

60 cents

ICD

high fidelity

MAY

THE MAGAZINE FOR MUSIC LISTENERS



IN THIS ISSUE

**STEREO IN A
SUITCASE**

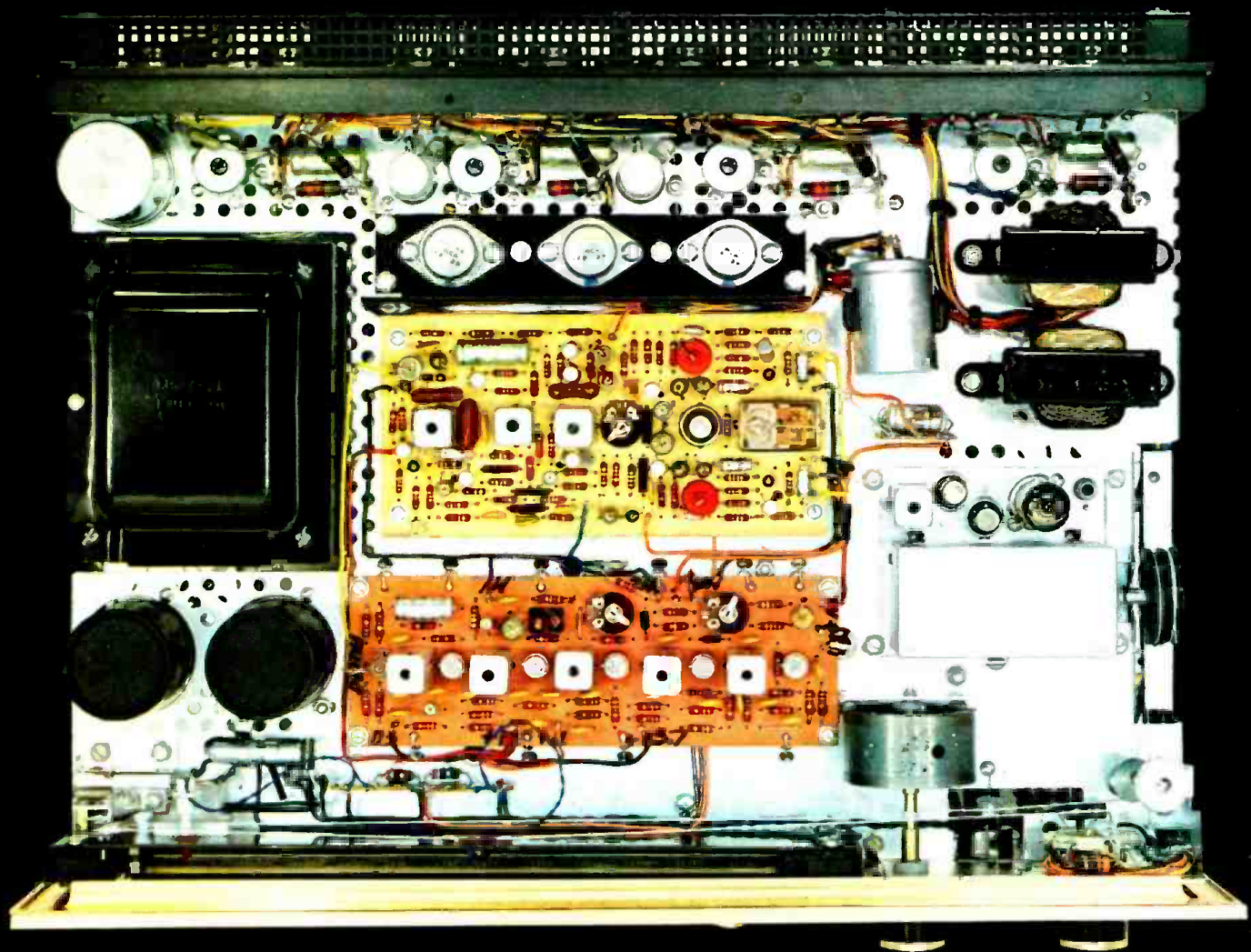
**BARBRA
STREISAND**

**WIDEBAND
RESPONSE:
PROS AND CONS**

**HINDEMITH
IN RETROSPECT**



**An important feature
has been missing from
all transistorized components
...until now.**



Technical Features and Specifications

600-T

AMPLIFIER SECTION:

- 100 watts total IHF Standard music power output at 8 ohms.
- 45 watts per channel rms power output at 8 ohms.
- 0.5% harmonic distortion at 1 kc and rated output.
- 0.5% intermodulation distortion at rated output.
- 12 to 35,000 cps IHF power bandwidth.
- Receiver chassis only 11 $\frac{7}{8}$ " deep despite tremendous amplifier power.
- No output transformers—therefore no limitation of bass performance or of transient response because of transformer characteristics.
- *Four* output transistors in *each* channel for conservative operation at high power (instead of the conventional *two*).
- Impedance selector switch, for best possible match of output impedance to 4-ohm, 8-ohm or 16-ohm speakers.
- Exclusive Fisher DIRECT TAPE MONITOR®.

TUNER SECTION:

- 1.8 μ v FM sensitivity (IHF Standard).
- Exclusive Fisher *Nuvistor-GOLDEN SYNCHRODE*® FM front end, for highest sensitivity and lowest noise, plus overload resistance beyond the capabilities of transistor front ends.
- *Five* wide-band IF stages and *five* limiters.
- Wide-band (one megacycle) ratio detector of highest linearity and lowest distortion, capable of unusually accurate detection of multiplex signals.
- Better than 40 db multiplex stereo separation at 400 cps — *an industry FIRST*.
- Exclusive Fisher STEREO BEACON® for automatic switching between FM-mono and FM-stereo modes, and automatic visual indication of stereo broadcasts.
- Variable-threshold muting, with front-panel threshold adjustment and defeat.
- D'Arsonval tuning meter for perfect center-of-channel tuning.

Price: \$595.00 (walnut cabinet \$24.95)

TX-300

- 90 watts total IHF Standard music power output at 8 ohms.
 - 36 watts per channel rms power output at 8 ohms.
 - 0.5% harmonic distortion at 1 kc and rated output.
 - 0.5% intermodulation distortion at rated output.
 - 12 to 50,000 cps IHF power bandwidth.
 - No output transformers (see 600-T above).
 - *Four* output transistors in *each* channel (see 600-T above).
 - Impedance selector switch (see 600-T above).
 - 16 inputs and 10 outputs to accommodate every type of program source, recording instrument, loudspeaker or headphone.
 - 21 controls and switches for total control of sound by listener.
 - Exclusive Fisher DIRECT TAPE MONITOR®.
- Price: \$329.50 (walnut cabinet \$24.95)

