

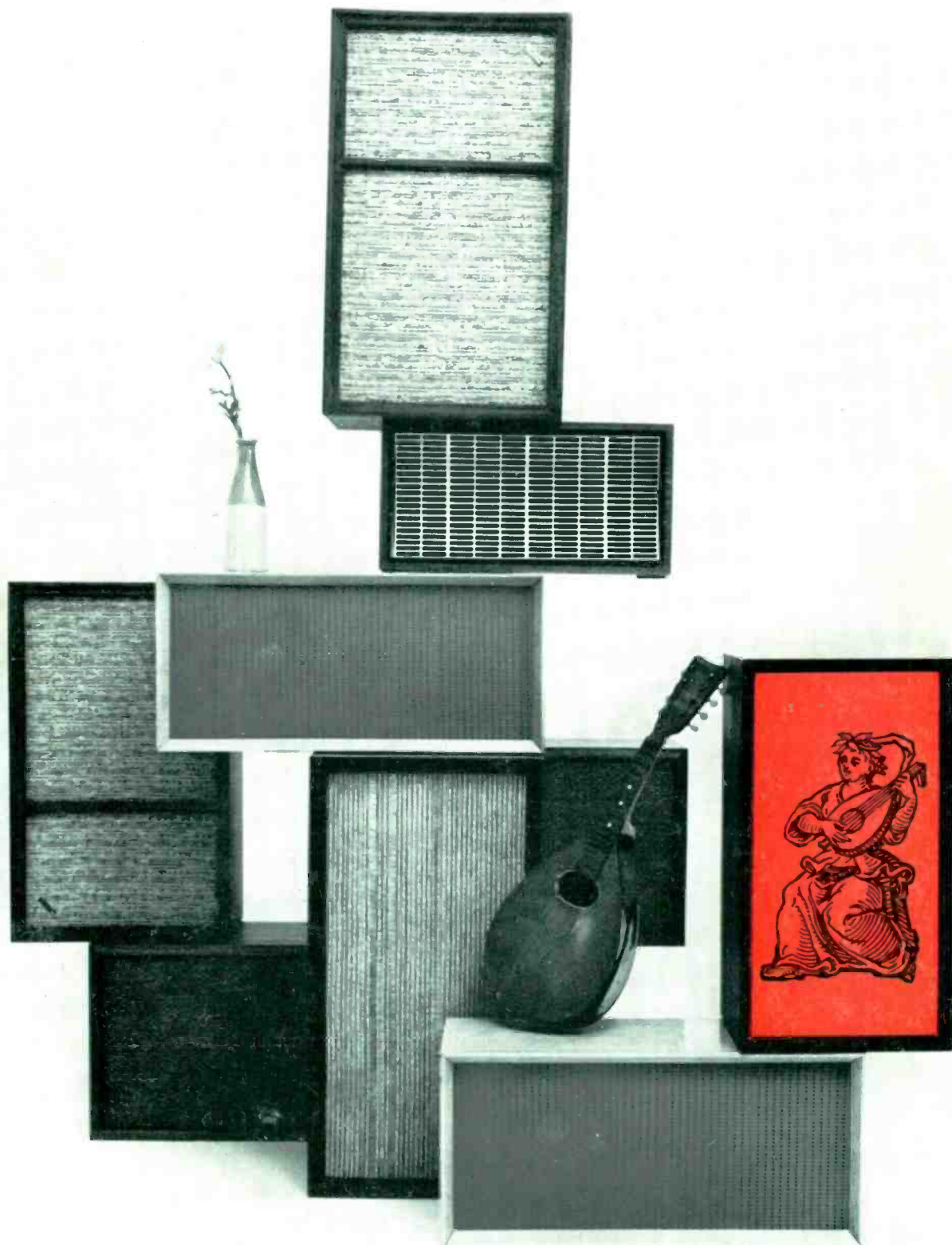
high fidelity

DECEMBER

THE MAGAZINE FOR MUSIC LISTENERS

60 CENTS

1960



• TAPE RECORDING PROBLEMS—AND HOW AUDIOTAPE HELPS YOU AVOID THEM



Listening to a recording with excessive noise level is like looking at a photograph that has a flat, gray tonal value with low contrast.



Reducing the noise level is like seeing a more "contrasty" copy of the same picture — all tones are clean and sharp.

Improving "contrast" by reducing background noise

BACKGROUND noise is the low-level hum or hiss heard during quiet portions of a recording, where no recorded signal is present. Obviously, this background noise should be kept as low as possible. Since it effectively blankets the lower-volume recorded sounds, it limits the dynamic range (or contrast) of your recordings. Background noise in a tape recording is usually less of a problem than with a phonograph record. But the true audiophile will go to great lengths to reduce it to the absolute minimum because its effect, though subtle, can be very irritating.

Some background noise is introduced by the recorder, some by the tape. However, you can easily eliminate the latter source by using a top-quality tape, such as Audiotape, with negligible background noise.

There are several reasons why Audiotape's background noise is exceptionally low. The magnetic oxides that go into the coating are meticulously selected. Only the highest grade oxides are chosen. Then the oxide and a binder are mixed in ball mills with infinite thoroughness. This is most important, because incomplete dispersion means greatly increased noise level.

In every step of the Audiotape manufacturing process, quality control is the byword. That's why you can measure Audiotape performance by any standard you choose — and this professional-quality tape will always pass with flying colors. Audiotape is made *by* audio engineers *for* audio engineers. And it's available in a size and type to meet every recording tape need. See your Audiotape dealer right away.



Perfect gift for your favorite recordist

CLASSICS THAT MADE THE HIT PARADE. New hit pre-recorded tape features popular classics of Borodin, Tchaikovsky, Waldteufel, Chopin, Rachmaninoff—with melodies that were translated into some of America's most popular songs. To get this full-fidelity 7-inch tape recording, plus a 7-inch reel of high-quality blank Audiotape—add only a dollar to your regular two-reel purchase price. A wonderful gift idea!

audiotape

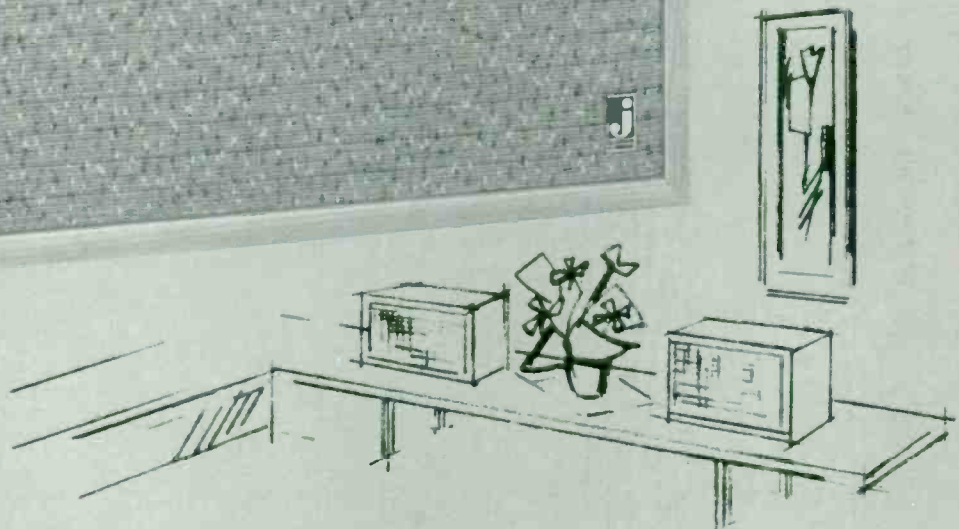
TRADE MARK

AUDIO DEVICES, INC., 444 Madison Ave., N. Y. 22, N. Y.
In Hollywood, 840 N. Fairfax Ave. • In Chicago, 5428 N. Milwaukee Ave.

...THERE'S NO QUESTION!

HERE'S YOUR

"BEST BUY"



The Thrifty 4-Speaker TF-3 from **Jensen**



In the "budget" price range, there is no finer speaker system on the market. In fact, careful comparison proves that Jensen's beautifully balanced TF-3 is unquestionably the finest . . . not only the "best buy" . . . but point for point, the best system—and you pay much less. **Compare . . . components:** The TF-3 uses a 10" FLEXAIR* woofer, effective from 25 cycles, two special midrange units, and the new Jensen Sono-Dome* Ultra Tweeter. . . so brilliant a speaker, it does not even begin to operate until 10,000 cycles! **power ratings:** The TF-3 drives to full room volume with a good quality 10 watt amplifier. It does not require a 20 watt amplifier for clean performance. **enclosures:** In the Jensen TF-3 you get top quality construction ¾" gum hardwood, rigidly built. It stains beautifully—or paint or build-in as you choose. Dimensions: 13½"H., 23¾"W., 11¾"D. **Compare . . . price:** There is no real comparison. **\$79.50**

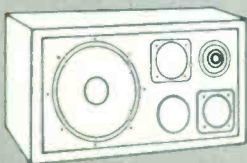
You are invited to make these comparisons—and any others you wish—between the Jensen TF-3 and any other "rated" speaker system on the market regardless of price. Comparison with the thrilling *sound* of the TF-3 will still further prove that . . .

*T.M.

there is always something better from

Jensen
Division of The Muter Co.

MANUFACTURING COMPANY
6601 S. Laramie Ave., Chicago 38, Illinois
In Canada: Rensfrew Electric Co., Ltd., Toronto
In Mexico: Universal De Mexico, S. A., Mexico D. F.



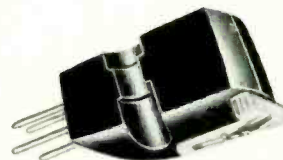
Write for Free Illustrated Brochure "KU".



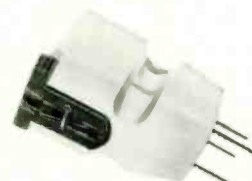
STANTON Calibration Standard: Model 381 — An ultra-linear professional pickup for recording channel calibration, radio stations and record evaluation by engineers and critics...from \$48.00



Collectors Series: Model 380—A precision pickup for the discriminating record collector...from \$29.85



Pro-Standard Series: MK II—A professional pickup outstanding for quality control...from \$24.00



StereoPlayer Series: Stereo 90 — A fine quality stereo magnetic pickup for the audiophile...\$16.50

more for everyone...more for every application

... so much more for everyone ... for every application ... in the complete line of Stanton Stereo Fluxvalves.

Here is responsible performance ... in four superb models ... for all who can hear the difference.

From a gentle pianissimo to a resounding crescendo—every movement of the stylus reflects a quality touch possessed only by the Stereo Fluxvalve.

LISTEN! ... and you will agree Pickering has more for the best of everything in record reproduction —mono or stereo. **More Output—More Channel Separation—More Response—More Record Life!** In short ... more to enjoy ... because, there's more quality for more listening pleasure.

Ask for a Stanton Stereo Fluxvalve* demonstration at your Hi-Fi Dealer today!

FOR THOSE WHO

Pickering

PICKERING & CO., INC., PLAINVIEW, NEW YORK

*U. S. Patent No. 2,917,590

Send for Pickering Tech-Specs—a handy guide for planning a stereo high fidelity system ... address Dept. A120

STEREO FLUXVALVE, STEREOPLAYER, COLLECTORS SERIES, PRO-STANDARD SERIES, CALIBRATION STANDARD ARE TRADEMARKS USED TO DENOTE THE QUALITY OF PICKERING COMPANY, INC. PRODUCTS.



high fidelity

DECEMBER 1960
volume 10 number 12

including **AUDIOCRAFT** and **HI-FI MUSIC AT HOME**

MUSIC

Roland Gelatt
Editor
Joan Griffiths
Executive Editor
Ralph Freas
Audio Editor
Norman Eisenberg
Technical Editor
Conrad L. Osborne
Managing Editor
Shirley Fleming
Assistant Editor
Roy Lindstrom
Art Director
H. C. Robbins Landon
European Editor

Editorial Board

John M. Conly
Chairman
E. Power Biggs
Nathan Broder
R. D. Darrell
Alfred Frankenstein
Howard Hanson
Julian Hirsch
Robert C. Marsh
Francis Robinson
Joseph Szigetl

Warren B. Syer
General Manager
Claire N. Eddings
Advertising Sales Manager
Walter F. Grueninger
Circulation Director

Publication Policy

Charles Fowler
Lawrence Gatto
W. D. Littleford
Warren B. Syer

- Huneker in Retrospect** 38 Van Wyck Brooks
One of America's most distinguished literary historians writes of America's first influential music critic.
- The Pick of '60** 45 Herbert Kupferberg
Christmas shopping? Read this and relax.
- The Weavers** 48 Robert Shelton
This folk-singing group's rise to fame and fortune has had its perilous moments.
- A Gift of Music** 37 Ralph Freas
An editorial.
- Malcolm Frager—Prize-winning Pianist** 24 Shirley Fleming
Brussels and the Leventritt may be just the beginning.
- Notes from Abroad** 12
Our correspondents report . . . from London and Vienna.
- Music Makers** 57 Roland Gelatt

EQUIPMENT

- The Sound of Ambiophony** 42 Robert Gorman
All about reverberation in your listening room.
- How To Improve Your TV's Audio** 115 Charles Sinclair
- Equipment Reports** 51
H. H. Scott Model 399 Stereo Receiver
Audio-Tech ME-12 Speaker System
Karg CT-2 FM Tuner
Sony Stereorecorder 300 Tape Recorder
Fisher FM-100 Tuner
- High Fidelity Newsfronts** 113 Ralph Freas

REVIEWS

- Feature Record Reviews** 59
Weber: Der Freischütz (Keilberth, Jochum)
Mahler: Das Lied von der Erde (Kletzki, Walter)
- Other Classical Record Reviews** 61
- The Lighter Side** 87
- Jazz Record Reviews** 99
- The Tape Deck** 103

1960 INDEXES
pp. 117, 118 & 120

ADVERTISING

Main Office
Claire N. Eddings, The Publishing House
Great Barrington, Mass. Telephone 1300

New York
1564 Broadway, New York 36
Telephone: Plaza 7-2800
Sy Resnick, Andy Spanberger

Chicago
10 East Huron St., Chicago 11
Telephone: Michigan 2-4245
Pete Dempers, Tom Berry

Los Angeles
1520 North Gower, Hollywood 28
Telephone: Hollywood 9-6239
George Kelley

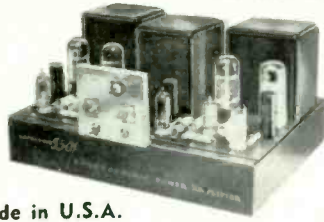
Cover Photo by Peter Eco.

Published monthly at Great Barrington, Mass. by The Billboard Publishing Co. Copyright © 1960 by The Billboard Publishing Co. The design and contents of High Fidelity Magazine are fully protected by copyright and must not be reproduced in any manner. Second-class postage paid at Great Barrington and at additional mailing offices. One year subscription in U. S., Possessions, and Canada \$6.00. Elsewhere \$7.00.

NEW! KT-550 100-WATT BASIC STEREO AMPLIFIER KIT

KT-550 In Kit Form **134.50**

LA-550 Completely Wired **184.50**



Made in U.S.A.

- Rated at 50-Watts per Channel
- Response from 2-100,000 cps, 0, -1db at 1-Watt
- Grain Oriented, Silicon Steel Transformers
- Multiple Feedback Loop Design
- Easy-To-Assemble Kit Form

A new "Laboratory Standard" dual 50-watt amplifier guaranteed to outperform any basic stereo amplifier on the market. Advanced engineering techniques plus the finest components ensure flawless performance. Distortion levels so low they are unmeasurable. Hum and noise better than 90 db below 50-watts. Complete with metal enclosure. 9 1/4 x 12 1/2" D. Shpg. wt., 60 lbs.

KT-500A FM-AM STEREO TUNER KIT

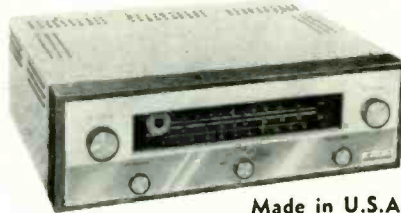
KT-500A In Kit Form **74.50**

LT-50A Completely Wired **124.50**

- Multiplex Output for New Stereo FM
- Armstrong Circuit with Dual Limiters and Foster-Seeley Discriminator
- Extreme Sensitivity and Wide Frequency Response
- Easy-To-Assemble Kit Form

Separate FM and AM tuning sections, each with its magic eye. FM: automatic frequency control, 2 microvolts sensitivity for 30 db quieting, frequency response 20-20,000 cps $\pm 1/2$ db, full 200 kc bandwidth. AM: efficient broadband circuitry, built-in antenna. Two printed circuit boards make wiring simple. 13 3/4 x 10 3/4 x 4 1/2". Shpg. wt., 22 lbs.

\$5.00 Down



Made in U.S.A.

KT-600A PROFESSIONAL STEREO CONTROL CENTER

KT-600A In Kit Form **79.50**

LA-600A Completely Wired **134.50**



Made in U.S.A.

- Response 5-40,000 cps ± 1 db.
- Precise "Null" Balancing System
- Unique Stereo and Monaural Control Features
- Concentric Input Level Controls
- Easy-To-Assemble Kit Form.

Sensitivity 2.2 mv for 1 volt out. Dual low impedance "plate follower" outputs 1500 ohms. Less than .03% IM distortion; less than .1% harmonic distortion. Hum and noise 80 db below 2 volts. 14 x 10 3/4 x 4 1/2". Shpg. wt., 16 lbs.

\$5.00 DOWN

See the Lafayette Kits at Your Local Authorized Franchised Distributor

ALABAMA ANNISTON Radio Distributing & Supply Co. ARIZONA PHOENIX Southwest Electronic Devices, Inc. CALIFORNIA BERKELEY zacKit Corp. LONG BEACH Kierulff Sound Corp. LOS ANGELES Kierulff Sound Corp. LOS ANGELES—WEST Kierulff Sound Corp. ORANGE Kierulff Sound Corp. PALO ALTO Zack Electronics RIVERSIDE Kierulff Sound Corp. SANTA BARBARA zacKit Corp. SAN FERNANDO VALLEY Kierulff Sound Corp. SAN FRANCISCO Zack Electronics SANTA ANA Kierulff Sound Corp. STUDIO CITY Kierulff Sound Corp. DELAWARE WILMINGTON Almo Radio Co.	DISTRICT OF COLUMBIA Rucker Electronics FLORIDA JACKSONVILLE Electronic Engineering Experts MIAMI Hinson's INDIANA FORT WAYNE Ft. Wayne Electronics Supply Co. INDIANAPOLIS Graham Electronics Supply, Inc. LAFAYETTE, IND. Lafayette Radio Supply, Inc. MUNCIE Muncie Electronics, Inc. MARYLAND BALTIMORE American Distributing Co. BALTIMORE The Hi Fi Shop COLLEGE PARK Rucker Electronics ROCKVILLE Bridges Electronic Service SALISBURY Almo Radio SILVER SPRING Rucker Electronics MASSACHUSETTS GREENFIELD Del Padre Supply	MASSACHUSETTS HOLYOKE Kathleen Smith Music Shop PITTSFIELD Del Padre Supply SPRINGFIELD Del Padre Supply WORCESTER Del Padre Supply MICHIGAN ALLEN PARK KLA Laboratories BIRMINGHAM KLA Laboratories DETROIT KLA Laboratories Hudson's Northland Hudson's Downtown FLINT KLA Laboratories GROSSE POINT KLA Laboratories NEW JERSEY ATLANTIC CITY Almo Radio CAMDEN Almo Radio NEW YORK ALBANY Setden Sound, Inc. BINGHAMTON Stack Electronics ELMIRA Stack Electronics	NEW YORK ITHACA Stack Electronics ROCHESTER Crain Audio Lab. SYRACUSE W.G. Brown Sound Co. NEW MEXICO LOS ALAMOS Valley Engineering Co. OHIO CLEVELAND Seaway Electronics DAYTON The Stotts-Friedman Co. PENNSYLVANIA NORRISTOWN Almo Radio PHILADELPHIA Almo Radio (3 locations) RHODE ISLAND CRANSTON Soundorama, Inc. SOUTH CAROLINA GREENVILLE Mary's Record Shops & High Fidelity Center COLUMBIA Hi Fi Sound & Record Center VIRGINIA ARLINGTON Rucker Electronics CANADA MONTREAL, P.Q. Electronic Tube Co.
---	---	---	--

FREE! The NEW 1961 Lafayette Electronics Catalog No. 610

Lafayette Radio, Dept. WL6-1 P.O. Box 190, Jamaica 31, N. Y.

Name _____
Address _____
City _____ Zone _____ State _____

LAFAYETTE RADIO
LOCATIONS ▶ JAMAICA 33, NEW YORK

NEW YORK 13, N.Y. BRONX 58, N.Y. NEWARK 2, N.J.
PLAINFIELD, N.J. PARAMUS, N.J. BOSTON 10, MASS



AUTHORitatively Speaking

Since the publication of *Verses by Two Undergraduates* (with John Hall Wheelock) in 1905, Van Wyck Brooks has produced more than a score of books. *America's Coming-of-Age*, written at twenty-nine, challenged American writers to a sudden new awareness of their role as defenders of humanistic values in an acquisitive society; later, Mr. Brooks's studies of Mark Twain and Henry James brought enriched understanding of the tragic complexities of the artist working in an alien civilization; still later, in *The Flowering of New England and New England: Indian Summer*, this critic re-created for many, many thousands of readers a sense of their cultural heritage. His achievements continue—most recently with *Howells: His Life and Work*. In this issue ("Huneker in Retrospect," p. 38) HIGH FIDELITY is privileged to present Van Wyck Brooks in his familiar office, shedding light on the past and illuminating the present.

Robert Gorman's article on one of the most recent developments in the reproduction of sound (see p. 42) looks strictly towards the future and stems, of course, from the author's professional knowledge of electronics, acoustics, and allied audio matters. As it happens, however, Mr. Gorman is also by way of being a student of the American past; he has a particular interest in the history of New England and at one time intended to teach that subject. The Army ("in its wisdom," he noncommittally observes) turned him into a signal corps technician. A former electronics editor, he is presently a freelance writer on technical subjects.

Herbert Kupferberg is *not* an emissary of Santa Claus, nor is he a professional personal shopper. He is, in fact, an editorial writer for the *New York Herald Tribune*. Among his many duties in this capacity is that of reviewing records. Possessed of a catholic taste and exposed to the whole year's crop of recordings, he is, naturally, our choice to judge "The Pick of '60." See p. 45.

A copy editor for the *New York Times* and reviewer of folk music for that paper, Robert Shelton writes also for *The Nation*, *Modern Hi Fi*, and *Jazz World*. Readers of this journal will remember his account of Folkways Records in last June's issue, and will be glad to find him this month undertaking a profile of today's leading folk-singing group. If you've never attended a hootenanny, Mr. Shelton's account of The Weavers (p. 48) will make it clear you should; if you have, you'll enjoy this inside view.

High Fidelity, December 1960, Vol. 10, No. 12. Published monthly by The Billboard Publishing Co., publishers of The Billboard, Vend. Funspot, and The Billboard, Overseas Edition. Telephone: Great Barrington 1300. Member Audit Bureau of Circulations.

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

Change of Address notices and undelivered copies should be addressed to High Fidelity, Subscription Fulfillment Department, 2160 Patterson Street, Cincinnati 22, Ohio.

Subscriptions: Subscriptions should be addressed to High Fidelity, Great Barrington, Mass. Subscription rates: United States, Possessions, and Canada, 1 year, \$6; 2 years, \$11; 3 years, \$15; 5 years, \$20. Elsewhere \$1 per year extra. Single copies 60 cents.

*Christmas
Shopper
Stopper*



NEW

LOW

PRICES

ON

**HIGH OUTPUT
TAPES!**

Drastic reductions . . . up to 36% . . . in the price of "SCOTCH" BRAND #120 Magnetic Tape! This is the high output tape for the demanding hi-fi fan . . . for all sensitive recording jobs. It has over 100% more output, assuring greater dynamic range, scintillating sound reproduction. It records piano, percussion instruments and violin equally well . . . gives greater protection against overload distortion, particularly at low frequencies and on passages with wide tonal range!

Substantial reductions too, on "SCOTCH" BRAND

#122 . . . another superb high output tape, with similar recording characteristics to #120, but on super-strength, weather-balanced 1½-mil polyester backing. Both #120 and #122 are especially suited for your irreplaceable recordings; and, like all "SCOTCH" BRAND Magnetic Tapes, they have exclusive silicone lubrication. Both of these fine high output tapes make wonderful value-filled gifts . . . for you *and* your recorder! See them at your dealers . . . at new money-saving prices!

FOUR WAYS TO SAVE . . . UP TO 36%

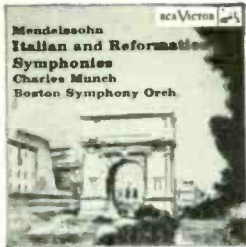
- | | |
|---------------------------------------|--|
| NO. 120
1½ MIL
ACETATE | 5" reel 600 ft. reduced to \$2.25 (from \$3.50) |
| | 7" reel 1200 ft. reduced to \$3.50 (from \$5.50) |
| NO. 122
1½ MIL
POLYESTER | 5" reel 600 ft. reduced to \$2.65 (from \$4.10) |
| | 7" reel 1200 ft. reduced to \$4.25 (from \$6.70) |

"SCOTCH" and the Plaid Design are reg. TM's of 3M Co.
© 1960 3M Co.

MINNESOTA MINING AND MANUFACTURING COMPANY
... WHERE RESEARCH IS THE KEY TO TOMORROW



CIRCLE 79 ON READER-SERVICE CARD



9. MENDELSSOHN
Italian AND Reformation
Symphonies
Boston Symphony Orchestra
Charles Munch, conductor



69. RACHMANINOFF
Concerto No. 3 in D minor
Van Cliburn, *pianist*
Symphony of the Air
Kiril Kondrashin, conductor



24. TCHAIKOVSKY
Concerto in D
Jascha Heifetz, *violinist*
Chicago Symphony
Orchestra
Fritz Reiner, conductor



33. OFFENBACH
Gaité Parisienne
AND KHACHATURIAN
Gayne Ballet Suite
Boston Pops Orchestra
Arthur Fiedler, conductor



73. MOZART: Symphony
NO. 40 in G minor AND
HAYDN
Symphony No. 104 in D
Vienna Philharmonic Orch.
Herbert von Karajan,
conductor



31. GRIEG
Peer Gynt
AND Lyric Suites
Eileen Farrell, *soprano*
Boston Pops Orchestra
Arthur Fiedler, conductor



76. BEETHOVEN
Appassionata Sonata
AND Sonata in D
Op. 10, No. 3
Vladimir Horowitz, *pianist*



75. BACH
Jesus, Dearest Master
AND Christ Lay in
the Bonds of Death
The Robert Shaw Chorale
AND RCA Victor Orchestra
Robert Shaw, conductor



70. CHOPIN
The Ballades (Complete)
Arthur Rubinstein, *pianist*



74. BARTÓK: Music for
Strings, Percussion and Celesta
AND Hungarian Sketches
Chicago Symphony
Orchestra
Fritz Reiner, conductor



16. BEETHOVEN
Concerto in D
Jascha Heifetz, *violinist*
Boston Symphony Orchestra
Charles Munch, conductor



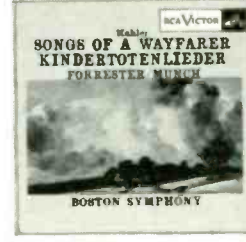
15. BEETHOVEN
Emperor Concerto
Arthur Rubinstein, *pianist*
Symphony of the Air
Josef Krips, conductor



62. DVOŘÁK
New World Symphony
Chicago Symphony
Orchestra
Fritz Reiner, conductor



38. STRAVINSKY
The Rite of Spring
Paris Conservatoire
Orchestra
Pierre Monteux, conductor



72. MAHLER
Kindertotenlieder
AND Songs of a Wayfarer
Maureen Forrester, *contralto*
Boston Symphony Orchestra
Charles Munch, conductor



13. TCHAIKOVSKY
Pathétique Symphony
Chicago Symphony
Orchestra
Fritz Reiner, conductor



71. KHACHATURIAN
Masquerade Suite
AND KABALEVSKY
The Comedians
RCA Victor Symphony
Orchestra
Kiril Kondrashin, conductor

A SHORT TRIAL OFFER FROM
The RCA Victor Society of Great Music
TO DEMONSTRATE HOW MEMBERSHIP CAN HELP YOU BUILD
THE MOST SATISFACTORY KIND OF RECORD LIBRARY
Any 4 for \$1 each
... IF YOU AGREE TO BUY FOUR ADDITIONAL RCA VICTOR REC-
ORDS FROM THE SOCIETY DURING THE NEXT YEAR FROM AT
LEAST 100 THAT WILL BE MADE AVAILABLE DURING THAT TIME

AVAILABLE IN EITHER STEREO OR REGULAR L. P.

CIRCLE 23 ON READER-SERVICE CARD



23. TCHAIKOVSKY
Concerto No. 1 in B flat minor
Van Cliburn, *pianist*
Kiril Kondrashin, conductor



35. RIMSKY-KORSAKOFF
Scheherazade
London Symphony Orchestra
Pierre Monteux, conductor



77. SCHUBERT
Death and the Maiden Quartet
AND Quartettsatz
The Juilliard String Quartet



78. GERSHWIN
Rhapsody in Blue
AND An American in Paris
Earl Wild, *pianist*
Boston Pops Orchestra
Arthur Fiedler, conductor



7. BRAHMS
Symphony No. 3 in F
Chicago Symphony
Orchestra
Fritz Reiner, conductor



79. TCHAIKOVSKY
1812 Overture
AND RAVEL
Bolero
Morton Gould and
His Orchestra

THE BASIC IDEA: SYSTEMATIC COLLECTION

THE PURPOSE of this offer is to demonstrate, by your own experience, a sensible way to build up a fine record library of the World's Great Music. Most music-lovers certainly intend to do so, but unfortunately almost always they are haphazard in carrying out this aspiration. Systematic collection not only means that they will ultimately build up a record library of which they can be proud, but that they can do so at an **IMMENSE SAVING**.

The one-year membership offer made here is a dramatic demonstration. In the first year it can represent a saving of **UP TO 40%** over the manufacturer's nationally advertised price.

After purchasing the four additional records called for in this trial membership, members who continue can build up their record libraries at almost a **ONE-THIRD SAVING** through the Club's Record-Dividend plan; that is, for every two records purchased (from a group of at least 100 made available annually by the Society) *members receive a third RCA VICTOR Red Seal record FREE*.

HOW THE SOCIETY OPERATES

EVERY month three or more 12-inch 33 $\frac{1}{3}$ R.P.M. RCA VICTOR Red Seal records are announced to members. One is singled out as the *record-of-the-month* and, unless the Society is otherwise instructed (on a simple form always provided), this record is sent. If the

A cardinal feature of the plan is **GUIDANCE**. The Society has a Selection Panel whose sole function is to recommend "must-have" works. The panel includes:

DEEMS TAYLOR, Chairman
composer and commentator

JACQUES BARZUN
author and music critic

SAMUEL CHOTZINOFF
General Music Director, NBC

JOHN M. CONLY
Music Editor, *The Atlantic*

AARON COPLAND
composer

ALFRED FRANKENSTEIN
Music Editor, *San Francisco Chronicle*

DOUGLAS MOORE
composer and Professor of Music,
Columbia University

WILLIAM SCHUMAN
composer and President of the
Juilliard School of Music

CARLETON SPRAGUE SMITH
former Chief of Music Division,
New York Public Library

G. WALLACE WOODWORTH
Professor of Music, Harvard

member does not want the work he may specify an alternate, or instruct the Society to send him nothing. For every record members pay only \$4.98—for stereo \$5.98—the manufacturer's nationally advertised price. (A small charge for postage and handling is added.)

FOR THE COLLECTOR

(NOT AVAILABLE IN STEREO)

These historic recordings were made before the advent of stereophonic sound and are therefore available only in regular L. P. versions. They can be played on stereo phonographs, of course, and, like all monaural recordings, will sound even better on this type of player.



80. BEETHOVEN
Eroica Symphony
NBC Symphony Orchestra
Arturo Toscanini, conductor



83. RESPIGHI
Pines of Rome
AND Fountains of Rome
NBC Symphony Orchestra
Arturo Toscanini, conductor



84. BEETHOVEN
Archduke Trio
Artur Rubinstein, *pianist*
Jascha Heifetz, *violinist*
Emanuel Feuermann, *cellist*



82. BACH Two-Part
Inventions (Complete) AND
Three-Part Inventions
Nos. 1, 2, 5, 11, 13, 14, 15
Wanda Landowska
harpsichordist



81. RACHMANINOFF
Concerto No. 1 in F sharp
minor AND
Rhapsody on a Theme
of Paganini
Sergei Rachmaninoff, *pianist*
Philadelphia Orchestra
Eugene Ormandy, conductor

RCA VICTOR Society of Great Music
c/o Book-of-the-Month Club, Inc.
345 Hudson Street, New York 14, N. Y.

V12-12

16

Please register me as a member of THE RCA VICTOR SOCIETY OF GREAT MUSIC and send me the four records I have indicated by number in boxes below, billing me only \$4 (plus postage and handling). I agree to buy four additional RCA VICTOR Red Seal records from the Society within twelve months. For each of these I will be billed the manufacturer's nationally advertised price—\$4.98 for regular L.P. recordings (\$5.98 for stereophonic recordings)—plus a small charge for postage, sales tax and handling. I may cancel my membership any time after buying four discs from the Society (in addition to those included in this introductory offer). If I continue after my fourth purchase, for every two records I buy from the Society I will receive a third RCA VICTOR Red Seal record free.

INDICATE BY NUMBER IN BOXES BELOW
THE FOUR RECORDS YOU WANT

CHECK THE DIVISION YOU WISH TO JOIN
 Regular L.P. Stereo

Mr. }
Mrs. }
Miss } (Please Print Plainly)

Address

City Zone State

NOTE: If you wish your membership credited to an authorized RCA VICTOR dealer, please fill in here:

Dealer's Name

Address

PLEASE NOTE: Records can be shipped only to residents of the U.S. and its territories, and Canada. Records for Canadian members are made in Canada and shipped duty free from Ontario.

CIRCLE 24 ON READER-SERVICE CARD

A SPECIALLY
COMMISSIONED
RECORDING
... LIMITED
EDITION



SHURE

NOT FOR SALE

"The Orchestra... The Instruments" No. LS661

Without a doubt, the most ambitious, musically sound, entertaining and informative privately commissioned recording to date. Superbly original in concept, extraordinary in scope, it shows how each instrument (and instrumental choir) emanates from the orchestra in the correct spatial relation to all other instruments. It is uniquely stereo-oriented, so much so that it cannot purposefully be made into a monophonic disc or played on monophonic radio. Conceived and supervised by Dr. Kurt List, winner of the Grand Prix du Disque, renowned composer, critic and Musical Director of Westminster; recorded by the Vienna State Opera Orchestra in the acoustically brilliant Mozartsaal concert hall; Franz Bauer-Theussl conducts, with first desk soloists. Program material is a cohesive musical entity with works of Cimarosa, Debussy, Dittersdorf, Handel, Haydn, Lalo, Mozart, Rachmaninoff, Respighi, Rimski-Korsakov, Tchaikovsky, Wagner, and Weber represented. No one can buy this record—and there is no record like it. It is yours only with the purchase of the Shure Products* listed below:

Only Shure would commission such a technically demanding record—for they know full well that Shure Stereo Dynetic Phone Cartridges are equal to its incredible range and stereo channel separation requirements. Shure cartridges are the overwhelming choice of critics, musicians and audiophiles for their own music systems. They are the lowest cost, yet most critical components in quality stereo systems. They are completely accurate and honest throughout the entire audible sound spectrum.

... a gift to you when you buy the one indispensable accouterment to perfect sound re-creation

*You will receive the Westminster/Shure recording at no charge with the purchase of a Shure Professional Cartridge (Model M3D \$45.00 net), Custom Cartridge (Model M7D \$24.00 net), Studio Integrated Tone Arm and Cartridge (Model M212, M216 \$89.50 net) or Professional Tone Arm (Model M232 \$29.95 net, Model M236 \$31.95 net).

Offer limited. Full details at your local high fidelity dealers' showroom. (See yellow pages under "High Fidelity," "Music systems—home," etc.)

... incomparable

SHURE

Stereo Dynetic

hi-fi phono cartridges
and tone arms



Music lover's record selection booklet ... tells how to preserve record fidelity, explains hi-fi stereo. Send 25c to:

Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Ill.
Dept. WW

CIRCLE 100 ON READER-SERVICE CARD

STEREO SYSTEM FOR A MILLION- AIRE: 4 SELECTIONS

Gentlemen's Quarterly magazine asked James Lyons, editor of *The American Record Guide* (the oldest record review magazine in the United States), to poll hi-fi authorities on which audio components they would choose for the best possible stereo system, without any regard for price.

Three writers in the audio field and one audio consultant made up independent lists. The ideal systems they projected in the April, 1960 issue of *Gentlemen's Quarterly* are suitable for discriminating millionaires—one of the systems, using a professional tape machine, would cost about \$4000.

ACOUSTIC RESEARCH AR-3 loudspeakers are included in three of the lists,* and these are moderate in price. (There are many speaker systems that currently sell for more than three times the AR-3's \$216.) AR speakers were chosen entirely on account of their musically natural quality.

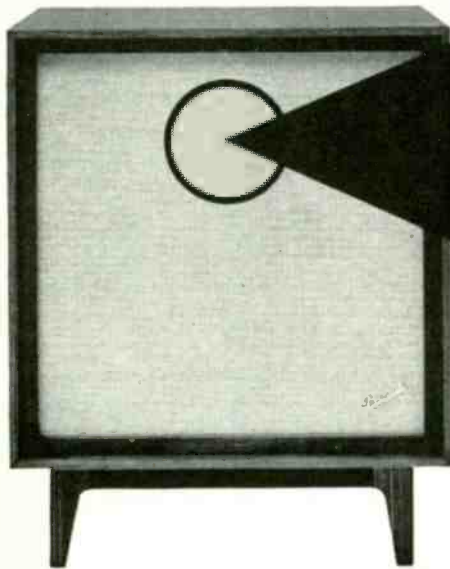
Literature on Acoustic Research speaker systems is available for the asking.

**In two cases alternates are also listed. For the complete component lists see the April, 1960 *Gentlemen's Quarterly*, or write us.*

ACOUSTIC RESEARCH, INC. 24 Thorndike Street Cambridge 41, Massachusetts

**A MAJOR IMPROVEMENT in the
MATCHLESS BOZAK MIDRANGE SPEAKER**

***Now Makes ALL Bozak Three-Way Systems
Better Than Ever!***



***The Sensational New Bozak B-209A
Midrange Speaker (Patent Pending)***

All Bozak Three-Way Speaker Systems now incorporate the new B-209A Midrange, featuring a revolutionary and altogether different diaphragm. The result is an overall excellence of musical performance beyond anything previously attained!

The new speaker is a radically improved version of the matchless B-209, hitherto generally accepted as the best midrange in musical reproduction. To its many exceptional qualities there has now been added an instantaneously precise transient response that is simply unequalled. The speaker retains every subtlety and nuance of all vocal and instrumental music, and must be heard to be appreciated. Ask a Bozak Franchised Dealer for a demonstration.

TO OWNERS OF BOZAK SPEAKER SYSTEMS:

Arrangements are being made with Bozak Franchised Dealers under which you can have your speakers brought up to the minute at nominal cost. See your dealer for information.

Bozak

DARIEN, CONN.

T H E V E R Y B E S T I N M U S I C

CIRCLE 25 ON READER-SERVICE CARD



\$288 includes cage

*... the finest performance available
in a stereo power amplifier*

McIntosh 240

Cooler Operating The 240 operates well within the long-life recommendations of the tube manufacturers. Put your hand on the transformers, you can feel the difference. This cooler operation assures you of long, trouble-free life.

Practical Flexibility Multiple input sensitivity ranges of the 240 make it easier to connect any preamplifier . . . stereo or monophonic. McIntosh output facilities provides two 40 watt stereo channels or one 80 watt monophonic channel. Includes all voice coil impedances, 600 ohms and 70.7 volts.

Designed For A Long Life Traditional McIntosh design extends your investment through the years . . . protects you against obsolescence.

Availability Your Franchised McIntosh Dealer has the 240 in stock now.


A "Mark of Excellence" Product by
CIRCLE 76 ON READER-SERVICE CARD

McIntosh
LABORATORY, INC.

4 Chambers St., Binghamton, N. Y.

FOR CHRISTMAS GIVE THE ESL DUST BUG

Add years to your record library for less than the cost of one record—at good hi-fi shops everywhere

ONLY **\$5.75**  FOR LISTENING AT ITS BEST
Electro-Sonic Laboratories, Inc.
Dept H • 35-64 36th St • Long Island City 8, NY



Notes from Abroad



LONDON—Accompanied by a small administrative contingent and a sprinkling of players' wives in white berets and slate-gray raincoats, the Leningrad Symphony Orchestra reached Wembley Town Hall auditorium, on the rim of suburban London, at a playing strength of 106, including two alternating leaders for each instrumental section—an arrangement which struck veteran orchestral managers here, accustomed to decades of cheeseparing, as lavish beyond dreams.

The visit put Wembley caterers into something of a flutter. After the first of the week's recording sessions (for the German label, DGG), the players sat down to the inescapable English roast lamb; but as a concession to exotic tastes, garlic had been shredded into the mushroom soup, and each plate was flanked not only by a wine glass (for "Coke") but also by a cup for Russian tea.

Mravinsky & Co. at Wembley. The sessions began with a test run of Tchaikovsky's *Rococo Variations*, Rozhdstvensky conducting and Rostropovitch playing solo cello. At the playback the conductor and the cellist sat side by side on a sofa, scores on their knees, while a dozen or so rank-and-file players stared and listened from outside through the casement window. In the first half minute a thing struck me which had struck me at the orchestra's Edinburgh concerts and was to strike me again at the Festival and Albert Halls, London. As we in this country usually hear it, the tone of the first French horn is exceedingly French. The first horn solo of the Russians' *Rococo* set pulsed mellowly in a way that saxophones and tenor trombones have. But more about the orchestra's characteristics in a moment.

Including the *Rococo* set, the sessions at Wembley covered the ground forecast in these "Notes" a month ago: Tchaikovsky's Symphony No. 4, *Romeo and Juliet*, and *Francesca da Rimini*; the Schumann Cello Concerto (with Rostropovitch again); Khachaturian's *Gayne* Suite. Eugen Mravinsky, the Leningraders' principal conductor since 1938, had charge of the Fourth Symphony sessions, which ran to nine hours—an astonishing total for a piece so bedded in the repertory and Russian blood that I should have thought a muzhik tractor driver capable of playing it in his sleep. Evidently Mravinsky is among those who feel that second nature and ingrained

habit are perils in themselves. He spent a full hour on the last two minutes of the Finale alone. It was not the playing that worried him so much as the recording balance. I remember a soft bassoon solo that simply would not register as scored. Mravinsky and the DGG engineers finally got what they wanted by playing up the bassoon's tone and stepping the microphone back in experimental stages. At the finish the bassoon sounded *forte* to a listener in the hall. But that wasn't how it reached the playback.

Sociological Observations. During lunch intervals the players strolled about Wembley Park taking snapshots. Our suburban way of life lay wide open, especially to such of them (not a few) as read English. There was the real estate office with a notice of a six-bed house wanted at £7,500 displayed in one window and in the window opposite a card advertising a six-bed house (same type, same district) offered for sale at £7,500. There was the pub with 1947's Olympic Torch in a glass reliquary on one wall and, facing it, a photograph of five popular vaudeville stars wearing ermine capes, crowns, and comic expressions. . . .

Artistic Preoccupations. Probably the Leningraders were too immersed in their art to puzzle or triumph over "inherent capitalist contradictions." I had several talks with individuals and groups. The first thing that emerged was that they were passionately anxious to make a good impression artistically in the West. They made the expected references to "our Great Revolution" and to the "unprecedented" glory of the Leningrad Symphony Orchestra's achievements after 1917. Yet it was clear that as artists they know in their bones that Soviet centralization and bureaucracy does not give them any potent magic or even any exclusive knack. They realize that in music making there are universally valid yardsticks and that Russian orchestras must submit to these as do orchestras elsewhere.

One player-group to whom I talked through an interpreter paid compliments to English orchestras ("They are at the top") which seemed dictated in part by politeness. Then came unsolicited American comparisons. "We consider," said one player—the rest nodding in assent—"that our brass is like that of the New York Philharmonic and that our strings are like those of the Boston Symphony."

Farewell and Coda. On the last day, Mravinsky approved the last of the playbacks. Then, having called for champagne,

Continued on page 14



Mravinsky

OUTSTANDING HIT

OF THE New York High Fidelity Show!



FISHER 202-R

Stereo FM-AM Tuner

0.5 Microvolt Sensitivity! Golden Cascode Front-End!

SIX IF Stages! FIVE Limiters! Exclusive MicroTune!



■ In five days, 31,119 people listened to the sensational FISHER 202-R Stereo FM-AM Tuner with exclusive MicroTune!

■ At the show and since the show, more people have listened to, tested and *wanted* to own the new FISHER 202-R than any other tuner in the world! It's easy to understand why—the 202-R offers so many exclusive features and new advancements that it is unquestionably the world's finest Stereo FM-AM Tuner! ■ **0.5 Microvolt Sensitivity** for 20 db of quieting with 72 ohm antenna, the finest ever achieved! ■ **1.5 db capture ratio**, the finest ever achieved! ■ Golden Cascode Front-End, **SIX IF Stages** and **FIVE limiters**, resulting in selectivity and sensitivity of a quality *never before achieved!* ■ Exclusive FISHER **MicroTune** makes absolutely accurate FM tuning child's play! ■ Automatic interstation noise suppression! ■ AM section provides a signal of such high quality that it accurately complements the FM section for FM-AM stereo broadcasts! **\$329.50**

Write today for complete specifications!

FISHER RADIO CORPORATION · 21-25 44th DRIVE · LONG ISLAND CITY 1, N. Y.

Export: Morhan Exporting Corp., 458 Broadway, New York 13, N. Y. ■ Available in Canada through Canadian-Marconi

CIRCLE 49 ON READER-SERVICE CARD

“RESEARCH MAKES THE DIFFERENCE”*

For Good Living
And Good Giving
SONY[®]
FM-AM
All-Transistor
Portable Radio



can also be used as tuner
for your hi-fidelity system

Receives both FM and standard broadcasts with world-famous SONY precision and clarity. Works instantly and with equal excellence indoors or outdoors. Can also be used as tuner with your Hi-Fi system! And as a very special gift, it has few equals.

(ill. above) SONY TFM 121 with 12-transistors, self-contained telescopic dipole antennae. Measures 2 1/4" x 5" x 9 1/4". Weighs 3 1/2 lbs. Complete with batteries.



(ill. directly above) SONY TR 812—3-band 8-transistor portable. Receives AM, Short Wave and Marine broadcasts. Size 10 1/4" x 7 1/4" x 3 3/8". Telescopic antenna.

"The Peak of Electronic Perfection"

SONY CORP.
OF AMERICA

514 Broadway, New York 12, New York

Canada: Gen'l Distributors, Ltd., 791 Notre Dame Ave., Winnipeg 3

At fine radio & dept. stores, or write

Dept. HF for name of nearest store.

* T/M

CIRCLE 101 ON READER-SERVICE CARD

NOTES FROM ABROAD

Continued from page 12

he invited Karl-Heinz Schneider (DGG producer) and Constantin T. Mataxos (DGG's specialist in behind-the-curtain contracts) to bring their recording team next year to Leningrad, for recordings to include one or more Prokofiev operas. The invitation was accepted provisionally. Before leaving, the Leningraders conferred enameled badges depicting various of Leningrad's public monuments upon DGG engineers Harold Baudis and Walther Sommer, as well as upon G. S. Martin, of DGG's London office, and the Mayor and Mayoress of Wembley. There were bowings, beamings, and hand kissings in all directions.

Both at their recording sessions and at their eight public concerts in Britain (four in Edinburgh, four in London), the orchestra impressed me and most English critics by its precision and discipline, especially at high speeds. The quicksilver handling of Tchaikovsky's vivace movements or moods, for instance, is quite beyond English attainments and has hitherto been outside even our imagination. Certain aspects of the Leningraders' attack and tone (e.g., that of the trumpets in the long-held octaves they have to play in the Scherzo trio of Beethoven's Seventh) struck some of us as insufferably brash. Their trombone playing was always true and immensely resonant, as though the players' lungs were bigger and stronger than anything hitherto known to pneumology. As has already been hinted, the horns were admired less for their solo tone than for their staggeringly solid and beautiful unisons, especially in Prokofiev's Sixth and Shostakovich's Eighth symphonies, scores which threw up also the richness and brilliance of the strings and woodwind.

Certain of the ovations the orchestra received were as elated and rowdy as anything Beecham has known—which means the nearest thing to roof-raising this town knows.

CHARLES REID

VIENNA—Fritz Uhl, the Tristan in London's just completed recording of Wagner's music-drama, is a thirty-two-year-old Viennese who began his career as a lyric tenor in Graz about twelve years ago. Some time later—when he had moved to the German town of Oberhausen—he decided to become a dramatic tenor. Othello was his first experiment in this direction, followed by Radames and Manrico. In 1958 he was engaged to sing at the Munich Staatsoper, and there he began to take on Wagnerian *Heldentenor* parts—Lohengrin, Stolzing, Loge, Siegmund.

Meanwhile, Uhl has returned to his native Vienna to sing in what I like to call "Vienna's secret opera house," the Sofiensaal, which for the past several years has served as recording studio for London Records.

Continued on page 16

HIGH FIDELITY MAGAZINE

NOW YOU CAN HAVE BOTH—

FISHER QUALITY MODERATE COST

THE FISHER X-100
Stereo Master Audio Control
With 30-Watt Stereo Amplifier
\$159.50



THE FISHER XP-2
Free-Piston Three-Speaker System
Frequency Response:
33 to 15,000 cps
Unstained Birch: \$79.50
Mahogany, Walnut and Cherry: \$84.50



THE FISHER FM-50
Wide-Band FM Tuner
0.65 Microvolt Sensitivity!
\$129.50

A Complete Stereo System by

FISHER

For Only **\$448!**

■ All you need add is record playing equipment for a complete stereo system second to none. Designed to satisfy the most demanding stereo enthusiast, the equipment illustrated above has every feature necessary for outstanding performance, and is made by the most respected name in high fidelity—FISHER! The FM-50 Wide-Band FM Tuner has the new TrioMatic Front-End and FOUR IF stages for a remarkable sensitivity of 0.65 microvolts (20 db of

quieting with 72 ohm antenna.) The Micro-Ray Tuning Indicator also serves as Tape Recording Level Indicator. Provisions for addition of Multiplex. The X-100 offers unlimited flexibility with seventeen front panel controls and two 18-Watt amplifiers. The XP-2 Speaker System uses the renowned design principles first introduced in the fabulous FISHER XP-1, offering big speaker performance in an even more compact enclosure. SIZE: 22" x 12" x 11¼" deep.

Write today for complete specifications!

FISHER RADIO CORPORATION • 21-25 44th DRIVE • LONG ISLAND CITY 1, N. Y.

Export: Morhan Exporting Corp., 458 Broadway, New York 13, N. Y. ■ Available in Canada through Canadian-Marconi

CIRCLE 50 ON READER-SERVICE CARD

Continued from page 14

announcing...

a most significant achievement in sound reproduction —



marantz

Model 9

WORLD'S FINEST HIGH-POWERED AMPLIFIER

The introduction of this new single-channel deluxe 70 watt amplifier ushers in a new advance in quality reproduction that transcends anything you have ever heard before! Its newly developed circuit has reduced distortion to a point where it is now a meaningless factor. The complete stability of the Model 9 shows up brilliantly in silky smooth performance, and effortless reproduction of the strongest transients. If you are one of those who are seeking the finest sound reproduction available, we urge you to listen to the Marantz Model 9.

- 1. 70 WATTS RMS**
(conservatively rated) with four EL34 output tubes operating coolly and without strain.
- 2. TOP CONSTRUCTION QUALITY**
luxurious craftsmanship throughout.
- 3. UNCONDITIONAL STABILITY**
for finest listening with any type of loudspeaker.
- 4. NEWLY DEVELOPED CIRCUIT**
for exceptionally low 20 cps — 20 kc distortion.
- 5. TRIODE SWITCH**
changes output from 70 watt

- "screen tap" to nearly 40 watts of triode operation.
- 6. TEST SWITCH**
six simple metered adjustments, including Dynamic Balance, for perfect performance regardless of tube aging.
- 7. CONTROL PANEL**
all adjustments easily available from the front. Removable access panel uncovers bias adjustments and all input-output connections.
- 8. EXCEPTIONAL DEPENDABILITY**
all parts conservatively operated. Very cool running.

For the Person Who Demands Priceless Performance..... **\$285***
(slightly higher in the West)

Hear it at your authorized MARANTZ dealer or write . . .

marantz

25-14 BROADWAY, LONG ISLAND CITY 6, NEW YORK

* Price subject to change

As Birgit Nilsson's partner in the new recording of *Tristan und Isolde* under the direction of Georg Solti, Uhl has made an excellent impression. While his lyric background has had a very positive influence on his rendering of the part—and there is more than one line in the score which, in my opinion, demands at least a sprinkling of Tamino's timbre—his voice is suited to heroic expression as well. In short, an exciting new *Tristan* seems to have been found.

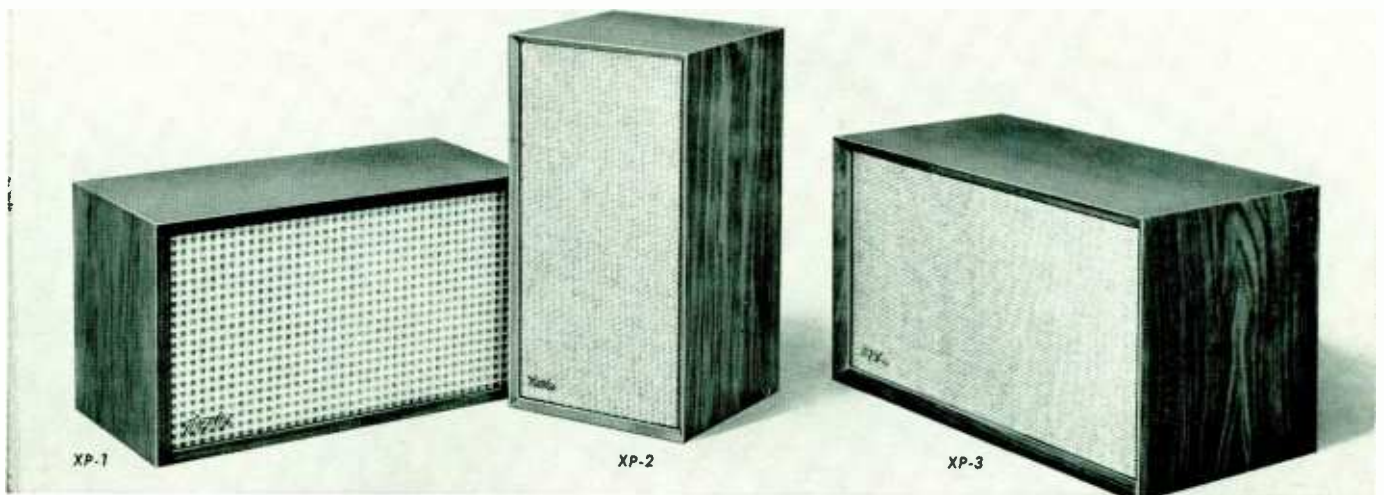
From what I could gather in the course of the two sessions I attended, conductor Solti is not in favor of the "breathtaking" approach to *Tristan* which has become fashionable in recent years. Rather he makes the Vienna Philharmonic breathe naturally in the very manner which Furtwängler once described to me as "the natural flow of Wagner's never abating melodic energy." Other members of the *Tristan* cast are: Regina Resnik (Brangäne), Tom Krause (Kurwenal), Arnold van Mill (Marke), and Ernst Kozub (Melot). The set will not be issued until some time in 1961.

After Vivaldi—Corelli and Haydn. Max Goberman, whose projected complete recording of Vivaldi's music is by now well known on both sides of the Atlantic, has just completed a series of sessions with the Vienna Volksoper Orchestra which will result in twelve discs of Corelli's music. The main purpose, though, of Goberman's trip to Vienna was not the recording of Corelli's works, but the far more ambitious project of recording the symphonies of Haydn in their entirety—and exactly as Haydn wrote them. Seventeen symphonies are already on tape. Before assembling the orchestra in the studio for the first rehearsal, Goberman—with the assistance of the Haydn scholar (and HIGH FIDELITY's European Editor) H. C. Robbins Landon—spent many sleepless nights inserting missing slurs, correcting grace notes, eliminating wrong notes, and in general making the printed parts accord with Haydn's manuscripts. For example, Goberman's reading of the Symphony No. 98, in B flat, contains a cembalo solo in the final movement. Of this solo we find no trace in the printed scores, nor is it to be heard in any of the existing recordings. Yet when this symphony was first performed in London, in February 1792, Haydn himself played the cembalo solo, which had such a surprise effect on the public that Salomon had to repeat the last movement. We shall be able to hear this newly established "original version" of No. 98 early in 1961, when the first records of this Haydn series will be made available, together with the respective scores.

KURT BLAUKOPF



The **MOST** EFFICIENT!



THE FISHER®

Free-Piston Speaker Systems

■ An exclusive *six-pound* magnet structure and a solid steel billet cover makes FISHER Free-Piston Speaker Systems the *most efficient* compact systems in the world! For the first time, the audio enthusiast can really have *big speaker performance* from a compact system—even when using a modest ten-watt amplifier!

THE **XP-1**

■ Free-Piston Three-Way Speaker System with a twelve-inch, high compliance woofer employing the FISHER six-pound encapsulated magnet structure, a five-inch mid-range speaker, and a Super-Tweeter. Hermetically sealed enclosure: 13¼" x 24" x 11¾". Power requirements: 10 to 60 watts. FREQUENCY RESPONSE: 30 to 18,000 cycles.

Unstained Birch \$124.50
Mahogany, Walnut and Cherry \$129.50

THE **XP-2**

■ Outstanding Quality at Moderate Cost! A Three-Speaker System using the fabulous design principles first introduced in the XP-1. Contained in the hermetically sealed enclosure are two eight-inch Free-Piston woofers and a specially-treated five-inch tweeter. SIZE: 22" x 12" x 11¼". FREQUENCY RESPONSE: 35 to 15,000 cycles.

Unstained Birch \$79.50
Mahogany, Walnut and Cherry \$84.50

THE **XP-3**

■ New Three-Way Free-Piston System with a six-pound magnet structure and two-inch voice coil on all three speakers! Flawless sound at all frequencies! Twelve-inch woofer, eight-inch mid-range and two-inch convex tweeter with 120° dispersion. SIZE: 15" x 26" x 13½". FREQUENCY RESPONSE: 30 cps to beyond audibility.

Unstained Birch \$219.50
Mahogany, Walnut and Cherry \$224.50

Write today for complete specifications!

FISHER RADIO CORPORATION • 21-25 44th DRIVE • LONG ISLAND CITY 1, N. Y.

Export: Morhan Exporting Corp., 458 Broadway, New York 13, N. Y. ■ Available in Canada through Canadian-Marconi

CIRCLE 48 ON READER-SERVICE CARD

THIS YEAR GIVE A HEATHKIT



**NOW ONLY
HEATHKIT®
Brings You
ALL 3!**

1.
HEATHKIT
for the do-it-yourself
hobbyist

2.
HEATHKIT
factory-wired &
tested units ready for
immediate use &
enjoyment

3.
HEATHKIT
Science Series . . .
entertaining,
instructive
explorations into
science & electronics
for youngsters

HEATHKIT[®] by DAYSTROM

CIRCLE 56 ON READER-SERVICE CARD

HEATHKIT® HI-FI . . .

the gift that goes on giving pleasure year after year.



Complete ensemble, low as \$133.50
Send for details.

STEREO EQUIPMENT ENCLOSURE ENSEMBLE

Beautifully styled center cabinet and optional speaker wings are factory assembled, ready to use, in choice of finished or unfinished woods. Center unit houses changer, AM/FM tuner, stereo amplifier and optional sliding tape recorder drawer. Speaker wings available in 2 models— for 12" or 15" stereo speakers.



AUTOMATIC RECORD CHANGER KIT

Jam-proof mechanism . . . quick-change cartridge holder . . . "muting" switch . . . and "size-selector" for intermixing 7", 10" and 12" records of the same speed! Holds up to 10 records, for hours of delightful stereo or mono listening enjoyment.

Model AD-50 \$49.95 to \$54.95 depending on cartridge. Other models from \$22.95. Send for FREE Heathkit catalog today!



Model AJ-30 (kit) . . . \$9.75 dn. **\$97.50**
Model AJW-30 (wired) . . . \$15.30 dn. **\$152.95**

DELUXE AM/FM STEREO TUNER

Exciting new styling and advance design features rocket this Heathkit to the top of the Christmas value list. Featured are: complete AM/FM, Stereo reception, plus multiplex adapter output; flywheel tuning; individual tuning meters; FM AFC and AM bandwidth switch. 25 lbs.



MONOPHONIC PREAMPLIFIER KIT

The AA-60 is a monophonic hi-fi preamplifier control center . . . the heart of any good hi-fi system. 6 separate inputs: mag. phono, tape head, microphone, tuner, crystal phono, and auxiliary. Tape head input has NARTB equalization for direct playback from tape head. Features separate tone controls, input level controls, filament balance, 6-position function selector.

Model AA-60 . . . 7 lbs. . . **\$24.95**



Model AA-100 (kit) \$8.50 dn. **\$84.95**
Model AAW-100 (wired) \$14.50 dn. **\$144.95**

HI-FI RATED 50-WATT STEREO AMPLIFIER

In the inimitable style of the AJ-30 above, this complete stereo amplifier offers the ultimate in stereo control and mastery of tonal values. Jam-packed with special features including mixed-channel center speaker output; "separation," "balance" and "stereo reverse" controls. 31 lbs.



PORTABLE 4-TRACK STEREO TAPE RECORDER KIT

What better gift than this? . . . a compact portable tape recorder just waiting to record the caroling, frolicking, family joys of the holiday season! You'll thrill to the natural stereophonic sound of this unit that also serves as a hi-fi center with its versatile input accommodations and controls. Tape mechanism and cabinet are pre-assembled. 49 lbs.

Model AD-40 . . . \$18.00 dn. **\$179.95**



Model AS-10U (unfinished) **\$59.95**
Model AS-10M or W (mahog. or wal.) **\$64.95**

ACOUSTIC SUSPENSION SPEAKER SYSTEM KIT

It's "bookshelf" size belying its gigantic capabilities, this amazing unit outperforms speakers four times its size. A 10" acoustic suspension woofer and two "dispersed-array" cone tweeters deliver high-fidelity tone with fantastic brilliance over the entire range of 30-15,000 cps. Pre-assembled cabinets in choice of finishes. Measures 24" L x 11½" D x 13½" H. 28 lbs.



Model AJ-10 . . . \$6.00 dn. **\$59.95**

ECONOMY AM/FM STEREO TUNER KIT

Ideal suggestion for your Christmas hi-fi gift list . . . a low cost tuner with every design feature for superb AM, FM or stereo AM/FM listening. Separate "magic-eye" tuning indicators "zero-in" stations while 3-position AFC gives drift-free reception. Output provided for multiplex adapter. 14 lbs.

ORDER DIRECT BY MAIL OR SEE YOUR HEATHKIT DEALER



HEATH COMPANY
Benton Harbor 8, Michigan

ORDERING INSTRUCTIONS
Fill out the order blank below. Include charges for parcel post according to weights shown. Express orders shipped delivery charges collect. All prices F.O.B. Benton Harbor, Mich. A 20% deposit is required on all C.O.D. orders. Prices subject to change without notice.

Please send the following HEATHKITS:

ITEM	MODEL NO.	PRICE

Ship via () Parcel Post () Express () COD () Best Way

() SEND MY FREE COPY OF YOUR COMPLETE CATALOG

Name _____

Address _____

City _____ Zone _____ State _____

Dealer and export prices slightly higher.

CIRCLE 57 ON READER-SERVICE CARD



The soft spring rain and the new ADC-1 Stereo Cartridge

Some people have a special kind of sensitivity to the world around them. They respond in a special way to things they see, feel and hear. They experience beauty in sights of no beauty in themselves. They sense subtleties in sound that escape the insensitive ear.

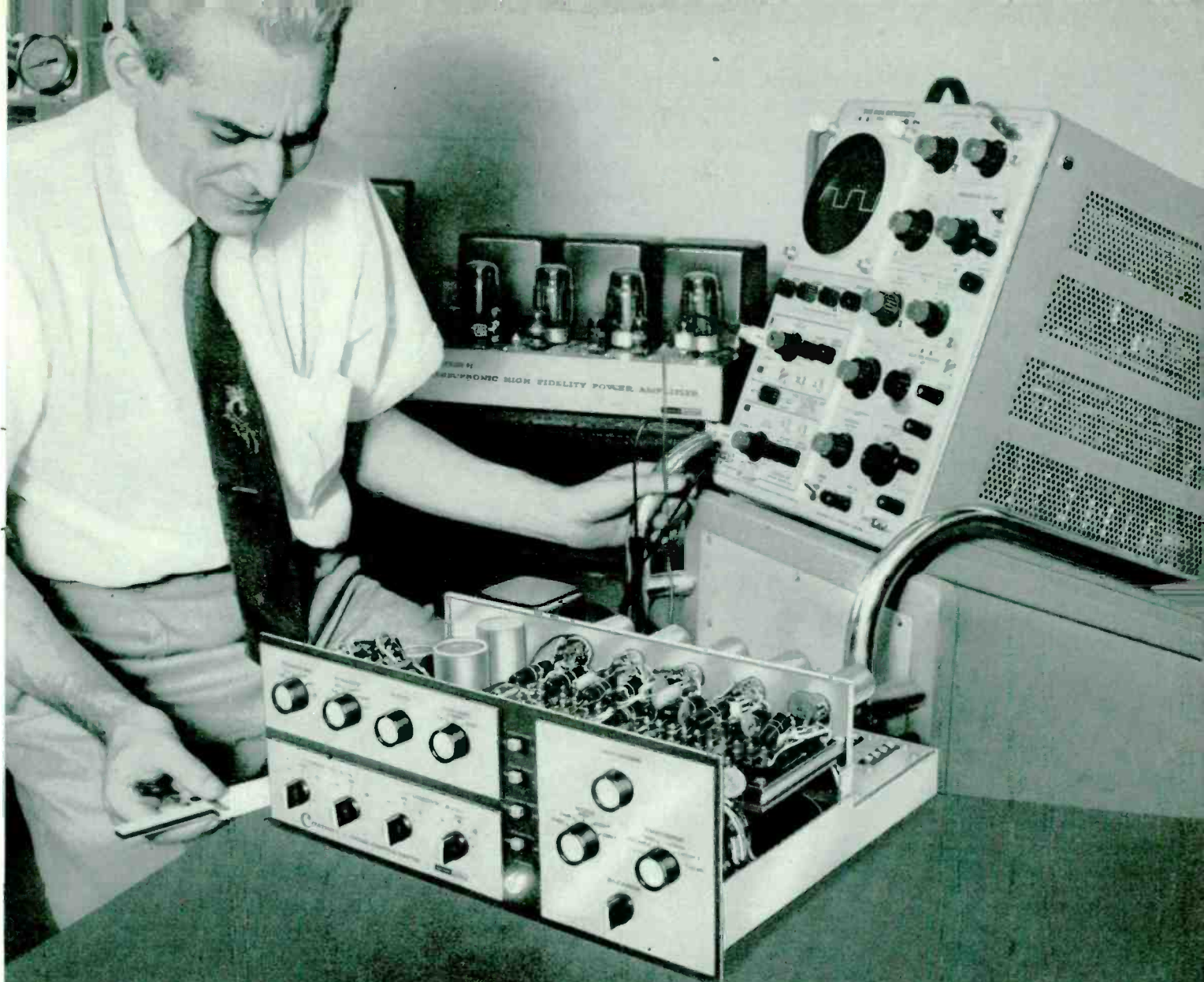
The new ADC-1 miniature moving magnet cartridge is designed for the man with this kind of perceptiveness. Its performance is startling. You'll sense the subtle differences immediately. Capable of floating on less than

1 gram of pressure, the ADC-1 produces brilliant highs conspicuous by the lack of peaks. You hear thunderous lows, clean and well rounded. Distortion is reduced to a point where it is negligible. Unsuspected subtleties of timbre and tonal gradation are revealed.

If you pride yourself in your ability to see, feel and hear what others often miss, then you've a treat waiting for you. . . . Ask your dealer to demonstrate the new ADC-1 today. Audio Dynamics Corp./1677 Cody Ave., Ridgewood 27, N.Y.



CIRCLE 12 ON READER-SERVICE CARD



AT NORMAL LISTENING LEVELS THE ONLY MEASURABLE DISTORTION COMES FROM THE TEST EQUIPMENT!

Measuring intermodulation, harmonic or phase distortion on the new Citation Kits can be a unique experience for any engineer. He will find that *at normal listening levels the only measurable distortion comes from the test equipment.*

But let's put the numbers away. The real distinction of Citation is not in its specifications — remarkable as they are. It is, rather, in its performance — which goes well beyond the point of numbers. *Citation actually sounds recognizably best.* The "Citation Sound" has created so profound an impression, that the words have become part of the language of high fidelity.

In AUDIO MAGAZINE, editor C. G. McProud, wrote: *"When we heard the Citations, our immediate reaction was that one listened through the amplifier system clear back to the original performance, and that the finer nuances of tone shading stood out clearly and distinctly for the first time."*

For a complete report on these remarkable instruments, write Dept. HF-12, Citation Kit Division, Harman-Kardon, Plainview, N. Y.

The basic quality of the "Citation Sound" was summed up by the Hirsch-Houck Labs in HIGH FIDELITY: *"The more one listens... the more pleasing its sound becomes."* Another glowing tribute to Citation and its talented engineering group, headed by Stew Hegeman (shown above), came from Herbert Reid who said in HI-FI STEREO REVIEW: *"Over and above the details of design and performance, we felt that the Citation group bore eloquent witness to the one vital aspect of audio that for so many of us has elevated high fidelity from a casual hobby to a lifelong interest: the earnest attempt to reach an ideal — not for the sake of technical showmanship — but for the sake of music and our demanding love of it."*

THE CITATION I, Stereophonic Preamplifier Control Center... \$159.95; Factory-Wired ... \$249.95; Walnut Enclosure, WC-1 ... \$29.95.

THE CITATION II, 120 Watt Stereophonic Power Amplifier... \$159.95; Factory-Wired ... \$229.95; Charcoal Brown Enclosure, AC-2 ... \$7.95. All prices slightly higher in the West.

Build the Very Best **CITATION KITS** by **harman kardon**

CIRCLE 55 ON READER-SERVICE CARD

The greatest beauty of
Thorens famous quality...
you can afford it!

No need to hesitate, you *can* afford Thorens famous quality. You *can* have music as it's meant to be heard. You *can* relax with Thorens *unique* one year guarantee. There's a Thorens model that fits handily into any budget.

Whether you know a lot or a little about high-fidelity equipment, you'll particularly enjoy the courteous and knowledgeable way a Thorens franchised dealer *earns* your confidence. Each Thorens dealer is carefully selected for knowledge, ability and integrity. They'll make buying *your* Thorens almost as much fun as owning it. Shop around this page for a few of the outstanding features and then stop in and *see* all of them for yourself. o.s

Guaranteed for one full year. Sold only through carefully selected franchised dealers.



THORENS

SWISS MADE PRODUCTS

MUSIC BOXES • HI-FI COMPONENTS
SPRING-POWERED SHAVERS • LIGHTERS

New Hyde Park, N. Y.

MATCHLESS!

TD-124. All four speeds. Plays any record. Easy-to-use lighted strobe sets exact speed for best musical reproduction. Completely silent. Many more exclusive features... only \$99.95 net.

