up microphoning.

If you are after an accurate vocal realization of what Mahler wrote in *Das Lied von der Erde*, this disc is for you, but it should be supplemented by at least one of the two available interpretations by Bruno Walter. *D. H.*

⑤ ⑥ MOZART: *Violin Concerto No. 4, in D Major (K. 218); Violin Concerto No. 6, in D Major (K. 271a).* Yehudi Menuhin (violin); Bath Festival Orchestra, Yehudi Menuhin cond. ANGEL S 36152* \$5.98, 36152 \$4.98.

Interest: The Fourth primarily
Performance: Technically disappointing
Recording: Fine

Unfortunately, much as I admire Yehudi

the production of a sort of mechanical sound that dehumanizes an otherwise superb recording. *W. F.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ RAVEL: *Boléro; Ma Mere l'Oye; Pavane pour une infante defunte; Le Tombeau de Couperin; Valses nobles et sentimentales*. Detroit Symphony Orchestra, Paul Paray cond. MERCURY SR 90373 \$5.98, MG 50373 \$4.98.

Interest: Ravel à la Paray
Performance: Crisp, without nonsense
Recording: Good
Stereo Quality: Okay

Whatever one may think of Paul Paray as a conductor, his approach to the music of Maurice Ravel is unique. As any ten-year-old can perceive, Ravel's music is graced with an almost overwhelmingly attractive facade: no other composer, living or dead, has managed to write such unrelentingly "pretty" music in so posh and gorgeous an orchestral style. But Ravel performance has been steadily degenerating in recent years: conductors tend not to play the *music* at all any more—they play its attractiveness, its wonderfully flattering orchestration.

In support of these observations, I would point to the playing time of *Valses nobles et sentimentales* in three recent releases of the work by three different conductors: Angel's Cluytens-Paris Conservatoire performance clocks at better than twenty minutes; on Columbia's Munch-Philadelphia release the piece is played at 18':22"; the present Paray-Detroit reading—which holds closest to the composer's own metronome marks—plays at 13':47".

Paray alone seems to realize that clean, elegant phrasing, a classical sense of proportion, and sober understatement are the requirements here. One cannot pull at the phrases of the *Valses* as if they were so much taffy without degrading a work of sly, subtle, and even ominous beauty.

It may be that, on occasion, Paray's detachment is more cold than cool—his reading of the *Pavane* seems just a shade so—but when the conductor is at his best, as in *Ma Mere l'Oye*, he lures us into an enchanted world where, even as Ravel himself most likely did, we listen like wide-eyed children and learn that the sound of music can be magical. *W. F.*

Ⓢ Ⓜ SCHUBERT: *Fantasy, in C Major (D. 760), "The Wanderer"; Piano Sonata, in A Major (D. 664)*. Leon Fleisher (piano). Epic BC 1274 \$5.98, LC 3874* \$4.98.

Interest: Schubert virtuosic and lyric
Performance: Painstaking

Recording: A shade dry
Stereo Quality: Okay

Schubert's "Wanderer" Fantasy, with its special virtuosic and dramatic qualities, can be considered something of an introduction to the great instrumental pieces of the composer's later years. In common with many of these later masterpieces, its four connected movements are so full of melodic and harmonic substance, not to speak of rhythmic insistence, that they pose some of the most formidable interpretive challenges in the whole range of the keyboard repertoire. As if the passage work were not enough, the "Wanderer" Fantasy demands that its performer encompass extremes of dynamics and of density of harmonic texture, and all in a way that will make the music sound neither superficially brilliant on the one hand nor heavy-handed on the other. Undoubtedly, it was this that led Franz Liszt to arrange the music for piano and orchestra, a setting that relieves the soloist somewhat.

Undaunted by these challenges, Leon Fleisher gives us a mettlesome account of the "Wanderer" in its original form, and for the most part it comes off very successfully, even excitingly so in the stormy development episodes of the first movement and the fugal finale. It is in the somber slow movement that Fleisher most excels, however—here his wonderful gradations of *pianissimo* dynamics and his feelings for harmonic color create a beautiful musical fabric. Occasionally, his playing sounds tight and overdriven in the climaxes, but the rather dry acoustics of the recording may also be partly to blame.

The A Major Sonata, a captivating work composed three years before the "Wanderer" Fantasy, ripples from Fleisher's fingers like fresh spring water in a reading of classical elegance and lyrical expressiveness. *D. H.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ SCHUBERT: *String Quintet, in C Major, Op. 163 (D. 956)*. Benar Heifetz (cello); Budapest String Quartet. COLUMBIA MS 6536 \$5.98, ML 5936 \$4.98.

Interest: Basic Schubert
Performance: Full-blooded
Recording: Likewise
Stereo Quality: Pronounced spread

This score is a panorama of Schubert's musical personality: its four movements show in turn the Beethoven-worshipping classical Romantic, the lyrical Romantic, the lover of things bucolic, and the creative musician fascinated with the Hungarian aspect of musical Vienna. The Budapest Quartet and Benar Heifetz in *(Continued on page 64)*

RAVE REVIEWS ON SONY 500



HiFi/Stereo Review

MAGAZINE April, 1964 says:

"Although intended for use in the home, the Sony TC-500 is constructed in a manner that would do honor to many a professional machine.

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high fidelity MAGAZINE

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Jan Pieterszoon Sweelinck (1562-1611), Dutch organist, harpsichordist, and composer, was a creator and innovator whose influence can be traced to the time of Johann Sebastian Bach. This nicely varied collection provides ample illustration of the type of instrumental music for which Sweelinck is famous, both on the organ and harpsichord.

Gustav Leonhardt's performances on both instruments are splendid from every standpoint: the toccatas have fire, the organ pieces—notably the intricate *Fantasia 8* with its massive cumulative effect—benefit from ideal choice of registration, and over-all there is a “give” to the playing that completely avoids any metronomic rigidity. Not only does Leonhardt execute this music with superb technical control, but he admirably captures the mood of each piece, from the beer-drinking flavor of the university ditty, *More Palatino* (“We drink like Princes”), to the pathetic Dowland-based *Paduana Lachrimae* (Pavan on “Flow, my tears”). The harpsichord side in both mono and stereo pressings is warm and realistic, but I suggest a slight treble boost. The organ works, however, are badly distorted in stereo; the mono version is more satisfactory, but even here the organ is not reproduced cleanly in the loudest passages and toward the center of the disc. Nevertheless, a fine collection, recommended in mono. I. K.

© ① **VERDI: Falstaff.** Geraint Evans (baritone), Sir John Falstaff; Robert Merrill (baritone), Ford; Alfredo Kraus (tenor), Fenton; Ilva Ligabue (soprano), Alice Ford; Mirella Freni (soprano), Nannetta; Rosalind Elias (mezzo-soprano), Meg Page; Giulietta Simionato (mezzo-soprano), Mistress Quickly; John Lanigan (tenor), Dr. Cajus; Piero de Palma (tenor), Bardolph; Giovanni Foiani (bass), Pistol. RCA Italiana Opera Orchestra and Chorus, Georg Solti cond. RCA Victor LSC 6163 three 12-inch discs \$17.98, LM 6163 \$14.98.

Interest: Comic masterpiece
Performance: Well sung, tensely paced
Recording: Vivid and brilliant
Stereo Quality: Outstanding

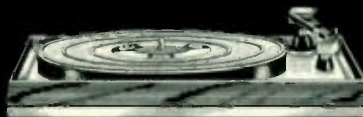
Georg Solti's vital and dynamic music-making is a refreshing experience in opera, where routine competence, or less than that, is the order of the day. At times, however, Solti stamps his own profile on the music with such emphatic vigor that the composer's image is blurred in the process. This was the case with two recorded Verdi attempts in recent years (*Aida* and *Ballo in Maschera*), and it is so now with *Falstaff*. Toscanini brought out the buoyancy and sparkle of this incomparable score in a model interpretation (RCA Victor LM 6111) that was nearly duplicated in Karajan's more re-



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Mozart:
CLARINET QUINTET IN A MAJOR (K. 581)
DIVERTIMENTO IN F MAJOR (K. 247)
Alfred Boskovsky (clarinet) and Members of
The Vienna Octet
Stereo CS-6379 Mono CM-9379

Mozart:
SYMPHONY NO. 36 IN C MAJOR (K. 425) "Linz"
EINE KLEINE NACHTMUSIK (K. 525) etc.
The Vienna Philharmonic Orch. — I. Kertesz
Stereo CS-6383 Mono CM-9383

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L'Orchestre de la Suisse Romande — Ansermet
Stereo CS-6388 Mono CM-9388

Haydn: QUARTET IN E FLAT MAJOR (Op. 33,
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3, No. 5) ("Serenade"). QUARTET IN D
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laxed but equally lighthearted treatment (Angel S 3552/3552). In Solti's hands the mercurial music becomes hard-driven, tense, at times even violent. Fast tempos are often the cause of this (note, for example, the orchestral introduction to Act Three), but the high dynamic level of Solti's reading is also a contributing factor. His range is not the *ppp* to *ff* prescribed by Verdi, but more nearly *p* to *ffff*, with fortissimo chords exploding through the delicate web of Verdi's scoring like so many cannon shots. And this is a great pity, for Solti's interpretation has much to commend it: complete control, precision, and a driving energy.

RCA Victor has assembled a singing cast worthy of Verdi's shimmering masterpiece. The Welsh baritone Geraint Evans, who has sung the fat knight with great success at Covent Garden and in San Francisco, draws a robust, rather coarse character in vivid colors and with a ripe comic sense. He is less successful in conveying the suggestions of a quondam elegance that complete Falstaff's personality, and he meets the part's vocal challenges with a voice that is dark and somewhat unwieldy.

Robert Merrill's Ford is unsurpassed on records—sonorous, lively, knowingly characterized. Ilva Ligabue and Rosalind

Elias do not lend their roles much personality, but both sing charmingly. Even Giulietta Simionato offers a rather restrained image of the meddling Mistress Quickly, but she is nonetheless the most colorful member of the conniving trio. As the young lovers, Mirella Freni and Alfredo Kraus are outstanding—this tenor's invitation to the Metropolitan is long overdue. Dr. Cajus, Bardolph, and Pistol are exceptionally fine, and so is the ensemble work throughout, through Solti's meticulous care.

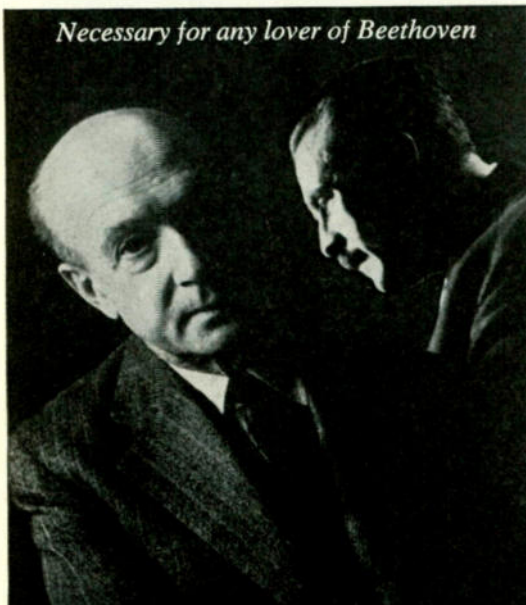
Sonically, this *Falstaff* leaves all competition far behind. It offers startling clarity, breadth, brilliance, and an aural impact almost too overwhelming for a subtle, somewhat intimate opera. Toscanini and Karajan offer readings closer to ideal Verdi. But the Toscanini recording shows its age and offers little, except for Chloë Elmo's Mistress Quickly, in the way of vocal appeal. In the Karajan set only Tito Gobbi's contribution shows clear-cut superiority over the current offering, and although Angel's engineering is quite good, it is nowhere near RCA Victor's standard. G. J.



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R. Ericson, N.Y. Times

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© VIVALDI: *Violin Concertos: D Major (P. 163); A Major (Pisendel, P. 228); D Major ("L'Inquietudine," P. 208); D Major (P. 195)*. Nathan Milstein (violin); chamber orchestra, Nathan Milstein cond. ANGEL S 36004 \$5.98, 36004 \$4.98.