TF-300

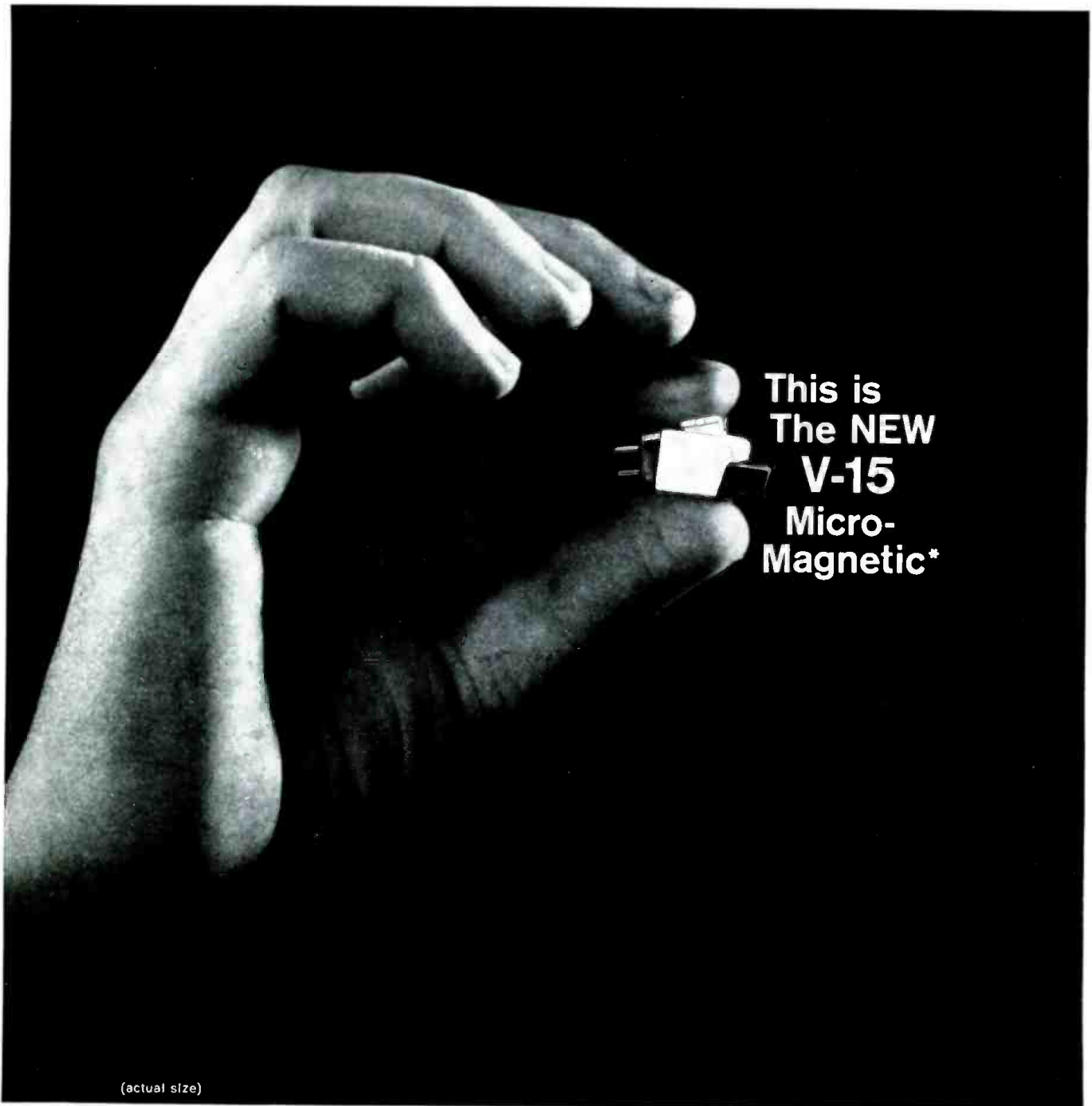
Features and specifications identical to those listed under *tuner section* of 600-T above.
Price: \$329.50 (walnut cabinet \$24.95)

*PATENT PENDING

OVERSEAS RESIDENTS WRITE TO

FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY 3, NEW YORK
CANADIAN RESIDENTS WRITE TO: TRITEL ASSOCIATES, LTD., WILLOWDALE, ONT.

◀ Fold out for the big news!



(actual size)

This is
The **NEW**
V-15
Micro-
Magnetic*

PICKERING'S NEW SUPER-LIGHTWEIGHT PICKUP

Here's a magnetic cartridge that's radically different. You can hear the difference. You can see the difference. Pick up the V-15. Note its lightness—only 5 grams. Perfect for low mass tone arm systems. The V-15, because of its high compliance, high output and rugged construction can be used in either manual turntables or record changers. Hear how it outperforms pickups two and three times its size. A revolutionary new magnetic structure provides an exceptionally flat response (20 cy to 20 KC), 7.5 mv per channel output at standard recording levels, low IM and harmonic distortion with 15° vertical tracking angle.

Now, take a close look. See how Pickering's exclusive "Floating Stylus" and patented replaceable V-Guard assembly protects your record and diamond as it plays.

See the V-15. Hear the V-15. Your local Pickering dealer has it.

FOR THOSE WHO CAN **HEAR** THE DIFFERENCE

Pickering and Company, Inc., Plainview, New York.

Pickering

♦ Trade Mark of Pickering and Co., Inc.

CIRCLE 46 ON READER-SERVICE CARD



Page 36



Page 39



Page 43

high fidelity

Music and Musicians

- 36 The Universal Musician: Paul Hindemith *Everett Helm*
- 43 A Kook from Madagascar: Barbra Streisand *John S. Wilson*
- 22 Notes from Our Correspondents—New York, Paris, Vienna

Sound Reproduction

- 35 A Medium Still Unexplored: an editorial
- 39 The Pros and Cons of Wideband Response *Norman Eisenberg*
- 46 Stereo in a Suitcase
- 31 High Fidelity Newsfronts: new angle on playback
- 51 Equipment Reports
 - Rek-O-Kut Model R-34H Turntable; S-340 Tone Arm
 - Roberts Cross Field 770 Tape Recorder
 - Dynakit Model SCA-35 Stereo Integrated Amplifier
 - KSC-1 Speaker System

Reviews of Recordings

- 59 Feature Record Review
 - Prokofiev: Symphony No. 5; Symphony-Concerto for Cello and Orchestra (Erich Leinsdorf)
- 60 Other Classical Reviews
- 80 Reissues
- 85 The Lighter Side
- 89 Folk Music
- 91 Jazz
- 95 The Tape Deck

MAY 1964 • VOLUME 14 NUMBER 5

Published monthly at Great Barrington, Mass., by The Billboard Publishing Co. Copyright © 1964 by The Billboard Publishing Co. The design and contents of High Fidelity Magazine are fully protected by copyright and must not be reproduced in any manner. Second-class postage paid at Great Barrington and at additional mailing offices. One-year subscription—Anywhere on Earth \$7.00. Indexed in the "Reader's Guide to Periodical Literature." Change of address notices and undelivered copies (Form 3579) should be addressed to High Fidelity, Subscription Dept., 2160 Patterson St., Cincinnati, O., 45214.

Industrial Design Magazine used these words to describe the functional beauty of the AR turntable:

“noteworthy for elegant simplicity”.

The AR turntable's simplicity of basic design, in engineering as well as in looks, makes possible a combination of professional quality, reliability, and low price. Percy Wilson writes, in the British publication *The Gramophone*:

“I have, in fact, only one criticism of the AR turntable and arm: it is greatly under-priced. For its high standard it could well be double the price.”

We believe that the AR turntable at double the price would keep its position of leadership in the field. Its wow and flutter were reported by *HiFi/Stereo Review* as being the lowest ever measured on any turntable, irrespective of price; its speed accuracy was the best of any fixed speed turntable tested by *High Fidelity*; its design was described in *Modern Hi-Fi* as being the best answer to the interrelated problems of rumble and acoustic feedback; and *Gentlemen's Quarterly* included the AR turntable in its selection of a ne plus ultra stereo system costing \$3824.



The AR turntable at New York's Industrial Design Show. Products in the show were selected by *Industrial Design* as representing the best designs of American industry.

\$68⁰⁰ complete with arm, oiled walnut base, and dust cover, but less cartridge, 33 $\frac{1}{3}$ and 45 rpm

5% higher in the West and Deep South

ACOUSTIC RESEARCH, INC., 24 Thorndike St., Cambridge, Mass. 02141
CIRCLE 1 ON READER-SERVICE CARD

high fidelity
THE MAGAZINE FOR MUSIC LISTENERS



Cover Design: by Roy Lindstrom

Roland Gelatt

Editor in Chief

Joan Griffiths

Executive Editor

Norman Eisenberg

Audio Editor

Sue Severn

Managing Editor

Shirley Fleming

Assistant Editor

H. C. Robbins Landon

European Editor

Roy Lindstrom

Art Director

Nathan Broder

John M. Conly

R. O. Darrell

Alfred Frankenstein

Robert C. Marsh
Contributing Editors

Claire N. Eddings

Director of Advertising Sales

Walter F. Gruening

Circulation Director

Warren B. Syer

Publisher

ADVERTISING

Main Office

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

New York

165 West 46th St., New York 10036
Telephone: Plaza 7-2800
S. Resnick, A. Sobel, A. Spanberger

Chicago

Taylor/Friedman
333 N. Michigan Ave., Suite 314, Chicago 60601
Telephone: 332-7683
Jerry Taylor

Los Angeles

424 So. San Vicente Blvd.
Los Angeles 90048
Telephone: Olympia 2-2100
Robert J. Friedman, Mrs. Pat Kempler

HIGH FIDELITY MAGAZINE



collector's item



The Concord 884 transistorized stereo tape recorder is designed for the connoisseur of sound, the collector with tastes and demands above the ordinary. No other recorder, regardless of cost, has all the Concord 884 professional quality features.