MORE ECONOMICAL!

TD-134. The finest 4-speed manual turntable you can buy. Includes tone arm. Elimination of semi-automatic feature saves you another \$15. You can also save up to \$30 on the tone arm. Look at TD-134... only \$59.95 net.



TD-184

TD-124



TD-134

MARVELOUS!

TD-184. Includes tone arm and simple dialing system that lets you select records and start turntable. All 4 speeds. Save \$20 on turntable, up to \$30 on tone arm. Look at TD-184... only \$75.00 net.

MOST ECONOMICAL!

TDK-101. You can assemble this Thorens turntable yourself. The superb quality of the components makes all your work worthwhile. Look at Thorens TDK-101... only \$47.50 net.



TDK-101

CIRCLE 110 ON READER-SERVICE CARD

**NO
ARTIFICIAL
COLORING
ADDED**



PRESENTING THE WHARFEDALE ACHROMATIC SPEAKER SYSTEMS

The basic definition of "Achromatic" is: Pure. Non-colored by extraneous modulations.

During this past season Wharfedale, the name most highly regarded by music lovers and technicians in the field of high fidelity speakers, introduced the Wharfedale 60.

The Wharfedale 60 was the first shelf-sized speaker to employ the exclusive sand-filled principle which achieves rich, non-strident high notes and glowing bass without electronic, mechanical or acoustical tone coloration or false resonance.

The Wharfedale 60 was the first compact speaker system truly to meet the uncompromising standard of high fidelity performance which identifies all Wharfedale speakers.

The W60, unmatched in its field for quality of sound, has won amazing acceptance almost overnight. This success, in great measure, has been spurred by the unprecedented endorsement of qualified high fidelity dealers, everywhere.

But, above all, this adds to our pride and pleasure . . . in the sweep-

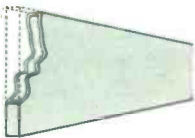
ing triumph of the W60, 74% of the new owners who returned the cards which register the Wharfedale guarantee, said that they had purchased their W60 upon the enthusiastic recommendation of a friend who had experience and knowledge of fine audio equipment.

Now, in addition to the W60, Wharfedale brings you two other achromatic speaker systems, the W50 and the W70.

In every one of the achromatic systems, the speakers and the superb, handsome cabinet perform truly as a single unit. The reproduction is a perfect image of the music as it was recorded . . . and, certainly as you wish to hear it.

Today, with the advent of the new Wharfedale Achromatic Speaker Systems, we have taken a giant step toward the goal of the perfect reproduction of the sound of music.

May we suggest that you ask your dealer to demonstrate their remarkable qualities.



The Wharfedale Achromatic Series' sand-filled panel consists of two layers of wood with a completely inert filler of dry sand between them for truer bass down to 20 cycles.



Wharfedale Achromatic W60

The original Achromatic unit, which set a new standard for complete speaker systems regardless of size or price.

True wood veneers:
Utility Model: \$109.50
Unfinished \$94.50



Wharfedale Achromatic W50

The lowest-priced Achromatic system. This fine speaker system is to be compared only with the others in this series.

True wood veneers:
Utility Model: \$94.50
Unfinished \$79.00



Wharfedale Achromatic W70

This great system is, in truth, a fine musical instrument. Its reproduction can be compared only to a live performance.

True wood veneers:
Utility Model: \$149.50
Unfinished \$139.50

Mail this coupon to dept. WX20
British Industries Corp.,
Port Washington, New York

Please send Wharfedale Achromatic Series literature.

name _____

address _____

city _____ state _____

Wharfedale

WHARFEDALE, A DIVISION OF BRITISH INDUSTRIES CORPORATION, PORT WASHINGTON, N.Y.

CIRCLE 26 ON READER-SERVICE CARD



trading?

audio exchange
makes the BEST
Trades!*

*See HIGH FIDELITY Magazine,
May 1959, page 39

We have the franchise
for these exclusive
manufacturers



- PROMPT SERVICE
- LARGEST SELECTION
of guaranteed used equipment
- TRADE BACK PLAN
— write for details
Write Dept. L for our unique Trade-
Back plan and Trading information.

audio exchange

Registered Component Dealers



The Hi Fi Trading Organization
153-21 Hillside Ave., Jamaica 32, N.Y.
Closed Mondays • Parking at all stores

Branches:

Brooklyn 836 Flatbush Avenue
White Plains . 367 Momaroneck Avenue
Manhasset 451 Plandome Road

CIRCLE 14 ON READER-SERVICE CARD



Malcolm Frager— Prize-winning Pianist

*Brussels and the Leventritt
may be just the beginning.*

A PRECEDENT has been broken, in pianistic circles, and although the event took place with relatively little fanfare, its aftermath is being recognized in concert halls across the country and will soon be evident in even more numerous listening rooms. Until this year, no pianist has ever won the Leventritt International Competition, held each year in New York, and then gone on to take first prize in the Queen Elisabeth of Belgium contest, one of the most harrowing—and most rewarding—musical trials in the world. But the double victory was won at last, not many months ago, by a twenty-five-year-old pianist from St. Louis named Malcolm Frager, who majored in Russian at Columbia University, graduating *magna cum laude*, and keeps a Phi Beta Kappa key tucked away somewhere out of sight.

Frager came home after the seven-week ordeal in Brussels after the twenty-pounds lighter than when he went over, warmly enthusiastic about the Belgians and about Queen Elisabeth in particular, and happy but firmly level-headed concerning his own accomplishment. He confessed that he had been warned by almost everyone not to enter the Competition and risk losing the ground gained by the Leventritt success. "I thought about it a great deal, and I just felt it was something I had to do," he said. This capacity for calmly appraising his own abilities and acting on his convictions is typical of Frager's self-possession, which has not the slightest hint of vanity and which has allowed him to remain as easy and natural in manner as if he had been winning \$3,000 prizes all his life. ("And that's a very good prize, you know," he commented. "I think Van got only \$1,000 in Moscow.")

Musing on the experience, as he prepared for a recording session in RCA's Webster Hall in New York, Frager recalled the last eight days before the finals, when the twelve contestants who had survived the two rounds of eliminations were confined, literally under lock and key, in a chateau several miles from town. They were given a "very awkward" concerto to learn within the week—composed for the occasion by the head of the Brussels Conservatory. (They were also served enticing meals—"They told us to order anything we wanted"—during the entire stay.) "We were in another world—no radio, no newspapers, practicing the concerto all day, not talking to anybody. Looking back, it was the pleasantest part." Queen Elisabeth came out twice to visit each contestant in his suite. "She remembered everyone's name," Frager

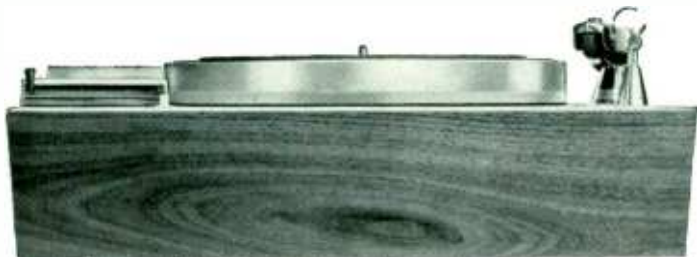
said, "and never missed a concert during the whole contest. She founded the Competition, you know, in memory of Eugène Ysaÿe, with whom she studied violin. Now, besides playing, she paints and sculptures, and, at eighty-three, she's begun to study Russian. It was impossible to be nervous with her."

When one sees Malcolm Frager sit down at the keyboard it strikes one as unlikely indeed that he could be nervous with anyone or anything connected with his art. Or so it seemed to me, at least, when I heard him record the Haydn Sonata No. 35, in E flat, to fill out Side 2 of RCA Victor's recording of Prokofiev's Second Piano Concerto, taped the week before in Paris. [For a review of this disc, see p. 76.] The Haydn, like the Prokofiev, was one of Frager's prize winners, and had clinched the victory for him at the final concert in Brussels. "I was surprised the judges chose this for me to play, really. The others played Liszt and Rachmaninoff—much showier things." So saying, Frager slipped into the poised opening measures of Haydn's Allegro moderato and proceeded to demonstrate how their quiet elegance had outshone the passion of the Romantics on that last decisive program of the Competition.

After two complete playings, Frager retired to the control room to listen to a playback, and pronounced hearing his own work on tape "always a shocking experience." He shares this opinion with good company, it seems, for he mentioned that Myra Hess had once told him she "could simply weep" when she heard one of her recordings. But listening to himself in playback has not yet changed Frager's opinion on any matters of interpretation, and he refuses to be cowed by the rather awesome permanence of the LP record—even his own first one. During a third play-through of the Haydn he changed some of the ornamentation in the last movement "just for the heck of it," and cheerfully left the final choice of versions up to Peter Dellheim, musical director of the company's Red Seal records. "If anyone can decide, you can," he said, and with this benediction brought the final session of his recording debut to a close and prepared to go out to lunch.

Dellheim and RCA have other projects in store for their new artist, and among the first is a recording of twenty Scarlatti sonatas. In the meantime, a busy concert schedule is keeping Frager on the road. Brussels was just the beginning.

SHIRLEY FLEMING



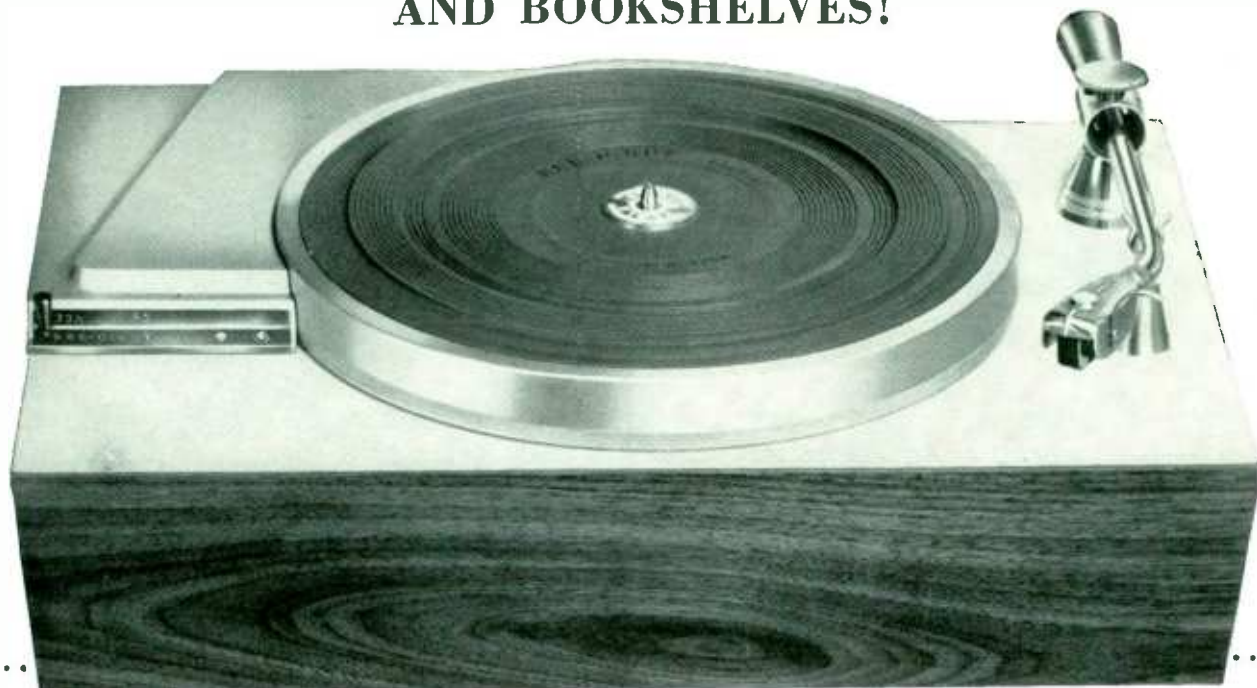
"REK-O-KUT"—the safest word you can say to your dealer

For sixteen years, Rek-O-Kut has been synonymous with quality and integrity in the design of turntables. As other brands have risen, fallen and even completely disappeared, Rek-O-Kut has won consistent acclaim as the overwhelming choice in its field. In performance ratings and engineering contributions to the art of turntable design, Rek-O-Kut has compiled a record unchallenged by any other turntable producer. Now, this tradition is again emphasized by the introduction of the magnificent new N-34H StereoTable... a professional quality two-speed (33 $\frac{1}{3}$ and 45 rpm) turntable. Quiet power is furnished by a Rek-O-Kut hysteresis synchronous motor and an efficient new belt-drive system. Speeds can be changed even while the table is rotating, merely by pressing a lever.

The N-34H is a symphony of crisp, clean lines accentuated by the unusual deck design. Mated with the new tapered base, the N-34H becomes one of the proudest and most beautiful components ever to grace a home music system. Insist on seeing it at your dealer's.

N-34H STEREO TABLE only—\$79.95 net. Shown with new Rek-O-Kut Micropoise Stereo Tonearm, Model S-220, \$29.95 net. Tapered base in hand-rubbed, oiled walnut, \$14.95 net.

**A NEW DIMENSION
IN TURNTABLES —12 $\frac{5}{8}$ " x 19"—
DESIGNED TO FIT
NARROW CABINETS
AND BOOKSHELVES!**



SPECIFICATIONS: *Noise Level:* —53db below average recording level; *Wow and Flutter:* 0.15%; *Drive:* Nylon, neoprene-impregnated endless belt. 2-Speeds, 33 $\frac{1}{3}$ and 45 rpm. Simple lever-action changes speeds.

NOTE: COMING SOON... ANOTHER GREAT DEVELOPMENT... Rek-O-Kut AUTO-POISE —makes any Rek-O-Kut tonearm you buy now—fully automatic!



**REK-O-KUT
STEREOTABLES**

Export: Morhan Exporting Corp., 458 Bway, N.Y. 13
Canada: Atlas Radio, 50 Wingold Ave., Toronto 19



Rek-O-Kut Company, Inc., Dept H-12
38-19 108th Street, Corona 68, N.Y.
Please send me complete details on the
new N-34H STEREO TABLE:

Name _____

Address _____

City _____ Zone _____

State _____

CIRCLE 90 ON READER-SERVICE CARD

REVIEWS LIKE THESE...

The PR-500 Turntable . . .

" . . . a single speed (33 $\frac{1}{3}$ -rpm) turntable with an integrally mounted arm . . . employs a somewhat unconventional drive system which results in a totally inaudible rumble level, and low wow and flutter. The arm is simple yet effective, with a mounting system which makes the unit relatively insensitive to shock and vibration."

"The arm tracks well at the lowest stylus forces recommended by the cartridge manufacturer."

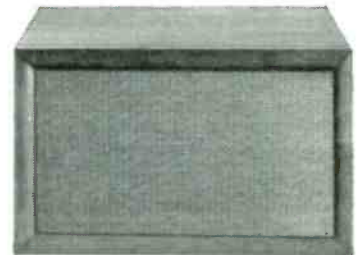
"The hum field surrounding the PR-500 is very low, and no difficulty should be experienced from this source even with poorly shielded cartridges."

" . . . the Stromberg-Carlson PR-500 performs in a manner comparable to that of the most expensive turntables and arms, yet sells for much less."

"The PR-500 is an excellent value at \$69.95."

Hirsh-Houck Laboratory—
High Fidelity Magazine, May '60

...hint at the performance of new



New Amplifiers . . .

ASR 660—an extremely clean, beautifully designed stereo amplifier • Continuous power: 36 watts (18 watts per channel) • Music power: (IHFM standard): 44 watts (22 watts per channel) • Total harmonic distortion: 0.6% at 18 watts per channel • Intermodulation distortion: 1% at rated output (4:1 ratio, 60 and 7,000 cps) • Frequency response: ± 0.5 db, 20-20,000 cps • Separate channel, clutch-type bass and treble controls • Scratch filter (18 db/oct); Rumble filter "Twin T" filter, null at 20 cps • Loudness contour switch; Balance control; Channel reverse switch; Program selector; Master gain control • DC on pre-amp heaters for low noise; A plus B center speaker terminals.

Suggested Audiophile net: \$149.95

ASR 220C—an unusually versatile medium power stereo amplifier • Continuous power: 24 watts (12 watts per channel) • Music power (IHFM standard) 28 watts (14 watts per channel) • Total harmonic distortion: 0.7% at 12 watts per channel • Intermodulation distortion: 2% at rated output (4:1 ratio, 60 and 7,000 cps) • Frequency response: ± 0.5 db, 20-20,000 cps • Separate channel clutch-type bass and treble controls • Scratch filter (18 db/oct); Rumble filter "Twin T" filter, null at 20 cps • Magnetic phono pre-amp with new, low noise tubes • A plus B center-speaker terminals.

Suggested Audiophile net: \$119.95

New Speaker Systems

Three new, wide range speaker systems. A new elliptical tweeter with a heavily silver-plated voice coil prevents harshness caused by cone breakup in conventional circular speakers. Woofers of extra-heavy cone stock are capable of long, linear excursions for outstanding low frequency power handling without distortion. Tweeter level switches included on all models. Enclosures are carefully matched to the woofer.

Suggested Audiophile net: RS511 59.95 to 84.95
RS514 74.95 to 99.95
(prices vary with finish) RS516 105.00 to 135.00

For the sheer joy of listening . . . "There is nothing finer than a Stromberg-Carlson"

CIRCLE 105 ON READER-SERVICE CARD

The FM-443 Tuner . . .

"The Stromberg-Carlson FM-443, one of the least expensive FM tuners on the market, approaches the performance of more expensive equipment. It is therefore an especially good value for anyone who wants to obtain the highest level of performance in a moderate-priced system."

"The distortion at 100% modulation is about 1% for signals stronger than 10 microvolts."

"The sensitivity measurement of the FM-443, according to IHFM standards, is amazing. Its usable sensitivity is 3 microvolts, a figure not usually found in tuners in this price range. This high sensitivity has not been obtained at the expense of IF bandwidth."

"The tuner sells for \$79.96."

Hirsh-Houck Laboratory—
High Fidelity Magazine, June '60

The ASR-880 Amplifier . . .

"... a compact integrated stereo amplifier rated at 32 watts per channel. Noteworthy . . . it exceeds its rated power substantially over most of the audio range, has excellent power-handling capabilities at both ends of the spectrum."

"Each channel delivered 50 watts at 2% harmonic distortion, or 48 watts at 1% distortion. This is unusual in an amplifier rated at 32 watts . . ."

"The distortion of the ASR-880 is very low at usual listening levels when correctly operated . . . it has a rare combination of very high gain and very low hum. The amplifier has a number of special features, such as center channel output and a very effective channel-balancing system, as well as the usual stereo control functions found in all good amplifiers."

"Only 0.6 or 0.7 millivolts at the phono inputs will drive the amplifier to 10 watts output per channel. At normal gain settings . . . the hum level is better than 70 db below 10 watts even on phono input. This is completely inaudible."

"With a listening quality matching its laboratory response, the Stromberg-Carlson ASR-880 must be considered a very good value at its \$199.95 price."

Hirsh-Houck Laboratory—
High Fidelity Magazine, Sept. '60



Stromberg-Carlson components like these:



New Tuners

FM-443A—an improved version of the highly rated FM-443 • New, high-accuracy, precision dial • Precision components in de-emphasis network, giving improved frequency response: 20-20,000 cps ± 1 db • Sensitivity: 3.5 microvolts for 20 db quieting • Improved local-distance control in RF stage for lowest distortion and best signal-to-noise ratio on both local and distant stations • Total harmonic distortion; less than 1% full deviation.

Suggested Audiophile net: \$79.95

(Zone 1 prices. Subject to change without notice.)

SR-445A—a combination of the FM-443A and an entirely new, wide-band AM section. FM specifications: identical to FM-443A • **AM** frequency response: Broad: 25 to 9,000 $\pm 1\frac{1}{2}$ db • Sharp: 25 to 2,500 cps $\pm 1\frac{1}{2}$ db • **AM** noise level: 60 db below 1 volt output • **AM** harmonic distortion: less than 1% at 100% modulation • Separate tuning indicators for AM and FM.

Suggested Audiophile net: \$139.95

All the new Stromberg-Carlson components have so many impressive features, you'll find a visit to your Stromberg-Carlson dealer most rewarding. He will be glad to demonstrate either an individual component or a complete Stromberg-Carlson Component Ensemble. See him or write: Stromberg-Carlson, 1419 — 012 North Goodman Street, Rochester 3, New York.

STROMBERG-CARLSON
A DIVISION OF **GENERAL DYNAMICS**

CIRCLE 104 ON READER-SERVICE CARD



Here's great news

**The Sensational Bozak
B-800 FULL-RANGE SPEAKER**
(PATENT PENDING)

is yours for only \$45.00!*

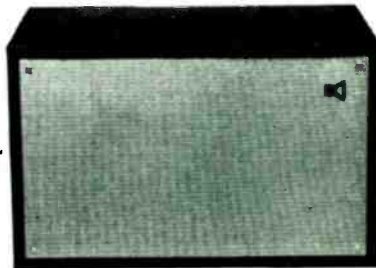
An 8-inch speaker of unique design, the B-800 provides unbelievably fine music and voice reproduction over a frequency range of 50 to 15000 cycles! Its clean bass, detailed midrange, and smooth highs combine to give exceptional transient response and remarkably satisfying tone. It works beautifully from a small, infinite-baffle bookshelf enclosure, or can be mounted flush in an ordinary interior wall.

You'll be proud to own the B-800! Now, at last, you can extend your music system to other parts of your home—bring Bozak musical sound to den, playroom, kitchen, bedrooms—at a truly moderate cost!

and,

**THE BOZAK B-801
SPEAKER SYSTEM**

**a B-800 Full-Range Speaker
Mounted in a Handsome,
Well-Built Enclosure
is only \$89.50!***



Your chance to own a Bozak Speaker System! Thousands who heard this instrument at the New York and other High Fidelity Shows were delighted with its musical quality and amazed at its price! You'll agree that it's the biggest bargain ever in really fine sound!



Consistent with the Bozak principle of providing for systematic growth, your B-801 can achieve a broader dispersion of highs through the addition of a Bozak B-200X Dual Tweeter. An opening is provided for vertical or horizontal mounting of the B-200X, as shown in the adjacent photo of the enclosure with grille cloth removed.

**Hear this great
new speaker soon at a
Bozak Franchised Dealer!**

*SLIGHTLY HIGHER IN SOUTH AND WEST.

Bozak
DARIEN, CONN.

THE VERY BEST IN MUSIC

CIRCLE 121 ON READER-SERVICE CARD

LETTERS



Change for the Sake of Change

SIR:

"Bravo" to your September editorial, "How Many Revolutions Can We Afford?" There have been too many sleazy activities directed toward short term advantages, as opposed to solid standards of integrity and excellence. The manufacturer who dares to be different and innovate constructively must know what to hold back as well as what to offer. Change just for change's sake hurts rather than helps our industry.

Some consumers—those who will not develop the knowledge to make a sound choice—are as much to blame as some manufacturers. They go madly pelting after the new toy. For example, the stereo revolution happened in less than a year. This was not skulduggery on the manufacturers' part; they were perforce dragged willy-nilly, kicking and screaming, into the new field by consumer demand.

The encouraging thing is that the manufacturers who base their work on standards of integrity and ethics seem to be the ones who thrive in the long haul. Modern marketing depends of course on finding out what the consumer wants and supplying it to him. In these complex times, however, some consumers are guided by presumed authority instead of doing some needed hard thinking. They thus play into the hands of those who offer sleazy products and short-term advantages.

V. H. Pomper
Vice-President
H. H. Scott, Inc.
Maynard, Mass.

Macbeth Dies Again

SIR:

I was interested to note that nobody has so far tumbled to the inclusion in Verdi's *Macbeth* of a passage (heard in the RCA Victor recording) which is not in the printed full score nor in the Ricordi vocal score. This is the death of Macbeth, which Verdi carefully took out when revising the score, but which Fritz Busch unearthed from somewhere and carefully put back. This passage is in manuscript in the Glyndebourne copy of the score, which the Met borrowed and photostated and eventually used for the recording. So now we have the other angle of the great Search for Authenticity. Instead of altering our scores to coincide with what the composer originally intended,

Continued on page 30

HIGH FIDELITY MAGAZINE



DIXIE!



BACH!

any 2 different HI-FI programs

to several places in the home simultaneously

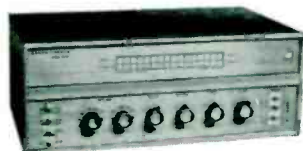
all thru one BOGEN-PRESTO instrument!

ONLY **SOUNDSPAN**^{T.M.} DOES IT!

ANY 2 DIFFERENT HI-FI PROGRAMS—Family music and entertainment tastes can be satisfied—*really* satisfied—with SoundSpan. Pop tunes for the youngsters—while the grownups listen to classical music—from AM or FM radio, records, tape, TV sound—any two, and at the same time! No longer need the family be bound by the personal tastes of one of its members. With SoundSpan you have music to suit the *individual* taste—entertainment *when* you want it.

SEVERAL PLACES IN THE HOME SIMULTANEOUSLY—Whether you live in a 3-room apartment, a suburban split level or a very large home, you'll find SoundSpan versatility the perfect answer to your family needs. Think of it—Mother can enjoy FM in the kitchen while the children dance to records in the playroom... thru one system! Later the whole family together can thrill to stereo in the living room. The bedroom, den, and the patio or terrace are other places you might locate loudspeakers operating from BOGEN-PRESTO's SoundSpan RP-40 Receiver or AP-40 Amplifier. There are four controlled output lines. How you use them is entirely up to you.

ALL THRU ONE BOGEN-PRESTO INSTRUMENT — Operating SoundSpan is simplicity itself. Programming Selectors direct mono or stereo programs to either or both channels. A lighted panel indicator shows the program sources and channels in use. Your choices of these programs are directed to speakers individually controlled by a simple switching arrangement. Only the RP-40 or AP-40 with SoundSpan can channel two different mono programs—or one stereo program to several loudspeakers located anywhere in your home...and without input program limitations. Owning the RP-40 is like having two independent high-fidelity systems in your home—for the price of one. Send for free literature; get the *whole* story on SoundSpan and the many other wonderful features incorporated in the model RP-40 Receiver and AP-40 Amplifier.



AP-40 40 WATT AMPLIFIER
\$199.50 LESS ENCLOSURE

Prices slightly higher in the West



TP-40 AM-FM TUNER
\$189.50 LESS ENCLOSURE



NEW BOGEN-PRESTO RP-40 HOME MUSIC CENTER—40 WATT AM-FM STEREO RECEIVER WITH SOUNDSPAN: \$329.50 LESS ENCLOSURE.

BOGEN-PRESTO

DESK H-120 - PARAMUS, N. J. • A DIVISION OF THE SIEGLER CORPORATION



60-7



FOR
THE
FINEST
SOUND
ON
TAPE

DEMAND
RCA
SOUND
TAPE

The most expensive hi-fi rig in the world cannot supply the truly superb sound reproduction you expect unless every component is carefully selected for top performance and reliability. Even the finest amplifiers and speakers cannot correct for an inferior recording tape...so you cannot afford anything but the finest tape! RCA Sound Tape assures you high fidelity reproduction...full frequency response from the thrilling highs to the powerful lows... and the best recording and reproduction your tape recorder can deliver.

RCA Sound Tape is available in the popular and economical 5" and 7" reel sizes, on splice-free Mylar* and acetate bases. Ask for RCA Sound Tape wherever superior quality magnetic recording products are sold. Electron Tube Div., Harrison, N. J.



*Du Pont registered trademark

The Most Trusted Name in Electronics
RADIO CORPORATION OF AMERICA

LETTERS

Continued from page 28

we alter them to coincide with what he deliberately discarded.

Patrick Hughes
Ringmer, Sussex
England

Hosannas for Hirsch-Houck

SIR:

Let me congratulate you on your foresighted policy of publishing Hirsch-Houck Laboratory Reports on new audio equipment. I am sure these reports, appearing each month, already have become an outstanding feature to your readers, and will keep High Fidelity Magazine far and away the most sought after publication in its field.

J. E. Boomer, Jr.
Detroit, Mich.

Employment for Callas

SIR:

It is good to read that Maria Callas is recording again. I agree that her previous *Norma* and *Traviata* may benefit from new recordings (with better supporting casts than in the previous releases, I hope). But is it really necessary that Mme. Callas re-record *Car-ò-Pag* or *Trovatore*? There are so many roles that she can do better than anyone, in operas that have either not been recorded or have been recorded inadequately: *Nabucco*, *Macbeth*, *La Vestale*, *The Consul* (why not in Italian?), *Tabarro*, to mention just a few.

Alfredo Cernadas-Quesada
Buenos Aires
Argentina

Contra Stereo

SIR:

The advantage of stereo over mono may be perfectly real at the level of equipment where price is no object, but what of the hi-fi set that must fit into its owner's budget? In my experience as a hi-fi hobbyist, I have found that, even by working from kits for the woodworking and electronics, it takes at least \$400 to assemble monophonic components (including tuner and record player, but not tape) of sufficiently smooth response and freedom from various distortions and noises to withstand critical listening. I suspect that if your budget-minded reader-listeners who have been induced by the stereo craze to spread their \$400 between two mediocre hi-fi sets (one for each ear) were to hear the magnificent definition of musical textures that comes only from the use of superior equipment, they would, within their budgets, prefer the aural separation of musical elements through superior mono to the physical separation of muddy textures that is the inevitable result of relatively low-priced stereo.

George Sargent
Bloomington, Ind.

famous H. H. Scott
Factory Assembled
AMPLIFIERS
and **TUNERS**

These new Laboratory Standard amplifiers and tuners are the product of painstaking research and development... creative engineering... skillful, patient manufacturing. Each receives more than 50 separate quality tests before it is awarded the Laboratory Standard Guarantee. This care assures perfect performance for many years of use.



330D AM-FM Wide Band Stereo Tuner: The AM and FM sections of this superb instrument are completely separate for reception of AM-FM stereo broadcasts. It is also equipped for addition of Multiplex adaptor. AM quality is practically indistinguishable from FM. FM sensitivity rating 2.5 microvolts, IHFM standards. Price \$209.95*



272 88-watt Complete Dynaural Stereo Amplifier: Here is a complete amplifier with the high power rating usually found only in separate preamp-power amplifier systems. There are 25 separate controls, including patented H. H. Scott Dynaural Rumble Suppressors. Important features of the 272 include unique pick-up selector switch, and front-panel center-channel output control. Price \$269.95*



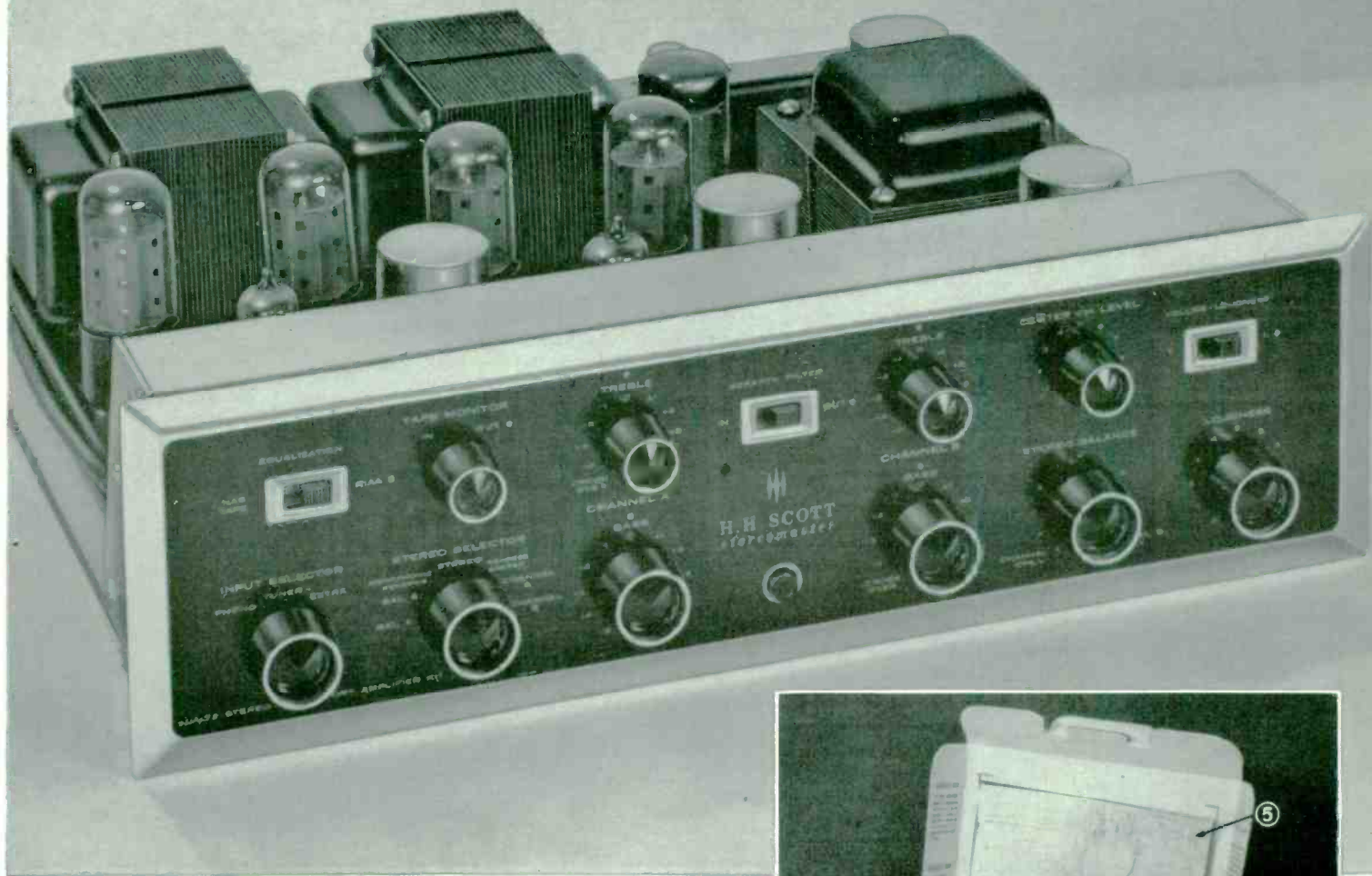
299B 50-Watt Stereo Amplifier: This amplifier is in use in more fine music systems than any other stereo amplifier in the world. Its many features and operating conveniences include: unique H. H. Scott acoustic balancing provisions; separate scratch and rumble filters; visual signal-light panel; third channel output; inputs for two magnetic cartridges and complete facilities for tape monitoring. Price \$209.95*

*Slightly higher west of Rockies. Accessory cases extra.



H. H. SCOTT
H. H. Scott Inc., 111 Powdermill Rd.,
Maynard, Massachusetts

CIRCLE 95 ON READER-SERVICE CARD
HIGH FIDELITY MAGAZINE



New kind of KIT from H. H. Scott...

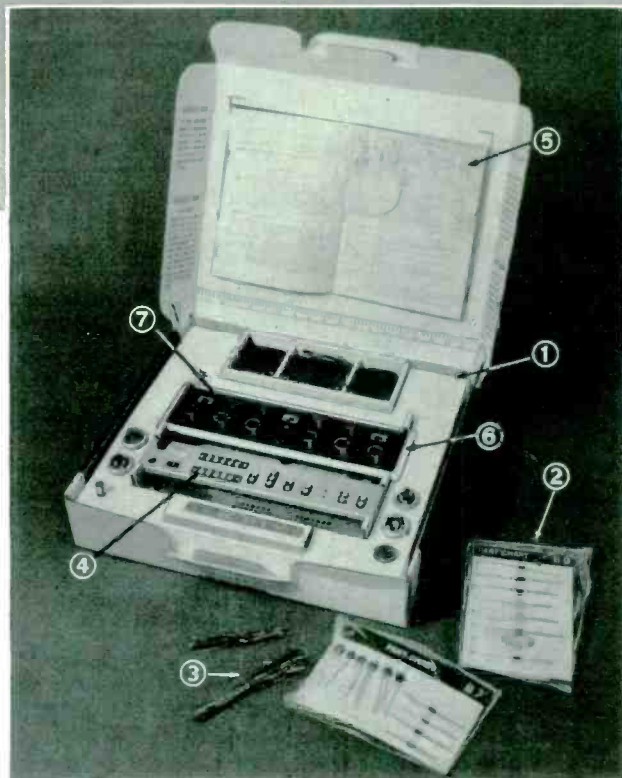
EASY-TO-BUILD 72 WATT STEREO
AMPLIFIER KIT • LOOKS AND PERFORMS LIKE
FACTORY-BUILT UNITS! **\$149⁹⁵***

Here's the kit that makes *you* a professional. Beautifully designed, perfectly engineered, and so easy to wire that you can't go wrong. In just a few evenings you can build a professional 72 watt H. H. Scott stereo amplifier . . . one so good it challenges factory-assembled units in both looks and performance. Despite its many features the new LK-72 actually costs less than many pre-amplifier/power-amplifier kits of lower power rating.

H. H. Scott engineers have developed exciting new techniques to ease kit-building problems. The Kit-Pak container unfolds to a self-contained work-table. All wires are pre-cut and pre-stripped. Parts are mounted on special cards in the order you use them. All mechanical parts are pre-riveted to the chassis.

Yes . . . the hard work is all done, but the fun's left for you! Build a new H. H. Scott LK-72 for yourself. You'll have an amplifier that meets rugged IHFM specifications . . . one that delivers sufficient power to drive *any* speaker system . . . one that's professional in every sense of the word.

TECHNICAL SPECIFICATIONS: Full Power Output: 72 watts, 36 watts per channel • IHFM Power Band: extends down to 20cps • Total Harmonic Distortion: (1kc) under 0.4% at full power • Amplifier Hum Level: better than 70db below full power output • Tubes: 4 - 7591 output tubes, 2 - 7199, 4 - 12AX7, 1 - 5AR4 • Weight of Output Transformers: 12 pounds • Amplifier fully stable under all loads including capacitive • Dimensions in accessory case: 15½ w, 5¼ h, 13¼ d. Size and styling matches H. H. Scott assembled or kit tuners.



IMPORTANT FEATURES OF THE NEW H. H. SCOTT LK-72 COMPLETE AMPLIFIER
1. Unique Kit-Pak container opens to a convenient work table. Folds up at night like a suitcase. 2. Part-Charts — All parts mounted in order of installation. No sifting through loose parts. 3. All wires pre-cut, pre-stripped to cut assembly time. 4. Mechanical parts all pre-mounted. Tube sockets and terminal strips riveted to chassis. 5. Easy-to-follow full color instruction book. 6. Rich, gold-finish front panel harmonizes with H. H. Scott factory-assembled units. 7. Special features include: Center Channel Level control; Scratch Filter; Tape Recorder Monitor; Separate Bass and Treble on each channel; DC operated heaters for lowest hum.

**Slightly higher west of the Rockies.*

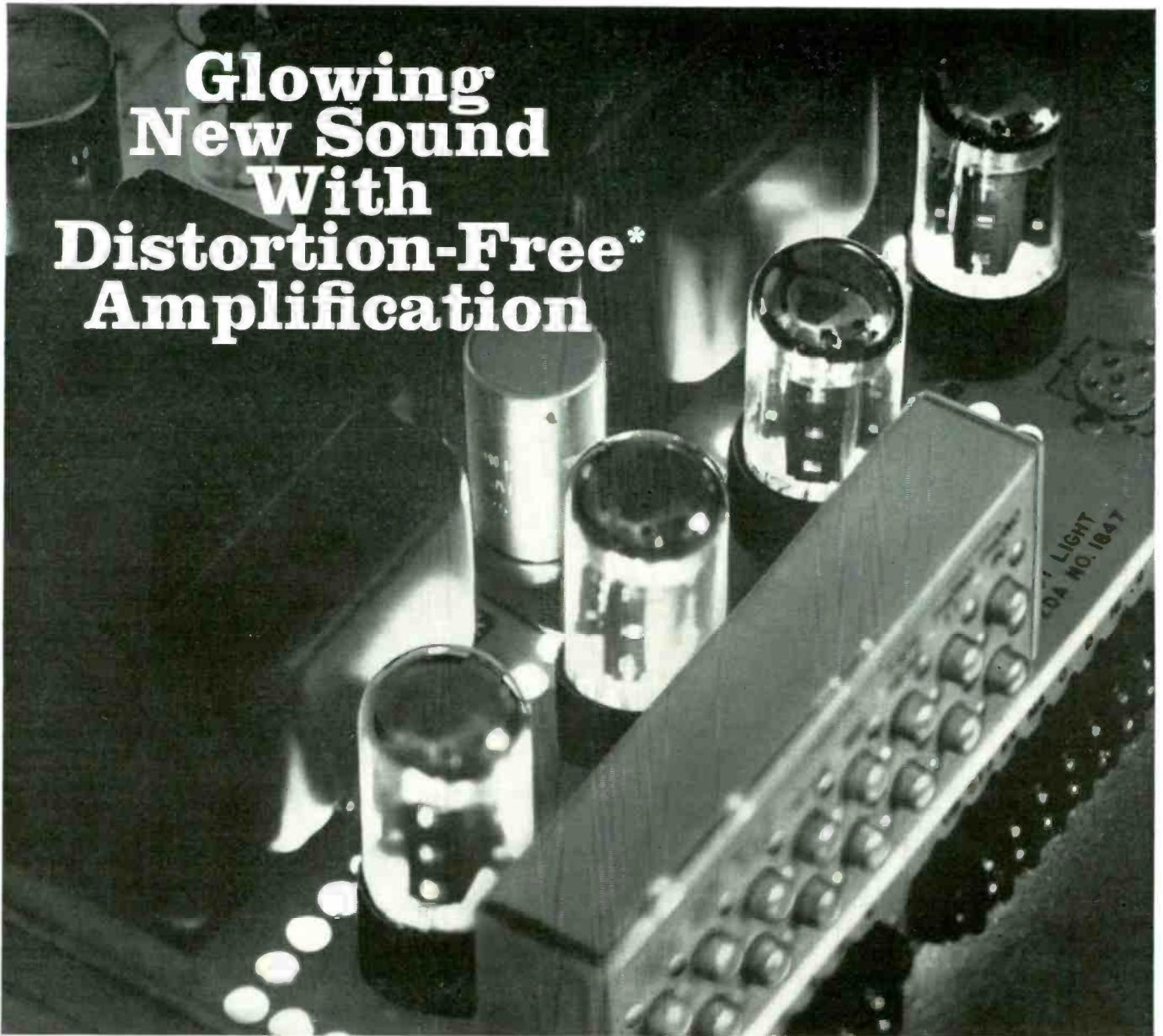


H. H. SCOTT INC., DEPT MF-12 • 111 POWDERMILL ROAD • MAYNARD, MASS.

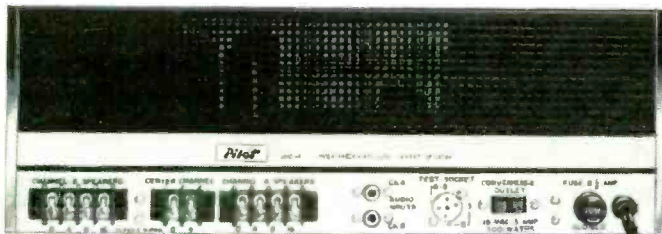
Rush me complete details on your new LK-72 Complete Amplifier Kit, LT-10 FM Tuner Kit, and Custom Stereo Components for 1961
Name.....
Address.....
City..... State.....

Export: Telesco International Corp., 36 W. 40th St., N. Y. C.

Glowing New Sound With Distortion-Free* Amplification



PILOT 264 STEREOPHONIC AMPLIFIER



If purity of sound is your goal for your music system, then the Pilot 264 was made for you. Measured using the IHFM standard, at mid-band, power output is 70 watts continuous/74 watts music power. Measured at 25-20,000 cycles, output is 60 watts continuous/64 watts music power. *Harmonic Distortion at full output using either measurement is less than 0.5%. IM distortion less than 0.3%. Frequency response 10-100,000 cycles. Has Pilot's exclusive "Stereo Plus Curtain-of-Sound" center speaker outputs delivering the sum of channel A and channel B. Complete with brass finish cover... \$179.50.

PILOT 248 AMPLIFIER-PREAMPLIFIER

The Pilot 264 Amplifier combined with an ultra-versatile preamplifier. Maximum operational flexibility is assured with 15 controls, including scratch and rumble filters, tape monitor and 2 position loudness control. Like all Pilot components, the 264 has a special center speaker connection "Stereo Plus Curtain-of-Sound," delivering the sum of channels A and B, for 3-speaker stereo; or to provide simultaneous monophonic sound in another room. The Pilot 264 is ideal for those who desire a complete stereophonic preamplifier combination. As pictured, complete with enclosure... \$249.50.



For complete specifications on the 264 and 248, write to:

RADIO CORPORATION, 37-10 36th STREET, LONG ISLAND CITY 1, NEW YORK



CIRCLE 85 ON READER-SERVICE CARD

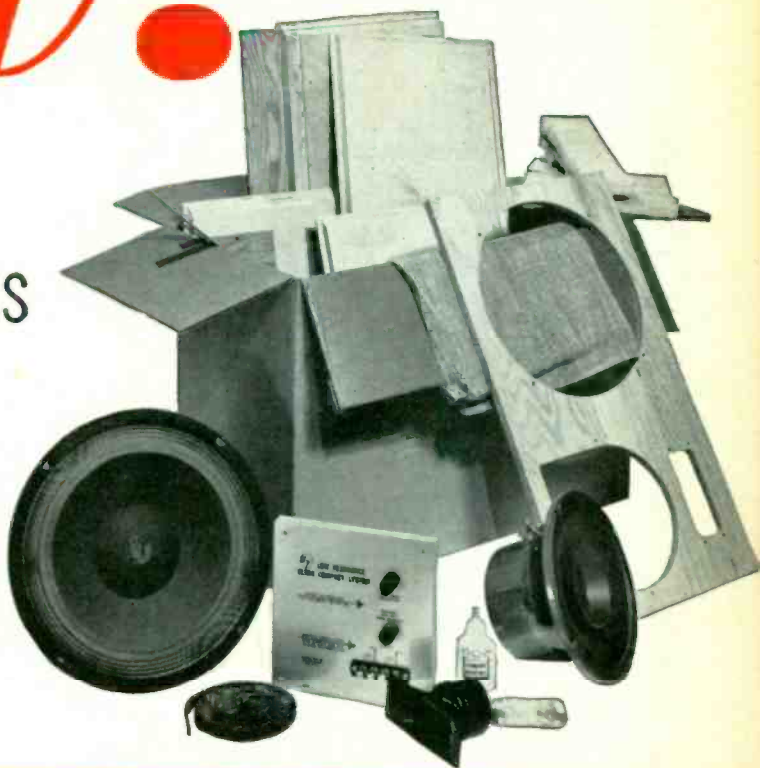
new! *outstanding value*

Electro-Voice[®]

ULTRA-COMPACT SPEAKER SYSTEMS

in kit form

Now Electro-Voice takes the mystery out of ultra-compact speaker systems. No longer are the components a "sealed" secret. You see what you get, know what you get, and enjoy the fun and economy of building your own speaker system. All the materials and instructions you need are included in the package. These new kits are exactly the same as the carefully-designed, assembled systems currently sold by Electro-Voice. Systems that produce a clarity of sound that enable you to feel the deepest bass, marvel at the effortless clarity in the midrange, and delight in the brilliant definition of the upper harmonics.



Performance Depends on Component Quality

Within each Electro-Voice system, every component is engineered to complement perfectly the others with which it is used. Some of the outstanding features you'll be receiving are illustrated in the cutaway view of the Esquire 200 featured above: (1) Substantial magnetic circuits for maximum sensitivity, power handling capacity, and uniformity of response. (2) High compliance viscous damped cloth suspension for smooth response and low resonant frequency. (3) Edgewise-wound voice coil for most effective use of available magnetic energy. (4) Die-cast frames for greatest reliability of performance. (5) True electrical crossover, at exceptionally low frequency of 200 cycles, to minimize all forms of distortion associated with the use of woofers covering the midrange. (6) Midrange speaker in a totally isolated cavity for outstandingly uniform response throughout the range over which it is employed. (7) Sonophase[®] throat structure and integral diffraction horn to give virtually unequalled high frequency response range, with excellent coverage of the whole listening area. (8) Two level controls which permit exact adjustment of response characteristics to personal taste and individual acoustic environments.

A Variety of Prices and Performance

The Esquire 200—Now the value-packed Esquire is available in three different forms... the handsome Esquire 200, the economical unfinished Esquire 200 Utility and the new Esquire 200 Kit. Each is a full three-way system with a 12" woofer, 8" cone-type mid-range speaker and E-V Super Sonax very-high-frequency driver. Esquire 200—14" high x 25" wide x 13½" deep. Hand-rubbed Walnut, Mahogany or Limed Oak.....\$133.00. Esquire 200 Unfinished Fir Utility—14" high x 23½" wide x 12" deep.....\$107.50. Esquire 200 In easy-to-assemble Kit form—14" high x 23½" wide x 12" deep.....\$93.00.

The Regal 300—A premium-quality, three-way system utilizing the finest quality components to assure the best sound possible in a small-sized system. Deluxe 12" woofer, a Deluxe 8" cone-type midrange speaker, and a compression-type, diffraction horn-loaded very-high-frequency driver. 14" high x 25" wide x 13½" deep. Walnut, mahogany, or limed oak.....\$179.00. Unfinished fir.....\$149.00. In Easy-to-assemble Kit Form.....\$125.00.

Consumer Products Division ***Electro-Voice***

Dept. 12 H, Electro-Voice, Inc., Buchanan, Michigan



Now you can have all tomorrow's marvels In one complete Bell stereo system

Everything you have wanted is in these all-new Bell Stereo Components . . . a complete line of 7 models from which to create the ideal stereo system of your choice. All offer wonderful new features . . . Even higher fidelity performance . . . Easier operation . . . New styling that is functionally and aesthetically perfect for either open or panel installation.

The wide selection fits any space, any pocketbook. You can start with the basic components and add matching units later to play and record stereo programs from every source.

NEW BELL STEREO TUNER-AMPLIFIER COMBINATIONS . . . THE HEART OF YOUR SYSTEM
Compact, convenient, all-in-one, these most modern components play all stereo program material . . . stereo records, stereo tapes, AM-FM stereo broadcasts, all monaural programs also.

BELL MODEL 2445 2-CHANNEL, 44-WATT STEREO AMPLIFIER-TUNER COMBINATION (shown above) has every advanced stereo feature. Amplifier has two phono inputs, tape head and tape amp inputs, individual bass and treble controls for each channel, hi and lo filter switches, loudness compensation switch, "Magic Touch" on-off switch that does not affect volume setting. Tuner has three gang

tuning capacitors on both AM and FM, Edge-Vu signal strength tuning meters, Automatic Frequency Control, Multiplex output for future adaption to all-FM stereo. FM sensitivity is 1.2 uv for 20 db quieting.

BELL MODEL 2425 2-CHANNEL, 30-WATT STEREO AMPLIFIER-TUNER COMBINATION, also available, is easiest to operate medium priced. Amplifier has all the basic features needed for stereo. Tuner FM sensitivity is 1.5 uv for 20 db quieting.



EASY TO INSTALL . . . EASY TO OPERATE

On new Bell stereo components, the controls used most frequently are all on one center panel, distinguished from minor controls by color and location. Simplifies operation by the non-experts in your family. All components are in handsome walnut grain vinyl, match in every styling detail. All are designed for quick, easy panel mounting, if desired. Just remove cover and slide in.





NEW BELL STEREO AMPLIFIERS ... IN A CHOICE OF 3 MODELS

All offer advanced new features for playing every type of stereo program material.

MODEL 2440 2-CHANNEL, 44-WATT STEREO AMPLIFIER has two phono inputs, individual bass and treble controls for *each* channel, hi and lo filter switches, loudness compensation switch and "Magic Touch" on-off switch that does not affect the volume setting. (Pictured at left).

MODEL 2420 2-CHANNEL, 34-WATT STEREO AMPLIFIER: Medium priced with advanced Bell features. Excellent operation and performance.

MODEL 2418 2-CHANNEL, 30-WATT STEREO AMPLIFIER is the ideal low cost stereo amplifier. Easiest of all to operate . . . perfect for a stereo "starter".

NEW BELL FM-AM STEREO TUNERS BRING YOU FINEST BROADCAST MUSIC

Bell FM-AM Stereo Tuners bring in most distant stations . . . give remarkable high fidelity performance. Receive even the weakest signals without distortion. Handsome new styling matches Bell Stereo Amplifiers. All have Automatic Frequency Control and Multiplex output to adapt to future all-FM stereo.

BELL MODEL 2441 has extremely sensitive FM section of 1.2 uv for 20 db quieting, 3 wide-band IF stages and balanced ratio detector. AM section has built-in automatic volume control (AVC). Wide band response provides AM reception closely matching FM performance. Meters on both sections. (Pictured at left.)

BELL MODEL 2421, a lower cost unit, has sensitive FM section of 1.5 uv. Features include three wide-band IF stages plus Foster Seeley discriminator.

A NEW BELL STEREO TAPE TRANSPORT MAKES YOUR SYSTEM PROFESSIONALLY COMPLETE

Adding this component to your music system enables you to play and record stereo, copy records on permanent tape, record stereo broadcasts, family voices and events. Professional features include 3 heavy-duty 4-pole motors. Wow and flutter less than 0.2%. Frequency response of 18-16,500 cps \pm 3 db @ 7½ ips. Mounts anywhere . . . plays in any position. Styled to match new Bell stereo components.

Seven models offer head arrangements for any requirement. Model T-337 (pictured) records and plays back 4-track stereo, plays back 2-track stereo. Equipped with Model RP-320 Stereo Pre-Amplifier.

Your Bell dealer can help you select the best components for your stereo system. Consult your hi-fi, camera, music or appliance store.

SEND FOR NEW BOOK:



"All About Stereo," by John Conly, Music Editor of Atlantic Monthly, national authority. Shows anyone, non-expert or expert, how to get greatest use and pleasure with today's new easy-to-install, easy-to-play stereo components. Ask your Bell dealer or mail 25¢ (no stamps) for copy.

Bell SOUND DIVISION THOMPSON RAMO WOOLDRIDGE INC.

Columbus 7, Ohio



CIRCLE 21 ON READER-SERVICE CARD

www.americanradiohistory.com

Combines the matchless performance of the empire 208 belt-driven, 3-speed turntable and empire 98 transcription arm. With matching walnut base (less cart-ridge) \$145.50* Free "do-it-yourself Stereo/Balance Kit" at your high fidelity dealer.

new empire troubador

(record playback system)



* SLIGHTLY HIGHER WEST OF ROCKIES

audio empire
STEREO/BALANCED HIGH FIDELITY COMPONENTS
1075 STEWART AVE., GARDEN CITY, N. Y.

A Gift of Music

HOWEVER ELSE he may regard himself, one can safely assume that a high-fidelity music listener does not consciously think of himself as a kind of missionary trying to convert an unenlightened public to wide-range, distortionless sound reproduction. Yet according to this magazine's readership studies the majority of high fidelitarians do exactly that—and very effectively. Seven out of ten of our readers have told us that they discovered the joys of high-fidelity sound by hearing it via the music system of a friend or neighbor. A fitting way, then—and appropriate to the season too—of describing the high-fidelity music listener is as *one who bestows a gift of music*.

Reluctantly, we must admit that there are exceptions to this attractive characterization—people whose aim seems mainly to be the creation of the means for a dazzling display of technical knowledge. To less well-informed acquaintances they toss out an engineer's jargon—half understood by themselves and bestowing only the blight of confusion. They are a vocal lot, but, fortunately, they are also a small minority.

There are many ways in which the gift of music can be transmitted. We recall, for instance, an incident told us just the other day by a long-time audiophile friend. He had installed a music system in the home of his sister, who wanted to create a pleasant musical atmosphere for the family as a whole. The system was a modest one, but very acceptable.

Not long after, on one of his frequent visits, his sister turned to her young daughter. "Maureen," she said, "tell Uncle John what you played at the recital." Maureen had "taken piano" for two years; anyone at all familiar with such things will recognize the "recital" as that annual function at which the local music teacher shows off her students' progress to assembled parents.

In a perfectly matter-of-fact way, the little girl announced her recital effort as "Beethoven's Seventh Symphony"—obviously a simplified piano version of the theme and variations from the second movement of Op. 92. Our friend had a happy thought.

"I have a record of Beethoven's Seventh Symphony at home," he told the child, "and I'm going to give it to you for your own."

He told us later that the playing of that recording on the music system he had installed made a profound impression on the child. The experience served to make the music hers. "Can you imagine," he went on, "the effect on her of an entire orchestra playing that simple melody she knew so well, but with all of the color and dynamics that properly belong to it?"

Then he added a thought that is meaningful to anyone with a rudimentary understanding of true high fidelity.

"I'm glad they have that high-fidelity system. They can bring the volume up high enough for the music to be heard as the composer intended it—as we hear it in a concert hall. If they owned a so-called 'hi-fi,' the distortion, at a reasonably high listening level, would not only chase their dog out of the house but give the child a distaste for the music—not to mention the fact that she wouldn't hear all of it in any case."

Clearly, Maureen had been given something far more valuable than a 12-inch microgroove disc.

There is, as well, a very tangible reason for characterizing the man who insists on good recorded sound as a bestower of the gift of music. Speak to anyone who has been actively interested in high fidelity for more than five years and you will find that he has upgraded his music system either by adding refinements to it (a tweeter to the basic speaker system, for instance) or by replacing a component with one he believes to be better. If, let us say, he replaces a five-year-old amplifier with a more recent, more powerful model, the earlier purchase very often forms the basis of a system for a favored friend or relative. Five years is a very short time in the life of a well-constructed amplifier, even one of modest price. And the care with which its owner has used and handled it lends it a "good-as-new" quality rather than a "hand-me-down" tag. In fact, one view of loudspeakers (which we have no intention of exploring here) holds that they actually improve with age like fine wines of certain vintage.

Happily, a gift of music knows no season. As long as people own and use high-fidelity equipment, the gift will be made day or night, winter or summer, whether or not the giver knows that he is giving. RALPH FREAS

AS high fidelity SEES IT



BY VAN WYCK BROOKS

HUNEKER IN RETROSPECT



Van Wyck Brooks

In this prodigal year of musical centennials, the anniversary of James Huneker has been almost totally ignored. That is the fate of the music critic, even of so outstandingly a good one as Huneker, who was the first American writer on music to achieve an international reputation. Huneker's infectious and wide-ranging enthusiasms, not only for the new musicians of his day, but also for the dramatists, the poets, and the painters, initiated innumerable readers to the artistic ferments that erupted at the end of the last century and the beginning of this. HIGH FIDELITY is pleased to mark the centennial of Huneker's birth with this appreciation of his work by America's foremost literary historian. R.G.

DILETTANTISM IS DEAD, never to be summoned from the tombs by the most hedonistic master of the future. Seven devils of war and woe, hatred, murder and rapine have driven forth the gentle arts from the House of Life." So James Huneker wrote in 1918, three years before his death, and no one could have described better the change that came over the aesthetic world at the beginning of the World War epoch. With him died the dilettante, in the best sense of the word, one who, though "only a newspaper man," as he said again and again, "could love, intensely love, an idea or an art." Expansive, impulsive, full-blown, he remarked in another letter, "It is better to be prodigal and abundant and fluid than hard, constipated, and narrow. . . . I am told twenty times a month to stick to my last—music criticism—and, begad, I think people are right"; but, believing that the purpose of the arts is to rejoice the spirit, he saw the arts as all essentially one. He gave himself equally to poetry, painting, and fiction, although music remained his master passion. He was a melomaniac first and last.

A Roman Catholic Irishman who had come from Philadelphia, with one Hungarian forebear to give him the family name, he had, as a boy, played the organ in

a church on Sundays, and on Saturdays in a synagogue. He had early studied Hebrew with Latin, for his mother hoped he would be a priest, and his father, who had once belonged to the circle of Edgar Allan Poe, entertained all the visiting musical celebrities. Huneker remembered seeing at home Gottschalk, Thalberg, Vicuxtemps, and Ole Bull, who once went around the dinner table walking on his thumbs. He had heard Von Bülow play, and Anton Rubinstein, the "heaven-storming genius," and he had been present at representations of the *Meistersinger* and the *Ring* that were better than he experienced later at Bayreuth. So much for "dear old dusty Philadelphia," that "cold-storage abode of Brotherly Love." He had passed on his way to school the house in which Poe had spent six years—Poe, the literary ancestor, as he said in *Iconoclasts*, of nearly all the Parnassians and Diabolists, and he had just convalesced from a severe attack of Poe when he fell desperately ill with Whitmania. He called upon Whitman in Camden and, meeting him on Market Street, escorted him several times to symphony concerts. Later he turned against the "windy" poet, while the music of Chopin flooded his emotional horizon, Chopin who remained his most enduring artistic passion, "the piano bard, the piano rhapsodist, the Ariel of the piano."



Bettmann Archive

**James Huneker, born a century ago,
was not only America's first great music critic,
but an irresistible chronicler of all that
was bright and stimulating in his time.**

There was in him "something imponderable, fluid, vaporous, evanescent" that eluded analysis, he said, in *Chopin: the Man and His Music*; "each of his fingers was a delicately differentiated voice, and these ten voices could sing at times like the morning stars." For the rest, "Music, the conqueror, beckoned to me," he wrote, "and up the stairway of art I have pursued the apparition since—up a steep stairway like one in a Piranesi etching, the last stair always falling into space as you mount, I have toiled, the dream waving me on."

Music mad, Huneker went to Paris in 1878, with a longing to see Liszt, if not to know him, for the cult of the Abbé Liszt had been strong in the household in Philadelphia. He was to write a study of the legendary Liszt, a book, planned as a biography, that turned into a scrapbook of notes and recollections. In Paris he lived in a sunless room at the top of a damp, dark building, and he wore a velveteen coat, a Scotch cap, long locks, and a fluffy little beard. From a genuine pupil of Chopin he learned the art of fingering, but he found that by playing Bach he gained finger independence and touch discrimination and color. "Bach," his Old Foggy said, "could spin music as a spider spins its nest, from earth to the sky and back again," and every morning he played Bach

preludes and fugues as he read Browning to prepare himself for the struggle with the world. Browning's *Paracelsus* and *Childe Roland* were his "daily sustenance," and *The Well-Tempered Clavichord* grew younger with time, he found: it remained his book of eternal wisdom. For ten years after he returned to New York, he gave regular piano lessons. In Paris he practiced every day from six hours to ten or more.

Meanwhile, he developed in Paris an interest in the other arts that he had felt as a boy in Philadelphia. He knew by sight the celebrities of the new painting crowd, Degas and especially Manet at the Café Guerbois, and he saw Mallarmé walking with Manet once and Guy de Maupassant sipping a bock at the Café Sylvain. He caught sight of Victor Hugo mounting an omnibus, a cotton umbrella in his hand. He heard Barbey d'Aurévilly talk, and Villiers de L'Isle Adam, and one day, on the Chaussée d'Antin, Gustave Flaubert passed him, evidently on his way to the train for Rouen. The terrific old man with the drooping mustache, big blue eyes, and large red face, gave him a smile "angelic in its indulgence," for Huneker fancied that to be an artist one must dress like a cross between a studio model and a brigand. Flaubert remained his romance; Huneker

always came back to him as the greatest of all writers of prose.

A born hero worshiper, hopelessly romantic—"There are only romantics and imbeciles," he quoted a young man saying to him—he found in Paris his *patrie psychique*, the "reservoir of spiritual and artistic certitudes." There he not only discovered painting and acquired a passion for literature but he found his own literary form, the *causerie* or *feuilleton* that French writers practiced but that was virtually unknown in his own country. He was to write in the manner of Anatole France, Jules Lemaître and, above all, Remy de Gourmont, of whom he became a friend in 1897 and regarding whom he said, in words that applied to himself, "The latch was always lifted on the front door of his ivory tower. He sits . . . on the ground floor, from which he may saunter and rub elbows with life."

Huneker appeared in New York in 1886, and the years at the end of the century, the Eighties and the Nineties, were those in which he felt most at home. "Isn't it lovely," he said in a letter, "to be able to write 1884 again; 1908 is so chilly, so dreary to me"; and he brought the New York of those decades vividly to life in his later novel *Painted Veils*. It was the New York of Edgar Saltus, of the first Ibsen plays—before this "degenerate" became a "tiresome preacher"—of the great days of opera when Melba, Nordica, and the two De Reszkes all sang together, with Plançon, in *Les Huguenots*. Joffeffy, Godowsky, De Pachmann were in highest feather; and "the human pulse beat more quickly than anywhere else on the planet" at the point where Broadway debouched into Union Square. So the critic of music, Alfred Stone, felt in Huneker's novel. Lüchow's on East Fourteenth Street faced Steinway and Sons across the way; the Academy of Music stood on the corner; and close by were Martin's and Delmonico's and cafés in University Place that were made for men, like Huneker, with master palates. There were semi-hotels with *tables d'hôte* for singers, actors, painters, musicians, in one of which Huneker fell in with the "Red Countess" over whom Lassalle had fought his fatal duel. Dvořák was living in New York as head of the National Conservatory,

and Huneker traversed with him "the great thirst belt of the neighborhood." These were the days of the handsome cab with the slightly shabby driver and the battered silk hat on the side of his disreputable head.

As an all but penniless music reporter, Huneker worked hard, tramping out every night to every tenth-rate performance at Steinway Hall, Chickering Hall, or the Metropolitan Opera House. He even interviewed Madame Blavatsky, who made him feel, as he remembered, "like a rabbit in the jaws of a boa constrictor." The New Cosmopolis, he said, was no place for provinciality, and, as a Manhattan cockney, he aimed at catholicity, at a cosmopolitan breadth, in taste and judgment. He had in mind, as a model, the archetype of cosmopolitan critics, Georg Brandes, whom he first met in New York, and he soon became an art critic, a dramatic critic, a literary critic, or, one might better say, an all-round essayist; for he was an impressionist who set forth his personal preferences and did not always attempt critical evaluations. There was an element of truth in his remark about himself that he "saw music, heard color, tasted architecture, smelt sculpture, and fingered perfume."

It was a pleasant experience, he said, to catch the first glow of a rising sun. Swinburne was new, Wagner was new, Manet, Monet, Rodin were new. "I was happy in being born at such a crossroads of art. I watched new manifestations over the water." He said again in a letter, "As far back as 1891, I was in the critical trenches as dramatic critic and fighting the poison bombs of the old-time criticism," reviewing all of Ibsen's plays when the American press was against him, opposing "the mean, narrow spirit in our arts and letters."

To "this land of hysteria, humbug, and hayseeds" Huneker introduced the great new European talents, writing about Nietzsche and Bernard Shaw as early as 1888: he was the first to write articles about Cézanne and Gauguin. He had talked with Couture at his country house near Paris in 1878, he visited Nietzsche's sister, Frau Foerster-Nietzsche, and, interviewing Maeterlinck in his little house at Passy, he went to Stockholm to call upon Strindberg. On the esplanade in

At East 14th Street, where Broadway emerged at Union Square, "the human pulse beat more quickly than anywhere else on the planet." So wrote Huneker of Manhattan in the '80s.



front of the Wagner theatre at Bayreuth, he first encountered George Moore, and he went to see Joseph Conrad who was writing "the most wonderful things in English." Cézanne, whom Huneker saw at Aix, struck him as a "sardonic old gentleman in ill-fitting clothes, with the shrewd, suspicious gaze of a provincial notary," and he stood on the spot, near the house, where Cézanne's landscapes were usually painted. The pictures, Huneker said, did not bear a close resemblance to the view, "which simply means that Cézanne had vision and I had not."

Of American artists he liked best Arthur B. Davies, "our own mystic primitive painter," about whom he wrote one of his best essays; and George Luks, with his lithe activity, made him think of the one-man-orchestra whom he had once seen in France—with fife, cymbals, bells, and concertina, quivering, dancing, wriggling, and shaking his skull. The lyric, vaporous creatures of Whistler seemed to him to be of the same stuff as the Lenores, Ligeias, and Annabels of Poe. Of Albert Ryder he wrote in *The Lost Master*. He had visited on West Fourteenth Street this painter of genius known to few, in the paint cave paved with empty frames, a litter of bottles, old paint tubes, easels, broken chairs, and worn-out carpets. There he saw Ryder's "Phantom Ship" and a landscape with a little stream beneath the rays of a poisonous golden moon.

Huneker crossed the Atlantic at least once a year, living on occasion in London, Paris, Berlin, Brussels, Milan, Munich, and Rome. In later years Belgium and especially Holland came first with him—above all, Bruges and Haarlem. "Never again Europe for us without Holland. We love Holland," he wrote in 1911. The placid orderly life of the Dutch cities pleased him best. "We were settled for life in Holland," he said in 1918, "but 1914 drove us home"; and at Amsterdam he saw much of Hugo de Vries, in his experimental garden, for botany also appealed to Huneker's critical curiosity. Then, besides Rembrandt, the "cool clear magic" of Jan Vermeer tempted him at The Hague, Delft, and Haarlem—"I've seen every Vermeer in existence," he wrote in one of his letters, "even the one down in Budapest."

He was drawn to Budapest to hear Hungarian gypsy music, which had more fire, swing, dash, and heart than the gypsy bands at home; and there he studied the stage machinery he had come to know in all the other capitals of Europe. He saw a Maeterlinck play in Vienna and new



Lüchow's: Restaurant as Huneker knew it.

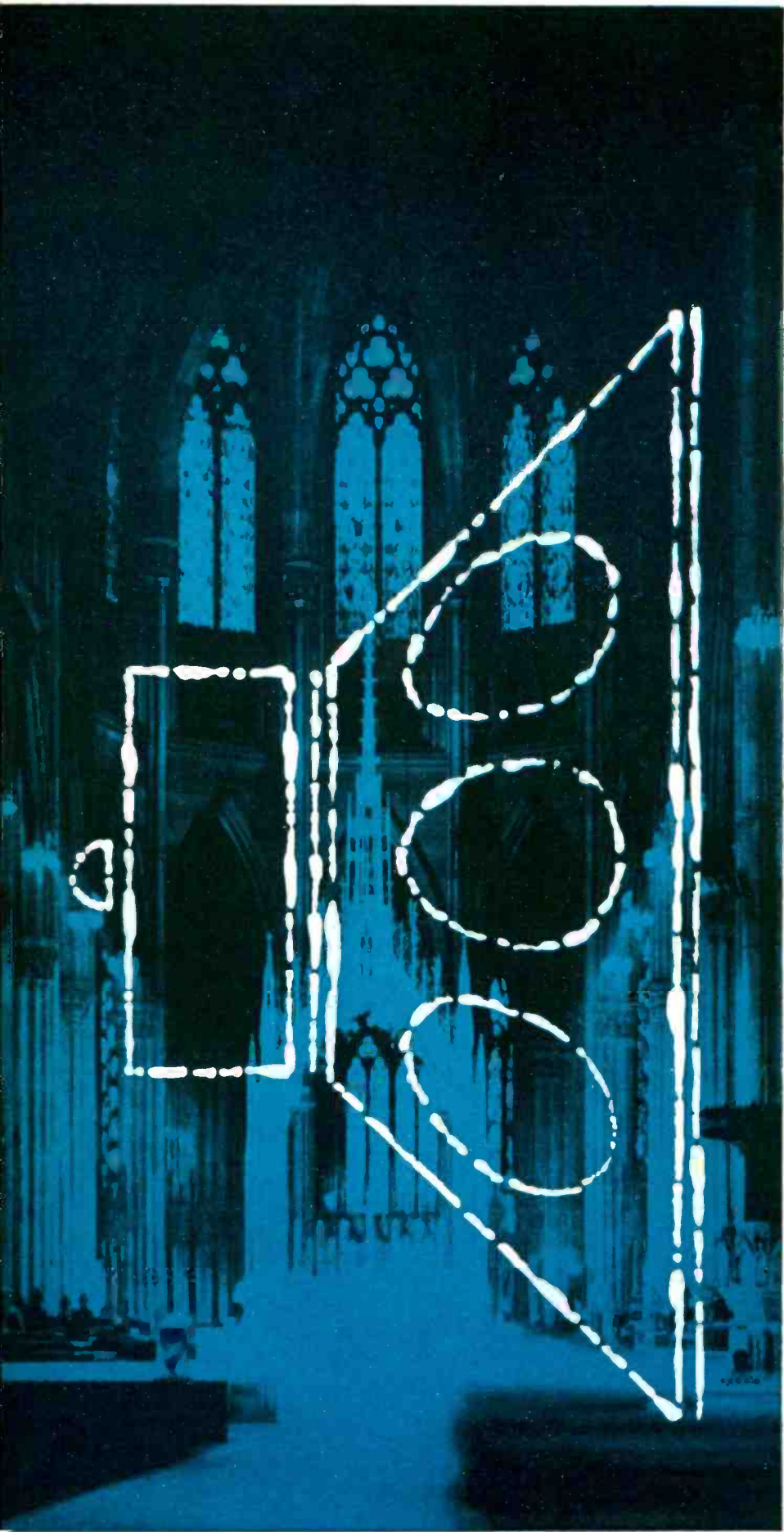
plays by Hauptmann and Sudermann there, Sudermann, "the conjuror who pours out any flavor, color, or liquid you desire from his bottle." Sudermann's *Magda* he had seen a dozen times in German, French, Italian, English, and Scandinavian; and he refused to shudder at Wedekind's melodramatic atrocities when he witnessed *Spring's Awakening* in Berlin. Prague and Toledo, he said, were the most original cities in Europe. He spent five months in Spain, finding Velasquez "still the most modern of all painters . . . the greatest painter of them all, with the possible exception of Vermeer in Delft." Fancying that he had been unfair to modern German painting, he visited in 1912 the principal German cities,

writing essays on the Frankfort gallery and the gallery at Cassel, where "the public knows how to savor life slowly. . . . At five o'clock every afternoon the knitting brigade is seated drinking coffee." But he could find no new talent, only a sea of muddy paint, harsh flesh tints, and chemical greens.