Interest: Milstein's Vivaldi

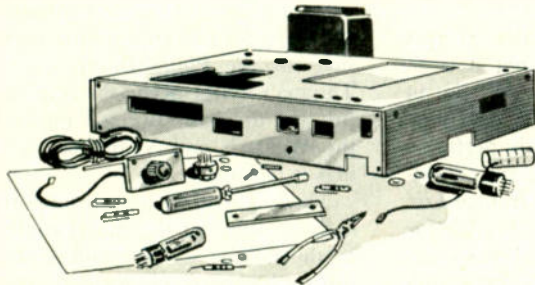
Performance: Stylistic problems

Recording: Full but somewhat hard

Stereo Quality: Adequate

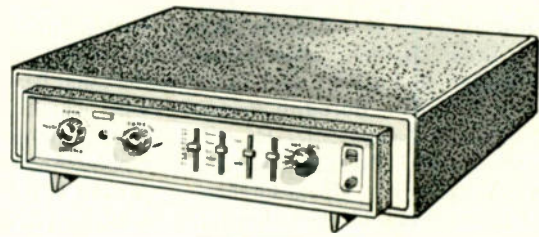
Though three of the four concertos on this disc are in the key of D, which makes for a lack of listening variety, the works themselves are all first-class examples of Vivaldi's brilliant technical style and imagination in writing for the violin. As with the first volume of four Vivaldi violin concertos (Angel S 36001/36001) released previously, Milstein takes full advantage of the opportunities for virtuosity, though in both recordings his interpretations are badly lacking in the application of proper Baroque performance practices. The playing does have leanness, but the violinist's long-line, unarticulated phrases are quite out of place in this music, and where ornaments are called for, Milstein is, more often than not, thoroughly unidiomatic. In one case, the slow movement of "L'Inquietudine," the performer blithely glosses over the French-influenced double-dotted rhythms, and (as conductor) treats the rushing scale passages of the accompaniment in an almost impressionistic manner. The fifteen-man chamber orchestra plays with precision and drive. I. K.
(Continued on page 68)

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COLLECTIONS

© © **NETANIA DAVRATH:** *Great Arias from Russian Operas.* Tchaikovsky: *Eugene Onegin; Tatiana's Letter Scene. Pique Dame: Lisa's Aria, Act III.* Rimsky-Korsakov: *Sadko: Lullaby, Act III. The Snow Maiden: Aria (Prologue).* Glinka: *A Life for the Tsar: Romance of Antonida.* Borodin: *Prince Igor: Yaroslavna's Lament, Act IV ("I Shed Bitter Tears").* Netania Davrath (soprano); Vienna State Opera Orchestra and Chorus, Vladimir Golschmann cond. VANGUARD VSD 71114 \$5.95, VRS 1114 \$4.98.

Interest: Unusual and excellent program
Performance: Polished and sensitive
Recording: Good
Stereo Quality: Excellent

Thanks to Russian imports, the excerpts chosen for this recital are not new to records. The novelty of this disc lies in the tonal beauty and technical discipline with which Netania Davrath performs them. The musical demands are considerable: Antonida's Romance from *A Life for the Tsar* lies uncomfortably high for sensitive phrasing, and Yaroslavna's Lament from *Prince Igor* calls for an extended range and uncommon breath

control for its long melodic line. Miss Davrath sings with expressive lyricism and admirable control in these and in the two Rimsky-Korsakov excerpts, which call for a more intimate expression. She also supplies the appropriate tragic passion for the *Pique Dame* scene. With Tatiana's Letter Scene she is less successful: the dramatic sweep I remember on the Welitsch and Vishnevskaya recordings is lacking.

There is good orchestral support under Golschmann, but the choral contribution in the Glinka excerpt lacks color. The disc is highly recommended, and Vanguard deserves praise for its imaginative program. G. J.

RECORDING OF SPECIAL MERIT

© **GEORGE MALCOLM:** *Plays Music of the Old English Virginalists and Works of Henry Purcell.* Anonymous: *Why aske you (Fitzwilliam Virginal Book No. 161); Nowel's Galliard (FWV 244).* Bull: *In Nomine (FWV 119); Fantasia (FWV 108).* Byrd: *Coranto (FWV 241); Pavana (FWV 165); Galiarda (FWV 258).* G. Farnaby: *A Toye (FWV 270); Loth to Depart (FWV 230).* Gibbons: *Pavana (FWV 292).* Purcell: *Twelve Lessons from Musick's Hand-Maid; Suite No. 2, in G Minor; Hornpipe; Air; Toccat. George Malcolm (harpsichord).* CANTATE 047704 \$5.95.

Interest: Early keyboard gems
Performance: Brilliant
Recording: Excellent

The Fitzwilliam Virginal Book, from which the music on one side of this disc is drawn, is the largest collection anywhere of music for the virginal, the small English harpsichord of the Elizabethan era. Named after Viscount Fitzwilliam (1745-1816), who once owned the manuscript, the collection of 297 pieces was originally copied out from the prominent and primarily British composers of the late Renaissance by Francis Tregian the Younger while he was in prison between 1609-1619. The second side of the record is devoted principally to works of Purcell and includes, among others, the twelve charming pieces first published in 1689 (together with compositions by some of his contemporaries) as *The Second Part of Musick's Hand-Maid: containing the Newest Lessons, Grounds, Sarabands, Minuets, and Jiggs, Sett for the Virginals, Harpsichord, and Spinnet.* Also included on this side is a lively toccata, once credited to Purcell but now almost universally acknowledged to be by someone else. George Malcolm, playing a German harpsichord, performs with his customary brilliance in highly colorful registrations. I generally prefer the less ornate, more sensitive approach to the short Purcell pieces in Thurston Dart's complete version. (Continued on page 70)

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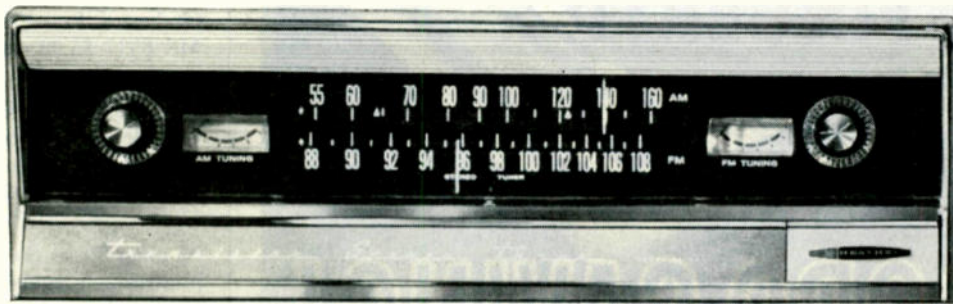
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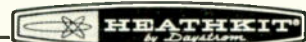
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sion of the keyboard works on Spoken Arts 207/8, but Malcolm, both in the Purcell and the Fitzwilliam pieces, presents the music with uncommon virtuosity. Tempos are rather on the fast side, notably in the Byrd *Galiarda*—Malcolm's speed negates the piece's dance origin—though Malcolm is invariably exciting to listen to. The sound is excellent. *I. K.*

⑤ ● **ORCHESTRA SAN PIETRO:** Sacchini: *Edipo a Colono: Overture*. Boccherini: *Sinfonia in D Minor ("La Casa del Diavolo")*. Vivaldi: *Concerto No. 1, in F Major, for Flute, Strings, and Continuo, Op. 10 ("La Tempesta di*

Mare"); *Concerto No. 2, in G Minor, for Flute, Strings, and Continuo, Op. 10 ("La Notte")*. Gian Claudio Masi (flute); Orchestra San Pietro, Renato Ruotolo cond. DECCA DL 710062 \$5.98, DL 10062 \$4.98.

Interest: Boccherini especially
Performance: Thoroughly attractive
Recording: Mostly excellent
Stereo Quality: Fine

The excellent twenty-one-member San Pietro Orchestra of Naples is particularly impressive in this recording, its first, devoted to eighteenth-century music. Most

spectacular of the four pieces, none of which is new to discs, is the Boccherini *Sinfonia*, whose last movement, after the slow introduction, is thematically identical to the Dance of the Furies from Gluck's *Orfeo*. The spirited performances throughout are sympathetic, with proper attention to phrasing and dynamics; furthermore, the precise ensemble has a relaxed sense of lyricism, and the interpretations are consistently sensitive. The recording, perhaps a bit too close-up for the flute soloist, is warm and transparent. Only a slight roughening of the string tone mars the very ends of the sides. *I. K.*

RECORDING OF SPECIAL MERIT

⑤ ● **RICHARD TUCKER:** *Romantic Viennese Favorites*. Lehár: Songs from *Paganini*, *Schön ist die Welt*, *The Land of Smiles*, *Frasquita*; Medley from *The Count of Luxembourg*. Siczynski: *Vienna, City of My Dreams*. Suppé: Medley from *Boccaccio*. Zeller: *Roses from Tyrol*. Oscar Straus: *A Waltz Dream: Lovesong of May*. Heuberger: *In Our Secluded Rendezvous*. Straus-Korngold: *I Long for Vienna*. Richard Tucker (tenor); Columbia Symphony Orchestra. Franz Allers cond. COLUMBIA MS 6537 \$5.98, ML 5937 \$4.98.

Interest: Operetta in English
Performance: Exceptional
Recording: Voice well forward
Stereo Quality: Good

As plausible as the enterprise may seem, presenting Viennese operetta favorites in English has seldom been accomplished on records with any degree of success. Here, at last, we have a singular exception to the rule, a proof not only that it can be done, but that, given the production know-how and the right performing talent, it can be done with spectacular success.

Richard Tucker's warm, luxuriant voice adapts to the operetta style with complete naturalness. His enunciation is clear, his singing lusty, romantic, but tasteful—he indulges less in the obtrusive flourishes that occasionally afflict his operatic work. There is a surprising amount of falsetto singing in these selections—hardly a necessity for an artist of Mr. Tucker's endowments, but not really out of place in this context.

Aside from a muffled oboe phrase in *Wonderful World* (*Schön ist die Welt*), the orchestral accompaniments are exemplary, and Franz Allers' direction is *echt* Viennese. The engineering is clean and well detailed in both versions—giving a splendid reproduction of Tucker's voice, with the orchestra rather remote. A word of praise should go to lyricists Merl Puffer and Deena Cavalieri for their highly serviceable new translations. *G.J.*



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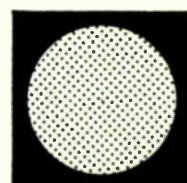
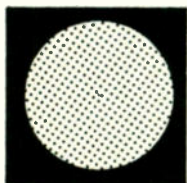
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DIMENSION 3 makes it possible to have several musical elements at work in an arrangement and to give each element full reproductive value. To begin to understand its potential in this sense, you only have to listen to the first selection in this album — All I Do Is Dream of You. Once the melody is started, you find the saxophones on the left, the organ in the center and the brass on the right. Each element is reproduced fully and distinctly. With only two channels, the organ would have to have been teamed either with the saxophones on the left channel or with the brass on the right. In either case, something would have been covered. Either the saxophones, the brass or the organ would have to have been recorded at less than a natural level. But with amazing DIMENSION 3, all three elements are heard with full, distinct and completely natural reality.

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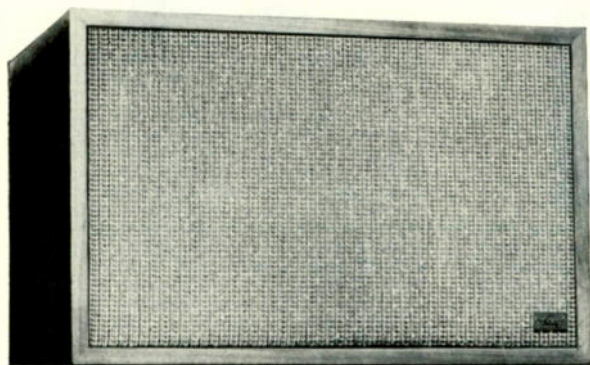
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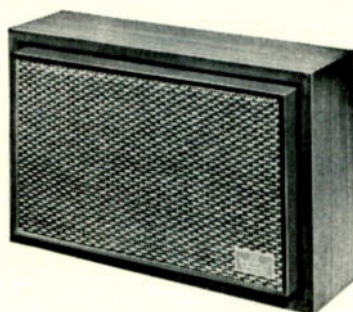
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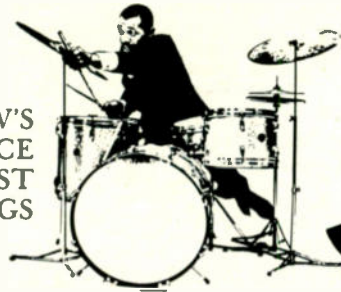
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JAZZ

Reviewed by JOE GOLDBERG • NAT HENTOFF

③ ④ JOE DALEY: *Joe Daley Trio at Newport '63*. Joe Daley (tenor saxophone), Russell Thorne (bass), Hal Russell (drums). *Ode to Blackie; Ballad; Dexterity; Knell: One Note; Ramblin'*. RCA VICTOR LSP 2763 \$4.98, LPM 2763* \$3.98.

Interest: Radical conservative
Performance: Skillful
Recording: Good
Stereo Quality: Good

Tenor saxophonist Joe Daley has worked with (among others) Woody Herman and Joe Williams. He now heads a trio, with bassist Russell Thorne and drummer Hal Russell, that appeared at Newport last summer during one of the afternoon "experimental" sessions. His rhythm section is one that would be admirably suited to playing for Ornette Coleman—Thorne, especially, sounds like one of those virtuoso bassists Coleman always seems able to find. Daley himself, in a program largely made up of originals by members of the trio, often ignores standard tonality and meter. But for all his freedom, his music sounds basically like that of a conservative musician. His tone is much like that of Stan Getz in his breathier moments, and his improvisations—notably the one on Charlie Parker's *Dexterity*—are reminiscent of the Sonny Rollins of an earlier day. Contrasting *Ramblin'* here with the Coleman original, I do not find Daley very venturesome at all. This, of course, is no criticism in itself, and Daley has interesting ideas and an impressive command of his horn. But on the evidence of this disc, he sounds as though he would be more comfortable without the "experimentalism" through which he is attempting to come to notice. J. G.

③ ④ MILES DAVIS: *Quiet Nights*. Miles Davis (trumpet, flugelhorn), Victor Feldman (piano), Ron Carter (bass),

Frank Butler (drums); orchestra, Gil Evans cond. *Summer Night; Corcovado; Once upon a Summertime; Song No. 1; Song No. 2*; and two others. COLUMBIA CS 8906 \$4.98, CL 2106* \$3.98.