Three separate heads—one record, one playback and one erase—assure professional quality reproduction from FM multiplexing, stereo records and live performances. Four completely separate preamps—two record and two playback—and full transistorization assure maximum reliability. A flip of the AB monitor switch lets you compare source vs. tape while recording.

A few of the other features are: built-in sound-on-sound switch for effects such as electronic echo chamber; stereo headphones output; automatic reel-end shutoff; 3 speeds; 2 lighted VU meters. All push-button operation; 15 watt stereo power amplifier and separate 7" full range speakers complete your 884 stereo system. Model 884 under \$450.* Other models from \$100.*

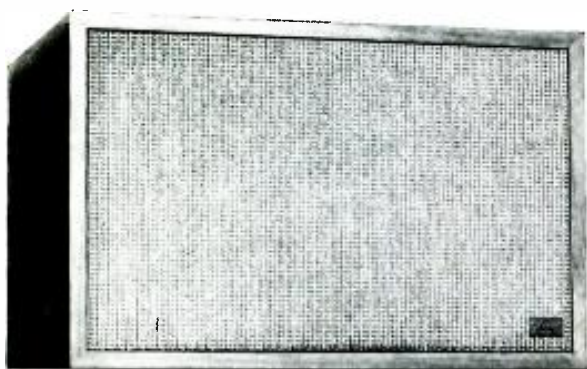
*Prices slightly higher in Canada

For Connoisseurs Of Sound

CONCORD 884

New, revolutionary way to choose a speaker system:

listen



UNIVERSITY SENIOR II
Ultra-Linear 12" woofer, 3½" mid-range, Sphericon Super-Tweeter; 25x15¾x12½" D. \$99.50



UNIVERSITY COMPANION II
Ultra-Linear 10" woofer, 3" mid-range, 3½" tweeter. 24x13½x11½" D. \$79.50



UNIVERSITY MINI-FLEX
6½" woofer, 3" mid-range 3½" tweeter. 15x9¾x5¾" D. \$69.95



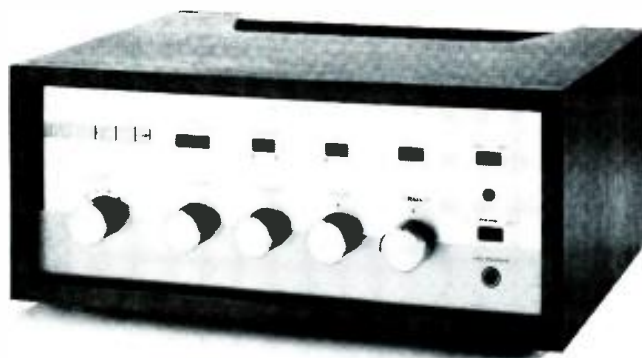
UNIVERSITY COMPANIONETTE
Ultra-Linear 8" woofer, 3" mid-range, 3½" tweeter. 21¾x11½x8⅝" D. \$69.95

...and listen and listen. New? Revolutionary? Yes—when you consider how many people buy speakers based on the recommendation of others. Sound involves **subjective** criteria. The sound that pleases a friend, (a hi-fi editor or salesman, for that matter) will not necessarily please you. Therefore . . . hear and compare many systems. For the largest selection, **start with University**. Choose the superb University model that best meets your requirements, then compare it to all other brands of its type. For example—if it's a full-size bookshelf you want, ask your dealer to demonstrate the Senior II vs. the AR, KLH, and other bookshelf systems of similar size. You'll hear the difference. Especially in the mid-range. Especially in the Senior's complete absence of restraint, that tell-tale drawback of so many other bookshelf systems. Unlike other systems, the sound of the Senior, the Companion, or of **every** University system, large or small—is **free and open**. The bass is cleanly defined; the mid-range punches through for greater presence; the highs literally have wings. Want proof? (Of course you do) Visit your dealer . . . and listen. University sounds better. Free 1964 Guide to Component Stereo! Write: Dept. P-5.

LTV UNIVERSITY

A DIVISION OF LING-TEMCO-VOUGHT, INC.
9500 West Reno, Oklahoma City, Oklahoma

CIRCLE 64 ON READER-SERVICE CARD



To fulfill every musical requirement in a home music system

The KLH Model Sixteen Transistorized Integrated Music Amplifier

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

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

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

KLH designed it. KLH builds it.



CIRCLE 72 ON READER-SERVICE CARD

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

When it comes to sound, EMI accomplishes the impossible

We do it at \$99.75



And at \$69.75



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

These EMI loudspeakers are so well engineered, in fact, that they might even put your neighbor's \$200 loudspeaker to shame. EMI's woofers are elliptical. The center cones are made of aluminum. And we achieved a low fundamental bass with the high compliance edge suspension of Polyvinyl Chloride (PVC). The tweeters have special curved diaphragms and the polar response characteristic is vastly superior to other tweeters.

That's why no matter where you're sitting, you hear a vibrant, realistic, musical range at any volume . . . a truly sculptured stereo sound. And, another pleasant sound you'll hear when you go to your EMI dealer, are the prices. The Model 319 is \$99.75*. The Model 630 is \$69.75*.

**All prices slightly higher in South and West*

EMI

(makers of The Dangerous Loudspeaker)

exclusively from Scope Electronics Corp. (subsidiary of Lynch Corp.)

235 East 42nd Street, New York, N.Y. 10017

CIRCLE 25 ON READER-SERVICE CARD

AUTHORitatively Speaking

In the tribute to Paul Hindemith which leads off this issue (p. 36) **Everett Helm** writes that as Theatre and Music Officer for the U. S. Military Government in Occupied Germany he found Hindemith, of all the distinguished visitors he had to watch over, by far "the most understanding of the difficulties involved." Mr. Helm does not expatiate upon "the difficulties," but we know from other sources that the job called for the patience of Job, the wisdom of Solomon, and the diplomatic talents of a Duc de Talleyrand; and although he doesn't say, either, that he was relieved when his tour of duty was over and he could get back to his proper business as composer and writer, we strongly suspect this was the case. Not that Mr. Helm has retired to the cloister: he is now Chief of the European Bureau of *Musical America* and still actively concerned with artists as well as the arts.

Audio Editor **Norman Eisenberg** has taken to walking around these offices with a strange far-off look in his eyes of late. "Mad scientist," we thought to ourselves (while Mr. E's "Pros and Cons of Wideband Response," p. 39, is one of the most cogent articles we've read, there may, after all, be something conducive to metaphysical aberrations in investigating sonic frequencies up to 100,000 cps). We were mistaken in our surmise, though. It seems that N.E.'s just completed an even dozen paintings, and now he has a problem about getting them framed. We haven't yet mentioned it to our colleague, but he's going to have another problem—i.e., people with talents get exploited, and our institutional-beige walls could do with a spot of color. . . .

John S. Wilson has illuminated this journal's pages with his expert's knowledge of jazz for more than a decade now, and of recent months has taken over the columns devoted to "The Lighter Side" too. The latter assignment will mean that Mr. Wilson will be treating us to a greater share of his interest in the general field of popular music, and we hope it will lead also to more feature articles such as "A Kook from Madagascar" (the story of Barbra Streisand, p. 43). **HIGH FIDELITY** is not the only organization making demands on Mr. Wilson's time, of course: he continues to serve as jazz critic for the *New York Times* and to conduct his radio program "The World of Jazz" on station WQXR.

High Fidelity, May 1964, Vol. 14, No. 5. Published monthly by The Billboard Publishing Co., publisher of *Billboard*, *Vend*, *Amusement Business*, *American Artist*, *Modern Photography*, and the *Carnegie Hall Program*. Telephone: Great Barrington 1300. Member Audit Bureau of Circulations. **Editorial correspondence** should be addressed to The Editor, *High Fidelity*, Great Barrington, Mass., 01230. Editorial contributions will be welcomed. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage.