Huneker agreed with Huysmans that there are no schools in the land of art—no symbolism, realism, idealism—but only good artists and bad; and his own love of the excellent led him to write about virtuosos, actresses, singers, and artists in black and white. In a series of papers he described Mary Garden's many roles, as he had discussed the plays of Ibsen, and he wrote about Eleanora Duse, about Schopenhauer, William James, and Gordon Craig, the designer of costumes and lighting. He said that to Godowsky all other pianists could go to school: "he looks like Buddha under his Bodh tree conjuring beautiful sounds from sky and air and the murmuring of crystalline waters." The audacious American girl, the heroine of *Painted Veils*, went to Bayreuth, sang and conquered, the greatest Isolde since Lilli Lehmann.

Meanwhile, some of his finest essays dealt with the black and white artists with whom he had been familiar in his childhood, for his father had a famous collection that included John Martin's vast sinister mezzotints and the architectural dreams of Piranesi. Huneker was the first in America to write about Felicien Rops, whose big style was ignored in favor of his pornographic prints; and, defending the stately but obsolete art of line engraving, he wrote well on Daumier, Méryon, and Constantin Guys. Many of these essays appeared in *Promenades of an Impressionist*, a book that dealt almost entirely with painters and etchers. Among these were Degas and Chardin and one of

Continued on page 123



by Robert Gorman

THE SOUND OF AMBIOPHONY

*If your stereo sounds pent up, the science of ambiophony may soon come to the rescue. **T**iny living rooms will become spacious concert halls and the millennium will be at hand....*

Photo by Peter Eco

ALL THE GLORIES of stereo notwithstanding, there are people who feel that something is still missing in high-fidelity sound; and what's lacking, according to a growing school of thought, is not the music of the concert hall, but the concert hall itself.

If the old ultimate of "concert hall realism"—i.e., sound as it is actually heard in an auditorium in the presence of live musicians—has not yet been achieved in the living room, a new development broadly defined as "Ambiophonic Sound" may be the answer. Ambiophony (the term was coined by Philips Industries of Holland) means transporting, enhancing, or even simulating the background or ambient acoustics of live music. Actually, it embraces the separate recording of ambient acoustics as well as several methods of altering the apparent space and timbre of a room by means of controlled reverberation or "echo." This concern, of course, in the past has been wedded to the *production* of music—at a live performance or in the recording studio. More recently, it has resulted in techniques, generally described by some form of the word "reverberation," involving the *reproduction* of music (regardless of how it was recorded).

The impetus for adding reverberation is based on the premise that, without it, what the listener hears lacks a final touch of realism. Often this final touch is not measurable, as are frequency response, distortion, and the like. Indeed, in the last few years it has become apparent that the ear can distinguish sound differences that the best of test instruments cannot suggest. And, hold the "ambiophonists," these differences depend on room acoustics. They would cite as a case in point the kind of A-B demonstration in which prerecorded sections of an orchestral work are inserted in a live performance: if the orchestra makes a good show of bowing and blowing throughout the performance, the audience can't be sure when the musicians leave off and the tape takes over. No one could ask better proof of the faithfulness of modern stereo recording and playback equipment. Yet all that has really been proved is that good stereo can deliver concert hall realism in a concert hall. When you take the same tapes and playback equipment home, they don't sound quite the same. Why not?

Loudness level may play some part. Clearly the live and recorded sections of an A-B test must be exactly matched for the illusion to succeed. It is equally clear that concert hall loudness—decibel for decibel—would not be pleasant or even listenable in the average living room. But the issue with which we are immediately concerned is the effect of the original acoustical environment.

Nearly two decades ago recording technicians switched from padded to reverberant recording studios in a successful effort to add brightness and presence to their discs. Since then it has become commonplace to add still more reverberation either electronically or by re-recording a master tape through an echo chamber. In the last few years, and particularly with the advent of stereo, knowledge of room sounds has climbed onto firmer

ground. The path—at least for the reproduction of music—is still not clear. For much of what is known about manipulating the space effects of sound has developed from the production—rather than reproduction—of music.

Philips' scientists approached the problem of improving sound at its source—the live performance. In common with all competent sound technicians, they recognized not only that different auditoriums favor different kinds of sounds, but also that a single performance may impose conflicting requirements—often verging on the impossible. It is hard to conceive of an acoustically worse place for an orchestra than the opera house pit. Yet musicians must be shoved underground to keep them from blocking an audience's view of the singers. And there are other basic acoustic difficulties. A hall with a short reverberation time—that is, one that echoes the original sound source within a very small fraction of a second—gives instrumental music a dry and somewhat muffled quality. A long reverberation time, on the other hand, makes speech or singing unintelligible. (The reason is that the echo, instead of reinforcing its own source, is superimposed on an unrelated following sound.)

IN an effort to reconcile such varying—and variable—requirements, Philips' Laboratories conducted intensive research into the nature of reverberation. The subject, as you might suppose, is extremely complex. Among the measurable properties of a reflected sound are its time lag and intensity (as related to the original source), the direction from which the reflections reach your ears, the rate of repetition, and the rate and time of decay. Within any given listening space, each of these may vary independently with both the intensity and frequency of the original source.

If each of these characteristics were of equal importance to the total acoustical effect, the job of manipulating them might easily prove unmanageable. In fact, however, they partly manipulate themselves. Within a considerable range, for example, the intensity and time delay of a reflected sound tend to balance each other out. You can easily check this—in a general way, at least—with a stereo record of a railroad train or Ping-pong ball variety: if stereo sounds from two different directions reach your ears at the same time, you will unfailingly locate the source at whichever is louder; on the other hand, if they are of equal loudness, the sound that arrives first will determine the apparent source. The relation is almost perfectly linear: a time difference of 1, millisecond compensates for a loudness difference of 5 db. Within narrow limits, therefore, you can balance time against intensity (and make a railroad train stand still) by increasing the volume of the later-arriving sound. However, your ears limit the extent to which they will accept a loudness increase as an apparent change of direction: you can't displace any sound that arrives faster than 3 milliseconds ahead of its counterpart.

When the two components of a stereo sound are equal, differences in the time or intensity of their reflections can alter the apparent space of a listening room. A long delay—and strong reverberation—push back the walls. But if the delay becomes too long (over 50 milliseconds), it is heard as a separate and interfering echo. This is what makes speech muddy and unintelligible in a large (and acoustically poor) auditorium. It might have a similar effect on music except for music's greater fluidity and the fact that actual reverberation is not heard as a single echo. It comes to your ears, rather, as a decaying series of reflections. And if the first reflection reaches you within the 50-millisecond limit, the subsequent, lower-level repeats blend into the total effect. A longer decay time makes a hall seem larger and more reverberant.

AWARENESS of all these interacting variables has led to this conclusion: the acoustics of any listening space can be manipulated at will through variable control of reverberation time and intensity.

Philips scientists undertook to provide such controls by devising a "delay wheel." They coated the rim of a disc with a magnetic oxide similar to that used on recording tape. A number of magnetic heads were then mounted to form a ring around the rim. The first head records a signal picked up by a microphone, and the last one erases it to prepare the rim for the next impression. But each in-between head, in turn, repeats the original signal through its own bank of amplifiers and loudspeakers. Then, by controlling the loudness of each repeat, as well as regulating wheel speed and head spacing, it is possible to provide a complete range of acoustic effects.

Just such a delay-wheel system was first installed at the Philips Theater in Eindhoven, Holland, about five years ago. Besides improving the theatre's acoustics, the addition of artificial reverberation provided further practical information about the number and placement of loudspeakers, maximum reverberation levels, microphone location and directionality, amplifier power, and many similar details. It also convinced its sponsors that ambiphony—at least in this complicated form—could improve a live performance without compromising its musical integrity. Subsequently, a similar system was installed in Milan at La Scala. More recent customers include Paris' Palais de Chaillot and the Grand Auditorium of the 1958 Brussels World's Fair.

A more modest variation—both electronically and artistically—showed up in this country a few months ago. A band-instrument echo box, made by Ecco-Fonic, Incorporated, of Los Angeles, uses an endless tape loop that records sound from a microphone, and repeats it with controlled delay; the tape is then erased to take the next impression. The Ecco-Fonic delay is said to give a performer his choice of an intimate night-club setting or that of a great auditorium. Or, in the words of one ad, an "Alpine valley . . . or a smoke-filled boogie basement."

It is, however, a long way from La Scala to a living room in St. Louis—or from manipulating hall acoustics during a live performance to controlling listening room acoustics during playback of a record or tape. Oddly enough, the bridge—admittedly still incomplete—has been suggested by the electronic organ.

Designers of electronic organs try to simulate the traditional sound and setting of church organs with many devices, including delay lines, reamplification circuits (that pipe part of an output signal back to the input), and vibrato loudspeakers (that use revolving shutters to beat a note out into the room).

It may be arguable whether electronic organs *produce* or *reproduce* music in the home, but it is clear that they combine a live performance with sound-reproducing machinery. So it may be more than coincidence that the first reverberation system to be built into packaged phonographs (by Philco and Zenith) employs a delay line developed by the Hammond Organ Company. Similar systems have been announced by Motorola, Westinghouse, Hoffman, and others, as a built-in feature on new models. Plug-in accessory units such as the Fisher K-10 "Spacepander" and the Sargent-Rayment "Reverbatron" have also been produced.

The Hammond reverberation system combines mechanical and electronic techniques. It taps off part of the playback signal (mono or stereo) and feeds it, through a transformer and a transducer, to a springlike delay line. The signal induces a twisting motion into one end of the "spring." As each twitch reaches the opposite end, it induces a weakened and delayed voltage (presumably proportional to the original signal) in a second transformer. This reverberation—or, more accurately, this decaying series of reverberationlike signals—is then added to the original via a matrix. It may be played through the same or through separate speakers.

Since delay time depends on the length and structure of the spring line, it is not adjustable by the listener. But signal level is, and it permits an apparent adjustment of reverberation time. In effect, a louder signal boosts a larger number of follow-up reverberations into the audible range and thus stretches the decay (rather than the delay) time. Proponents of such a system claim that it increases the sense of space in a small room, stretching it to "concert hall dimensions."

The organ principle is not the only one used for enhancing reverberation on playback. Similar results have been claimed for the "Holt Reverb" (formerly called "Reverbetron Z") made by Holt Stereo. This all-electronic device uses a phase-shift circuit to delay signals in the 100- to 2,000-cycle range. (These frequencies, according to Holt's studies, contribute most to the reverberation effect.) To produce a linear decay, the output of the phase-shift circuit is fed back into the input. A level control permits an apparent time and space adjustment. Among the claimed features of this type of reverberation is that delay and

Continued on page 125

A well-known critic, sometimes known as St. Nicholas, chooses some likely microgroove candidates for your Yuletide bounty.

The Pick of '60

"THIS YEAR," announced Santa Claus cheerfully, "I'm giving records."

The First Elf looked up startled from the pile of order forms he was just arranging for processing.

"You can't mean *only* records," he said in a surprised but still respectful voice.

"Why not?" demanded Santa Claus. "Think of what we'll save on packing and shipping—cartons the same size and shape; uniform handling; all that sort of thing. Besides, they're all unbreakable nowadays, you know."

"I know," remonstrated the First Elf. "But handling isn't the only consideration. We have to give people what they like, what they want. It says so, right in our contract. You remember what Pliny or whoever it was always used to say: '*De gustibus. . .*'"

"Was that Pliny the Elder or Pliny the Younger?" asked Santa Claus absently. "No matter. A pair of pagans, both of them. No reason why we should pay them the slightest heed, is there?"

The First Elf shook his head and kept silent.

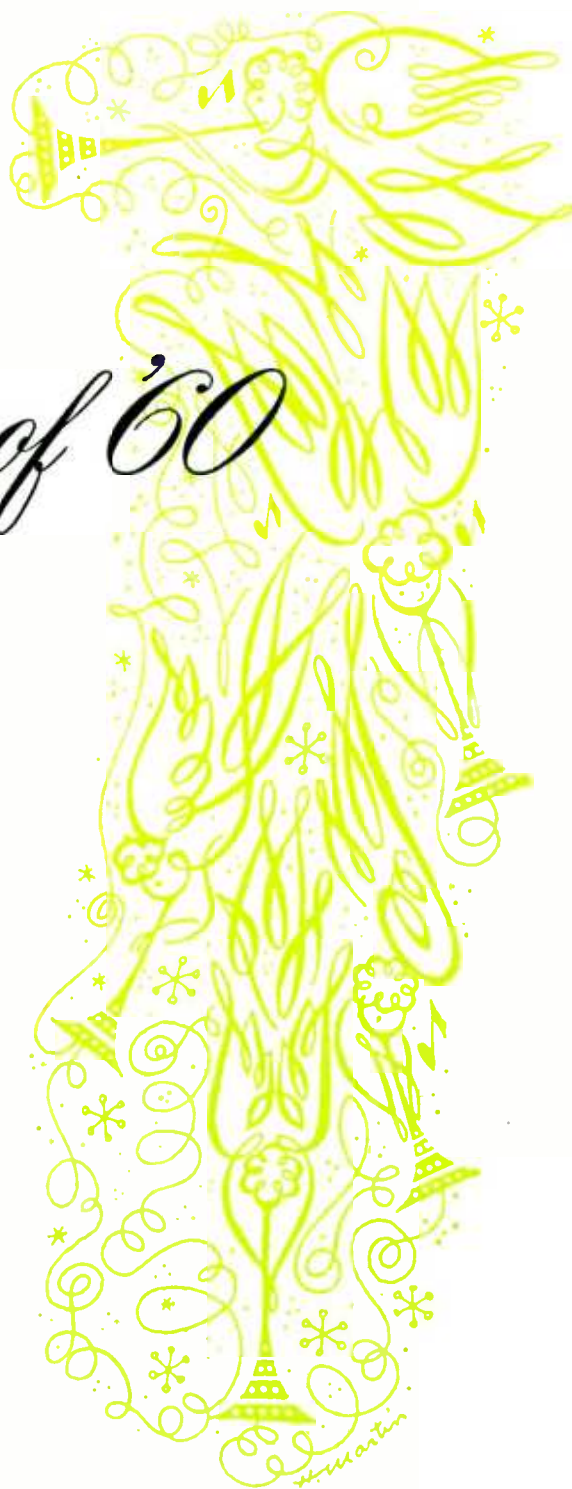
"Besides," continued Santa Claus, "don't you read the record magazines? Man, or rather, Elf, today there's a record for every taste. Why, you can't miss."

"But," the Elf persisted, "we have to give them things that are new, things that have been made only this year. We can't unload just any old stuff on them, even if it's good—that's in our contract, too."

"Nothing easier," replied Santa genially. "Look right here. I've got a list of records that have come out just this year. And if I were a betting man—which I can't afford to be in this business—I'd make you a little wager that we can satisfy just about everybody we care about."

"Well," said the First Elf, still dubious, "where do we begin?"

"That's better!" cried Santa in triumph. "I knew you'd see it my way. Let's begin with the stereo addicts



by Herbert Kupferberg



—you know, people who like to show off their new equipment and don't worry about their neighbors."

"I thought they all listened to the *1812 Overture*," remarked the First Elf.

"They *used* to. That shows how far behind the times you've fallen, Elf. Nowadays what these people want for Christmas is something like Beethoven's *Battle Symphony*, which RCA Victor put out."

"Never heard of it."

"Neither had practically anyone else since Beethoven. The music isn't much, but the stereo's great, and it's kind of fun. I caught a couple of the Gnomes listening to it the other night, trying to tell the real cannon shots from the bangs of the bass drum."

The Elf sniffed superciliously.

"That's all very well for people who like noise," he said. "But what about people who like music? Opera, for instance."

"Certainly," said Santa at his most expansive. "What kind of opera do you have in mind? French? There's Capitol's recording of Bizet's *Carmen*, with Victoria de los Angeles singing and Sir Thomas Beecham conducting. You couldn't ask Père Noël for anything more elegant. Or, for something more up-to-date there's Poulenc's *La Voix humaine*, issued by Victor."

"How about Italian opera?"

Santa hummed a snatch of the "*Largo al factotum*."

"Always did like that song," he remarked. "This time of year I'm a kind of Figaro myself—*un alla volta per carita* and all that sort of thing. However"—he cleared his throat guiltily and consulted his list again—"while there was no Rossini *Barber of Seville* this year, there was a recording by Mercury of Paisiello's *Barber of Seville*, and a tasty morsel it was. How will that do?"

"Well, it's all right," conceded the Elf. "But what's there for people who prefer their opera a little more—well, familiar?"

"Simple. There's an excellent *Aida*, with Tebaldi, Simionato, Bergonzi, and MacNeil, from London; a good Puccini *Manon Lescaut* from Angel, with Callas; a *Lucia di Lammermoor* from Mercury, with Renata Scotto, that's not half-bad. Enough?"

"Well, I'm glad you got Tebaldi and Callas in there. The way those girls work I should think they'd be higher up on your list."

"It's a funny thing," replied Santa Claus, stroking his

beard thoughtfully. "That Tebaldi now—I imagine a good many of the folks will be wanting the *Turandot* she made for Victor with Nilsson and Bjoerling. Hard to beat singers like that. And yet, as I played it over last Michaelmas, I wondered whether the conducting and the stereo quality in that set were all they should be."

"I never understood you were such an expert," muttered the Elf.

"How's that again?" said Santa sharply.

"I said isn't it good that you're such an expert?"

"Well, I feel we ought to try to give the job a little thought instead of just filling up the stockings with any old thing. You know what the old poem says: 'The stockings were hung by the chimney with care.' With care, Elf: remember that."

"Yes, sir," said the First Elf with due respect. "Are there other operas you'd care to recommend?"

"Let's see, now. Yes, a few things, more or less for people with special interests: Handel's *Acis and Galatea*, with Joan Sutherland, on the Oiseau-Lyre label; two splendid reissues from Angel—*Madama Butterfly* with Gigli and Dal Monte, and Strauss's *Der Rosenkavalier* with Lehmann, Schumann and Richard Mayr—dear me, I must have first distributed those twenty-five years ago. Also, there's Smetana's *Bartered Bride*, recorded by Artia at the Prague National Theatre. And Britten's *Peter Grimes*, conducted by the composer and released by London. And two excellent Gilbert and Sullivan productions from Angel, *The Yeomen of the Guard* and *Iolanthe*. Had enough?"

"Plenty, I should think," murmured the Elf. "But what about orchestral music?"

"You mean like *Jingle Bells*?" asked Santa eagerly. "That's always been one of my favorites, you know. I'm thinking of asking Stokowski to transcribe it for full orchestra next year so we. . . ."

"No, no," the First Elf hastily interrupted. "That's not what I had in mind. I was really thinking of Bach, Mozart, Brahms—you know."

"Ah, yes, the more prosaic music," said Santa, sighing. "Well, let's consult the list again. . . . Yes, there does seem to be quite a bit. Some big albums, for example: Krips conducting the complete Beethoven symphonies for Everest; Szell conducting the Dvořák Second, Fourth, and *New World* for Epic; and Walter conducting the four Brahms symphonies for Columbia. . . ."

"Oh, no, not again!" groaned the Elf.

Santa ignored the interruption and went serenely on.

"Then there's Georg Solti's interpretation of the *Eroica* for London, and Pierre Monteux's performance of two Haydn symphonies, the *Surprise* and *Clock*, for Victor. Amazing fellow, Monteux. Almost as old as I am, but how he does get around—musically, I mean. Thurston Dart's recording of the *Water Music* for Oiseau-Lyre should make Handelians happy, and Walter's playing of the *Parsifal* Prelude and Good Friday Spell, on Columbia, should do the same for Wagnerians. Fritz

Reiner certainly shows, on a Victor recording, how to make the most of Prokofiev's *Alexander Nevsky*. And I think Leonard Bernstein's Columbia record of Charles Ives's Symphony No. 2 might pleasantly surprise a good many people, provided it gets the chance."

"And choral music?" inquired the Elf.

"There are any number of excellent carol recordings this year," answered Santa Claus importantly. "And I've just heard a *Santa Claus Is Coming to Town* that. . ."

"I said 'choral,' not 'carol,'" said the Elf firmly.

"Oh, I see," said Santa, a little crestfallen. "In that case, I would suggest Bach's Mass in B minor, in the new Westminster stereo version by Scherchen, or the Berlioz Requiem by Munch for Victor, or the Dvořák Requiem by Karel Ančerl for Deutsche Grammophon, or Handel's *Israel in Egypt* by Paul Böpple for Vox—not to mention the same composer's *L'Allegro ed Il Penseroso* by Frederick Waldman for Decca. Or, a rather specialized but quite lovely item, vocal music by Lili Boulanger, conducted by Igor Markevitch and released by Everest. I myself also find very satisfactory several new recordings of *I Saw Mommy Kissing Santa Claus* which are sung with real feeling and. . ."

"Let's get on to the pianists and violinists!" cried the First Elf.

"Very well, if you insist," Santa said, a bit grumpily. "You know, I suppose, that the Budapest Quartet once again is doing Beethoven's complete quartets for Columbia and has just completed Vol. II. On the Deutsche Grammophon label, Pierre Fournier and Frederic Gulda play Beethoven's complete cello sonatas. Boston Records has issued a charming novelty, the Sonatas for Violin and Guitar of Paganini, played by Fredy Ostrovsky and Ernest Calabria. There's a fine recording of Mozart's Clarinet Concerto by Gervase de Peyer, from London, and another of his two Flute Concertos, by Ellen Shaffer, from Capitol. Beethoven's Octet in E flat is beautifully played for Vanguard by the Prague Woodwind Octet."

"Yes, yes," exclaimed the Elf impatiently. "But what about the Famous Names? You know how many people insist on Famous Names!"

"Quite true," said Santa. "For them we have Vladimir Horowitz playing *Pictures at an Exhibition*, Artur Schnabel playing the four Chopin Ballades, and Van Cliburn playing the Schumann Piano Concerto, all for Victor. There are also Glenn Gould in Beethoven's Piano Concerto No. 3 and Rudolf Serkin in Mendelssohn's Piano Concertos Nos. 1 and 2 (both Columbia) and Leon Fleisher in Mozart's Concerto No. 25 in C and Beethoven's No. 4 in G, on the Epic label."

"You amaze me," said the Elf. "I never would have thought it of you. It really has been most interesting. And now, if you'll excuse me, I'll get back to. . ."

"But I've hardly begun," remonstrated Santa. "Why, we haven't even come to the vocal records."

"Must we?" asked the Elf weakly.

"Of course we must," said Santa. "Why, there are some people who will listen to nothing but vocal records. For them the best of the year might include Schumann's *Dichterliebe*, sung by Cesare Valletti for Victor, or Wolf's *Spanisches Liederbuch* sung by Dietrich Fischer-Dieskau for Angel, or Hans Hotter's collection of German songs for Angel, or Gerard Souzay's 'World of Song' anthology for Capitol, or Eileen Farrell's 'Arias in the Great Tradition' for Columbia, or a Camden reissue of John McCormack in opera and song. Fine records, all of them, though I myself am partial to Bing Crosby's *White Christmas*. It's always available, you know."

"I'm sure it is," agreed the Elf. "Is there anyone else still on your list?"

"Oh, plenty of them," said Santa. "You know, records for children, for showgoers, for bird watchers, for locomotive lovers, for calisthenics-doers. What kind of records *aren't* there? However, you seem to be a little impatient—no doubt to begin sorting and packing—so I will mention only the spoken records, of which there has been an unusually extensive crop this year—for example, London's magnificent series of Shakespeare recordings by the Marlowe Society of Cambridge. If I had to select one of these to give a friend, I think it might be their excellent *Othello*. A similarly fine series of French recordings of the Comédie-Française was made available through Pathé imports. And then there are those stirring speeches of Franklin D. Roosevelt released on the Washington label. Caedmon put out a delightful reading of Boswell's *London Journal* by Anthony Quayle. And for people who like funny records—intentionally funny, I mean—there were Peter Sellers for Angel, Wayne and Schuster for Columbia, and C. Northcote Parkinson for Libraphone. Wouldn't you say that takes care of just about everyone, Elf?"

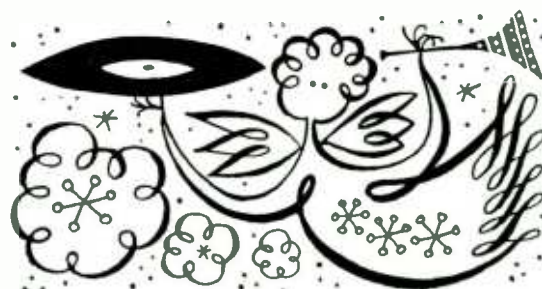
But the First Elf was sound asleep, and didn't hear the question. Santa shook him until he opened his eyes.

"My goodness!" he exclaimed, leaping to his feet. "It's almost time to begin sorting and packing, isn't it?"

"It is indeed, my lad," said Santa. "But I asked you—have I left anyone out?"

"No, I don't think so," said the Elf, rubbing his eyes. "Except"—and here he smiled elfishly—"except maybe the people who've listened through this whole list with me. What do you have for them?"

Santa Claus doffed his red hat and bowed low. "Merry Christmas to all," he said, "And to all a good night."





Erik Darling



Ronnie Gilbert



Fred Hellerman

THE WEAVERS



Lee Hays

BY ROBERT SHELTON

America's most successful folk-song group has had a checkered history.

A BURST of "togetherness" has struck American folk music in recent years. Groups of balladeers and instrumentalists are sprouting like clusters of mushrooms. The Kingston Trio, the Gateway Singers, the Brothers Four, the Cumberland Three, the Belafonte Singers, the Coachmen, the Highwaymen, the Limelites, the Tarriers, the Song Spinners, the Uplanders, to name a few, are newborn groups. There has been almost everything but a Budapest Folk Quartet.

This rush toward group activity is not really the emergence of the organization man in folk music. Partly it represents a type of music making that goes back to the first gathering around a fire of men who found

pleasure in singing, dancing, and clapping hands together. Most directly, the line can be traced back to the formation, eleven years ago, of a group of three men and a girl who call themselves the Weavers.

It is largely the tremendous success of this group, artistic as well as commercial, that has led to the development of a rash of progeny, offshoots, derivatives, and deviates. The Weavers, however, have been the most consistently skilled, tasteful, and principled performers to transform folk music into a form that can reach the widest possible audience. And if a year for the current folk music revival were chosen, it would probably have to be 1950, when the first hit songs of the Weavers—

Good Night, Irene; On Top of Old Smoky; and Kisses Sweeter Than Wine—were zooming to the top of the lists.

Today the Weavers are enjoying larger audiences and more record sales than they ever have before, more than those of any other group except the pseudo-folk Kingston Trio. They rank in popularity with the leaders of the field—Harry Belafonte, Theodore Bikel, Pete Seeger, and Odetta; and they are the recipients of critical accolades which lay stress upon the group's artistic integrity and respect for tradition.

The Weavers are four folk musicians of diverse backgrounds who stand high in professional attainment: Lee Hays, Ronnie Gilbert, Fred Hellerman, and Erik Darling. While each has a distinctive contribution to make, the Weavers are *sui generis* in the sense that they do not have a formal arranger or a leader. Almost everything they finally arrive at is the result of group effort. "It's a very inefficient way to work," Hellerman concedes, but all four agree it has succeeded handsomely.

Hays, at forty-six, is the elder of the group. A portly country-bred baritone, he looks a bit like a Southern preacher and has the sardonic, moist wit of a W. C. Fields. Currently most of the introductions and anecdotes from the stage come from him. While introducing *Marching to Pretoria* he remarks that the Weavers discovered that Pretoria is the administrative capital of South Africa, "and that's a pretty bad start right there." Offstage, the wit is just as mordant. At the second annual Newport Folk Festival, Hays remarked to a bystander after eating a particularly tasteless morsel sold at a concession stand, "I certainly wouldn't be able to tell you whether that sandwich I just ate was wrapped or unwrapped."

Hays was born in Arkansas, and he began to sing in country churches and at fish fries there in the Twenties. After a great deal of absorption of Negro music in his native state, he came to New York, and it was only then, he says, that he learned that he had been singing "folk songs." He is a writer of mystery stories, a columnist for *The Brooklyn Heights Press*, and a member of the Baby Sitters Quartet. Furthermore, he has been working for years on what he laughingly refers to as "his posthumous memoirs."

Ronnie Gilbert is a warm, matronly appearing woman in her late thirties, the possessor of the strongest solo voice in the group. She is a contralto who trained with various choral groups, and her clear, driving vocalism has become a major component in the Weavers' formula.

Fred Hellerman is a "New Yorker by birth, education, and inclination,"

a lean, long-faced musician who has had a hand (as accompanist, arranger, or musical director) in the production of more than 150 folk records for several companies. He has written many popular songs under the name Fred Brooks and has also written, in the folk vein, such ballads as *I Never Will Marry* and *I'm Just a Country Boy*.

Erik Darling, who is twenty-six years old, had a man-sized job to step into the big country shoes of Pete Seeger, who left the Weavers in the summer of 1958. Undoubtedly, Seeger's dynamism and musical proficiency strongly contributed towards the early success of the Weavers, and his resignation from the group has caused more legend and myth than any comparable personnel change in the folk music world.

Why did Seeger leave, a recording company official close to the Weavers was asked. "Why did Alexander Schneider leave the Budapest Quartet?" was the rejoinder. Although it has been bruited about that Seeger felt the Weavers were getting overly commercial and that there was supposedly an explosion over the propriety of recording a cigarette "puff" for radio to a folk tune, these reasons are discounted by the principals themselves. Today, Seeger and all those connected with the Weavers answer the question straightforwardly: he had too many commitments in his own concert career to be able to give to the Weavers the time that he and the other three required. His pursuit of a career as an individual singer simply clashed, and he says that he recommended Darling as his replacement.

Darling has a small tenor voice, with a true folk naturalness, yet considerable control and communicativeness. He is one of the country's leading five-string banjo players. In recent concerts where he has taken over two



All photographs by David Gahr

At the Newport Festival in 1960 the Weavers sang to a new generation of fans.

of the songs characteristically identified with Seeger, *Wimoweh* and *Cumberland Mountain Bear Chase*, he has won standing ovations.

The songs the group sings are as hard to catalogue as the whole range of folk music itself. They may run from an Indonesian lullaby, *Suliram* (learned from a sailor who visited them backstage), to a canonlike spiritual, *Virgin Mary*. The Weavers' repertoire is international and multiregional, ranging from the Israeli dance melody *Tzena, Tzena* to the New Orleans lament *The House of the Rising Sun*. Of the approximately ninety songs included in *The Weavers Song Book*, which Harper & Brothers published this fall, about one fifth are foreign-born.

On all this material, the Weavers imprint the stamp of their group personality. They aim at arrangements that give a "Weavers-type" sound, an almost indefinable mixture that involves traditional performing style plus a shaping, molding, revising, and rewriting of some of the traditional texts and melodies. One estimate is that the Weavers have rewritten about one third of all the songs they perform. Hellerman describes these changes as an effort to retain the spirit of the original. "The spirit of transportation means 'getting there,' whether by oxcart or by jet," he says. "It becomes a question of whether you want to look at this stuff as a museum piece or as a vital, living thing. Mind you, I'm not putting down museums, but I don't choose to be a curator."

This creative as well as interpretative role has been one of the points on which folklore purists have challenged the work of the Weavers. Ewan MacColl, the staunch traditionalist from Scotland, lumps the Weavers and the Kingston Trio together into the same category, of those who distort folk songs by making changes that are alleged to "improve" them. And Alan Lomax has questioned whether a Zulu tribesman would have any feeling for *Wimoweh* as the Weavers sing it.

The Weavers' transformations can be defended, however, on the unfailing basis of good taste, on their talent for getting behind the words and achieving what Hays calls "identification" with the people whose songs they are singing. That many people to whom the debate between tradition and innovation in folk music is a never-ending pursuit will defend the Weavers while attacking many of their imitators is just one indication of the former's success.

The rigorous working-out process still goes on. "The Weavers' songs are worked like a piece of fine steel," Darling says. The quartet's large repertory has been built slowly and often painfully. There have been discussions for as long as a week's series of rehearsals about the arrangement for a particular song, and then, once again, on a group basis, the song has been discarded. Everything is hammered out with a kind of dogged professionalism all too rare in some folk music circles where, in the name of "folksiness," many sorts of unmusical lapses are excused and where an often confused audience has

unquestioningly accepted what it has heard. In fact, the current revival is sharpening the standards of old enthusiasts as well as drawing thousands of new listeners.

The Weavers made many appearances in the late Forties before they had a name or had even established their size and aims. Hellerman and Miss Gilbert had sung together as camp counsellors. Seeger and Hays began singing together in 1940 as part of a group (with Woody Guthrie, and either Millard Lampell or Pete Hawes) called the Almanac Singers. In fact, each of the four who were to become the Weavers had tackled ensemble performances in hootenannies and in functions sponsored by People's Songs.

There was a feeling among the four that many of the songs that Leadbelly did with his big voice and twelve-string guitar would sound good in re-creation only if performed by a group. In retrospect, the Weavers also ascribe the original idea to "just singing for fun." They began to appear at various functions as a group. (Two girls, Jackie Gibson and Greta Brodie, originally with them, dropped by the wayside.) Their first public appearance as a quartet was at a Thanksgiving hootenanny in 1948 at the Irving Plaza in Manhattan. After a series of appearances on radio "house parties" and on Oscar Brand's WNYC "Folk Song Festival" as the "nameless quartet," the group began to solidify. In Christmas Week of 1949, Toshi Seeger, Pete's wife, acting as business agent, booked the group for its historic engagement at the cellar supper club in Manhattan called the Village Vanguard.

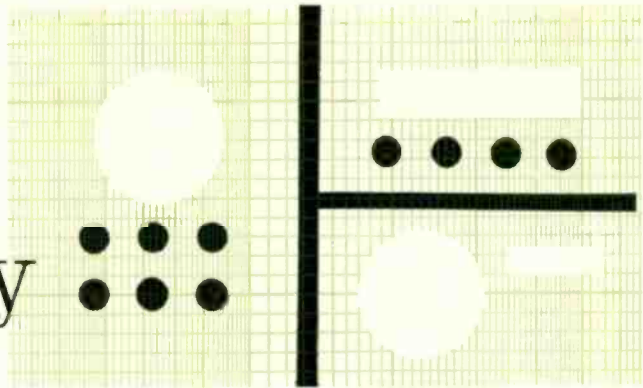
The name "Weavers" had finally been arrived at as one that could stand for many things. Hellerman had been studying at Brooklyn College Hauptmann's play about a peasant uprising called *The Weavers*. Then, too, there were the six weavers of Dorset, and the name also seemed to express "rhythm and work." "We did not want a name that pinned us down to any one kind of song, like cowboy or hillbilly songs. We wanted to sing music of such wide range that no specific name could describe it all," Hays has written.

So at a fee of \$50 a piece a week, plus free sandwiches, the Weavers marched into the Vanguard. "It was like being thrown into the water," Hellerman remembers. "We agreed on a key and just sang, formulating parts as we went along. It's the sad but the unfortunate truth that our best things were spontaneous," he says, and this difficult-to-attain blend of spontaneity with perfectionism and professionalism is what the Weavers have sought to retain through the years.

Those early days at the Vanguard were decisive, and things began to happen fast. One night Alan Lomax brought Carl Sandburg down to the Vanguard, and it was then that the old balladeer-poet made the often quoted remark: "The Weavers are out of the grass roots of America. I salute them for their great work in authentic renditions of ballads, folk songs, ditties, nice antiques of word and melody. When I

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

high fidelity



EQUIPMENT REPORTS

AT A GLANCE: The H. H. Scott Model 399 is essentially a Model 330 AM/FM stereo tuner and a Model 299 stereo amplifier, both on a single chassis. The full performance of these two well-known units is obtained in a single compact package without the need for any system interconnections other than input signals and speaker connections. The combination sells for some \$30 less than the separate components. There is practically no reduction in performance or flexibility and a considerable reduction in size. The Model 399 is priced at \$399.95.

IN DETAIL: The FM tuner of the Scott 399 is similar to the 330D tuner or to the 311D tuner of the same make. It employs wide-band detector circuitry which makes tuning noncritical and provides a good capture ratio (the ability to reject an interfering signal if it is only slightly weaker than the desired signal). Like all the other H. H. Scott FM tuners we have tested, the 399 is extremely stable and drift-free. Its design makes exact measurements of drift difficult, but it can be turned on and tuned to a station within a few seconds of operation (following warm-up) with no need to retune at any later time. It is also totally unaffected by line voltage changes. With the remarkable stability of the 399 FM tuner, AFC is unnecessary and is not provided.

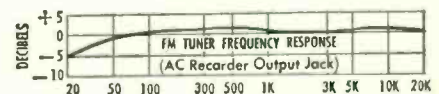
The limiting action of the tuner is very effective, with no change in volume level for any signal strength over 3 or 4 microvolts. The usable sensitivity (according to IHFM standards) is 2.7 microvolts, which places this tuner in the top ranks.

The performance of the AM section is best indicated by the fact that in listening to broadcast recorded material it is often difficult to distinguish between AM and FM reception. This is especially striking when one switches between the AM and FM outlets of the same station carrying the same program. With very good program material, such as live broadcasts, the difference is heard as a loss of high frequencies on AM. Unlike most AM tuners, the Scott 399 has a very quiet background and low distortion, remarkably similar to an FM receiver's sound.

The amplifier portion of the 399 has two nominal 20-watt power amplifiers and a stereo control center. The input selector has four positions: PHONO, AM-FM STEREO, FM-MX STEREO, and EXTRA (a high level pair of inputs). The FM-MX STEREO position is for use with an external multiplex adapter when a system of FM stereo broadcasting is finally established. Full input and output provisions for such an adapter are built into the 399.

The stereo selector has seven positions. The BAL A and BAL B positions combine both channels and send them to the left or the right speaker respectively. These are used to balance the levels in a stereo system. The usual stereo and reversed channel stereo positions are provided. The channel-A FM position feeds only channel A, or the FM tuner if this is selected, to both speakers. The channel-B AM positions the same for

H. H. Scott Model 399 Stereo Receiver



SCOTT STEREO RECEIVER



the other channel or the AM tuner. Finally, a monophonic record position parallels both phono input channels for playing mono records with a stereo pickup.

The two tone controls for each channel are concentrically mounted. Positions are marked for electronic crossover operation of the amplifier in a mono system, where one channel carries the lows and the other the highs. (This application is not mentioned in the instruction booklet, however.)

A conventional stereo balance control adjusts the relative levels of the two channels. It can cut off either channel completely without materially affecting the other channel's volume. Finally, there is the loudness, or volume, control.

The control complement is rounded out by an array of eight slide switches. Each has a dot identifying its normal position for most types of operation. These cover the following functions: switching between two different stereo phono pickups, selecting RIAA record or NARTB tape playback equalization, monitoring from a tape recorder while the recording is being made (this can be used to switch to tape playback regardless of the setting of the input selector), rumble filter, scratch filter, AM selectivity (sharp or broad), speaker phase, and uncompensated or loudness-compensated volume control.

Each tuner has a very smoothly operating tuning dial and a tuning eye. On the rear of the chassis a separate level control is provided for each tuner, so that their levels can be adjusted to correspond to normal phono level, or to a value suitable for proper operation of the loudness compensation.

Our laboratory measurements on the amplifier show that it has very low distortion at usual listening levels up to 5 watts, even down at 20 cps. The output at 2% intermodulation distortion is about 17 watts. Scott uses the so-called "music power rating," which results in a higher numerical value. Although we did not measure it in this way, we are sure that the rated 20 watts would be easily attained. IHFM Power Bandwidth rating was 28 cps to over 20,000 cps at 11 watts and 1% harmonic distortion.

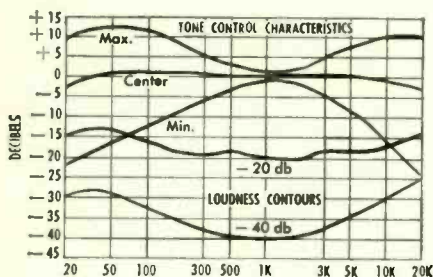
The amplifier was stable under all types of loads, and had very low hum levels. Even on phono inputs the hum was 60 db below 10 watts, and on high level inputs it was 84 db below 10 watts. The gain on magnetic phono inputs was rather low, requiring about 8 millivolts to drive it to 10-watts output.

Frequency response is smooth, and falls off slightly at the frequency extremes. The rumble and scratch filters are very mild, removing neither too much signal nor too much rumble and scratch. The loudness contours have an unusual amount of high frequency boost, in addition to the low frequency boost. At low levels this gives the 399 a distinctive sound which takes a little getting used to.

The operation manual accompanying the 399 is quite complete. For the benefit of those who do not care to delve into the manual too frequently or too deeply, there is a "Photo-Guide" with pictures of the front panel control positions for playing stereo records, AM-FM stereo, or stereo tapes.

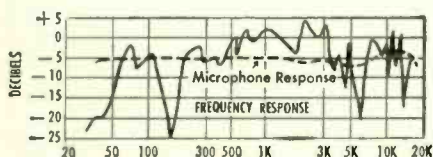
All things considered, the Scott 399 is a formidable and impressive instrument. One can only suggest *some* of its flexibility in the space available here. In electrical performance and listening quality it is first-rate. It is not cheap, yet costs appreciably less than the equivalent separate components.

H. H. LABS.



Audio-Tech ME-12 Speaker System

AT A GLANCE: The Audio-Tech ME-12 is a fully enclosed bookshelf-type speaker system. It employs a 12-in. woofer and a 3-in. cone tweeter for a useful response from about 50 cps to at least 15 kc. Its sound is slightly bright, with a broad rise in the so-called presence region between 500 and 3,000 cps. It is free from low frequency "boom" and is especially fine in reproducing the male voice. Priced at \$109.50, the ME-12 comes in oil-finished cabinets of walnut, mahogany, or fruitwood. Dimensions: 24 in. high, 12 in. deep, and 14 in. wide.



IN DETAIL: The Audio-Tech ME-12 has several unusual features not immediately visible to the eye. Its 16-ohm input terminals, a pair of color-coded binding posts, are fused to prevent damage to the speaker if powers above 30 to 35 watts are applied. Should the fuse blow, thus opening the load circuit in the amplifier's output transformer, a sufficiently low resistance shunts across amplifier output terminals to prevent damage to output transformer or tubes.

The tweeter level control has a wide adjustment range calibrated to be reset if accidentally changed. The cabinet is finished on four sides, and the speaker board is slightly angled to help in projecting highs to the listener when the unit is standing on the floor. When mounted horizontally, the speaker may be turned on either side to project sound to either side. The angle gives no significant loss of response on axis.

Out-of-doors frequency response measurements show it to be generally smooth from 50 to 15,000 cps. The large holes at 150 cps and 5.7 kc are due to ground reflections and speaker crossover cancellations, respectively. They appear at slightly different frequencies when the microphone position or spacing is changed, and will be effectively washed out in a normal listening environment due to multiple reflections from the walls of the room.

The tweeter level in this test was set at the point of most pleasing sound. Considerably more high frequency amplitude is available, or it can be cut almost completely. If the highs are raised to make them more comparable to middle frequencies, the sound is shrill and thin. As it is, highs and lows are well balanced, while the middles are elevated some 5 or 6 db.

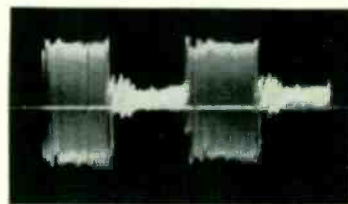
The resulting sound tends toward a "feathery" edge, probably because some of the jaggedness in the high frequency end is real, and certainly to some extent because of the elevated midrange. This effect, which is not overpronounced, is emphasized by the somewhat limited low frequency response. This, too, is relative since it performs very well down to 60 cps and almost as well at 50 cps, which is low enough for most purposes. However, the distortion curve shows clearly that the linear cone excursion is not sufficient to develop much output below 50 cps without severe distortion.

Polar response, taken at 7 kc, is typical of our measurements on systems using cone type tweeters of 3- to 5-in. diameter. Tone burst pictures, more indicative of how a speaker sounds than any of the other tests, reveal a rather good transient response at most frequencies. The photo taken at 3.5 kc is typical of the performance of the ME-12 throughout most of its range. Although the tone burst picture at 5.7 kc (not shown) is not at all promising, the fact that this is a crossover response hole and not a true speaker response invalidates it.

The efficiency of the ME-12 is moderately low, yet not so low that it cannot be driven by a good 10-watt amplifier.

The Audio-Tech ME-12 is good enough to merit consideration by anyone looking in its price range, but it should be listened to, and critically, before purchase. We can say that it is a slightly bright, snappy speaker with a good deal of presence, good transient response, and has a somewhat thin low end as compared to systems that are competitively priced.

H. H. LABS.



Typical tone burst taken at 3.5 kc.

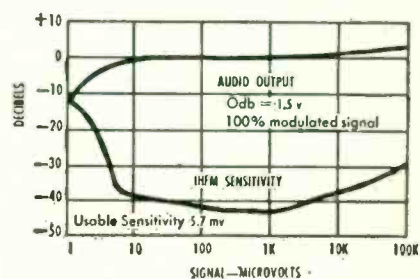
AT A GLANCE: The Karg CT-2 is a continuously tunable FM tuner, made by the company which introduced the crystal-controlled FM tuner a few years ago. The CT-2 is designed with multiplex stereo operation in mind, and provision is made for attaching a Karg multiplex adapter with all control functions available on the tuner panel.

The CT-2 has a usable (IHFM) sensitivity of 5.7 microvolts, with limiting being virtually complete at 7 microvolts. AFC is provided, with a defeat switch on the front panel. An extremely effective interstation muting circuit operates without a trace of thump or other noise when tuning across a station. Chassis with perforated metal cover, \$139.50. Blond, walnut, or mahogany cabinets, \$19.95 each.

IN DETAIL: As the IHFM sensitivity curve shows, the limiting action of the Karg CT-2 is very rapid and fully effective at less than 10 microvolts. The distortion, at 100% modulation, is slightly below 1% for most received signal strengths. Hum was found to be better than 60 db below 100% modulation, which is unusually good.

At large signal strengths, the distortion rises to about 3% at 100,000 microvolts. This is much larger than will usually be encountered, but if the tuner is used very close to an FM station it might be desirable to attenuate the signal in the antenna circuit. There is a jumper incorporated on the antenna terminal board of the CT-2, which couples the power line to the antenna circuit and eliminates the need for an external antenna in strong signal areas. This worked reasonably well for us, but we found the use of an outside antenna to be advantageous even in the New York metropolitan area.

Karg CT-2 FM Tuner



KARG TUNER

The muting circuit is probably the best we have used. Its threshold of operation is fixed at about 5 microvolts. With no signal tuned in, the audio output is silenced. When any signal stronger than 5 microvolts is tuned in, the audio is gated on, but in a gradual manner, free of any trace of thump or click. Similarly, the blanking of the sound when tuning off a station is done with perfect smoothness.

The optional AFC is so mild in its action that we question its effectiveness. Drift or mistuning is reduced by a factor of 1.67 by the AFC. The warm-up drift of the CT-2 is over 100 kc, and takes at least 10 to 15 minutes to stabilize fully. A stronger AFC action might prove beneficial in this case. The tuning of the CT-2 is not greatly affected by variations in line voltage.

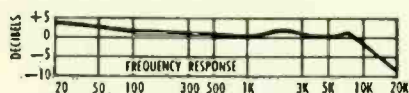
A weak spot in the CT-2 performance is the frequency response. The gentle rise at low frequencies is of little importance, since there are few systems which cannot benefit by an increase of a few db at 30 cycles. The high frequency response, however, rolls off abruptly above 7.5 kc, and is down over 7 db at 15 kc. Our tests showed that the audio output circuits of the CT-2 are of the high impedance type. This leaves them subject to a loss of high frequency response when shunted by the inevitable capacitance of shielded cables. Our tests are made with shielded cables totaling perhaps 5 feet in length connected to the tuner output, and we found that an additional 200 mmf (roughly six feet of cable) would roll off the 10-kc response an additional 2.1 db.

The loss of highs is not so striking that one would notice it upon casual listening, but when compared to other tuners with undiminished high frequency response, it can be heard. When installing the Karg CT-2, keep the cable lengths to the preamplifier at a minimum.

The front panel has a switch marked STEREO, MAIN, and MULTIPLEX. This is used with the external multiplex adapter, as a program channel selector. Either the main FM channel, or the multiplex channel, may be fed to the output terminals, or both may be connected for stereo reception. The volume control, when listening to a multiplex stereo broadcast, becomes a STEREO DEPTH control. We assume that this adjusts the proportion of A-B, or difference information, in the multiplex adapter matrixing circuits, and hence the amount of stereo effect.

The tuning dial is a slide rule type, with very linear and legible frequency calibrations. The tuning indicator is an eye tube, which is deceptively sensitive. It will give a clear indication on signals as weak as 2 or 3 microvolts, which are too weak to be received properly.

H. H. LABS.



Sony Sterecorder 300 Tape Recorder

AT A GLANCE: The Sony 300 Sterecorder is a compact portable stereo tape recorder, which can record and play back either 2-track or 4-track stereo tapes, as well as mono tapes, at either $3\frac{3}{4}$ or $7\frac{1}{2}$ ips.

It contains two small monitor speakers facing outward from the sides, with adjustable deflectors to assist in obtaining some stereo effect when playing with the built-in facilities. It is completely adaptable to integration with a home system, recording and playing back through an external control amplifier, or recording from the two small dynamic microphones supplied with the unit.

The internal equalization of the Sony 300 accentuates high frequencies and results in some loss of lows. A good external preamplifier should be able to equalize the recorder's output to within plus or minus 3 db from 30 to 15,000 cps, though its internal amplifiers have a much larger variation than that.

The performance of the tape deck itself is outstanding, with very low wow and flutter. The signal to noise ratio is also exceptionally good. Operation is very simple and logical, and shows evidence of effective "human engineering."

Price of the Sony 300 is \$349.50 for deck alone; \$399.50 for deck, microphones, and speakers, in case.

Equipment tested by HIGH FIDELITY is taken directly from dealers' shelves. We report only on regular production-line models. The choice of equipment to be tested rests with HIGH FIDELITY'S editorial department. Most equipment reports appearing here are prepared for us by Hirsch-Houck Laboratories, a completely independent organization whose staff was responsible for the original Audio League Reports. A few reports are prepared by members of the HIGH FIDELITY staff or by other independent testing organizations working under the general supervision of Hirsch-Houck Laboratories. All reports are signed.

REPORT POLICY

IN DETAIL: The Sony 300 is very solidly constructed, weighing forty-two pounds in its attractive carrying case. When the cover is removed, the side deflectors may be opened for obtaining a stereo "spread" of perhaps 30 inches between speakers. This is adequate for detecting the presence of stereo at a distance of three or four feet, but has less value beyond that distance.

Within the cover are the line cord, audio input cables, two microphones, and the take-up reel. On the back of the case is a door which opens to reveal the AC socket, two AC convenience outlets, input connectors for the high level, or AUX input, two 600-ohm line outputs for driving an external amplifier, and jacks for external monitor speakers or earphones. Two hum-balancing adjustments for the playback amplifiers are also included.

Most operations are push-button controlled. These are clearly marked, and the recorder's entire operation is probably as simple and foolproof as it could be. One button is pushed to turn the unit on and pushed again to turn it off. One or both of the twin vu meters lights up to indicate that the machine is on. A pair of buttons marked MONO and STEREO perform the obvious function of choosing mode of operation. On MONO, only the left channel is used and only the left vu meter lights. On STEREO both meters light.

On the right side of the recorder is a large button marked RECORD. This must be depressed while the tape is put in motion in order to record, and it releases when the tape is stopped. Large red warning lights indicate that the machine is set for recording. Either one or both light depending on the selection of MONO or STEREO operation.

Two small slide switches respectively introduce bass boost into the playback amplifiers, and turn the internal monitor speakers on. In the center of the deck, above the two microphone input jacks, are level controls for the two channels. Each channel has a pair of concentric controls. The outer one controls recording gain on the aux input. The inner one controls gain on the microphone input, and serves as a playback volume control. Here, too, the marking and meaning is exceptionally clear.

Above these controls a lever selects 2-track or 4-track operation. This moves the entire head assembly up and down the proper distance. To the left of the feed reel is a three-digit footage counter, and to its right is a lever which instantly stops the tape without releasing the RECORD button (if it happens to be down). This can be handy in eliminating undesired portions of a program being recorded off the air, for example.

Below the take-up reel is the single control for tape motion. Clockwise rotation moves the tape forward, and counterclockwise rotation rewinds it. When in the forward direction, a concentric lever marked FAST FWD can be pushed to move the tape forward at the same speed used for rewind.

In the center, above the heads, a knob selects either of the two tape speeds. Threading the tape is simple. An automatic shut-off switch turns off the drive when the tape has passed through completely, in either direction.

Standard alignment tapes (Ampex and NCB) were played back to measure accuracy of the playback equalization. The plotted curve, taken with the NCB tape, shows a gradual response rise all the way from 100 cps to 15 kc. The bass boost switch, which is practically a necessity with the internal speakers to give a reasonable low-end response, actually improves the over-all flatness, though the dip in the middle prevents it from being completely satisfactory. Even so, the response is within plus or minus 2 db from 50 to 12,000 cps in this condition, and rising beyond both limits.

When recording and playing back through the internal amplifiers of the Sony 300, the response was quite similar to the playback response. This indicates that the equalization error is almost all in the playback amplifiers, except below 50 cps and above 12 kc. Judicious use of the tone controls on an external control amplifier should be able to flatten out this characteristic quite well. At 3¾ ips the response is quite good up to 8 or 10 kc.

The signal-to-noise ratio of this machine is one of the best we have seen in a home recorder. It is 51 db, referred to maximum recording level (0 vu on the built-in meters). This is practically all hiss, with the hum being well below the hiss level.

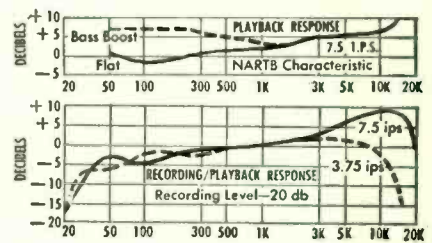
The harmonic distortion at 1 kc is only 1.8% at maximum recording level. The intermodulation distortion (60 and 5,000 cps, in a 4:1 ratio) is 9% at this level. Both these figures are good, as compared to other machines we have tested.

Crosstalk between the two channels is -32 db at 1,000 cps, comparable to the very best stereo phono cartridges and quite satisfactory.

The measured wow and flutter figures were very low indeed. Wow and flutter were 0.02% and 0.07% respectively at 7½ ips, and 0.05% and 0.11% at 3¾ ips.

The fast forward and rewind times for a 1,200-foot reel were each two minutes forty seconds. When the tape was stopped from fast forward, it overran and spilled. Some hand braking is necessary on the take-up reel for this operation. Otherwise the tape handling was good.

Although no measurements were made on the two microphones supplied, they sounded good and should be adequate for most home recording applications.



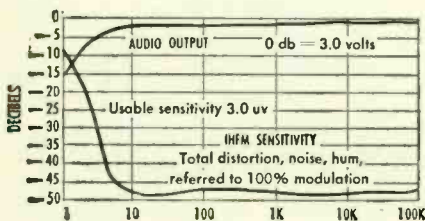
SONY STERECORDER

The schematic of the electronics of this recorder indicates that the line outputs are taken from the output of the two small 3-watt playback amplifiers. These are rudimentary units, without the refinements incorporated in most high-fidelity power amplifiers, and it is unfortunate that the output cannot be taken off ahead of the output stages. Even so, the distortion was low by comparison to many home machines.

In listening tests the sound of the Sony 300 was excellent, especially when the tone controls on the external amplifier were trimmed to improve the flatness of response. On the internal speakers the quality is mediocre, but all right for monitoring, which is, after all, their intended use.

H. H. LABS.

Fisher FM-100 Tuner



AT A GLANCE: The one word which best describes the Fisher FM-100 tuner is "smooth." It tunes with a silky smoothness; it has a squelch circuit that completely silences the tuner between stations, yet acts without any thump or other disturbance; and it sounds as smooth and distortion-free as any tuner we have ever used. The FM-100 is priced at \$169.50. A mahogany cabinet is available at \$24.95.

IN DETAIL: Although many virtues of the Fisher FM-100 are immediately apparent to the user, only by performing a full series of lab. measurements can one fully appreciate this fine tuner.

Its sensitivity is high (3.0 microvolts by IHFM standards) though not necessarily the highest we have encountered. The limiting action is complete at 5 microvolts, not only in respect to audio level, but also in respect to distortion and quieting. In other words, a 5-microvolt signal will give the same listening quality as a 50,000-microvolt signal. We would consider the FM-100 to be one of the two most sensitive tuners (from a practical high-fidelity listening point of view) that we have yet tested.

Unlike some tuners, the FM-100's distortion does not rise at high signal levels. It remains at -47 db, or 0.4%, with a 100%-modulated FM signal for all signal strengths from about 7 microvolts to our upper test limit of 100,000 microvolts.

The drift of the FM-100 is negligible, amounting to about 18 kc from a cold start. A 105- to 125-volt line voltage shift changes the tuning by only 7 kc. No AFC is provided or needed.

Internal hum of the FM-100 is about as low as we have found, measuring -61 db relative to 100% modulation. This compares to the hum in our signal generator.

AM rejection of the FM-100 is 41 db, the best we have found on any FM tuner. Its capture ratio is 3.7 db, a figure approached by few tuners and in our experience exceeded by only one.

The tuning eye is extremely sensitive, with a noticeable deflection being produced by a 3-microvolt signal. Almost any signal one can find will close the eye completely, giving the illusion of even greater sensitivity than the tuner actually has.

A very important fact is the ease with which the FM-100 tunes for low distortion. Some tuners are capable of very low distortion when tuned with a distortion analyzer connected to their output, yet are so critical that the user cannot expect to obtain anything like the low distortion figures measured. We found that the FM-100 was completely noncritical, and that tuning anywhere in the region of eye closure would produce minimum distortion.

Frequency response is smooth, showing a slight rolloff at the extreme high end. The FM-100 tends to sound a trifle more "full" than some others, though we can see no clue to this in its measured response.

There is little more that can be said. This is a very fine tuner, tops in every respect

H. H. LABS

NEXT MONTH'S REPORTS

Pilot 602 Stereo Receiver

RFL "Suburban" Speaker System

Heathkit AA-40 Stereo Power Amplifier

Music Makers

by ROLAND GELATT

SVIATOSLAV RICHTER, the Russian pianist, is now on the last lap of an American tour that has taken him from coast to coast and elicited a thesaurus of superlatives from the critics. His scintillant technique, his control of tone and volume, his honest musicianship, and his gigantic repertoire combine to place him in the *ne plus ultra* category of musicians. No generation can claim more than a few performers of such majestic stature.

Before Richter arrived, it had been hoped that he would engage in an extensive recording program while in this country. Because of his previous isolation (this is the pianist's first tour beyond the Soviet sphere of influence), Richter is still somewhat inadequately represented on records here, and it was felt that a few up-to-date American recordings would be of tremendous appeal and might conceivably become best sellers of Cliburnian proportions.

Accordingly, the Sol Hurok management set up Richter's tour to open with a Chicago Symphony appearance on October 15, followed two days later by a recording session there for RCA Victor. Early in November, Richter was to make a second RCA recording, this time with the Boston Symphony; and before the tour's conclusion the same company was to make a Richter solo disc as well. These three projected recordings for RCA were duly embodied in the contract for Richter's American tour that Sol Hurok concluded with the Russian Ministry of Culture last May, and the plans were common knowledge in the record industry several weeks before the pianist's arrival here.

By this time, however, a dissenting voice had been raised by Artia Records. Earlier in the year, Artia had negotiated an agreement to import Russian tapes and discs into the United States on an exclusive basis, and its representatives claimed that the contract covered not only the exploitation of Russian recordings in this country, but also the recording activities of Russian musicians while on United States soil. Artia felt that any American recording deal for Richter

should embody a certain artistic *quid pro quo*: in exchange for Richter's services the American company should allow one of its exclusive artists—a Glenn Gould, a Rubinstein, a Heifetz, a Bernstein—to make records in Russia for eventual international distribution. Columbia Records reportedly indicated a willingness to work along such lines, and it seemed for a while as if a major legal battle might be fought between Hurok and Artia over the right to record Sviatoslav Richter in the United States.

The conflict never did erupt. Hurok's contract was apparently unassailable. On October 17 the RCA Victor engineers, the Chicago Symphony, and Sviatoslav Richter assembled in Orchestra Hall as scheduled to record the Brahms Piano Concerto No. 2, in B flat. Only one thing did not go according to plan. Fritz Reiner (a Hurok artist, incidentally) was supposed to have conducted, but he fell ill and was unable to participate. Instead of relying on Chicago's assistant conductor, Walter Hendl, who had been substituting ably for the ailing Reiner, RCA flew in Erich Leinsdorf to direct the orchestra. Members of the press were barred from the Chicago session, but our spies

tell us that it lasted seven hours and that Richter seemed very nervous throughout but performed magnificently nevertheless. A review of the recording will appear in next month's issue.

In Boston, Richter was originally scheduled to record the Tchaikovsky Piano Concerto No. 1, but within a few days of the Chicago session he let it be known that the Tchaikovsky would have to be indefinitely postponed. Instead, on November 2, he recorded the far less taxing Beethoven Concerto No. 1 with Munch and the Boston Orchestra. Because of Richter's dislike of the recording microphone, he also turned thumbs down on a proposal to make actual-performance tapings of his Carnegie Hall recitals; the sight of the mikes, he explained, might adversely affect his playing.

Meanwhile, the pianist's stay in America has been extended somewhat, and it is hoped that he will be more amenable to making records when the tensions of the tour are past history. All sorts of tentative plans are being drawn up for the latter part of December, with any number of record companies interested. But is the pianist? Stay tuned to this station for further details.



Pianist Richter discusses a point in the score with conductor Leinsdorf.

exciting

new releases on . . .

AF AUDIO FIDELITY records

AF AUDIO FIDELITY DFS 7005

per-cus-sive

BIG BAND JAZZ

Doctored for Super-Stereo

On the Street Where You Live
Willow Weep For Me
Reach Me
Did I Remember
Pretty Baby
and others

PERCUSSIVE BIG BAND JAZZ, Bob-by Christian... Everything's Coming Up Roses, On the Street Where You Live, Bolero Americano, Wonderful One. DFM3005/DFS7005

AF AUDIO FIDELITY DFS 7004

Baldwin

ORGAN AND BONGOS

BONGOS BONGOS BONGOS

DOCTORED for Super Stereo

BALDWIN ORGAN AND BONGOS, Eddie Osborn... Washington Post, El Cumbachero, Barbara Polka, Tennessee Waltz, Hawaiian War Chant, Buttons and Bows, Frenesi. DFM3004/DFS7004

More of the Hit Series
... DOCTORED FOR SUPER-STEREO! You haven't heard anything if you haven't experienced the stimulating sound of these recordings. Ask your dealer to play them!

DFM (Monaural) — \$4.95
DFS (Stereo) — \$5.98

Unusual, distinctive entertainment... unsurpassed sound reproduction! Here is the powerful, vital impact of sound in its purest, most natural form.

AFLP (Monaural) — \$5.95
AFSD (Stereo) — \$6.95

AF STEREO AUDIO FIDELITY

BERLIN WITH LOVE

JO BASILE, his Accordion & Orchestra

Tracks: Tru-ty Tru-ty
I'm Goin' to the Chapel (The Hokey)
Mackie Messer (Mack the Knife)
Lili Marlene (Liebe War Es Nie)
Das Ist Die Liebe Der Matrosen (Stern Von Rio)
Mackie Messer (Mack the Knife)
Lili Marlene (Liebe War Es Nie)
Das Ist Die Liebe Der Matrosen (Stern Von Rio)

BERLIN WITH LOVE, Jo Basile... Lili Marlene, Liebe War Es Nie, Das Ist Die Liebe Der Matrosen, Stern Von Rio, Mackie Messer (Mack the Knife) AFLP1944/AFSD5944

AF STEREO AUDIO FIDELITY

PATACHOU SINGS

HIT SONGS FROM HIT BROADWAY SHOWS IN FRENCH & ENGLISH

Jo Basile his Accordion & Orchestra

MY FAIR LADY

IRMA LA DOUCE

THREE PENNY OPERA

PAL JOEY

THE KING & I

THE BELLS ARE RINGING

PATACHOU SINGS, Jo Basile his Accordion & Orch... Ah, Dis Donc, Chanson di Irma, Avec Les Anges, April in Paris, I Could Write A Book, Hello Young Lovers. AFLP1948/AFSD5948

AF STEREO AUDIO FIDELITY

CLANCY HAYES' DIXIELAND BAND

Original Dixieland One Step
East Street, Nobody Knows You
Ballin' The Jack
Careless Love
Blues

CLANCY HAYES' DIXIELAND BAND... Original Dixieland One-Step, East Street, Nobody Knows You, Ballin' The Jack, Careless Love Blues. AFLP1937/AFSD5937

A complete catalog of records and tapes is available. Write to: Department HF12
Audio Fidelity, Inc.
770 Eleventh Ave., N.Y. 19, N.Y.

CIRCLE 16 ON READER-SERVICE CARD

**AVAILABLE AT
RECORD & AUDIO
SHOPS
EVERYWHERE!**

HIGH FIDELITY MAGAZINE

reviewed by

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

Records in Review



Mahlerite Walter and mezzo Mildred Miller before the microphones.

Mahler—*Das Lied von der Erde* Recorded Twice More

by Joseph Roddy

LATE AT NIGHT, and not very often, venturesome Mahlerites with firm grips on themselves seek out *Das Lied von der Erde* to hear their composer lay open the centers of his wound-seeking soul. It is an overwhelming work, this most symphonic of song cycles and most songful of symphonies. With verses he borrowed from Oriental poets and shaped to his Viennese purposes, Mahler made *Das Lied* his own serenade to life, death, and life after death, then left it on the brink of bathos, one step short of Teutonic tripe. There it reposes still, the most vulnerable and least performer-proof piece in all music. A conductor can destroy it with a heavy-handed underlining of one moment's joy or torment in its vocal line. A singer can mock art trying to match the emotional force of its orchestra-

tion. Even a listener must be wary before it. One *Das Lied* may be all his heart has room for, and Mahler never heard it performed at all. "Is this to be endured?" he asked when he had finished it. "Will not people make away with themselves after hearing it?"

In the last few months, one hundred years after the birth of Mahler, almost fifty years after *Das Lied* was first played, three new recorded performances have been released. All of them are good in places, but none is wholly satisfactory. Fritz Reiner and the Chicago Orchestra give *Das Lied* a Mozartean trim and neatness unbecoming to a score that is all mysticism and shadowy shiftings about from the light to the dark. It is a note-perfect performance, but with much of the suffering rubbed out of it. Reiner's singers—Maureen Forrester, with

a contralto that matches the hues of the music Mahler must have felt, and Richard Lewis, who moves here in Mozartean phase with Reiner—are better, in sum, than any other two singers in the newer sets. The RCA Victor stereo sound seems very good, though scaled down to make the work more arresting in its delicate utterances than in its tumultuous ones.

Mahler once allowed, and surely that is the most he did, that a baritone voice could address itself to the three contralto sections of *Das Lied*. Here Mahler erred if he meant what he said, and the Angel set has Dietrich Fischer-Dieskau to prove it. Paul Kletzki conducts the Philharmonia, the tenor is Murray Dickie, and though no sublimities spring from their work, neither do the lapses in concept. Fischer-Dieskau provides them.

Mahler's error in making such miscasting possible is exceeded by this singer's folly in trying to make it work. With even the most controlled baritone voice, the closing "ewig" (they must be more thought than sung, but thought with perfect intonation) intrude on the crystalline textures of the orchestra. This mars all, even what had gone workably well before it. The passage is woman's work, and any contralto fit to sing the piece at all can sustain the shift here from faint sound to faint silence, from a perceptible tempo to pure timelessness when all is still at the *Abschied's* end. The best baritone cannot.

Mildred Miller, in mezzo-soprano office, manages it well enough, but fails in other places. She sings the part in the otherwise excellent Columbia set conducted by Bruno Walter. In this performance, Walter's third on records, the eighty-four-year-old conductor who led *Das Lied's* premiere in Munich six months after its composer died, uses Ernst Häfliger as the tenor and has the New York Philharmonic as his instrumental force. At the subscription series in Carnegie Hall last spring, Maureen Forrester was his contralto, fresh from recording sessions of *Das*

Lied with Reiner for RCA Victor. For Columbia a change was indicated, and hence Miss Miller, who sings all the notes but cannot often make them poignant.

That failing comes close to being covered for her by the phenomenal performance of some of the instrumentalists. Ten bars into the beginning of the last movement, Harold Gomberg's oboe tone melds into a stringlike timbre as it trails off on the F and the first violin enters with an almost reedlike intonation. Where one voice leaves and the other begins is beyond perception—and beyond compare. A few bars further along, while Miss Miller sings *Die Sonne scheidet* (here expressionlessly, as specified by Mahler) John Wummer's flute colors the interstices with an obbligato passage supplying all the emotional coloration the vocal line is denied. Concertmaster Corigliano's bits and pieces of solo commentary throughout are all exquisite. But more than any few of its soloists, it is the intensity of the entire orchestra's performance that gives the recording its force. Does the Philharmonic play this work so ravishingly because it feels propitiatory about Mahler, who was its besieged conductor years ago? Or is this sublime accompani-

ment the handiwork of an orchestra playing as if Kathleen Ferrier were again singing before it as she did twelve years ago?

It is the London recording which Walter made with Miss Ferrier and the Vienna Philharmonic in 1952, shortly before she died, that has not been exceeded. But to leave it at that is to account for less than has happened here, for that superb statement seems somehow diminished by the luxuriant sounds of these new performances—all of them with less art but more craft. It is a recurring and melancholy truth which music lovers who live by progress and the phonograph must cope with. It calls for an exercise of that sense of resignation *Das Lied* seems to make so exalting.

MAHLER: *Das Lied von der Erde*

Murray Dickie, tenor; Dietrich Fischer-Dieskau, baritone; Philharmonia Orchestra, Paul Kletzki, cond.

- ANGEL 3607 B. Two L.P. \$9.96.
- ● ANGEL S 3607 B. Two SD. \$11.96.