Interest: Davis and Evans again
Performance: Languorous
Recording: Superb
Stereo Quality: Excellent

The celebrated collaborations between Miles Davis and conductor Gil Evans



MILES DAVIS
One of the best ears around

have accounted for three superb Columbia discs, but this new one runs for only about twenty-seven minutes, six of which are given over to a quartet track (saxophonist George Coleman is listed for this piece but does not play). Apparently, plans for a bossa nova album bogged down somewhere in the middle. The five short tracks released on this disc show Davis and Evans advanced somewhat further up the blind alley into which their earlier efforts seemed to be leading. Evans' concern is for exquisite combinations of pure sound, often at tempos so slow that the music seems to stand still. So Davis' work as a soloist with Evans tends toward a dolorous languor. Here that quality is almost oppressive, particularly on the excruciatingly slow *Wait Till You See Her*.

Davis often leans toward nostalgic melancholy, and he has one of the best ears for material around. Two of the songs included here are closely associated with Tony Bennett, a performer who shares these characteristics. They are *Corcovado* (also known as *Quiet Nights*) and *Once upon a Summertime*, the last the most successful performance on the album. A bossa nova, *Aos Pes da Cruz*, trails off into one of those anarchic solos Davis is sometimes given to. The two Evans-Davis originals, *Song No. 1* and *Song No. 2*, are quite similar to the music in their "Sketches of Spain." J. G.

③ ④ DUKE ELLINGTON: *My People*. Joya Sherrill, Lil Greenwood, Jimmy McPhail, Jimmy Grissom, Irving Bunton Singers (vocals); Jimmy Jones (piano); Ellington orchestra, Jimmy Jones cond. *Montage; What Color Is Virtue?; David Danced; Come Sunday*; and ten others. CONTACT CS 1 \$5.98, CM 1* \$4.98.

Interest: Ellington's rights pageant
Performance: Energetic
Recording: Good
Stereo Quality: Good

This recording makes twice that Duke Ellington has adapted and distended the taut perfection of his 1943 classic *Black, Brown and Beige* (RCA Victor LPM 1715). The first time was for an ill-advised meeting with Mahalia Jackson; the second, heard here, was presented, twenty years after the original, as "My People" at the Century of Negro Progress Exposition in Chicago. Ellington uses the best-known *Black, Brown and Beige* themes as binding for a many-decker sandwich compounded of pastiches of Negro music and gauche polemic that embarrasses fully as much as the Brubecks' *Real Ambassadors*. Of the new material, the one success, because it is based on a clever idea, is *King Fit the Battle of Alabam'*. There are various blues (Jimmy Jones has a charming tack-piano solo on one), and a chorus that reminds me of the Hall Johnson Choir. Joya Sherrill sings *The Blues Ain't* almost as well as she did twenty years ago, and Harold Ashby almost
(Continued on page 74)

Explanation of symbols:

- ③ = stereophonic recording
- ④ = monophonic recording
- * = mono or stereo version not received for review

equals Al Sears' original tenor solo in the same piece.

Ellington himself delivers a stump-preacher oration on the history of Negroes in America, an unusual thing for him because it is so overt. I suggest that Dr. King is better than he at polemic. He has only given further proof that art and propaganda do not often mix well.

J. G.

⑤ ④ **DIZZY GILLESPIE:** *The Essential Dizzy Gillespie*. Dizzy Gillespie (trumpet); big band and various small combos. *The Champ; Jessica's Day; Sometimes I'm Happy; A Night in Tu-*

nisia; and four others. VERVE V68566 \$5.98, V8566* \$4.98.

Interest: Gillespie cross-section
Performance: Bristling Dizzy
Recording: Generally good
Stereo Quality: Competent

The "essential" recorded Dizzy Gillespie is not, of course, limited to the Verve label. Nor are the selections for this compendium (one of a series) the best choices that could have been made from Verve's own previously released Gillespie albums. Nonetheless, it is a substantial program. Gillespie is heard on three

tracks with a big band, and on the others with a variety of small units. His support ranges from the stunning Sonny Rollins tenor saxophone solo on *I Know that You Know* to the glittering but mechanical piano-playing of Oscar Peterson on three of the small-combo tracks.

Gillespie himself is consistently brilliant. He swings effortlessly, even at extremely fast tempos (*It Don't Mean a Thing If It Ain't Got That Swing*), settles into a warm, lyrical dialogue with Roy Eldridge (*Sometimes I'm Happy*), and is also charmingly playful (*Jessica's Day*). Technically secure and continually inventive, Gillespie by his presence nearly always guarantees a satisfying performance, even when, as occasionally happens here, not all the sidemen are at his level of zeal and creativity. N. H.

⑤ ④ **GENE KRUPA:** *The Essential Krupa*. Gene Krupa (drums); orchestra, octet, quartet, trio. *Let Me Off Uptown; Sing, Sing, Sing; Disc Jockey Jump; Dark Eyes*; and four others. VERVE V68571 \$5.98, V8571 \$4.98.

Interest: Krupa anthology
Performance: Uneven
Recording: Good
Stereo Quality: Usually well-balanced

For a series made up by culling its previously released catalog, Verve has assembled a representative sampling of Gene Krupa's work. There are three big-band tracks, plus Krupa performances in octet, quartet, and trio settings. Except for *Let Me Off Uptown*, which is animated by Anita O'Day and Roy Eldridge, the orchestral numbers are brisk but not distinctive. The best small-group performance—though it is overlong—is *I Got Rhythm*, in which Krupa is reunited with former Benny Goodman colleagues Teddy Wilson and Lionel Hampton. The trio tracks are marred by the dull improvising of tenor saxophonist Charlie Ventura, and the octet piece (*Gene's Blues*, with Dizzy Gillespie and Roy Eldridge) lacks cohesion.

Krupa himself is not a supple swinger nor is he especially sensitive. He is dependable and enthusiastic, but he does not have the freedom, wit, and taste that characterize the major jazz percussion figures from Jo Jones to Philly Joe Jones.

The gracefully written anecdotal liner notes are an excerpt from James Maher's forthcoming book on radio music in the 1930's. N. H.

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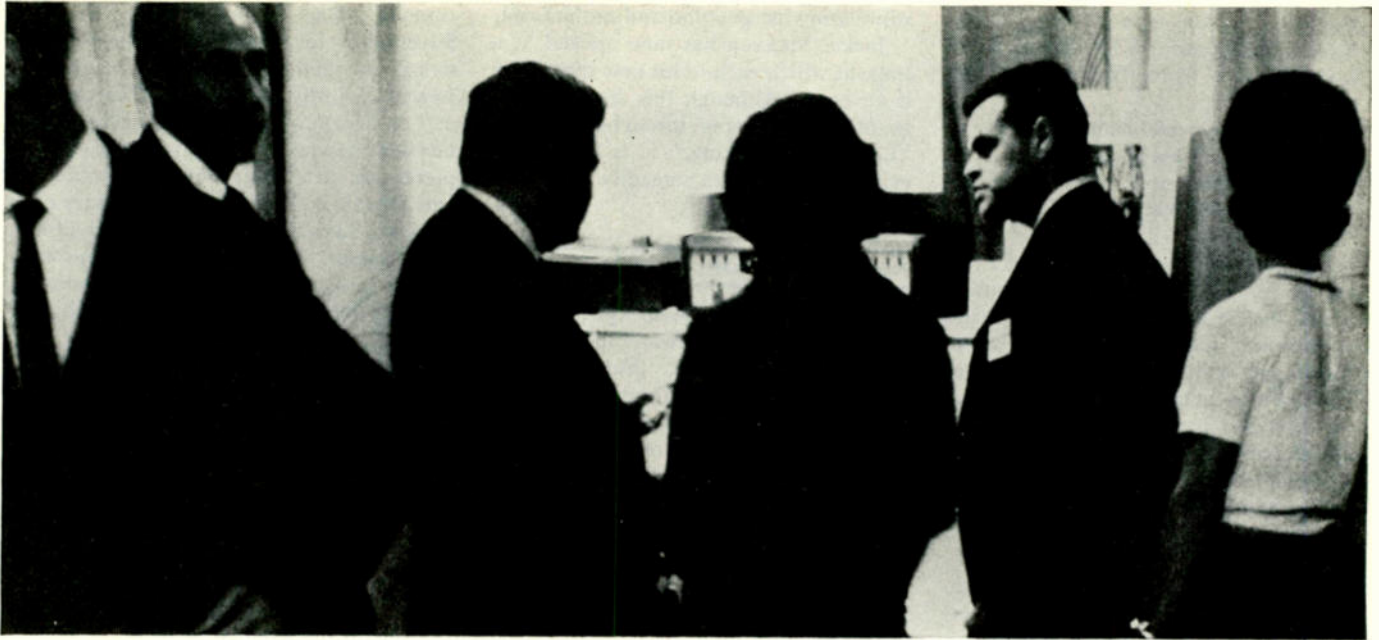
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U-48

RECORDING OF SPECIAL MERIT

⑤ ④ **JACKIE MCLEAN:** *One Step Beyond*. Jackie McLean (alto saxophone), Graham Moncur III (trombone), Bobby Hutcherson (vibes), Eddie Kahn (bass), Anthony Williams (Continued on page 76)



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(drums). *Saturday and Sunday*; *Frankenstein*; *Blue Rondo*; *Ghost Town*. BLUE NOTE ST 84137 \$5.98, BLP 4137* \$4.98.

Interest: Resourceful modern jazz
 Performance: Persuasive
 Recording: First-rate
 Stereo Quality: Very good

As his last Blue Note album ("Let Freedom Ring," BLP 84106, 4106) demonstrated, Jackie McLean has finally found his own way after years of working to absorb and transcend the influence of Charlie Parker. One element in McLean's self-liberation has been his decision to explore freer harmonic approaches. Two of the pieces in this set, for example, are modal. Melodically, too, McLean now improvises with more daring, but always within a logical frame of reference. His tone meanwhile has lost most of its harshness and now embraces a broader spectrum of color. Rhythmically, McLean remains a powerful swinger, and he rises to the challenges presented him on this recording by Tony Williams, the remarkable eighteen-year-old drummer currently with Miles Davis. Williams has an astonishing technique and is also an enlivening and inventive accompanist who builds complex rhythmic patterns that spur rather than constrict the soloists. The others blend into the ensemble with

stimulating imagination and enthusiasm. Jackie McLean has now arrived at a stage at which each of his new recordings is an event. Although this session is not as fully challenging throughout as was "Let Freedom Ring," it is impressive evidence of McLean's steadily deepening maturity. N. H.

RECORDING OF SPECIAL MERIT

© MODERN JAZZ QUARTET: *The Sheriff*. John Lewis (piano), Milt Jackson (vibraharp), Percy Heath (bass), Connie Kay (drums). *The Sheriff*; *In a Crowd*; *Bachianas Brasileiras*; *Mean to Me*; and three others. ATLANTIC SD 1414 \$5.98, 1414* \$4.98.

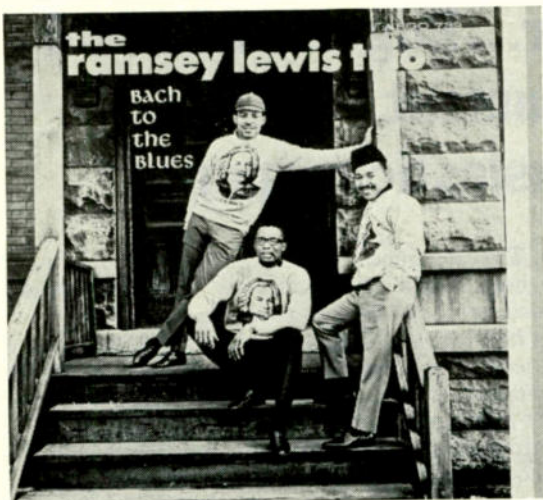
Interest: The MJQ
 Performance: Intricate and precise
 Recording: Excellent
 Stereo Quality: Good spread

It has become a commonplace to say that John Lewis has made a superb machine out of the Modern Jazz Quartet. So he has, and the MJQ is a precision instrument most apparently when the material least calls attention to itself. On this album, such instances are the title track, *The Sheriff*, and the venerable *Mean to Me*. The former is based on a common riff that has been used by

(among others) Count Basie, Horace Silver, and John Lewis, and the group swings like mad but with deceptive quiet. Lewis is a justly celebrated accompanist, and on *Mean to Me* he is quite effective, but skirts too near the corny. Three other pieces—*In a Crowd*, *Natural Affection*, and *Donnie's Theme*—are reworkings of material Lewis wrote as show and film backgrounds. As nearly always seems to be the case, they are far more effective as MJQ vehicles than they were in their original form. Of these, *Affection* is played as a bossa nova, and Brazil furnishes the inspiration too for the remaining pair of pieces. One of these is the ubiquitous *Black Orpheus* theme, on which Connie Kay reveals himself to be a subtle and tasteful master of the Brazilian rhythm. There is also a version of Villa-Lobos' *Bachianas Brasileiras No. Five*, with only minimal improvisation, and it is marvelously successful and faithful to the original.

One could write pages about Milt Jackson—with his delicacy, strength, and superb delayed timing, he is still the performing center of this group. Although the disc tends at times toward stuffiness, it is the best the MJQ has produced in quite a while. Stereo is used most effectively. J. G.