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

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

WHERE CAN YOU BUY 40 SOUND QUALITY FEATURES? 1. Modular construction featuring complete plug-in record amplifier, reproduce amplifier, and bias oscillator 2. Fully solid-state electronics 3. Hysteresis synchronous metering capstan drive 4. Solenoid operated tape gate, brakes and pressure roller 5. Separate reel drive motors 6. Safely handles all tape, including half mil 7. Front panel microphone jacks 8. Mixing inputs for high level line 9. Front panel mode switch with tally lights 10. Monitoring from tape or source. 11. Separate channel monitor and output switches 12. Durable, easily cleaned, easy-on-the-eye professional vinyl finish 13. Standard readily available American transistors and components 14. Superior tape guiding 15. Military type fail-safe differential band brakes 16. Sturdy die-cast main plate 17. Signal switching available at remote socket 18. Position for optional fourth head 19. Remote "start-stop" 20. Local-remote front panel control 21. Pushbutton transport controls 22. Record safety interlock 23. New "cue" transport control 24. Large, rugged hardened stainless steel capstan 25. Ball bearing inertial stabilizer flywheel 26. Payout compliance arm and tape break shut-off 27. Automatic capstan motor stop for tape run-out 28. Take-up compliance arm 29. Regulated power supply 30. Emitter follower outputs 31. Stereo-mono front panel earphone switch 32. Simultaneous record and playback 33. Double flywheel capstan drive 34. Switchable equalization 35. Auxiliary emitter-follower outputs 36. Auxiliary high impedance inputs 37. Standard "hi-fi" connectors 38. Large "operator" type knobs 39. Earphone monitor jack on front panel 40. V.U. meter for each channel

FULLY SOLID-STATE ELECTRONICS

SOUND-ON-SOUND & SOUND-WITH-SOUND

FOR QUARTER-TRACK STEREO
OR MONAURAL OPERATION

TAPE SPEEDS: 3.75 and 7.5 inches per second.

REEL SIZE: 5-, 7- and 8-inch E.I.A. hubs.

HEADS: Four. Selectable ¼-track Erase, ¼-track Record and ¼-track Play are Standard. Accessory two-track Stereo Play available as fourth head.

DIMENSIONS: 19" wide, 15 ¾" high, 12" deep.

Unprecedented in our industry, Magnecord, America's first manufacturer of magnetic tape recorders, now introduces a unique model. The NEW Magnecord 1024 offers you the highest possible quality at the lowest conceivable price! For professional sound, design simplicity, moderate price, engineered performance and quality throughout — BUY the most versatile of them all . . . BUY the NEW 1024!



Buy the **NEW**

Magnecord
1024

ONLY
\$595.

for further information write

MAGNECORD SALES DEPARTMENT
MIDWESTERN INSTRUMENTS, INC.
P. O. BOX 7509 • TULSA 35, OKLAHOMA

CIRCLE 39 ON READER-SERVICE CARD

New 345 Tuner/Amplifier... the engineering leadership you expect from Scott at an unexpected low price



The 345 is an exceptional accomplishment . . . even for Scott. It combines the features, the performance, the specifications of separate tuners and amplifiers and sells for less than \$350. Achieving this rare combination of top performance and top value took many long months of painstaking research and around-the-clock work from

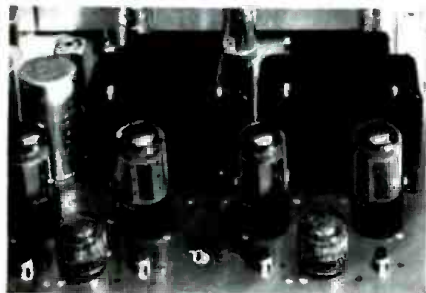
the most imaginative engineering minds in high fidelity . . . the Scott Advanced Development Group.

Their achievement is based on an entirely new approach to tuner/amplifier design that has resulted in three major new engineering breakthroughs:

1. **Low Impedance Symmetrical Drive**—an all new amplifier circuit that provides more power (65 watts of clean music power), lower distortion, cooler operation, and complete stability.

2. **Series-Gate Time-Switching Multiplex** provides probably the greatest stereo separation of any combined tuner-amplifier available. The 345 offers the ultimate in startlingly live stereo sound.

3. **Pulse Suppression-Limiting** effectively offers four stages of limiting for improved suppression of impulses from sources like automobile ignitions. 2.2 uv sensitivity for quiet noise-free FM sound.



SCOTT®

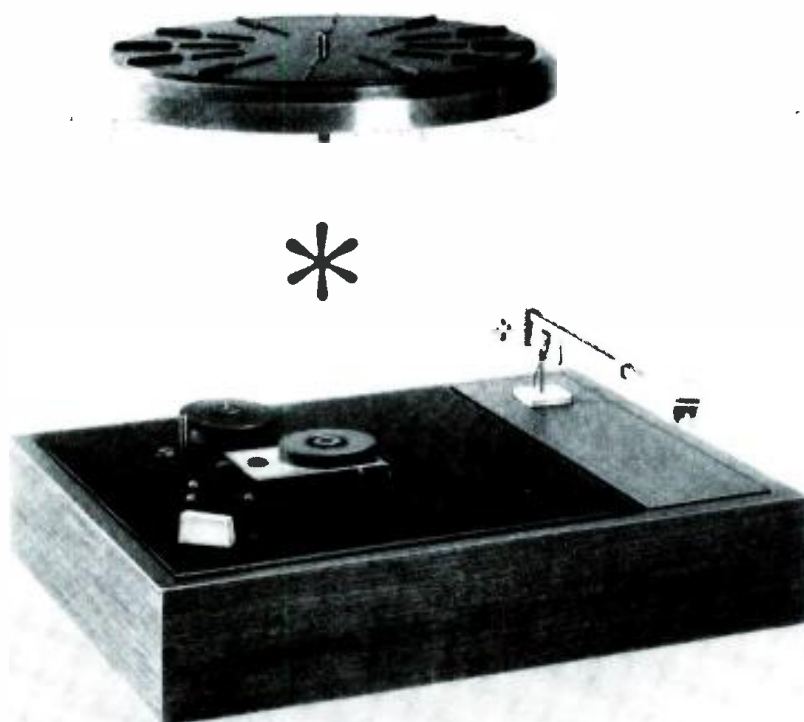
111 Powdermill Road, Maynard, Mass.

Export: H.H. Scott International, 111 Powdermill Road, Maynard, Mass., TWX HI-FI, Canada: Atlas Radio Corp., 50 Wingold Ave., Toronto

CIRCLE 100 ON READER-SERVICE CARD

***GYROPOISE[®] MAGNETIC SUSPENSION** introduces a new perfection to the reproduction of sound. Its secret is silence! The record platen rides on a cushion of air—suspended magnetically! Mechanical silence is the result. Vertical rumble is eliminated. But there's much more that recommends this remarkable turntable. It's a matched, balanced, coordinated system, complete unto itself. The arm and platen suspension have been unified to eliminate all mechanical feedback. The Unipoise[™] tonearm is balanced from a single bearing point. Its cartridge—the famous Stanton Stereo Fluxvalve—rides the record with a feather touch. The motor, too, is engineered for silence, rigidly mounted to the base to dissipate all possible vibration. The *800B Stanton Stereotable[®] System* even looks silent. The lines are slim, quiet and functional, with a base of natural walnut and fittings of gleaming brushed metal. See for yourself—and listen too—at your franchised Stanton dealer. Stanton Magnetics Incorporated, Plainview, New York.

STANTON



CIRCLE 58 ON READER-SERVICE CARD



Command Performance at your fingertips ...

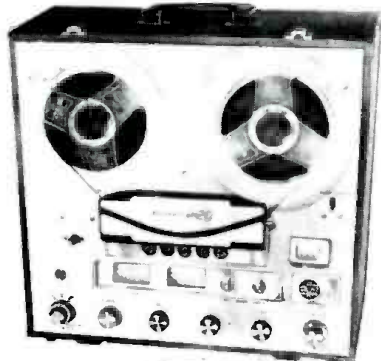
... every time you capture the magnificent world of full fidelity sound on tape.