Mildred Miller, mezzo; Ernst Häfliger, tenor; New York Philharmonic, Bruno Walter, cond.

- COLUMBIA M2L 255. Two L.P. \$9.96.
- ● COLUMBIA M2S 617. Two SD. \$11.96.

Weber's *Der Freischütz* —

An Old Marvel in New Hands

by Conrad L. Osborne



OF THE THREE popular composers of early German romantic opera, two—Spohr with his *Faust* and Marschner with his *Der Vampyr*—have almost utterly vanished from the stage. Only Weber remains, and Weber means *Der Freischütz*, for *Oberon* and *Eury-anthe* are seldom mounted, despite their acknowledged musical beauties. The first performance of *Der Freischütz* (Berlin, June 18, 1821) caused a sensation, and the opera has remained a favorite in Germany. In fact, it was performed 354 times in that country during the season of 1958-59, only seven operas being presented more frequently. The work's greatness is seldom challenged, and its influence on the develop-

ment of German opera is never disputed. Yet the opera is unfamiliar to the last two generations of American operagoers—a puzzling situation. It is true that the spoken dialogue presents a problem, but the same problem does not obstruct at least occasional productions of *Die Zauberflöte* and *Fidelio*, both of which are considerably more challenging to performers than *Der Freischütz*, and are by no means as sure-fire in their theatrical effect.

Friedrich Kind's libretto for *Der Freischütz* was based on a story which appeared in Apel and Laun's *Gespenserbuch* ("Ghost Book"), published in 1810. This, in turn, was drawn from a half-legendary tale having

its source in an actual witch trial held in Bohemia during the previous century. The story's hero is a huntsman named Max, who in order to win his beloved, Agathe, must be judged best shot in a bird-shooting trial. To acquire a magic bullet which will guarantee him success Max, only half-realizing what he is doing, sells his soul to Kaspar, a fellow huntsman who is in reality an agent of the Devil. At the actual contest, Max's shot strikes down both Agathe and Kaspar; the latter dies, cursing Heaven, but Agathe revives at the hands of a revered hermit. The reigning prince, Ottokar, banishes Max from the realm, but—on the counsel of the Hermit—relents and agrees to award Agathe

to Max after a year's probation.

The score is one of the marvels of the German lyric theatre. Agathe's magnificent scena (it is a cavatina, "Leise, leise," followed by a cabaletta, "Alle meine Pulse schlagen") is at once a great aria in the Italian tradition and a remarkable piece of nature painting. The parallel scene for Max, "Durch die Wälder, durch die Auen," is nearly as good; Kaspar's "Trinklied" and "Schweig! damit dich niemand warnt" characterize him brilliantly; and Annchen's wonderful little airs make her one of the least tiresome soubrettes in all opera. All this says nothing of Agathe's haunting Act III prayer, "Und ob die Wolke," of the exhilarating huntsmen's choruses, of the powerful and appropriate lines given to Ottokar and The Hermit, or of the astounding scene in the Wolf's Glen, where at midnight the bullet is forged. Nor does it begin to tell of Weber's unerring choice of instrumental combinations—some of his most ingenious strokes are in obbligato form, as with the cello under "Und ob die Wolke," or the flute beneath the Hermit's lines concerning the probation. The influence on succeeding composers is unreckonable, but certain specific comparisons come immediately to mind. The relationship between the climax of the Wolf's Glen scene and Berlioz's Ride to the Abyss in *La Damnation de Faust* is clear, and huge chunks of Wagner stand in direct debt to Weber, most conspicuously in *Der fliegende Holländer*, but in works as late as *Siegfried* or *Die Meistersinger* as well.

There have been two recordings of *Der Freischütz* on the American market for the past several years—one on London, the other on Urania—but they are superseded by the new albums from Electrola and Deutsche Grammophon. Both of these presentations are impressive, and choosing between them is extremely difficult. Each of them has the advantage of a conductor who gives the score a full-blown dramatic treatment. DGG's Jochum has the better chorus at his disposal, though not by much, but the orchestras are quite evenly matched. In the

matter of individual performances, I would give the Electrola version a slight edge. Elisabeth Grümmer is very fine in the role of Agathe. She treats the text sensitively, and her singing is true and finely shaded; her "Leise, leise" is rendered in the spirit of an offering, and exquisitely. Lisa Otto's vocalism is not flawless, but her Annchen is a distinctly winning personality. Rudolf Schock is a somewhat frustrating singer; there are times in his performances when he will mold phrases with all the musical insight and vocal richness of a Tauber, and others when he is merely a fair-to-middling German tenor, straining against the music. His performance here is perfectly adequate without ever becoming exciting. Karl Kohn sings Kaspar's music well, but his voice is rather light in color for the part, and when he comes to the climax of his big aria ("Triumph! Die Rache gelingt!"), he can only ignore the words in an effort to unleash an impressive tone. Prey is splendid as Ottokar—a devilish role—and Frick brings his firm, noble bass to the music of The Hermit.

For DGG, Irmgard Seefried does her best singing in several LP years. As one would expect, she too handles the words with respect and dramatic instinct; as one might not expect from her recent recorded efforts, she also sings with a round, clear tone that recalls her best form of a few years back. Rita Streich vocalizes beautifully, though her Annchen is not quite as piquantly drawn as Otto's. Richard Holm's voice is really too light for the role of Max, but he sings with such intelligence and musicality as to make him more than acceptable in the part. There may be some doubt as to whether or not the way Kurt Böhme screams out "Flaschen sei mein A-B-C" is singing, but there is no doubt as to where his Kaspar stands—he's a bad yegg, and no mistake. The black quality of his voice is also more appropriate than that of Kohn's; neither of these basses combines the dark color with a singing line, as did, for example, Ludwig Weber. Waechter matches Prey's Ottokar note for note, and Kreppel's Hermit is

thoroughly competent, though it suffers by comparison with Frick's.

The two companies have approached the matter of the dialogue in different ways, and here Electrola has a distinct advantage. Electrola presents the dialogue complete (DGG cuts it drastically to fit its version onto four sides), and underplays it somewhat—the mike is brought up close for a good deal of murmuring and stage whispering, much of which is most effective. DGG's performers (at least the men) speak the lines almost as they would on a stage, with rather awesome results. The Act I conversation between Max and Kaspar sounds too much like a political rally, and the ranting of Ernst Ginsberg as Samiel dispels some of the mystery in the Wolf's Glen scene. Both versions offer good sound; the Electrola is generally a bit clearer, but is also burdened with a fair amount of pre- and postecho. Both accompanying booklets are attractive, Electrola's being in German only, but DGG's complete with a hilarious English translation. The Electrola records are in manual sequence.

WEBER: *Der Freischütz*

Elisabeth Grümmer (s), Agathe; Lisa Otto (s), Annchen; Rudolf Schock (t), Max; Wilhelm Walter Dicks (b), Kilian; Hermann Prey (b), Ottokar; Karl Kohn (bs), Kaspar; Gottlob Frick (bs), The Hermit; Ernst Wiemann (bs), Kuno. Chorus of the Berlin Municipal Opera, Berlin Philharmonic Orchestra, Joseph Keilberth, cond.
● ELECTROLA 90956/58. Three L.P. \$17.94.
● ● ELECTROLA STE 90956/58. Three SD. \$20.94.

Irmgard Seefried (s), Agathe; Rita Streich (s), Annchen; Richard Holm (t), Max; Paul Kuen (t), Kilian; Eberhard Waechter (b), Ottokar; Kurt Böhme (bs), Kaspar; Walter Kreppel (bs), The Hermit; Albrecht Peter (bs), Kuno. Chorus and Orchestra of the Bavarian Radio, Eugen Jochum, cond.

● DEUTSCHE GRAMMOPHON LPM 18639/40. Two L.P. \$11.96.

● ● DEUTSCHE GRAMMOPHON SLPM 138639/40. Two SD. \$13.96.

CLASSICAL

ALMAND: John Gilbert, a *Steamboat Overture*—See Hindemith: *Sinfonietta*.

BACH: *Cantatas: No. 33, Allein zu dir, Herr Jesu Christe; No. 105, Herr, gehe nicht ins Gericht*

Ruth Guldbaek, soprano; Else Brems, contralto; Uno Ebrelius, tenor; Bernhard Sönerstedt, bass; Danish State Radio Madrigal Choir and Orchestra, Mogens Wøldike, cond.

● VANGUARD BG 603. LP. \$4.98.

No. 33 seems to be new to microgroove. It is very welcome, especially for an expressive

aria for alto and for the splendid opening movement, an elaborate orchestral piece with the lines of the chorale embedded in it like walnuts in a cake. No. 105 is another fine work, but here there is competition from a performance on an Archive disc recorded by Fritz Lehmann. Wøldike adopts a cooler, more impersonal approach in the opening movement, and makes less contrast between the Adagio and the Allegro. On the other hand, in the soprano aria, where the violins "shiver and tremble" like the thoughts of the sinner, Lehmann's slower tempo is less effective. Wøldike's soloists are acceptable, the chorus is fair, the sound good. N.B.

BACH: *Partitas: No. 1, in B flat, S. 825; No. 2, in C minor, S. 828. Concerto in F, S. 971 ("Italian")*

Glenn Gould, piano.

● COLUMBIA ML 5472. LP. \$4.98.
● ● COLUMBIA MS 6141. SD. \$5.98.

These performances by Glenn Gould are inspired. They are fresh, creative, and vital. They are also highly unorthodox. His approach ranges from ecclesiastical austerity to swooning sensuality, and I confess that certain mannerisms repelled me at first. When the initial shock had abated, however, I found this playing a revelation. Mr. Gould has an extremely well-disciplined musical mind and many individual interpretative concepts. Even when he injects a personal note into these renditions, there is always overwhelming conviction and usually stylistic validity. His tiny accelerations and easings of tempo produce a mobility of outline

and acute emotional intensity which can be readily experienced but not adequately described.

With a few notable exceptions, such as the *prestissimo* presto of the *Italian Concerto*, the tempos are broadly incisive. Both the record label and the sleeve notes state that the *Italian Concerto's* second movement is an adagio. And so it is in the present performance, for Mr. Gould plays it with sustained inflection and a measured gravity of pace. Although all of the versions I am acquainted with (including the Bach Gesellschaft edition) give this tempo marking as *andante*, Gould's performance sounds increasingly convincing.

The artist introduces much interesting ornamental detail in the B flat Partita. He adheres to the basic harmonic skeleton but creates suspensions, alters some of the rhythmic figurations, and even shifts his "registration" up an octave in the repeat of Minuet II. And speaking of repeats, I might add that while some are observed, a few very important ones—such as the *da capo* of Minuet I in the same partita—are inexplicably scuttled.

Since Mr. Gould chortles, gasps, and moans throughout most of the record, it is worth noting that his voice is hardly of operatic caliber. The artist's vibrant (piano!) tone is reproduced beautifully.

H.G.

BACH: Toccata, Adagio, and Fugue in C, S. 564. Chorale Preludes: Wachet auf, S. 645; Wo soll ich fliehen hin, S. 646; Kommst du nun, S. 650. Chorale Partita: Sei gegrüßet, Jesu gütig, S. 768

Helmut Walcha, organ.

• DEUTSCHE GRAMMOPHON LPM 18619. LP. \$5.98.

• • DEUTSCHE GRAMMOPHON SLPM 138119. SD. \$6.98.

Walcha plays the elaborate pedal solo in the Toccata smoothly and with unflinching rhythm, but the section that immediately follows is taken so fast and registered so loudly that it loses the jaunty tranquillity it can have. The three chorale preludes, half of the "Schübler" set, are very nicely done, and Walcha lavishes much care, variety, and skill on the long and, to me, rather dull partita. The imposing instrument he uses here is the Large Organ of the Church of St. Laurens in Alkmaar, the Netherlands. Excellent sound in both versions. N.B.

BEETHOVEN: Sonatas for Piano: No. 31, in A flat, Op. 110; No. 32, in C minor, Op. 111

✓ Hans Richter-Haaser, piano.

• ANGEL 35749. LP. \$4.98.

• • ANGEL S35749. SD. \$5.98.

Richter-Haaser, who made his debut in this country about a year ago and embarked upon his second United States tour last fall, is one of the most important European artists to join our concert scene in the postwar years. Although initially billed as a Beethoven specialist, a role he fills with distinction in this recording, Richter-Haaser is, in fact, a pianist of great range. He can bring to a Bach partita, a Chopin étude, or a contemporary work the same technical facility and musical authority one finds in these Beethoven performances.

In the first of a possible series of the Sonatas, Richter-Haaser has started at the summit in Beethoven. Yet both of these sonatas are realized with a degree of success one can hardly hope to hear bettered. These performances are plainly the fruit of many years of study and practice, and they have the communicative impact possible only when the artist has thoroughly assimilated the work. The stereo is closer to life-size than the mono set, although both are well recorded. Combining the outstanding qualities of engineering and performance, these are the most desirable recent versions of these two works. R.C.M.

BEETHOVEN: Symphony No. 7, in A, Op. 92

Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.

• CAPITOL G 7223. LP. \$4.98.

• • CAPITOL SG 7223. SD. \$5.98.

Need I say that this is not the stereotyped, hypertensive account of this music? Rather, it is a performance distinctive in every way of Sir Thomas. Some people are going to admire it, and some are going to hate it, but no one who hears it can fail to respond in one way or another.

When this disc was first issued in England in December 1959 one of my colleagues concluded that "this work doesn't, or didn't, mean anything to Sir Thomas" and went on to attribute the unusual features of the performance to the conductor's acting in "a careless, misguided, or irresponsible manner." These are stern words to apply to a man of Beecham's cut, and I don't think they are justified by this Seventh. My appraisal of the situation is that Sir Thomas is here searching for a statement of the score that synthesizes Beethoven's writing and his own musical predilections. The merits of the performance come from the degree to which he has succeeded, and its faults from his failure to complete the search before his recording was declared finished.

Thus I am convinced, particularly in the first and final movements, that with time this performance would have sprung into focus as representing Beecham's best. As it is, you hear a few bloopers, some wonderful pages, and some searching for effects that are sometimes suggested rather than fully realized. It's interesting, and if Beethoven (or Beecham) are special interests of yours, it's very much worth having. As one of many distinctions, I note the presence of the repeat in the Scherzo.

The recorded sound is not particularly good. It preserves aesthetic distance, giving

NEXT MONTH IN

high fidelity

A Special Issue on France

New Deal at the Paris Opéra

The biggest and most glittering opera house in the world may be moving into a new epoch of splendor.

by Roy McMullen

Festival at Aix

Each summer in Provence music becomes more magical in the ancient city that progress has passed by.

by Roland Gelatt

The Driverless Tweeter from Paris

France's latest contribution to *l'haute fidélité* — a loudspeaker with no moving parts.

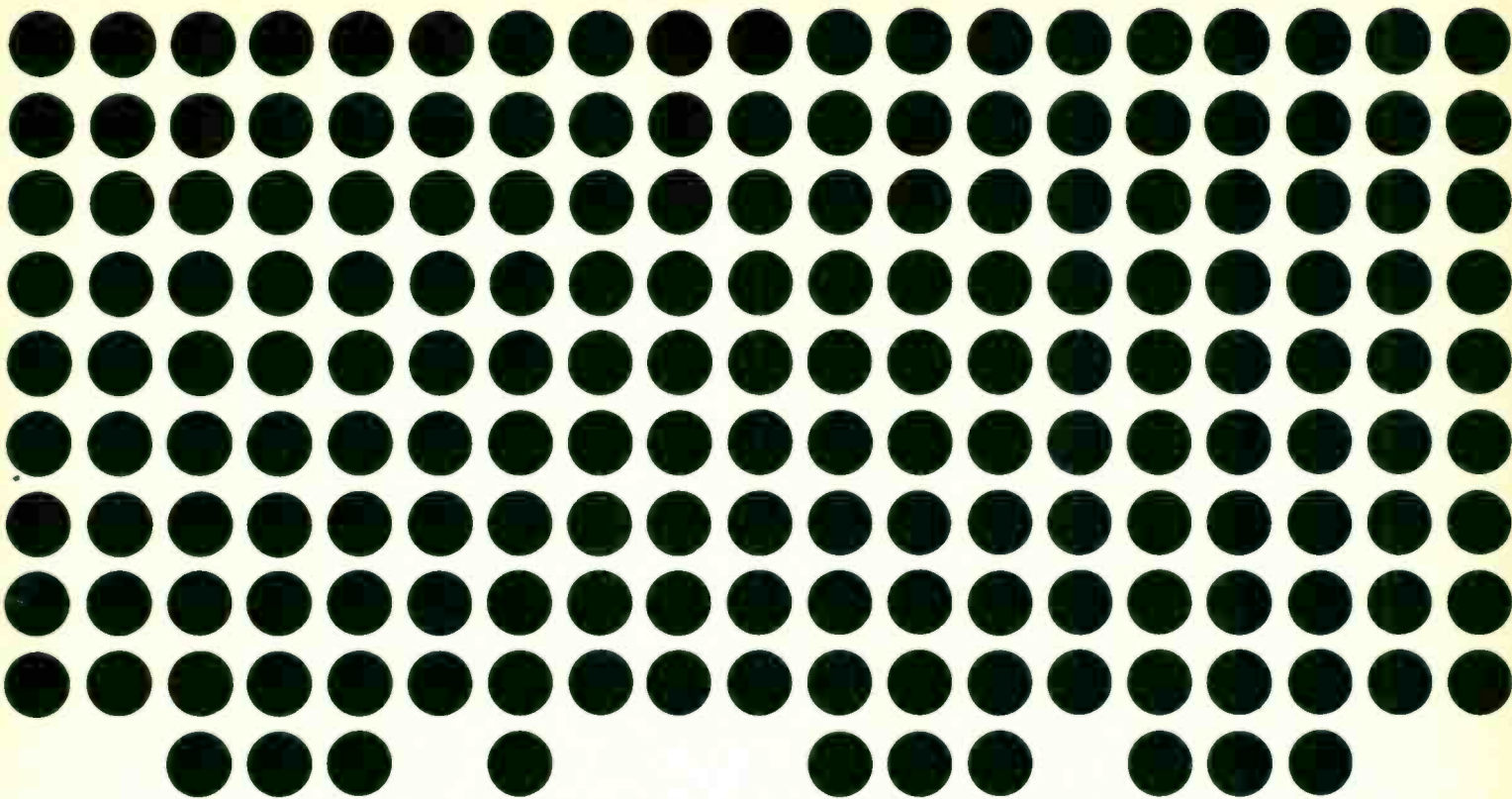
by Norman Eisenberg

Latest Word from the Left Bank

Of the popular French *chanson* and its practitioners, whose speciality is of course *l'amour*.

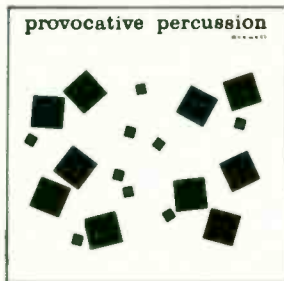
by John F. Indcox

Also—Hirsch-Houck Equipment Reports . . . A Kit Report . . . Record Reviews . . . Other Features

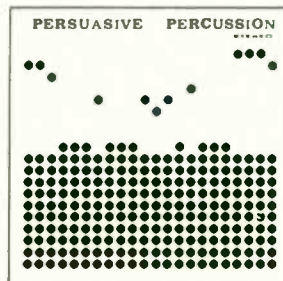


stereo: persuasive/provocative/percussive

*America's #1
Best-Selling
Stereo Album*



*America's #2
Best-Selling
Stereo Album*



COMMAND is Stereo... These are the records that made the critics say: ... Stereo didn't make COMMAND; COMMAND made Stereo! Because it took COMMAND to finally give you the great new sound ... the new musical excitement stereo promised. That's why COMMAND records are consistently #1 and #2 on America's best seller stereo charts. So technically perfect, COMMAND records are used by most stereo and hi-fi equipment manufacturers to demonstrate true fidelity.

Today's new COMMAND releases:

PERSUASIVE PERCUSSION Volume III with The Command All Stars: RS 817 SD This is the latest, the most advanced and unquestionably the most exciting in the world famous PERSUASIVE and PROVOCATIVE PERCUSSION series.

BIG, BOLO AND BRASSY—starring Enoch Light & The Light Brigade—RS 818 SD Presents the widest possible range of sound recording, weaving dazzling musical patterns that cover the whole spectrum of sound: the brilliance of high, high trumpets, the deep lumbering of the tuba, the broad, heavy sound of the bass trombone and the hard, guttural depth of the baritone saxophone.

COMMAND STEREO "CHECK-OUT" RECORD—CSC 100. The amazing COMMAND Stereo "Check-Out" record prepared under laboratory conditions: measured by light and centimeter velocity patterns.

To assist you in attaining complete and satisfying enjoyment from your Stereo equipment, COMMAND has prepared a most unusual COMMAND Stereo "Check-Out" record for audiophiles:

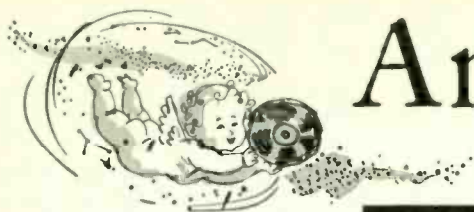
To check out: 1. Frequency responses 30-10,000 cycles; 2. Rumble test for your turntable; 3. Phasing test for your loud speakers; 4. Wow and flutter test for your turntable; 5. Channel direction test. Plus illustrative musical arrangements.

NATIONAL LIST PRICE:
COMMAND MONAURAL \$4.98
COMMAND STEREO \$5.98
COMMAND 4-TRACK TAPE \$7.95



Available at NO CHARGE...complete 4-color catalogue of COMMAND records. Address Command Records, Dept. HF, Paramount Bldg., 1501 Broadway, N.Y. 36, N.Y.

CIRCLE 34 ON READER-SERVICE CARD



Angel's own guide

Signs and portents for good listening—

THE CONSTELLATION OF CALLAS!

A legend in her lifetime... "the undisputed Queen of the World's Opera" (*Time*)... the fabulous performances of *Maria Callas* on Angel Records make choice gifts!

Her latest complete opera! *LA GIOCONDA*. Recorded at Teatro alla Scala, Milan. In the passionate title role, Callas "comes as close as humanly possible to that elusive thing, the definitive performance" (*Saturday Review*). 6 sides, with complete Italian-English libretto.

Angel (S) 3606 C/L

ALSO BY CALLAS IN ANGEL STEREO!

Lucia di Lammermoor (Donizetti). With Tagliavini, Cappuccilli; Philharmonia Orchestra and Chorus, conducted by Tullio Serafin.

4 sides. Angel (S) 3601 B/L



Callas: Mad Scenes Great moments of operatic madness from Anna Bolena, Hamlet, Il Pirata. "Her dramatic instincts are well-nigh perfect" (*Gramophone Record Review*). Angel (S) 35764



The Schwarzkopf Spectrum

From Lieder to Oratorio, from Champagne Operetta to Wagner, Elisabeth Schwarzkopf's "exquisite voice and personality give special radiance to each song she touches" (*High Fidelity*).



Perfect example: *MORE SONGS YOU LOVE*, an album for Christmas and all holidays, includes the original version of *Silent Night*, in which Schwarzkopf sings both solo parts. With orchestra, organ and chorus, Charles Mackerras conducting. Angel 35530



DER ROSENKAVALIER

Another "dream performance," with Elisabeth Schwarzkopf magnificent as the Marschallin. Christa Ludwig as Octavian, Otto Edelmann as Baron Ochs, Karajan conducting the Philharmonia. 8 sides, with handsomely illustrated German-English libretto. Angel (S) 3563 D/L

Guiding Stars in the Musical Heavens!



KLEMPERER

conducts WAGNER!

Magnificent 2-record set, including selections from *Rienzi*, *The Flying Dutchman*, *Tannhäuser*, *Lohengrin*, *Meistersinger*, *Tristan und Isolde*, *Götterdämmerung*. With Philharmonia Orch. "It is plain from these 4 sides that Klemperer is a great Wagner conductor, probably the greatest in the world." (*Gramophone*) Angel (S) 3610 B



FISCHER-DIESKAU

sings MAHLER

"The best male Lieder singer now before the public and one of the supreme vocal artists of the century" (*High Fidelity*), in the first recording of Mahler's *Das Lied von der Erde* sung by a baritone instead of the more usual contralto. Philharmonia Orch., Paul Kletzki cond.

Angel (S) 3607 B



GIULINI

conducts FALLA and RAVEL

Carlo Maria Giulini, "one of the brightest stars on the horizon" (*High Fidelity*), is now completing his brilliant U.S. tour with the Israel Philharmonic. In his newest Angel album he conducts the Philharmonia in Falla's *3-Cornered Hat*, Ravel's *Alborado del Gracioso* and *Daphnis et Chloë Suite No. 2*.

Angel (S) 35750



KARAJAN

conducts BEETHOVEN

Herbert von Karajan conducts a "deeply impressive performance" (*Gramophone Record Review*) of Beethoven's *Missa Solemnis*, with Soloists Elisabeth Schwarzkopf, Nicolai Gedda, Nicola Zaccaria, Christa Ludwig, the Philharmonia Orchestra and the Vienna Friends of Music Chorus. 4 sides, booklet. Angel (S) 3595 B/L

Planets of Rare Musical Pleasure



These 12 violin concertos by Vivaldi include the famous "Four Seasons." Beautifully performed for the first time in stereo by the "great instrumental ensemble of this age" (Toscanini). 6 sides. Angel (S) 3611 C



200 lusty voices, with balalaikas and brass, thunder out 11 Russian folk ballads, plus "Tipperary" and "Oh, No, John."

Angel (S) 35411



Stereo premiere of Walton's fiery Biblical oratorio, with the composer conducting the Philharmonia Orch. & Chorus. Spine-tlingling choral sound! Angel (S) 35681



A priceless legacy, Walter Gieseking's last recordings in his projected complete cycle of Beethoven sonatas. Includes Sonatas No. 1; 8 (Pathétique); 12; 15 (Pastoral); 19; 20. 4 sides. Angel 3600 B/L

CIRCLE 5 ON READER-SERVICE CARD

to heavenly gifts



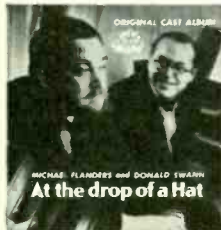
and good giving—from among these hosts of Angels!

THE GALAXY OF GAIETY

(Or—how to Navigate from Chortle to Chuckle,
with Time Out for a Waltz)

The Best of Sellers

PETER SELLERS, that is. As in "The Mouse That Roared," "I'm All Right, Jack," "The Battle of the Sexes" and other funny British films. In this, his antic debut on Angel Records, Sellers' multi-voiced mimicry and citrus-lined sense of the absurd make some hilarious hearing. Note particularly his discourse on the art of the pick-up. "A major comic imagination," said *Time*. **Angel (S) 35884**



At the Drop of a Hat

Messrs. Flanders & Swann have taken to the U.S. road this season with their "lively, witty, literate, explosively funny" two-man revue (*N.Y. Herald Tribune*) after convulsing, successively, London audiences, Angel Record collectors, and Broadway audiences. Have you heard *At the Drop of a Hat*, yet?

Angel's Original Cast Album Is (S) 35797

Gilbert & Sullivan • Pinafore

"What, Never? Hardly ever" such a treat as Angel's all-star, all-British and buoyant stereo performances of Gilbert & Sullivan. Sir Malcolm Sargent conducts.

Angel (S) 3589B/L 4 sides

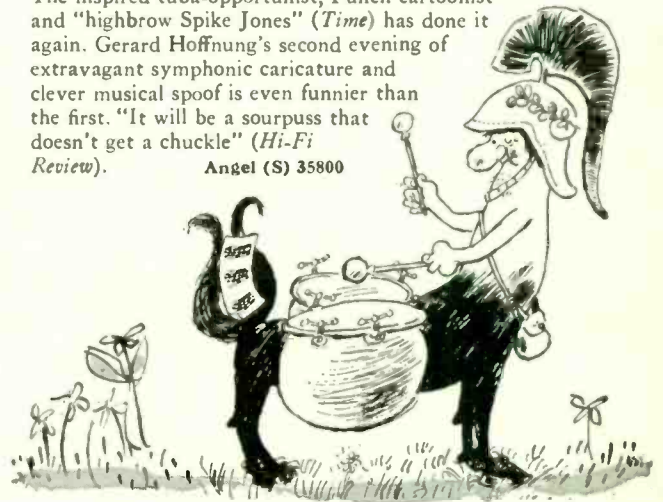
Also: **THE MIKADO (S) 3573 B/L**



The Hoffnung Interplanetary Music Festival

(*Very Far Out, Indeed*)

The inspired tuba-opportunist, Punch cartoonist and "highbrow Spike Jones" (*Time*) has done it again. Gerard Hoffnung's second evening of extravagant symphonic caricature and clever musical spoof is even funnier than the first. "It will be a sourpuss that doesn't get a chuckle" (*Hi-Fi Review*). **Angel (S) 35800**



The Merry Widow (Highlights)

The world's most popular operetta, with The Waltz, elegantly recorded in stereo by the Sadler's Wells Opera Company and Orchestra. *Sung in English*. A gift to beguile!

Angel (S) 35816

Also in Angel's Light Opera Series: Noël Coward's "Bittersweet" • Schubert's "Lilac Time"



The Christmas Star!

TEMPLE CHURCH BOYS' CHOIR

London's Temple Church has welcomed Christmas for eight centuries, and its famous Boys' Choir has been the model for church choirs throughout England.

Angel (S) 35834



OBERNKIRCHEN CHILDREN'S CHOIR

"Angels in Pigtailed" singing Christmas songs from France, Germany, Spain, England, Italy, with an appealing, innocent joy. **Angel (S) 65021**

HANDEL MESSIAH

Sir Malcolm Sargent conducts the 125-year-old Huddersfield Choral Society, Liverpool Philharmonic Orch., and soloists. Permeated with the great spirit of British choral tradition. Complete, 6 sides, with booklet. **Angel (S) 3598 C**

Messiah highlights also available in single-record album. **Angel (S) 35830**



The Orbit of Opera

DON GIOVANNI

Mozart lovers have been waiting for this! A cast "as fine as could be assembled today" (*Opera News*) with 31-year-old *Eberhard Wächter* as Don Giovanni. *Elisabeth Schwarzkopf* as Elvira; the phenomenal Australian soprano, *Joan Sutherland*, as Donna Anna; *Giuseppe Taddei* as Leporello; *Graziella Sciutti* as Zerlina; *Luigi Alva* as Don Ottavio. Conducted by *Carlo Maria Giulini*, with the Philharmonia Orch. and Chorus. 8 sides, with complete bi-lingual libretto. **Angel (S) 3605 D/L**



DIE FLEDERMAUS

Viennese operetta never had it so good! Otto Ackermann, who has conducted 5 operettas for Angel, directs an all-Viennese cast in a bubbling Strauss performance that has all the nicest effects of champagne. Philharmonia Orch. 4 sides. **Angel (S) 3581 B/L**



CIRCLE 6 ON READER-SERVICE CARD

the effect of a spacious room, but detail and clarity suffer. The timpani have the poorly defined, grumbly sound that I have come to regard an EMI specialty. (Surely Sir Thomas has a better drummer than this!) In stereo things are better, of course, but mono at times provides more convincing ensemble weight. There are, however, some beautiful *ppp-pp-p* contrasts, and the wind band gets a better than usual break. R.C.M.

BEETHOVEN: *Symphony No. 9, in D minor, Op. 125*

Joan Sutherland, soprano; Norma Proctor, contralto; Anton Dermota, tenor; Arnold van Mill, bass; Chorale de Brassus; Choeur de Jeunes de L'Eglise Nationale Vaudoise; Orchestre de la Suisse Romande, Ernest Ansermet, cond.

- LONDON CM 9033. LP. \$4.98.
- LONDON CS 6143. SD. \$5.98.

The most obvious thing at first sight here is that this is a Ninth contained on a single disc. This provides the manufacturer with a competitive advantage, the purchaser with a bargain, and the artists with a wider than usual public. All of this is to the good and anyone who buys this set is sure to get his money's worth—and more.

The two-surface *tour de force* is achieved by a slightly lower than usual recording level and a slightly disconcerting break in the slow movement, aided by the brisk tempos of the performance. The mechanical concessions are easily made. A twist of the wrist gave me all the volume I wanted, and the length of the break depends only on your speed as a disc flipper.

This is a Ninth quite unlike any other we have, or, for that matter, ever have had. It is antiromantic in the extreme, the antithesis to the Karajan or Walter type of reading. The pace is fast, although rarely would you describe it as rushed and, in terms of the total concept, the speed never becomes excessive. Ansermet keeps the sonorities lean, somewhat dry, and etches the thematic lines in terms of clearly defined instrumental registration. Even the chorus is given this quality. There are moments of exceptional beauty in both the singing and the playing, but never a lush effect, a purple passage, a trace of sensuality.

The sonic characteristics give emphasis to the reading itself, an intense, strongly propulsive exposition of the score in which rhetorical devices are deliberately underplayed. You may find it uncongenial at first and have no occasion to change your mind. For me, this was a performance that grew in stature and effect with rehearing. And the vocal quartet, incidentally, is one of the best ever recorded in this work. R.C.M.

BERLIOZ: *Roméo et Juliette, Op. 17: Scène d'amour; La reine Mab—Scherzo; Roméo seul et Grande fête chez Capulet. Le Carnaval romain, Overture, Op. 9*

New York Philharmonic, Leonard Bernstein, cond.

- COLUMBIA ML 5570. LP. \$4.98.
- COLUMBIA MS 6170. SD. \$5.98.

Bernstein's real affinity for the music of Berlioz is made quite certain by this recording. In *Romeo and Juliet*, the "Love Scene" is full of tender passion; the *Queen Mab* Scherzo emerges with airy lightness and transparency, and the "Capulets' Fête" is marked by festive brilliance. Incidentally, Bernstein has rearranged these purely instrumental excerpts for better programmatic effect, putting the "Love Scene" before "Capulets' Fête" as distinct from the order in the complete work. As for the *Roman Carnival Overture*, it fairly crackles with sparkling fire. Columbia's reproduction is of the same high order as the performance. The stereo version, in particular, is notable for its realism and directional presence. P.A.

BOIELDIEU: *Concerto for Harp and Orchestra, in C—See Rodrigo: Concerto-Serenade for Harp and Orchestra.*

BORODIN: *Prince Igor: Overture; Polovtsian Dances*

†**Rimsky-Korsakov:** *Capriccio espagnol, Op. 34; Easter Overture, Op. 36 ("Grande Pâque Russe")*

London Symphony Orchestra, Antal Dorati, cond.

- MERCURY MG 50265. LP. \$4.98.
- MERCURY SR 90265. SD. \$5.98.

Dorati is in his element when performing showy music such as this. Under his baton, it emerges with an excellent combination of flashing brilliance and disciplined clarity. The sonics, on the whole, are very good, too, with a satisfyingly broad instrumental spread in stereo. The jacket notes indicate, however, that the recordings were made at two widely spaced sessions, and there is a

Continued on page 68

**THE
AUTHENTIC
SOUND
OF
BROADWAY
IS ON
COLUMBIA**

2 AND 4 TRACK STEREOGRAPHIC TAPE

BYE BYE BIRDIE: Chita Rivera and Dick Van Dyke with the Original Broadway Cast. OQ 320 (4 Track)

FLOWER DRUM SONG: Miyoshi Umeki, Larry Blyden, Juanita Hall, Ed Kenney, Keye Luke, Arabella Hong and Pat Suzuki with the Original Broadway Cast. TOB 44 (2 Track)

GYPSY: Ethel Merman with Jack Klugman, Sandra Church and the Original Broadway Cast. TOB 53 (2 Track)

MY FAIR LADY: Rex Harrison, Julie Andrews and Stanley Holloway with the Original Broadway Cast. OQ 310 (4 Track) TOB 43 (2 Track)

THE SOUND OF MUSIC: Mary Martin with Theodore Bikel, Marion Marlowe, Patricia Neway, Kurt Kasznar and the Original Broadway Cast. OQ 311 (4 Track) TOB 58 (2 Track)

WEST SIDE STORY: Carol Lawrence, Larry Kert, Chita Rivera and the Original Broadway Cast. TOB 13 (2 Track)

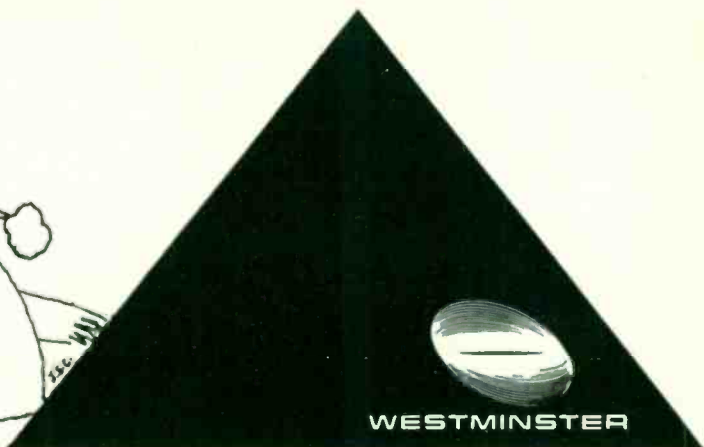
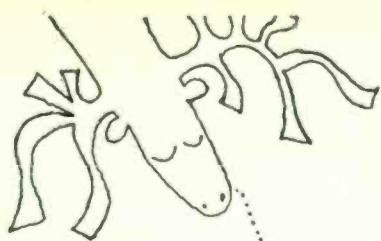
Coming soon . . .

CAMELOT: Julie Andrews, Richard Burton with the Original Broadway Cast. OQ 344 (4 Track) TOB 100 (2 Track)

Ask your dealer today for a complete listing of 2-Track and 4-Track Stereophonic Tapes from **COLUMBIA** 

© "Columbia".  Maracas Reg. Printed in U. S. A.

CIRCLE 33 ON READER-SERVICE CARD



SCHERCHEN CONDUCTING BACH, HANDEL, MOZART AND BERLIOZ, in Westminster recordings of such brilliance and clarity that they are everywhere regarded as the definitive recordings of these Masters. Christmas music from all the world, for all the world: yours to own, to give, with infinite rejoicing.

BACH: MASS IN B MINOR. Vienna Akademie Kammerchor. Vienna Symphony Orchestra and Soloists, Hermann Scherchen Conducting.

WST 304 (Stereo) XWN 3305 (Monaural)
(3 records)

BACH: ST. MATTHEW PASSION (Complete and Unabridged). Symphony Orchestra, Chorus and Soloists Conducted by Hermann Scherchen.

WST 402 (Stereo) XWN 4402 (Monaural)
(4 records)

HANDEL: THE MESSIAH. Vienna Academy Chorus, Vienna State Opera Orchestra and Soloists Conducted by Hermann Scherchen.

WST 306 (Stereo) XWL 3306 (Monaural)
(3 records)

BELOVED CHORUSES from Handel's MESSIAH.

WST 14094 (Stereo)

XWN 18099 (Monaural) (1 record)

HIGHLIGHTS from THE MESSIAH.

WST 14096 (Stereo)

XWN 18676 (Monaural) (1 record)

MOZART: REQUIEM, (K. 626). Vienna Academy Chorus, Vienna State Opera Orchestra and Soloists Conducted by Scherchen.

REGINA COELI (K. 118); AVE VERUM CORPUS (K. 618); TE DEUM (K. 141); SANTA MARIA (K. 273) Vienna Academy Chorus, Vienna State Opera Orchestra Conducted by Rene Leibowitz.

WST 205 (Stereo) XWN 2230 (Monaural)
(2 records)

BERLIOZ: REQUIEM Choruses of Radio-diffusion-Television Francaise, Orchestre du Theatre National de l'Opera, Conducted by Hermann Scherchen.

WST 201 (Stereo) XWN 2227 (Monaural)
(2 records)

J. S. BACH: Scherchen Conducts Bach Brandenburg Concertos, Nos. 1 through 6.

XWN 3316 (Monaural) (3 records)
WST 307 (Stereo) (3 records)

SINGLE RECORDS:

Nos. 1 and 2 XWN 18932 (Monaural)
WST 14114 (Stereo)

Nos. 3 and 4 XWN 18933 (Monaural)
WST 14115 (Stereo)

Nos. 5 and 6 XWN 18934 (Monaural)
WST 14116 (Stereo)

TSCHAIKOVSKY: NUTCRACKER BALLET (Complete). Philharmonic Symphony Orchestra of London, Artur Rodzinski, Conductor.

WST 213 (Stereo) OPW 1205 (Monaural)
(2 records)

NUTCRACKER BALLET (excerpts)
WST 14087 (Stereo) (1 record)

CHRISTMAS CAROLS FROM AUSTRIA. Gunther Theuring conducting the Vienna Akademie Kammerchor. 27 classics.

WP 6019 (Monaural)

CARILLON FOR CHRISTMAS. Robert Locksmith: Stromberg-Carlson Flemish Master Carillon. Robert Owen: organ of the First Baptist Church, Rochester, N. Y. 16 Carillon-organ carols.

WP (Monaural) 6020

16 FAVORITE CHRISTMAS CAROLS. The DEUTSCHMEISTER BAND, Conducted by Julius Herrmann.

WP (Monaural) 6024 WST (Stereo) 15048

CHRISTMAS AT RADIO CITY; ORGAN. Dick Leibert. 12 World-wide, traditional carols.

WP (Monaural) 6035

CATHEDRAL BELLRINGERS of the Cathedral of St. Philip. Atlanta, conducted by the Rev. Canon Frederick L. Eckel.

WP (Monaural) 6059 WST (Stereo) 15018

A MERRY WURLITZER CHRISTMAS. Dick Leibert playing 12 Christmas classics on the Mighty Wurlitzer Pipe Organ in the Byrd Theatre, Richmond, Va.

WP (Monaural) 6060 WST (Stereo) 15020

CHRISTMAS EVE IN THE CATHEDRAL. The Shrine of the Immaculate Conception, Atlanta, Georgia. 15 Magnificent choral performances.

WP (Monaural) 6061 WST (Stereo) 15019

CHRISTMAS WITH THE SALVATION ARMY. Salvation Army New York Staff Band and Male Chorus, conducted by Major Richard E. Holz.

WP (Monaural) 6096 WST (Stereo) 15015

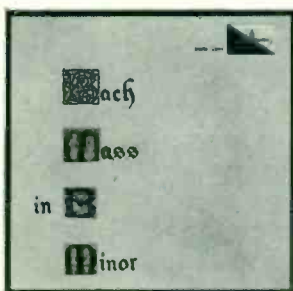
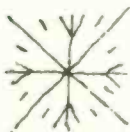
MUSIC BOXES FOR CHRISTMAS. Interchangeable Cylinder Orchestral Swiss Music Box.

WP (Monaural) 6097 WST (Stereo) 15016

CHRISTMAS CAROLS BY THE RANDOLPH SINGERS. Presenting 19 of their masterpieces.

WST (Stereo) 15052

WESTMINSTER CHRISTMAS FESTIVAL



Bach
Mass
in B
Minor

Collectors: Send for your complete Westminster Catalogue. Write: Dept. HF-12, 275 Seventh Avenue, New York 1, N. Y.

CIRCLE 120 ON READER-SERVICE CARD

The wildest
funniest
craziest
zaniest

... the most unusual operatic recording ever made

FLEDERMAUS GALA PERFORMANCE

Conducted by Herbert von Karajan

A brilliant cast from the Vienna State Opera

- Hilde Gueden
- Erika Köth
- Regina Resnik
- Erich Kunz
- Giuseppe Zampieri
- Waldemar Kmentt
- Walter Berry
- Eberhard Waechter

Surprise performances by such renowned artists as

- Renata Tebaldi
- Joan Sutherland
- Mario Del Monaco
- Ettore Bastianini
- Birgit Nilsson
- Teresa Berganza
- Jussi Bjoerling
- Fernando Corena

and

- Ljuba Welitsch

Write for free complete catalog

ffrr
Mono

LONDON
RECORDS

ffss
Stereo

Dept. DQ, 539 West 25th Street, New York 1, N. Y.

noticeable difference between the sound of the Rimsky-Korsakov works and that of the Borodin music. The former are consistently bright and clear, the latter has a few spots marred by distortion. This is especially noticeable in the *Poloutsian Dances*, performed here in the choral version. The assisting singers remain anonymous. P.A.

BRAHMS: Quartets for Strings: No. 1, in C minor, Op. 51, No. 1; No. 2, in A minor, Op. 51, No. 2

Amadeus Quartet.
 • DEUTSCHE GRAMMOPHON LPM 18614. LP. \$5.98.
 • • DEUTSCHE GRAMMOPHON SLPM 138114. SD. \$6.98.

BRAHMS: Quartet for Strings, No. 3, in B flat, Op. 67

†Dvořák: *Quartet for Strings, No. 6, in F, Op. 96 ("American")*

Amadeus Quartet.
 • DEUTSCHE GRAMMOPHON LPM 18626. LP. \$4.98.
 • • DEUTSCHE GRAMMOPHON SLPM 138126. SD. \$5.98.

In their stereo debut all four of these quartets are given first-rate performances, clean and fairly sweet-toned. There will be those who will prefer the greater solidity of the Budapest Quartet discs, especially in the Brahms B flat Quartet, and most particularly in its final variations; otherwise, there is little or nothing about which to cavil. As a matter of fact, the Dvořák seems to me to respond exceptionally well to the tenderer treatment given it here. The sound is clear and well balanced in both editions, though the stereo versions of both discs offer little by way of additional spread or directionalism. P.A.

BRAHMS: Sonata for Piano, No. 3, in F minor, Op. 5; Intermezzo in E, Op. 116, No. 6; Romance in F, Op. 118, No. 5

Artur Rubinstein, piano.
 • RCA VICTOR LM 2459. LP. \$4.98.
 • • RCA VICTOR LSC 2459. SD. \$5.98.

In past years, there have been many notable recordings of this sonata, including a splendid 78-rpm version by Harold Bauer and early, now discontinued, LPs by Edwin Fischer and Rubinstein himself. Now Rubinstein repeats his performance for stereo, and once again, the spacious music evokes from him an appropriately large-scaled utterance. He plays the first movement with stormy breadth and the burlesquelike scherzo has thrilling *panache* under his inspired hands (and feet—he uses the sustaining pedal with great zeal). The entire conception has singing warmth and Rubinstein's large scanning of phrases holds the rather sprawling piano writing together as only a master can. It must be pointed out, however, that the artist's inimitable personality permeates every note of these renditions, with the result that the music's essentially square-cut solidity is here rounded off and charged with nuance and impetuosity. For those who cherish "tradition," there is an authoritative Decca release of the Sonata by Wilhelm Kempff. In his playing the first two movements have a certain angular integrity, but Rubinstein's incomparable flamboyance in the third movement makes Kempff's *echt-*

CIRCLE 72 ON READER-SERVICE CARD

Deutsch pianism sound, to my ears, like a steam roller.

As regards sonic merits the monophonic and stereo versions differ immensely. The SD is full-toned, brilliant, and well processed; the one-channel edition tends to sound opaque because the pianist's extraordinary tonal power boomerangs off the wall. The sound of this disc is further muddled by noisy processing—at least my review copy had assorted pops, clicks, and surface scrunch at the beginning of Side 2. H.G.

BRAHMS: Symphonies: No. 1, in C minor, Op. 68; No. 2, in D, Op. 73; No. 3, in F, Op. 90; No. 4, in E minor, Op. 98. Academic Festival Overture, Op. 80; Tragic Overture, Op. 81; Variations on a Theme of Haydn, Op. 56a

Columbia Symphony Orchestra, Bruno Walter, cond.

● COLUMBIA M4L 252. Four LP. \$19.98.
● ● COLUMBIA M4S 615. Four SD. \$23.98.

BRAHMS: Symphonies: No. 1, in C minor, Op. 68; No. 2, in D, Op. 73; No. 3, in F, Op. 90; No. 4, in E minor, Op. 98

London Symphony Orchestra; London Philharmonic Orchestra (in Symphony No. 3); Felix Weingartner, cond.

● HARMONY HL 7246/49. Four LP. \$1.98 each.

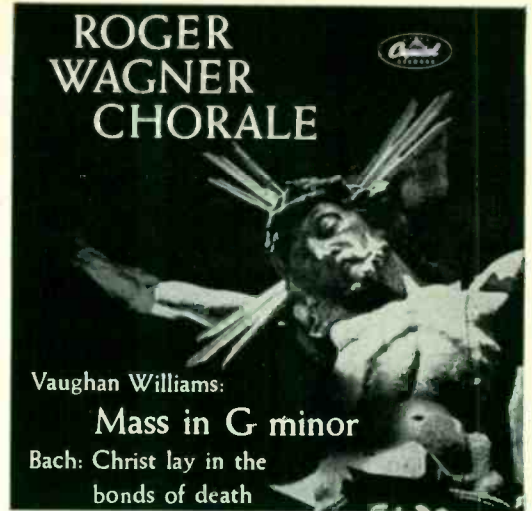
Several years ago, Columbia issued an album of Brahms orchestral music by Bruno Walter and the New York Philharmonic. Its contents were identical with those of the new set, and its sound quality is still of a high order. Presumably, the reason for remaking this collection was so it could be recorded in stereo.

Essentially, the difference between the old and new versions is one of tempo. In almost every movement, the Philharmonic performances were a shade faster than the present ones, the general result being one of greater animation. In the First Symphony, where lyricism, spaciousness, and nobility are the keynotes, it seems to me that Walter's now more relaxed approach works to the advantage of the music. The conductor's slower handling of the Second Symphony, however, robs it of much of its forward motion and imparts to it a degree of stiffness. It fares much better in the Philharmonic presentation. On the other hand, at least the final movement of the Third Symphony benefits from slower tempos; in the earlier album it was rushed.

The Fourth Symphony, previously released as a single record, I reviewed in these pages last July. Though here too the tempos are fairly leisurely, I found Walter's reading a model of lyrical eloquence. The *Tragic Overture* was also issued on a single, coupled with the *Double Concerto*. In writing of it last month, I called it the most satisfying performance I had ever heard, broad and noble in the outer sections, yet with a welcome forward motion in the middle.

An exuberant *joie de vivre* prevails in Walter's reading of the *Academic Festival Overture*, and the transparent recording permits one to hear every variation of timbre in the winds as it has not been heard before on discs. As for the *Haydn Variations*, I feel that in the present performance they are a bit too deliberate and are inclined to drag.

First Stereo Recording of a Twentieth-Century Masterpiece



Vaughan Williams:
Mass in G minor
Bach: Christ lay in the
bonds of death

The majestic antiphonal effects of Vaughan Williams' *Mass in G Minor* were meant for stereo—and for the Roger Wagner Chorale.

A choir of 150 voices is divided into two distinct groups, designed to answer each other back and forth across the space of a cathedral.

This classic of modern English church music, (sung at the Coronation of Elizabeth II in Westminster Abbey), has never before been recorded with such massive authenticity.

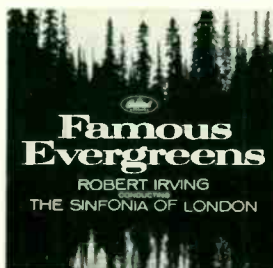
The Chorale, whose "voices blend... as strings in an orchestra," (*Harper's*) also sings Bach's exalted and moving *Christ Lay in the Bonds of Death*. (S) P 8535



WHITEMORE & LOWE
The Philharmonia Orchestra conducted by Pierre Dervaux

Another Capitol first. Whittemore and Lowe perform the first stereo recording of Poulenc's brilliant and witty *Concerto for Two Pianos and Orchestra*—the work with which they have become most closely identified and which they have played with virtually every major orchestra in the United States.

Also a sparkling performance of the capricious *Carnival of the Animals* by Saint-Saëns. (S) P 8537



Ten musical perennials rooted deep in affection. *Dance of the Hours; Hungarian Rhapsody No. 2; Clair de Lune; Perpetual Motion*, etc. (S) G 7231



New magic in old favorites as "the master violinist" (*N.Y. Times*) plays *Poupée valsante; Abendlied; Brahms Waltz in A Major; 6 others*. (S) P 8536



Beecham, "the most versatile of all interpreters of orchestral music," (*Gramophone*) imparts a new radiance to this beloved pastoral work. (S) G 7228



A new recording of Menuhin's virtuoso performance which has become one of the most renowned interpretations of this work. (S) G 7229



A definitive recital of 7 Chopin works in the "grand tradition" that has made Moiseiwitsch "one of the great artists of our day" (*N.Y. Times*) (S) G 7230

The Surest Sign
of the
Finest Sound



Prefix S
indicates stereo version
available.

©CAPITOL RECORDS, INC.

CIRCLE 29 ON READER-SERVICE CARD

if it isn't
in the groove...
it just isn't!

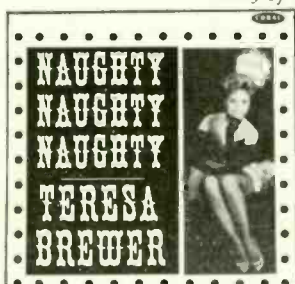
CORAL
RECORDS

A Subsidiary of Decca Records, Inc

GOOD LISTENING BEGINS WITH TOP TALENT!
OUTSTANDING PERFORMANCES COME ALIVE ON



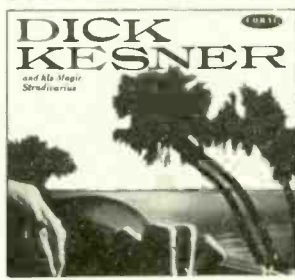
Songs in a romantic mood by the McGuire Sisters... for every him and her who's ever been in love.
CRL 57337 CRL 757337 (Stereo)



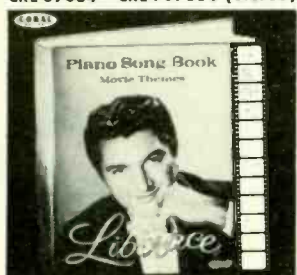
For everyone who digs an old song sung young.
CRL 57329 CRL 757329 (Stereo)



A fabulous musical parley... a natural for stereo. Pete Fountain and "Big" Tiny Little.
CRL 57334 CRL 757334 (Stereo)



Blue Hawaii, Beyond The Reef, Lovely Hula Hands, many more... played as never before.
CRL 57352 CRL 757352 (Stereo)



Memorable movie themes... à la the incomparable Liberace.
CRL 57292 CRL 757292 (Stereo)



Music for the imagination. Romantic themes inspired by the Zodiac.
CRL 57339 CRL 757339 (Stereo)

CIRCLE 36 ON READER-SERVICE CARD

A word about the orchestral playing, which is exceptionally fine throughout. The West Coast musicians assembled for these recordings are the same as those employed for Walter's Beethoven, Bruckner, and Wagner discs. Working together under one inspiring leader for such an extended series has given the orchestra a homogeneity of tone and style equal to that of any firmly established symphonic organization. In monophony, it has been given here full and equitably balanced recording, but stereo adds dimensions of width and depth, with just the right degree of studio resonance. Directionalism is not pronounced, except in the strings.

To sum up, the new album is indeed beautiful, offering excellent playing and reproduction. Those who listen monophonically, however, might still prefer the readings on the old Philharmonic set.

The Weingartner discs, dating back as far as 1926, have been reissued on Columbia's Harmony label as a collector's item. Surely, the late Austrian conductor was one of the most honest, self-effacing of performers, allowing the music to speak for itself; but I find him more at home in the music of Beethoven than in that of Brahms. In direct contrast to Walter, he is inclined to rush the tempos almost all the way through. The one notable exception is the Fourth Symphony, which has a marvelous consistency about it, particularly in the final chaconne, taken at the relatively unvaried pace indicated by the score.

Aside from the First Symphony, which is mushy and distorted throughout, the Columbia engineers have worked wonders with the old 78-rpm discs, producing LPs with more than respectable sonics. P.A.

BRUCKNER: *Symphony No. 9, in D minor*

Columbia Symphony Orchestra, Bruno Walter, cond.

- COLUMBIA ML 5571. LP. \$4.98.
- COLUMBIA MS 6171. SD. \$5.98.

Bruno Walter has won deserved renown for his Bruckner readings, especially of the Fourth and Ninth Symphonies, and this recording has been eagerly awaited. One must confess to some disappointment. We can be grateful for the use of the composer's original scoring, as restored by Robert Haas; and Walter's conception of this unfinished symphony's two slow movements is the essence of nobility and eloquence, realizing every iota of the music's deeply religious feeling. But these two lengthy movements are separated and relieved by a delightful scherzo, much lighter in texture than most of its counterparts in the other symphonies. For some unexplained reason, the conductor takes it at such a deliberate pace that he divests it of all that lightness, with the result that it fails to act as a foil for the two weightier movements.

The orchestral playing is of a high order, as is the sound in both mono and stereo, the two-channel edition having the advantage of greater over-all spaciousness. But I do wish it had all happened ten years earlier. P.A.

BUXTEHUDE: *Organ Music*

Eduard Büchsel, organ.

- CANTATE CAN 1111. LP. \$5.95.

Mr. Büchsel, whom I have not heard before, is an impressive artist. He has evidently studied these works long and well. His phrasing is plausible and musical, his treatment of the improvisatory sections fanciful but without exaggeration, his registrations are interesting and not bizarre. He is given to fast tempos, but most of the time they suit the music well. An especially striking touch is the rich investiture of the pedal in the Chaconne of the Prelude, Fugue and Chaconne in C. Other works on this disc are the chorale fantasies on the *Magnificat primi toni* and *Wie schön leuchtet der Morgenstern* and the Preludes and Fugues in F major (Hedar II, 15), E minor (Hedar II, 10), and D minor (Hedar II, 19). The organ is a restored baroque instrument in the parish church at Borgentreich in Westphalia (its specifications are given in the notes). It has bright, sharp colors, and Büchsel is careful to keep the lines clearly distinguishable. Good sound. N.B.

CHOPIN: Concerto for Piano and Orchestra, No. 2, in F minor, Op. 21; Fantasie in F minor, Op. 49

Witold Malcuzyński, piano; London Symphony Orchestra, Walter Susskind, cond. (in the Concerto).

- ANGEL 35729. LP. \$4.98.
- • ANGEL S 35729. SD. \$5.98.

Malcuzyński's way with this music is already familiar to record collectors: this is the pianist's third edition of the Concerto, and the Fantasy has also received attention from him previously. His performances here are in the old-fashioned, romantic style. He is lavish in his use of rubato, slightly exaggerated at times, and his fingerwork is rather smeary. But despite some capricious mannerisms and occasionally excessive sentimentality, his playing has sweeping authority and convincing expansiveness. Susskind plays the first movement *tutti* in their entirety (as Kletzki did not in the pianist's earlier recordings), but his orchestral support seems rather brusque and untidy on this disc. This effect may be largely due to the rattly and jumbled sonics, however. There is excessive reverberation, the strings swamp the wind, and the solo instrument obscures some orchestral detail. The muffled and distorted stereo version is especially bad, but monophonically the sound is no great shakes either. H.G.

CHOPIN: Preludes, Op. 28 (24); Polonaise No. 6, in A flat, Op. 53

Geza Anda, piano.

- DEUTSCHE GRAMMOPHON LPM 18604. LP. \$5.98.
- • DEUTSCHE GRAMMOPHON SLPM 138084. SD. \$6.98.

Geza Anda's performance of the Preludes is outstandingly fine. This pianist has warmth when it is required, but his playing is fastidious, shapely, and level-headed. He shows great concern for the symmetrical design of each piece, and the cycle moves ahead inexorably in a direct musical line. Most of the ornaments are executed in the classical manner, which is to say that Anda stresses the grace notes by placing them *on* the beat rather than before it. To my mind, this unusual practice makes convincing musical



Gala listening with Mercury Living Presence



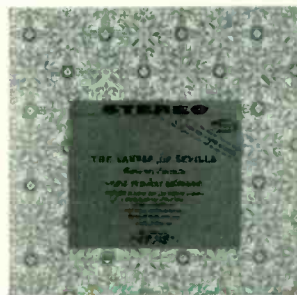
SR90266/MG50266



SR90264/MG50264



SR2-9008/OL2-108



SR2-9010/OL2-110

TCHAIKOVSKY Piano Concerto No. 1. Byron Janis, pianist; London Symphony, Menges. SR90266/MG50266

SOUND OFF! A dozen marches by John Philip Sousa. Eastman Wind Ensemble, Fennell. SR90264/MG50264

DONIZETTI Lucia Di Lammermoor. Di Stefano, Scotto, Bastianini. Chorus and Orchestra of La Scala, Sanzogno SR2-9008/OL2-108

PAISIELLO The Barber of Seville (world premiere recording). Sciutti, Monti, Panerai, Capecchi, Petri. Virtuosi Di Roma, Fasano. SR2-9010/OL2-110

RACHMANINOFF Piano Concerto No. 2. Byron Janis, pianist. Minneapolis Symphony, Dorati. SR90260/MG50260

SUPPÉ OVERTURES: Poet and Peasant; Pique Dame; The Beautiful Galatea; Light Cavalry; Morning, Noon and Night in Vienna; Boccaccio. Detroit Symphony, Paray. SR90271/MG50271

DVOŘÁK Symphony No. 5 in E minor ("From the New World"). Detroit Symphony, Paray. SR90262/MG50262

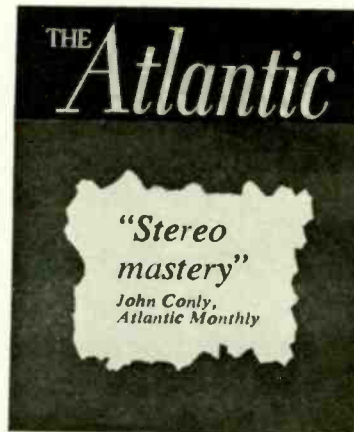
SR indicates the stereo album number, MG, the monaural album number.



745 FIFTH AVENUE • NEW YORK 22, N.Y.

CIRCLE 78 ON READER-SERVICE CARD

If you listen to the critics...
you'll listen to
STEREO by
LONDON



CLASSICAL SUGGESTIONS

Bach: BRANDENBURG CONCERTOS—Complete
Stuttgart Chamber Orchestra—Karl Münchinger
(3 records) CSA 2301

Stravinsky: SYMPHONY IN C
Stravinsky: SYMPHONY IN THREE MOVEMENTS
L'Orchestre de la Suisse Romande—Ernest Ansermet
CS 6190

Beethoven: COMPLETE PIANO CONCERTOS Nos. 1-5
Wilhelm Backhaus—Vienna Phil. Orch.—Hans Schmidt-
Isserstedt.
(4 records) CSA 2401

Bizet; arr. Sarasate: CARMEN FANTASIE
Sarasate: ZIGEUNERWEISEN
Saint-Saens: HAVANAISE — INTRODUCTION AND
RONDO CAPRICCIOSO

Puggiero Ricci, Violin—London Symphony Orchestra—
Pierino Gamba CS 6165

Prokofiev: PETER AND THE WOLF
Saint-Saens: CARNIVAL OF THE ANIMALS
Bea Lillie, Narrator—London Symphony Orchestra. Skitch
Henderson CS 6187

Brahms: PIANO CONCERTO No. 1 IN D MINOR
Julius Katchen — London Symphony Orchestra — Pierre
Monteux CS 6151

SUPPE OVERTURES
Light Cavalry; Paol And Peasant Morning, Noon And
Night In Vienna; Pique Dame. Vienno Philharmonic
Orchestra—Georg Solti. CS 6146

Ravel: DAPHNIS ET CHLOE (Complete)
Chorus of the Royal Opera House, Covent Garden.
London Symphony Orchestra—Pierre Monteux. CS 6147

Tcholkovsky: THE SWAN LAKE, Op. 20 (Complete)
L'Orchestre de la Suisse Romande—Ernest Ansermet.
(2 records) CSA 2204

RENATA TEBALDI—ITALIAN OPERA ARIAS
Puccini: *Madama Butterfly*—Un Bel Di; Ancora Un Passo
Or Via; Can Onor Muore. Turandot — Signare Ascolta;
Tu Che Di Gel Sei Cinta. Manon Lescaur—In Quelle
Trine Morbide, Solo, Perduta. Abbandonata. Verdi: La
Traviata—Teneste La Promessa; Addio. Del Passato, La
Forza Del Destino—Pace Mia Dio. Giordano: *Andrea
Chenier*—La Mamma Morta. Boito: *Melistolele*—L'Altra
Notte In Donde Al Mare; Spunto L'Aurora Pallida.
OS 25120

Mendelssohn: A MIDSUMMER NIGHT'S DREAM—Suite
Schubert: ROSAMUNDE—Incidental Music
L'Orchestre de la Suisse Romande—Ernest Ansermet
CS 6186

Puccini: MANON LESCAUT—Complete
Renata Tebaldi; Moria del Monaco and other soloists
with Chorus and Orchestra of Accademia di Santa
Cecilia, Rome — Conducted by Francesco Molinari-
Pradelli. (3 records) OSA 1317

Verdi: AIDA—Highlights
Renata Tebaldi; Carlo Bergonzi; Giulietta Simonato;
Cornell MacNeil and other soloists with Singverein der
Gesellschaft der Musikfreunde and The Vienno Phil-
harmonic Orchestra conducted by Herbert Von Karajan.
OS 25206

Puccini: LA BOHEME—Complete
Renata Tebaldi; Carlo Bergonzi; Ettore Bastianini;
Cesare Siepi; Fernando Corena and other soloists with
Chorus and Orchestra of L'Accademia di Santa Cecilia,
Rome, cond. by Tullio Serafin. (2 records) OSA 1208

Gilbert & Sullivan: H.M.S. PINAFORE—Complete
D'Oyly Carte Opera Co. and New Symphony Orchestra
conducted by Isidore Godfrey. (2 records) OSA 1209

sense, intensifying the melodic lyricism inherent in the music. By adopting faster tempos than usual, Anda also avoids the lethargic dragging one hears so often in the slower pieces. There may be an occasional lack of abandon here (the whirlwind B flat minor Prelude, for example, is a shade cautious despite the impeccable filigree execution, and the big Polonaise is emotionally inhibited) but this is excellent Chopin playing, with engineering to match. H.G.

COPLAND: *Variations for Piano; Fantasy for Piano*

William Masselos, piano.
● COLUMBIA ML 5568. LP. \$4.98.
● ● COLUMBIA MS 6168. SD. \$5.98.

The words say one thing and the music another. The notes quote Masselos on Copland's piano music in general: "Boldly he explores a rocky terrain." A few lines further on, the English critic Colin Mason is invoked to tell us about the "percussive and continuously dissonant" qualities of the Fantasy. But none of this comes through. A romantic brooding haunts the interpretation, as if Masselos had decided to be the Rachmaninoff of the 1960s. Some of the grandeur and monumentality of Copland's sounds can be realized in that way, but this approach as a whole robs the two big works of some of their power. The Fantasy, an immense, all but twelve-tone piece that lasts half an hour, has never been recorded before. The sound of the disc is excellent. A.F.

DAQUIN: *Noëls* (12)

E. Power Biggs, organ.
● COLUMBIA ML 5567. LP. \$4.98.
● ● COLUMBIA MS 6167. SD. \$5.98.

Louis Claude Daquin (1694-1772), known today mostly for a keyboard piece called *The Cuckoo*, was one of the most celebrated organ virtuosos of his time in France. He published remarkably little—a set of harpsichord pieces in 1735, the present set of organ pieces about ten years later, and a small cantata. These Noël's are a varied batch of Christmas melodies, some grave, some lively, each subjected to variation. I was particularly struck by the dreamy loveliness of No. 3 and by the inventiveness of No. 9. It is not recommended that they be listened to uninterruptedly—Daquin's procedures are not varied enough for that—but any one of these pieces would make a fine, unhackneyed number on any Christmas program or any organ recital program. Mr. Biggs follows the composer's registrations carefully and tastefully adds his own when necessary. He cuts a few of the longer pieces, but this does not seem to be serious here. Except for a bit of extraneous noise at the beginning of No. 9, the sound is first-rate in both versions. N.B.

DEBUSSY: *Piano Works*

Estampes (complete); *Rêverie*; *Danse*; *Ballade*; *Masques*; *Nocturne, in D flat*; *Suite Bergamasque: No. 3, Clair de lune. Images, Set 1: No. 1, Reflets dans l'eau.*

Werner Haas, piano.
● EPIC LC 3735. LP. \$4.98.
● ● EPIC BC 1100. SD. \$5.98.

The opening work on this debut disc, a

LONDON ffss
RECORDS
full frequency stereophonic sound
Write for free complete catalog. Dept. DT, 539 W. 25th St., N.Y.C.

GIVE
RECORDS
GIFT
WRAPPED

CIRCLE 73 ON READER-SERVICE CARD

beautiful account of that Pegasus among warhorses, *Clair de lune*, is in itself sufficient to stamp Werner Haas as a really unique Debussy player. The artful simplicity of the musicianship, the subtle manipulation of rhythm, line, and accent, and above all the exquisitely sensuous tonal quality make his performance bloom and shimmer. As it happens, however, some of his playing in the other selections achieves even greater heights. Haas studied under Gieseking, and on this recording one hears the same deep-rolling bass, the scented mistiness, and the characteristically brilliant "ping" of the treble so much admired in the late master's work. In addition, Haas has a rhythmic *élan* and technical fleetness that put his *Jardins sous la pluie* and *Soirée dans Grenade* in a class by themselves. Fine recorded sound. H.G.

DIAMOND: *Timon of Athens, a Symphonic Portrait*—See Hindemith: *Sinfonietta* in E.

DVORAK: *Quartet for Strings, No. 6, in F, Op. 96 ("American")*—See Brahms: *Quartet for Strings, No. 3, in B flat, Op. 67*.

DVORAK: *Symphonies: No. 2, in D minor, Op. 70; No. 4, in G, Op. 88; No. 5, in E minor, Op. 95 ("From the New World")*

Cleveland Orchestra, George Szell, cond.
 • EPIC SC 6038. Three LP. \$14.98.
 • • EPIC BSC 109. Three SD. \$17.98.

Only one of the recordings in this album, the Symphony No. 2, is a new release. Szell interprets it with considerable strength; but in his desire to keep this essentially dark-hued score from sounding too somber, he is inclined to push the tempo here and there, to gloss over a phrase that might have benefited from a little more attention. This is a sound reading, but I am inclined to prefer the one by Bernard Haitink and the Concertgebouw Orchestra, also on Epic stereo, for its more interesting character.

The Fourth and Fifth Symphonies were issued last year. In reviewing the former I called it a flawless performance, commendably interpreted, though I would have liked a bit more abandon in the end movements. Of the *New World*, I remarked on the snap and brilliance of the faster movements, which were tellingly contrasted with the extreme tenderness of the Largo; I also marveled at the combination of precision, glowing intensity, and flexibility of phrasing displayed throughout the symphony.

The stereo reproduction in all three symphonies is of a high order—spacious in width and depth and well focused. P.A.

GOULD: *Fall River Legend: Ballet Suite; Spirituals for String Choir and Orchestra*

Eastman-Rochester Symphony Orchestra, Howard Hanson, cond.
 • MERCURY MG 50263. LP. \$4.98.
 • • MERCURY SR 90263. SD. \$5.98.

Two of Morton Gould's finest, most serious works are represented on this record. *Fall River Legend* is the Agnes de Mille ballet based on the Lizzie Borden murder case, for which Gould wrote a compelling score, now simple and folksy, now full of delib-

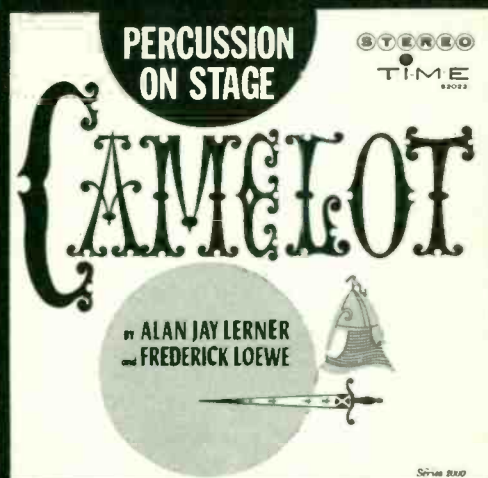
THE BOLD SOUND OF TIME

SERIES 2000—FOR THOSE WHO DARE!