(Continued on page 78)



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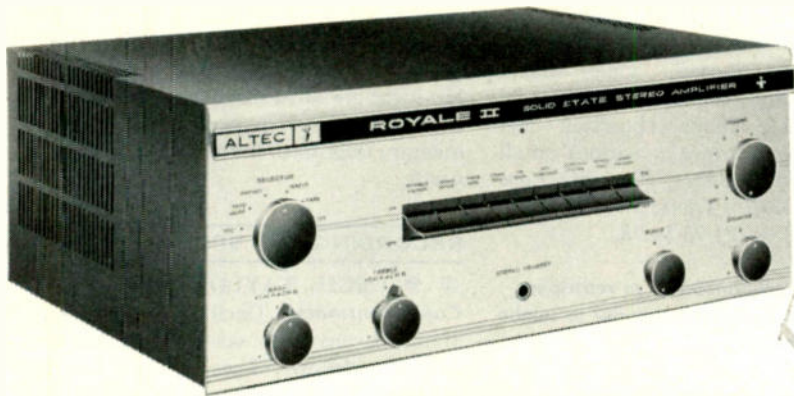
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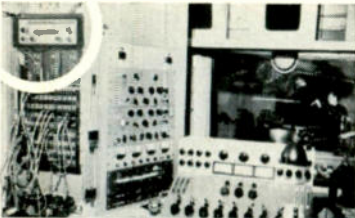


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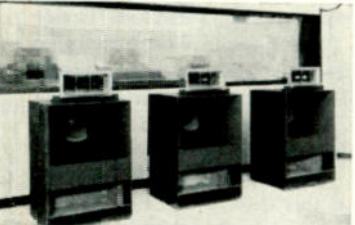
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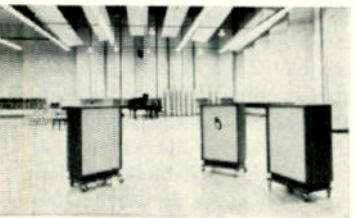
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Ⓢ Ⓜ **GERRY MULLIGAN/CHET BAKER:** *Timeless.* Gerry Mulligan (baritone saxophone), Chet Baker (trumpet), Bob Whitlock and Carson Smith (bass), Chico Hamilton and Larry Bunker (drums); various small combos. *Walkin' Shoes; Freeway; Love Nest; The Thrill is Gone;* and eight others. PACIFIC JAZZ PJ 75 \$4.98.

Interest: Mulligan/Baker in retrospect
Performance: Quartet superior to combo
Recording: Good

Gerry Mulligan first achieved major prominence as a result of his quartet recordings with Chet Baker in the early 1950's. The first side of this reissue set consists of six of those collaborations, recorded in 1952 and 1953. Only the version here of *My Funny Valentine* has not been released previously. Hearing them again confirms Mulligan's frequent assertion that on their best nights, he and Baker attained an unusual improvisatory rapport.

Baker's strength in these years was in the quality of his melodic imagination, and he spurred Mulligan into some of the most airy and joyful playing the baritone saxophonist has ever recorded. The piano-less rhythm section maintained a light but crisp beat perfectly suited to the horns' interplay.

The second side is made up of six recordings by Baker (without Mulligan) from 1953 to 1956. These performances, with differing personnel, are less consistently distinctive. They do, however, serve as an additional reminder that Baker, though limited in technical range and scope of conception, was then a singular jazzman—a naturally lyrical player with an astute sense of musical economy. *N. H.*

Ⓢ Ⓜ **BUD POWELL:** *In Paris.* Bud Powell (piano), Kansas Fields (drums), Gilbert Rovere (bass). *Dear Old Stockholm; Jor-Du; Satin Doll; Little Benny;* and five others. REPRISE R 96098 \$4.98, R 6098* \$3.98.

Interest: The current Bud Powell
Performance: Brittle
Recording: Vivid
Stereo Quality: Good

An expatriate since 1959, Bud Powell has continued to make recordings from Paris. This most recent session was produced by Duke Ellington in his capacity as roving jazz recording director for Reprise. Although some reports from Europe have suggested that Powell's playing has become technically uneven, he is consistently in control on this date. His conception is logical, his attack is clean and accurate, and his timing is excellent. Nonetheless, the interpretations are hollow. The notes are in place and the vin-

tage Powell style is clearly recognizable, but there is little depth of feeling, either on the up-tempo numbers or the ballads. His ideas are lucid but quite predictable. It is as if Powell is playing more from memory than from immediate expressive needs. *N. H.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **CECIL TAYLOR:** *Live at the Café Montmartre.* Cecil Taylor (piano), Jimmy Lyons (alto saxophone), Arthur Murray (drums). *Trance; Call; Lena; D Trad, That's What.* FANTASY 86014 \$5.98, 6014* \$4.98.



JOE WILLIAMS
Technique replaces commitment

Interest: Taylor seen plain
Performance: Unremitting
Recording: Okay
Stereo Quality: Fair

This album, recorded in a Copenhagen night club in 1962, is the closest recordings have come to giving us Cecil Taylor in person. Most people who have seen Taylor grant that his is, in part, a visual act, the relentless fury of his music being reinforced by his graceful, unending assault on the piano. But one can get a very good idea of what Taylor's music is like from this disc.

In the company of altoist Jimmy Lyons and drummer Sonny Murray (a bass will be added, the pianist has said, when he finds the right man), Taylor plays four pieces of his own. The longest of these is called *D Trad, That's What*, a title probably echoing Taylor's mocking assertion that he is "in the tradition." Many hearers say he is not: they hear what they call undigested hunks of Bartók, Stravinsky, Webern. It is true that Taylor has considerable knowledge of the classics and a massive technique that is

well beyond that of any jazz pianist (and many concert pianists). But, because Taylor's bent is for almost total improvisation, each member of the trio seems to be going his separate way. Sonny Murray especially has a free conception and an autonomous role, more so than any drummer I have heard—even though he does not quite work his ideas through. I am conservative enough to wish that this were not the case. Taylor's extremely complex rhythmic sense might be better offset by a steady beat—the possibilities of this cooperation are revealed by a wonderfully swinging section near the middle of *Trad*. Lyons' singing tone and freedom of ideas effectively complement Taylor, though the saxophonist is perhaps too conservative for the pianist and is clearly dominated by him.

I doubt that anyone will ever hear a jazzman who more accurately mirrors our complex times, or one who demands more of his listeners. You may not be able to take it, but the rewards are stunning if you can.

J. G.

© © JOE WILLIAMS: *At Newport '63*. Joe Williams (vocals); Clark Terry (trumpet, flugelhorn); Howard McGhee (trumpet); Coleman Hawkins and Zoot Sims (tenor saxophones); Junior Mance (piano); Bob Cranshaw (bass); Mickey Roker (drums). *Every Day; Gravy Waltz; Without a Song; Wayfaring Stranger*; and eight others. RCA VICTOR LSP 2762 \$1.98, LPM 2" \$3.98.

Interest: Williams at Newport
Performance: Excellent sidemen
Recording: Good
Stereo Quality: Okay

For some time I have wondered (although not very seriously) what is behind the great popularity of singer Joe Williams. Blues singers, we are told, have "soul," but Williams is a thoroughly mechanical performer. One need do nothing more to establish this as fact than compare his version of Ray Charles' *Come Back Baby*, on this disc recorded at Newport, with Charles' own. With Williams, technique replaces commitment. Also, I cannot imagine anyone's being more condescending to his audience than Williams in his spoken introduction to some of these songs. Could it be that the irony of hearing these pleading, self-abasing lyrics sung with such apparent disdain is somehow pleasing to Williams' audiences? If you happen to be a Williams fan, you will probably enjoy this album more than most he has made. He is backed by such thoroughgoing pros as Coleman Hawkins, Clark Terry, Zoot Sims, and Howard McGhee. The recording, made during a jazz festival performance, is good for "live."

J. G.

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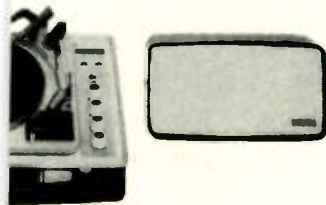
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⑤ ④ **THE BEATLES:** *Meet the Beatles*. The Beatles (vocals and instrumental accompaniment). *I Want to Hold Your Hand; It Won't Be Long; I Want to Be Your Man; Till There Was You*; and eight others. CAPITOL ST 2047 \$4.98, T 2017 \$3.98.

Interest: Adolescents
Performance: Ignorant
Recording: Preposterous
Stereo Quality: Ditto

Ordinarily I would not, even out of a sense of duty to you, gentle reader, listen to such an item as this more than once. But an eleven-year-old boy I know, who plays the piano and viola skillfully and has a well-developed taste in both classical music and jazz, is nuts about this disc. He played it incessantly while I was in his home one afternoon, and I had the opportunity to make some in-depth observations on the Beatles.

I don't have to tell you that the Beatles are four young men from England who have sung and played their way into the palpitating hearts of screaming, moaning young ladies on both sides of the Atlantic. As horrendous as this group is, it is better than Fabian and Ricky Nelson and the other makers of American moron music. The Beatles sing in tune, more or less, which cannot be said of most rock-and-rollers. And they mumble less: you can actually understand the words.

Strictly speaking, their music is not rock-and-roll at all. Rock-and-roll is a degeneration of the blues, a 12-bar structure that leans heavily on the harmony of the Protestant hymnals. The Beatles use the 32-bar pop-song structure, and harmonically their pieces are more complex than rock-and-roll.

Nine-tenths of the irritation value of the Beatles is added by recording engineers, who have raised the thing to the level of a scream, and then so loaded that with echo that one is physically

assaulted by the sound. When the Beatles appeared on the Ed Sullivan Show they were not anywhere near as offensive as they are on this record. The group was even amusing, with a certain unprepossessing charm. (Certainly they did not project the sullen motorcycles-and-switch-blades personality of most domestic rock-and-rollers.)

The Beatles seem almost human in *Till There Was You*, which is an old mainstream pops standard. Their style here owes less to rock-and-roll than to Latin American music. The guitar solo is, in fact, quite Mexican in flavor. But what, you may ask, about that inane screaming at the end of *I Want to Be Your Man*? And I reply: is it substantially different from the screaming in Woody Herman's *Cal'donia*, with which I drove my parents a little batty?

And don't be angry at the British for sending us the Beatles. This is their retaliation for our sending them rock-and-roll in the first place. G. L.

⑤ ④ **SAMMY DAVIS JR.:** *Salutes the Stars of the London Palladium*. Sammy Davis (vocals); orchestra, Peter Knight and Johnny Keating cond. *My Kind of Girl; Ballin' the Jack; Smile*; and nine others. REPRIS RS 6095 \$4.98, R 2095 \$3.98.

Interest: Good pop set
Performance: Bright
Recording: Beautiful
Stereo Quality: Excellent

Sammy Davis Jr. has developed enormously as a singer in recent years: the resemblance to Frank Sinatra and the brittle cleverness are gone, his sensitivity has increased, and his voice has acquired a deep tone and an attractively raspy quality. In this collection, he does tunes associated with various singers who have played the London Palladium. The orchestrations by Peter Knight and Johnny Keating are excellent. They are played by a huge orchestra, including a big fat juicy string section that union-scale wages have made forever impossible for vocal discs made in this country. This album was done in London at the Pye label's fine Cumberland Place studio, so that the orchestra is superbly reproduced, and the effect is gorgeous. I have only one reservation: I'm willing to bet the voice was dubbed over the accompaniment. At times I get the feeling that the vocalist is detached from the orchestra, and there is also a slight flattening, both of which are clues to this practice. Still, dubbed-over or not, I recommend this disc. G. L.

(Continued on page 82)



THE BEATLES WITH ROYALTY: Britain strikes back with musical lend-lease

Explanation of symbols:

- ⑤ = stereophonic recording
- ④ = monophonic recording
- * = mono or stereo version not received for review

© ① **DORIS DAY:** *Love Him*. Doris Day (vocals); orchestra, Tommy Oliver cond. *Softly, as I Leave You; Since I Fell for You; Lollypops and Roses*; and seven others. COLUMBIA CS 8931 \$4.98, CL 2131 \$3.98.

Interest: Immaturity in a singer
Performance: Coy
Sound: Good
Stereo Quality: Good

When Doris Day is cavorting across a movie screen, projecting freckles and teeth and daffodils, the only word I can think of is the favorite expletive of a five-year-old I know. He surveys breakfast foods he doesn't like, or anything that is oversweet and gooey, and he says, "Blick!"

Miss Day sings well; she always has. The problem is that her singing has never evolved. While Frank Sinatra has come to sound as if he's rehearsing to be a dirty old man, Doris is as cute and coy as she was when I was hearing her in high school twenty years ago. I'm no longer sixteen, and neither is Miss Day. The difference is that I know it.

Tommy Oliver's arrangements, which borrow liberally from rock-and-roll and Mantovani, abet Miss Day in her campaign to infect America with aesthetic diabetes. Blick!
G. L.

© ① **SERGIO FRANCHI:** *The Women in My Life*. Sergio Franchi (vocals); orchestra, Wally Stott cond. *Mimi; Diane; Gigi; Tammy; Jennie; Laura*; and six others. RCA Victor LSC 2696 \$5.98, LM 2696 \$4.98.