Taped sound retains full fidelity even after hundreds of playbacks ... yours to enjoy always ... on VIKING tape components, naturally.

A VIKING invests you with unlimited versatility to record live programs or off the air including F.M. multiplex, duplicate, put sound on sound and edit with perfect ease.

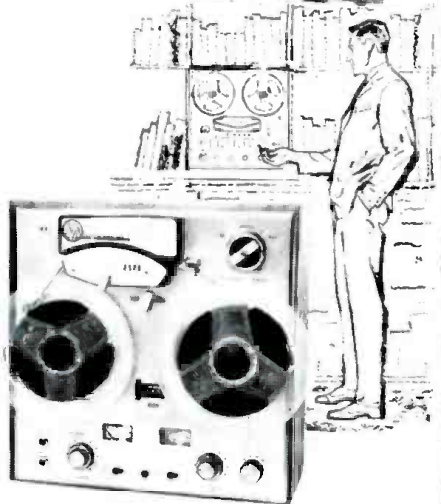
Retro-matic 220 — ultimate performance with tomorrow's features for discriminating audiophiles and professionals only.

Two-directional playback, quarter track stereo at two speeds. "Feather-touch" push buttons, remote control, 12 watt amplifier, simultaneous record/playback with 20-25,000 cps frequency response. Independent channel controls, "luma-touch" record buttons and illuminated VU meters. Photo electric run-out sensor, four heads, hysteresis capstan motor plus two reel drive motors and digital counter. Superbly styled with stainless steel face plate this compact operates vertically or horizontally.



88 Stereo Compact—for connoisseurs of the fine things in high fidelity stereo sound.

Two speed tape recorder with choice of half or quarter track stereo. Three new type hyperbolic heads—no more old fashioned pressure pads. New design amplifier with excellent 30-18,000 cps frequency response, lets you monitor off the tape with "A-B" comparison switch. Independent channel controls and VU meters, two motors, record indicator light, counter, automatic tape shut-off. With its attractive, brushed aluminum face panel, the 88 Compact fits any installation for vertical or horizontal operation.



Put Command Performance at your finger tips with VIKING tape components — made by skilled American craftsmen.

Tape recorders, transports, cartridge players—even for your car or boat—at reputable high fidelity dealers most everywhere.



VIKING OF MINNEAPOLIS, INC.
9600 Aldrich Avenue South, Minneapolis, Minnesota, 55420

Your assurance
of Quality in
Tape Components

CIRCLE 66 ON READER-SERVICE CARD

LETTERS

Fiery Massenet

SIR:

The article on Massenet [March 1964] is long overdue.

I have no doubt that what is said about this composer's affinity to a small auditorium is all just, but let it be understood that Mary Garden never let a little thing like that bother her when she thrilled huge audiences with operas in Chicago's Auditorium Theatre. I shall never forget a performance of *Werther* in which she appeared with Fernand Anseaut in the winter of 1924-25. In the last act they practically set the theatre on fire.

Edward Wagenknecht
West Newton, Mass.

The Art of Maria Callas

SIR:

A word of thanks for Edward Greenfield's excellent article "The Art of Maria Callas" [March 1964]. We have heard too much about the "Callas temperament" and not enough about her art and contribution to opera. Now that so much of the fury and controversy has died down and cooler heads prevail, it is refreshing to read such an objective analysis of this singer's work. I hope we may look forward to more of Mr. Greenfield's astute writing in the future.

George L. Meehan, Jr.
Los Angeles, Calif.

More from Mr. Greenfield is on the way.

SIR:

Since we must (it seems) be inflicted with articles about Maria Callas and her so-called art, wouldn't it be fair to let us read about some of the great singers who do *not* "demand to be judged by standards of [their] own" but who are content to be judged by the usual standards of beauty of voice, sound technique, and dramatic ability (which comes from the voice)?

Gerald Hamm
Philadelphia, Pa.

HIGH FIDELITY has "inflicted" two articles about Maria Callas. The first, "La Scala's New Queen" by Martin Mayer, appeared ten years ago, at the outset of the soprano's recording career. The second was Mr. Greenfield's evaluation of a decade of achievement.

Continued on page 16

HIGH FIDELITY MAGAZINE

**Bravo Magazine's
high fidelity expert
says:**



“When the sky’s the limit”

“If music is so deeply your passion that it makes you intolerant of all compromise and able to look unflinchingly at a four-figure price tag, you may enter that rarefied area of audio where nothing matters but the dedicated pursuit of perfection. Assuming your living room is spacious enough to let a sound system of such excellence be heard to full advantage, you will notice subtle transparencies of orchestral texture normally lost in reproduced music, an effortless authority in a sudden *sforzando*, and a feeling of unrestrained openness of sound that one critic has described as ‘sonic bloom’. The splendors of the orchestra pass virtually undiminished through this generous amplifier (Citation IIB) which represents the ultimate frontier of the audio art, and the speakers (AR-3’s) are scrupulously respectful of the individual timbre and character of every voice

and instrument. This is the kind of system that enables you to tell a Baldwin from a Steinway, sight unseen.”

HERE’S THE MUSIC SYSTEM

Acoustic Research		
turntable and arm	\$	68.00
The Stanton 481 cartridge		49.50
Harman-Kardon Citation A		
solid state preamplifier		350.00
Harman-Kardon Citation IIB		
power amplifier (60 watts per		
channel)		269.95
2 Acoustic Research AR-3		
speakers (walnut)		450.00
		<u>\$1,187.45</u>

For complete literature on these and other fine components, write to Dept. 102, Stereo Components, 444 Madison Avenue, New York 22, N.Y.

CIRCLE 59 ON READER-SERVICE CARD

Quality – Economy – Dependability

QUALITY WITH POWER



FM-3 Dynatuner with automatic multiplex facility and Stereocator. Low distortion and high sensitivity. Can be completely aligned without special test equipment.

PAS-3 Famous PAS-2 preamplifier with new styling. Outperforms preamplifiers of many times higher price.



MARK III 60 watt power amplifiers for a perfectionist's system. The Mark III has been chosen for public demonstrations of live versus recorded sound with outstanding success.

Complete \$339.80 in kit form
Complete \$479.80 assembled

DYNA designs rigidly adhere to one principle — the creation of a level of performance in audio reproduction which cannot be bettered regardless of price. This performance is not fully detailed by current measurement standards which are unable to define how the equipment SOUNDS. Check the printed specs rigorously, but in the final analysis — LISTEN!

LISTEN to any DYNA amplifier on the finest speaker system you can find. You will realize the DYNA amplifiers will not limit you, no matter what your associated components. Choose according to your budget and power requirements, for within their power ratings, all DYNA amplifiers yield the same superlative sound, free from noise and distortion. You may find a DYNA sounding better than its power rating would indicate. This is as it should be.

LISTEN to a DYNATUNER under the most difficult reception conditions. Try it on the weakest signals, in bad multipath locations, on overmodulated signals and in the shadow of the transmitter. It will stand comparison with any so-called professional monitor tuner. Further, alignment is no problem when you own a DYNATUNER. When in doubt — after tube replacement, shipping, etc. — just a few minutes spent with the DYNA home alignment procedure — no instruments — will assure you of laboratory results.

A product is only as good as its components. The kit builder recognizes and appreciates this. (Maybe that explains why most of our kit sales are owner recommendations.) DYNA pioneered quality etched circuit construction in the high fidelity field, and its advantages pay you over the years in dependability and ease of maintenance. DYNACO output transformers have a worldwide reputation for excellence and are used in much more expensive equipment than our own. They are the major factor in DYNA's quality sound.

It's easy to operate! We have tried to engineer complexity out of high fidelity. Those 3 large knobs do all the work! But, there is full flexibility for the enthusiast's subtle adjustments.

We devote a major part of our engineering effort to distillation and refinement of every design. This extra effort, primarily appreciated by the kit builder, means a more thoroughly proofed assembled DYNA tuner or amplifier too. DYNAKITS are easier to build, lower distortion in operation, and more trouble-free over the years.

You can pay more, but you can't buy better performance.