A bold new musical sound that has electrified the entire world of recorded music—the finest arrangers, the most advanced recording techniques. STEREO AND MONAURAL RECORDS, 4-TRACK STEREO TAPE.

HEAR YE! An advance hit

An advance hit. A sure thing. The new Lerner and Loew musical CAMELOT: THE STORY OF KING ARTHUR. Their first musical since "My Fair Lady." The news has stirred up tremendous advance interest and excitement. Here are the sure-fire selections before you hear them on Broadway, arranged for full, rich orchestral effect by Hugo Montenegro for percussion, strings and brass. HEAR YE, CAMELOT—A SURE-FIRE HIT! S/2022, Mono 52022



The pulsating, full-bodied cha cha tempo excitingly captured in magnificent mellow brass-and-percussion arrangement by Hugo Montenegro. 6 saxophones, 5 trumpets, 4 trombones, 5 percussion swing the beat to cha cha in a dozen all-time greats like: Tea for Two, Perfidia, Mack the Knife, Perhaps, etc. S/2018, Mono 52018



George Siravo's powerful, lush orchestra of strings: 32 violins, 4 violas, 4 celli and bass—with piano, percussion, guitar, harp—and a sweet and soaring trumpet. A dozen stirring, mood-embracing melodies: from Stardust to My Reverie; Once in a While to East of the Sun and The Very Thought of You. S/2019, Mono 52019

STEREO RECORDS \$5.98 ■ MONAURAL RECORDS \$4.98 ■ 4-TRACK STEREO TAPE \$7.95
 Send for complete catalog of the full TIME SERIES 2000 TIME RECORDS INC. 2 W. 45 St., N. Y.

CIRCLE 111 ON READER-SERVICE CARD

erately forced gaiety, now nostalgic, now powerful and biting. Hanson treats the six-movement suite of excerpts from the ballet more as a concert piece than as a dance work, but the music stands up equally well under this treatment.

Spirituals reflects five different moods of the Negro. Though these moods have been eloquently expressed in traditional spirituals, Gould's composition quotes none of them, preferring to make only stylistic suggestions. There are many fine antiphonal effects between the string choir and the remainder of the orchestra. Hanson's presentation brings out admirably the music's great strength and simple expressiveness. Still, it might be well to compare this reading with another excellent one, by Walter Susskind on Everest.

The sound in both works is full, occa-

sionally a bit overmodulated, particularly in the monophonic edition. The stereo version is moderately directional. P.A.

HANDEL: *Concertos for Organ and Orchestra, Op. 4: No. 1, in G minor; No. 2, in B flat; No. 3, in G minor*

Johannes Ernest Köhler, organ; Leipzig Gewandhaus Orchestra, Kurt Thomas, cond.

- EPIC LC 3734. LP. \$4.98.
- ● EPIC BC 1101. SD. \$5.98.

Mr. Köhler, who teaches and plays in Weimar, performs these works with good style and considerable skill. He sticks mostly to a few basic registrations. The orchestra sounds rather large, and there is not the same exquisite balance between it and the organ

that there is in the Biggs recording of the complete Op. 4, but the orchestral playing is not heavy-handed. From the standpoint of sound (in both versions) as well as that of performance, a pleasing disc. N.B.

HAYDN: *Andante con variazioni, in F minor*—See Schubert: *Quintet for Piano and Strings, in A, Op. 114 ("Trout")*.

HAYDN: *Concerto for Piano and Orchestra, in D, Op. 21*—See Mozart: *Concerto for Piano and Orchestra, No. 21, in C, K. 467*.

HAYDN: *Sonata for Piano, in E flat*—See Prokofiev: *Concerto for Piano and Orchestra, No. 2, in G minor, Op. 16*.

HINDEMITH: *Sinfonietta in E*
†Diamond: *Timon of Athens, a Symphonic Portrait*
†Almand: *John Gilbert, a Steamboat Overture*

Louisville Orchestra, Robert Whitney, cond.
● LOUISVILLE LOU 605. LP. Available on special order only.

All three of these works were commissioned by the Louisville Orchestra and were first performed in 1949 and 1950. They sound as if they had been recorded about that time, too. The musical significance of the Hindemith (actually a symphony of considerable size and weight), the profound piece by Diamond, and the folklore piece by the late Claude Almand is extremely high, but the recording tries one's patience at every point. A.F.

HONEGGER: *Concertino for Piano and Orchestra*—See Stravinsky: *Concerto for Piano and Wind Instruments*.

JANACEK: *Concertino for Piano and Wind Instruments*—See Stravinsky: *Concerto for Piano and Wind Instruments*.

LASSUS: *Seven Penitential Psalms*

Helmut Krebs, tenor; Hans-Joachim Rotzsch, tenor; Hans-Olaf Hudemann, bass; Aachener Domsingknaben; Instrumental Ensemble, Rudolph Pohl, cond.

- ARCHIVE ARC 3134/35. Two LP. \$11.96.
- ● ARCHIVE ARC 73134/35. Two SD. \$13.96.

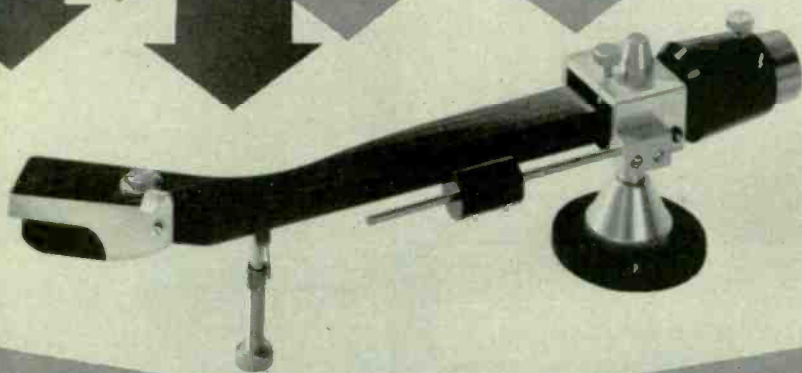
Great pains have been taken here to present Lassus' famous cycle of psalm settings in a manner that would be historically accurate. The choir of the Aachen Cathedral is supported by an ensemble of exactly the types of instruments that would have been employed in a performance by Lassus himself at the Bavarian court in the sixteenth century. For the verses that are written in only two or three parts, the excellent solo singers named above are employed, providing welcome and striking contrast with the chorus.

What, then, is wrong? Unfortunately, plenty. The prevailing tempo is a kind of jaunty and unvarying allegretto, which would be fine for, say, Boy Scouts marching on an outing, but is hardly the best way to present the supple lines of Renaissance counterpoint or the "lamenting and plain

GRADO "Truly the world's finest..."

NEW

LABORATORY SERIES TONE ARM



Gunstock walnut wood
Smaller in size and mass
Vertical balance adjustment
Lateral balance adjustment
Tracking force adjustment

Vertical azimuth adjustment
Interchangeable cartridges
Adjustable overhang alignment
Completely wired to preamp
Ultrafine shielded cable

LABORATORY SERIES TONE ARM \$39.50

With Custom Cartridge \$69.50 — With Master Cartridge \$85.00

Custom Cartridge \$32.50 — Master Cartridge \$49.50 — Micro Tone Arm \$29.95

For further information write: **GRADO LABORATORIES, INC.**
4614 Seventh Ave., Brooklyn 20, N. Y. • Export — Simonrice, 25 Warren St., N. Y. C.

CIRCLE 53 ON READER-SERVICE CARD

tive melody" that a contemporary of Lassus found in these pieces. One would never know from this hearty and rhythmically unyielding singing that Lassus, a master of vocal tone painting, is dealing with such lines as "I water my couch with my tears" or "My heart is smitten, and withered like grass." Except in the solo sections, there seems to be no awareness on the part of the conductor that this music is not a matter of downbeats at regular intervals but a subtle blending of four or five or six lines each of which has its own shape and rhythmic life.

In all but one of the Psalms the instruments merely double the voices. In the third Psalm, however (Psalm 37, *Domine, ne in furore tuo . . . quoniam*), imaginative use is made of the instruments. In most of the verses only one part is sung—by a solo tenor or bass, or by a few sopranos or altos in unison—and all the other parts are allotted to instruments. Since the instruments employed vary from verse to verse, this is a delightful relief from the grayness of the choral singing here and, to me, by far the most interesting performance in the set. The complete texts of the Psalms, in both Latin and English, are supplied. N.B.

LISZT: Concertos for Piano and Orchestra: No. 1, in E flat; No. 2, in A

Edith Farnadi, piano; Vienna State Opera Orchestra, Sir Adrian Boult, cond.
 ● WESTMINSTER XWN 14125. LP. \$4.98.
 ● WESTMINSTER WST 14125. SD. \$5.98.

W. S. Gilbert's whimsical phrase "modified rapture" would aptly describe my initial reaction to this record. Farnadi's playing is technically fluent but not note-perfect, and the orchestral work is rather unpolished (the horns, in particular, have a rather bloopy sound). Furthermore, Deutsche Grammophon's recent Vásáry coupling of these same concertos offers, in addition, two solo selections. These observations pale into insignificance, however, because Westminster's performances are so musical, colorful, and full of *joie de vivre*. The finales of both works have a sort of reckless brio here, and the pianist's tone in the quiet interludes has an appealing lyricism. Listeners will have to make their own choice between this disc and either Vásáry's pointed, deftly colored, ultra-refined playing or the Teutonic, introverted, spaciouly relaxed Brendel edition.

Westminster's sound is rather over-resonant and some instrumental detail is lost as a result, but I doubt if these sonics will disappoint seriously. H.G.

MAHLER: Das Lied von der Erde

Murray Dickie, tenor; Dietrich Fischer-Dieskau, baritone; Philharmonia Orchestra, Paul Kletzki, cond.
 ● ANGEL 3607 B. Two LP. \$9.96.
 ● ANGEL S 3607 B. Two SD. \$11.96.

Mildred Miller, mezzo; Ernst Häfliger, tenor; New York Philharmonic, Bruno Walter, cond.
 ● COLUMBIA M2L 255. Two LP. \$9.96.
 ● COLUMBIA M2S 617. Two SD. \$11.96.

For a feature review of these albums, see p. 59.

MOZART: Concerto for Piano and Orchestra, No. 21, in C, K. 467

†Haydn: *Concerto for Piano and Orchestra, in D, Op. 21*

Emil Gilels, piano; Moscow Chamber Orchestra, Rudolf Barshai, cond.
 ● ARTIA ALP 159. LP. \$4.98.

Gilels' treatment of the Mozart is at its best in the marvelous Andante. There he achieves the singing line and poetic shading required by this aria for piano and orchestra. In the opening movement too (despite an occasional tendency to romanticize) and in much of the Haydn, Gilels does justice to the music. The finale of the Mozart suffers, it seems to me, from a rather heavy-handed orchestra and a lack of humor. The woodwinds are sometimes drowned by accom-

panying material in the piano—a common fault—but otherwise balances and the sound of the recording in general are entirely acceptable. N.B.

MOZART: Mass in C minor, K. 427

Maria Stader, soprano; Hertha Töpfer, contralto; Ernst Häfliger, tenor; Ivan Sardi, bass; Chorus of St. Hedwig's Cathedral; Radio-Symphony Orchestra of Berlin, Ferenc Fricsay, cond.

● DEUTSCHE GRAMMOPHON LPM 18624. LP. \$5.98.
 ● DEUTSCHE GRAMMOPHON SLPM 138124. SD. \$6.98.

At last, a thoroughly recommendable recording of this great masterwork. Fricsay is in top form here, as is Miss Stader, who has

THEY DO IT WITH MIRRORS

When the WEAVERS perform a folksong, however far off may be its locality or land, we find ourselves reflected in it. The song becomes a unique kind of mirror, showing us both ourselves and our kinship to others. This happy genius for putting their fingers on the universal heartbeat of folksong is what has won the WEAVERS Vanguard recordings so vast a legion of friends and fans. A WEAVERS record is the friendliest of gifts. And the Vanguard catalogue of distinguished folksong recordings offers many fitting companions to it.



VANGUARD
 recordings for the connoisseur

Send for Catalogue to: Vanguard Recording Society, Inc., 154 West 14 Street, N. Y.

CIRCLE 116 ON READER-SERVICE CARD



The Weavers on Vanguard
THE WEAVERS AT CARNEGIE HALL

Darling Corey, Kisses Sweeter Than Wine, When the Saints Go Marching In, Around the World, Wimoweh, Goodnight Irene, and other songs.
 VRS-9010

THE WEAVERS AT CARNEGIE HALL, Vol. 2

Sinking of the Reuben James, Marching to Pretoria, Last Night I Had the Strangest Dream, On My Journey, Run Come See, and other songs.
 VRS-9075 & *VSD-2069

THE WEAVERS ON TOUR

Tzena Tzena, Old Smoky, Drill Ye Tarriers, Michael Row the Boat, Wreck of the John B. Wasn't That a Time, Boll Weevil, and other songs.
 VRS-9013

THE WEAVERS AT HOME

This Land, Santy Ano, Wild Goose Grasses, Kum Bachura, You Old Fool, Midnight Special, All Night Long, Almost Done, and other songs.
 VRS-9024 & *VSD-2030

TRAVELING ON WITH THE WEAVERS

Twelve Gates to the City, Greenland Whale Fisheries, The Keeper, Eddystone Light, Erie Canal, Gotta Travel On, and other songs.
 VRS-9043 & *VSD-2022

Other outstanding records

JOAN BAEZ
 VRS-9078 & *VSD-2077

ODETTA SINGS CHRISTMAS SPIRITUALS
 VRS-9079 & *VSD-2079

ODETTA AT CARNEGIE HALL
 VRS-9076 & *VSD-2072

"BEHOLD THOU ART FAIR": NETANIA DAVRATH SINGS SONGS OF ISRAEL
 VRS-9077 & *VSD-2076

Prices: Monaural \$4.98
 *Stereo \$5.95

GIVE



4-TRACK STEREO TAPE

OPERAS

Puccini: *Madama Butterfly* (Complete) Tebaldi (2 Reels) London/LOR-90010

Verdi: *Aida* (Complete) Tebaldi (2 Reels) London/LOR-90015

VOCALS

Ella Fitzgerald Sings Gershwin, Vol. 1 Verve/VSTC-215

Join Bing and Sing Along Bing Crosby Warner Bros./WST-1363

DANCE MUSIC

Let's Dance/Let's Dance Again—David Carroll (Twin-Pak)—Mercury/STG-1

Dance Along With Basie Count Basie Roulette/RTC-517

SYMPHONIES

Schubert: Sym. #8; Mozart: Sym. #40—London Sym. Orch. Everest Tapes/STBR-3046

Dvorak: Sym. #5 "From The New World"—Golschmann Vanguard/VTC-1622

THIS

CHRISTMAS



CHAMBER MUSIC

Schubert: "Trout" Quintet Fine Arts Quartet Concertapes/4T-4004

Mozart: Clarinet Quintet Reginald Kell Concertapes/4T-4005

SOUNDTRACKS

Around The World In 80 Days—Soundtrack Decca/ST74-9046

Gigi Soundtrack MGM/STC-3641

PERCUSSION

Persuasive Percussion Terry Snyder Command/RS4T-800

The Sound of Top Brass Peter London Orchestra Medallion/MST-47000

there's

JAZZ

Pyramid/No Sun In Venice Modern Jazz Quartet (Twin-Pak) Atlantic/ALP-1904

Marching Dukes of Dixieland, Vol. 3—Audio Fidelity AFST-1851-4

MORE OF IT!

CHRISTMAS MUSIC

Christmas Time Roger Williams Kapp/KT-41019

Christmas Carols Mantovani London/LPM-70036



MUSIC SOUNDS BEST ON TAPE—select from the wide variety available now at leading hi fi salons, music stores and tape machine dealers.
UNITED STEREO TAPES

CIRCLE 114 ON READER-SERVICE CARD

the bulk of the solo work. The conductor brings out the stirring and dramatic contrasts of the "*Gloria in excelsis*"; he keeps the splendid fugue of the "*Cum Sancto Spiritu*" marching animatedly along; and the delightful, crisp "*Osanna*" is done to a turn. In the Kyrie Miss Stader sometimes teeters on the edge of sentimentality, but later she settles down to business. In the "*Laudamus te*" her tone retains its attractive quality throughout the very wide range, and the coloratura is accurately and nimbly sung; in the beautiful "*Et incarnatus est*" Miss Stader holds her own quite well in the remarkable cadenza for flute, oboe, bassoon, and soprano. Miss Töpfer is not in the same league, but in the "*Quoniam*" she attacks her high notes valiantly, if not always successfully.

The chorus sounds rich but not so large that it cannot negotiate rapid passages cleanly. It is well balanced here, even the tenors coming out when they should. The sound is live and transparent. In the stereo version the engineers missed an opportunity in the "*Domine Deus*," a duet for soprano and alto, by recording both singers on the same track; but the separation of the two choruses in the "*Qui tollis*" and the Sanctus is very effective. N.B.

MOZART: Symphonies: No. 40, in G minor, K. 550; No. 41, in C, K. 551 ("Jupiter")

Bamberg Symphony Orchestra, Joseph Keilberth, cond.

- TELEFUNKEN TC 8036. LP. \$1.98.
- • TELEFUNKEN TCS 18036. SD. \$2.98.

Excellent value for the price. The performances are stylish, clean, musical. One might prefer here and there slightly different tempos: both slow movements seem a bit fast, and the finale of the G minor, taken more slowly than usual, lacks the fury it can have. But these are largely matters of taste. The sound is live and resonant in both versions, the stereo having the customary advantage of spaciousness. Except for a somewhat veiled clarinet in the G minor, the balances are just. N.B.

MOZART: Symphony No. 40, in G minor, K. 550; Serenade No. 13, in G, K. 525 ("Eine kleine Nachtmusik")

Vienna State Opera Orchestra, Sir Adrian Boult, cond.

- WESTMINSTER XWN 18942. LP. \$4.98.
- • WESTMINSTER WST 14126. SD. \$5.98.

Sir Adrian seems to find more pathos than passion in the Symphony. The Andante flows pensively and the violins slash into the searing dissonances of the Minuet, but I miss the drama that I think the first movement should have and the fury of the extraordinary harmonic progressions in the finale. In the *Kleine Nachtmusik* the string orchestra seems large but it is supple. Here too everything flows, the first movement a little slower, the Romance a little faster than usual. There are no conductorial idiosyncrasies to stand between the music and the listener, except in the last movement, which is taken more deliberately than usual, the slow pace reducing its bright sparkle to a dull gleam and changing this finale from a thing of delight to an exercise

for string ensemble. Very good sound. N.B.

PROKOFIEV: Concerto for Piano and Orchestra, No. 2, in G minor, Op. 16

†Haydn: *Sonata for Piano, in E flat*

Malcolm Frager, piano; Orchestre de la Société des Concerts du Conservatoire de Paris, René Leibowitz, cond.

- RCA VICTOR LM 2465. LP. \$4.98.
- • RCA VICTOR LSC 2465. SD. \$5.98.

RCA's earlier version of the engaging concerto (by Nicole Henriot and the Boston Symphony) was a good one—clear, crisp, and objective—but Frager's more colorful and pianistically resourceful playing better conveys the music's power and lyricism. He is a shade too measured in the busy little scherzo movement perhaps, but his exciting rhythmic sweep and tonal warmth elsewhere are a pleasure to hear. The pianist's fine sensitivity and musical intellect are also very apparent in the Haydn Sonata (Peters No. 35), but I suspect that the exposed, linear idiom of this type of writing is not second nature to him. His sophisticated playing here sounds just a bit constrained.

Leibowitz gives firm support in the Concerto, and the snarling sound of the French brass, for once, is entirely appropriate to the music. The engineering has a trace more vividness in the stereo pressing, but both editions are sonically superlative. H.G.

PROKOFIEV: Symphony No. 6, in E Flat, Op. 111

Leningrad Philharmonic Orchestra, Eugene Mravinsky, cond.

- ARTIA ALP 158. LP. \$4.98.

The Sixth has never been one of Prokofiev's successful symphonies, doubtless because of a certain flabbiness and formlessness in the first two of its three movements. It is full of good music, however, in the Russian master's late vein, and its finale contains some of his most delightful symphonic comedy. Mravinsky makes a very good case for the work, and the recording is passable. A.F.

RAVEL: Pavane pour une infante défunte; Sonatine; Le Tombeau de Couperin; Jeux d'eau

Leonard Pennario, piano.

- CAPITOL P 8533. LP. \$4.98.
- • CAPITOL SP 8533. SD. \$5.98.

Pennario's playing here is altogether admirable—poetic, gracious, urbane, and colorful. The Pavane is elegantly shaped, tender, and warm. As much can be said for the other three performances though the pianist's tasteful lyricism, which is so admirable in the crisply objective second movement of the Sonatine, is not as appropriate to the terribly difficult toccata conclusion of the *Tombeau de Couperin*. This music needs more brilliance and rhythmic precision to make its maximum effect. On the other hand, Pennario's interpretations are also mercifully free of the brittle sentimentality that plagues so many performances of French impressionist music. Both versions have beautiful piano tone with a shade more full-toned roundness in the stereo. H.G.

RIMSKY-KORSAKOV: Capriccio espagnol, Op. 34; Eastern Overture, Op. 36

("Grande Pâque Russe")— See Borodin: *Prince Igor: Overture; Polovtsian Dances.*

RODRIGO: *Concert-Serenade for Harp and Orchestra*

†**Boieldieu:** *Concerto for Harp and Orchestra, in C*

Nicanor Zabaleta, harp; Radio-Symphony Orchestra of Berlin, Ernest Märzendorfer, cond.

• DEUTSCHE GRAMMOPHON LPM 18618. LP. \$5.98.

• • DEUTSCHE GRAMMOPHON SLPM 138118. SD. \$6.98.

The Rodrigo Harp Concerto is very much akin to that same composer's *Concierto de Aranjuez* for guitar. It is lively, communicative music with a decidedly gypsy idiom influencing its rhythmic, harmonic, and melodic content. This is an expert piece of writing designed for easy listening, and its relative accessibility is, to my mind, a distinct asset.

The piece by François Boieldieu (1775–1834) is a classical concerto that never seems to get under way. The writing sounds utterly faded with its uninspiring and monotonous tonic-dominant, tutti-solo interjections, and episodic quasi-cadenza display of emptiness. This is precisely the sterile kind of conventionality that Mozart so subtly lampooned in his *Musical Joke*.

Both performances are expert, and the recording is splendid, with a shade more presence and definition in the stereo. H.G.

SCHUBERT: *Quintet for Piano and Strings, in A, Op. 114 ("Trout")*

†**Haydn:** *Andante con variazioni, in F minor*

Jörg Demus, piano; Schubert Quartet (in the Schubert).

• DEUTSCHE GRAMMOPHON LPEM 19206. LP. \$4.98.

• • DEUTSCHE GRAMMOPHON SLPEM 136038. SD. \$5.98.

This sweet-toned, sensitive performance of the popular *Trout* Quintet is spoiled by the defects of its engineering. To begin with, the piano overbalances the strings in both mono and stereo, while the double bass is almost inaudible. Even stranger, though, is the stereo distribution, which has the piano on the left and strings on the right, thereby creating a few uncalled-for antiphonal effects that no amount of right-channel boosting will alter. With the piano moved over to center, one can properly appreciate Demus' perceptive account of the Haydn variations. For normally distributed, fine-grained readings of the Quintet, I recommend Hephzibah Menuhin and the Amadeus Quartet on Angel or Frank Glazer and the Fine Arts Quartet on ConcertDisc. P.A.

SCHUETZ: *Geistliche Chormusik: Motets*

Various choirs and conductors.

• CANTATE CAN 1109L. 10-inch LP. \$4.98.

Six lovely pieces from the collection of twenty-nine sacred choral works published by Schütz in 1648 are offered here in performances by three different groups. *Die*

Himmel erzählen die Ehre Gottes and *Die mit Tränen säen* are sung by the Windsbacher Knabenchor conducted by Hans Thamm. The boys' voices here have character and a musical quality; they do not sound, as some boy sopranos and altos do, like something mechanically produced as an experiment, without overtones. *Ich bin ein rechter Weinstock* and *Das ist je gewisslich wahr* (a memorial piece for Johann Hermann Schein) are sung by the Westfälische Kantorei, accompanied by a small organ and a couple of gambas and directed by Wilhelm Ehmann. *Also hat Gott die Welt geliebt* and *Ich weiss, dass mein Erlöser lebt* are, like the first two, sung a cappella, by the Heinrich-Schütz Kreis (Bethel) led by Adalbert Schütz, presumably no relation to the composer. This last pair of performances are rather routine, but the other four, and particularly the

first two, are good, as is the recording. N.B.

STRAUSS, RICHARD: *Ariadne auf Naxos*

Leonic Rysanek (s), Prima Donna and Ariadne; Roberta Peters (s), Zerbinetta; Sena Jurinac (s), The Composer; Mimi Coertse (s), Naiad; Liselotte Maikl (s), Echo; Hilde Rössl-Majdan (c), Dryad; Jan Peerce (t), The Tenor and Bacchus; Murray Dickie (t), The Dancing Master and Brighella; Kurt Equiluz (t), Officer and Scaramuccio; Walter Berry (b), Music Master and Harlequin; Harald Pröglhof (bs), Wig Maker; Ljubomir Pantscheff (bs), Footman; Gunter Adam (bs), Truffaldino. Vienna Philharmonic Orchestra, Erich Leinsdorf, cond.

• RCA VICTOR LD 6152. Three LP. \$17.98.



CHARLIE BYRD TRIO



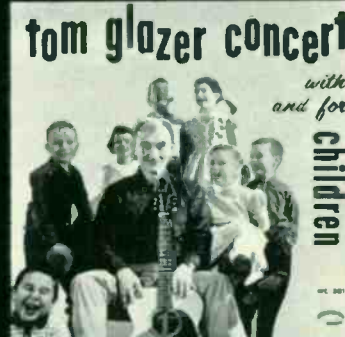
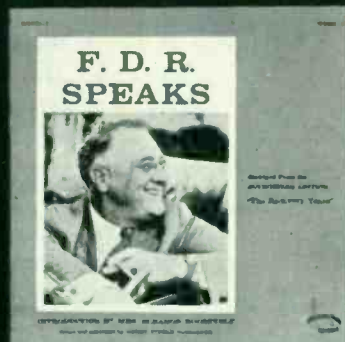
TAKE FIVE: Julius Monk's revue with Ronnie Graham, best of the decade. 4013

CHARLIE BYRD TRIO: best jazz find of the year, unamplified guitar. . . . 3006

F.D.R. SPEAKS: actual voice of our great president, 6 records. . . . W-FDR

F.D.R. RECOVERY YEARS: abridged single from authorized edition. . . . WFDR-7

F.D.R. WAR YEARS: voice of history during our most fateful period. WFDR-8



GIFTS OF UNUSUAL INTEREST FROM THE WASHINGTON CATALOG OF EXCLUSIVES

FLUTE DUETS: Julius Baker, Jean-Pierre Rampal. Wildly acclaimed, historic chamber music recording 419

TOM GLAZER CONCERT: most delightful of the children's records. . . . WC-301

Your gift will be remembered every time it is played . . . WC series \$3.98, all others \$4.98 each at better record stores or

WASHINGTON RECORDS

1340 Conn. Ave., N.W.
Washington 6, D.C.
postpaid, free catalog

CIRCLE 119 ON READER-SERVICE CARD

• • RCA Victor LDS 6152. Three SD. \$20.98.

The question that every collector will want answered before he invests in a new *Ariadne* is, "How does it stack up with the old Angel version?" My own response is that this new release in RCA Victor's Soria series stacks up very well, being thoroughly competitive at all points, and somewhat superior at one or two. This is not said lightly, for the Angel production constitutes one of the finest all-round operatic packages ever placed on sale. Mmes. Schwarzkopf, Seefried, and Streich were well cast and at the peak of their form, and Von Karajan's dual penchant for clarity of detail and lushness of sound was turned to excellent account in this score.

Ariadne itself, of course, is a masterwork.

The general spirit is of much importance, and Victor has secured an orchestra, conductor, and supporting cast who know their Strauss. The Vienna Philharmonic sounds rich and soft in ensemble, and its players render the numerous exposed passages for soli or small groups with affection and precision. Leinsdorf is at his best here, and for my taste not at all inferior to Von Karajan. The secondary roles are all taken by singers steeped in the tradition, and are all very much on the plus side: especially engaging are Walter Berry and Murray Dickie in dual singing roles, and Kurt Preger in the spoken part of the Major Domo. The trio of nymphs is first-rate, and all the *comprimari* work well together in the complex en-

sembles. In addition to these important assets, the production boasts one great leading performance—that of Sena Jurinac as The Composer. Her cool, strong voice is just right for the role, and she understands and projects every nuance. The impassioned passage in praise of music and the outburst at the end of Act I are among the recording's finest moments; Jurinac's singing here eclipses even the fine work that Seefried did for Angel.

In the other major roles, I think that Angel must still be given an edge, though it is sometimes slight. Rysanek pours out the high-lying phrases gloriously, and for sheer vocal power surpasses Schwarzkopf. However, there is about her work a somewhat thick, almost lumpish quality that falls short of Schwarzkopf's aristocratic classicism; her *Ariadne* sounds a bit matronly. In the theatre, no doubt, this impression is dispelled. Roberta Peters is not a Viennese soubrette, either by training or by the nature of her peculiar vocal quality. It is surprising, though, how close she comes to it in many passages. Were it not for an occasional neutral prefix ("ge-" becoming "guh-," etc.), her German would sound completely idiomatic, at least to non-German listeners, and she has studied thoroughly matters of attack and phrasing, so that it all sounds quite natural. Not as natural, though, as the remarkable Zerbinetta of Rita Streich, and the latter soprano is also more at ease at the extreme heights of "*So war es mit Pagliazzo*." Peerce, though rather tight and nasal, is in better vocal condition here than I should have guessed possible from his recent Metropolitan appearances, and as usual he is admirable in matters of style and musicianship. There is little to choose between him and Rudolf Schock, the Bacchus on the Angel set.

It remains to say only that Victor's engineering is of gratifyingly high quality. The climaxes are clean and full, and little orchestral and vocal details beautifully isolated. Stereo is used to excellent advantage, particularly for distance effects, without making the performance too busy. The Soria-designed booklet is attractive and informative. On balance, I should say that Angel retains a small advantage in performance, Victor in sonics. You pay your money and you take your choice. C.L.O.

STRAUSS, RICHARD: *Sonatina in F, for Sixteen Winds; Serenade in E flat, for Thirteen Winds; Suite, Op. 4: Gavotte, for Thirteen Winds*

Boston Wind Ensemble, Eric Simon, cond. • BOSTON B 406. LP. \$4.98.

There is a persistent myth, largely fostered by British critics who let their nationalism get in the way, that in the final decades of his life Strauss was written out as a composer. One of several proofs to the contrary is this *Sonatina*, dating from his eightieth year. That was 1943, and Strauss, resident in Germany, was ostensibly a representative of Nazi *kultur*. The sins of Strauss the man I leave to Heaven. The music played here has all the felicity of Bach rewritten by the composer of *Till Eulenspiegel*, and anyone who finds Nazism in that is blind to the significance of Hitler's ideology. Strauss, the old opportunist, was never more thoroughly

THE MOST IMPORTANT IMPROVEMENT IN RECORD REPRODUCTION ANTI-SKATING



WITH THE FAIRCHILD 500 ARM-TRANSPORT AND LS* CARTRIDGE

Every arm—regardless of make or model—has up till now been subjected to what is commonly known as "the skating force". Very simply it is the frictional rotation caused by the spinning record against the stylus of the cartridge. It tends to pull the arm inwards towards the center of the record...it causes excessive groove deterioration and uneven stylus wear...but most important it causes right channel distortion on stereo records! The right channel is the outer wall of the stereo groove. On heavily recorded passages the stylus being forced inward does not maintain sufficient contact with the outer wall—hence breakup and distortion.

The Fairchild 500 is a new concept from the famous Fairchild laboratories. It makes every other arm virtually obsolete by its remarkable Anti-Skating feature which completely overcomes the undesirable forces outlined above.

By applying a force equal in magnitude but opposite in direction to the skating force the Fairchild 500 assures you of true stereo reproduction without distortion at the most heavily recorded passages. The Fairchild 500 is dynamically balanced without any springs or knobs, has an acoustically isolated counterweight... and in addition comes complete with the new Fairchild LS* SM-2 Cartridge. This cartridge takes full advantage of the stereo groove by virtue of its high compliance and its Linear Separation *over the entire audible spectrum*. Its sound quality is unbelievably true and is easily noted in any listening test you may care to make.

The price is amazing too. Only \$55.00 for the Arm-Transport and Cartridge. Ask your dealer for a demonstration of this most important technical advance. We think you'll agree that the Fairchild 500 is not only the best sound you can buy...it is the best buy in sound!

*Linear Separation

FAIRCHILD RECORDING EQUIPMENT CORPORATION
10-40 45th Avenue, Long Island City 1, N. Y.

CIRCLE 47 ON READER-SERVICE CARD

himself, and the mind the listener finds at work is one formed during the second greatest era in Central European music. The score is one you will be the richer for knowing, particularly in the excellent performance by this group of Boston Symphony instrumentalists.

Rounding out the second side are two examples of the young Strauss. The Serenade, a product of his seventeenth year, is a rather lightweight piece except that we observe him on his way to goals which, with hindsight, we know he achieved triumphantly. As a foil to the retrospective Sonatina, it is a perfect choice.

The recorded sound of these wind groups is remarkably clear, and the presence is unsurpassed even without stereo. R.C.M.

STRAVINSKY: Concerto for Piano and Wind Instruments

†Janáček: *Concertino for Piano and Wind Instruments*

†Honegger: *Concertino for Piano and Orchestra*

Walter Klien, piano; Pro Musica Orchestra (Vienna), Heinrich Hollreiser, cond.

• Vox PL 10840. LP. \$4.98.

• • Vox STPL 510840. SD. \$5.95.

The soloist's name appears once as Klein (on the back of the jacket) but five times as Klien (on the labels of the records and on the front of the jacket), and so the unusual spelling seems to have greater authority. Whether Klein or Klien, he plays very well; he understands the objective, highly rhythmic, grandly sonorous Stravinsky especially well, although a work of this kind ought to have a more incisive recording than it has been given here.

On the reverse side are the two short pieces by Janáček and Honegger. The former is a work of no great substance or interest. The latter is also a work of no great substance but of enormous interest because of the charm with which its flimsy material is handled. It is of the very essence of the Twenties, when George Gershwin was writing pieces about Paris and the Parisians were writing pieces about George Gershwin.

The performance of the Honegger is excellent. Whether or not the performance of the Janáček is equally excellent I do not know, never having heard this work before. The sound of the side on which the concertinos are recorded seems to be better than that holding the Stravinsky. A.F.

TCHAIKOVSKY: Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23

Sviatoslav Richter, piano; Leningrad Philharmonic Orchestra, Eugene Mravinsky, cond.

• MK-ARTIA 1501. LP. \$5.98.

This is the first Soviet-manufactured disc to reach me, and for that reason alone it is newsworthy. The Russian-made MK product is a heavyweight, old-style LP, distributed here in a sedate white folder furnished Artia. All in all, the record impresses me as being sturdily processed, but in no way comparable to our best modern pressings in technical finesse. The sound is roughly equivalent to our first LPs of the late Forties: eminently listenable, but

rather boomy and lacking in overtones. (On my review copy, there was also quite a bit of surface noise.) To my mind, Artia would do better to process its Russian tapes in this country. The price of \$5.98 for sonic quality of this kind will probably deter all but the most ardent Russophile.

Richter's performance here is a bit over-deliberate and heavy for my taste, but it has great lyricism and sweep and the orchestral support is excellent. I prefer the pianist's other version with the Czech Philharmonic on Artia's bargain-priced Parliament label. I recommend that you sample the copy you intend to purchase, however, as many people have commented on the careless processing of that record. If you can find a clean copy (mine sounds fine; much superior to this Russian version), the Parliament disc is an outstanding bargain. H.G.

VAUGHAN WILLIAMS: Fantasia on a Theme by Tallis; Fantasia on "Greensleeves"; Folk Song Suite

Vienna State Opera Orchestra, Sir Adrian Boult, cond.

• WESTMINSTER XWN 18928. LP. \$4.98.
• • WESTMINSTER WST 1411. SD. \$5.98.

This disc offers Vaughan Williams' most popular short pieces in a superb recording by the world's foremost interpreter of that master's orchestral music. The profoundly beautiful *Fantasia on a Theme by Tallis* lends itself especially well to stereophonic recording because it was stereophonically conceived to begin with: a large string orchestra is played off against a small string orchestra and both against a solo quartet. The stereo version brings out these antiph-

the ideal holiday gift...

ARTIA

- MUSSORGSKY: Pictures at an Exhibition
PROKOFIEV: Sonata No. 7, Richter ALP 154
- TCHAIKOVSKY: Symphony No. 4, USSR State
Symphony Orchestra, Ivanov ALP 155
- BACH: Violin Concerto No. 1, David Oistrakh; MOZART:
Sinfonia Concertante, K. 364, David Oistrakh, Rudolf
Barshal, Moscow Chamber Orchestra ALP 165
- ZARA DOLUKHANOVA (mezzo-soprano) A Program of
Arias and Songs ALP 169
- SMETANA: The Bartered Bride, Prague National
Theatre, Chalabala, (3 record set) ALPO 82-C/L*
- SUGGESTED LIST PRICE — \$4.98 MONOPHONIC
*\$5.98 STEREOPHONIC

- Incredible Bargains on PARLIAMENT
ONLY \$1.98**
- TCHAIKOVSKY: Swan Lake, Prague National Theatre
Orchestra, Skvor, (2 record set — \$3.96) PLP 112
- PROKOFIEV: Romeo and Juliet Suite, Czech
Philharmonic, Ancerl PLP 132**
- RACHMANINOFF: Piano Concerto No. 2, Richter,
Leningrad Philharmonic, Sanderling PLP 134
- BEETHOVEN: Piano Concerto No. 1, Piano Concerto
No. 2, Gilels, Leningrad Philharmonic, Sanderling,
(2 record set — \$3.96) PLP 138-2
- **\$2.98 STEREOPHONIC

FOR FURTHER INFORMATION, PLEASE WRITE ARTIA RECORDS, 38 WEST 48 ST., N. Y. 36, N. Y.
CIRCLE 8 ON READER-SERVICE CARD

onies with special richness and felicity. A.F.

VIVALDI: *Il Cimento dell' armonia e dell' invenzione, Op. 8*

- Virtuosi di Roma. Renato Fasano. cond.
- ANGEL 3611C. Three LP. \$14.94.
- ● ANGEL S3611C. Three SD. \$17.94.

The last eight concertos of Vivaldi's Op. 8 have been heavily overshadowed by the famous *Seasons*, the first four in that collection, but they include some pieces that belong with his best. Three of these concertos bear subtitles: No. 5 (*The Storm at Sea*), No. 6 (*Pleasure*), and No. 10 (*The Hunt*). But except for the indeed pleasurable siciliano of No. 6, the other works are more interesting musically. Nos. 7, 8, 11, and 12 all have lovely arialike slow movements in

which the solo instrument sings away, practically without embellishment, over a thin accompaniment. The finale of No. 7 is noteworthy for its unusually elaborate solo part, with much double-stopping; that of No. 8 has a couple of pedal points held so long that one takes a deep breath when the harmony finally changes. The structure of the first movement of No. 11 is unusually developed, contrapuntally and formally.

There is nothing antiquarian in the approach of the Virtuosi to this music. They are careful not to romanticize it, but at the same time they play with a good deal of color and variety. One might prefer slightly different tempos here and there, but these are excellent performances from every point of view. Five of the ensemble's violinists take turns as soloist (the solo parts of Nos. 9

and 12 are allotted to an oboe), and each of them does a first-class job. The sound in both versions is warm and believable, somewhat softer and rounder than that in the Epic set. N.B.

WAGNER: *Orchestral Excerpts*

Die Meistersinger: Prelude; Prelude to Act III; Dance of the Apprentices; Entry of the Meistersingers. Die Götterdämmerung: Siegfried's Rhine Journey; Siegfried's Funeral Music.

Chicago Symphony Orchestra, Fritz Reiner, cond.

- RCA VICTOR LM 2441. LP. \$4.98.
- ● RCA VICTOR LSC 2441. SD. \$5.98.

This is one of the select group of discs by the Chicago Symphony that do complete justice to the great ensemble Fritz Reiner trained to his exacting specifications in the seven seasons of 1953-60. As this is written, Reiner is on leave of absence because of illness, and the *Meistersinger* prelude has a special impact because it is the work with which he was to open the orchestra's seventieth year in October.

Recorded in April 1959, these excerpts document the Reiner sound with its ripest vintage quality, bringing out the firm bass line, the solid registration of the inner voices, and the burnished brilliance of the upper octaves. A Wagner specialist since his youth, Reiner is able to convey the effect of traditional performances while still preserving individuality. The results—the nobility and warmth of the *Meistersinger*, the dramatic climax as Siegfried goes forth to the Rhine—are among the most impressive Wagner extracts we possess.

In stereo the sound is actually deserving of that overworked word "magnificent." One truly hears a big orchestra, slightly scaled down to living-room dimensions, but bona fide and really there. The mono cannot hope to match this, but it is a satisfactory disc in terms of the limitations of a single channel. Compare the two if you want to hear why stereo deserves all the attention it gets. R.C.M.

WEBER: *Der Freischütz*

Elisabeth Grümmer (s), Agathe; Lisa Otto (s), Annchen; Rudolf Schock (t), Max; Wilhelm Walter Dicks (b), Kilian; Hermann Prey (b), Ottokar; Karl Kohn (bs), Kaspar; Gottlob Frick (bs), The Hermit; Ernst Wiemann (bs), Kuno. Chorus of the Berlin Municipal Opera, Berlin Philharmonic Orchestra, Joseph Keilberth, cond.

- ELECTROLA 90956/58. Three LP. \$17.94.
- ● ELECTROLA STE 90956/58. Three SD. \$20.94.

Irmgard Seefried (s), Agathe; Rita Streich (s), Annchen; Richard Holm (t), Max; Paul Kuen (t), Kilian; Eberhard Waechter (b), Ottokar; Kurt Böhme (bs), Kaspar; Walter Kreppel (bs), The Hermit; Albrecht Peter (bs), Kuno. Chorus and Orchestra of the Bavarian Radio, Eugen Jochum, cond.

- DEUTSCHE GRAMMOPHON LPM 18639/40. Two LP. \$11.96.
- ● DEUTSCHE GRAMMOPHON SLPM 138639/40. Two SD. \$13.96.

For a feature review of these albums, see p. 60.

help yourself!

There's an RCA Camden album to enhance every festive mood... to satisfy every musical appetite! And the cost is far less than you may think: only \$1.98 for Monaural, only \$2.98 for Living Stereo!*

* MANUFACTURER'S LIST PRICE, OPTIONAL WITH DEALERS.

CIRCLE 124 ON READER-SERVICE CARD

RECITALS AND MISCELLANY

KIM BORG: "An International Recital"

Kim Borg, bass; Erik Werba, piano.

- DEUTSCHE GRAMMOPHON LPM 18592. LP. \$5.98.
- DEUTSCHE GRAMMOPHON SLPM 138060. SD. \$6.98.

Kim Borg's discs provide persuasive evidence that his New York appearances have not represented him at his best. His voice, which at the Metropolitan has sounded dry and pushy, betrays only occasional constriction in this recital; most of the time, it is warm and easy-flowing. The second side of the present recording is especially successful. While these three Morike songs of Wolf (*Der Tambour, Zur Warnung, and Abschied*) are not the sort of material that every listener will dote on, Borg brings a fine touch to them—lightness without cuteness. Two haunting Sibelius numbers are beautifully sung, as are two by Yrjö Kilpinen, parallel in structure and most delicate. Mussorgsky's *Little Star, Tell Me and By the Don a Garden Flowers* are given a fine, full tone and sensitive shading—and for a change, here is a bass who does not make his *Song of the Flea* into a patent imitation of Chaliapin's.

The first side is less consistent. Borg's voice really does not have the variety of color requisite to *Der Erlkönig*, though his interpretation is conscientious, and the declamatory outbursts of Schubert's *Prometheus* lead him into forcing. Beethoven's *Wonne der Wehmut*, however, is excellent, and *In questa tomba oscura* rewarding, despite Borg's shying away from the effective low ending. Werba's accompaniments are frequently on the brittle side, and in *Der Erlkönig*, rather ill-defined. The sound on both versions is of DGG's best. C.L.O.

JULIAN BREAM: *Classical Guitar Recital*

Julian Bream, guitar.

- RCA Victor LM 2448. LP. \$4.98.
- RCA Victor LSC 2448. SD. \$5.98.

This recital is a revelation of the power of the classical guitar as a vehicle for profound utterance. There is superlative musical refinement and tonal sheen in Bream's treatment of the instrument, and fantastic variety in his technical resources. In fact, in his performance of the little Mateo Albéniz Sonata (a work more typically Scarlatti than the two included examples of that master himself) there are such colorful shifts of timbre that I suspect that the player has replaced one of his gut strings with a more brilliant-sounding steel one. This first side of the record also contains music by Frescobaldi and Cimarosa. The overside is given to distinguished contemporary music written or transcribed for the guitar. Bream's own transcription of the Ravel Pavane is something of a *tour de force*, and his performance of the prodigiously difficult Lennox Berkeley Sonata almost beggars description.

Stereo does not differ radically from the



JUST CLIP THIS AD

Fill in your name and address. Receive giant new

FREE RADIO SHACK

Electronics CATALOG

plus every new issue for full year



See America's finest values in Hi-Fi, Stereo, Ham Radio, Kits and Parts! Over 100,000 electronic marvels for today's enjoyment, exciting gifts, all-year pleasure. Low as \$2 down, pay balance after Christmas.



See values like this!

Transistor Pocket Radio only \$8.88

Mail this ad to
RADIO SHACK, Dept. 60M14 - 730 Commonwealth Ave., Boston 17, Mass.

YES! Without obligation mail free catalogs for full year.

Name _____

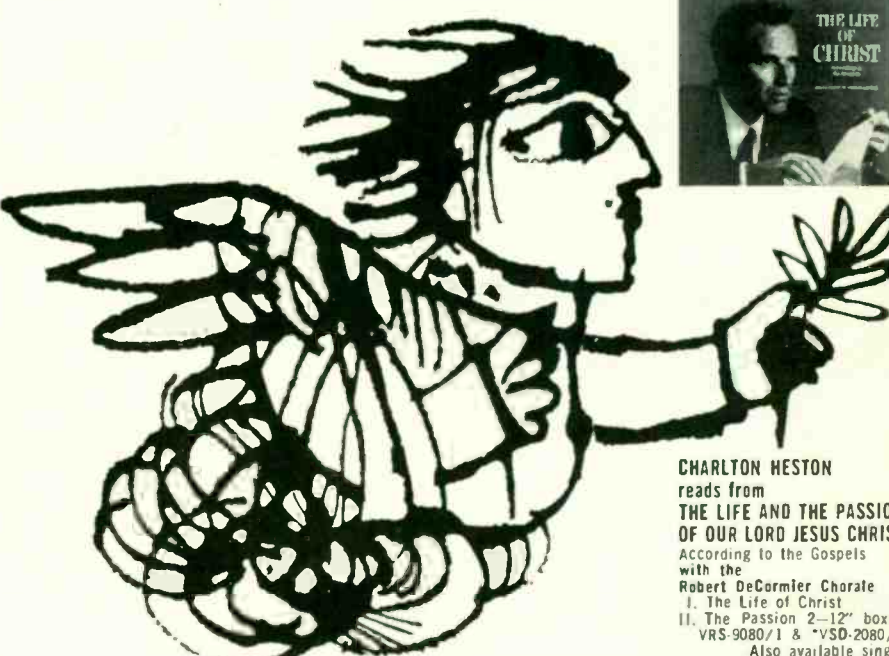
Address _____

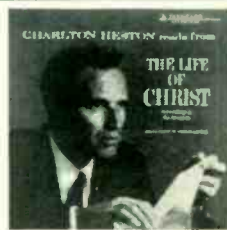
City _____

Zone _____

State _____

CIRCLE 89 ON READER-SERVICE CARD





CHARLTON HESTON reads from
THE LIFE OF CHRIST

CHARLTON HESTON reads from
THE LIFE AND THE PASSION OF OUR LORD JESUS CHRIST
 According to the Gospels with the Robert DeCormier Chorale
 I. The Life of Christ
 II. The Passion 2-12" boxed
 VRS-9080/1 & *VSD-2080/1
 Also available singly

ALFRED DELLER & THE DELLER CONSORT
"MARK, YE SHEPHERDS"
 Carols at Christmastide
 VRS-1062 & *VSD-2078

GIOVANNI GABRIELI: SYMPHONIAE SACRAE AND CANZONI
 For Double Chorus, Brass and Organ, Choir & Brass Ensemble of the Gabrieli Festival. Gillesberger cond.
 BG-611 & *BGS-5037

ODETTA sings
CHRISTMAS SPIRITUALS
 with guitar and string bass
 VRS-9079 & *VSD-2079


A Gift for Lasting Joy
VIVALDI: LA CETRA, OP. 9, Complete
 Paul Makanowitzky, violin; Vienna State Opera Orch., Vladimir Golschmann, cond.

A Bach Guild Anniversary Gift Special, 3 for 2
 3-12" Boxed BG-607/9 \$9.96
 Stereolab *BGS-5033/5 \$11.90

Prices: Monaural \$4.98
 *Stereolab \$5.95
 Except special price records listed above.

JOURNEY TO THE SOURCE

To discover why Christmas has generated so much wonderful music, we must go back to the simple words of the first narrative. This Charlton Heston does for us, as he movingly reads the Gospel story of the Nativity, the Life of Christ and the Passion. We can understand then the touching Christmas songs that arose with the medieval village Mystery plays, as the Deller Consort sings them, along with the later beloved carols. In this folk tradition are the Negro spirituals inspired by the Nativity, sung with infinite tenderness by Odetta. And lit with the splendor of Venice of the Doges are Gabrieli's *Hodie Christus natus est* and *Beata es, virgo Maria*, from his *Symphoniae Sacrae for double choir and brass*.



VANGUARD

recordings for the connoisseur

Send for Catalogue to: Vanguard Recording Society, Inc., 154 West 14 Street, N. Y.

CIRCLE 117 ON READER-SERVICE CARD

DYNACO

MAKER OF THE WORLD'S FINEST
HIGH FIDELITY COMPONENTS

proudly presents
the all new
dynatuner

superb companion
to your

DYNAKITS



\$79.95 Kit
\$119.95 Wired

EASIEST TO ASSEMBLE

Dyna's traditional stream-lined circuits and etched circuit boards enable complete construction and alignment in 6 hours.

SIMPLEST TO ALIGN

You achieve minimum distortion and maximum sensitivity—yourself—without any instruments.

UNPARALLELED PERFORMANCE

Highest effective sensitivity plus lowest distortion plus superior quieting plus precise, drift-free tuning.

Hear and compare it at your favorite dealer's showroom.

Write for complete specifications

DYNACO, INC.

3912 Powelton Ave. • Phila. 4, Pa.
CABLE ADDRESS: DYNACO, PHILA.

CIRCLE 41 ON READER-SERVICE CARD

monophonic sound here. The latter, if anything, sounds a little rounder. H.G.

MARCEL DUPRE: "Marcel Dupré at Saint-Sulpice, Vol. II"

Marcel Dupré, organ.

- MERCURY MG 50229. LP. \$4.98.
- • MERCURY SR 90229. SD. \$5.98.

In French art criticism, *le style de Saint-Sulpice* is a proverbial expression for all that is tasteless and overblown in the work of the nineteenth century. This record suggests that the term need not be confined to the visual arts. Clair W. Van Ausdall tells us in his notes that the gallery organ at Saint-Sulpice is the largest in Europe, and it certainly sounds like it here; also like one of the muddiest in the world. The disc is given over to compositions by Dupré himself: *Variations sur un Noël, Carillon, Cortège et Litanie, Lamento, and Final*. All seem to have been conceived with the Saint-Sulpice organ in mind. A.F.

CLAIRE DUX: Recital

Claire Dux, soprano; Hermann Jadlowker, tenor (in the *Aida* duet), and Joseph Schwarz, baritone (in duets from *Rigoletto*).

- Rococo R25. LP. \$5.95.

Claire Dux, the latest beneficiary of Rococo's enterprising salvage work, is a singer known in America today only to true connoisseurs of vocal discs. Born in 1885, Dux made her debut (as Pamina) in 1906 at Cologne, where she quickly became a great favorite. She moved on to the Berlin Royal Opera and London's Covent Garden, creating the *Rosenkavalier* Sophie for both houses, and made extensive concert tours through Northern Europe. Her only American appearances occurred in the 1921-24 period, chiefly in Chicago, though she appeared in New York during the 1922-23 season in *Meistersinger* and *Martha*. She accepted no opera engagements after 1925, and retired from the recital stage in 1933.

Her voice was the kind of clear, soaring, well-controlled soprano that is ideal for Sophie. It was apparently of good size, for her roles included Leonora in *Trovatore*, Desdemona, and the *Nozze* Countess. She was something of a Mozart specialist, and the selections from *La finta giardiniera* and *Il re pastore* are most eloquently sung here. She is also notably successful with the two *Freischütz* arias, Reger's cradle song, and, from a musical point of view, Yum-Yum's song from *The Mikado*. She has some pitch trouble in the *Rigoletto* duets, and in any event her contribution here is far overshadowed by the characterization of the title role by Joseph Schwarz. The sound of the voice tends to be distant throughout the disc, but the surface noise from the originals is not too overpowering, and the listening problems should not stop the enthusiast. The knowledgeable notes are by Leo Riemens. C.L.O.

STANLEY HUMMEL: "Piano Encores"

Stanley Hummel, piano.

- ERSTA 1020. LP. \$4.98.

Short pieces by Chopin, Liszt, Moskowski, and others make up the repertoire on this

Have You Ever
Really Heard Vivaldi's

FOUR SEASONS?

"Sheer listening joy!"—that's what Leonard Bernstein calls the Library of Recorded Masterpieces' exciting Vivaldi recordings—and now the newly released recording of "The Four Seasons" makes available one of the most remarkable albums in musical history.

With these brilliant and definitive performances by four different violin soloists with the New York Sinfonietta under the direction of Max Goberman you actually have before you the scores, Vivaldi's descriptive sonnets, and his "stage directions" and program notes translated into English—all at less than the scores alone would cost! You hear the whole panorama of events in each season unfolding for you just as Vivaldi himself meant them to be heard when he composed this music in the early 1700s—you know when the dogs are "baying" in *Spring*; notice the peasant's weeping in *Summer*; hear the "guns and hounds" in *Autumn*; and almost see the ice "crack and split" in *Winter*. And the recording also includes a full reading of Vivaldi's accompanying sonnets by Professor Luciano Rebay of Columbia University.

"The Four Seasons" is the latest in the remarkable Vivaldi records being made by Library of Recorded Masterpieces and available only to members (not in stores) under a truly unique plan. Write today for free prospectus to see how you too can enjoy "The Four Seasons" and other LRM recordings. Write to:

Library of Recorded Masterpieces,
Dept. HF-3, 150 West 82nd Street, New York 24, N. Y.

CIRCLE 71 ON READER-SERVICE CARD

CANTATE

Records

Bach-Studio

Proudly announces 30 records with the great vocal music of

JOHANN SEBASTIAN BACH

under the auspices of the Bach Institute, The new Bach Society, and the Bach Archive of Germany

The first releases are:

Wer nur den lieben Gott laesst walten (BWV 93)
Sei Lob und Ehr dem hoechsten Gut (BWV 117)

Soloists, ensemble of the Goettinger Stadtkantorei and Frankfurt Cantata Orchestra (Doermann) CAN 1201 LP
Gott soll allein mein Herze haben (BWV 169)
Ich lasse dich nicht, du segnest mich denn (BWV 157)

Wolf-Matthaeus, Rotzsch, Kunz, ensemble of Christ Church, Mainz (Hellmann) CAN 1202 LP
Komm, Jesu komm and Lobet den Herren (BWV 229, 230)

Westfaelische Kantorei (Ehmann)
Der Geist hilft unser Schwachheit auf and Fuerchte dich nicht (BWV 226, 228)
Kantorei Barmen-Gemarke (Kahlhoefer) CAN 1203 LP

INQUIRE FOR SPECIAL SUBSCRIPTION RATES AND FURTHER INFORMATION

SACRA-DISC MUSIC SOCIETY

250 West 57th Street, New York 19, N.Y.

FOR THE 11 WESTERN STATES ADDRESS

SACRA-DISC MUSIC SOCIETY OF THE WEST

9488 Redcrest Drive, Beverly Hills, California

CIRCLE 92 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE

the most distinguished tape recording achievement of the year

FERRODYNAMICS

presents a six album set of significant chamber music compositions from Purcell, Vivaldi, and the beginning of the Baroque period through Beethoven and the beginning of Romanticism. **DANIEL SAIDENBERG** directs leading chamber ensembles in these important compositions, all of which are available for the first time on tape.



THE ROYAL MUSIC OF EUROPE

- 1001-S Handel: Double Concerto No. 3 for Two Wind Choirs and Orchestra.
- Vivaldi: Flute Concerto in D
- Geminiani: Concerto Grosso in C Minor
- 1002-S Telemann: Don Quixote Suite
- Handel: Two Arias for Wind Quintet
- 1003-S Purcell: Suites Nos. 1 and 2 from "The Gordian Knot Untied."
- Boyce: Symphony No. 3
- Telemann: Trio Sonata in C Major
- 1004-S Bach: Trio Sonata No. 1
- Handel: Concerto A Quatre No. 1
- Beethoven: Quartet for Piano and Winds, Opus 16.
- 1005-S Mozart: Quartet in B flat, K 458 (The Hunt).
- Haydn: Quartet in D Major, Opus 76, No. 5.
- 1006-S Couperin, Chambonnières, and Keyboard Music of the French Court

4 track stereo tapes suggested list price: \$ 8.95 per individual tape \$53.70 per set

THE SOUND OF CHRISTMAS — 1960
on 4 track stereo tape by **FERRODYNAMICS**

The excitement of modern harmonics combined with the sparkle of traditional a cappella choir singing as the voices of the **ANNE PHILLIPS SINGERS** fill your living room with the seasonal sonics of **NOEL NOEL CD 1225-S \$7.95** suggested list price.

the new name in pre-recorded 4 track stereo tapes

FERRODYNAMICS corporation
lodi, new jersey

disc, on which the playing is reminiscent of the nineteenth-century salon virtuosos. Stanley Hummel "orchestrates" the music, revealing inner voices and other niceties of balance, and there is large-scaled architectural span to his conceptions. He is not a musical purist, and some of the forms he creates differ from those indicated by the composers. (There are, for example, harmonic amplifications, exaggerated rubatos, and other old-fashioned pianistic eccentricities.) Fine technician though he is, Hummel apparently lacks the requisite lightness of touch for a truly complete rendition of Liszt's *Feux follets*, but this—like everything else on the record—sounds craftsmanly, articulate, and proportioned. The piano recording is exemplary in depth and brilliance. H.G.

NATHAN MILSTEIN: "Violin Masterpieces"

Mozart: *Adagio in E, K. 261; Rondo in C, K. 373.* Beethoven: *Romance No. 2, in F, Op. 50.* Wieniawski: *Légende, Op. 17.* Nováček: *Perpetuum Mobile.* Stravinsky: *The Firebird: Berceuse.* Saint-Saëns: *Introduction and Rondo Capriccioso, Op. 28.*

Nathan Milstein, violin; Concert Arts Orchestra, Walter Susskind, cond.

- CAPITOL P 8528. LP. \$4.98.
- • CAPITOL SP 8528. SD. \$5.98.

This is a collection of short concert works, all but two of them written originally for violin and orchestra. The exceptions are the Wieniawski *Légende*, anonymously transcribed from a work for violin and piano, and the *Firebird Berceuse*, arranged by Stravinsky himself for violin and piano, but played here with a piano part adapted from the orchestral score. Most of these selections are simple and melodic, and Milstein plays them simply, though with beautifully silken, pure tone. When brilliant technique is called for in the Nováček and Saint-Saëns works, however, he delivers it with flashing accuracy. In all this, Susskind and the orchestra support the violinist sympathetically. Capitol has set the soloist well apart from the orchestra, quite close to the microphone, and while this does not impair the over-all balance, it imparts a slight hollowness to the monophonic edition, a condition which is rectified in the moderately distributed stereo version. P.A.

IGNACE JAN PADEREWSKI: Piano Recital

Vol. I—Pieces by Beethoven, Chopin, Liszt, and Paderewski; Vol. II—Pieces by Chopin, Mendelssohn, Liszt, Paderewski, Paganini-Liszt, Schubert, and Wagner.

Ignace Jan Paderewski, piano.

- **DISTINGUISHED RECORDINGS DR 101/103.** Two LP. \$4.98 each.

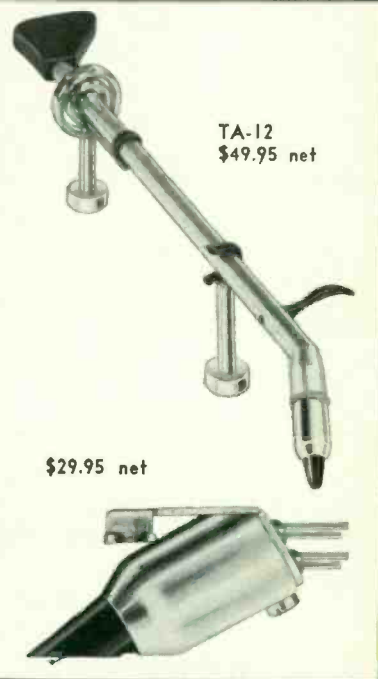
These recitals by Paderewski are the first releases in a series of recordings that Sceptor Music Company has processed from old player-piano rolls. For the benefit of those listeners unfamiliar with the mechanical nature of this invention, here are a few specifics regarding its operation. The rolls here transcribed were "recorded" in the early '20s by means of little perforations in a strip

Continued on page 85

RECORDS SOUND BEST with

DYNACO B&O STEREO DYNES

Choose either the Stereodyne II (mounts in all standard arms) or the slim, trim TA-12 arm-cartridge combination for the most natural sound from both stereo and mono recordings.



TA-12 \$49.95 net

\$29.95 net

DESIGNED TO THE HIGHEST DYNACO STANDARDS

- ★ unequalled performance
- ★ outstanding engineering
- ★ unsurpassed value

Rigorous laboratory testing of every unit assures that your cartridge will exceed every specification.

- **Smoothest response:** ±2 db from 30 cps to 15 KC. With standard Westrex 1A test disc.
- **True stereo:** More than 22 db channel separation effectively maintained throughout the audio spectrum, with accurate balance and proper phase relationship.
- **Superior tracking:** highest compliance, low mass, plus exclusive symmetrical push-pull design for minimum record wear and lowest distortion.
- **Complete freedom from hum.**

Hear and compare it at your favorite dealer's showroom.

Write for complete specifications

DYNACO, INC.

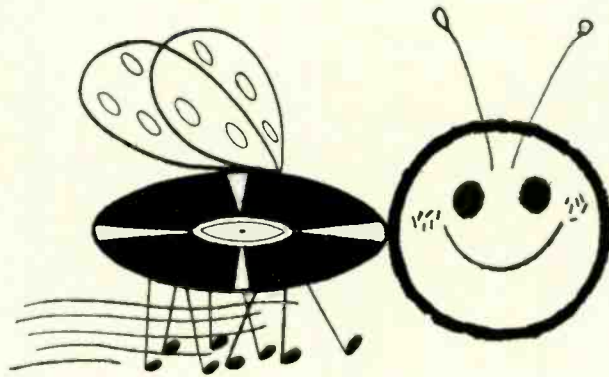
3912 Powelton Ave. • Phila. 4, Pa.
CABLE ADDRESS: DYNACO, PHILA.

CIRCLE 123 ON READER-SERVICE CARD

DECEMBER 1960

CIRCLE 42 ON READER-SERVICE CARD

83



Is there a "sound bug" on your Christmas list?

Think a minute. Isn't there someone on your list who gets all excited when he discovers a record with a new sound, new effects that show off his stereo or hi-fi? Everybody knows somebody who's a sound bug! And with the new developments in sound production, there's been a rash of recordings that bat sound around like a ping-pong ball. The trouble is, interest in most of these records burns out because they're just gimmicks. What makes

Medallion Records unique is that they are second to none in the startling new richness of sound they achieve—and they achieve it through wonderful music that will make luscious listening for many years! Make a sound bug your friend for life: give him Medallion Records in stereo, monaural and tape. Send for our latest Medallion catalog. A product of Kapp Records, 136 East 57 Street, New York 22, N. Y.

MEDALLION RECORDS



CIRCLE 77 ON READER-SERVICE CARD

of heavy paper. A playing mechanism attached to the reproducing piano runs the strip past a series of air intakes, and a bellows mechanism activates the instrument's keys. The reproducing-piano was extremely popular from the turn of the century to the mid-Twenties, but with the advent of electrical recording its prestige as a serious musical medium declined.

In contrast to phonographic reproduction, it is possible to vary the speed of the playback mechanism without changing the musical pitch. Herein lies one of the chief shortcomings of this mode of reproduction. A spokesman for the company issuing these discs has assured me that they have scrupulously checked the speed of the playback and have otherwise taken great pains in order not to falsify these renditions. The records themselves are splendidly processed, but I am afraid that the archaic piano rolls themselves preclude truly artistic musical re-creations.

Paderewski, of course, lived in an era in which all art forms were colored to a large extent by a highly subjective approach and rhetorical exaggeration. On a Camden record (CAL 310, "The Art of Paderewski") issued by RCA slightly over a year ago, one can hear a representative cross section of the pianist's usual repertoire. There are, to be sure, some questionable details of rhythm, style, and phrasing, but there are also a delicate tonal fabric, a vital animation, and above all a human utterance. The piano sound per se is vastly superior on the present set of discs, but the artist's performances are disfigured here by halting, mechanical hesitations and a curiously hollow tonal plangency. These records, then, have a certain curio value, but to my mind they are dubious as musical representations. H.G.

SOLO MUSIC OF THE BAROQUE

Buxtehude: *Ich bin eine Blume zu Saron*. Bruhns: *Mein Herz ist bereit*. Neumark: *Wer nur den lieben Gott lässt walten*; *Schau, mein allerliebster Gott*. Bach: *Songs from Schemelli's "Musikalisches Gesangbuch."*

Various vocalists and instrumentalists.
• CANTATE CAN 1112. LP. \$5.95.

The Buxtehude, a cantata for bass, two violins, and continuo to a text from the Song of Songs, is sung by Hans-Olaf Hudemann, who employs with skill a voice of attractive quality. In the Archive recording of this work, however, Fischer-Dieskau displays more musicality and greater variety of color. Hudemann does justice to the florid bass part of the "sacred concerto" by Nikolaus Bruhns (1665-1697). This bright, affirmative piece has an elaborate solo violin part, and the continuo is here played on an organ. The two items by Georg Neumark (1621-1681) are strophic songs with a prelude, interludes, and a postlude played by recorders, violins, and continuo. The pieces from Schemelli's Songbook, which Bach seems to have had a hand in arranging and some of which he may have written, are for voice and continuo. They are distributed here among four singers, of whom Herta Flebbe, soprano, and Frauke Haasemann, alto, perform especially pleasantly. The sound is good. No texts are supplied, and the Schemelli pieces are not

otherwise identified in any way. They are S. 445-447, 451, 452, 454, 460, 461, 466, 469, 476, 493, 506, 514. N.B.

GERARD SOUZAY: "The World of Song"

Gerard Souzay, baritone; Dalton Baldwin, piano.

- CAPITOL G 7224. LP. \$4.98.
- • CAPITOL SG 7224. SD. \$5.98.

As Souzay's voice darkens, it also acquires more bite and, if records are any guide at all, more volume. This is all to the good, for while he can still do justice to the feathery variety of song, he can now bring a fuller tone and greater punch to such selections as the *La Barcheta* or the *Granadina* he sings here. While the majority of songs on this disc are of considerable musical interest, they have obviously been selected with an eye towards demonstrating Souzay's grasp of a remarkable span of languages and styles. The singer rises to the occasion admirably, and to American collectors one of the most interesting aspects of the recital will be his astoundingly authentic versions of two American folk songs, *The Nightingale* and *I'm Goin' Away*. The sound of the voice is perhaps a bit too much with us on this recording. Dalton Baldwin's accompaniments are all apt. C.L.O.

GALINA VISHNEVSKAYA: A Program of Arias and Songs

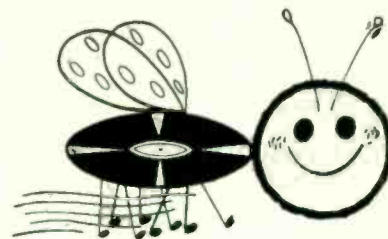
Bellini: *Norma: Casta diva*. Beethoven: *Fidelio: Abscheulicher! Wo eilst du hin?* Verdi: *La Forza del destino: Pace, pace, mio Dio*. Puccini: *Manon Lescaut: Sola, perduta, abbandonata*. Boito: *Mefistofele: L'altra notte, in fondo al mare*. Villa Lobos: *Bachianas Brasileiras No. 5*. Fauré: *Après un rêve*. Debussy: *Beau soir*.

Galina Vishnevskaya, soprano; Mstislav Rostropovich, cello (in the Villa Lobos); Bolshoi Theatre Orchestra, Boris Khaikin, cond.

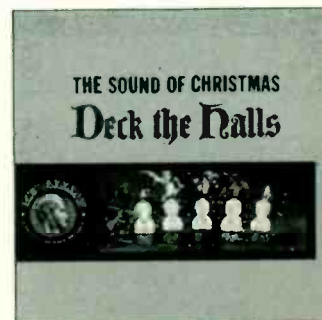
- ARTIA ALP 157. LP. \$4.98.

Perhaps Mme. Vishnevskaya's phenomenal New York successes had led me to expect rather too much from her; perhaps, too, she is just one of those singers whose essential qualities do not come over well on discs. Certainly there are gratifying moments in this recital. The soprano keeps a lovely line moving through the Villa Lobos, floating the high attacks beautifully and blending well with the tone of her husband-cellist, Mstislav Rostropovich. Throughout the program, she displays a gleaming, well-focused tone; the low voice is somewhat detached, though she does not push it. She has not quite got hold of the correct musical approach to the Italian arias. In both the "Casta diva" and the "L'altra notte" she tends to steer her voice from note to note—rather than treating turns or runs as entities, she breaks them down into separate, carefully articulated components. The color span is not wide, and the voice's caliber is too light for a satisfying "Abscheulicher." Her Fauré and Debussy songs are well done, but are afflicted with an orchestral accompaniment and, like the Beethoven and Boito arias, are sung in Russian. Accompaniments sag, and the sound is dull. C.L.O.