Interest: Robust pops
Performance: Stalwart
Recording: Excellent
Stereo Quality: Ping-pong

I have never been one for Sergio Franchi's kind of singing—a voice and manner suggestive of light opera but heard in popular songs. When such singers, often Italians, have European good looks and accents, they are likely to kill the ladies and become very successful. Of this breed, Lanza probably has been, in recent years, the most popular, but whoever does it, the *Blossom Time* approach to songs of the day leaves me cold. Franchi's new album is a collection of songs with girls' names in their titles. He is comfortable with *Maria, Diane*, and especially *Marta*, but not with *Once in Love with Amy*, which was written for a soft-shoe specialist with no voice but all the personality in the world. What with high-powered ping-pong stereo arrangements and an uneasy attempt at swinging *Sweet Georgia Brown*, the whole album is just too much for me. But if this sort of thing is to your taste, you will probably find it is well done here.
J. G.



SERGIO FRANCHI

Ladies' man with a Blossom Time approach

© ① **ELVIS PRESLEY:** *Fun in Acapulco*. Elvis Presley (vocals); orchestra and chorus. *Vino, Dinero y Amor; Mexico; Bossa Nova, Baby*; and nine others. RCA Victor LSP 2756 \$4.98, LPM \$3.98.

Interest: Elvis
Performance: Same
Recording: Suitably artificial
Stereo Quality: Good

Presley has set a number of records. With this disc he establishes another: never before has anyone stayed prominent in show business this long without improving at least a little.

This group of songs from a recent Presley film illustrates the essential poverty of his talent. He goes oo-ing through a bunch of quasi-Mexican tunes with Hollywood-ish lyrics, using them most



BARBRA STREISAND

Making the ersatz a smashing success

cruelly. His vibrato still seems to have been borrowed from a slide whistle, and when he goes down into his chest for a big ol' male sound, the effect is of an effeminate imitation. Presley survives in show business thanks only to shrewd management and the gullibility of the young American female.
G. L.

© ① **BARBRA STREISAND:** *The Third Album*. Barbra Streisand (vocals); orchestra, various cond. *My Melancholy Baby; Just in Time; Taking a Chance on Love*; and seven others. COLUMBIA CS 8954 \$4.98, CL 2154 \$3.98.

Interest: Song stylist
Performance: Affected
Recording: Good
Stereo Quality: Good

When Barbra Streisand first burst on the scene, even a few pros were taken in and believed briefly that she was great. Now, more and more of these cognoscenti turn away from her performances in faint embarrassment. Miss Streisand sings the way she spells her first name—affectedly. And aside from that, she sings badly. She has a weirdly nasal sound on high notes. Sometimes she likes to sing big fat long notes that she holds and holds and holds. The trouble is that some of them are not only fat, but flat, like the note on the word "low" in *Just in Time*, which, with its slow wide vibrato, is enough to drive you out of the room. All the way through this album, she sounds as if she hopes to grow up to be Judy Garland—who can be a pretty synthetic stylist herself.

The microphoning is extremely close-up and "intimate," and Miss Streisand has incorporated into her style certain inhalations, gasps, chokings, and wheezes that she presumably thinks are dramatically effective. In addition, she has taken on Frank Sinatra's trick of holding the end of a phrase and starting the next one without a pause for breath. Sometimes she keeps going until she is far beyond her endurance, and the phrase gasps off into collapse.

A year or so ago, Miss Streisand had considerable success with a slowed-up version of *Happy Days Are Here Again*, so now she applies the same formula to all sorts of tunes, dragging bright material down to dirge tempo. In this album, *Just in Time* and *Taking a Chance on Love* are given this funereal treatment. And it is in *Just in Time* that the album achieves the apotheosis of the ersatz. Various arrangers participated in the production of the album, but this tune is listed as being "arranged by Leonard Bernstein/orchestrated and conducted by Sid Ramin." The liner notes tell nothing about the origin of the "arrangement," but presumably something
(Continued on page 84)

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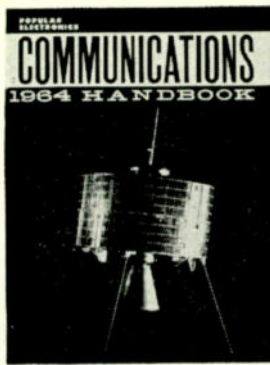
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hit the fan at Columbia when Lenny saw it. Whatever the reason, Columbia hastily sent out to reviewers a note explaining that Bernstein wrote the arrangement as a wedding present for Adolph Green. Well might they have added this explanation, because the arrangement consists largely of the running arpeggio of the Bach C Major Prelude, best known to the public as the accompaniment figure for Gounod's *Ave Maria*. It is of course almost incredibly inappropriate to *Just in Time*.

One track in the album suggests the singer Miss Streisand might become, if she would only jettison all the claptrap that now clutters her singing. This is *Draw Me a Circle*, a superb piece of fresh material. She gets directly into its mood and projects it simply. Her singing, nearly free of vibrato, evokes a strange, abstracted mood that is exquisitely apropos. One feels for an instant that Miss Streisand could be as great as the press agents say she is.

The arrangements are generally lifeless, consisting of tied whole notes in the strings and soggy rhythm-section slappings. There are two exceptions: Peter Matz's arrangement of *Make Believe* and Sid Ramin's arrangement of *Draw Me a Circle*.

There are only ten tunes on the record. Can it be that the record companies are quietly reducing the quantity of music on discs the way candy companies reduced the size of chocolate bars without reducing the size of the package? G. L.

RECORDING OF SPECIAL MERIT

© © ANDY WILLIAMS: *The Wonderful World of Andy Williams*. Andy Williams, The Williams Brothers, Claudine Williams, the Williams family (vocals); orchestra. *Dream; First Born; Noelle*; and nine others. COLUMBIA CS 8937 \$4.98, CL 2137 \$3.98.

Interest: The Williams clan
Performance: Top-drawer
Recording: Excellent
Stereo Quality: Excellent

The success of Andy Williams in the last few years is one of the few signs of health in a pop-music business that is loaded with symptoms of sickness. Musicians respect him for his musicianship and his sensitivity to the verbal component of songs. It is seldom remembered that Williams comes from an extraordinarily musical family: some time ago he was one of the Williams Brothers, a vocal quartet that worked with singer-comedienne Kay Thompson.

The Williams family has gathered *en masse* for this disc. (Brother Dick, who is in some ways a better singer than Andy, couldn't make it.) Their material is not for hysteria fans. One of the tunes, *First*

Born, is about the tenderness felt for a new-born child. Two of the songs, the Kurt Weill-Maxwell Anderson classic *September Song* and Gordon Jenkins' lovely *This Is All I Ask*, express the sad joy of growing old. The general flavor of the album is main-stream American pop music—it is not a quasi-hip jazz album. And some tunes even make intelligent use of rock-and-roll figures, if you can imagine such a thing. Andy functions as soloist, with his family providing a choral background, for the most part. No arranger credit is given on the infuriatingly uninformative jacket, nor on the disc label, but the arrangements are of good quality. Highly recommended.

G. L.

FOLK

© © BOB DYLAN: *The Times They Are A-Changin'*. Bob Dylan (vocals, harmonica, and guitar). *Boots of Spanish Leather; One Too Many Mornings; Ballad of Hollis Brown; Restless Farewell*; and six others. COLUMBIA CS 8905 \$4.98, CL 2105* \$3.98.

Interest: Dylan the prophet
Performance: Mannered
Recording: Very good
Stereo Quality: Good

Bob Dylan the brilliant folksinger, who began to give way on his second album to Bob Dylan the brilliant polemicist, is now, with his third album, Bob Dylan the tortured bearer of apocalyptic visions. It is difficult for me to report on this latest record. Having had part of my review of Dylan's second disc taken exception to by Dylan himself on the Carnegie Hall stage, I feel some small involvement in his career and also, as Norman Mailer now must, a hesitancy to comment too quickly on the achievements of public figures.

All of the songs on this album are by Dylan, and many are in the vein he has made familiar. *Ballad of Hollis Brown*, whose melody owes much to Woody Guthrie's *Pastures of Plenty*, and *The Lonesome Death of Hattie Carroll*, are two more reflections of Dylan's now-familiar sense of outrage at the more obvious kinds of social injustice. *North Country Blues*, a miner's song, has, like the as-yet-unreleased *Walls of Red Wing*, a fine feel for folk-like melody and a superb sense of place. *Boots of Spanish Leather* is a mourning, ruminative companion piece to *Girl from the North Country*. *Only a Pawn in Their Game*, like *Masters of War*, is a broadside, this time about Medgar Evers and his assassin. *One Too Many Mornings*, like *Bob Dylan's Dream*, is a rare instance of completely personal feelings converted into communicable poetry. *With God on*
(Continued on page 86)



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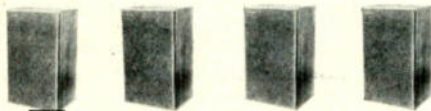


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Our Side, a running chronicle of our country's wars, is brilliant and angry, one of the best things Dylan has done, until a confusing (and possibly confused) reference to Judas Iscariot is rung in at the last minute. I have commented on Dylan's singing previously, being especially taken with what I consider to be a harsh honesty, a vital excitement, an authentic, personal style in the tradition of Woody Guthrie. One *wants* to believe Dylan.

So far, Dylan's appeal has been mainly to the college set and to critics; the general public, as yet, has little knowledge of him. But Dylan has begun to act—in performance, in interviews, and in private—as though his battle for recognition were already won. His main interest now, he says, is his message—his concern with such unexceptionable causes as the Negro rights movement and nuclear disarmament—and he tends to interpret any criticism directed at him as being an attack on the cause.

What troubles me most about this new record are the three songs called *Restless Farewell*, *The Times They Are A-Changin'*, and *When the Ship Comes In*, and Dylan's self-conscious on-the-road poetry that serves as liner notes. Together, they point up the peculiarly defensive tone of this entire production.

Restless Farewell is an unrelenting *apologia pro vita sua*, consisting of Dylan's oblique answers to the "dust of rumors" that he claims have been visited on him by those who do not understand his message. But his message, rather than being transformed into art, is turned into sulky mannerism. This criticism is disconcertingly true of the album as a whole, and if one listens to the vague threats of a new order that make up *The Times They Are A-Changin'* and *When the Ship Comes In*, it becomes possible to speculate on how much freedom of dissent there would be if Dylan, the angry dissenter, were ever in authority.

Budd Schulberg once wrote a short story, which was later made into a film, called *A Face in the Crowd*, about a hill-billy singer with a fabricated past who began to consider himself a political force. Lonesome Rhodes, the protagonist of that piece, destroyed himself when he began to collect and bleed over his own press notices. It would be a great shame if Bob Dylan, who I once thought—and still would like to think—was the most important folk singer and writer we have had since Woody Guthrie, were to become only a mannered apologist for his own wounded self-esteem. J. G.

© BOB GIBSON: *Where I'm Bound*. Bob Gibson (vocals, twelve-string guitar), Art Davis (bass), banjo. *Where I'm Bound*; *Betsy From Pike*; *Some Old Woman*; *Fare Thee Well*; *Stella's Got a New Dress*; *The Twelve-String Guitar*

Rag; *Waves Roll In*; and six others. ELEKTRA EKS 7239* \$5.95, EKL 239 \$4.98.

Interest: Fine folk singer

Performance: Exuberant and inventive

Recording: Very good

Some of the most respected commentators on the folk-music scene have written that Bob Gibson is a seriously underrated performer. From this album, it is easy to see the reason for their enthusiasm. Gibson is a wonderfully exuberant performer and a master of the difficult twelve-string guitar. Much of his material, credited to himself and various collaborators, contains only the barest outline of a melody, consisting really of chord progressions over which Gibson sings with considerable melodic inventiveness. The shape of the chord patterns, and Gibson's approach, give many of his numbers a "Roaring-Twenties" kind of nostalgia. Particularly winning are *Wastin' Your Time* and the reworking of *Frankie and Johnnie*. The more serious songs, such as *Fog Horn* and *The Town Crier's Song*, tend to be self-conscious, but the rest are joyful and original. Art Davis accompanies Gibson on bass, and a few tracks include an uncredited dubbed-over banjo. J. G.

RECORDING OF SPECIAL MERIT

© PEPE ROMERO: *Flamenco*. Pepe Romero (guitar). *Carabana Gitana*; *Tanguillos*; *Fiesta en Jerez*; *Zorongo*; and six others. MERCURY SR 90297 \$5.98, MG 50297* \$4.98.

Interest: Flamenco cross-section

Performance: Brilliant

Recording: Superior

Stereo Quality: Excellent

Pepe Romero, one of a family of guitar virtuosos ("The Royal Family of the Spanish Guitar," Mercury SR 90295, MG 50295), is an extraordinarily resourceful technician whose passions are powerfully expressed through the flamenco idiom. His recital is a valuable addition to the flamenco enthusiast's record library, because of the guitarist's eloquence and because of the instructive diversity of his material, which comprises songs and dances from a number of Spanish regions. Varying moods—from the tragic *Lamento Andaluz* to the light-hearted *Garrotin*—also add to the program's interest, as do the knowledgeable notes for each piece and the admirable short introduction to the history of flamenco, both by Igor Kipnis. The recording itself is a model of un gimmicked, naturally vibrant guitar sound: "No controls were changed, no microphones moved for any special effects," to quote the company's entirely justified boast.

N. H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **JACKIE WASHINGTON:** *Jackie Washington, Volume Two.* Jackie Washington (vocals, guitar), Fritz Richmond (washtub bass). *Tell Old Bill; Don't You Push Me; Hound Dog; Sweet Mama;* and ten others. VANGUARD VSD 79141 \$5.95, VRS 9141 \$4.98.