QUALITY WITH ECONOMY



FM-3 Combination of famous FM-1 tuner and FMX-3 multiplex integrator with new decorator styling. Its deceptively simple appearance masks the fact that this unit approaches the theoretical limits for high sensitivity and low distortion. Logical simplicity of control through full automation of stereo-mono switching and uniquely simplified tuning. Exclusive Stereomatic circuit locks in and signals stereo automatically and silently. FM listening was never so enjoyable; never before so simple.



SCA-35 New all-in-one stereo amplifier and preamplifier. Matchless listening quality from a moderate power, low cost unit which combines functional simplicity with full flexibility. Its compact size and modest 35 watt continuous power rating belie its impressive performance with even the most inefficient loudspeakers.

Complete \$209.90 in kit form
Complete \$309.90 assembled

ASK YOUR DEALER FOR A DYNA DEMONSTRATION

Complete descriptive literature available on request

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

CIRCLE 24 ON READER-SERVICE CARD

now you can use a triple play tape... without loss of output



if it is this one!

Triple play recording tapes require thinner oxide coatings. Ordinarily, tapes with thinner coatings lose output or volume. *This is not so with Reeves Soundcraft Triple Play Tape!* A special magnetically active oxide coating on the durable DuPont Mylar base does it! Extra output is built into the coating...at least 5 db more than other triple play tapes! Even when you splice Soundcraft Triple Play with quality standard play tapes, you won't hear any change in playback level between the two! A 7" reel of Soundcraft Triple Play contains 3600 feet of tape...gives you triple the playing time of a reel of standard tape.

If you want the convenience of greatly extended recording time without sacrifice in performance, insist

on Soundcraft Triple Play Tape. Write for literature.

TYPICAL RECORDING TIMES PER 7" REEL.		
	1 7/8 IPS	7 1/2 IPS
Mono single track dual track four track	6 hrs. 24 min. 12 hrs. 48 min. 25 hrs. 36 min.	1 hr. 36 min. 3 hrs. 12 min. 6 hrs. 24 min.
Stereo dual track four track	6 hrs. 24 min. 12 hrs. 48 min.	1 hr. 36 min. 3 hrs. 12 min.

FOR YOUR VERY SPECIAL RECORDINGS TRY REEVES GOLDEN TONE—the world's most impressive tape...for the discerning ear and most exacting equipment.

REEVES SOUNDCRAFT
DIVISION OF REEVES INDUSTRIES INC

Main Office: Danbury, Connecticut • New York • Chicago • Los Angeles • Export: C.B.S. International, N.Y.C. • Canadian Reps: Vancouver • Toronto • U.K. Reps: Soundcraft Magnetic Ltd.

CIRCLE 50 ON READER-SERVICE CARD



FIESTA TIME GOES BEST WITH A BOZAK



In garden or patio, on the terrace or at the poolside – wherever you can run a wire from your main amplifier – the Bozak BARD brings your favorite music with remarkable fidelity. This weather-proof 20-pound wide-range speaker hangs or stands anywhere, never intrudes, never compromises on quality of sound. Modestly priced for such superb performance. Hear it at your Franchised Bozak Dealer.



DARIEN/CONN./06821

CIRCLE 10 ON READER-SERVICE CARD

LETTERS

Continued from page 12

SIR:

Hurray for Edward Greenfield and his article concerning the art of Maria Callas. I'm certain that even she will be proud to read this fair critique.

*Theo Paul Aubert
Shreveport, La.*

Hurrah for Prey . . . and Rich

SIR:

Alan Rich is tops in my book for his review of Hermann Prey's "*Schwanengesang*" [February 1964]. I was getting so sick of reviewers prating on about a blurred tone here or a spread note there. Lieder is *not* a lugubrious art, regardless of what Herr Fischer-Dieskau has been teaching us all along. I say hurrah for Prey's style, his passionate approach, and his courage in disregarding the current trend towards disassociating music and emotion. Hurrah for Alan Rich too!

*Stephanie von Buchau
Larkspur, Calif.*

A Vote for Krauss

SIR:

Thank you for inaugurating the "Reissues" section. The late Clemens Krauss, perhaps the finest conductor of Richard Strauss, left us a legacy of splendidly recorded interpretations of *Ein Heldenleben*, *Aus Italien*, *Don Quixote*, and most particularly *Also sprach Zarathustra*. London Records could do no greater justice to this centennial birth year of Richard Strauss than to reissue these outstanding Vienna Philharmonic Orchestra recordings.

*Hurry Harpoothian
Kalamazoo, Mich.*

Welte-Mignon in Perspective

SIR:

I was most especially happy to see Harold C. Schonberg's review of that new album made from Welte-Mignon piano rolls [March 1964]. It is a pretty thorough, if gentle, job of debunking.

*William D. Lynn
Falls Church, Va.*

A Bruno Walter Society

SIR:

No doubt there are many music lovers whose lives were enriched by the artistry of Bruno Walter. The undersigned would like to hear from any of them who would be interested in founding a Bruno Walter Society, as suggested by HIGH FIDELITY's own Robert C. Marsh in his recent discography ["The Heritage of Bruno Walter," January 1964]. Its purpose might be: (a) to perpetuate Walter's artistic ideals through the commissioning of new works; (b) to oppose the persecution of artists and others for their political and religious beliefs;

Continued on page 18

HIGH FIDELITY MAGAZINE



Still the only respectable portable

The KLH Model Eleven Portable Stereophonic Phonograph

28 POUNDS OF BREATHTAKING PERFORMANCE — No portable phonograph ever played like this before. No such performance was ever portable before. The KLH Model Eleven will rival in tone quality not only medium priced consoles, but medium priced component systems as well, yet it weighs far less than any other portable of any pretension to quality, and will fit easily under a jetliner seat.

Each component of the Model Eleven is the finest of its type ever incorporated in a portable phonograph. Heart of the system is a pair of revolutionary new long-excursion speakers coupled with a powerful solid-state amplifier whose output is shaped to match their bass power requirements, so that their response curve remains flat far below its natural roll-off. Together they make possible the incredible clarity, range and power of the Model Eleven, the world's first — and still the only — *respectable* portable.

- 2 revolutionary new high-compliance, full-range speakers, with the highest ratio of magnet power to cone weight ever designed into a speaker
- 15 watt music power, 30 watt peak, KLH-designed, solid state stereo amplifier
- Special Garrard automatic 4-speed changer plays all records — stereo and mono
- Pickering 380C magnetic pickup with diamond stylus
- Inputs for other music sources such as a tuner or tape recorder
- Separate bass and treble gain controls
- Sealed, fiberglass-filled speaker enclosures eliminate cancellation at all frequencies
- Enclosures separate up to 40 ft.
- Handsome luggage-styled case of rugged vinyl-clad 'Contourlite'

The Model Eleven is guaranteed for 5 years (parts and labor except for stylus). Normal repairs free for 2 years; for the next 3 years, maximum service charge will be \$12.

At franchised KLH dealers only — \$199.95 complete



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

CIRCLE 72 ON READER-SERVICE CARD

The Elliptical Stylus by Ortofon



It opens a new era in *sound REcreation*.* We guarantee, you have never heard music so faithfully reproduced!

From the very beginning of high fidelity, cartridge manufacturers have sought to eliminate the three major sources of sound distortion — "pinch effect", "inner groove distortion", and "bottoming".

It was an accepted theory that since the cutting stylus is triangular in shape, an *elliptical-shaped* play-back stylus would more faithfully follow the configurations of the record groove and greatly reduce the undesirable effects.

TESTING THE THEORY

Until now, only hand-made laboratory models of elliptical styli were available to demonstrate the merits of this theory. Tests proved without a doubt that the elliptical stylus reproduces the recorded information with much greater fidelity than the conventional spherical stylus. It also dramatically reduced the phase distortion factor in stereo applications.