FOR "SOUND BUGS"



Latest Medallion releases in Percussive-Stereo



DECK THE HALLS: The Sound of Christmas, The Medallion Orchestra & Chorus. The joyful peal of bells; voices raised in simple carols; choristers inviting you to the warmth of a candle-bright church; the colorful strains of the village brass band. MS 7512*

The Sound of HOLLYWOOD, The Medallion Strings. Great themes from great movies... from the pictures you'll never stop applauding. Themes from: *The Sundowners* • *The Alamo* • *The Green Leaves of Summer* • *The Apartment* • *The World of Suzie Wong* • *Never On Sunday* • *Midnight Lace* • *The Unforgiven* • *Sons and Lovers* • *Black Orpheus* • *Picnic* • *Spellbound* • *A Summer Place*. MS 7513*

The Sound of LATIN BRASS, Tarragano and his Orchestra. The pulsating excitement of Latin America: sensuous rhythms; sparkling melodies; brilliantly colored orchestration—feverish brass, soaring woodwinds, throbbing percussion. MS 7511*

The Sound of 8 HANDS ON 4 PIANOS, The Medallion Piano Quartet. From sonorous chords to rippling arpeggios—and every pianistic effect in between. The unusual and inimitable sound of four great pianists each with 88 glorious keys of his own on which to create excitement. MS 7510*

PERCUSSIVE STRINGS, Volume 2, Frank Hunter and His Orchestra. High-flying violins, mellow violas, throbbing cellos—a brilliant new chapter in *The Sound of Strings*. Woven with infinite delicacy, flamboyant contrasts and a harlequinade of sparkling colors. MS 7509*

The Sound of A MARCHING BAND (120 Cadence) Thundering drums, crashing cymbals, blazing brass! A whole parade of college and military marches! Includes: *Roar Lion Roar* • *On Wisconsin* • *Anchors Aweigh* • *76 Trombones* • *The Thunderer* • *Colonel Bogey* • and others. MS 7507*

The Sound of A MINSTREL SHOW, MR. INTERLOCUTOR, The Medallion Minstrel Men. All the nostalgia of the Good Old Days... so "live," you'll feel you're on a Mississippi stern-wheeler! Includes: *Hot Time in the Old Town Tonight* • *Waiting For The Robert E. Lee* • *When The Saints Go Marching In* • *Dixie* • and others. MS 7506*

*ALSO AVAILABLE IN MONAURAL AND 4 TRACK 7 1/2 IPS STEREO TAPE

MEDALLION RECORDS

CIRCLE 125 ON READER-SERVICE CARD

Epic Records believes in the exhilarating surprise of music, those unique qualities that renew classics, ignore conventions. Listen to the exquisite agility of Arthur Grumiaux, the soulful pulsation of Herman Foster's jazz piano, or the honky-tonk hilarity of "Salvos from a Saloon." This is the wonderful world of music...on Epic Records.



CLASSICS...

CHOPIN: Volume II—SCHERZOS NO. 1 IN B MINOR, NO. 4 IN E MAJOR; FANTASIE IN F MINOR; MAZURKAS NO. 17 IN B FLAT MINOR, NO. 51 IN A MINOR—
Adam Harasiewicz, Pianist.
LC 3744/BC 1108*

TCHAIKOVSKY: VIOLIN CONCERTO IN D MAJOR—Arthur Grumiaux, Violinist;
Concertgebouw Orchestra of Amsterdam,
Bernard Haitink, Conductor.
LC 3745/BC 1109*

JAZZ...

HAVE YOU HEARD HERMAN FOSTER
The strongly throbbing "soul" of jazz piano,
performed by master Herman Foster.
LA 16010/BA 17010*

BROADWAY...

ON THE TOWN WITH THE CLEVELAND POPS—
Memorable dance sequences from Broadway's
most dazzling productions ("Slaughter on
Tenth Avenue," "March of the Siamese
Children," several others)—Louis Lane,
Conductor.
LC 3743/BC 1107*

NOVELTY...

**FROM BOWLING'S HALL OF FAME: JOE
WILMAN SHOWS YOU HOW TO BOWL YOUR
BEST—**the most comprehensive album of its
kind, featuring step-by-step instructions.
LB 2700

SALVOS FROM A SALOON—Charlie Young and
his honky-tonk piano recall barroom spirits of
the musical kind.
LN 3742/BN 584*



INTERNATIONAL...

IRELAND, MY IRELAND—Eileen Donaghy,
a charming thrush whose lilting rapport with
the music of her country has made her
prominent throughout Europe, is soon to make
a long-awaited debut in America.
LF 18004

NOW AVAILABLE ON FOUR-TRACK STEREOPHONIC TAPE...

GOODIES BUT GASSERS—Lee Castle and the
Jimmy Dorsey Orchestra. EN 605
HITS FROM THE HILLS—Merrill Staton Choir.
EN 606

**R. STRAUSS: TILL EULENSPIEGEL'S MERRY
PRANKS; DON JUAN; DEATH AND
TRANSFIGURATION—**The Cleveland Orchestra,
George Szell, Conductor. EC 805

DVOŘÁK SYMPHONY NO. 4 IN G MAJOR—
The Cleveland Orchestra, George Szell,
Conductor. EC 806

*Stereorama

© "Epic", Marca Reg. "CBS" T. M. Printed in U. S. A.

CIRCLE 46 ON READER-SERVICE CARD

The Lighter Side



POPULAR • THEATRE • FOLK



A Chansonnier

Who Does More Than Emote

"American Debut." Jacques Brel, guitar; Orchestra.
Columbia WL 175, \$4.98 (LP); WS 324, \$5.98 (SD).

IN THE REALM of popular song, European audiences demand far more of a top artist than do their American counterparts. To engulf himself in applause, our Elvis need only bark out another chorus of *Hound Dawg*; on a higher, cooler plane, Sinatra and Nat Cole build their reputations upon someone else's melodies, someone else's lyrics. But Continental usage exacts a higher price for stardom: the candidate must create as well as emote. By and large the best European singers are more than capable of meeting the challenge. Charles Trenet, for example, is the author as well as the finest singer of the lovely *La Mer*; Domenico Modugno composed his own greatest hit, *Volare*; Edith Piaf contributed the lyrics to *La Vie en rose*; and Maurice

Chevalier did the same for his rollicking *Place Pigalle*.

A new and shining example of the singer-composer, Jacques Brel—a Belgian out of Brussels—has recently burst upon the Paris firmament. His clever *La Valse à mille temps*, currently enjoying an enormous vogue in Europe, leads off a fine Columbia release that features Brel singing a dozen of his own compositions. As a vocalist, Brel possesses all the necessary equipment—in spades. His baritone is sure and resonant; his phrasing, enunciation, and ability to etch an emotion are equally superb.

Still, as with Trenet, Brel is first of all a poet: this collection of his songs echoes—incompletely, to be sure—the wry, melancholic virtuosity of Jacques Prevert.

Consider this excerpt from *Seul*: "There are two of us, my love,/And love sings and laughs,/But at the close of day/In the bed of boredom/Each of us is alone again." Again, in the best *chansonnier* tradition, the young Belgian can also wield the lash of satire. His *La Dame patronesse*, for instance, neatly eviscerates grand ladies who dabble in charity: "To make a good charity worker,/Knit everything a dirty goose-gray color,/So that on Sundays at High Mass/You can recognize your own

cases." This is a fresh and formidable talent. Light and shadow—but mostly shadow—flicker across his melodies, and his cadenced French lyrics are a joy both to the ear and to the intellect.

Translations, but no texts, grace the album sleeve, and Columbia's engineers have acquitted themselves nobly. Since Brel accompanies himself upon the guitar in most selections, the stereo edition offers only limited advantages vis-à-vis its mono sibling. O.B.B.



Viennese Melody Styled by

Maestro Mantovani

"Operetta Memories." *Mantovani and His Orchestra.*
London LL 3181, \$3.98 (LP); PS 202, \$4.98 (SD).

NO CONDUCTOR OR ARRANGER of light popular music has ever raised a bigger stir with the public than the Italian-born English maestro who calls himself Mantovani. He has made a formidable number of recordings, tackling everything from ballet and opera to the music of Herbert, Romberg, and Friml, and being damned or praised with equal vehemence for his arrangements and orchestral stylings.

In the early days of LP, Mantovani made a recording of Strauss waltzes which I remember as being something slightly less than *echt* Viennese in style and which for me was not a happy augury for this new issue of "Operetta Memories," particularly since all the selections here are the work of Viennese operetta composers. To my great delight I discovered that Mantovani has considerably curbed his former annoying excesses (especially in the matter of those cascading strings), added a strong brass section which gives the orchestra a better balance, and paid attention to the appropriate style. In my opinion he has produced his finest album to date.

If these performances do not have all the lilt that Viennese orchestras convey, they have more *Schaum* than the Germans usually manage and less than the French whip up in their determination to make the music sound like the work of Offenbach or Lecocq.

The arrangements are on the elaborate side, but not excessively so. (I question, however, some of the instrumentation: much use is made of the accordion, and while this is acceptable in the reprise of the famous waltz from *The Merry Widow*, it is less so in Kalman's *Komm Zigany* where it quite fails to create either the tonal color or aural excitement of the cymbalom.) Except for the excessively slow tempo adopted for Oscar Straus's waltz *My Hero* from *The Chocolate Soldier*, the waltzes—and there are a goodly number—go with a nice swing. In the bigger fantasias the Mantovani orchestra is seldom less than superb, although personally I reserve my highest praise for the wonderfully delicate performances of Lehar's *Serenade* from *Frasquita* and the charming number *Oh Maiden, My Maiden* from the same composer's *Frederika*.

I confess to being quite puzzled by one item in the program, for unless I am greatly mistaken what Mantovani calls *The Gypsy Baron Waltz* (subtitled *Your Eyes Shine in My Own*) is nothing more than an adaptation of Josef Strauss's *Music of the Spheres* waltz. I have seen a good many productions of *The Gypsy Baron*, and have, on occasion, heard other Strauss items interpolated, but never this one by Josef. I might mention too, that in a number of instances the selections are rather mislead-

there are mixers . . . then, there are the fabulous

new **CustoMixers**

designed and built by **OLIVER BERLINER**, internationally known sound systems authority



At last professional MONOPHONIC and STEREOPHONIC mixer amplifiers for Motion Picture and Public Address Systems, Broadcasters and Recordists . . . the CustoMixers incorporate features not found in any other mixers, regardless of size or cost; with quality equal or superior to anything in their price range.

The incredible UltraAudio CustoMixers,* customized because you select only the facilities needed to meet your personal requirements, are styled to compliment the most discriminating home or studio decor, and are perfect for portable* or permanent installation. All CustoMixers incorporate the amazing professional LINE-ATEN^o Straight-Line volume controls and Plug-In amplifiers and transformers.

*handsome carrying case optional at extra cost. ^opatent pending. * trade marks of Oberline, Inc.

COMPARE THESE EXCLUSIVE CustoMixer FEATURES:

- * Every control and indicator is Straight-Line for easier operation of multiple mixers and easier viewing of settings and levels.
- * All input transformers and Shock-Mounted preamplifiers plug in. Buy only those items you need. Virtually failproof . . . no need to repair; just replace in seconds and you're back "on-the-air" with a spare.
- * Plug-in accessory TONE GENERATOR. (Remove any preamplifier; plug in Oscillator to put sustained tone on the output line for level setting. Remove Oscillator; replug preamplifier.)
- * Input impedances 50 to 600 ohms and hi-z; low or high level.
- * Output impedance 50 to 600 ohms and hi-z; illuminated standard vu meter on each output line.
- * 5 1/4 x 19 inch front control panel for standard rack, carrying case or console mounting. Fused silicon rectifier power supply.
- * Separate output connection for stereo or monophonic headphones, monitor amplifier and public-address system feed.
- * Extremely light weight with easy-on-the-eyes military specification rugged finish, beige with white lettering.
- * Unique replaceable designation strips indicate use of each mix position.



Model M-5: Five independent mixing positions plus master gain control. Phono equalizing and cueing switches on front panel for mixers 2 & 3. A 60db pad switch enables mixer-1 to accept a high level, low impedance source. Single channel output.



A 2-channel fully stereophonic mixer (shown in optional carrying case) with two mix positions and a master gain control per channel. Special "MIX" switch permits all mix positions to feed both channels simultaneously with sub-master on each channel. Model D-4.

For technical and factory-direct purchasing information,

write to Oliver Berliner at . . . Dept. 1-12

UltraAudio
P R O D U C T S

7471 Melrose Avenue / Los Angeles 46, California / U.S.A.

CIRCLE 112 ON READER-SERVICE CARD



Here They Come A-Caroling

TO JUDGE from the small number of new Christmas recordings which have come my way this season, record companies intend to give the entire Yuletide disc business a New Look. In previous years the sheer quantity of new Christmas releases simply created an embarrassment—and not always of riches—for a bewildered public. There will be no such profusion of new records this year. The emphasis, rather, will be on the proven best-selling Christmas discs already in the catalogues.

Of new issues sent me for review, Angel is represented with "Christmas Carols," sung by the Temple Church Choir of London (Angel 35834). Most of the selections are familiar enough (although not always in these settings), but some will be quite new to many listeners. A special delight is the charming Basque carol *Gabriel's Message*, with its almost Sullivanesque lilt. The choral work is in the proper English church tradition, a little on the staid side. The men choristers are in good voice, but the boy members of the choir are disappointing, and Robin Lough's solo in *Three Kings* is very weak. The recorded sound is good, although there appears to have been little effort made to exploit the full possibilities of stereo in the two-channel version.

In "Joy to the World" (Columbia CL 1528) Earl Wrightson joins Andre Kostelanetz, his orchestra and chorus, in a mixed concert of vocal and orchestral Christmas music. This is a very attractive disc, thanks to the excellence of the vocal work of Wrightson and the chorus in the carols (all old favorites) and to Kostelanetz's sure handling of the various short orchestral pieces. The latter include Victor Herbert's *March of the Toys* and *Toyland*, Anderson's *Sleigh Ride*, and Waldteufel's *Skaters' Waltz* in an orchestral transcription by Toscanini.

Also from Columbia comes "Carols for Christmas" (Columbia ML 5565) featuring Eileen Farrell, with orchestra and chorus under the direction of Luther Henderson. Miss Farrell has not been particularly adventurous here, except for *Snow in the Street* and *Song of the Crib* confining herself to fourteen of the most popular Christmas carols. She makes a most beautiful sound throughout the program, but I had the impression that she was being rather restrained and careful in many of these performances. Very fine backing from the Henderson-led orchestra and chorus, and superb sound.

RCA Victor's sole contribution to the Christmas scene this year is "The Sound of Children at Christmas" (RCA Victor LPM 2254) which features Hugo and Luigi with Their Children's Chorus. There is tremendous youthful spontaneity and enthusiasm in the work of this group of youngsters, and

they are, very clearly, an extremely well-drilled chorus. Traditional carols alternate with popular Christmas songs in a neatly arranged program, well recorded.

Capitol has come up with a sing-along Christmas disc in "Sing the Songs of Christmas" (Capitol STAO 1443). Here Guy Lombardo leads his Royal Canadians and one hundred children from St. Patrick's Parish in Stoneham, Mass., in a community sing of Yuletide favorites. Carols take up one side of the record with *Rudolph the Red-Nosed Reindeer*, *Here Comes Santa Claus*, and similar popular seasonal songs on the overside. The singing is robust, uninhibited, and obviously quite unrehearsed, and it is these qualities, plus good spirits, that produce a fine little record.

The only organ recording of Christmas music this year comes from Virgil Fox at the organ of the Riverside Church in New York. On "Hark, the Herald Angels Sing" (Capitol P 8531) the organist gives virtuosic performances of some really excellent music. Particularly felicitous are his versions of the four sections of Jean Langlais's *La Nativité*, *Greensleeves*, and *O Sanctissima*, the latter—with its use of harp, celeste, and carillon—being particularly outstanding.

In "The Last Month of the Year" (Capitol ST 1446) The Kingston Trio has abandoned its usual commercial high jinks to present, in excellent style, the most unusual collection of Christmas songs I have encountered this year. Carols or songs from Puerto Rico, England, the Orient, Israel, and our own country, some never before recorded, have been collected and arranged by the Trio and are sung with devotion and a rare awareness of their beauty. It is a pity that Capitol could not have given this beautiful disc a more attractive sleeve than the strictly commercial cover provided.

Because it appeared here only a few days before Christmas 1959, the magnificent London stereo record "A Festival of Lessons and Carols" (London OS 25119) went almost unnoticed. Attention is drawn to it now as the most remarkable example of choral singing of Christmas music available on records. Nowhere will you find anything to match the ethereal beauty of the boys' voices heard on this disc, nor the wondrous sound compounded by the entire male choir of King's College Chapel, Cambridge. Just as spectacular is London's stereo sound, which, starting with the far-off sound of voices in the processional hymn *Once in Royal David's City* and ending with the joyful strains of *Hark, the Herald Angels Sing*, presents the entire atmosphere of the traditional religious service in an amazingly realistic sound of remarkable dimensions.

JOHN F. INDCOX

striking lyrics, and a flute, clarinet, and viola interweave with the guitar to create fascinating effects that lie somewhere between chamber music and a *cuadro flamenco*. While the mono edition is faultless, the separation and depth of stereo add a new dimension of verisimilitude. O.B.B.

"An Enchanted Evening on Broadway." Earl Wrightson; Orchestra, Norman Paris, cond. Columbia CL 1519, \$3.98 (LP); CS 8319, \$4.98 (SD).

Much of the enchantment of this particular evening can be attributed to Earl Wrightson's willingness to explore the substrata of musical show scores, and unearth a number of golden musical nuggets. If the inclusion of *Some Enchanted Evening* is an understandable concession to the title of the record, the remainder of his program is certainly on the unconventional side. It includes such fine, but often neglected, songs as Weill's *Lost in the Stars*, Arlen's *Right as the Rain*, and two Arthur Schwartz beauties—*If There Is Someone Lovelier Than You* and *I'll Buy You a Star*. The Loeve songs from *My Fair Lady* are passed over in favor of *They Call the Wind Maria* and *I Still See Elisa*, both from *Paint Your Wagon*. The choice of *Our Language of Love* from *Irma La Douce* is the most interesting obeisance to the current Broadway scene. All these songs are ideally suited to the singer's virile baritone voice, and it is his stimulating performances that create the additional enchantment.

J.F.I.

"Sound Off!: Marches of Sousa." Eastman Wind Ensemble, Frederick Fennell, cond. Mercury MG 50264, \$4.98 (LP).

Third in what is now promised to be a complete series of Sousa marches, this disc repeats the executant and technological successes of the earlier releases. Programmatically, it is perhaps even more stimulating in that it includes such less familiar pieces as the swirling *Gallant Seventh*, cheerful *Solid Men to the Front*, and a very early (1879), quite Straussian, *Our Flirtations*. My only criticisms are that a rather dull-toned chime is used in *The Liberty Bell* and the highs are so ultra-brilliantly recorded that they seem almost glassily hard. In every other respect, however, this is a disc no Sousa—or Fennell—admirer can afford to miss. Although I haven't yet heard the stereo version, I find it hard to imagine that it can be very much more dramatically broadspread than the present LP. R.D.D.

"Songs of Sunny Italy." Frank Chacksfield and His Orchestra. Richmond B 20080, \$1.98 (LP); S 30080, \$2.98 (SD).

Skillfully mingling a few traditional Italian airs (*O Sole Mio*, *Ciribiribin*, *Funiculi Funicula*) with some recent popular *canzones* (*Volare*, *Come Prima*, *Ciao Ciao Bambina*), Signor Chacksfield has concocted a most enticing *olla podrida*. All the warmth and gaiety of these delightful numbers is brilliantly realized in the idiomatic arrangements and the decidedly lush orchestral performances. There is an additional and compelling asset in the very excellent sound. J.F.I.

"Miriam Makeba." Miriam Makeba; Belafonte Folk Singers; Perry Lopez, guitar. RCA Victor LPM 2267, \$3.98 (LP).
When you lift your pickup from the final

groove of this outstanding record, you are likely to pause and ponder about Miriam Makeba, a Xosa tribeswoman who managed to elude South Africa's apartheid. She is a singer of superb artistry, but her left-handed attempts to cater to American audiences on this disc draw no water: an essay into calypso is merely precious, and her *House of the Rising Sun* is ill-advised. But when she sings of Africa she will stir something deep inside you. I was particularly moved by the complex ironies of *Retreat Song* and the lament *Olilili*, which makes the sharply focused impact of classical tragedy. O.B.B.

"Bongos Plus Brass." Hugo Montenegro and His Orchestra. Time S 2014, \$5.98 (SD).

Unimpressed by Montenegro's previous string-dominated arrangements and performances, I was quite unprepared for the bold ingenuities he brings here to a rollicking *Hall of the Mountain King* and the bouncing *Cottontail* and *Taking the "A" Train*. He depends more than Command's Lew Davies on unusual effects, but the best of these are uncommonly interesting: the tuned steel drums in *Heat Wave*, the whistle-like combination of celesta and Harmon-muted trumpets in *The Peanut Vendor*, and the nervously eccentric buzzimba in *Lover*. Both his twenty-man brass section, featuring a fine French horn choir and tuba player, and his seven-man percussion group, six of them engaging in an energetic bongo battle in *Limehouse Blues*, are ultracleanly and brilliantly recorded throughout, if in a rather dryer acoustical ambience than I prefer. R.D.D.

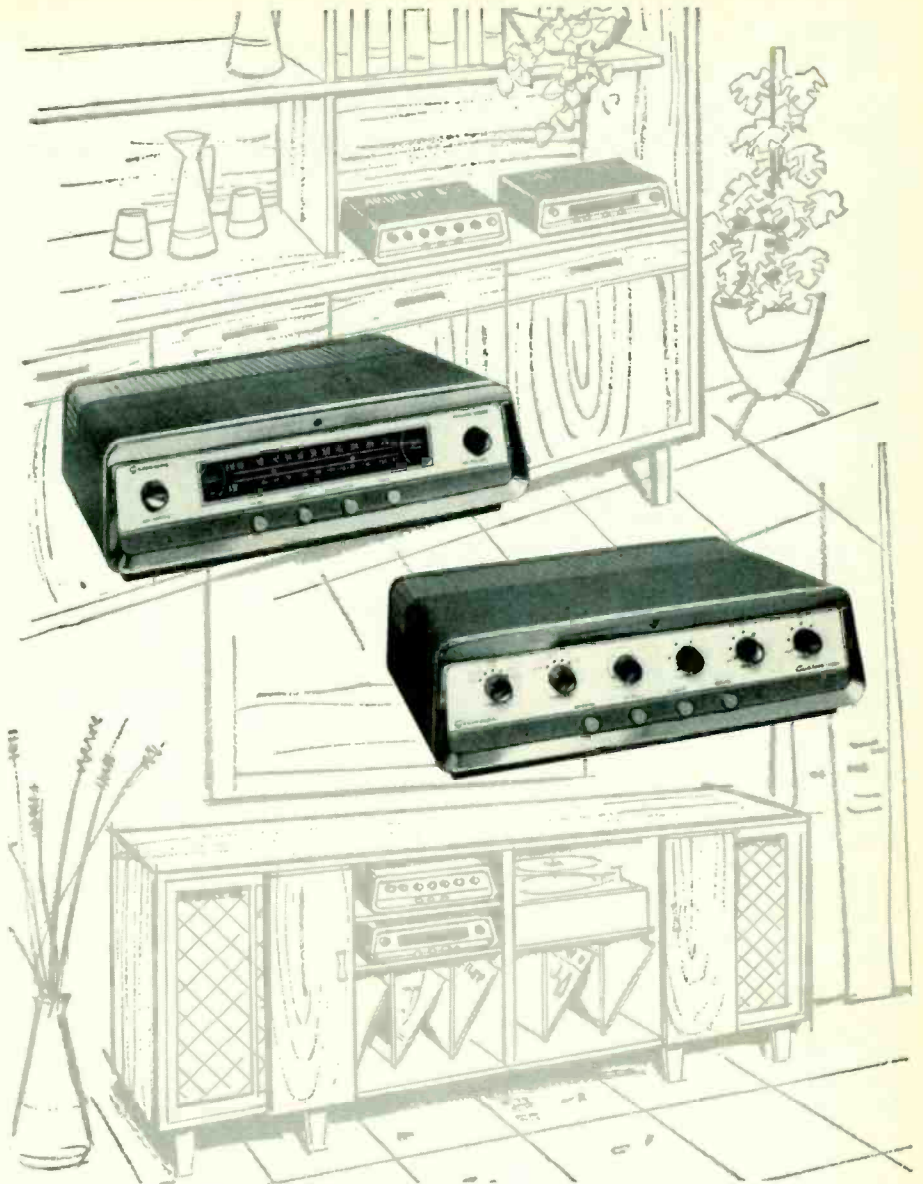
"Wild Is Love." Nat King Cole; Nelson Riddle and His Orchestra. Capitol WAK 1392, \$5.98 (LP); SWAK 1392, \$6.98 (SD).

In his jacket notes, Cole seems to suggest that the idea behind this narrated-sung *scena* is an original one. Perhaps he has forgotten the recording Judy Garland made (*The Letter*) along the same lines and for the same company about two years ago, and he may have overlooked *Manhattan Tower*, which, though more impersonal in content, was similar in conception. A less versatile and experienced singer than Cole would have had rough going with this material, which is outstanding neither lyrically nor melodically. But with his splendid performances of the ballads, torch songs, blues, and up-tempo numbers written for him and with wonderful support from the Nelson Riddle band, Cole succeeds in making this all sound far more interesting than it actually is. Capitol has given this presentation the de luxe treatment, a twenty-four page, double-fold brochure with stunning color photographs illustrating the various episodes of the recorded love tale. It is being sold at a bargain-price for a limited time only.

J.F.I.

"The Icelandic Singers." Sigurdur Thordarson, cond. Monitor MP 585, \$4.98 (LP).

Story has it that the wily old Norsemen christened a certain frozen island "Greenland" in order to attract colonists and named a more enticing eastward shore "Iceland" to repel them. In any case, there is nothing insular about the Icelandic Singers; their



Decorate your home with... Living Music Grommes HI-FI

The versatility and beauty of Grommes Hi-Fi Equipment makes it possible to place it into any mode of modern living. Whether you prefer bookshelf, built-in or cabinetry, Grommes Equipment blends into any interior decor.

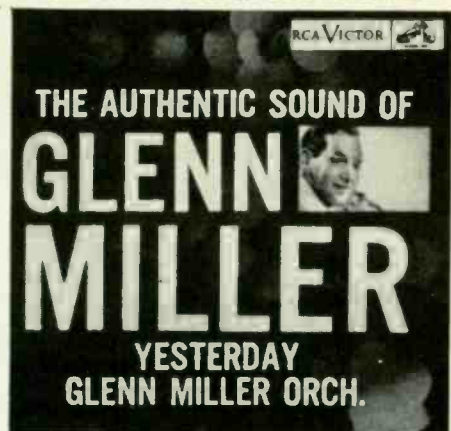
Grommes gives you brilliant clarity and reproduction at its finest... superb fidelity with a realistic depth—truly music that lives.

Ask your quality Hi-Fidelity Dealer to demonstrate Grommes Equipment. You have a surprise in store for you!

 DIVISION OF PRECISION ELECTRONICS, INC. 9101 King Avenue, Franklin Park, Illinois, Dept. LN	Send coupon today for complete details on Grommes equipment.
	Name.....
	Street.....
	City..... Zone..... State.....

CIRCLE 87 ON READER-SERVICE CARD

NEW GLENN MILLER PACKAGE!



TWO ALBUMS FOR THE PRICE OF ONE—PLUS \$1!

Here's your chance to make a fascinating comparison! The album on the left presents Ray McKinley in swinging new versions of 12 Miller favorites; the other is a brilliant re-recording of the Miller originals! Over an hour of authentic Milleriana, in a new two-album package that costs only \$1.00 more than a single album! But hurry, offer is for limited time only!

See your **RCA VICTOR** record dealer today!
CIRCLE 88 ON READER-SERVICE CARD

If you listen
to the critics...
you'll listen to
STEREO
by
LONDON



David Hall,
Record Editor,
Hi-Fi Stereo

Irving Kolodin,
Music Editor,
Saturday Review

POPULAR SUGGESTIONS

THE AMERICAN SCENE
Mantovani and His Orchestra. The Music of Stephen Foster: My Old Kentucky Home; Camptown Races; I Dream Of Jeannie; Old Folks At Home; Ring De Banjo; Beautiful Dreamer. The Music of 19th Century America: Home On The Range; Grandfather's Clock; Turkey In The Straw; Yellow Rose Of Texas; Goodnight, Irene; Just A-Wearyin' For You. PS 182

ROS AT THE OPERA
Edmundo Ros and His Orchestra. Tareador Song (Carmen); The Quartet (Rigoletto); Intermezzo (Cavalleria Rusticana); Caro Name (Rigoletto); Flower Song (Faust); Drinking Song (La Traviata); others. PS 157

HOLLYWOOD ALMANAC
Frank Chacksfield and His Orchestra. The Continental; Lullaby Of Broadway; The Way You Look Tonight; Sweet Leilani; Thanks For The Memory; Over The Rainbow; When You Wish Upon A Star; The Last Time I Saw Paris; others. (2 records) PSA 3201

MORE ROS ON BROADWAY
(Latin American Tempos for Dancing). Edmundo Ros and His Orchestra. The Surrey With The Fringe On Top; I've Grown Accustomed To Her Face; C'est Magnifique; This Nearly Was Mine; I've Got The Sun In The Morning; Just In Time; How Are Things In Glacca Marra?; Carousel Waltz; Wish You Were Here; You're Just In Love; If I Loved You; Shall We Dance? PS 173

OPERETTA MEMORIES
Mantovani and His Orchestra. "Die Fledermaus" Overture; Waltzes from "Gypsy Love," "The Merry Widow" and "The Gypsy Princess"; My Hero from "The Chocolate Soldier"; Your Eyes Shine In My Own from "The Gypsy Baron"; others. PS 202

FRIML AND ROMBERG IN CUBAN MOONLIGHT
Stanley Black, Piano, with Latin American Rhythms. Friml: Sympathy; Love Everlasting; Indian Love Call; Rose Marie; Giannina Mia; Donkey Serenade. Romberg: Romance; Wanting You; One Kiss; Lover, Come Back To Me; So Silly. As In A Morning Sunrise Serenade (from "The Student Prince"). PS 191

TED HEATH IN CONCERT
Ted Heath and His Music. Wailin' Boat; Bag's Groove; Doodlin'; Exactly Like You; Baby Blue; Perdido; Woodyn' You; Round About Midnight. BEAULIEU FESTIVAL SUITE: Hunting Scene; Vintage Veterans; Beaulieu Abbey; Montagu Manner. PS 187

LONDON ffss
RECORDS

full frequency stereophonic sound

Write for free complete catalog.
Dept. DS, 539 W. 25th St., N.Y.C.

CIRCLE 74 ON READER-SERVICE CARD

repertory is in the American-European vein and their virile, disciplined delivery reflects the great tradition of Continental choruses. Sigurdur Thordarson displays taste and control as he guides his two-score men through a program running from Icelandic folk songs through a solemn Kyrie, an Italian tarantella, and on to Stephen Foster's *Beautiful Dreamer*. An excellent vocal group excellently recorded. O.B.B.

"Meet the Band." Marine Band of the Royal Netherlands Navy. Epic LN 3736, \$3.98 (LP).

A maverick release if there ever was one. This fine Dutch ensemble seems to have hired itself out to American entrepreneurs to provide the mostly first (and probably only) recordings of arrangements and originals by Glenn Osser, Bernard Green, Philip J. Lang, and Frank Cofield. Some of these are obviously radio and TV potboilers (like Green's *U. S. Steel Suite* and Osser's *Studio One*); Lang's *Sea Suite* sounds like a novelty piece with comic effects for high school band use; still others must be leftover scraps from an arranger's notebook. But if the materials themselves are overfancy, the Netherlands' straight-faced performances are extraordinarily good and recorded with such notable brilliance and naturalness that the sonics are outstanding in mono and must be even more impressive in a simultaneously released stereo edition which has not yet reached me. In view of the music he has to cope with, however, I'm not at all surprised that the Marine Band's conductor prefers to remain anonymous. R.D.D.

"Irma La Douce." Jo Basile, His Accordion and Orchestra. Audio Fidelity AFSD 5949, \$6.95 (SD).

Pending the arrival of the original cast recording of Broadway's newest musical hit, *Irma La Douce*, this orchestra recording of Marguerite Monnot's haunting score can be confidently recommended. The Jo Basile accordion and *bal musette* orchestra are perfect interpreters of this characteristically low-life Parisian music, and their unpretentious performances succeed in capturing its wry, mocking flavor superbly. Audio Fidelity has given these artful performances an exciting stereo sound, and for those who prefer not to be bothered with lyrics, this recording should prove a rare treat. J.F.I.

"Girl in a Hot Steam Bath." Jean Carroll. Columbia CL 1511, \$3.98 (LP); CS 8311, \$4.98 (SD).

Genuinely funny comedienne are rare, but Miss Carroll merits a place in this (WAC) corporal's guard. A skilled monologist who apparently enjoys her material as much as her audience does, she focuses upon the foibles of her sex—and their domestic machinations—with a wit more gentle than devastating. Her humor is a bit parochial—a knowledge of New York and its folkways being assumed—but outlanders will quickly savvy the patter attending the purchase of a mink coat (wholesale), a night out with hubby, and life in the suburbs. Miss Carroll's chief charm lies in her wholly feminine, wholly "un-sick" point of view. For women, this recording will be an old home week of inside humor; for men, a chuckle-laden glimpse into the mysteries of distaff psychology. O.B.B.

"Walk, Don't Run." The Ventures. Dolton BLP 2003, \$3.98 (LP); BST 8003, \$4.98 (SD).

Here is the real McCoy in rock 'n' roll, though it's served up without the usual vocalizations. The Ventures are an ensemble of three (obviously electronic) guitars backed up by a drummer who seems scarcely needed since this kind of guitar playing and close miking has all—if not more than enough of—the percussive elements one could want. Much listening to these heavy slapping, clunking, throbbing, and whining string qualities is likely to be intolerable to any but tough adolescent ears; yet when the boys get out of their plodding rut to infuse their country-style materials with genuine gusto (as they do in the title song, a vibrant *No Trespassing*, and a very odd *Caravan*), they can be lots of fun. Even more amazingly, if only momentarily, they prove themselves capable of an eloquently nostalgic poetry in *Sleep Walk*. R.D.D.

"Lyrics for Lovers." Dirk Bogarde; Eric Rogers Orchestra. London LL 3187, \$3.98 (LP).

Sarah Bernhardt is said to have been able to make her recital of the alphabet a moving experience, and in the old days many an eye was moistened when Belle Baker merely spoke the words of *My Yiddishe Momma*. Dirk Bogarde's spoken recital of the lyrics of a dozen well-known songs against the quietly played background of their melodies won't produce quite that effect, but you will probably experience a pleasant, warm glow as his beautifully modulated voice, clear diction, and unerring sense of projection give these familiar lyrics a quite unexpected beauty. Bogarde creates a whole series of moods in the course of his program; the intimacy of *The Way You Look Tonight*, the despair of *Can't We Be Friends*, the recollection of *These Foolish Things* are merely three of its fascinating highlights. J.F.I.

"Moshi-Moshi." Bob Kojima and His Orchestra. ABC Paramount ABC 328, \$3.98 (LP).

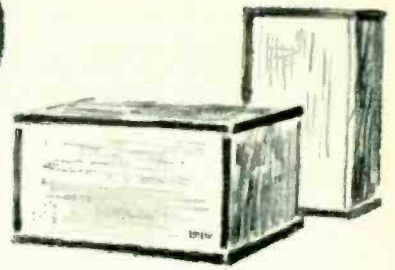
The expression "*moshi-moshi*," contrary to the album notes, occupies a curious niche in Japanese usage—one that is a regretful comment upon the widely recognized fallibility of the Japanese telephone system. In a Japanese telephone conversation, the non-talker repeats "*moshi-moshi*" at intervals; when the "*moshi-moshis*" stop, the talker knows that—once again—he has been cut off.

No one is likely to cut off the strains of Bob Kojima's happy blend of traditional Nipponese tonalities and jazz techniques, however. Beneath his baton, trumpet and samisen weave a delightful spell. The songs are all prime Japanese favorites, and old Occupation hands will especially welcome the lovely *Nangoku Tosa*. Fine sound. O.B.B.

"Scandinavian Dances." Henry Hansen and His Orchestra. Vox VX 26220, \$3.98 (LP).

Why dances from the frozen Northland should reflect unadulterated sunshine and gaiety must remain a Freudian paradox, but Henry Hansen and his merry Vikings will strike a responsive chord in anyone's breast—and feet—with this effervescent recital. Polkas, waltzes, mazurkas succeed each other in a cascade of golden rhythms framed in clean, sharp sound. O.B.B.

Z-400



Most authorities look to the Janszen* Electrostatic as the standard of comparison for mid + high frequency sound reproduction.

Other manufacturers, either by recommendation of independent research organizations or by their own choice, advocate or include the Janszen* as an integral part of their best speaker systems.

The Z-400, however, integrates the Janszen* Electrostatic with our own complementary woofer. Result...the best possible speaker system, already assembled and, naturally, at a far better price -- from **\$ 134.50**

send for literature and name of nearest dealer

* incorporating designs by Arthur A. Janszen and made only by

NESHAMINY ELECTRONIC CORP.
Neshaminy, Pennsylvania.

CIRCLE 60 ON READER-SERVICE CARD

**A SPECTACULAR
NEW IDEA
IN STEREO**

You must hear it... to believe it!

**DOUBLE
EXPOSURES**



MANNY ALBAM AND HIS STEREOORCHESTRA

**12 GREAT CONTRAPUNTAL*
RENDITIONS**

(*2 compatible melodies played simultaneously)

Jersey Bounce— I Found A Million Dollar Baby	Crazy Rhythm—Opus 1
Undecided... This Can't Be Love	Sweet Sue—Honeysuckle Rose
Take The "A" Train—Exactly Like You	I Let A Song Go Out of My Heart— Don't Get Around Much Anymore
Jada—It's A Wonderful World	You're Driving Me Crazy— Motel Swing
Blue Moon—Mountain Greenery	Perdido—You Can Depend On Me

monophonic or stereophonic

**TOP RANK
RECORDS**

CIRCLE 69 ON READER-SERVICE CARD

complete record
gift catalog

**SPECIAL
DECEMBER
CHRISTMAS
ISSUE**

**NOW AT YOUR
RECORD DEALERS!**

In addition to all the regular features, the December issue of the Schwann Record Catalog contains a special section with a full listing of Christmas music. Listing over 25,000 stereo and monaural records, Schwann is the "giff" catalog to shop for every music lover on your list!

schwann
LONG PLAYING
RECORD CATALOG

CIRCLE 94 ON READER-SERVICE CARD

"The Breeze and I." (The Music of Lecuona.) Decca DL 8890, \$3.98 (LP).

Where most conductors would have settled for a dozen of the innumerable Lecuona works that are familiar and popular in this country, D'Artega has been more adventurous. He has devised a skillfully balanced program of the Cuban composer's music, pitting some of the songs that acquired Hit Parade status (*Malagueña*, *La Cumparsa*, *Say "Si Si,"* and *The Breeze and I*) against a number of short and relatively unknown pieces by the composer. The outcome is a fresh and appetizing serving of Latin-American music that is melodically attractive, rhythmically varied, and consistently pleasing. Discreet but idiomatic arrangements and vivid performances make this an entirely pleasurable disc. J.F.I.

"On the Accordion." Myron Floren, accordion. Brunswick BL 54053, \$3.98 (LP).

Expert and breezy performances, by the country's outstanding accordionist, of a gay collection of rollicking polkas, bustling schottisches, and pleasant, easy-tempered waltzes. Floren never tries to turn the program into a virtuoso's field day, but treats this basically simple folk music with commendable good taste and unlimited gusto. Old American favorites share the program with music from Sweden and Germany, making this an international potpourri that devotees of these most athletic of dance forms will find irresistible. J.F.I.

"Martin Denny's Exotic Sounds Visit Broadway." The Martin Denny Group. Liberty LRP 3163, \$3.98 (LP); LST 7163, \$4.98 (SD).

Although Broadway is half a world away from Martin Denny's customary beat, he makes the transition from the romantic atmosphere of Polynesia to the often tawdry environs of the Great White Way with complete success. Inevitably his traveling companions are the bird calls and strange aboriginal sounds which are his trade-mark. For this program they have been used with more finesse than formerly, which is all to the good, for some of the numbers need little in the way of additional sound adornment. On the other hand, the bird calls introduced in *The Sound of Music* heighten the effectiveness of the song, just as the primitive sounds used in *Digga Digga Doo* turn it into a genuinely exciting listening experience. Liberty's technicians have lavished the best possible sound on this disc. J.F.I.

"Scandinavian Shuffle." The Swe-Danes. Warner Bros. WS 1388, \$4.98 (SD).

The Swe-Danes, two men and a girl from Scandinavia, have carved out a notable European reputation, and this album (their American debut) shows why. They sing most of their songs in a kind of international scat that makes no linguistic demands—as witness the title song for a beguiling example—yet casts a unique, lighthearted spell. The trio brings a full measure of ingenuity and a fuller measure of talent to their far-ranging program (among the titles are *Muskrat Ramble*, *Goofus*, and *No, Not Yet*). The result is a thoroughly ingratiating disc. Warner Brothers' clear, cleanly split stereo is as good as you will hear from a turntable. O.B.B.

"Dancing with Ros." Edmundo Ros and His Orchestra. London PS 205, \$4.98 (SD).

The Ros orchestra, with its steady and accurate beat, its clean and generally authentic orchestrations, plus a musical tidiness that is quite unique in this sort of music, is still the finest dispenser of Latin-American dance music on records. The new release is an admirable collection of sambas, rumbas, cha-cha-chas and pasodobles (does anyone still dance a pasodoble in this country?), some taken from the South American catalogue, others composed by European musicians. But nowhere will you find the sort of monstrosity that finds its way into so many similar recordings. The London stereo sound, which gives the band plenty of "air" but no exaggerated separation, is quite faultless. J.F.I.

"Jealousy." Percy Faith and His Orchestra. Columbia CL 1501, \$3.98 (LP); Columbia CS 8292, \$4.98 (SD).

The individual and unsteretyped touches that Percy Faith uses in his arrangements of these standards give them a fresh appeal and rescue them from the realm of the over-familiar. In *Temptation* it is a touch of Liszt, in *Begin the Beguine* a hint of Ravel; while a suggestion of David Rose creeps into *Dancing on the Ceiling*—indications enough that Faith avoids the usual arranging clichés. Nine other numbers, all in distinctly personal Faith settings, fill out the program, which is superbly performed under the arranger's direction. The SD has a more capacious spread of sound than the LP. J.F.I.

"Provocative Piano." Dick Hyman and His Orchestra. Command RS 33811, \$4.98 (LP); Command RS 811 SD, \$5.98 (SD).

"Provocative Piano" is the latest in the series of alliteratively titled sonic stunners issued by Command. It is designed as a show case for the talented Dick Hyman, a pianist who is completely at ease in numbers as far apart as *Near You* or *Miserlou*, and Chopin's Nocturne in E flat or Polonaise in A flat. The illusion of depth and breadth in positioning is well realized in the stereo version, with the piano front and center, the orchestra slightly to the rear and on either side. The fine mono version, which boasts excellent, if rather one-dimensional, sound is completely eclipsed by its dazzling stereo brother. J.F.I.

"Romantica." Los Españoles Orchestra and Chorus. Everest SDBR 1098, \$3.98 (SD).

A brilliantly engineered recording—deep, balanced, transparent—featuring a first-rate program of Spanish and Latin favorites (*Granada*, *Malagueña*, *Ay Cosita Linda*, etc.) sung and played by an array of first-rate artists. However, the notes—which quote copiously from sources as varied and irrelevant as Ortega y Gasset and *Holiday Magazine*—tell us precisely nothing of the album's contents. For all practical purposes, Los Españoles remain Los Anónimos, and you will search in vain for texts or translations. Even though you may need a ouija board for guidance, audition this fine recording: you won't regret it. O.B.B.

"Two Pianos and Twenty Voices." Ensemble and Chorus, Lew Davies, cond. Command RS 33813, \$4.98 (LP); RS 813 SD, \$5.98 (SD).

More lushly romanticized and heavily echo-chambered than Command's other spectaculars, this is less likely to appeal as strongly to sound fanciers, although it will may find an avid mood music market. If the arrangements were all as good as that of *Adiós Querido*, or even those of *Sleepy Lagoon* and *How Deep Is the Ocean*, I could recommend it more enthusiastically, but elsewhere the blown-up pianos and rhythm section plug along much too heavily and the wordless vocalizations get mighty tiresome, to my ears at least. Except for the loss of antiphonal effects, the LP is just as impressively recorded as the stereo disc, but it has been processed at a considerably higher modulation level.

R.D.D.

"Paris in Rhythm." Jean-Michel Riff, His Orchestra and Chorus. Perfect PL 12034, \$1.98 (LP); PS 14034, \$2.98 (SD).

If this program of international songs is any criterion, rock 'n' roll is not the only American musical style to have infiltrated the Parisian scene. Despite its title, which is surely one of convenience, this is merely a Gallic carbon copy of the orchestra and wordless-choir presentation previously the private property of Ray Conniff. The French orchestra and singers have absorbed the style so well that it would be difficult to tell them from their American prototypes, but I think Conniff could surely have selected more attractive numbers than most of those offered here. These recordings originate from a French Philips disc, and the sound, both stereo and mono, is most agreeable.

J.F.I.

"Accent on Bamboo." Tak Shindo and His Orchestra. Capitol ST 1433, \$4.98 (SD). As in his earlier "Brass and Bamboo" program, Shindo's otherwise conventional dance band performances are spiced by the exotic timbres of such characteristic Japanese instruments as a Gagaku drum, koto (thirteen-string zither), mokkin (Japanese xylophone), samisen (three-string guitar), and gong. These add considerable piquancy to his arrangement of "One Fine Day" from *Madama Butterfly* and an original *Festival in Swingtime*; a wordless soprano vocalist and French horn choir also contribute effectively to the charm of *It's So Peaceful in the Country* and *For You*. Elsewhere, however, the exotic elements seem only incongruously superimposed upon run-of-the-mill big-band scorings of pop tunes. The boldly stereoisitic recording might well have been exploited much more daringly.

R.D.D.

"The Girls and Boys on Broadway." Billy May and His Orchestra. Capitol T 1418, \$3.98 (LP); ST 1418, \$4.98 (SD).

The May band does its very best to infuse a little life into a collection of songs from Broadway musicals, but its efforts are neither consistently successful nor even interesting. As long as it confines its attention to such basically fine songs as *Heart, Guys and Dolls*, or *'Till There Was You* all is well, for the May arrangements are unusual and the performances have drive and excitement. But the pace drags appreciably when the band battles with no fewer than six tired-sounding songs from the score of the 1959 revue *The Girls Against the Boys*, a little affair that vanished from sight almost before anyone could say Castelnuovo Tedesco. If any evidence were needed to explain why this show flopped, it's all here.

J.F.I.

NOW! LANGUAGE RECORD COURSES FOR ALL...

FOR YOUR CHILDREN:

Famous HRS Languages for Children in use in over 75,000 homes and many elementary schools. Each set contains 2-10" LP records, Illustrated manual.

\$4.95 each

1. French 3. Russian 5. Italian
2. Spanish 4. German 6. Hebrew

FOR YOU:

New *Gateway to Languages* Only Gateway, through conversation, helps you to develop the ability to understand as well as speak the language. Each set contains 2-12" LP records, Conversation manual, Phrase Index. Only

\$7.95 each

7. French 8. Spanish 9. Russian

FOR THE ENTIRE FAMILY

Let's Sing Songs in

10. French 11. Spanish Teaches the words and the music. You sing the songs. 12" LP record. Song book with piano accompaniment.

\$3.95 each

Cut along dotted lines, mark your selections, send your check to

AUDIO LINGUAL INSTITUTE DEPT. H-F

Arlington Station, Baltimore 15, Md.

CIRCLE 17 ON READER-SERVICE CARD

NOW KARG QUALITY IN EVERY PRICE RANGE

From the KARG PRIMATA at \$99.50— to the FUTURA at \$139.50— to the exclusive TUNEMATIC XT-1A at \$199.50

... every KARG Tuner is built to just one standard — excellence. The only difference between these models is the number of special features they offer. Ask your dealer, or write for full specifications that explain KARG's superlative performance.

You know the quality of any FM Tuner you buy when it bears the name of

Karg LABORATORIES
South Norwalk, Connecticut
dedicated to the finest FM Tuners at any price



CIRCLE 62 ON READER-SERVICE CARD

QUALITY... a family tradition

LONDON

presents

RICHMOND

RECORDS

for those discriminating classical LP collectors who wish to economize without compromise

New Release

Beethoven: PIANO CONCERTO No. 3
Wilhelm Backhaus—Vienna Philharmonic
Orchestra—Karl Bohm B 19063

FAMOUS VON SUPPE OVERTURES
*Poet and Peasant; Pique Dame; Morning, Noon
and Night in Vienna; Light Cavalry.* London
Philharmonic Orchestra—Georg Solti B 19064

Tchaikovsky:
NUTCRACKER SUITES Nos. 1 and 2
Paris Conservatory Orchestra—A. Fistoulari B 19065

VIENNA PHILHARMONIC
"NEW YEAR" CONCERT
Clemens Krauss—Great music of Johann and
Josef Strauss including such favorites as:
*Main Lebenslauf 1st Lieb' und Lust; Pizzicato
Polka; Agyptischer Marsch* B 19066

Tchaikovsky: THE SWAN LAKE—Complete
London Symphony Orchestra—A. Fistoulari
(2 records) BA 42003

Sibelius: SYMPHONY No. 1
London Symphony Orchestra—A. Collins B 19069

Tchaikovsky:
THE SLEEPING BEAUTY—Complete
Paris Conservatory Orchestra—A. Fistoulari
(2 records) BA 42001

Beethoven:
PIANO CONCERTO No. 5 "Emperor"
Wilhelm Backhaus—Vienna Philharmonic
Orchestra—Clemens Krauss B 19072

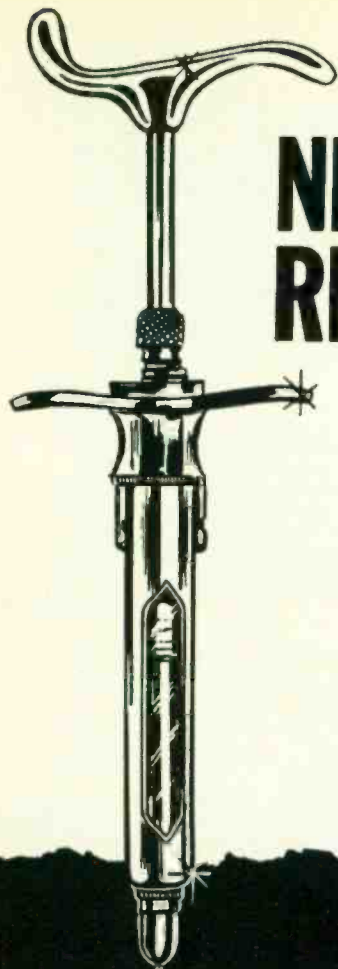
Moussorgsky-Ravel:
PICTURES AT AN EXHIBITION
Ravel: LA VALSE
*L'Orchestre de la Suisse Romande and Paris
Conservatory—Orchestra conducted by Ernest
Ansermet* B 19073

Bach: COMPLETE
BRANDERBURG CONCERTOS, Nos. 1-6
Stuttgart Chamber Orchestra—K. Munchinger
(2 records) BA 42002

All the above records \$1.98 each

Write for free complete catalog. Dept. DR. RICHMOND RECORDS, 140 W. 22nd St., N. Y. C.

CIRCLE 91 ON READER-SERVICE CARD



NEW **AF**[®] RELEASES

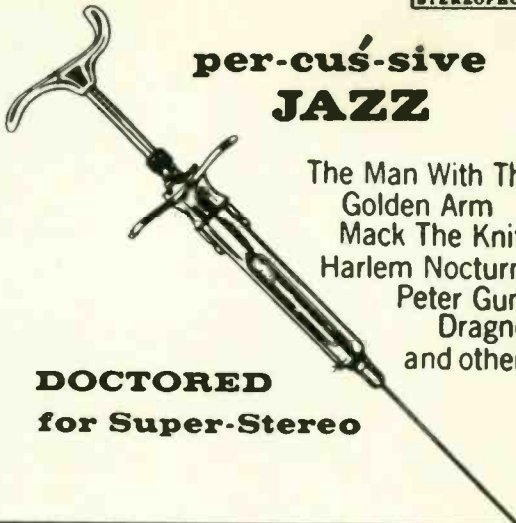
DFM3002
DFS7002

AF AUDIO FIDELITY DFS 7002
STEREOPHONIC

**per-cus-sive
JAZZ**

The Man With The Golden Arm
Mack The Knife
Harlem Nocturne
Peter Gunn
Dragnet
and others

**DOCTORED
for Super-Stereo**



PERCUSSIVE JAZZ . . . Thrilling ricochet sound in the swinging, modern jazz idiom. Pete Appleyard on vibes and six percussionists pace a throat-lumping beat for the brilliant rhythm and clarion brass sections.

If you never buy another record,
make sure your Dealer plays for you
the NEW **AF** **AUDIO FIDELITY**[®]

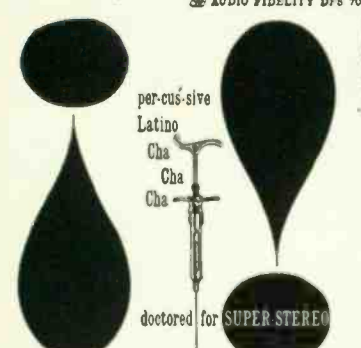
DOCTORED for SUPER-STEREO SERIES

AF AUDIO FIDELITY DFS 7003
STEREOPHONIC

**per-cus-sive
LATINO**

Cha
Cha
Cha

doctored for **SUPER-STEREO**



PERCUSSIVE LATINO, CHA, CHA, CHA . . . Torrid Latin rhythms pulsating as never before with a crisp, distinct definition and directionality of sound. A modern, musical miracle! Selections include: Nicolasa, El Bodeguero, Cero, Codazos, Clap Your Hands Cha Cha, Cha Cha Castanetas, Sambia, Mambo Inn, and others. **DFM3003/DFS7003**

AF AUDIO FIDELITY DFS 7001
STEREOPHONIC

**per-cus-sive
VAUDEVILLE**

the **BIG** theatrical sound

**DOCTORED
for Super-Stereo**



PERCUSSIVE VAUDEVILLE . . . The fantastic sound of vaudeville pit orchestras! Exciting sound effects include tap dancers, wood blocks, soft shoes . . . the works! Outstanding favorites such as: Wild Cherries, Sidewalks of New York, Daisy Bell, Hey Rube, Whistler & His Dog, etc. **DFM3001/DFS7001**

Here are the recordings you've been waiting for! Ultimate stereo directionality! Dynamic monaural presence! The realization of the audiophile's dream. Just listen!

DFM Series (Monaural)—\$4.98
DFS Series (Stereo)—\$5.95

For **FREE** catalogs and technical information in monaural and stereo records and tapes, write:

Dept. HF12 **AUDIO FIDELITY, INC.**
770 Eleventh Avenue, New York 19, N.Y.

CIRCLE 54 ON READER-SERVICE CARD

JAZZ



Bob Brookmeyer: "Portrait of the Artist." Atlantic 1320, \$4.98 (LP); S 1320, \$5.98 (SD).

This recording is intended to reveal "the complete Bob Brookmeyer"—trombonist, pianist, composer, and arranger. All four aspects are interesting and original but, except in his role as pianist, a lot of loose ends are left dangling. Brookmeyer's unpretentious *Blues Suite*, which takes up one side of the disc, shows an awareness of such jazz fundamentals as early blues, early Ellington, and full-flower Morton, but the arranging is rather thin except for the fourth and final section. As performer, Brookmeyer spends most of his time in this number at the piano, playing in a simple and highly effective style. The remainder of the disc is made up of one Brookmeyer original done in the hovering manner of Gil Evans and three standards, all treated with originality. That these four selections do not come off better than they do is not because of a paucity of ideas but because of a glut of ideas. Brookmeyer could also stand some editing in his trombone passages: he seems to have become so fond of grotesqueries that they frequently become tedious.

Duke Ellington and His Orchestra: "The Nutcracker Suite." Columbia CL 1541, \$3.98 (LP).

Over the years it has been proved again and again that far and away the best writer for Duke Ellington's orchestra is the piano player himself. The Ellington flair demands certain qualities that, we learn on this disc, are not present in the compositions of a newcomer to the Ellington orbit, P. I. Tchaikovsky. Why Ellington should devote himself to reorchestrating the *Nutcracker Suite* is not readily apparent, although it's certainly his privilege to try it (oddly enough, Shorty Rogers has also taken the same privilege this month and, odder still, has had more success with the project than Ellington). The Ellington touch is apparent only fleetingly, and even then Sam Woodyard's heavy-handed drumming often succeeds in burying it. The only section really worthy of Ellington is the *Arabian Dance*, the last piece on the second side, when old P.I. is hustled into the background and an honest Ellington sound, piped up by Johnny Hodges' alto saxophone, takes over. Otherwise the performances have the sound of concentrated reading and the arrangements pay too much awkward obeisance to the originals.

Slide Hampton Octet: "Sister Salvation." Atlantic 1339, \$4.98 (LP); S 1339, \$5.98 (SD).

Hampton's Octet has a brilliantly gleaming, full-bodied sound that can lift a listener out of his seat by the sheer force of its polished decibels. It's a hard-driving, urgent group with tremendously potent soloists in Hampton, a lusty-voiced, lefthanded trombonist; Freddie Hubbard, a seemingly uninhibited and unlimited trumpeter; and Jay Cameron, a gut-ripping baritone saxophonist in the Gerry Mulligan vein. The only drawback to this introductory disc is that the pieces they play (or maybe it's the way they play them) are relatively uninteresting. Hampton's *A Little Night Music* and Randy Weston's *Hi-Fi* provide promising foundations but the promise is dissipated, even Ellington's *Just Squeeze Me* being blown to pieces. A more judicious use of the power in this group might produce more effective results.

Roland Hanna: "Easy to Love." Atco 33 121, \$4.98 (LP).

Hanna has been playing competent piano for several years but, according to Harold Flarty's notes for this disc, he has not previously had an opportunity to play on his own terms. His work with Dixieland groups, with Benny Goodman, with Charlie Mingus, and in a jazz version of a Broadway score did not suggest the well-rounded, positive, and perceptive pianist who shows up here. On this recording he plays up-tempo both with a firm, two-handed attack and in flowing one-note lines; he digs soundly into the blues without using any of the clichés; he can match Garner's romanticism on a ballad without using a single Garner device; and he even invades the supper club area with a graceful, mulling interpretation of *It Never Entered My Mind*. Altogether a varied program, played by Hanna with spirit and originality and with strong support from Ben Tucker, bass, and Roy Burnes, drums.

Coleman Hawkins All Stars: "Featuring Joe Thomas and Vic Dickenson." Prestige/Swingville 2005, \$4.98 (LP).

Aside from some top-drawer playing by Hawkins, the primary point of interest in this release is the opportunity it affords to hear Joe Thomas, a onetime trumpeter in Fletcher Henderson's band whose only other recent appearance on records was a none too satisfactory showing on an Atlantic album. On one side of this disc he is again

erratic but on Side B he settles down, turning out serenely lovely solos with a beautiful patina. Trombonist Vic Dickenson is also helpfully present, and the rhythm section (Tommy Flanagan, Wendell Marshall, Osie Johnson) gives the soloists fine support and prods the ensembles to a sweeping urgency.

Jimmy Heath Orchestra: "Really BIG!" Riverside 333, \$4.98 (L); 1188, \$5.98 (SD).

Heath, a tenor saxophonist, has put together a ten-piece band with which he succeeds (in most instances) in combining the fullness of a big band with the flexibility and openness of a small group. He is an erratic soloist, however—sometimes soaring along in compelling fashion, then turning biting shrill, then (on *My Ideal*) playing a surprisingly effective solo that is simultaneously tender and wiry. His principal soloing assistant is the practically infallible Clark Terry.

John Lewis: "The Golden Striker." Atlantic 1334, \$4.98 (LP); S 1334, \$5.98 (SD).

Lewis has temporarily deserted the Modern Jazz Quartet on this disc to lead a brass ensemble (four French horns, four trumpets, two trombones, tuba and rhythm section) in a group of his own compositions. Four of these pieces, the product of Lewis' continuing infatuation with *commedia dell'arte*, are works which give him an opportunity to use his brass with a pomp that is sometimes somber, sometimes merry, and to allow his piano to caper in and out among them. In these charming sketches Lewis has mingled the baroque qualities of the brass and his essentially swinging jazz instinct (as both composer and performer) with great skill. *The Golden Striker* and *Odds Against Tomorrow*, both from film scores written by Lewis, are also included in arrangements in the vein of his *commedia dell'arte* sketches. Although the instrumentation of this group is not at all jazz-oriented, the performances are colored by a jazz feeling and Lewis avoids pretentiousness. His lithe and supple arrangements move readily into a swinging beat.

Gerry Mulligan: "The Genius of Gerry Mulligan." Pacific Jazz PJ 8, \$4.98 (LP); "The Concert Jazz Band," Verve 68388, \$5.98 (SD).

These two discs provide a reasonably good summary of Mulligan's career to date as a leader. The Pacific Jazz collection offers



SUPERBLY PACKAGED GIFT ALBUMS

(at no extra cost)

the magnificent

KNIGHTSBRIDGE STRINGS

ALL DELUXE PACKAGED LP ALBUMS

- ▲ The Strings Sing RM-303
- ▲ The Strings Swing RM-308
- ▲ Latin Cameos RM-315
- ▲ More Swinging Strings RM-325
- ▲ Soft Swaying Strings RM-341

monophonic or stereophonic

TOP RANK RECORDS



CIRCLE 80 ON READER-SERVICE CARD



A WORLD OF MUSIC FOR YOU

The Finest in High Fidelity
The Ultimate in Sound



ROLF KUHN
and
his sound
of jazz

BE MY GUEST

PLP-2008
Mono and
Stereo

"Here is an example of modern jazz that achieves melodic, harmonic and rhythmic interest. . . . That the leader is a clarinetist makes this doubly gratifying since I for one have been looking for a clarinet renaissance in jazz. . . ." *Leonard Feather*

The Combo consists of such jazz greats as: John Bunch, Piano; Don Lamone and Ray Mosca, Percussions; Jim Hall and Chuck Wayne, Guitary; George Duvivier and Henry Grimes, Bass; and Jack Sheldon, Trumpet.—If you are looking for true jazz played by the experts, this is your album—get it today.

Please write for free catalogue:
PLP-2001—Brass in the Brouhaus
PLP-2002—From Vienna—With Love
PLP-2003—First Class to Europe
PLP-2004—Cabaret
PLP-2005—The Continental Touch
PLP-2006—Berlin—Portrait of a City
PLP-2007—From Dawn to Dreaming

PANORAMA RECORDS, INC.

250 W. 57 Street, New York 19, N. Y.

Available at all record stores

CIRCLE 83 ON READER-SERVICE CARD

THE EAR
THAT HAS
HEARD
EVERYTHING,
HAS HEARD
NOTHING
UNTIL
IT HEARS



"OOH LA LA LILO"

Lilo, France's most popular musical comedy star was first acclaimed in America after her great success in the Cole Porter musical "Can-Can". She is every American's idea of what a French woman should be, but at the same time, is said to be the only French star that can be understood in English. Among the French melodies that Lilo sings in English in this album, are: Mais Oul, Mademoiselle from Paris, Je Vous Aime, My Man.

HI-FIDELITY



STEREOPHONIC RECORDS



CELP 468

SEECO RECORDS, 39 W. 60 ST., N.Y.C.

CIRCLE 98 ON READER-SERVICE CARD

TWO JEWELS

to enhance your listening pleasure

STATIC master

and your DIAMOND NEEDLE



The Polonium Strip does the trick

ONLY \$14.95

The amazing STATICMASTER Record Brush operates on a simple nuclear principle. When the record is brushed, a shower of alpha particles neutralizes the static charge. Soft jaguar hair bristles provide the exact degree of stiffness to remove the static free dust and lint from the record grooves. A few circular sweeps of a rotating record make dust and lint vanish like magic. STEREO AND MONAURAL RECORDS SOUND BETTER AND LAST LONGER.

Buy STATICMASTERS from your local audio dealer or order direct—sent postpaid—cash with order.

NUCLEAR PRODUCTS CO.

10173 E. RUSH STREET, EL MONTE 1, CALIF

CIRCLE 82 ON READER-SERVICE CARD

samples, some previously unissued, of Mulligan groups from 1952 to 1957, most of them well chosen. It is an impressive display of the consistent quality of the Mulligan groups despite frequent changes in personnel.

The Verve recording introduces Mulligan's new big band (thirteen pieces) which, on the basis of some of the numbers in this set alone, can already be rated with the major big bands of jazz. The band is, in some ways, an extension of Mulligan's quartets both stylistically and in the way that it is sometimes trimmed down to form a setting for Mulligan or his secondary soloist, Bob Brookmeyer. He has also drawn to some extent on his quartet repertory (*Bweebida Bobbida* and *Broadway* are included). The high points here are three slow pieces—a magnificently sensuous amble through Fats Waller's *Sweet and Slow*, a charming orchestral adaptation of Django Reinhardt's *Manoir de Mes Rêves* (now called *Django's Castle*) and a superb solo performance by Mulligan of *My Funny Valentine* (all the more remarkable because this tune has been virtually chewed to death). The faster pieces are not as distinctive as these selections, but any band that can turn out three such performances in the first two months of its existence is obviously well on its way to immortality.

Oliver Nelson: "Taking Care of Business." New Jazz 8233, \$4.98 (LP).

Nelson made a promising recording debut as a tenor saxophonist on *Meet Oliver Nelson* (New Jazz 8224). On this disc he plays both tenor and alto and shows himself a distinctly superior performer on both instruments. He has a full-bodied, fresh tone, a style of playing that is warmly lyrical at the gentler tempos but firm and intense under more rugged circumstances. Moreover, he builds his solos with an ear for balance and structure and he has the combination of imagination and taste to play a full chorus unaccompanied (on *All the Way*) without indulging in flashiness or gimmickry. Lem Winchester's subsidiary role, on vibes, allows him to show only brief flashes of his disciplined attack, and Johnny "Hammond" Smith's organ playing hinders more than helps (fortunately it's relegated to the background most of the time). Nelson, however, is a striking new addition to the ranks of well-grounded, expressive saxophonists.

Lucky Roberts and Willie "The Lion" Smith: "Lucky and the Lion." Good Time Jazz 12035, \$4.98 (LP); 10035, \$5.98 (SD).

Two of the last surviving giants of the school of Harlem piano "ticklers," Lucky Roberts (sixty-five when these recordings were made almost three years ago) and Willie the Lion (sixty-one then), may not have quite their onetime fingering fluency and creative flexibility, but their present performances give a reasonably good picture of the grace and high spirits typical of the style. Neither pianist has included his best-known piece (Roberts' *Ripples of the Nile* and Smith's *Echoes of Spring*), but they both play pieces in a similar vein. Relatively limited pianists, both men have difficulty carrying a full LP side alone, but there are charming sections here and there, especially in Roberts' rhythmic *Spanish Fandango*.

HIGH FIDELITY MAGAZINE

Shorty Rogers: "The Swingin' Nutcracker."
RCA Victor LPM 2110, \$3.98 (LP); LSM
2110, \$4.98 (SD).

Although normally a far less gifted arranger than Duke Ellington, Shorty Rogers' reorchestration of this Tchaikovsky score is more imaginative than Ellington's simultaneously issued disc. He has supplemented a standard big-band instrumentation with a saxophone quintet, using it with great effectiveness as a piquantly swinging unit, and he has been helped by some extremely good (unidentified) soloists. All this does not mean however, that the record as a whole is particularly enticing jazz; a jazz version of the *Nutcracker* is akin to such treatments of Broadway scores—some parts are suitable (i.e., the arranger can think of something interesting to do with them) and some aren't. There are a lot of routine passages here along with the spots of humor, the bright solos, and the imaginatively orchestrated ensembles.

Horace Silver Quintet: "Horace-Scope."
Blue Note 4042, \$4.98 (LP); "Silver's
Blue," Epic 16005, \$3.98 (LP).

The remarkable, brassy fury that the current Silver Quintet has raised to a fascinating level of artistry roars through the Blue Note album in a skillfully orchestrated torrent. The Quintet is at its peak on this disc, charging brilliantly through a mixture of Silverisms both new (*Strollin', Where You At?*) and old (*Horace-Scope, Nica's Dream, Yeah!*). This group's ability to overwhelm the listener while still retaining complete musical discipline is near incredible. By comparison Epic's reissue of recordings made by the Silver quintet as it was several years ago is pale and uninspired.

Swingville All Stars: "Rockin' in Rhythm."
Prestige/Swingville 2010, \$4.98 (LP).

Of all the recent recordings designed to give some of the forgotten jazzmen of the Thirties and Forties an opportunity to be heard on discs again, this is the most completely satisfying. Here are tenor saxophonist Al Sears, a solid rock with Duke Ellington in the Forties and now relegated to rhythm and blues groups; alto saxophonist Hilton Jefferson, once featured with Fletcher Henderson and Cab Calloway and now a bank messenger; and trumpeter Taft Jordan, a noted alumnus of both the Ellington and Chick Webb bands who works mostly on commercial recordings these days. Backing them is a superb rhythm section (Don Abney, Wendell Marshall, and Gus Johnson, a great drummer also passed by too often now) in six selections that hold together all the way. Jefferson plays an impeccable solo on *Willow Weep for Me* and shows the leaner, guttier side of his horn on *Things Ain't What They Used To Be* and *New Carnegie Blues*. The latter also offers some of Sears's wonderfully massive, assertive statements, while Jordan's trumpet—clean, crisp, and pungent—stabs brilliantly through all the pieces and has a showcase of its own on *Tenderly*. There could be no more vivid illustration than the playing on this disc of what jazz has lost during the past ten years by shutting out such vital, seasoned musicians as these men.

JOHN S. WILSON



HERE! NOW!
FM/MX STEREO



\$110.50*

only for those who want the ultimate

SHERWOOD S-3000 III

FM/MX STEREO TUNER

The FM tuner that has everything... 0.95 μ v sensitivity, Interchannel Hush noise muting system, "Acro-Beam" tuning eye, cascode balanced input, automatic frequency control, "local-distant" switch... now brings you the only

FM TUNER with "CORRECTIVE" INVERSE FEEDBACK

Every high fidelity amplifier today incorporates "corrective" inverse feedback for lower distortion and improved response. Now, Sherwood brings the same performance benefits to the S-3000 III FM Tuner; these include reduction of distortion due to overmodulation by the FM station and better quality long-distance reception.

READY FOR FM STEREO

Stereo via FM multiplex broadcasting is just around the corner. The S-3000 III contains chassis space and all control facilities to plug in a stereo multiplex adapter. Other features include flywheel tuning, plus 7" expanded slide-rule tuning scale, cathode-follower output, and front panel output level control. Sherwood Electronic Laboratories, Inc., 4300 N. California Ave., Chicago 18, Ill.

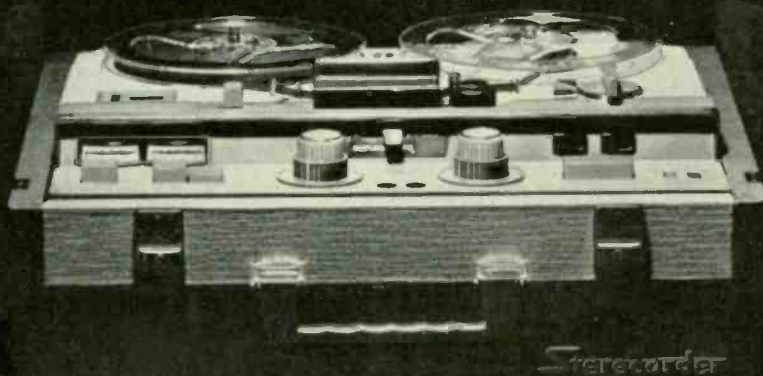
(* Other fine Sherwood Tuners:
S-2000 II AM-FM Tuner \$145.50 S-2200 AM-FM MX Stereo Tuner \$179.50

FOR COMPLETE TECHNICAL DETAILS WRITE DEPT. HF-12

CIRCLE 99 ON READER-SERVICE CARD



CAPTURE THE STRENGTH AND DELICACY OF EVERY SOUND



NEW SONY *Sterecorder* 300

4 TRACK & 2 TRACK STEREOPHONIC RECORDER

Here, through your fingertips, you take complete control of sound, blending it to magnificent perfection.

A great symphony to record? With this superb instrument you are a professional. Touch your stereo level controls — feel that sensitive response. Dual V.U. Meters show precision readings as you augment the strings, diminish the brass. The richness of that low resonance is captured with your bass boost. The strength and delicacy of every sound — now yours to command.

On Sale only at authorized dealers, known for integrity.