Interest: Major young folk singer
Performance: Distinctive
Recording: First-rate
Stereo Quality: Good

Jackie Washington's first solo album ("Jackie Washington," Vanguard VRS 9110) confirmed the reports from the Boston-Cambridge folk-music axis that an important new talent was about. This



JACKIE WASHINGTON
Self-discipline and unstrained warmth

sequel legitimizes Washington's place in the front rank of young urban-bred performers. In addition to the unstrained warmth and intimacy of his singing style, his strengths include a self-discipline and taste that keep him from ever overstating or cheapening an emotion. Furthermore, he performs with a much more supple sense of rhythm than most, a sense discernible both in his voice and in his guitar accompaniment.

Washington's repertoire is diversified in origins and mood and he can be both tender and tartly ironic. *Trouble in Mind* in this collection is a demonstration of another kind of blues besides those of pain and loss: the blues that convey an attitude of sanguine determination.

Washington is only twenty-five, but his singing reflects maturity—not only the musical maturity of a man who has found his own style, but also the emotional breadth and depth of one who is fully engaged in life's carefree pleasure, its anger and despair. *N. H.*

THEATER

Ⓢ Ⓜ **HAPPY END** (Kurt Weill-Bertolt Brecht). Lotte Lenya (vocals); chorus and orchestra, Wilhelm Brückner-Rüggeberg cond. COLUMBIA OS 2032 \$5.98, OL 5630* \$4.98.

Interest: Pungent musical
Performance: Inimitable
Recording: Vivid
Stereo Quality: Excellent

Lotte Lenya, aided by a fine chorus and orchestra, sings in this album all the songs from one of her late husband Kurt Weill's most persuasive scores. First performed in Berlin in 1929, the rather curious book revolves around a dance-hall in Chicago, the Salvation Army, and a parcel of gangsters who bear a marked resemblance to the *Three-penny Opera* crowd. The story of how Lillian, the Salvation Army lass, sets out to save the soul of Bill, the dance-hall owner, does not equal *Major Barbara* or *Guys and Dolls*, though it may remind many listeners of both. The songs, however, are entirely their creators' own. The *Bilbao Song* is a spine-tingling piece of nostalgic description, *Surabaya Johnny* a haunting, elaborate torch song, the *Song of the Hard Nut* an explanation of why bigshots need tough skulls. Also included are some exquisite lampoons on Salvation Army ditties and Teutonic waltzes, and a hard-hitting ballad or two attacking social injustice with typical Brechtian irony and venom. Miss Lenya delivers them all with her characteristic intensity and conviction. The whole production is polished, and the score is played exactly as Weill orchestrated it. An insert contains a plot outline, all the lyrics as sung in German, and English translations. *P. K.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **HELLO, DOLLY!** (Michael Stewart-Jerry Herman). Original-cast recording. Carol Channing, David Burns, Eileen Brennan, Sondra Lee, Jerry Dodge, Gordon Connell, Igor Gavon, Alice Playten, Charles Nelson Reilly; chorus and orchestra, Shepard Coleman cond. RCA Victor LSO 1087 \$5.98, LOC 1087* \$4.98.

Interest: Sparkling musical
Performance: Bracing
Recording: Dynagroovy
Stereo Quality: Lively

The next best thing to kidnapping Carol Channing right off the runway of New York's St. James Theater and spiring her away, red gown, gravel voice, and all, is to play and replay this record until you wear it out. In this musical version of Thornton Wilder's *The Matchmaker*, Dolly Levi, the enterprising Yonkers



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widow ("Some people paint, some sew —I meddle") who sets out to capture the "half-millionaire" Horace Vandergelder, is transformed into the toast of 1898 New York. Miss Channing makes you believe it. She sings Jerry Herman's infectious songs with such appeal that the only substitute for hearing her is to hear her again. With rip-roaring support from chorus and cast, she chases the doldrums with such invigorating numbers as *Put on Your Sunday Clothes*, *Before the Parade Passes By*, and the title song. (Poor Eileen Brennan, whose flare for subtle parody of the operetta style comes into play insufficiently, gets stuck with the weaker sentimental numbers of the piece.) A good measure of credit for the freshness of this production goes to Philip Lang, who has orchestrated the composer's tunes with wit and originality. P. K.

⑤ ⑥ KISMET (Robert Wright-George Forrest). Robert Merrill, Regina Resnik, Kenneth McKellar, Adele Leigh, Ian Wallace; Mike Sammes singers, Mantovani and his orchestra. LONDON SP 44043 \$5.98, PM 55001* \$4.98.

Interest: Broadway Borodin
Performance: Ultrasensuous
Recording: Startlingly lush
Stereo Quality: Striking

The lush sound of Mantovani's orchestra mirrored in ear-ravishing Phase Four reproduction and the voluptuous Borodin melodies pressed into service for this score bathe the listener in a Turkish bath of soothing vapors, only I'm afraid there's no ice-cold shower provided to snap you out of it. To put it another way, *Kismet* is like a thick but inoperative magic carpet. Your feet sink into the pile, you close your eyes and wait, but the darned rug never takes off. The performers, according to the liner notes, were gathered by plane from three continents to take part in the rite of reviving this woolly-minded Eastern, and there's no denying that the rich tones of the Merrill, McKellar, and Wallace voices, backed by incomparably opiate orchestral arrangements, make the melodies easy to take, as indeed they were before they ever reached Broadway. Miss Resnick and Miss Leigh, despite their pear-shaped tones, are something else again: their enunciation is too operatic for the simple sentimentality of the lyrics. *And This Is My Beloved* remains a moving song, *Was I Wazir* is commendably clever, and Mr. Wallace makes the most of it, but *Stranger in Paradise* is still watered syrup, and *Baghdad, that Irresistible Town* could never have been constructed of so much sheer schmaltz. So light up your *hookah* and doze off, if you will, to the cloying strains of this supersensuous *Kismet*, but don't say I didn't warn you if you wake with a musical hangover. P. K.

SPOKEN WORD

RECORDING OF SPECIAL MERIT

⑥ SHOLEM ALEICHEM: *Stories*. Menasha Skulnik (reader). CAEDMON TC 1173 \$5.95.

Interest: Tales of humor and humanity
Performance: Unsurpassed
Recording: Excellent

Sholem Aleichem, whose stories could make the most squalid room in a ghetto hut glow with warmth, humor, and humanity, was particularly effective in characterizing daydreamers and self-deceivers. *The Happy Millionaire* is the monolog of a father rationalizing the ingratitude, inadequacy, and indifference of his family. *It's A Lie* is a demonstration of how much gossip can be traded

VANGUARD RECORDS



CAROL CHANNING

A Dolly of infectious appeal

between subway stops. *A Matter of Advice* proves that a man who asks for guidance actually wants his already formed decisions confirmed. *Chanukah and Pinocchio* is a portrait of a man victimized by card-sharps and of a vanished world. *The High School* is the pathetic story of a Jewish couple trying to help their son get an education under the anti-Semitic school system of the Czar. There have been previous recordings, and fine ones, of Sholem Aleichem's stories, but none to surpass the subtle, humor-filled, and well-paced disc Skulnik makes of this collection—balancing humor and pathos precisely and never allowing a patronizing note to spoil the evocation of character. The translations by Charles Cooper are scrupulous. P. K.

⑤ ⑥ SHAKESPEARE: *The Comedy of Errors*. George Rylands, Michael Bates. Joan Hart, Janette Richer, Michael Hordern, Denis McCarthy, Lally Bowers (readers); George Rylands, di-

rector, LONDON OSA 1252 two 12-inch discs \$11.96, A 4252* \$9.96.

Interest: Early situation comedy
 Performance: Eloquent
 Recording: Top-notch
 Stereo Quality: Perfect

Shakespeare's first comedy, the story of a Syracusan merchant's attempt to find his long-lost twin sons in the city of Ephesus, contains more cases of mistaken identity and misunderstandings than it is possible to follow without a pony. By the time it is all straightened out in one final merry scene, the listener is long past caring. What distinguishes this comedy from the many imitations it has spawned over the years since it was written is the realism with which the author limns out impossible situations, and the credibility of the characters and their feelings—we are moved, thrilled, and exhilarated despite the artificiality of the situations. The present production does not always sparkle as it should, but Adriana is adeptly played, the various Antipholuses and Dromios are expert wielders of the idiom, and Aemilia is a formidable abess. The language is ingratiating, and all in the cast speak it so well that it is easy to forgive the text's exhausting contrivances. P. K.

RECORDING OF SPECIAL MERIT

© SHERIDAN: *The Rivals*. Edith Evans, Pamela Brown, Michael MacLiammoir, James Donald; Howard Sackler, director. CAEDMON TC 2020S two 12-inch discs \$11.90, TC 2020* \$11.90.

Interest: Immortal comedy
 Performance: Superlative
 Recording: Good
 Stereo Quality: Helpful

A loud cheer for Caedmon for enhancing the catalog with one of the wittiest plays ever written, and for doing it up right! Sheridan's comedy of the contortions men and women go through on the road to matrimony has diamond brightness and endurance. The plot is elusive but the characters deathless: Mrs. Malaprop, of course, plus Sir Anthony Absolute, Sir Lucius O'Trigger, and many more. The cast assembled here is one of those usually dubbed "dream:" Dame Edith Evans as Mrs. Malaprop, Michael MacLiammoir as Sir Lucius, Pamela Brown as Lydia, Vanessa Redgrave as Julia, James Donald as Captain Absolute, and John Laurie as Sir Anthony. Every one of them lives up to expectations. The direction is a bit rushed and the recording not quite as breathtakingly brilliant as Command's of the same playwright's *School for Scandal*, but the buyer gets a text this time. Stereo helps sustain a stage illusion. P. K.



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8 FEET



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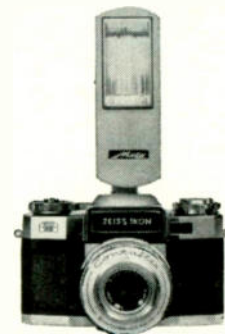
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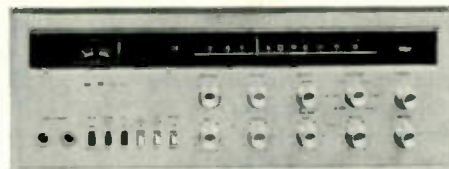
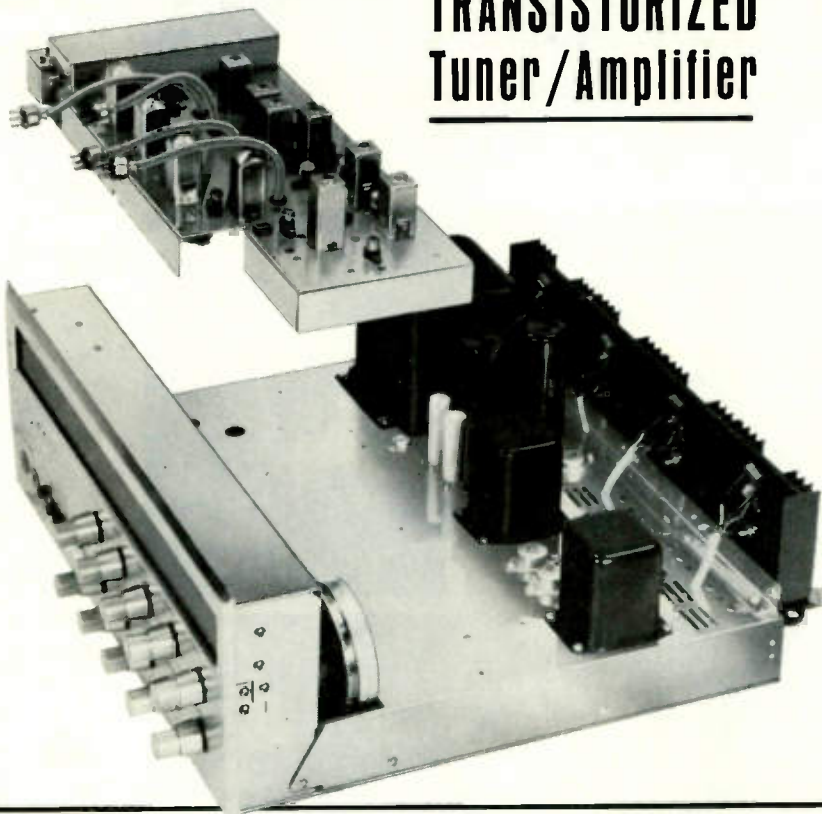


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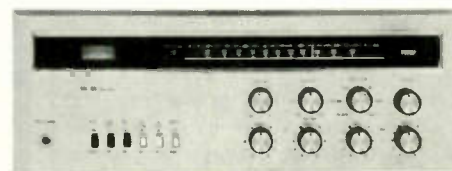
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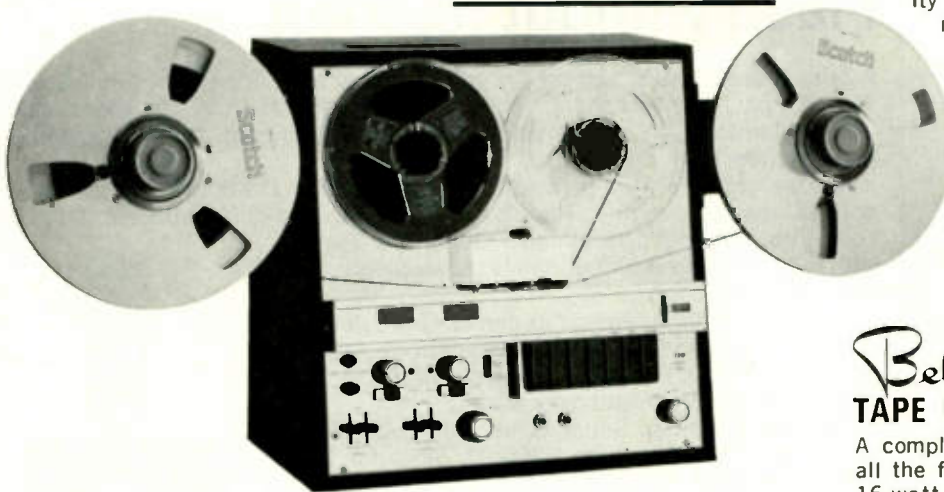
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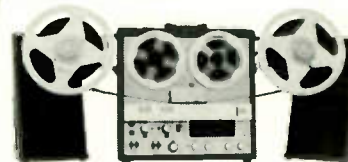
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STEREO TAPE

Reviewed by CHRISTIE BARTER • DAVID HALL

Ⓢ **BERLIOZ: *Les Nuits d'Été, Op. 7.*** FALLA: *El Amor Brujo*. Leontyne Price (soprano); Chicago Symphony, Fritz Reiner cond. RCA Victor FTC 2177 \$8.95.