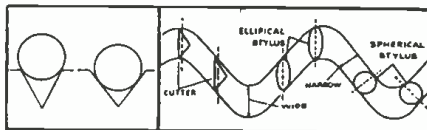
FINALLY—A SOLUTION

Even with this laboratory proof of superiority, there remained the problem of mass-production of an elliptical stylus, so that it could be marketed economically. This was an overwhelmingly difficult technical task. It remained for Ortofon, the world leader in record cutter and playback equipment, to accomplish this feat. The result is a stylus so far advanced that it adds a new dimension to *sound REcreation** in addition to being the most copied technique in the field.

ELIMINATING "PINCH EFFECT"

"Pinch effect" occurs when the cutter, moving from side to side, leaves a groove of

varying width in the record. Normally, this forces the playback stylus upward at the narrower portion of the groove. This undesirable motion results in a "second harmonic distortion".



Since the elliptical stylus has the same basic shape as the cutter, it traces the actual path made by the cutter. The playback stylus maintains the same tangential contact with the groove walls that the cutter did while cutting the groove. This is impossible with a spherical stylus, since its tangential angle of contact with the record groove varies.

Further detailed explanations of the "pinch effect", plus descriptions of "inner groove distortion" and "bottoming" are included in a booklet available without charge from Elpa Marketing Industries, Inc., New Hyde Park, N. Y.

ELPA'S EXCLUSIVE

The price of the Ortofon Elliptical Stylus is \$75.00 net. Should it be necessary ever to replace the stylus, simply mail it back to your dealer or to Elpa. The stylus will be replaced and the cartridge re-aligned for \$25.00. This economy feature is *exclusive* with Ortofon. . . . AND . . . If you now own an Ortofon Stereo Cartridge, you can trade up to an Ortofon Elliptical Stylus for only \$25.00. It's Elpa's exclusive way of protecting its loyal customers.

Ask your dealer for a demonstration of the Ortofon Elliptical Stylus. It is an experience you will find richly rewarding.



SPECIFICATIONS

Equivalent Mass (at stylus point) . . . 1 milligram
Directional Force (at stylus point) . . . 10 milligrams/micron
Stylus Pressure . . . 1 to 2 grams recommended
Terminals . . . 4 pin
Nominal Transformer Output Impedance . . . 15 K ohms

SPECIFICATIONS
Frequency Response . . . 20 to 30,000 cps. plus or minus 2 db to 22,000
"Supra Spectrum" Channel Separation . . . 20 to 25 db (over entire audible range)
Impedance (load) . . . 50,000 ohms
Output per channel (at 1 KC/cm) . . . 7 Millivolts
Compliance . . . 10 x 10⁻⁶ cm/Dyne

Distributed by ELPA MARKETING INDUSTRIES, INC.  New Hyde Park, N. Y.

* *sound REcreation* — The Mark of Elpa Marketing Industries, Inc.

CIRCLE 71 ON READER-SERVICE CARD

LETTERS

Continued from page 16

(c) to arrange for the publication of Walter's out-of-print recordings and such tapings of live performances as may exist—for example, those with the New York Philharmonic (Bruckner's Symphony No. 8, the Brahms Requiem, the Beethoven *Missa Solemnis*), with the Metropolitan Opera (the Verdi Requiem, *Fidelio*, *The Magic Flute*), and with the Vienna Philharmonic (the Mahler Fourth.

Rolland S. Parker
30-A Joralemon St.
Brooklyn, N.Y. 11201

Cortot's Extraordinary Timbre

SIR:

The re-release of Maggie Teyte's Debussy songs, combined with the electronically improved sonics on the new pressing [HIGH FIDELITY, May 1963], once again raised in my mind the question of how Cortot managed to obtain that extraordinary timbre with his left hand in *Le Faune*. I dropped a line to Dame Maggie, and I think her forthright answer may clear up the mystery: "Yes, Cortot did put something into the piano—a plain piece of paper between the dampers and the strings! Quite an amusing effect, isn't it?"

Paul Moor
Berlin, Germany

Our "Reissues" Section

SIR:

You are to be commended for inaugurating the special "Reissues" section. These reviews serve to call attention to many good and worthy recordings. I believe that all the companies should be encouraged to restore deletions, as RCA is now doing with its Victrola series and Capitol with its Paperback Classics. If this can be done by marketing them on a new, lower-priced label, so much the better for people on a limited budget.

Donald A. Bove
McLean, Va.

Tribute for Dennis Brain

SIR:

Angel's release, from a performance taped off the air, of the Mozart Piano Concerto, K. 467, as performed by Dinu Lipatti, has led me to wonder if Angel could not pursue the same course for another of its artists who died tragically at an early age—namely, Dennis Brain. Brain's genius has always seemed to me one of the most extraordinary in contemporary musical history. Certainly there must exist somewhere passable tapes of his performances of such works as the Brahms Horn Trio, the Mozart Quintet for Horn and Strings, K. 407, the Haydn concertos, and some of the works written for him by such composers as Humphrey Seal, Matyas Seiber, and Gordon Jacob.

Marc Rubenstein
New Britain, Conn.

HIGH FIDELITY MAGAZINE



Cracked cadenzas in your concerto?

...then "bargain" recording tape's no bargain!

Mistakes you can buy cheap. And tape-making mistakes you're almost sure to get in recording tape sold dirt cheap without the manufacturer's name. The dangers for audiophiles? Fade out of high and low frequencies. Distortion. Background hiss. Even tape flaking, or worse, abrasiveness that can damage your recorder. Worth the gamble? Hardly.

You can make line performance, long-life crystal-clear recordings a certainty by specifying "SCOTCH" BRAND Recording Tapes. All "SCOTCH" Tapes must pass over 100 quality tests to earn their "brand". . . tests no bargain tape could hope to pass!

Thinner, more flexible coatings of high-

potency oxides assure intimate tape-to-head contact for sharp resolution. Precision uniformity of coatings assures full frequency sensitivity, wide dynamic range, *plus* identical recording characteristics inch after inch, tape after tape. Lifetime Silicone lubrication further assures smooth

tape travel, prevents squeal, protects against head and tape wear. Complete selection of all purpose tapes—from standard to triple lengths, with up to 6 hours recording time at 3¾ ips.

See your dealer. And ask about the new "SCOTCH" Self-Threading Reel. Remember . . . on SCOTCH® BRAND Recording Tape, you hear it crystal clear.

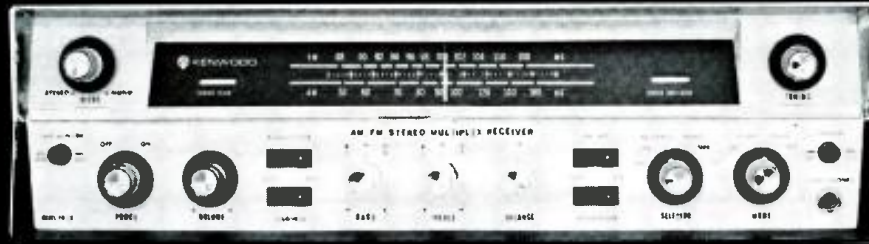


Magnetic Products Division **3M**
COMPANY

"SCOTCH" AND THE PLAID DESIGN ARE REG. TMS OF 3M CO., ST. PAUL 19, MINN. © 1964, 3M CO.
CIRCLE 69 ON READER-SERVICE CARD



...the sound approach to quality



KENWOOD MODEL KW-70 AM/FM STEREO MULTIPLEX RECEIVER ... only \$269.95

KENWOOD

AM/FM STEREO MULTIPLEX RECEIVERS

3 WONDERFUL WAYS TO GO STEREO AND GET THE BEST PERFORMANCE OUT OF YOUR BUDGET, TOO

Every refinement that can contribute to the experience of your total listening enjoyment has been engineered into our Kenwood Receivers ... systems incorporating three superb sound components on a single functionally designed chassis with all these quality features as "standard equipment": • Kenwood's exclusive Stereo Indicator brings you simplicity and convenience in FM stereo broadcasting • Receives AM, FM and FM/stereo broadcasts, stereo and monaural records, tape in stereo and monaural • Kenwood's tremendous sensitivity brings out the weakest stations • Filters and special circuits eliminate rumble, hum and noise with separate tone controls for each channel.