SONY **SUPERSCOPE** *The tapeway to Stereo*

For literature and name of nearest franchised dealer, write Superscope, Inc., Dept. 7, Sun Valley, California.

CIRCLE 106 ON READER-SERVICE CARD

Four and two track, stereo and monophonic, recording and playback, the SONY STERECORDER 300 — with its hysteresis-synchronous motor, built-in stereo pre-amps and power amps, and a dozen more professional features — is truly *the ultimate* in tape recorder engineering. \$399.50, complete with two dynamic microphones, two extended range stereo speakers all in one portable case. For custom mounting, \$349.50.

Other *new* Recorders from world-famous SONY:

262-SL \$199.50 — 4 and 2 track stereo playback. 4 track monophonic recorder. Sound-with-sound for language, voice and music students. Complete with F-7 dynamic microphone.

262-D \$89.50 — A complete 4 and 2 track stereo recording and playback tape transport.

101 \$99.50 — Bantam transistorized precision dual-track monophonic recorder. Complete with F-7 dynamic microphone.



the Tape Deck

Reviewed by R. D. DARRELL

The following reviews are of 4-track 7.5-ips stereo tapes in normal reel form.

ANONYMOUS: *The Play of Daniel*

New York Pro Musica, Noah Greenberg, dir.

•• DECCA ST7 9402. 41 min. \$7.95.

No one who has attended one of the new annual performances, at the Cloisters in New York City, of this miraculously reconstructed twelfth-century musical drama will need to be urged to renew his acquaintance with its tenderly naïve, fascinatingly varicolored, and heart-warming music. But since it probably is unfamiliar to most tape collectors, I should stress here not so much the historical significance of *The Play of Daniel* as its immediate, disarming, and uniquely piquant charms. Not the least of these, for the audiophile in particular, is the variety of unusual tone coloring provided by the archaic instruments which establish the work's distinctive timbre schemes in a quaint little march at the very beginning and which are heard throughout in accompaniments and interludes: the portable organ, psaltery, and minstrel's harp; straight trumpet, recorders, and miniature Highland bagpipes; rebec and vielle; bell carillon and ancient types of percussion, including finger cymbals, Arabian jingles, and nakers—small Arabian precursors of the kettledrums.

Although the unanimous acclaim that has greeted the work, both in live performances and the earlier disc version, has concentrated largely on the superbly expressive and dramatic singing (especially by countertenor Russell Oberlin, tenor Charles Bressler as Daniel, baritone Gordon Myers as Darius, and a small chorus of boys and men), it well may be the gleaming aureole of delicate instrumental color which most enhances the prevailing monodic vocalism and the touching story itself. At any rate, it is vital to the sonic magic of the present magnificently authentic, transparent, and pure stereo recording and to a quite incomparable musical-dramatic experience. Even more cleanly processed and channel-differentiated than the stereo disc edition, this tape lacks only the latter's elaborate booklet, but at least a 12-page leaflet giving the original Latin text with an English translation is provided here.

BEETHOVEN: *Quintet for Piano and Winds, in E flat, Op. 16*

†Mozart: *Quintet for Piano and Winds, in E flat, K. 452*

Frank Glazer, piano; Members of the New York Woodwind Quintet.

•• CONCERTAPES 4T 5009. 44 min. \$8.95.

BEETHOVEN: *Septet for Strings and Winds, in E flat, Op. 20*

Members of the Fine Arts Quartet and New York Woodwind Quintet.

•• CONCERTAPES 4T 4007. 39 min. \$7.95.

All three works are tape "firsts" and particularly welcome as additions to the still scanty reel repertory of standard—and immediately appealing—chamber music. Each of them is admirably played in clear, bright stereo recording which makes the most of the delectable timbre combinations and contrasts. If the reading of the Mozart Quintet strikes me as the least notable here, that is only because there have been several more ideally sensitive earlier interpretations (few of them available in stereo and none on tape, however). Glazer's straightforwardness is better suited, I think, to the Beethoven Quintet (which I much prefer in this original form to the composer's second version for piano and strings). In any case, the excellent wind players, as well as the ever admirable Fine Arts string players, are at their best in the Septet, a work which too often can seem overlong and a bit dull, but which assumes vivacity and graciousness when it is performed and recorded with the gusto and skill it is given in such abundance here.

BIZET: *Symphony in C*

†Gounod: *Symphony No. 1, in D*

New York City Ballet Orchestra, Robert Irving, cond.

•• KAPP LT 49001. 49 min. \$7.95.

Bizet's delightful little symphony, which has become so deservedly popular since its rediscovery some twenty-five years ago, may have been formed with more precision and polish in earlier recordings, but aside from the balletic grace and zest of Irving's reading, the present version has the incomparable advantage of stereo's sonic airiness (well-nigh essential to music as buoyant as this). The present presentation also has the attractions of a coupling which not only enables us to hear a long forgotten symphony by the composer of *Faust*, but also has special historical interest as the model which Bizet quite deliberately imitated in his own student essay.

BRAHMS: *Concerto for Violin and Orchestra, in D, Op. 77*

†Tchaikovsky: *Concerto for Violin and Orchestra, in D, Op. 35*

Erica Morini, violin; Philharmonic Symphony of London, Artur Rodzinski, cond.

•• WESTMINSTER WTP 125 (twin-pack). 70 min. \$11.95.

A welcome reminder both of early stereo triumphs (which in their expensive original 2-track tapings could have found only a limited audience) and the heart-warming grace of Miss Morini's romantic treatment of two all too familiar showpieces. On re-hearing, the impassioned gypsy fervor which I once thought most distinctive seems less marked—or perhaps it's just that the sheer poetry of the Morini-Rodzinski performances now can be better appreciated for its true worth. At any rate, I cannot recommend them too highly to others who may share my own pleasure in their almost chamberlike approach. And not the least of the delights here are the gleaming transparencies and quite unfaded piquant coloring of the sonics themselves.

KABALEVSKY: *The Comedians, Op. 26*
†Khachaturian: *Gayne: Ballet Suite*

Vienna State Opera Orchestra, Vladimir Golschmann, cond.

•• VANGUARD VTC 1619. 37 min. \$7.95.

The insistent *Gayne* excerpts (seven of which are included here) have been done more forcefully and brilliantly elsewhere, but Golschmann's less intense but more zestful readings make even the Sabre Dance more tolerable than usual, while his piquant Lullaby, Dances of the Rose Maidens and Young Kurds, and Lesginka reveal unexpected poetry and humor. Yet as in the earlier stereo disc release of this coupling, I again find that it is Kabalevsky's buoyant *Comedians* which is the prime attraction here: delightful alike for its lilting music and the crystalline purity of stereo recording which on tape sounds even more authentic and boasts even more subtle channel differentiations than in the SD edition.

RAVEL: *Ma Mère l'Oye*

†Debussy: *Trois Nocturnes*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

•• LONDON LCL 80011. 45 min. \$7.95.

Ansermet's *Mother Goose* suite differs from most recordings of the orchestral version of the fairy-tale music originally composed for piano duet in that it includes the introductory *Prélude et Danse du Rouet* which Ravel added for a ballet production of the work. This is a somewhat languid if tenderly expressive reading, but it is enchantingly colored and luminously recorded—as are the *Trois Nocturnes*. But in the latter the

conductor's approach for once strikes me as somewhat studied. Beautiful as the sonics are here, I miss the profounder sense of mystery and drama with which Monteux endows this music.

SCRIABIN: *Poème d'extase*, Op. 54
 †Amirov: *Caucasian Dances*

Houston Symphony Orchestra, Leopold Stokowski, cond.
 ● ● EVEREST T4 3032. 33 min. \$7.95.

The fervored mysticism of Scriabin has been sternly adjudged non-U by today's taste arbiters, but, while I can readily concur intellectually in that verdict, my memory of juvenile ecstasies protests against this mesmeric music's being entirely denied to young listeners of today. Stokowski, too, obviously

has a soft spot for Scriabin and he plays the present tone poem almost as hypnotically as Koussevitzky used to, while of course its shimmering intricate score is ideally stereogenic. (The coupled suite on Azerbaijani folk tunes, written in a sophomoric imitation of Khachaturian and Ippolitov-Ivanov, is best disregarded entirely.) There are only two minor shortcomings in this otherwise admirable performance and recording: bravely as the Houston first trumpeter copes with his fiendishly difficult solos, he never achieves Georges Mager's blazing plangency in the unforgettable Bostonian performances; and while the percussion section in general is flawlessly recorded here, with the celesta decorations even markedly spotlighted, the cymbals (in both their delicate pianissimo and shattering fortissimo

passages) are inexplicably missing, or at least inaudible. Can this be a deliberate quirk of the conductor himself?

STRAVINSKY: *Pétrouchka*

Boston Symphony Orchestra, Pierre Monteux, cond.
 ● ● RCA VICTOR FTC 2007. 35 min. \$8.95.

With two great *Pétrouchkas* already available in the 4-track catalogue, a third would seem superfluous if it were not so distinctively different in approach from either the long-admired one by Ansermet for London or the more recent Goossens-Everest taping, or if the present conductor were not the one most closely associated with the work from the time of its first performance in 1911.

Those who know the work only in concert and non-Monteux recordings may be surprised at first by the leisureliness of this reading, by its lack of flamboyance and nervous intensity, and by the delicacy of many details—all of which are characteristic of Monteux's essentially balletic approach to this music. Even more surprising—and appealing—is his warmth and compassion, which transform the puppet's fate from its usual stark or ironic tragedy into an even more heart-wrenching human comedy. Yet even if Monteux's interpretation were not completely *hors de concours*, this version tops all others for its orchestral playing (and Bernard Zighera's realization of the vital piano role) and is at least the peer of the magnificent stereo recording in the Goossens set.

TCHAIKOVSKY: *Capriccio italien*, Op. 45

†Rimsky-Korsakov: *Capriccio espagnol*, Op. 34

RCA Victor Symphony Orchestra, Kiril Kondrashin, cond.
 ● ● RCA VICTOR FTC 2009. 31 min. \$8.95.

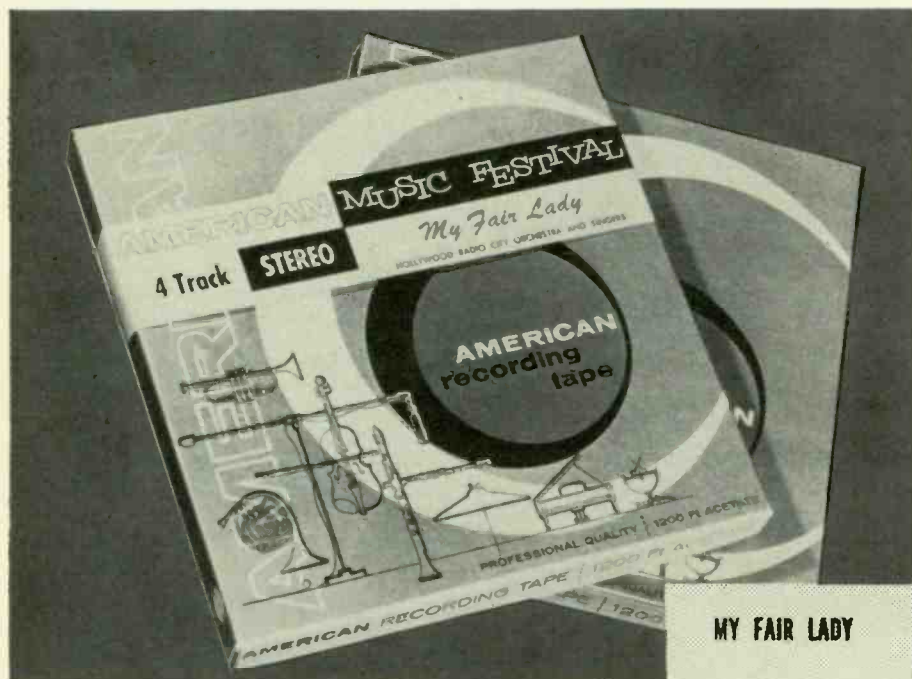
Although it might be an exaggeration to claim that these are complete rejuvenations of two hackneyed warhorses, it is astonishing how different, how much fresher their sound in Kondrashin's broadly paced and spaced readings than in most American or other non-Russian display performances. Both pieces appear here as far more substantial and serious music than they are usually considered nowadays, yet they have even greater than usual dramatic power—thanks in no small part to the splendid breadth and weight of the present stereo recording. Tchaikovsky's *Capriccio* must rank as one of the very best available, and if Rimsky's is not quite as outstanding, it is only because the present pickup orchestra (and Oscar Schumsky, the violin soloist) fall just short of supreme virtuosic authority.

WAGNER: *Tristan und Isolde*: "Love Music" (arr. Stokowski)
 †Falla: *El amor brujo*

Shirley Verrett-Carter, mezzo (in the Falla); Philadelphia Orchestra, Leopold Stokowski, cond.

● ● COLUMBIA MQ 309. 53 min. \$7.95.

A fabulous metamorphosis! *El amor brujo* is



GET BOTH!

SPECIAL INTRODUCTORY OFFER

Your choice of 10 complete Stereo Tape Albums valued at \$6.95 and \$9.95 for the price of standard blank magnetic recording tape. One reel of music with one reel of blank tape (1200 ft. 1½ mil acetate - 7½ ips - 2 track or 4 track) in American's beautiful Twin-Pack. This exciting offer brilliantly demonstrates the superior quality of American Recording Tape.



SEE YOUR DEALER OR WRITE TO:

GREENTREE ELECTRONICS 1122 SOUTH LA CIENEGA BOULEVARD
 LOS ANGELES 35, CALIFORNIA

CIRCLE 126 ON READER-SERVICE CARD

a boldly atmospheric performance, if not one that matches the idiomatic authenticity of the long withdrawn Argenta version, and it is recorded in no less wide-range, widespread stereoism. But it is the Wagnerian tone poem which reveals arranger-conductor, orchestra, and engineers at their superlative best. This is surely one of the tape catalogue's masterpieces, having in this form more clearly differentiated channels and a better spectrum balance than the stereo disc edition provides. Happily, it can be relished too by the dwindling number of pre-4-track playback equipment owners, since Columbia has simultaneously released it (without the Falla coupling here) in a 2-track reel, HMB 82.

↓ "Belafonte at Carnegie Hall." Orchestra, Robert Corman, cond. RCA Victor FTC 6000, 96 min., \$12.95.

Unlike the recent cartridge taping, this one includes the complete concert originally issued in a two-disc album. It sounds even better, too, and conclusively supports the general opinion that Belafonte, inspired by a large and obviously enthusiastic audience, here achieves his finest recorded representation.

"Best Damn Dance Band in the Land." Ira Ironsides and His Ensemble. Warner Bros. WST 1380, 30 min., \$7.95.

The rowdy livery-stable jazz here is substantially more amusing than its determinedly comic hillbilly annotations, since the eccentric little band, paced by its leader's driving banjo, is indefatigably zestful in its free-for-all romps through *Down by the Station*, *Little Brown Jug*, *I'd've Baked a Cake*, *Mountain Greenery*, *Jingle Jangle Jingle*, and other raggy *jeux d'esprit*, all recorded with extreme channel separation.

↓ "The Button-Down Mind of Bob Newhart." Warner Bros. WST 1379, 32 min., \$7.95.

A far cry from the "sick" comedians, Newhart is not a "funny man" at all, but an easygoing "straight" talker, who is content to let his sophisticated and often genuinely satirical as well as humorous material make its own points. His TV director's difficulties with a Krushchev Landing Rehearsal and the catastrophic saga of a Driving Instructor are perhaps tops here, but his quaint notions of how contemporary Madison Avenue "image-makers," promotion men, etc., would have dealt with Abe Lincoln, the Wright Brothers, and Abner Doubleday devastatingly

expose some of the ironies of contemporary mores. For all this, one can readily excuse the rather booming and noisy background on-location recording, and even tolerate the annoying brays of audience applause.

"Caramba!" Richard Hayman and His Orchestra. Mercury STB 60103, 32 min., \$6.95.

In stereo tape the sound of these powerful big-band performances is even more dazzling than on the excellently engineered LP. And if Hayman's "Day of the Bullfight" program has little of the authenticity of (say) Sabicas', it is most ingeniously synthesized from Mexican folk music, Hollywood film score, and light concert materials to make a maximally popular appeal, not excluding—for optimum contrast with the prevailing fieriness—an interlude of hauntingly poetic atmosphere, *Twilight on the Pampas*.

↓ "Dutch Band Organ." HiFiTape 4T R 902, 25 min., \$7.95.

A rather short reel, but in both its full-blooded stereoism and the blazingly big sonics of its instrument (H. Mohlmann's

Continued on page 108

The Music of Christmas on Stereo Tapes

FOUR-TRACK TAPE'S coming of age could hardly be signalized more vividly than by its current provision, for the first time, of a substantial batch of seasonal specialties. Yet to remind us that music on stereo tapes has had a memorable past, it is not inappropriate that the finest of all the works now at hand should be the 3-track edition of the Robert Shaw Chorale's still unparalleled "Christmas Hymns and Carols," Vol. 1 (RCA Victor FTC 2026, 44 min., \$8.95). Previously issued, but only in part, in a 2-track version of 1957, it now sounds better than ever, not only for its unmannered and fresh-voiced unaccompanied singing but for the most floating and luminous of stereo sonics.

More conventional in its choice of materials, medium (large chorus with orchestra), and big auditorium sonics is a taping of one of the best of last year's stereo disc specials: "The Spirit of Christmas" by the Mormon Tabernacle Choir, conducted by Richard P. Condie, with organists Alexander Schreiner and Frank W. Asper (Columbia MQ 315, 51 min., \$7.95; also available in a somewhat shorter 2-track version, GMB 87). Admirers of the late Mario Lanza will be delighted by one of the last, and best, of his recorded performances, fervently if perhaps overcarefully sung, and recorded with remarkably realistic presence: "Lanza Sings Christmas Carols," with orchestra, organ, and chorus conducted by Paul Baron (RCA Victor FTC 2025, 42 min., \$8.95). His choice of program materials, too, is admirable, with but a single regrettable exception, an overdramatized and sentimentalized *Guardian Angels*. Even more surprising in its complete avoidance of ersatz repertory is the batch of thirteen familiar carols and hymns in the "Christmas Sing-Along with Mitch" (Columbia CQ 313, 36 min., \$6.95; also available in a some-

what shorter 2-track version, GCB 85). Yet although Miller's sturdy little group sings straightforwardly enough, mostly with unobtrusive harp, celesta, piano, or chimes accompaniments, it perhaps lacks the gusto of other releases in this sing-along series.

As might be expected from their apparent popularity in disc form, a considerable number of the tape seasonal specialties feature dance band or novelty arrangements of familiar carols together with unabashed Tin Pan Alley creations of the *White Christmas* and *Rudolph the Red-Nosed Reindeer* genre. The only one that comes close to surmounting my own prejudice against such concoctions, by the originality and ingenuity of its scorings as well as by the ultraimpressive stereo recording of its rich, if perhaps over-contrasted, performances, is the "Christmas Joy" program by the Melachrino Strings, Orchestra, and Organ (RCA Victor FTP 1032, 43 min., \$7.95). Also outstanding sonically, as well as in its assured symphonic playing, is the Boston "Pops Christmas Party" conducted by Arthur Fiedler (RCA Victor FTC 2022, 40 min., \$8.95). But here, while the few serious works (a lovely Pantomime from *Hänsel und Gretel*, vivacious Mozart *Sleigh Ride*, and vibrant Dance of the Sugar-Plum Fairy from the *Nutcracker* Ballet) are wholly charming, the inflations of Anderson's *Christmas Festival* medley, *Rudolph*, *White Christmas*, etc. are much too pretentious for my taste.

Still more frankly popularized and sentimentalized are the Ray Conniff Singers' "Christmas with Conniff" (Columbia CQ 314, 31 min., \$6.95; also available in full on a 2-track version, HCB 86); "Season's Greetings from Perry Como," with the Ray Charles Singers and Mitchell Ayres Orchestra (RCA Victor FTP 1030, 37 min., \$7.95); and "A Christmas Sound Spectacu-

lar" (RCA Victor FTP 1029, 34 min., \$7.95) which features John Klein playing the Schulmerich Carillon Americana with orchestra and chorus. In this last, however, even I must admit that the pealing tintinnabulation of a fantastic variety of glittering bell tones has been fabulously well recorded.

Other current releases which will be available in time for the holidays, but which I haven't yet had the opportunity of hearing, include: London LPM 70036/7, \$6.95 each (Mantovani's "Christmas Carols" and a "Christmas Organ and Chimes" reel by Charles Smart and J. Blades); Richmond RPE 45014/5, \$4.95 each (Frank Chacksfield's "Music for a Merry Christmas") and Cyril Stapleton's "Children's Christmas Album"); Columbia CQ 312, \$6.95 (Percy Faith's "Music of Christmas"); and RCA Victor FTP 1031, \$7.95 (George Beverly Shea's "Christmas Hymns").

But this list should not be concluded without special reference to the best under-the-tree presents of all, those classics of pertinent seasonal interest such as the complete *Messiah* conducted by Scherchen (Westminster WTW 134, reviewed last August); Janigro's "Eighteenth-Century Concert," which includes both the Corelli and Torelli *Christmas Concertos* (Vanguard VTC 1617, also reviewed last August); and the complete *Nutcracker* Ballet, now available not only in the Irving New York City Ballet Orchestra performance (Kapp KT 45007, Feb. 1960), but also in a 4-track reissue of the famous Rodzinski version (Westminster WTP 138), and in a taping of Ansermet's brilliant reading (London LSK 80027). And while its subject scarcely relates to Christmas, the custom of January productions of the great medieval musical drama, *The Play of Daniel*, makes that enchanting work (reviewed elsewhere in this column) a timely gift.





The sound of memory can never fade

on tough, durable tapes of MYLAR®

The Star: Grandmother

The Supporting Players: The Kids

The Story: "The Night Before Christmas"

It all adds up to a warm, wonderful evening filled with the precious sound of loved ones' voices. The rare kind of evening you want to last for a lifetime. And you *can* make it last when you record on tapes of "Mylar"* polyester film.

Tapes of "Mylar" can never dry out or get brittle with age . . . won't break or stretch no matter how much you punish them with high-speed stops and starts.

No more storage headaches, either . . . because tapes of "Mylar" simply can't be affected by heat and humidity. What's more, they give you a bonus of 50% or more extra playing time per reel without sacrificing strength.

Test these exclusive advantages by buying and trying a reel of your favorite brand of tape made of "Mylar". Want to make a recording fan happy this Christmas? Give him tapes of "Mylar". The Du Pont Co., Wilmington 98, Delaware.



*"Mylar" is Du Pont's registered trademark for its brand of polyester film. Du Pont manufactures "Mylar", not finished magnetic recording tape. All manufacturers make tapes of "Mylar".



BETTER THINGS FOR BETTER LIVING
... THROUGH CHEMISTRY

Note: New low prices on heavy-duty tapes of "Mylar" give you their advantages at a cost just a trifle higher than ordinary tapes

"Pride of Amsterdam") this is easily the best of the mechanical organ documentaries. The program itself ranges from *Cuddle Up a Little Closer* and the *Tennessee Waltz* to *Under the Double Eagle* and *Du kannst nicht treu sein*, played throughout with a quite unmechanical verve and even expressiveness, a well-restrained use of the usual percussive clatter, and piquant registrations.

"Elvis Is Back!" Elvis Presley; The Jordanaires. RCA Victor FTP 1024, 32 min., \$7.95.

Perhaps a bit shook up by his overseas army tour, or uncertain about the latest trends in the field he once dominated, Presley obviously finds it hard to recover his old gusto except in a clattery *Dirty, Dirty Feeling* near the end of this program. But perhaps the

quavery emotionalism of *Fever* or the more restrained catchiness of *The Girl Next Door* are the first attempts to master new styles. There is nothing new, however, about the ponderously lumbering and metallic accompaniments, or the uninhibited echo chambering in the high-level strongly stereoisitic recording here.

"Lucky Pierre." Pierre Derives; Roger Bourdin and His Orchestra. Monitor MOTC 901, 41 min., \$7.95.

Few light music programs have ever given me as much delight as this authentically Parisian import alternating lilting vocals by the suavely engaging Derives with zestful little-band performances by Bourdin. Their sentiment never slops over into sentimentality, and even the brightly clean, markedly

two-channel recording is just right for this stimulating, varied, and always distinctively Gallic collection of songs and instrumentals.

"Memories Ad-Lib." Joe Williams and Count Basie. Roulette RTC 513, 37 min., \$7.95.

This is just what the title implies, and my first regrets that the Count chose an electronic organ over his usual piano were quickly forgotten as his relaxed soliloquies and Williams' jaunty vocals brought fresh life to such old favorites as *Baby Won't You Please Come Home, Sweet Sue, Dinah*, etc., done to the light accompaniments of a Basie rhythm section with occasional relaxed trumpet solos by Harry Edison, and intimately recorded in completely natural stereoisim.

"The Million-Dollar Sound of the World's Most Precious Violins," Vol. 2. Enoch Light, cond. Command RS 4T 802, 35 min., \$7.95.

As in Command's other debut tape releases, the purity and openness of the master recording is revealed even more clearly, and the soaring string choir sonorities captured even more lusciously, than in the earlier stereo disc edition. I still regret, however, that the elaborate but none too imaginative arrangements allot all the best solo passages to wind instruments and that none of the celebrated violinists (and instruments) is given an identifiable chance to be heard individually. But at their best (as *In the Still of the Night, Temptation*, and *The Breeze and I*) the prevailing suavity of these lavish scores is animated by a crisply pulsing bongo beat.

"Persuasive Percussion," Vol. 2. Terry Snyder and the All Stars. Command RS4T 808, 32 min., \$7.95.

Although this is as yet the only one of the sensationally successful P. & P. series I have heard on tape, I have no hesitation in commending all four (including also RS4T 800, 806, and 810) both to listeners who were bowled over by the stereo disc versions and to those who felt, as I did, that the discs' brilliant sonics verged at times on a glassy hardness. The present taping is much sweeter and yet every bit as brilliant! Processed at a much more reasonable modulation level, even more cleanly channel-differentiated, and warmer acoustically, this edition does better justice to the phenomenal performances and recordings here.

"Three Penny Opera and Porgy and Bess Selections." Heinz Hotter and His Orchestra; Percy Blake and His Orchestra. SMS Tandberg S 36, 43 min., \$7.95.

The Gershwin selections are spiritedly and broadly, if somewhat pretentiously and unidiomatically, played by Blake's presumably British (surely not American) quasi-symphonic orchestra. But the real distinction of this tape lies in Hotter's pungent evocations of Kurt Weill's *Dreigroschenoper*. Not since the ancient Polydor 78s of some thirty years ago have I heard this sardonic music performed, in instrumental form, in such authentic fashion—and now the transparency of stereo enables us to hear far more of that singularly sophisticated-naïve score than we ever were able to hear before.



All Tandberg units feature 1 7/8 IPS... "The professional's speed of the future."

Tandberg Series 6 ^{3 SPEED}/_{4 TRACK} Stereo Tape Deck

The breathtaking performance and brilliant versatility of this remarkable instrument can be matched only by pride of ownership. From every aspect... design, engineering and styling...

- 3 separate heads for record, playback, erase. (.00052" recording head gap; .00012" playback head gap.)
- Self-demagnetizing circuit; Pabst Hysteresis motor.
- 4 track stereo or monaural record; built-in remote control.
- Sound-on-Sound simultaneous record and playback.

it is the stereo tape deck demanded by the critical user for incorporation into existing Hi-Fi systems. Review the major features. Hear, see, try it. The results will be more than convincing.

- Direct monitor from signal source or active recording.
- High and low level input; wide range of frequency response.
- Silent pause, start-stop, control; push button operation.
- Digital counter; dual pulsating recording level indicator.












Remote control switch available.

Tandberg

OF AMERICA, INC., 8 THIRD AVENUE, PELHAM, NEW YORK

CIRCLE 108 ON READER-SERVICE CARD

LOOK FOR THE SEAL OF SAFETY ON EVERY *Pilot* INSTRUMENT

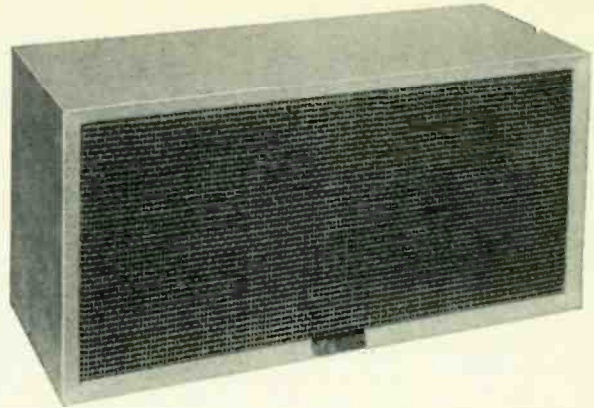
The Underwriters Laboratory seal has long been a familiar and reassuring sight to purchasers of  electrical appliances. In the high fidelity field, ONLY PILOT has adopted  UL regulations as standard manufacturing procedure. Why this added safety factor? Because, you have the right to expect complete safety from fire or shock hazard when you, or any member of your family,  operate a music reproducing  system. The UL seal on your in-  strument means that the heat  producing elements in your console are free from fire hazard—that a Pilot component amplifier can be custom installed with confidence—that every wiring precaution has been taken to remove the danger of shock hazard. All these precautions add up to longer, safer operating  life for your music system. Whether you're replacing or adding to your  present system, or considering your first system,  remember: though it costs Pilot more to make—it costs you no more to  own equipment that carries the UL  seal —Pilot Components and “Component-Consoles” are safety engineered.



RADIO CORPORATION, 37-10 36th STREET, LONG ISLAND CITY 1, NEW YORK

CIRCLE 86 ON READER-SERVICE CARD

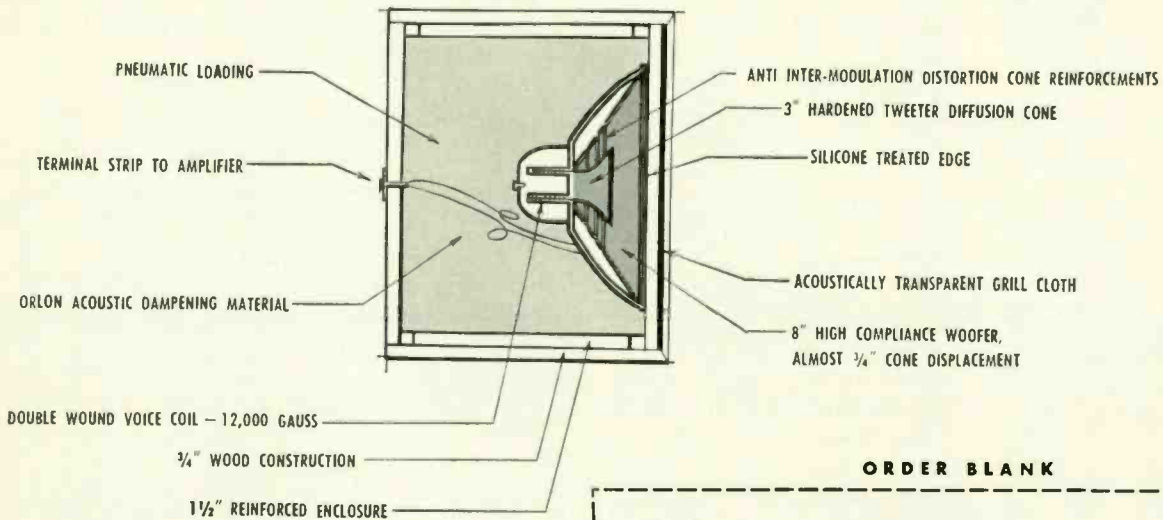
THE A.E.S. *Gigolo*



A MIRACLE IN SOUND

After two years of research and development a speaker system we can unconditionally guarantee to be the finest bookshelf unit you have ever heard, REGARDLESS OF PRICE, or your money back.

Over 2500 test systems are now in use in private homes in the Ohio and Michigan area. The acceptance has been unbelievable. Never before a sound so realistic to so many people in so many different homes! These are the facts that enable A.E.S. to make this bold offer.



SIZE: 24" wide, 12" high, 9 1/2" deep.

Response: 19-21,000 CPS

This unit will operate at maximum efficiency with amplifiers from 8 to 75 watts.

In limited quantity, and for a limited time only, \$15.00 complete, plus shipping.

ORDER BLANK

A.E.S., Inc.
3338 Payne Avenue, Cleveland, Ohio

Gentlemen please ship.....GIGOLOS.

I understand these units are guaranteed and if I am not satisfied I may return for a full refund of sales price, \$15.00 each.

Name.....

Address.....

City and State.....

Enclosed find check.....money order.....

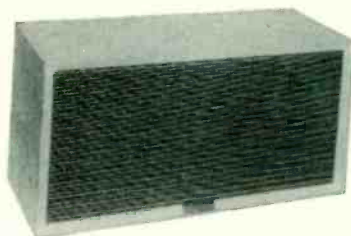
CIRCLE 2 ON READER-SERVICE CARD

PRODUCT RESEARCH & DEVELOPMENT COMPANY

CONSUMER PRODUCT REPORT

A new product recently introduced is the subject of much controversy. It has been this controversy that prompted the Product Research & Development Company to make the following tests and report.

REPORT SUBJECT: A. E. S. GIGOLO



Description: Bookshelf type speaker system. Size, 24" wide, 12" high, and 9½" deep. Which places the Gigolo among the few true bookshelf speakers. Cabinet construction is unusually heavy and well reinforced. Its weight is 25 lbs. Visual inspection showed care in assembly, with tightly sealed front and back. Cabinet was expertly sanded and ready for finishing. The grill material is of the plastic, acoustically transparent type, neutral in color and acceptable in style. Our first impression was that the manufacturer's efforts were directed to sound reproduction only, with little regard for furniture finish or style. But, some of the do-it-yourself finishing kits on the market will help rectify this situation. The wood product used throughout the cabinet is of a new type and differs from the usual plywood construction. The completely sealed enclosure is filled with spun orlon, which in our opinion will not only do a better job of dampening than fiberglass but also will eliminate the possibility of glass particles finding their way to the speaker voice coil. A real first—Good thinking A.E.S.—The reproducing unit is an eight inch high compliance silicon treated woofer, with an exceptionally long-throw double wound voice coil. This speaker is also equipped with a hardened high frequency reproducing cone . . .

Listening Test. This was the most enlightening part of our test. To exploit the manufacturer's claim of efficiency and power handling capacity, we went to the extreme of using a six transistor radio as a sound source. We found it had sufficient power to drive the A.E.S. Gigolo to a good listening level. What makes this simple experiment so remarkable is that the balance of this test was completed by using a Scott model 272-88 watt stereo amplifier . . .

The manufacturer's claim of frequency response from 19 cps. to 21 KC cannot be disputed from the standpoint of response only. But the test indicated that this was not a flat reproduction. However, we would like to point out that in group listening tests the Gigolo was repeatedly picked out from other bookshelf speakers ranging from \$49.00 to over \$200.00, to have the liveliest and a most realistic performance. These unusual reactions (considering price) may be somewhat explained by the fact that the Gigolo seemed to be the more efficient and to have the most midrange presence of the units tested.

Summary: Without a doubt there are available speaker systems with specifications better than the A.E.S. Gigolo. But, at a selling price of fifteen dollars (\$15.00) this unit offered by A.E.S. Inc., 3338 Payne Avenue, Cleveland 14, Ohio, is, in our opinion, the best value ever offered to the audio market. In conclusion it is the opinion of our marketing analyst that the manufacturer's cost of the Gigolo exceeds the present selling price of fifteen dollars (\$15.00). Look for a price increase in the very near future.

PRD.

Reprinted with the permission of Product Research & Development Company. A.E.S., Inc., 3338 Payne Ave., Cleveland 14, Ohio.

CIRCLE 10 ON READER-SERVICE CARD

Over 2 MILLION EICO instruments in use throughout the world. Add 5% in the West.



IF YOU LOVE TO CREATE... BUILD EICO KITS

In **STEREO** and

**Mono Hi-Fi...
the experts say
your Best Buy
Is EICO**



Stereo Amplifier-Preamp HF81†



Stereo Preamp HF85††



FM Tuner HFT90††
AM Tuner HFT94††
FM/AM Tuner HFT92††



100W Stereo Power Amplifier HF89
70W Stereo Power Amplifier HF87
28W Stereo Power Amplifier HF86



Stereo Integrated Amplifier AF4††



NEW!

Stereo Automatic Changer/
Player 1007

3-Way Speaker System HFS3
2-Way Bookshelf Speaker Systems
HFS5 and HFS1



- Exclusive advanced systematized engineering
- Latest and finest quality parts
- Exclusive "Beginner-Tested" easy step-by-step instructions
- Exclusive TRIPLE quality control
- Exclusive LIFETIME guarantee at nominal cost

HF81 Stereo Amplifier-Preamp selects, amplifies, controls any stereo source & feeds it thru self-contained dual 14W amplifiers to a pair of speakers. Provides 28W monophonically. Ganged level controls, separate balance control, independent bass and treble controls for each channel. Identical Williamson-type, push-pull EL84 power amplifiers. "Excellent" — SATURDAY REVIEW. "Outstanding... extremely versatile." — ELECTRONICS WORLD. Kit \$69.95. Wired \$109.95. Incl. cover.

HF85 Stereo Preamp: Complete master stereo preamp/control unit, self-powered. Distortion borders on unmeasurable. Level, bass, & treble controls independent for each channel or ganged for both channels. Inputs for phono, tape head, mike, AM, FM, & FM-multiplex. One each auxiliary A & B input in each channel. "Extreme flexibility... a bargain." — HI-FI REVIEW. Kit \$39.95. Wired \$64.95. Incl. cover.

New HF89 100-Watt Stereo Power Amplifier: Dual 50W highest quality power amplifiers. 200W peak power output. Uses superlative grain-oriented steel output transformers for undistorted response across the entire audio range at full power, assuring utmost clarity on full orchestra & organ. 60 db channel separation. IM distortion 0.5% at 100W; harmonic distortion less than 1% from 20-20,000 cps within 1 db of 100W. Kit \$99.50. Wired \$139.50.

HF87 70-Watt Stereo Power Amplifier. Dual 35W power amplifiers identical circuit-wise to the superb HF89, differing only in rating of the output transformers. IM distortion 1% at 70W; harmonic distortion less than 1% from 20-20,000 cps within 1 db of 70W. Kit \$74.95. Wired \$114.95.

HF86 28-Watt Stereo Power Amp. Flawless reproduction at modest price. Kit \$43.95. Wired \$74.95.

FM Tuner HFT90: Prewired, prealigned, temperature-compensated "front end" is drift-free. Prewired exclusive precision eye-tronic® traveling tuning Indicator. Sensitivity: 1.5 uv for 20 db quieting; 2.5 uv for 30 db quieting, full limiting from 25 uv. IF bandwidth 260 kc at 6 db points. Both cathode follower & FM-multiplex stereo outputs, prevent obsolescence. Very low distortion. "One of the best buys in high fidelity kits." — AUDIOCRAFT. Kit \$39.95*. Wired \$65.95*. Cover \$3.95. *Less cover, F.E.T. incl.

AM Tuner HFT94: Matches HFT 90. Selects "hi-fi" wide (20-9000 cps @ -3 db) or weak-station narrow (20-5000 cps @ -3 db) bandpass. Tuned RF stage for high selectivity & sensitivity. Precision eye-tronic® tuning. "One of the best available." — HI-FI SYSTEMS. Kit \$39.95. Wired \$65.95. Incl. cover & F.E.T.

FM/AM Tuner HFT92 combines renowned EICO HFT90 FM Tuner with excellent AM tuning facilities. Kit \$59.95. Wired \$94.95. Incl. cover & F.E.T.

AFA Economy Stereo Integrated Amplifier provides clean 4W per channel or 8W total output. Kit \$38.95. Wired \$64.95. Incl. cover & F.E.T.

HF12 Mono Integrated Amplifier (not illus.): Complete "front end" facilities & true hi-fi performance. 12W continuous, 25W peak. Kit \$34.95. Wired \$57.95. Incl. cover.

HFS3 3-Way Speaker System Semi-Kit complete with factory-built 3/4" veneered plywood (4 sides) cabinet. Bellows-suspension, full-inch excursion 12" woofer (22 cps res.) 8" mid-range speaker with high internal damping cone for smooth response, 3 1/2" cone tweeter. 2 1/4 cu. ft. ducted-port enclosure. System Q of 1/2 for smoothest frequency & best transient response. 32-14,000 cps clean, useful response. 16 ohms impedance. HWD: 26 3/8" x 13 7/8" x 14 5/8". Unfinished birch. Kit \$72.50. Wired \$84.50. Walnut or mahogany. Kit \$87.50. Wired \$99.50.

HFS5 2-Way Speaker System Semi-Kit complete with factory-built 3/4" veneered plywood (4 sides) cabinet. Bellows-suspension, 3/8" excursion, 8" woofer (45 cps. res.), & 3 1/2" cone tweeter. 1 1/4" cu. ft. ducted-port enclosure. System Q of 1/2 for smoothest freq. & best transient resp. 45-14,000 cps clean, useful resp. 16 ohms.

HWD: 24" x 12 1/2" x 10 1/2". Unfinished birch. Kit \$47.50. Wired \$56.50. Walnut or mahogany. Kit \$59.50. Wired \$69.50.

HFS1 Bookshelf Speaker System complete with factory-built cabinet. Jensen 8" woofer, matching Jensen compression-driver exponential horn tweeter. Smooth clean bass; crisp extended highs. 70-12,000 cps range. 8 ohms. HWD: 23" x 11" x 9". Kit \$39.95. Wired \$47.35

HFS2 Omni-Directional Speaker System (not illus.) HWD: 36" x 15 1/4" x 11 1/2". "Fine for stereo" — MODERN HI-FI. Completely factory-built. Mahogany or walnut \$139.95. Blond \$144.95.

New Stereo/Mono Automatic Changer/Player: Jam-proof 4-speed, all record sizes, automatic changer and auto/manual player. New extremely smooth, low distortion moisture-proof crystal cartridge designed integrally with tonearm to eliminate mid-range resonances. Constant 4 1/2 grams stylus force is optimum to prevent groove flutter distortion. No hum, turntable attractions, acoustic feedback, center-hole enlargement. Only 10 3/4" x 13". 1007S: 0.7 mil, 3 mil sapphire, \$49.75. Incl. F.E.T. and "Magnadaptor."

†Shown in optional Furniture Wood Cabinet WE71: Unfinished Birch, \$9.95; Walnut or Mahogany, \$13.95.

††Shown in optional Furniture Wood Cabinet WE70: Unfinished Birch, \$8.95; Walnut or Mahogany, \$12.50.

EICO, 33-00 N. Blvd., L.I.C. 1, N. Y. HF-12
Show me how to SAVE 50% on easy-to-build top-quality HI-FI. Send FREE catalog, Stereo HI-FI Guide plus name of neighborhood EICO dealer.
Name.....
Address.....
City..... Zone..... State.....

New! 36-page Guidebook to Stereo and Mono Hi-Fi... Send 25¢ to cover handling and postage.

EXPORT: Roburn Agencies, Inc., 431 Greenwiche St., New York 13, N.Y.

CIRCLE 43 ON READER-SERVICE CARD

High Fidelity Newsfronts



by RALPH FREAS

Pedigreed Pickups. Shure and Pickering (there may be others) go about as far as they can in publishing detailed and accurate cartridge specs. Both have de luxe cartridge models, each packaged with individual specifications. Before the unit is shipped, tests exactly determine compliance, channel separation, output, frequency response, etc. If the output is stated to be 8.0 millivolts per channel, you can be sure that 8.0 millivolts is precisely what the cartridge you bought will deliver, although the next one off the assembly line may put out a fraction more or a fraction less.

Confidence Builder. McIntosh reports on happenings at the maintenance clinic they sponsored at the New York High Fidelity Music Show early this fall. Visitors were invited to bring their equipment for a service inspection by McIntosh experts. Many (almost three hundred) did so. The oldest piece of equipment tested dated back seven years. Curiously, few units needed service. Owners of the equipment, when asked what the trouble was, explained that they "just wanted it checked." It turned out that fewer than ten per cent actually needed any kind of service. We asked the McIntosh people why they had sponsored the clinic since they must have realized that this would be the case.

"We want the public to know that high-fidelity component manufacturers stand behind their products," was the answer. "This helps to build confidence in the entire industry."

Now Hear This! A musician friend, new to stereo but an old hand at Bach and Handel, introduced us to a new listening experience the other night. Walking into her living room, we were surprised to find the speaker pair (Wharfedale 60s) facing each other in the middle of the floor only eighteen inches apart. Between them was a row of sofa cushions. Why? Our friend smiled mysteriously, turned on the system (Handel's *Messiah* poured forth), and invited us to

stretch out on the floor, head between the speakers. We complied and found the effect to be startling. It was unlike being in the concert hall; it was more like actually being among the chorus. Sopranos to the left, tenors to the right. We're a baritone, more or less, and couldn't help raising our voice in a rousing chorus of "For unto us a child is born." Wonderful!

Such a demonstration may seem extreme, but the next time someone doubts stereo's efficacy, try it on them. Of course, you could use earphones. But the demonstration wouldn't be quite as unusual or quite as much fun.

Catalogue Time. The big electronics mail-order firms, like Lafayette and Allied, have their 1961 catalogues off the press. If you haven't received your copies, send for them. Regular readers of these "wish books" know they have a lot of value, not only as shopping guides, but as reference works for tools and small parts.

Skating Distortion. If you've noticed distortion in the right stereo channel, the trouble, according to Fairchild engineers, may be due to rotational friction that tends to move the tone arm toward the

center of a disc. This "skating" action creates uneven pressure on the right wall of a record groove and the pressure can cause some distortion in highly modulated passages, Fairchild explains. All of the above prefaces the firm's answer to the problem, their Model 500 tone arm with an "anti-skating" feature. They don't say what to blame if distortion is in the left channel, but you'd better look somewhere other than the tone arm.

New Automator. While it won't extend the frequency range of a high-fidelity system, we still can't wait to try Rek-O-Kut's remote-controlled tone arm. The device is a button at the end of a cable which attaches under the turntable base. A press of the button can start the turntable, lower the arm into the lead groove, return the arm to the rest any time during the playing of a record or return it at the end of the record, and stop the turntable when the arm has returned to rest. This "semi-automator" costs \$29.95 and takes the high fidelitarian as close as he will get to operating his system from an arm chair—short of buying a good record changer.

FM in a Suitcase. Another new product we look forward to using (after first building it) is the H. H. Scott LT-10 FM tuner. It represents Scott's entry into the kit field—and an impressive debut it is. We say this for the unique way in which the kit is packaged. It comes in a cardboard suitcase that opens into a kit builder's worktable, ideal for anyone whose home work space is limited. The "suitcase" can be folded when work stops and stowed away until the kit builder feels like working on the unit again.

The assembly, by the way, shouldn't take long since Scott has done a lot of the work. All wires are precut, prestripped, pretinned, and color-coded. The front end is preassembled and prealigned. Terminal strips, tube sockets, and jacks are mounted on the chassis at the factory. The kit is priced at \$89.95.



Scott LT-10 tuner kit.

he loves the sound... ..she loves the styles



The new and excitingly different
MEDALLION XII
3-way speaker system
featuring the exclusive
"Select-a-Style"*
snap-on grilles

Three outstanding loudspeaker components produce the incomparably smooth and musically rich performance of the Medallion XII . . . *virtually linear from 28-22,000 cps!* Its special 12" high compliance woofer, newly developed 8" mid-range and fabulous Sphericon Super Tweeter are all skillfully integrated within its precisely matched cabinet. Network controls for both mid-range and treble assure perfect tonal balance whatever the acoustics of your room. Amplifier requirements? A modest 10 clean watts achieves ample output.

Your choice of Medallion XII styling includes Contemporary, Italian Provincial, Swedish Modern, Colonial (left to right in photo above) and French Provincial . . . all made possible through the unique concept of "Select-a-Style" snap-on grilles. Each grille is authentically interpreted, meticulously crafted and carefully hand-rubbed to glowing fine-furniture finishes. Simply "Select-a-Style" to match your decor and snap it on! The Medallion is only 24" x 17" x 12 1/2" deep, and you'll find it equally handsome as highboy or lowboy, whether directly on the floor, or on its matching base.

It is available in walnut, oiled walnut, fruitwood, mahogany and unfinished. Net prices: System only, \$139.95. Grilles: Contemporary, \$9.95; Traditional, \$19.95. Base: \$14.95. (Even less unfinished.)

*Trademark

YOU GET BOTH WITH
UNIVERSITY'S
ULTRA-COMPACT
HIGH COMPLIANCE
SPEAKER SYSTEMS



Above: 8" Model RRL-8
Below: 12" Model RRL-12

The decor-styled
Models RRL-8
and RRL-12
3-speaker systems

The phenomenal bass response achieved by both these bookshelf systems results from their special high compliance woofers and the precisely matched acoustic coupler used to increase their total radiation resistance. Among the important benefits is a reduction in extreme cone excursion—*only 1/4 that of the older, fully sealed boxes*—that virtually eliminates distortion and significantly lowers power demands on the amplifier.

In the RRL-8, dual direct radiator tweeters produce evenly dispersed treble to 20,000 cps. The RRL-12 employs an exclusive 3 1/2" direct radiator for smooth upper mid-range, with the Sphericon Super Tweeter radiating the highs out to 40,000 cps!

For complete flexibility of placement, both RRL models are finished on all four sides. And as an added feature, the grilles are easily removable to permit a change of fabric whenever desired.

Both are available in mahogany, walnut, oiled walnut, limed oak and unfinished. Model RRL-8 is 22 1/4" x 12 1/4" x 10 3/8" deep. Net prices from \$95.50 unfinished. Model RRL-12 is 25" x 15 3/8" x 12 1/2" deep. Net prices from \$114.95 unfinished.

See and hear these and other magnificent University speaker systems at your dealer's now. Ask him for our new catalog, or write Desk P-12, University Loudspeakers, Inc., White Plains, N.Y.



A Division of Ling-Temco Electronics, Inc.

CIRCLE 115 ON READER-SERVICE CARD

How To Improve Your TV's Audio

by Charles Sinclair

AUDIO QUALITY is the electronic poor relation in TV. Nearly all table model TV sets have an audio system that's little better than what you'd find in the cheapest portable phonos of several years ago, and many console TV sets aren't much better.

No push-pull audio here; just a one-tube "sound output" tube following the detector, an inexpensive output transformer, and a low-price, small-size speaker that often blares distorted sound at a 90-degree angle from the viewer.

There are many reasons for this sad state of TV audio affairs. For one, the emphasis in TV set design has been on picture quality rather than sound. For another, manufacturers will tell you that a low-priced audio system helps to keep TV set costs down, since every dollar spent by the manufacturer on the assembly line in improving TV sound will cost the consumer, after the usual distributor-dealer markups, about three to four dollars on the set's price tag.

But members of the general public who had never heard of high fidelity a decade ago now have audio systems in their homes—a standard against which to judge their TV sets. And, with a bumper crop of "cultural" and entertainment music programs and special telecasts planned by major networks in the post-quiz-scandal program cleanup, it's worthwhile to think of improving your TV sound.

Where to begin? What do you do with a schematic full of terms like "Vertical Deflection Amplifier" and "Noise Gate, Synchronization Separator"? How do you improve sound quality without finding yourself holding a pair of leads delivering 17,000 volts?

There are problems, but they can be solved, if you'll keep several basic ideas in mind:

1) The simplest way (although by no means the least expensive) is to banish your present TV set to the den or kitchen, and buy a quality TV tuner specifically designed to be fed into a quality amplifier/speaker system. Sound quality moves up immediately to the level not far below that of radio tuner, phono, tape, etc. in your present system.

2) If this is ruled out, you can make improvements in your present set at no

great cost and with a fair degree of personal safety—if you are careful, if you have a schematic diagram of your TV set, and if you know what you're doing. (If not, better farm the job out to a competent TV serviceman.)

3) You'll never get ultrafidelity with an amplifier inside a TV set, so don't try for it. You wouldn't like it even if you could achieve it. There's a strong 15,750-cps signal lurking in every TV set, due to the horizontal scanning circuitry. And, there's a 60-cps signal also waiting, due to the vertical sweep frequency. So don't think of building new amplifier circuitry within the set.

Now, let's get down to cases.

New speaker: the quickest improvement you can make in TV sound is to replace the existing speaker in your set with one that's the same size, power rating, and impedance but with considerably more quality. This is a more obvious move in console TV sets whose speakers are in a 5-6-8-10-inch class.

If your set is a table model, a striking improvement can be made by simply running the leads of the TV speaker out to a quality 8-inch speaker in a bookshelf baffle. The audio system won't have changed within the set—but at least the new speaker—with its superior baffling—will reproduce the sounds fed into it with greater clarity and accuracy.

Many TV sets sold today are portables, and it's obviously defeating that function of the set to tie it down to an external speaker. In that case, a jack plug can be mounted in the side of the set's cabinet for unplugging the external speaker.

A refinement, possible in many TV sets, is to replace the sound output

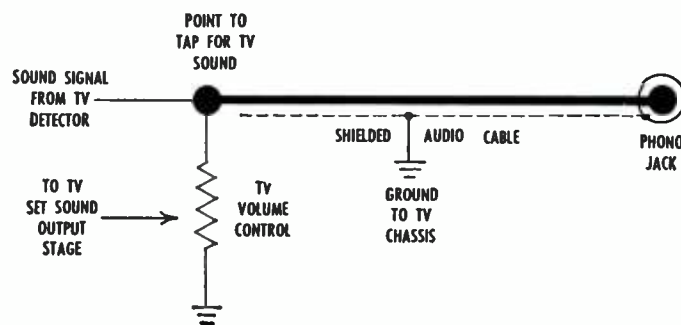
amplifier tube, or even all the tubes in the set that involve sound circuitry, with premium-grade exact replacements (Mullard, Amperex, Telefunken, etc.), if available. This may reduce such annoyances as hum, microphonics, and stray noise, but will not, in itself, improve frequency response.

The addition of an external speaker system for a TV set is the one most usually recommended by technicians and engineers for the average audiophile. It's relatively easy, safe, quick, and economical to do. For those determined to exercise greater mastery over TV sound, a more elaborate operation is called for—feeding TV sound into a spare input on your amplifier or preamp and through your audio system.

Generally speaking, the easiest (although not necessarily the best) way is to tap the audio off the volume control, following the detector stage and before the output stage. There are three lugs on the back of the volume control. Make sure you are tapping the two lugs where sound goes in, not out, of the control. In other words, get the sound from the detector, just before it enters the volume control. Then, make sure that the ground connections through the shielded cable to the amplifier carry the right arrangement of ground and "hot" line as related to the circuit. Otherwise, you may get hum.

One way of doing this is to run a shielded cable from the "top" of the volume control. Do not connect the shield at this point, but let it "float"—of course, without touching the connection made by the cable's inner wire.

Continued on next page



The Easy Way: Tapping TV audio off at the volume control.

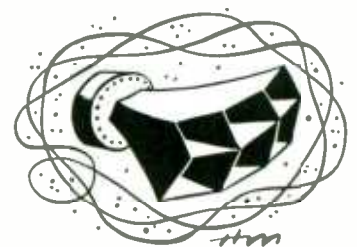
Continued from preceding page

Then, ground the shield itself securely to the TV chassis at any convenient spot along the line. Terminate the cable in a standard phono plug installed on the rear cover of the TV set. The sound may now be connected from this plug to an external amplifier (see diagram).

WARNING: You may get a lot more than mere hum with such a tap under special circumstances. Many portable and table model sets today have a "hot" chassis, which carries one side of the power line. Depending on the design of the set and the position of the line cord plug in the wall socket, the total line voltage can exist between parts of the TV set's chassis and an object that's grounded. If, for instance, you tried to get rid of a stray hum that might result from tapping into TV audio by running a grounding loop, the result could be a severe or even lethal shock to you and considerable damage to expensive audio equipment. The safest thing to do, in such a case, is to "isolate" the hot TV set with an isolation transformer of the correct power rating (price: about \$20 to \$25). To be doubly safe, the master power plug of your audio system should also be fed through a second isolation transformer. Consult the schematic of your set and/or a competent serviceman to determine if the chassis of your TV set is "hot." Most new TV sets are. If in doubt, stay out!

There are more—and more elaborate—ways of bringing the audio out of a TV set (such as tapping before the bypass condenser at the volume control, or with a vector socket under the detector tube). In nearly all such cases a schematic will have to be worked out for the set in question by a good serviceman, since TV circuitry varies widely among many hundreds of models. Experimentation with TV circuits is not for beginners.

However it's done, whether large-scale or small-scale improvement, a step-up in the audio quality of TV sets is likely to be a worthwhile investment this season.



GIVE

THRILLING SOUND IN STEREO!!!

with
KOSS
stereo phones



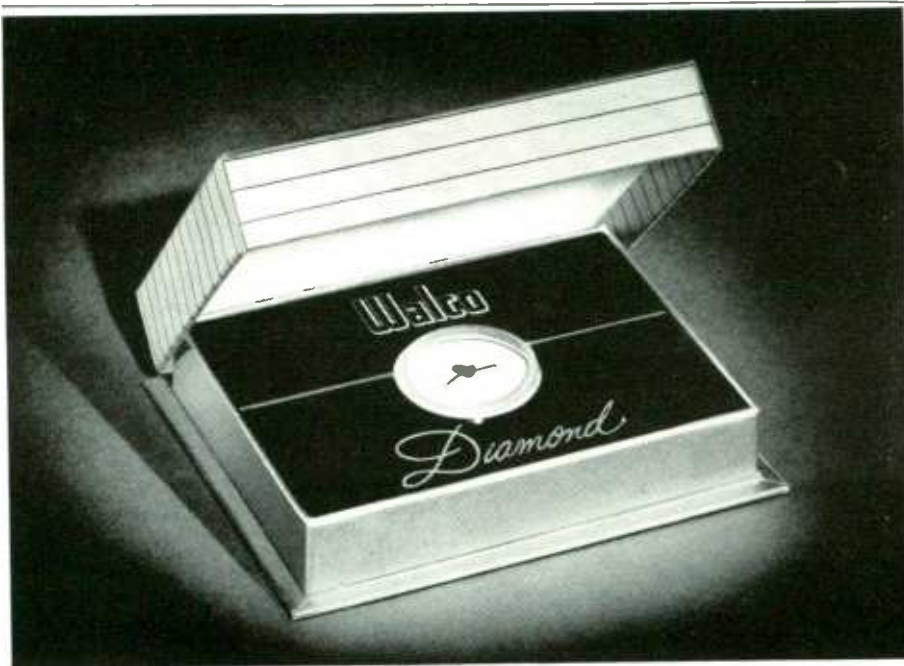
A TRULY UNUSUAL STEREO GIFT

Koss Stereophones are the perfect gift for a man who loves high fidelity and stereo sound. With these comfortable, fine quality Stereophones, he'll get personalized listening and a sound as close to reality as actually sitting in the Orchestra.

\$24.95 At Leading Hi-Fi Shops from Coast-to-Coast

Koss Inc.
2227 N. 31st Street
Milwaukee, Wisconsin

*KOSS STEREOPHONES ADD WONDERFUL SOUNDS TO MONAURAL EQUIPMENT TOO
CIRCLE 66 ON READER-SERVICE CARD



This Christmas...Give a
Genuine Walco Diamond Needle

The Gift of Lasting Listening Pleasure

A PRODUCT OF

Walco **ELECTRONICS CO., INC.**
60 FRANKLIN STREET • EAST ORANGE, N. J.

Available at Better Dealers Everywhere

CIRCLE 118 ON READER-SERVICE CARD

General Index, 1960

Feature Articles Listed by Author

- Broder, Nathan. Mozart Operas on Records. Nov., p. 56.
Brooks, Van Wyck. Huneker in Retrospect. Dec., p. 38.
Burstein, Herman. How To Explain Stereo to Your Friends. Jan., p. 52.
Clancy, Russell. And a Cartridge in a Pear Tree (a custom installation). March, p. 50.
Conly, John M. Reflections on a Goodly Fellowship (Beethoven). April, p. 34.
Crowhurst, Norman H. Big Bass from Small Boxes. Feb., p. 45.
Crowhurst, Norman H. Can Loudspeakers Be Tested? April, p. 46.
Cudworth, Charles. Bless Thee! Thou Art Translated (opera librettos). Nov., p. 53.
Darrell, R. D. The Jauntiest Maestro: Fiedler of the Pops. May, p. 38.
Downes, Edward. Karl Böhm: A Beginning Made Good. March, p. 54.
Eisenberg, Norman. Do You Need a Phantom Channel? (3-channel stereo). Aug., p. 36.
Eisenberg, Norman. Stereo Integration Steps Up. Oct., p. 51.
Fidelman, David. Amplifier Ratings—Fact and Fantasy. Sept., p. 47.
Fleming, Shirley. Getting the Twain To Meet (engineers and artists). Oct., p. 14.
Fleming, Shirley. Grass-Roots Opera. June, p. 28.
Fleming, Shirley. Malcolm Frager—Prize-winning Pianist. Dec., p. 24.
Fleming, Shirley. Maureen Forrester: A Contralto Without Compulsions. July, p. 12.
Fowler, Charles. Are You Cheating Yourself on Speakers? Sept., p. 40.
Fowler, Charles. A Mike or Two Around the House. Nov., p. 60.
Fowler, Charles. Mozart As You Motor. June, p. 40.
Freas, Ralph. The Change in Record Changers. July, p. 36.
Freas, Ralph. The Coming Break-Through in Tape. March, p. 46.
Freas, Ralph. Towards Stereo Compatibility. June, p. 45.
Gelatt, Roland. Victoria of the Angels (De los Angeles). Sept., p. 36.
Gorman, Robert. The Sound of Ambiphony. Dec., p. 42.
Hart, Philip. The Lapidary of Agate Beach (Ernest Bloch). May, p. 44.
Helm, Everett. The Dwindling Racket (*avant-garde* music). Aug., p. 43.
Hughes, Patrick Cairns. Nobody Calls Him Willie Now (Sir William Walton). Sept., p. 43.
Hughes, Patrick Cairns. The Swan Who Could Laugh (Rossini). July, p. 38.
Kupferberg, Herbert. All-Purpose Tenor (Nicolai Gedda). Aug., p. 45.
Kupferberg, Herbert. The Pick of '60 (outstanding record releases). Dec., p. 45.
Kupferberg, Herbert. They Opened Her Mouth with a Corkscrew (Giulietta Simionato). Feb., p. 49.
Landon, H. C. Robbins. It All Began in Bonn (Beethoven). April, p. 40.
Landon, H. C. Robbins. The Red Priest of Venice (Vivaldi). Aug., p. 30.
Marsh, Robert C. The Beethoven Symphonies in Stereo. April, p. 44.
Marsh, Robert C. Mahler on Microgroove. July, p. 34.
Marsh, Robert C. Music in the Midwest. Feb., p. 42.
Mayer, Martin. Dr. Reiner's Orchestra. Feb., p. 38.
Moor, Paul. Our Operatic Expatriates. Nov., p. 50.
Osborne, Conrad L. Verdi on Microgroove. Jan., p. 46.
Pirie, Peter J. A Reprieve for Romanticism. Oct., p. 48.
Pirie, Peter J. Toscanini and Furtwängler—An Empire Divided. April, p. 37.

- Restout, Denise. Manusia: Vignettes of Wanda Landowska. Oct., p. 42.
Roddy, Joseph. Mr. Mahler in Manhattan. July, p. 30.
Roddy, Joseph. Steinways and Steinwayism. March, p. 42.
Salzman, Eric. From Composer to Magnetron to You. Aug., p. 40.
Saunders, Scott J. Mounting a Ceiling Speaker. July, p. 82.
Schuller, Gunther A. John Lewis on the Modern Jazz Beachhead. Oct., p. 54.
Shelton, Robert. Folkways in Sound—or The Remarkable Enterprises of Mr. Moe Asch. June, p. 42.
Shelton, Robert. The Weavers. Dec., p. 48.
Silverberg, Robert. Music for People Marooned on Mars. Sept., p. 49.
Sinclair, Charles. How To Improve Your TV's Audio. Dec., p. 115.
Smith, Russell. A Fanfare for Piotr Ilyich (Tchaikovsky). March, p. 48.
Stravinsky, Igor. *Firebird's* First Flight. June, p. 34.
Wagner, Alan. The Life and Death of Leonard Warren. June, p. 37.
Wagner, Alan. The New Golden Age of Opera. Jan., p. 55.
Weaver, William. Palermo's Foresighted Teatro Massimo. Nov., p. 10.
Weaver, William. The Pavilion of the Open Sky (Verdi). Jan., p. 42.
Wechsberg, Joseph. Inside La Scala. Nov., p. 46.
Wilson, John S. Is Jazz Too Respectable? May, p. 34.
Zide, Larry. Stereo Cartridges Have Personalities. May, p. 41.

Feature Articles Listed by Title

- All-Purpose Tenor (Nicolai Gedda). Aug., p. 45.
America Has Old Organs, Too (a picture spread). Aug., p. 38.
Amplifier Ratings—Fact and Fantasy. Sept., p. 47.
And a Cartridge in a Pear Tree (a custom installation). March, p. 50.
Are You Cheating Yourself on Speakers? Sept., p. 40.
The Beethoven Symphonies in Stereo. Apr., p. 44.
Big Bass from Small Boxes. Feb., p. 45.
Bless Thee! Thou Art Translated (opera librettos). Nov., p. 53.
Can Loudspeakers Be Tested? April, p. 46.
The Change in Record Changers. July, p. 36.
The Coming Break-Through in Tape. March, p. 46.
Do You Need a Phantom Channel? (3-channel stereo). Aug., p. 36.
Dr. Reiner's Orchestra. Feb., p. 38.
The Dwindling Racket (*avant-garde* music). Aug., p. 43.
Egyptians in Vienna (*Aida* recorded—a picture spread). Jan., p. 50.
A Fanfare for Piotr Ilyich (Tchaikovsky). March, p. 48.
Firebird's First Flight. June, p. 34.
Die Fledermaus—Taped in Vienna (a picture spread). Nov., p. 58.
Folkways in Sound—or the Remarkable Adventures of Mr. Moe Asch. June, p. 42.
From Composer to Magnetron to You. Aug., p. 40.
Getting the Twain To Meet (engineers and artists). Oct., p. 14.
Grass-Roots Opera. June, p. 28.
How to Explain Stereo to Your Friends. Jan., p. 52.
How To Improve Your TV's Audio. Dec., p. 115.
Huneker in Retrospect. Dec., p. 38.
Inside La Scala. Nov., p. 46.
Is Jazz Too Respectable? May, p. 34.
It All Began in Bonn (Beethoven). April, p. 40.
The Jauntiest Maestro: Fiedler of the Pops. May, p. 38.
John Lewis on the Modern Jazz Beachhead. Oct., p. 54.
Karl Böhm: A Beginning Made Good. March, p. 54.
The Lapidary of Agate Beach (Ernest Bloch). May, p. 44.
The Life and Death of Leonard Warren. June, p. 37.



NOW—first
FOUR-TRACK STEREO TAPES
from the wonderful library of

CAPITOL RECORDS 

POPULAR STARS
 Frank Sinatra: *Only the Lonely* ZW 1053
 Nat King Cole: *Love is the Thing* ZW 824
 Kingston Trio: *Here We Go Again* ZT 1258
 George Shearing: *Satin Brass* ZT 1326
 Guy Lombardo: *Berlin by Lombardo* ZT 1019
 Fred Waring: *Waring in Hi-Fi* ZW 845

SHOW MUSIC
 Fiorello! (Original Broadway Cast) ZO 1321
 The King & I (Kerr, soundtrack) ZW 740
 The Music Man (Original Cast) ZO 990
 Carousel (MacRae, soundtrack) ZW 694

DRAGON, HOLLYWOOD BOWL
 Concertos Under the Stars ZP 8326

ANGEL RECORDS
 Soviet Army Chorus and Band ZS 35411

FULL DIMENSIONAL STEREO 
 CIRCLE 30 ON READER-SERVICE CARD

ARTICLE INDEX

Continued from preceding page

- Mahler on Microgroove. July, p. 34.
- Malcolm Frager—Prize-winning Pianist. Dec., p. 24.
- Mamusia: Vignettes of Wanda Landowska. Oct., p. 42.
- Maureen Forrester: A Contralto Without Compulsions. July, p. 12.
- A Mike or Two Around the House. Nov., p. 60.
- Mounting a Ceiling Speaker. July, p. 82.
- Mozart As You Motor. June, p. 40.
- Mozart Operas on Records. Nov., p. 56.
- Mr. Mahler in Manhattan. July, p. 30.
- Music for People Marooned on Mars. Sept., p. 49.
- Music in the Midwest. Feb., p. 42.
- New Golden Age of Opera. Jan., p. 55.
- Nobody Calls Him Willie Now (Sir William Walton). Sept., p. 43.
- Our Operatic Expatriates. Nov., p. 50.
- Palermo's Foresighted Teatro Massimo. Nov., p. 10.
- The Pavilion of the Open Sky (Verdi). Jan., p. 42.
- The Pick of '60 (outstanding record releases). Dec., p. 45.
- The Red Priest of Venice (Vivaldi). Aug., p. 30.
- Reflections on a Goodly Fellowship (Beethoven). April, p. 34.
- A Reprieve for Romanticism. Oct., p. 48.
- The Sound of Ambiophony. Dec., p. 42.
- Steinways and Steinwayism. March, p. 42.
- Stereo Cartridges Have Personalities. May, p. 41.
- Stereo Integration Steps Up. Oct., p. 51.
- The Swan Who Could Laugh (Rossini). July, p. 38.
- They Opened Her Mouth with a Corkscrew (Giulietta Simonato). Feb., p. 49.
- Toscanini and Furtwängler—An Empire Divided. April, p. 37.
- Towards Stereo Compatibility. June, p. 45.
- Verdi on Microgroove. Jan., p. 46.
- Victoria of the Angels (De los Angeles). Sept., p. 36.
- The Weavers. Dec., p. 48.

15 month guarantee

Your best assurance of long-lasting listening pleasure is the unusual reliability factor built into S-R products, distinguishing them from all others... a factor which enables S-R to guarantee each unit a full fifteen months, five times as long as the normal guarantee period.



Any S-R unit bought today — for example the SR-1030* tuner/tone control/amplifier shown here — will still be in warranty well into the year 1962, demonstrating

another reason why

SR means
Superior Reproduction

SARGENT-RAYMENT CO. • 4928 E. 12th St. • Oakland 1, California



* \$129. See your dealer,
 or write us for
 descriptive literature

JANUARY
 FEBRUARY
 MARCH
 APRIL
 MAY
 JUNE
 JULY
 AUGUST
 SEPTEMBER
 OCTOBER
 NOVEMBER
 DECEMBER
 JANUARY
 FEBRUARY
 MARCH

AHMAD JAMAL
 RAMSEY LEWIS
 THE JAZZTET
 JAMES MOODY
 LOREZ ALEXANDRIA
 KENNY BURRELL

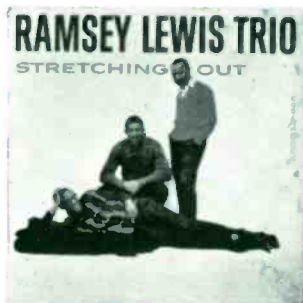
THE BIG NAMES ARE ON

ARGO

THE HOTTEST LABEL IN JAZZ



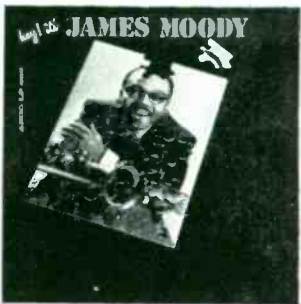
LP 667



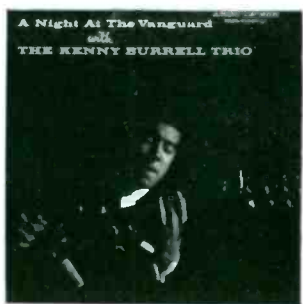
LP 665



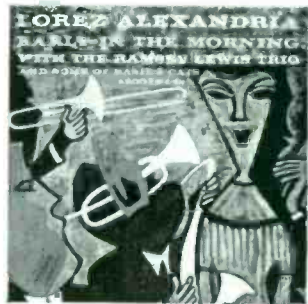
LP 664



LP 666



LP 655



LP 663

THEY'RE ALL AVAILABLE IN STEREO, OF COURSE

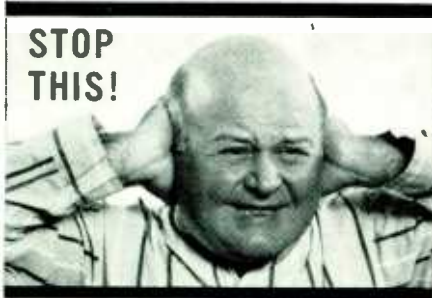


ARGO RECORDS

2120 S. MICHIGAN AVENUE
 CHICAGO 16, ILLINOIS

TELEX[®]

SUPERIORITY IN SOUND



**STOP
THIS!**



**WITH
THIS!**

new dyna-twin[®]

Why shock around the clock? Love thy neighbor by doing your late evening hi-fi stereo listening—fully relaxed and in private—with the all-new TELEX Dyna-Twin.