Interest: Mostly in Price
 Performance: Intense
 Recording: Excellent
 Stereo Quality: Satisfying

These vocal-orchestral works are, I presume, very nearly the last recordings of the late Fritz Reiner, since they were made during his final season with the Chicago Symphony. Yet most listeners' interest will focus, I suspect, primarily on Miss Price, and her admirers have reason to be pleased, at least with her singing of the Berlioz song cycle. She brings her formidable vocal resources to bear in a performance that glows with intensity over the taut, dynamically vigorous accompaniments provided by Reiner. The opening *Villanelle* is a bit hurried, but the rest moves with lyric grace and gathering force. Miss Price is probably at her best in the vividly colored *Spectre de la rose*, and in *Au cimetière*, where she realizes the poetry of Berlioz's music and of Théophile Gautier's words with great subtlety. Her French is acceptable, but no more than that. When her tongue is not rattling over Gallic R's, her enunciation of phrases like "*Loin de ton sourire vermeil*," repeated three times in *Absence*, proves incompatible with the tone she wants to produce.

Falla's *El Amor Brujo*, occupying the second sequence, receives shorter shrift from both soprano and conductor. This is not to deny that together they bundle a good deal of energy into their efforts. But Reiner's leadership is generally deficient in the idiomatic flair and rhythmic flexibility that distinguish Leopold Stokowski's version for Columbia (MQ 309)—the rather sodden *Ritual Fire Dance* is a case in point—and Miss Price, in her brief solos, makes noises that seem to me merely grotesque. The recording cannot

be faulted. Orchestral perspectives are just: the Chicago Symphony's high strings sound bright and smooth, the winds and brasses clear and crisp. Tape buyers, furnished with texts and translations, can be content with a fine transfer.

C. B.

Ⓢ **BRAHMS: *Symphony No. 1, in C Minor, Op. 68; Symphony No. 2, in D Major, Op. 73.*** Suisse Romande Orches-



RCA VICTOR RECORDS

LEONTYNE PRICE
A glowing intensity in Berlioz

tra, Ernest Ansermet cond. LONDON LCK 80134 \$11.95.

Interest: Ansermet's Brahms
 Performance: Straightforward
 Recording: Great
 Stereo Quality: Ideal

Brahms by Ansermet? It seems rather a waste when so much in which this conductor alone excels still remains unrecorded. Yet there is much to be said for this twin-pack release, the second coupling by London of the first two Brahms symphonies and the fifth time around for each on tape. The performances are beautifully proportioned (though the repeat of the exposition extends the first movement of the second rather too much), and orchestral balances are carefully worked out within a context that

stresses linear clarity and structural logic. There is also a vital dynamic thrust in the outer movements, and a silvery lyricism in between. Ansermet's generally refined treatments should appeal above all to those who like their Brahms straight and sweet, uninflated by the romanticism of Walter, the excitement of Toscanini, or the sobriety of Klemperer. The stereo engineering is near perfect in its fidelity to the sound and texture of the Suisse Romande, and the four-track transfer is just about the best I have ever heard. Tape noise is barely audible, even in the quietest passages.

C. B.

FALLA: *El Amor Brujo* (see BERLIOZ)

Ⓢ **MOZART: *Don Giovanni: Or sai chi l'onore; Non mi dir. The Marriage of Figaro: Porgi amor; Dove sono. Così fan tutte: Come scoglio; Per pietà, ben mio. The Magic Flute: Ach, ich fühl's.*** Teresa Stich-Randall (soprano); Vienna Orchestra, Laszlo Somogyi cond. WESTMINSTER WTC 166 \$7.95.

Interest: Mozart opera highlights
 Performance: Precise and brilliant
 Recording: Good
 Stereo Quality: Good

Hartford-born Teresa Stich-Randall is one of a number of gifted American singers who have become major European operatic stars since World War II. Here, as in past recordings of opera and oratorio in which she has participated, Miss Stich-Randall shows that she can spin out a legato line, trace a complex ornamented roulade, and encompass difficult intervallic leaps with unerring intonation. For this reason, it is the two brilliant *Così fan tutte* arias that display her abilities to best advantage on this tape. In the arias from *Don Giovanni*, *The Marriage of Figaro*, and *The Magic Flute*, her one apparent weakness is revealed—an inability to integrate technical prowess with the character delineation demanded by Mozart's roles. The obsession with revenge and the tinge of inner conflict that are characteristic of Donna Anna, the poignant disillusion of the Countess in *Figaro*, the deep distress

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of Pamina in *The Magic Flute* when she thinks she is forsaken—these expressive elements seem to have been subordinated here to flawless but curiously impersonal music-making.

Laszlo Somogyi contributes generally sympathetic orchestral accompaniment, and the recorded sound is good. *D. H.*

RECORDING OF SPECIAL MERIT

© MOZART: *Symphony No. 33, in B-flat Major (K. 319); Symphony No. 39, in E-flat Major (K. 543)*. Vienna Philharmonic, István Kertesz cond. LONDON L.C.L 81035 \$7.95.

Interest: New Mozart on tape
Performance: Superb
Recording: Very good
Stereo Quality: Ditto

In the sparse company of Mozart symphonies available on tape, Number 39 (K. 543) has long been conspicuous by its absence. But that curious situation is rectified with this release, and it is heartening to find that the performance by young Kertesz can stand with the best on discs. He captures both the grandeur of the opening movement and the sustained lyricism of the second in a reading notable over-all for impeccable style, a rock-solid rhythmic pulse, and shapely phrasing. The beguiling performance of the Symphony No. 33, likewise available in this medium for the first time, simply confirms the impression that Kertesz, with only a few recordings to his credit (and no work earlier than Grieg or Dvořák in the medium to use in comparison), is a Mozartian par excellence—a conductor who can project a clear image of the composer's genius free of the distortions of a too-personal "interpretation." The tape transfer, which captures the handsome sound of the Vienna Philharmonic beautifully, is technically clean and satisfying in every way. *C. B.*

OHANA: Guitar Concerto (see RODRIGO)

© RODRIGO: *Fantasia for a Cour-tier. OHANA: Guitar Concerto*. Narciso Yepes (guitar); National Orchestra of Spain, Rafael Frühbeck cond. LONDON L.C.L 80132 \$7.95.

Interest: Music of modern Spain
Performance: Commendable
Recording: Excellent
Stereo Quality: Serviceable

These two works, both written by contemporary Spaniards in the early 1950's and both scored for guitar and full orchestra, could not be more dissimilar. The Rodrigo *Fantasia* is certainly the better known. Introduced by Andrés Segovia in San Francisco in 1958, it does for the seventeenth-century composer

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HIFI/STEREO REVIEW

Gaspar Sanz what Respighi did for several of his countrymen in his *Ancient Airs and Dances* and Stravinsky for Pergolesi in *Pulcinella*—but Rodrigo does not do it quite as artfully. It is little more than a recital of simple dance tunes in middling modern dress, and it soon wears thin. The Ohana concerto, however, is a fairly substantial piece, deriving from the classic *cante hondo* (meaning tragic, literally “deep,” song) but cast in a thoroughly twentieth-century mold. It has little of the warmth or vibrant color commonly associated with Spanish music, but calls for a dry intensity and a good deal of rhythmic vitality, which conductor Rafael Frühbeck ably summons from the excellent National Orchestra of Spain. The soloist is also left with a certain amount of improvising to do, and Narciso Yepes handles this assignment with skill. The tape transfer seems to have softened the stridency noted by Igor Kipnis in his January 1964 review of the disc, but the sound is still bright. Some hiss is evident in the quieter passages. C. B.

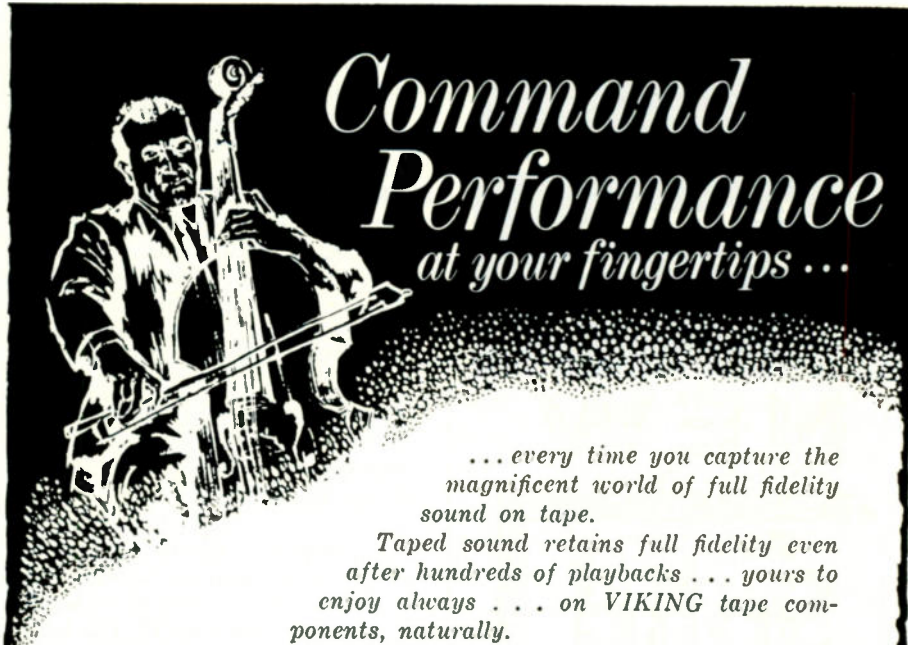
COLLECTIONS

RECORDING OF SPECIAL MERIT

© **DELLER CONSORT:** *Madrigal Masterpieces, Volume Two*. Costeley: *Allons gay bergères; Mignonne, allons voir si la rose*. Passereau: *Il est bel et bon*. Monteverdi: *Lagime d'amante al sepolcro dell'amata; Zefiro torna e'l bel tempo rimena*. Marenzio: *Solo e pensoso; Leggiadre Ninfe*. De Rore: *Ancor che c'ol partire*. Gesualdo: *Morro lasso al mio duolo*. Arcadelt: *Il bianco e dolce cigno*. Jones: *Fair Oriana seeming to wink at folly*. Deller Consort (vocals). VANGUARD VTC 1678 \$7.95.

Interest: Welcome repertoire
Performance: Impeccable
Recording: Excellent
Stereo Quality: Balanced

This reel continues the survey of sixteenth- and early seventeenth-century vocal music initiated on tape well over a year ago in the Deller Consort's first recording of “Madrigal Masterpieces” (VTC 1652), and together they offer the only sampling of secular works by the great masters of that period currently available in this medium. The second collection, highlighted by the *Lagime d'amante al sepolcro dell'amata* of Monteverdi, achieves an agreeable balance between styles early and late, and illustrates, as well, the enormous range of expression the madrigal commanded in its day. Alfred Deller has reduced his consort membership to six (omitting the bass) and recruited three new singers since the earlier recording, but their ensemble work, aside from an occasional



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slight imbalance, is beyond reproach. Stereo directionality is evident, though not unduly pronounced, and the transfer to tape has been engineered with great care. Highly recommended. C. B.

© ERICK FRIEDMAN: Sarasate: *Zigeunerweisen, Op. 20.* Wieniawski: *Légende, Op. 17.* Saint-Saëns: *Havanaise, Op. 83.* Chausson: *Poème, Op. 25.* Ravel: *Tzigane.* Erick Friedman (violin); London Symphony, Sir Malcolm Sargent cond. RCA VICTOR FTC 2163 \$8.95.

Interest: Showcase for Friedman
Performance: Elegant
Recording: Very good
Stereo Quality: Okay

Erick Friedman, twenty-four-year-old protégé (that designation may be superfluous now) of Jascha Heifetz, makes his tape debut with this reel. He also introduces five lightweight classics to the catalog, in performances remarkable for technical expertise and tonal refinement. Friedman plays with flair, as his work in the gypsy pieces of Sarasate and Ravel readily discloses, but his training in the fine points of fiddling is more clearly evident in the eloquent rendering of Chausson's *Poème* and the supple phrasing of Wieniawski's *Légende*. Sir Malcolm's accompaniments are discreet, neither more nor less than they should be in a recital of this kind, and the recorded sound is wholly satisfying. C. B.