With TELEX Dyna-Twin *private listening* you can experience the full sound of true third dimensional balanced stereo without arousing the wrath of neighbors.

Other sound reasons for specifying TELEX Dyna-Twin:

- Matched receivers give perfect stereo balance
- Frequency response: 30 to 15,000 cps.
- Sensitivity: 80 db above .000204 dynes per sq. cm. for 1 milliwatt input
- Comfort for hours, weighs only 9 oz.
- Perfect weight distribution with seven-way headband adjustment
- Single, non-tangle cord
- Sturdy Tenite and stainless steel construction
- Moisture and rust proof \$23.10

CHOICE OF PHONE PLUGS!

TELEX can provide terminals compatible with your existing equipment.

ITEM	MODEL NO.
Dyna-Twin Headset, cord stripped and tinned	HDP-1
Dyna-Twin Headset, standard phone plug—monaural	HDP-2
Dyna-Twin Headset, 2 standard phone plugs—stereo	HDP-3
Dyna-Twin Headset, 3-circuit plug—stereo	HDP-53

For more information and a demonstration, see your TELEX dealer. Or write directly to us.

TELEX

Communications Accessories Division
Telex Park, St. Paul 1, Minnesota, CA-609
In Canada: Atlas Radio Corporation, Ltd., Toronto 19, Ontario
CIRCLE 109 ON READER-SERVICE CARD

Index of Equipment Reports, 1960

Equipment is stereo unless otherwise designated.

AMPLIFIERS

Allied 60-watt Knight-Kit	Nov., p. 67
Grommes 260A 60-watt Mono	Feb., p. 102
Harman-Kardon Citation II 60-watt	Apr., p. 56
Leak Stereo 50	Jan., p. 114
Quad II	Oct., p. 61

ARMS

Audio Empire 98	Mar., p. 114
Bogen-Presto PA1	June, p. 49
Dynaco B & O TA-12 Stereodyne (arm and pickup)	Aug., p. 51
Fairchild SA-12	Mar., p. 112
Grado Lab. Series	Nov., p. 64
Monarch PA-100	Mar., p. 115
SME 3009	Sept., p. 55
Shure M232	Oct., p. 60
Shure Stereo Studio Dynetic (integrated arm and cartridge)	Feb., p. 99
Stromberg-Carlson PR-500 (arm and turntable)	May, p. 51

CARTRIDGES

Audio Empire 88	Jan., p. 115
Audiogersh 210-D Stereotwin	July, p. 44
CBS Professional 55	May, p. 52
Dynaco Stereodyne II	Aug., p. 51
ESL C-99	Aug., p. 50
Fairchild SM-1	Mar., p. 112
Pickering 380A	Apr., p. 51
Shure Stereo Studio Dynetic (integrated cartridge and tone arm)	Feb., p. 99
Sonotone 8TA4	Feb., p. 104

CHANGERS

Garrard 210	Apr., p. 50
Lesca CD2/21	May, p. 53

CONTROL AMPLIFIERS

Bell 6060	Feb., p. 101
DeWald "Classic" N-2200	Mar., p. 115
EICO AF-4	Feb., p. 98
EMI Stereoscope 555	Sept., p. 58
PACO SA-40 (Kit report, p. 111.)	May, p. 54
Sherwood S-5000	Aug., p. 47
Stromberg-Carlson ASR-8-80	Sept., p. 56

PREAMP CONTROL UNITS

Dynakit PAS-2	May, p. 48
Grommes 209	Feb., p. 103
Harman-Kardon Citation I (Kit report, p. 106.)	Sept., p. 53
Leak "Point One"	Jan., p. 114
McIntosh C20	Oct., p. 59
Quad 22	Oct., p. 61

RECEIVERS

Bogen SRB20 AM-FM	Apr., p. 54
H. H. Scott 399	Dec., p. 51

SPEAKER SYSTEMS

Acoustic Research AR-2a	May, p. 49
Acoustic Research AR-3	Oct., p. 57
Altec Lansing Monterey (834A)	Apr., p. 52

Altec Lansing Monterey Jr. (835A)	Apr., p. 52
Audax CA-60	Aug., p. 48
Audio-Tech ME-12	Dec., p. 52
Jensen SS-200	Mar., p. 113
KL116	June, p. 48
Quad Electrostatic	Nov., p. 65
Rolls A.E.8-3b	Nov., p. 70
Wharfedale '60	Sept., p. 52

TAPE RECORDERS

Ampex 970	Nov., p. 68
Bell Stereo-Pak 402	Mar., p. 118
Heathkit TR-1D (Kit report, p. 116.)	Mar., p. 116
Norelco Continental 400	Jan., p. 112
Sony 300 Stereorecorder	Dec., p. 54
Stuzzi "Magnette" 671B	Mar., p. 117
Tandberg 5	July, p. 45
Uher Universal	Mar., p. 119
Viking 85ESQ Tape Deck	July, p. 41

TAPE ACCESSORIES

Viking RP-62C Tape Deck Amplifier	July, p. 41
Webster Electric GLO-4 Tape Record/Playback Preamp	Aug., p. 53

TUNERS

Allied Knight-Kit 731 AM-FM (Kit report, p. 127.)	Oct., p. 63
Bell 6070 Carillon AM-FM	June, p. 47
EICO HFT'94 AM	Feb., p. 104
Fisher FM-100	Dec., p. 56
Heathkit FM-4 FM Kit	Apr., p. 55
Karg CT-2 FM	Dec., p. 53
Madison Fielding 630 FM	Aug., p. 52
Sherwood S-2200 FM-AM-MX	July, p. 43
Stromberg-Carlson FM-443 FM	June, p. 50

TURNABLES

Bogen-Presto TT3	June, p. 49
Pickering 800 Gyropoise Stereotable	Aug., p. 49
Rek-O-Kut N-33II	Sept., p. 51
Stromberg-Carlson PR-500	May, p. 51

MISCELLANEOUS

Artizan 501 Speaker Enclosure Kit	Apr., p. 101
Blaupunkt Auto Radio (AM-FM Marine Band)	Jan., p. 116
Heathkit SD-1 Phonograph Kit (Complete system)	Feb., p. 100

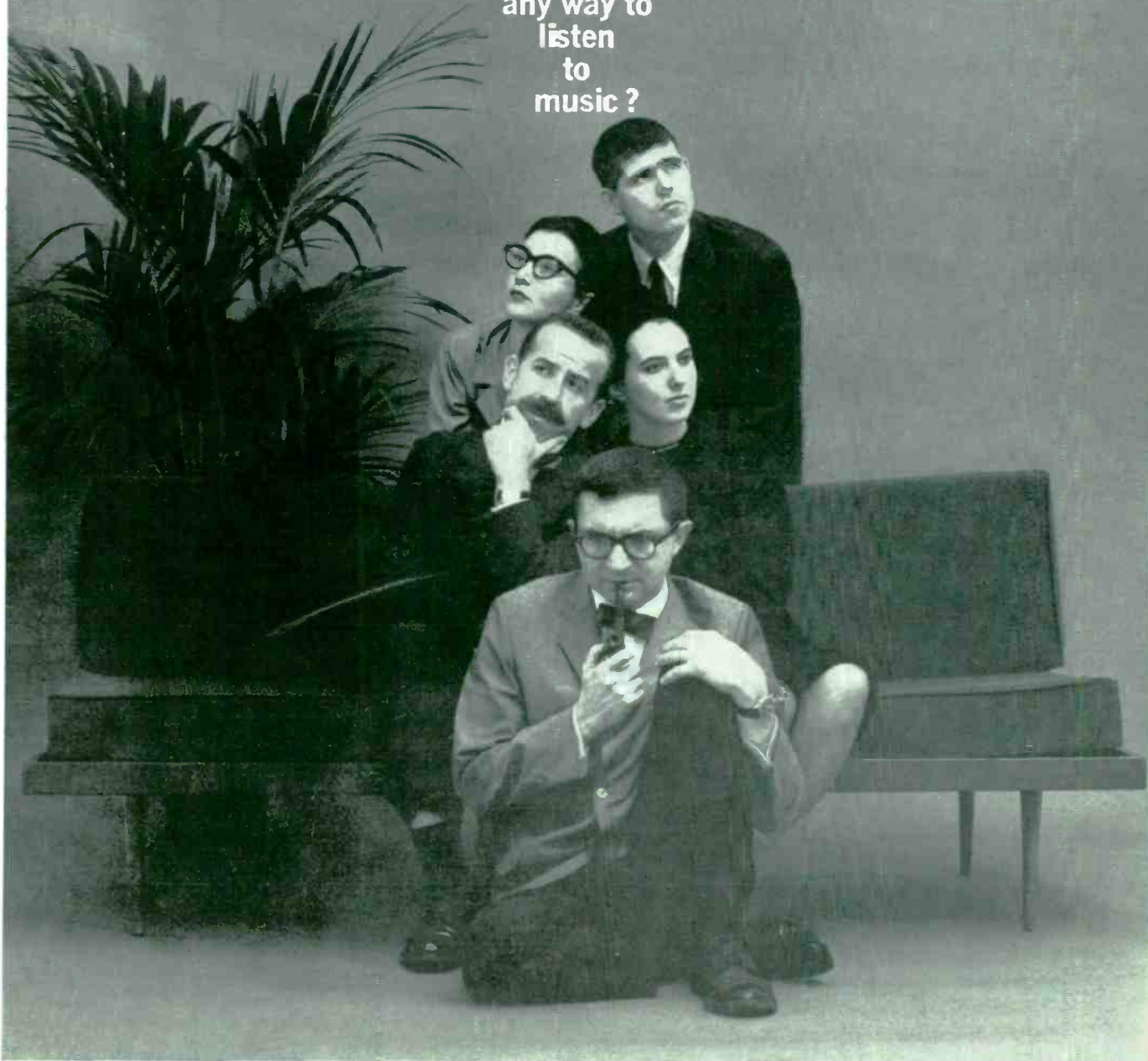
Help Fight TB



Use Christmas Seals

HIGH FIDELITY MAGAZINE

Is this
any way to
listen
to
music?



A new kind of speaker system from Scott lets everyone in the room hear stereo—no matter where they stand or sit. This is the first thing you should know about the new Scott Custom Stereo Speaker System: there is nothing else like it available today. The Scott is a totally reflective system—reflecting the sound off the floor and wall. There is no direct radiation.

Other stereo speaker systems produce a true stereo "mix" only when you sit midway between the two systems. With the Scott, you hear true 3-dimensional stereo anywhere you stand or sit in a room. By reflecting the sound off the wall, the sound is dispersed throughout the room. There is no single point source. The box-like sound of other speaker systems is eliminated. The wall becomes alive with music—with a realism, a depth and dimensionality never be-

fore achieved. Stereo is everywhere. And everyone hears it.

Because of its totally reflective design, the Scott system does not look like a conventional speaker system. It eliminates the need for grill cloth—a woman's pet hatred. It is available within handsome, authentically-styled benches and cabinets. Or it can be slipped out of sight—under a couch, for example. Listeners have termed it the "invisible speaker system."

No combination of pretty and vainglorious words can adequately describe the incomparable musical beauty of the Scott Speaker System. You should, of course, hear it yourself. For our illustrated brochure and the address of the music or audio store nearest you, write to: Dept A1, Scott Laboratories, Inc., 241 West Street, Annapolis, Md.

SCOTT LABORATORIES IS A DIVISION OF ANNAPOLIS ELECTROACOUSTIC CORP.

CIRCLE 97 ON READER-SERVICE CARD

PURCHASING A HI-FI SYSTEM?

TIME PAYMENTS
AVAILABLE—UP TO
2 YEARS TO PAY!

Send Us
Your List Of
Components
For A
Package
Quotation

WE WON'T BE
UNDERSOLD!

All merchandise
is brand new, fac-
tory fresh & guar-
anteed.

FREE Hi Fi Catalog
Available on Request

AIREX RADIO

CORPORATION

64-HF Cortlandt St., N. Y. 7, CO 7-2137

PARTIAL LIST OF BRANDS IN STOCK

Jim Lansing*
Aflac Lansing
Electrovoice
Jensen • Hallicrafter
Harley • Gonsel
USL Citizen Band
Texas Crystals
University
Acoustic Research
Janszen • Viking
Wharfedale
Concertone
Bell • G.E.
Weathers
Harman-Kardon
Eico • Pilot
Sherwood*
Tandberg*
Acrosound
Quad Amplifiers
& Speakers*
Dual Changer*
Bogen • Leak
Dynakit • Fisher
H. H. Scott
Thorens*
TEC • Roberts
Amplex • De Wald
Sony • Challenger
Wallensak
Garrard • Miracord
Glaser-Steers
Rek-O-Kut
Components
Norelco • Fairchild
Pickering • Gray
Audio Tape
Magnecord*
Arizon Cabinets
Rockford Cabinets
* Fair Traded

THE WEAVERS

Continued from page 50

hear America singing, the Weavers are there."

But it was not only a folklorist and a poet who smiled benevolently on the young group. Gordon Jenkins, an arranger and orchestra leader, was a regular visitor to the Vanguard and he facilitated the first recording contract at Decca. "We remember," says Hays, "the cynical advice of a recording company executive who said 'You've got to decide whether you want to be good or commercial.' Our feeling and Gordon's was that we should try to be good *and* commercial, for we saw no barrier between the two."

The Weavers' records began to sell like wildfire. More than four million 78s were sold by Decca in those early years. The group acquired two managers, Pete Kameron and Harold Leventhal. Leventhal is the Weavers' personal manager today and is considered both a friend and the "fifth" Weaver. He has been described as a mother 'possum with seven breasts, with a folk singer hanging from each.

The cross-country tours began: to large municipal auditoriums, to such spots as Ciro's in Hollywood and the Palmer House in Chicago. The group even doubled between the Blue Angel and the Strand Theatre in Manhattan at the same time. The giant amusement wheel at Las Vegas "was a big gamble," but the Weavers won out there, too. It was an upward, upswinging cycle of one triumph after the other, and the popular-music industry began to feel the impact of the Weavers' folk songs.

The spiral of success was not without its difficulties, however. The grind of performances and travel meant hardships on families and, as one Weaver puts it, "It's as hard to keep a group together as it is a marriage, but we weren't even sleeping with each other." Then there were external problems. The song-pluggers descended, locustlike, on the hit group with what were purportedly "folk songs," such as *Don't Ever Hit Your Mother on the Head with a Hammer*, *It Will Make a Bad Impression on Her Mind*. Well-meaning entrepreneurs were taken aback when the Weavers refused to sing their songs. The group turned down the chance to make the first official recording of the theme song from the film *High Noon*, for instance. Hays says now, "We had to say no, it probably was the right song for its purpose, but if we had sung it we would not have sounded quite honest."

But the biggest assault on integrity was to come from a completely extramusical quarter. In the height of the McCarthy era of the blunderbuss accusation and guilt by association, the Weavers were to fall victim to one of the most comprehensive blacklists on record. In his book *False Witness*, Harvey Matusow describes how the blacklist got started: "We [Matusow and other interested parties] discussed my forthcoming role as

witness before the House committee. . . . We discussed the careers of a well-known quartet who, at the time, had the top-selling phonograph record in the United States. One of its members was listed in Red Channels, but there was nothing that could be pinned on the group specifically—they could not be placed in the Communist party. Having known all four of them, not as Communists, but as friends, I triumphantly said, 'I know them, and they are Communists.'"

Such attacks took effect in those hysterical days. "All we wanted was to be judged on what we did," Miss Gilbert recalls today ruefully. But that was not to be; even *Tzena, Tzena* was being branded as a subversive song. Cancellations of Weavers' appearances mounted. Television, the most vulnerable area, was first. Then some of the posh clubs, and then the Ohio State Fair at Columbus, after hiring the Weavers at a fabulous fee, canceled the group's appearance there. Seeger says today, "I would be willing to bet that every disc jockey in the country got a letter to urge him to discontinue playing the Weavers' records."

The fact that the Weavers had sung at all sorts of Rotary, Roman Catholic, and Boy Scout benefits didn't cut much ice. The fact that they were singing the very same songs that had led to their early popularity didn't matter. The steam-roller of anti-leftist feeling was rolling, and the Weavers were right in its path. By the end of 1952, the group decided to disband. Miss Gilbert moved to the West Coast. The Decca contract was, by mutual agreement, canceled, and in 1953, Seeger began slowly to build up a following along the college circuit as a solo performer. The group was, for all intents and purposes, a memory.

But by autumn of 1955, Harold Leventhal felt the contribution the Weavers had made was of such importance that he did a bit of finagling. He rented Carnegie Hall for a night in Christmas week, 1955, and informed each of the by then far-flung Weavers that the others had agreed to get together for a reunion concert. After three weeks of rehearsals, the group bounded into a sold-out Carnegie Hall. The air was charged as at few concerts. The fans had returned in multitudes, and the group's electrical rapport with its admirers was full reestablished.

Leventhal had the concert taped, and soon tried to get recording companies, big and small, to release the tape. Big and small they said "no," or "wait." By the summer of 1956, the tapes of the great Carnegie Hall concert reached Vanguard Records, and Maynard and Seymour Solomon said "yes." It is a word many recording executives wish they might have said, for the disc sales of the reconstituted Weavers, before and after Erik Darling joined the group, have gone into the hundreds of thousands and are the hardy perennials of folk music records. The Weavers' tours continued, with turn-away throngs at Boston's Symphony Hall and New York's Carnegie Hall. The college

I HAVE BEEN AROUND THE WORLD AND I HAVE FOUND BURGESS HAS A REPUTATION FOR EXCELLENCE BASED ON SCIENTIFIC RESEARCH!

I HAVE BEEN IN ALL 50 STATES AND DISCOVERED THE SAME THING!

'TIL NOW, I HAVE NEVER LEFT FREEPORT* AND I KNOW IT'S TRUE!

HE WORKS IN THE BURGESS LABORATORY

WHO COULD KNOW IT BETTER? THEY MAKE PORTABLE LIGHTS AND RADIO BATTERIES, TOO

HERE ARE A COUPLE OF THEIR MODELS

BURGESS
FLASHLIGHT BATTERY
leakproof
CHROME PROTECTED

BURGESS BATTERY COMPANY

DIVISION OF SERVEL, INC.

*FREEPORT, ILL. • NIAGARA FALLS, CANADA

CIRCLE 28 ON READER-SERVICE CARD

circuit eagerly turned out for them, and a tour last summer of Israel (for forty-two concerts) and the British Isles was well received.

Today a new generation of Weavers fans is coming up, and the group is pressed by the driving energy and youthfulness of the many fresh, buoyant singing trios and quartets emerging on the scene. The revival the Weavers helped start is in full swing, and a noticeable trend towards the performance of more ethnic music is developing. The Weavers' position of preëminence is one they worked hard to attain; they now must work even harder to retain it before an increasingly critical audience. But if the Weavers were not to sing another song or make another record, their accomplishments would stand out boldly on the face of popular American music.

HUNEKER

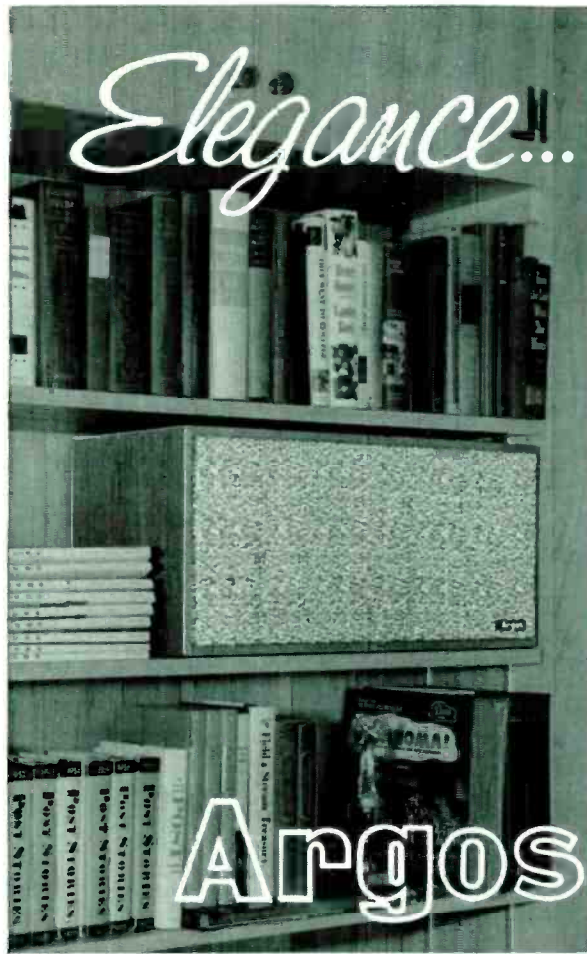
Continued from page 41

the finest was on Botticelli's "sweet, sick, nervous music."

His best-liked books in Germany and France were, Huneker remarked, his two collections of short stories, *Visionaries* and *Melomaniacs*, which were "not Anglo-Saxon or American fiction. . . . They belonged to what the Germans call *Kultur-novellen*." They derived more or less from E. T. A. Hoffman but leaned a good deal on Poe, and their characters and settings were usually exotic, musicians and poets of mixed blood, sometimes in German or Austrian watering places. Fantastic, erotic, esoteric, as Huneker said, they have names like Baldur, Arved, Quell; and among these "rebels of the moon" is the Russian mystic and millionaire, the scientific pyrotechnist of *The Spiral Road*. Huneker gave the name of Arthur Schopenhauer Wyartz to the son of an old Brook Farmer.

There came a time when he was "dead sick of the decadents," dead sick of "the entire crew of 'modernity' yowlers," sick of "strange faces" and "foreign tongues," sick of "cosmopolitanism," when he became, in fact, a "rabid Yankee." But this was mainly because of the war when the impressionable Huneker, the "old practitioner in literary and artistic poisons," said that his cosmopolitanism peeled off like dry paint as he read President Wilson's proclamation. He had the usual "bully time" even with Theodore Roosevelt. But he remained the unquiet soul he described in *Steeplejack*, who voyaged from city to city, from country to country, who never lost the Irishman's love of highly colored phrases and for whom life was never a Barmecide feast.

He was always young in temperament—and he was a critic with temperament—"an optimist at bottom with a superficial coating of pessimism which thaws near a piano, a pretty girl, or a glass of Pilsner." But he



on a bookshelf

Gracious listening for bookshelf or floor with TWO Jensen speakers. 8-in. woofer, 3½-in. high-dispersion tweeter, superbly matched. Luxurious ¾-in. genuine hardwood in Whitened Birch or Light American Walnut. 24 x 11 x 10½ in. deep. At your hi-fi store or write Dept. H, Argos Products Co., Genoa, Illinois.

NEW DE LUXE CATALINA
TSE-2AS \$39.95 NET

Argos

Products Company

CIRCLE 7 ON READER-SERVICE CARD



H.H. SCOTT

...leader in audio engineering and design

H. H. Scott's new model 399 Stereo Tuner/Amplifier Combination—a precision integrated instrument for complete stereo reproduction from radio and records. Its endless miles of wires and cables join in hundreds of places throughout the chassis.

Such intricate wiring detail demands Circuit Reliability — fail-proof connections so that Scott high fidelity components will provide top quality, trouble-free performance through the years.

At H. H. Scott they make highly efficient, fast-holding solder joints with *Multicore 5-Core Solder. The exclusive Ersin extra-active, non-corrosive resin flux in Multicore wets metals faster... guarantees a continuous flux stream avoiding dry or high resistance (HR) joints...and, because of its exclusive thin-wall construction, it melts instantly and holds fast on all metals, even if they are oxidized.

Specify the
World's Finest

ERSIN *Multicore*



FIVE-CORE SOLDER



*Multicore is approved under all applicable Federal Specifications

For information, please write Department

MULTICORE SALES DIVISION BRITISH INDUSTRIES CORP., Port Washington, N. Y.

CIRCLE 27 ON READER-SERVICE CARD

TRADER'S MARKETPLACE

Here's the place to buy, swap, or sell used equipment, records or what have you. Rates are only 45¢ a word (no charge for name and address) and your advertisement will reach more than 110,000 music listeners. Remittance must accompany copy and insertion instructions. Copy must be received by 5th of 2nd month preceding publication and is subject to approval of publishers.

CHRISTMAS COMFORT in 30 styles of sheepskin slippers, double deerskin mocs, etc. Money back guarantee. Free catalog. Cottage Crafts Shop, Rutland, Vermont.

COMPONENTS, RECORDERS, Tapes. Send for wholesale catalogue. Carston, 215-A East 88th Street, New York 28, N. Y.

HI-FI DOCTOR—Will solve your hi-fi problems on-the-spot. Acoustic, Audio, Radio engineer. Stereo designing. Professional visits, day, evening. New York area, weekdays. William C. Bohn, 550 Fifth Ave., New York City. Plaza 7-8569.

WRITE FOR QUOTATION on any Hi-Fi components. Sound Reproduction, Inc., 34 New Street, Newark 2, N. J.

HARPSICHORDS, CLAVICHORDS—Excellent modern German instruments by Sperrhake. Beautiful cabinetry, moderate prices. Robert S. Taylor, 8710 Garfield Street, Bethesda, Maryland.

AMPEX, 601's, 960's, 670 speaker, Fisher components. Leica camera and projector. Excellent or unused. Scotch recording tape. Big reductions on all. List 25¢. Foster Gunnison, Jr., Suite 806, 600 Asylum Ave., Hartford, Conn.

EXCELLENT QUALITY RECORDING TAPE—7" reels, 30-15000 cps guaranteed. 1200' Acetate, 3/3.90-6/7.50; 1800' Acetate, 3/5.10-6/10.00; 1200' Mylar, 3/4.80-6/9.00; 1800' Mylar, 3/5.60-6/13.00. SPECIAL, 2400' Mylar, 3/7.20-6/14.25. Plus 15¢ PP & Handling per reel. Foto Sound, 88 Harbor Road, Port Washington, N. Y.

ALL MAKES HIGH FIDELITY speakers repaired. Amrite, 168 W. 23rd St., New York 11, N. Y. CHelsea 3-4812.

FOR SALE: University Senior five speaker system, mahogany, \$100. I. Janowitch, 248 W. Market Street, Long Beach, N. Y. GE 1-0143.

SALE: 78 R.P.M. RECORDINGS, 1902-1950. Many types. Free lists. Collections bought. Mr. Ellie Hirschmann, P.O. Box 155 (HF), Verona, N. J.

PRECISION RECEIVER ALIGNMENT—FM—\$5; FM/AM—\$9. Hi-Fi equipment meticulously serviced. Kit problems solved. I. Pollack, Westbury, L. I., N. Y. ED 4-4490.

BEFORE YOU BUY receiving tubes or Hi-Fi components send now for your giant free Zalytron Catalog No. 166—featuring nationally known Zalytron first quality TV-Radio tubes, Hi-Fi stereo systems, kits, parts, etc. All priced to save you plenty—Why pay more? Zalytron Tube Corp., 220 W. 42nd St., New York, N. Y.

RENT STEREO TAPES—over 1,500 different—all major labels—free catalog. Stereo-Parti, 811-D Cantinela Ave., Inglewood 3, Calif.

COMPONENTS—Best quotations—Sale items. Bayla Co., Box 131, Wantagh, N. Y.

OUT-OF-PRINT Long Playing Records, Send your "want-list." Classical Record Shop, 825 Seventh Avenue, New York 19, N. Y.

DON'T BUY HI-FI components, kits, tape, tape recorders until you get our low, low return mail quotes. "We guarantee not to be undersold." Wholesale catalog free. Hi-Fidelity Center, 1797AC First Avenue, New York 28, N. Y.

FOR SALE: Brook model 7 preamplifier, \$60.00; Heathkit electronic crossover, \$20.00; HIGH FIDELITY, 1-48, best offer. George Sarmiento, 35-50 81st Street, Jackson Heights 72, N. Y. DEfender 5-6749.

PROFESSIONAL RECORDING TAPE. First Quality of prime manufacturer. Full frequency response. Polished, lubricated. Money back guarantee. Acetate 1200', 1 1/2 mil, 4/5.00; 1800', 1 mil, 4/6.65; Mylar, 1200', 1 1/2 mil, 4/5.95; 1800', 1 mil, 4/8.20. Postage 20¢ each reel. Hi Sonic, 1212 North Park Road, Hollywood, Fla.

RARE 78's. Write Record-Lists, P.O. Box 2122, Riverside, California.

HIGH FIDELITY, Music at Home, complete, make offer. R. E. Worthy, 18 Spring Street, Williamstown, Mass.

DISCRIMINATING TASTE? If he's one of those hard-to-satisfy record collectors, give him a Recocards record index. \$12 (150 records); \$20 (400 records). Send for brochure, sample Record Index cards. Recocards (HZ), 503 Hyde Park Bank Building, 1525 East 53rd Street, Chicago 15, Illinois.

HAVE YOU ANY RECORDS worth \$150.00? "Price Guide, lists 7,500 numbers, values. \$2.50, postpaid. American Record Collectors Exchange, 825 Seventh Ave., New York 19, N. Y. Attention: Julian Morton Moses.

HIGH FIDELITY, 1-71, lacking 34-36. F.O.B., \$20. S. C. Wilcox, 808 Elin Avenue, Norman, Oklahoma.

ALL AVAILABLE English LPs from stock or 6/8 weeks delivery. Large stocks of French, German, Italian, etc. LPs. Send for monthly lists of these and 78 rpm collectors' items. Ross, Court & Co., 2098 Yonge St., Toronto 7, Ont. Canada.

AUDIO ACCESSORIES—best prices—free literature. Audiotone Recording Services, P.O. Box 9, Port Washington, N. Y.

NEW METALLIZED Mylar conducting tape for recorders with automatic stop or reverse. Norelco, Tandberg, Wollensak, DeJure, Uher, etc. P5 adhesive, non-abrasive, 1 mil. Quantity discounts. 1/2" and 1/4" width. \$1.25 per roll. Postpaid, E L Products, Box 771-C, Havertown, Pa.

HIGH FIDELITY, complete less #21, Best offer. Sol Siegle, 5680 Forward Ave., Pittsburgh 17, Pa.

INDUCTORS FOR Crossover Networks. 118 types in stock. Send for brochure. C & M Coils, 3016 Holmes Ave., N.W., Huntsville, Ala.

YOUR INQUIRES INVITED. Authorized distributors. Professional service. F. T. C. Brewer Co., 1714 N. Pace Blvd., Pensacola, Fla.

EUROPE 1961, BUDGET-WISE CIRCLE TOURS: Tenth anniversary folders ready describing creatively planned group programs visiting 12-19 countries in 37-56 days. Prices with trans-Atlantic tourist steamship \$1,160-\$1,595. Air passage optional. 36 departures. April-September. Dittman Tours, Northfield, Minn.

INCREASE CLARITY, Presence, Depth with the new Duo-Phonic Inductor on stereo or mono. Send for the free facts or order now \$29.90. Money back Guarantee. The Audionics Co., 8 West Walnut Street, Metuchen, N. J.

AMPEX, CONCERTONE, Magnecord, Presto, Bogen, Tandberg, Penlon, Sherwood, Rek-O-Kut, Scott, Shure, Dynakit, others. Traces, Boynton Studio, Dept. FH, 10 Pennsylvania Ave., Tuckahoe, N. Y.

BALLPOINT pens, 15 for \$1.00. Write perfectly, retractable, metal pocket clip, send cash or money order. Arts Unlimited, P.O. Box 531, Cooper Station, New York 3, N. Y.

INTERNATIONAL RECORD COMPANY Musical and Technical Coordinator available spring 1961 seeks responsible position utilizing full qualifications. State details of position available in first reply. 49 Desmond Ave., Bronxville, N. Y.

SELL—Grado 12" stereo arm, \$18.00; Grado master stereo cartridge, \$30.00; Norelco Continental 400 stereo recorder, \$210.00. Jack Fleischer, 271 Cooper Place, New Haven 15, Conn.

FOR SALE: HIGH FIDELITY, 1-90, Best Offer. I. Janowitch, 248 W. Market St., Long Beach, N. Y. GE 1-0143.

WRITE FOR LOW PRICES Hi-Fi stereo components. We try not to be undersold. Audionics Company, 790 North Main Street, Providence, Rhode Island.

TAPE RECORDERS, Hi-Fi components, Sleep learning equipment, tapes. Unusual values. Free Catalog. Dressner, 69-02A, 174 St., Flushing 65, N. Y.

HUNEKER

Continued from preceding page

became, towards sixty, the Old Foggy who figured in one of his last books—however, he observed, "I know it, and that marks the difference between other old fogies and myself." By nature a Yea-sayer, he left his "dear son," Mencken, to do the attacking; but, although he liked to face the rising rather than the setting sun, he was not at home in the arts of the postwar epoch. He welcomed the writing of James Joyce but he could not accept the *vers libre* of the Twenties; and, with his motto "Write only for the young; The old will not heed you, being weary of the pother of life and art," the young artists did not appeal to him. "I have to get off somewhere," Huneker said in one of his letters, "and with the exception of Matisse and Picasso and Epstein and Augustus John I don't dote on the new chaps." The Cubists did not interest him—he could not unravel their meanings. "There are no tonalities, only blocks of raw primary colors juxtaposed with the childlike ingenuousness of Assyrian mural decorations . . . my sympathies have reached their outermost verge," he said in *The Pathos of Distance*; and he could not like the "neo-Scythians who . . . throw across their saddle bows the helpless diatonic and chromatic scales. . . . I fear and dislike the music of Arnold Schoenberg, the hardest musical nut to crack of his generation, and the shell is very bitter to the mouth." He added, "If such music making is ever to become accepted, then I long for Death the Releaser."

It is true that Huneker eagerly studied Schoenberg's compositions, for he was both curious and conscientious; but he could not live up to his own advice, "Enjoy the music of your epoch, for there is no such thing as music of the future." But, after all, his was the great epoch that opened with Bach and led through Brahms, the "bard chanting humanity's woes and full-blooded aspirations"; and who ever enjoyed more the great composers who lived then, as well as the great novelists, poets, and painters? "The twentieth-century man," he said, "brings forth his works of art in sorrow. His music shows it. It is sad, complicated, hysterical, and morbid"; and, with his cult of great artists in every line, Huneker was himself an archromantic.

It is true, he said that Mozart was the greatest musician the world had known, blither than Beethoven and more serene; and, in his "Dream Barn" on Madison Avenue, before he was exiled to Brooklyn, he continued every morning to play Bach. That room, on the tenth floor, was as big as a cathedral—where are such old-fashioned apartments today? Bach, for Huneker, was "the Alpha and Omega of music." But Chopin was his god, and the sentimental hero Liszt appealed to him much more than Richard Wagner. Loving symphonic music, he disliked grand opera as what he called, in

Ivory Apes and Peacocks, "a mishmash of styles, compromises, and arrant ugliness"; and elsewhere he said that "a Beethoven string quartet holds more genuine music for me than the entire works of Wagner. . . . The twentieth century will find Wagner out. . . . Think of utilizing that magnificent and formidable engine, the Beethoven symphonic method, to accompany a tinsel tale of garbled Norse mythology with all sorts of modern affectations and morbidities introduced." He had said in his *Franz Liszt*, "Nothing stales like theatre music. The Button-Molder awaits at the crossroads of time all operatic music, even as he waited for Peer Gynt."

There was little of the humanitarian in this worshiper of great men, and no doubt he was prejudiced against the "thrice brutal" Zola and his "noisy martistic novels." He preferred Nietzsche to the nonresistant Tolstoy, and, as an individualist, he was drawn to Stendhal and to Ibsen, "in these times of vapid socialistic theories." For the rest, saying there were no modest authors, he was himself genuinely humble, disliking "my truly negligible work" and saying of critics in general, "We are only contemporaries of genius." At his worst, jerky and florid, he could scribble a series of bad epigrams followed by the phrase "I pause for breath"; but, agile and humorous at his best, and sometimes a beautiful writer, he was learned, always alive, and certainly unique.

AMBIOPHONY

Continued from page 44

repetition vary with frequency as well as amplitude, and that these variations correspond to the way sound actually behaves in an auditorium. Other attempts to provide a similar effect include time-delay devices such as the "Stereo-Fax" developed by Gaylor Products and the "Duo-Phonic Inductor" offered by the Audionics Co.

The important thing about a delay system (assuming, to begin with, that it is designed and built correctly and introduces no distortion of its own) is that it separates the reverberation signal. The acoustic effect then depends in large measure upon what you do with that separated signal. If you feed it back to the stereo or mono speakers that deliver the direct sound, you may achieve little that has not already been done to a considerable extent at the recording studio.

For a genuine "ambiophonic effect," therefore, one or more separate speakers appear to be necessary—for enhancing mono as well as stereo. They are part of the Holt, and some of the packaged systems (Motorola, for example) and can be added to practically all others.

Continued on next page

GENERAL ELECTRIC VR-22 STEREO CARTRIDGE



4 reasons why it's preferred by just about everyone who knows.

- 1 **Compliance**—It tracks precisely—no stiffness.
- 2 **Channel separation**—Up to 28 db for maximum stereo effect.
- 3 **Response**—Smooth and flat from 20 to 20,000 cycles (VR-22-5), 20 to 17,000 cycles (VR-22-7).
- 4 **Freedom from hum**—VR-22 is tripled-shielded against stray currents.

General Electric Co., Audio Products Section, Decatur, Ill.

GENERAL ELECTRIC

CIRCLE 52 ON READER-SERVICE CARD

HI-FI COMPONENTS 40% OFF IN THIS SPECIAL PACKAGE

Bell #2221 20 Watt Stereo Amp.	\$ 99.95
Bell #2222 FM/AM Stereo Tuner	109.95
Garrard RC-210 4/Sp. Stereo Changer & Base	54.45
Shure M7D Diam. Stereo Cartridge	24.00
2-University S-80 Spkr. Systems	119.90
Regular Catalog Price	\$408.30
YOUR COST	244.98

Your Save 40% \$163.32

IF YOU DESIRE A DIFFERENT PACKAGE—Let us quote on your single component, Tape Recorder, or Complete Hi-Fi Package, by return Air Mail, at Guaranteed "We Will Not Be Undersold", prices. WHOLESAL CATALOG FREE.

HI-FI RECORDING TAPE

7" Spools - Splice Free - Freq. Resp. 30-15KC

12A 1200' Acetate	3-11	12-23	24
18A 1800' Acetate	\$1.29	\$1.17	\$.99
18M 1800' Mylar	1.79	1.59	1.45
24M 2400' Mylar	2.09	1.99	1.85
	3.29	2.99	2.75

Any assortment permitted for quantity discount. Add 15¢ per spool postage. 10¢ 24 or more.

PRE-RECORDED TAPES — RCA-VICTOR, BELCANTO 2 & 4 Track. Write for Complete Catalog FREE, & Wholesale Discounts.

Jr. Tape Splicer

Regular....\$ 6.50 Special....\$ 2.95

Deluxe Tape Splicer

Regular....\$ 8.50 Special....\$ 3.95

WE WILL NOT BE UNDERSOLD
IN HIGH FIDELITY COMPONENTS

15 DAY MONEY BACK GUARANTEE

Hi Fidelity
CENTER

1799-A First Ave., New York 28, N. Y.

CIRCLE 59 ON READER-SERVICE CARD

save on
stereo
hi-fi



send for the 1961
ALLIED
CATALOG

free

SAVE MOST! Here's your complete money-saving guide to Hi-Fi, including products available only from ALLIED. See how you save on our recommended complete Stereo systems. Choose from the world's largest stocks of famous-name amplifiers, tuners, changers, speakers, enclosures, period-style equipment cabinets, tape recorders, accessories; save most with KNIGHT® deluxe components. Build your own—save even more with our exclusive Hi-Fi KNIGHT-KITS®. For everything in Hi-Fi and Electronics, get the FREE 444-page 1961 ALLIED Catalog!

only \$5 down
on orders
up to \$200

ALLIED RADIO

ALLIED RADIO Dept. 144-M
100 N. Western Ave., Chicago 80, Ill.

Send FREE 1961 ALLIED Catalog.

Name _____

Address _____

City _____

Zone _____ State _____

CIRCLE 4 ON READER-SERVICE CARD

DEXTRAFIX
TONE ARM CONTROL

Guards records, stylus

Prevent accidental dropping of tonearm. Gently lowers tonearm into lead-in groove—lifts it after play. Pays for itself in record you save. Installs in seconds. Ask your dealer for dextrafix tonearm control, \$4.95

dexter chemical corp.
consumer products division
845 Edgewater Rd., New York 59 0-33

CIRCLE 37 ON READER-SERVICE CARD

Beethoven



"FAMOUS COMPOSERS SERIES"
Sculpture-Replicas At Modest, Studio Prices

Finely-detailed likenesses of the Greats. Perfect touches for home or office. Fitting compliments to your fine taste... in getting or giving. 10-day refund guarantee.

- | | | |
|--------------------------------------|------------------------------------|--|
| Only \$8.95
7"-8" Ht. | Only \$10.95
Approx. 9" Ht. | Only \$12.95
11" Ht. |
| <input type="checkbox"/> Mendelssohn | <input type="checkbox"/> Beethoven | <input type="checkbox"/> Haydn |
| <input type="checkbox"/> Rubinstein | <input type="checkbox"/> Chopin | <input type="checkbox"/> Pkg. Shpg. \$1.75 |
| <input type="checkbox"/> Schubert | <input type="checkbox"/> Liszt | Send check or M.O. for |
| <input type="checkbox"/> Wagner | <input type="checkbox"/> Verdi | items checked. Send 25¢ |
| Pkg. Shpg. \$1.00 | Pkg. Shpg. \$1.50 | for 42-page catalog. |

WYNN'S FINE ART STUDIOS
Dept. F120,
Lawrence Rd., Kings Pk., L.I., N.Y.

CIRCLE 122 ON READER-SERVICE CARD

Something every
TAPE RECORDER OWNER
would like for Christmas

SWITCHCRAFT®
"Mini-Mix"



from **\$7.95**
MIXES TWO SOUND SOURCES

(1) Voice with record or radio. (2) 2 Mics in different places. (3) Instrument with background music. No technical knowledge necessary.

Built-in volume control for each sound source. Ask for free reference guide No. 236 to select proper "Mini-Mix."

4 CHANNEL MIXERS

Add to the enjoyment and versatility of Recorders. User can blend or fade out signals for professional type recordings.

Monophonic type permits mixing up to 4 sound sources from TV, Radio, Phonograph or Microphones to one input of Recorder. Stereo type provides for Stereo music accompaniment to narration of home movies, etc.



See your Hi-Fi specialist or write for name of dealer nearest you

SWITCHCRAFT® 5577 N. Elston Ave., Chicago 30, Ill.

CIRCLE 107 ON READER-SERVICE CARD

AMBIOPHONY

Continued from preceding page

These extra, remote speakers may prove to be the key to the kind of stereo reverberation an audiophile might want in his own home. It is not yet clear how many may be needed for genuine ambiophony, nor where they should be placed. One conclusion that has emerged from the Philips installations is that the listener should not be able to locate the reflection. Equally important, it should never override the direct sound. To simulate both the loudness and diffuseness of true concert hall reverberation, therefore, may require a large number of well-located "surround" speakers.

This area of ambiophony still is largely unexplored, and many observers feel that the bridge across it provided by present-day reverb systems not only is incomplete but somewhat shaky. Reverb is, presently, a controversial subject, and many people feel that a considerable gap separates theory from practice. Its most severe critics point out that a delay system (regardless of the number of speakers employed) which introduces echo on playback cannot, by definition, reproduce the ambient acoustics of the original hall or studio. What such a system does, simply, is tap off part of the playback signal, delay it for a split second, and then reintroduce it together with the undelayed portion of the signal.

While this technique may indeed give you the feeling that the recording was made in a larger hall, it does not necessarily give you the sense that you are listening in that hall. What's more, say the "anti-reverb" people, excessive reverberation, combined with an apparent rise in distortion and loss of bass response sometimes attendant on an increase of the "reverb effect," can give you quite another kind of feeling: that the people who made the recording didn't know their business. The same recording, without reverb, may sound cleaner, albeit confined to a "smaller total space." To promote such a system as two steps beyond high fidelity

has been called ludicrous and misleading. Finally, it has been charged that the reverb systems are offered to mask deficiencies in relatively low quality stereo reproducing equipment: cartridges that do not provide adequate channel separation, amplifiers incapable of full response, speakers incorrectly housed or located. In sum, say its critics, there is no need for reverb when the stereo system is truly high fidelity "all the way on both channels."

These strong objections, however, do not rule out the possible importance of ambio—but as a separately recorded sound track or channel, in which the hall or studio is "recorded" as an entity, together with the program played in it. As distinct from present-day methods of incorporating a sense of room acoustics in the recording, the "ambio approach" would provide its own channel for room effects. Again, all this is largely speculative, with relatively few experiments yet conducted (or their results published).

One relevant series of studies has been published by John J. McKnight, of Ampex Professional Products. McKnight's experiments suggest the use of ambio as an alternative, rather than an addition, to stereo—but using two-channel playback facilities to handle the "basic" signal and the reverberation signal. This approach is said to have certain advantages for some types of music, as with soloists or small ensembles where a feeling of "space" may be wanted.

McKnight's reason for implying the desirability of sometimes being able to choose between stereo and ambio is obvious. Two-channel equipment is now widely available. Recording companies could easily use the second channel to record either the regular stereo signal, or the reverb signal ("space information"), depending on which was deemed more suitable to a given performance. And the listener could use his present equipment to play either type of recording.

A more advanced possibility also may be close at hand, which in effect combines ambio and stereo. Some months ago CBS Laboratories and the Minnesota Mining & Manufacturing Co. showed their prototype model of a three-track tape cartridge, the third track of which might well be used for a delayed and reverberated signal—the ambient acoustics of the hall or studio. Zenith and Grundig are expected to produce the first players for the new cartridge by mid-1961, but they're not talking about them. CBS and 3M are equally tight-lipped. And it must be remembered that three-channel "stereo-ambio" will also necessitate a new repertory of tapes.

In any case, imitation reverberation introduced at playback through various time-delay devices is a commercial reality; professionally recorded reverberation (as a separate signal on a second or third track) is still in the future. Which, if any, system will fulfill its promise of bridging the gap between living room and concert hall remains to be seen—or heard.



You give food and friendship with every \$1 package you send to the world's hungry thru the CARE Food Crusade, New York

PROFESSIONAL DIRECTORY

CALIFORNIA



QUICK-SEE ALBUM FILE

Eliminates bottom jacket wear. Rolls forward for front-view, flip-through selection. 9 models fit any cabinet, closet or shelf. \$7.95 up. Also available with cabinet shown. Dealers inquire.

KERSTING MANUFACTURING COMPANY
504 S. Date Street, Alhambra, California

CIRCLE 63 ON READER-SERVICE CARD



ELECTROSTATIC TWEETER

THRILLING HI FREQUENCY AUDIO RESPONSE ONLY \$19.95

kierulff
SOUND CORPORATION

ORDER BY MAIL
1015 South Figueroa
Los Angeles, Calif.

CIRCLE 65 ON READER-SERVICE CARD

DISTRICT OF COLUMBIA

NORELCO SPEAKERS

Famous 9710M, twin-cone 8" speaker, original list \$39.95, usual NET \$23.97. NOW, while they last 1/2 off net \$11.98 plus postage. (discontinued model). Frequency 40-20,000 cy.



Other SENSATIONAL Speaker reductions on a first come, first served basis. SEND FOR SPEAKER SPECIFICATION SHEET.

COMMISSIONED ELECTRONICS CO.
1776 Columbia Road Washington, D. C.

CIRCLE 35 ON READER-SERVICE CARD

IN WASHINGTON, D. C.
Nearly Everyone Buys At...
Myer's EMCO
MAIN STORE:
509 11TH ST., N.W., WASH., D.C.

CIRCLE 81 ON READER-SERVICE CARD

MARYLAND

DIXIE

HIGH FIDELITY WHOLESALERS

Largest discount High Fidelity component distributors in the South. Wholesale prices on package or individual components. All latest models in factory sealed cartons.

Are prices too high?— Write:

DIXIE HI-FI

12402 Connecticut Ave., Silver Spring, Md.

CIRCLE 38 ON READER-SERVICE CARD

NEW JERSEY

WRITE FOR QUOTATION
ON ANY HI-FI COMPONENTS

SOUND REPRODUCTION, INC.

34 New Street, Newark 2, N. J.

Mitchell 2-6816

CIRCLE 103 ON READER-SERVICE CARD

NEW YORK

FOR THE TOPS IN VALUE
AND THE BEST TRADE-IN ON
HIGH FIDELITY EQUIPMENT
Check with Arrow!

ARROW ELECTRONICS, INC.

65 Cortlandt St., New York 7, N. Y.
Digby 9-4730
525 Jericho Turnpike, Mineola, N. Y.
Pioneer 6-8686

CIRCLE 9 ON READER-SERVICE CARD



JAMAICA—JA 3-8850
MANHASSET—MA 7-5737
BROOKLYN—BU 2-5300
WHITE PLAINS—WH 8-3380
The Original Hi-Fi Trading Organization

audio exchange

JAMAICA 153-21 Hillside Ave.

CIRCLE 15 ON READER-SERVICE CARD

a Note to the Hi-Fi buyer

AIR MAIL us your requirements for an IMMEDIATE WHOLESALER QUOTATION Components, Tapes and Recorders SHIPPED PROMPTLY AT LOWEST PRICES

AUDIO unlimited
714-F Lex. Ave., N.Y. 22, N.Y.

CIRCLE 18 ON READER-SERVICE CARD

SOUND TASTIC!

That's what our customers are saying upon receiving our prices! Write for special low prices on all hi-fi components, tape recorders, etc. INDIVIDUAL QUOTATIONS ONLY!

AUDIO WORLD

No catalogs.

2057 Coney Island Ave., Brooklyn 23, N. Y.

CIRCLE 19 ON READER-SERVICE CARD

OUT OF SPACE?

You bet we'd be.....
If we were to tell you
All about AUDION'S
"Out of this World"
Hi Fi Values.

Write for free catalog.

audion
25-HF Oxford Road
Massapequa, New York

CIRCLE 20 ON READER-SERVICE CARD

HI-FI RECORDING TAPE

*made by world famous manufacturer Sold with 10-day money-back guarantee.

	3+	12+	24+
*1200' 7" acetate.....	\$1.29	\$1.16	\$1.10
*1800' 7" mylar.....	2.02	1.88	1.78
*1800' 7" acetate.....	1.79	1.59	1.49
2400' 7" mylar.....	3.29	2.95	2.75
2400' 7" Tensitized mylar.....	4.25	3.95	3.75

(Can be assorted). Add 15¢ postage per reel 10¢ for 24+ orders.

MAIL ORDER HI-FI. You can now purchase all your HI-FI from one reliable source and be assured of perfect delivery. We deliver from NY stock most components, recorders & tape within 24 hours. SEND US A LIST OF YOUR HI-FI REQUIREMENTS FOR OUR WHOLESALER QUOTATIONS and our FREE wholesale catalog.

CARSTON

125-D E. 88 Street
New York 28, N. Y.

CIRCLE 31 ON READER-SERVICE CARD

NEW YORK

TAPE RECORDERS



HI-FI Components
SLEEP LEARN KITS
Unusual Values
FREE 1960 Catalog

MERITAPE
Low cost
high quality
recording
tape in boxes
or cabs.

DRESSNER 69-02 FA, 174 Street
Flushing 65, New York

CIRCLE 39 ON READER-SERVICE CARD

F & B RECORDING TAPE

Unconditional 25 Year Money-back Guar.

Top-Quality Freq. Resp.
30-15,000 cycles.

1200 ft. 7" reel.....3 for \$3.89
1800 ft. 7" reel.....3 for \$5.22
1800 ft. MYLAR, 7" reel.3 for \$6.59
2400 ft. MYLAR, 7" reel.3 for \$9.93
add 15¢ per reel for postage & handling

FLORMAN & BABB, Inc.

68 West 45th St. New York 36, N. Y.

CIRCLE 51 ON READER-SERVICE CARD

WINNERS ALL*

Be a winner too! Write for our big discount prices on all of your hi-fi needs—and send for our unusual money-saving audio catalog A-12 it's free!

*71,592
SATISFIED CUSTOMERS
Key Electronics Co.
120 Liberty St., N. Y. 6, N. Y.

CIRCLE 64 ON READER-SERVICE CARD

OKLAHOMA

GENUINE DIAMOND NEEDLE \$2.95

If your needle is replaceable chances are 10 to 1 that we can replace it for only \$2.95. Simply remove your old needle from the cartridge, tape it to a piece of paper with your name and address, enclose \$2.95 check or money order and mail to us. By return Air Mail postpaid we will send you a brand new genuine diamond needle for exact replacement. Your old needle will also be returned. Complete satisfaction or money back. In rare cases where we cannot furnish replacement your money and needle will be returned by Air Mail. NO COD'S.

SOUND ACCESSORIES

P.O. Box 3402 Oklahoma City, Okla.
CIRCLE 102 ON READER-SERVICE CARD

PENNSYLVANIA

LOOKING for LOW LOW QUOTES?

STEREO TAPE and RECORDERS
ORGANS
Hi Fi COMP.

BUILT 1950
ESTB. 1932

Send us YOUR list. Free bargain sheet & tape Cat. Brochure best & newest ORGANS.

HiFi 1373 EASTON ROAD,
ROSLYN8, PENNA.
The brand name stereo specialist.

CIRCLE 58 ON READER-SERVICE CARD

SORTS 200 RECORDS

Black wrought-iron cabinet is just waiting for your collection to grow into! "Shows-off" 200 LP albums. Ten compartments to file records by symphonies, operas, ballets, jazz, folk, chamber and show music! Sturdy: 25"x22"x12". Fully assembled! Rent \$1.95, or chg. Diners' Acct. Exp. chg. collected on \$9.95 delivery. AIR-MAIL MONEY-BACK GUARANTEE! @Leslie Creations • Dept. 209W • Lafayette Hill, Pa.

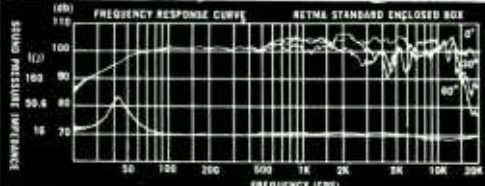
CIRCLE 70 ON READER-SERVICE CARD

ADVERTISING INDEX

Design for
STEREO
the NEW LAFAYETTE
"TRIHELIX"®



3250
only
2.00 Down



3-COMpletely INDEPENDENT SPEAKERS WITH 3-SEPARATE VOICE COILS & MAGNETIC STRUCTURES WITHIN A SINGLE COMPACT 10" UNIT

A major breakthrough in three way speaker design... delivers a quality of performance from a bookshelf size enclosure that equals the unmistakable feel, presence and clarity of a 3-way speaker system. Woofer section utilizes a revolutionary "Conical Stiffener" achieving a true piston action with a phenomenally solid, well defined bass response. Eccentric mounting and baffling of the midrange and tweeter completely eliminate interaction between speaker cones. For stereo or monaural the SK-180 "Trihelix" will provide unexcelled smooth distortionless performance. Response 30-18,000 cps \pm 3db. Impedance 8-ohms. Power rating 20-watts. Built in crossover network and brilliance control.

6650



ELIPTOFLEX BOOKSHELF ENCLOSURE WITH SK-180 "TRIHELIX" SPEAKER

An ideal combination of speaker and enclosure for optimum 3-way speaker performance. Finished on 4-sides for vertical or horizontal placement. Choice of Mahogany, Blonde, Walnut or Oiled Walnut.

LAFAYETTE RADIO ELECTRONICS

Dept. WL6-2 P.O. Box 190
Jamaica 31, N. Y.

Please Send.....

FREE 324-page 1961 Catalog 6TD

SK-180 "Trihelix" Speaker

SK-180 with Eliptoflex Enclosure — Specify Finish

\$ _____ Enclosed

Name _____

Address _____

City _____ Zone _____ State _____

CIRCLE 68 ON READER-SERVICE CARD

Key No.	Page
2.... A. E. S., Inc.....	110
10.... A. E. S., Inc.....	111
1.... Acoustic Research, Inc.....	9
3.... Airex Radio Corp.....	122
4.... Allied Radio.....	125
5.... Angel Records.....	64
6.... Angel Records.....	65
127.... Argo Records.....	119
7.... Argos Products.....	123
8.... Artia Records.....	79
9.... Arrow Electronics.....	127
11.... Audio Devices, Inc.	
Inside Front Cover	
12.... Audio Dynamics.....	20
13.... Audio Empire.....	36
14.... Audio Exchange.....	24
15.... Audio Exchange.....	127
16.... Audio Fidelity.....	58
54.... Audio Fidelity.....	98
17.... Audio-Lingual Inst.....	97
18.... Audio Unlimited.....	127
19.... Audio World.....	127
20.... Audion.....	127
21.... Bell Sound Division.....	34, 35
22.... Bogen-Presto.....	29
23.... Book-of-The-Month Club.....	6
24.... Book-of-The-Month Club.....	7
25.... Bozak, R. T., Co.....	10
121.... Bozak, R. T., Co.....	28
26.... British Industries Corp.....	23
27.... British Industries Corp.....	123
28.... Burgess Battery Co.....	122
29.... Capitol Records.....	69
30.... Capitol Records.....	118
31.... Carston Studios, Inc.....	127
33.... Columbia Records.....	66
32.... Columbia Records	
Inside Back Cover	
34.... Command Records.....	63
35.... Commissioned Electronics.....	127
36.... Decca Records.....	70
37.... Dexter Chemical.....	125
38.... Dixie Hi-Fi.....	127
39.... Dressner.....	127
40.... Dupont "Mylar".....	106, 107
41.... Dynaco, Inc.....	82
42.... Dynaco, Inc.....	83
43.... EICO.....	112
44.... Electro-Sonic Laboratories.....	12
45.... Electro-Voice.....	33
46.... Epic Records.....	86
47.... Fairchild Recording Equip-ment.....	78
123.... Ferro-dynamics Corp.....	83
49.... Fisher Radio Corp.....	13
50.... Fisher Radio Corp.....	15
48.... Fisher Radio Corp.....	17
51.... Florman & Babb.....	127
52.... General Electric Corp.....	125
53.... Grado Laboratories, Inc.....	74
126.... Greentree Electronics Corp.....	104
87.... Grommes.....	93
55.... Harman-Kardon, Inc.....	21
56.... Heath Co.....	18
57.... Heath Co.....	19
58.... HiFi.....	127
59.... Hi-Fidelity Center.....	125
60.... JansZen.....	95
61.... Jensen Mfg. Co.....	1
62.... Karg Laboratories.....	97
63.... Kersting Mfg. Co.....	127
64.... Key Electronics.....	127

Key No.	Page	
65.... Kierulff Sound Corp.....	127	
66.... Koss, Inc.....	116	
67.... Lafayette Radio.....	4	
68.... Lafayette Radio.....	128	
70.... Leslie Creations.....	127	
71.... Library of Recorded Master-pieces.....	82	
72.... London Records.....	68	
73.... London Records.....	72	
74.... London Records.....	94	
75.... Marantz Co.....	16	
76.... McIntosh Laboratory, Inc.....	11	
77.... Medallion Records.....	84	
125.... Medallion Records.....	85	
78.... Mercury Records.....	71	
79.... Minnesota Mining & Manu-facturing Co.....	5	
27.... Multicore Solder Division.....	123	
81.... Myer's Emco.....	127	
60.... Neshaminy Electronic Corp.....	95	
82.... Nuclear Products.....	100	
83.... Panorama Records.....	100	
84.... Pickering & Co.....	2	
85.... Pilot Radio.....	32	
86.... Pilot Radio.....	109	
87.... Precision Electronics.....	93	
Professional Directory.....		127
124.... RCA Camden.....	80	
RCA Tape.....		30
88.... RCA Victor Division.....	94	
89.... Radio Shack.....	81	
90.... Rek-O-Kut.....	25	
91.... Richmond Records.....	97	
92.... Sacra-Disc.....	82	
93.... Sargent-Rayment Co.....	118	
94.... Schwann Catalog.....	96	
95.... Scott, Herman Hosmer, Inc.....	30	
96.... Scott, Herman Hosmer, Inc.....	31	
97.... Scott Laboratories, Inc.....	121	
98.... Seeco Records.....	100	
99.... Sherwood Electronic Labs.....	101	
100.... Shure Bros.....	8	
101.... Sony Corp.....	14	
102.... Sound Accessories.....	127	
103.... Sound Reproduction.....	127	
104.... Stromberg-Carlson.....	26	
105.... Stromberg-Carlson.....	27	
106.... Superscope, Inc.....	102	
107.... Switchcraft, Inc.....	126	
108.... Tandberg.....	108	
109.... Telex, Inc.....	120	
110.... Thorens.....	22	
111.... Time Records.....	73	
69.... Top Rank Records.....	96	
80.... Top Rank Records.....	100	
Trader's Marketplace.....		124
112.... UltrAudio Products.....	91	
114.... United Stereo Tapes.....	76	
113.... United Stereo Tapes.....	Back Cover	
115.... University Loudspeakers, Inc.....	114	
116.... Vanguard Recording Society, Inc.....	75	
117.... Vanguard Recording Society, Inc.....	81	
118.... Walco Electronics Co.....	116	
119.... Washington Records.....	77	
120.... Westminster Records.....	67	
26.... Wharfedale.....	23	
122.... Wynn's Fine Arts.....	126	

THE SOUND OF CHRISTMAS



THE COWBOY AND THE BALLET

Brisk as a prairie breeze is American composer Aaron Copland's pair of ballets—"Rodeo" and "Billy the Kid," coupled for the first time in high-stepping performances by LEONARD BERNSTEIN and the NEW YORK PHILHARMONIC.

COPLAND: RODEO/BILLY THE KID/ML 5575/MS 6175*



CRISP AND CONNIFF

RAY CONNIFF, his chorus and orchestra, make crisply invigorating holiday music, old and new.

CHRISTMAS WITH CONNIFF/CL 1390 CS 6185*



THE DUKE MEETS TCHAIKOVSKY

Free-wheeling jazzman DUKE ELLINGTON and his assisting officer Billy Strayhorn find a surprising colleague—Peter Ilyich Tchaikovsky. The result of this beautiful friendship is a rollicking new version of Tchaikovsky's classic, "The Nutcracker Suite."

THE NUTCRACKER SUITE/DUKE ELLINGTON AND HIS ORCHESTRA CL 1541/CS 8341*



THE HAPPY 13TH

EUGENE ORMANDY stirs THE PHILADELPHIA ORCHESTRA and vast vocal forces into a fever of excitement with "Carmina Burana," a rousing modern setting of a medieval romp in 13th century Latin verses.

CARL ORFF: CARMINA BURANA ML 5498/MS 6163*



JOHNNY MATHIS the rhythms and ballads of Broadway

with Ernie and the Rhythmists and Ralph Burns and the Rhythms

MATHIS ON BROADWAY

JOHNNY MATHIS explores the starlit world of Broadway's rhythms and ballads in a lavish two-record set.

THE RHYTHMS AND BALLADS OF BROADWAY/JOHNNY MATHIS/CL 17 C2S 803*



SOUND OF REVOLUTION

The fiery days of our young Republic are re-created in "THE AMERICAN REVOLUTION," a living history book. It's a 62-page volume and "Lp" with music, posters and all manner of other 1776 calls-to-arms—including the muffled but moving sound of the Liberty Bell. Also articles by historians Arthur Schlesinger Sr., Marshall Davidson and composer Richard Bales. Unexpected touches are poet Robert Graves' evocation of the Loyalist anti-Revolution point of view and painter Larry Rivers' 20th century impression of George Washington crossing the Delaware.

THE REVOLUTION/LL 1001/LS 1002*

HOLIDAYS ARE MADE OF SONGS

MITCH MILLER is the ringleader of a hugely popular new national sport—Sing Along with Mitch. The perfect holiday game is his Christmas Sing Along, a fetching album that comes complete with printed song-sheets for Singers-Along.

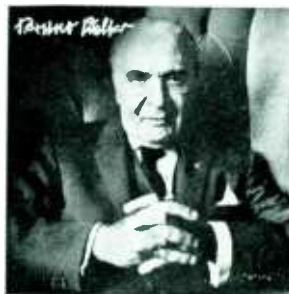
CHRISTMAS SING-ALONG WITH MITCH /MITCH MILLER AND THE GANG CL 1205/CS 8027*



EVERYBODY'S GIRL IRMA

"IRMA LA DOUCE" is a wayward but good-hearted little Paris girl and the heroine of Broadway's newest musical hit of the same name. The show is a kind of French "Guys and Dolls," brash but adorable, full of songs you find yourself humming for days on end. Fresh off the Broadway stage in an Original Cast recording.

IRMA LA DOUCE/ORIGINAL BROADWAY CAST/OL 8560/OS 2029*



THE SOUND OF GENIUS

BRUNO WALTER, custodian of the true Brahms tradition, shepherds his four symphonies into the age of stereo with a handsomely boxed set of ennobling performances. Accompanying the records is a twelve-page retrospective picture-biography, lovingly authored by his daughter.

ORCHESTRAL MUSIC OF BRAHMS COLUMBIA SYMPHONY ORCHESTRA M4L 252/M4S 615*



NEW SOUND ON BROADWAY/"CAMELOT"

LERNER AND LOEWE, the magicians who conjured up "My Fair Lady," cast an even lovelier spell with their latest musical triumph, "Camelot." This charmer is compounded of old English legend and enchanted new melodies. The Broadway cast recording brings it all miraculously home for Christmas.

A happy added note: There are other sounds of "Camelot" too. Conductor-arranger PERCY FAITH concocts an elegant instrumental version of the score. Pianist ANDRE PREVIN and his trio frolic through a witty jazz impression.

CAMELOT/ORIGINAL CAST RECORDING/KOL 8620/KOS 2091*

the HOLLY AND the IVY

CHRISTMAS CAROLS THE MORMON TABERNACLE CHOIR

The First Noel
Hark! The Herald Angels Sing
O Come All Ye Faithful
Angels We Have Heard on High
O Holy Night
White Shepherds Warned Your Flocks
Good King Wenceslas
Where Jeron Was a Little Child
What Child Is This?

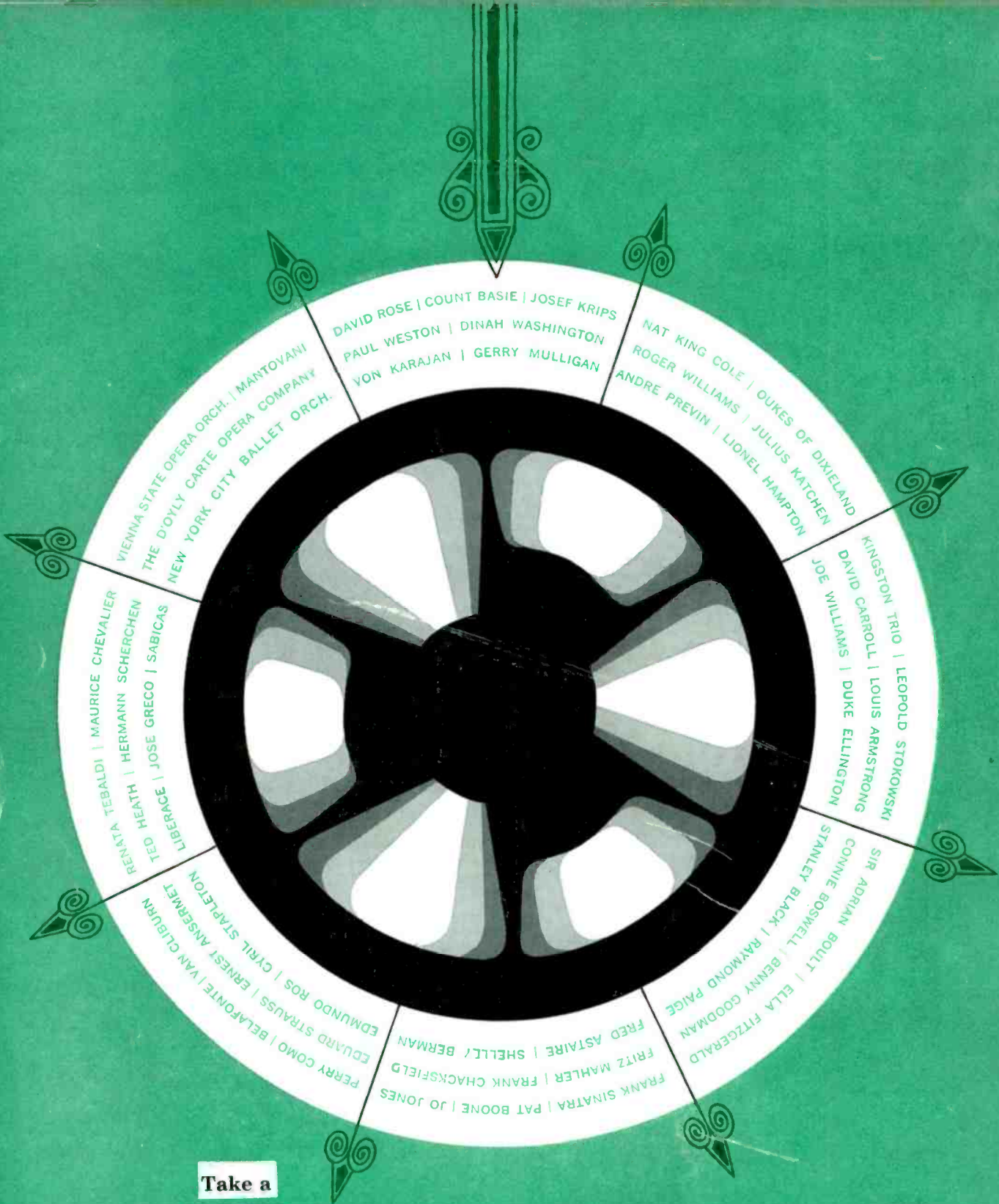
THE SOUND OF JOY AND DEVOTION

"The Holly and the Ivy" is the sound of Christmas that soars from the huge but gentle-voiced MORMON TABERNACLE CHOIR. This album of seventeen carols is encased in a festive gold, red and green jacket that's prettily ready for giving.


THE HOLLY AND THE IVY/CHRISTMAS CAROLS BY THE MORMON TABERNACLE CHOIR/ML 8592/MS 6192*

yours
on
COLUMBIA
RECORDS
and a
merry Christmas
to you all!

© "Columbia", ℗ Maracas Reg. Printed in U. S. A.



Take a
 Number
 from
JAZZ
 to
CLASSICAL

Any number...any recording artist. With 30 recording companies making more and more of their libraries available on 4-track stereo tape—you can pick your favorite musical number, recording artist or type of music from 4-track's growing list right now! And, because of the long-lasting fidelity of tape, it will always sound as good as the day you bought it. Your local hi fi salon, music store or tape machine dealer has the full story on 4-track's winning combination of quality—variety—and economy. For catalog, write: 1024 Kifer Rd., Sunnyvale, California, UNITED STEREO TAPES 



MUSIC SOUNDS BEST ON TAPE / and you can prove it to yourself...hear it