ENTERTAINMENT

© AMERICANS IN EUROPE, Volume One. Bill Smith Quintet, Bud Powell Trio, Kenny Clark Trio, Indrees Sulieman Quartet. *Freeway; Pyramid; 'Round Midnight; No Smokin'; Low Life; I Can't Get Started.* IMPULSE ITC 309 \$7.95.

Interest: Expatriates of jazz
Performance: Superb
Recording: Near-perfect
Stereo Quality: Good

Expatriates in the field of jazz, it appears, are today about as numerous as the literary expatriates of the pre-war years, the quest for freedom of expression and freedom from prejudice being their common bond. Americans make up eleven of the twenty-five on this reel who participated in what may have been the costliest jazz concert ever organized in Europe, by the Southwest German Radio Network at Koblenz in January of 1963. The performances given at this concert occupy two discs, but even this tape, the first volume, amply serves to demonstrate that some of our best jazzmen are happily and profitably at work abroad. Clarinetist Bill Smith, leading a quintet through spicy accounts of his own *Freeway* and



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CIRCLE NO. 2 ON READER SERVICE CARD
HIFI/STEREO REVIEW

Pyramid (the second bearing no resemblance to the John Lewis work of the same name), is apparently now the fair-haired boy of the Roman radio-television scene. The unforgettable Bud Powell, hacking his way through Thelonious Monk's *'Round Midnight* with the skill and determination of a sculptor chiseling away at a block of marble, is obviously playing as well as he ever did in his prime. And Kenny Clark, heard in his regular trio (Lou Bennett, organ, and Jimmy Gourley, guitar) playing some ingenious changes on Horace Silver's *No Smokin'* and Johnny Mandel's *Low Life*, has established himself firmly on the Paris-Riviera run. Of the four Americans spotlighted here, trumpeter Indrees Sulliaman is the only one that really lets us down, with a fairly stilted version of *I Can't Get Started*, Powell's assist notwithstanding. The on-the-spot recording cannot be faulted. C. B.

RECORDING OF SPECIAL MERIT

© **BENNY GOODMAN QUARTET:** *Together Again*. Benny Goodman (clarinet), Teddy Wilson (piano), Lionel Hampton (vibraphone), Gene Krupa (drums). *Seven Come Eleven; Say It Isn't So; I've Found a New Baby; Somebody Loves Me*; and six others. RCA VICTOR FTP 1200 \$7.95.

Interest: Happy reunion
Performance: Buoyant
Recording: Clean
Stereo Quality: Pronounced

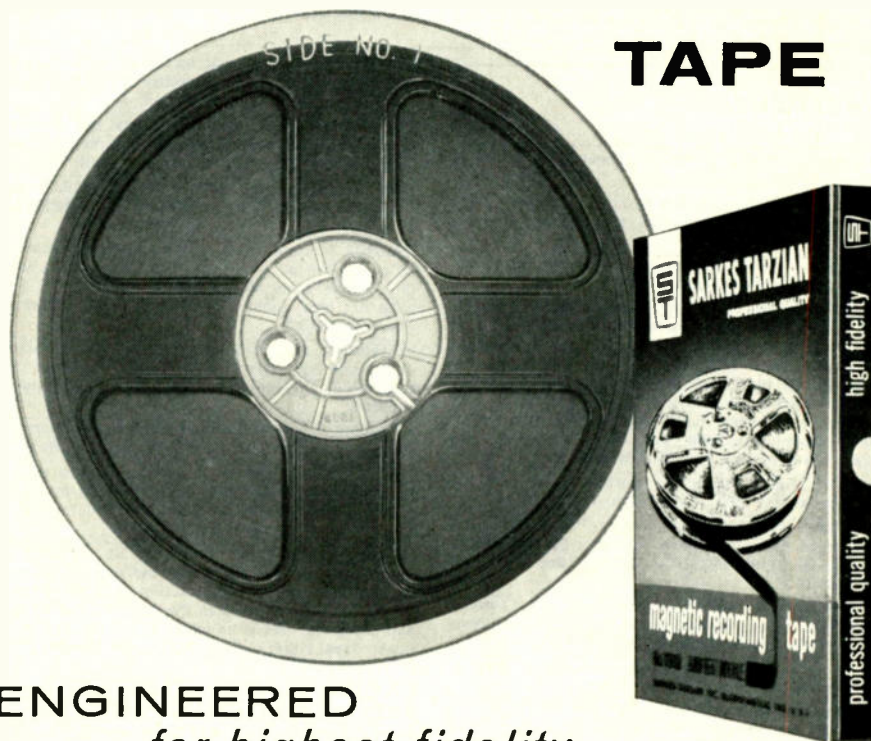
The original Benny Goodman Quartet was a short-lived thing. Formed in 1936 when Lionel Hampton joined the trio of Goodman, Teddy Wilson, and Gene Krupa, it firmly re-established the small jazz group. Before Krupa left, early in 1938, every other big swing band in the nation had its own trio or quartet. A quarter of a century has since passed, and "chamber jazz" is still an accepted and important facet of musical life. The present recording reunites the four men who spearheaded that movement. Though all have enjoyed considerable individual success in the intervening years, and have grown as artists, they have obviously not lost touch with their common past. Their playing here of *Runnin' Wild, I've Found a New Baby, I Got It Bad*, and other Thirties tunes is perhaps mellower now, but no less a matter of extraordinary teamwork—at times up-tempo, as in their breezy treatment of *Who Cares?*, at times easygoing, as in the striding *I'll Get By*, and as light and airy as an English country dance in *Somebody Loves Me*. Stereo balances help to re-create the very sound of those early years. C. B.

(Continued on page 97)

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⑤ JOHNNY HODGES: *Sandy's Gone*.

Johnny Hodges (alto saxophone); orchestra, Johnny Hodges cond. *Sandy's Gone; Monkey Shack; Wonderful, Wonderful; Scarlett O'Hara*; and eight others. VERVE VSTC 306 \$7.95.

Interest: Pops amalgam
Performance: Undistinguished
Recording: Good
Stereo Quality: Okay

Like the Kai Winding set reviewed here recently, this one, by a recognized master of the alto saxophone, is no more than a "rack job" aimed at the juke-box trade, a miscellany produced solely to capitalize on a name and provide royalty payments to all concerned. Containing less than twenty-six minutes of playing time, it is a poor bargain too. Johnny Hodges, playing to a "reverb mike" most of the time, is so completely taken in by the commercial nature of the proceedings that the customary sweetness of his ballad style has—for this listener at least—noticeably soured. C. B.

⑤ 110 IN THE SHADE (Harvey Schmidt-Tom Jones). Original-cast recording. Inga Swenson, Robert Horton, Stephen Douglass, Will Geer; orchestra and chorus, Donald Pippin cond. RCA VICTOR FTO 5026 \$8.95.

Interest: Pleasant score
Performance: Engaging
Recording: Very good
Stereo Quality: Okay

When this musical adaptation by N. Richard Nash of his own play *The Rainmaker* opened last fall, it introduced to Broadway two young men, composer Harvey Schmidt and lyricist Tom Jones, who already had to their credit a show enjoying the longest run of any playing off-Broadway at the time. That show, now entering its fourth year, is *Fantasticks*. The question was: would *110 in the Shade* match the artistic success of its cousin downtown? The answer, on the evidence of this original-cast recording, is no. For all its taste and charm, the score lacks the originality of the team's first theatrical venture. Its brightest moments are illuminated by the personable Inga Swenson. Her songs range in mood from *Raunchy*, a peppy production number with Will Geer that is undoubtedly more effective on stage than it is on tape, to the tender *Simple Little Things* and the plaintive *Love, Don't Turn Away*. Television's Robert Horton makes his Broadway debut singing the anticipated *Rain Song* and a beguiling bit of lyric mumbo-jumbo titled *Melisande*, and Scooter Teague and Lesley Warren pour teen-age vitality into the winsome *Little Red Hat*. However, the recording, like the show, promises more than it delivers. C. B.

RECORDING OF SPECIAL MERIT

⑤ THE WEAVERS: *Reunion at Carnegie Hall, 1963*. Pete Seeger, Erik Darling, Ronnie Gilbert, Lee Hays, Fred Hellerman, and Bernie Krause (vocals, guitars). *San Francisco Bay Blues; Guantanamera; If I Had a Hammer; Come Away Melinda*; and ten others. VANGUARD VTC 1676 \$7.95.

Interest: Anniversary program
Performance: Spirited
Recording: Fine
Stereo Quality: Satisfying

The Weavers, the folk-singing quartet responsible for the movement that has brought gainful employment to hundreds



RCA VICTOR RECORDS

INGA SWENSON

The brightest moments are hers

of college undergraduates, postgrads, and drop-outs, officially disbanded early this year. But as a group (through minor changes in personnel) they look back on well over a decade of music-making, sufficiently successful to establish folk-singing as a national pastime. In the two concerts at Carnegie Hall last May excerpted for this reel, they celebrated their fifteenth anniversary. For the occasion, two alumni, Pete Seeger and Erik Darling, joined the group, along with a young Bostonian named Bernie Krause, a last-minute replacement for Frank Hamilton. Together they ramble through a typical program. Included are a few novelties and songs of timely concern, but I was most interested in their valedictory renditions of ballads associated with them: *Goodnight, Irene; If I Had a Hammer*; and *Wimoweh*. The in-person recording is excellent, although occasionally a singer is caught "off-mike," and stereo directionality enhances the ensembles. Highly recommended. C. B.

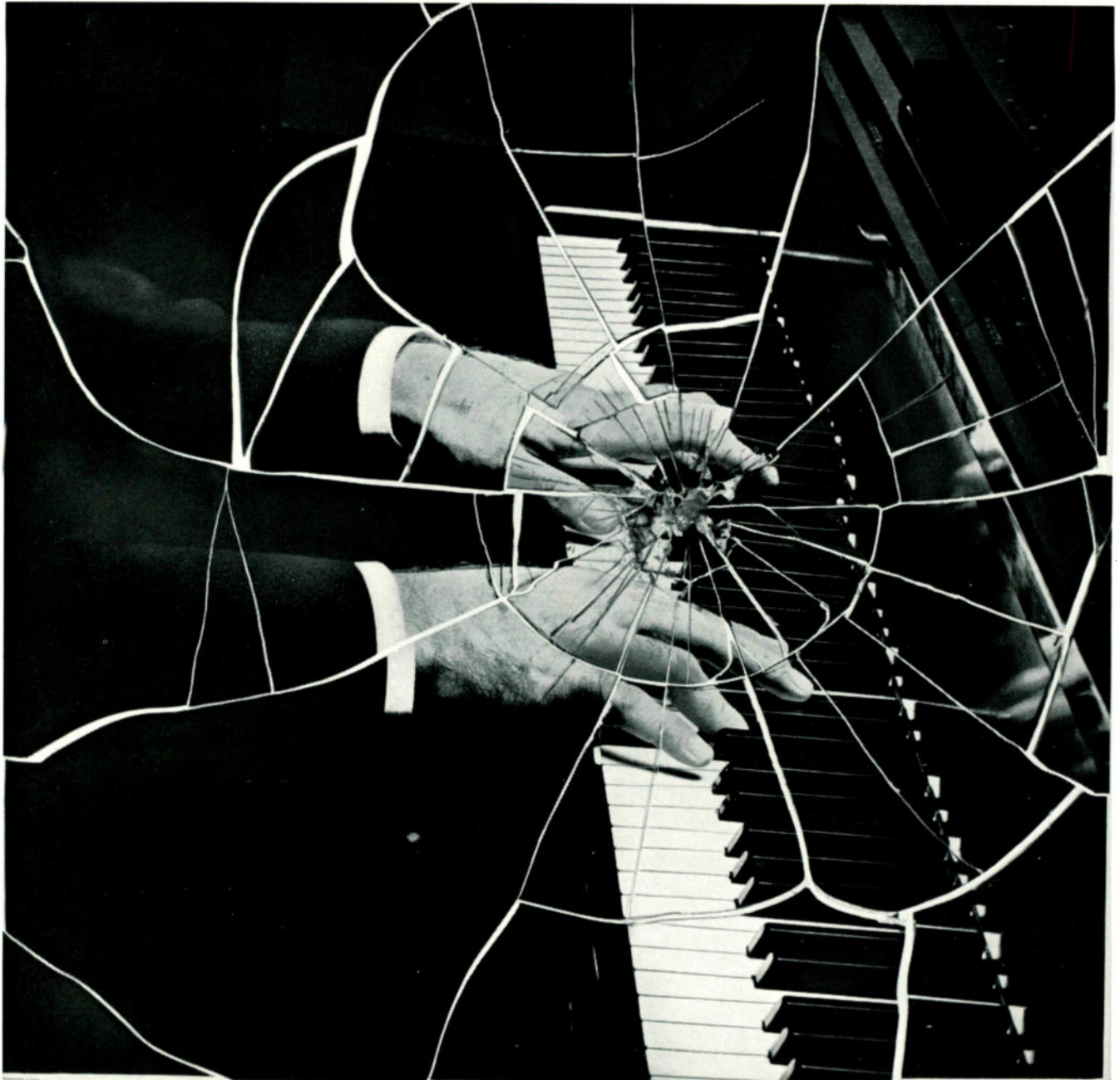
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