KW-50 AM/FM Stereo Multiplex Receiver ... only \$229.95



KW-30 AM/FM Stereo Multiplex Receiver ... only \$189.95

See the complete line of Kenwood Receivers, Tuners, Amplifiers and Accessories at your High Fidelity dealer, or write direct for descriptive catalog to:



KENWOOD ELECTRONICS INC., DEPT. HF, 3700 S. BROADWAY PL., LOS ANGELES, CALIF., 90007
NEW YORK OFFICE: 212 FIFTH AVE., NEW YORK, N. Y., 10010
CIRCLE 70 ON READER-SERVICE CARD

The JBL Energizer/Transducer raises audio reproduction to a degree of perfection and precision never before available to the home listener. You hear music re-created in all its detail, rich and splendid, life size, without hum or distortion. The Energizer/Transducer sets new standards for fully controlled bass, completely realistic mid-range, immaculate highs, and transient reproduction without equal.

An Energizer/Transducer has its own source of power: the Energizer. The Energizer is exactly matched to the specific loudspeaker-and-enclosure system in which it is used. Energizer and transducer are engineered as a unit. Given a flat, pure signal from a preamplifier, the Energizer/Transducer delivers sound that is perfectly flat and pure — an exact replica

NOW! ALL ARE AVAILABLE SELF- ENERGIZED

— with exactly the right amount of damping at all frequencies. No other home high fidelity equipment can give you these results.

The JBL Energizer is a stereophonic all-solid-state device of scientific-instrument quality. Devoid of microphonics, generating negligible heat, it can be mounted within an acoustical enclosure. All JBL loudspeaker systems are available as Energizer/Transducers. The JBL loudspeaker system you now own can be made into an Energizer/Transducer. When ordering your matched Energizer, you need only provide your Audio Specialist with the complete model number of your system. Write for your free copy of the new Energizer/Transducer six-page brochure.

**JBL SOLID STATE
ENERGIZER**

Energized C38

Energized C53

Energized Olympus

Energized Paragon

Back view of Energized Olympus

Energized Trimline 54

James B. Lansing Sound, Inc., L.A. 39

CIRCLE 74 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

NEW YORK

Hugues Cuénod, the renowned Swiss tenor whose reputation as an artist of rare perception dates back at least to 1931, when he toured the United States with Nadia Boulanger's little band of Renaissance singers, is almost disconcertingly ingenuous in regard to himself and his craft. This aspect of Mr. Cuénod's gentle and rather aristocratic charm was quite in evidence when, on his way to record Buxtehude and Schubert in Boston (for Music Guild and Cambridge Records, respectively), he stopped over in New York and was prevailed upon to talk about himself over a cup of tea. "I didn't intend to become a singer," he told me. "I wanted to be a pianist, and that was what I studied at the Conservatory of Basel. But we were required to do something else on the side, so I took up singing when I was twenty or twenty-one. I had no voice to speak of—everyone wondered why I even tried. But gradually the voice developed. I was never much interested in the technique of vocal production, but in the voice as a means of expression. Actually, I think a very beautiful voice can be an impediment."

In his mid-twenties, the newly converted singer went to Vienna to build a German repertoire, and from there he



Hugues Cuénod: he goes by instinct.

moved on to Paris, where the world of "old" music was opened to him by Mme. Boulanger. "I like the freedom you have in early music. But I never studied ornamentation—I'm a very lazy person. I go by instinct." (The quality of Mr. Cuénod's instinct is indicated by the fact that Wanda Landowska once advised a younger harpsichordist to go to the Cuénod recording of Couperin's *Tenebrae* for a lesson in ornamentation. "That is exactly how it should be done," she remarked.) In referring to the songs of Monteverdi, some of which he has recorded for Music Guild, the tenor continued: "The songs are passionate, but not in the fleshy sense, if you know what I mean. They remind me of Purcell—Dido is passionate, but she is restrained. It's not the passion of a chamber maid."

Excursions and Discoveries. Although American audiences are apt to associate Cuénod's name with old music, Europeans are just as inclined to associate him with new—with Poulenc, Britten, and perhaps especially with Stravinsky. He sang in the premiere of *The Rake's Progress* in Venice in 1951, and the next year he performed in the Cantata, which the composer wrote with Cuénod in mind after hearing the recording of *Tenebrae*. Between the poles of old and new, there have been some excursions to the side: the first record he ever made, for HMV, was a program of Negro spirituals which he had learned from Roland Hayes's secretary. "When the record came out," said Mr. Cuénod, "all the critics agreed that a great new Negro tenor had been discovered." Then, too, there was his appearance in Noel Coward's *Bittersweet*, which ran for 159 performances at the Ziegfeld Theatre in 1929. In addition, Mr. Cuénod occasionally played speaking roles on the legitimate stage. "I specialized in light comic parts because, for one thing, I have a comic streak in me, and I am long and lanky. I was no Tony Curtis. One thing has helped another—the straight theatre training has been valuable to me in doing comic operatic roles like Don Basilio in *The Marriage of Figaro*. I have been lucky in doing different things, and lucky in having a mind that enjoyed them."

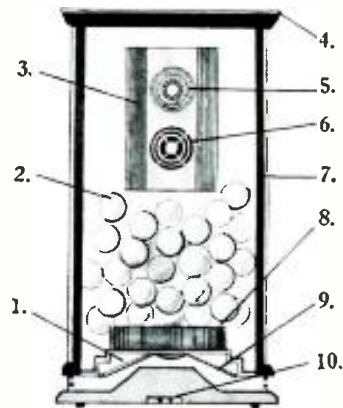
"As for the romantic literature," he continued, "I find that I have to insist, at times, on recording it. I like romantic

Continued on page 24

The New Empire Grenadier

Divergent Lens Speaker System

Exclusive Sonic Column — Totally Rigid Without Resonance. Two years in the making . . . the Grenadier's shape is a function of its performance . . . its performance, an achievement of design. Virtually, no matter where or how you listen, the new Empire Grenadier gives you acoustically flat frequency response.



1. Mass loaded woofer with floating suspension and four inch voice coil.
2. Sound absorbent rear loading.
3. Die-Cast Mid Frequency-High Frequency Full Dispersion Acoustic Lens.
4. Polyester Laminate surface.
5. Ultra-Sonic Domed Tweeter.
6. Full Presence Mid Range Direct Radiator.
7. Totally damped acoustic fibre enclosure.
8. World's largest speaker ceramic magnet structure (18 lbs.).
9. Front loaded Horn with 360° aperture throat.
10. Terminals concealed underneath.

Freedom From Distortion. A unique combination of electrical and acoustical cross-overs and cutoffs avoid woofer cone break-up and mid range response dips. The woofer, mid range and tweeter combine at mathematically correct crossover frequencies.

Aesthetically Designed to fit any decor . . . from warm elegance to stark modern. Fits in corners or against walls. Truly a beautiful and functional achievement of sight and sound.

See & Hear the Grenadier today . . . visit your Hi Fi dealer. Grenadier Price: \$180.

Technical Specifications Model 8000 — Frequency Response: 30-20,000 cps • Nominal Impedance: 8 ohms • Power Handling Capacity — Music Power: Maximum undistorted 100 watts • Sine Wave Power: 30-450 cps 60 watts • 450-5000 cps 40 watts • 5000-20,000 cps 20 watts • Components — Woofer: 12 in. High Compliance with 4 inch voice coil • Mid Range: Direct Radiator • Hi-Frequency Ultra Sonic Domed Tweeter • Mid & Hi coupled to Die-Cast Acoustic Lenses • Overall Dimensions — Dia. 15 1/4" x Ht. 29" • Weight 65 lbs. • Rich Satin Walnut Finish with Mar Proof and Stain Proof Surface.

Write for complete literature.

EMPIRE

"World's Most Perfect High Fidelity Components"

Empire Scientific Corp. • 845 Stewart Ave., Garden City
Export: EMEC, Plainville, L. I. N. Y. • Canada: Empire
Scientific Corp., Ltd., 1476 Eglinton West, Toronto

CIRCLE 26 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE

The New Empire
Grenadier
 Divergent Lens Speaker System

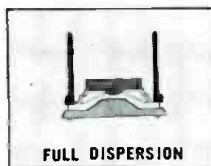


Lets you sit anywhere—
 Hear everything

The first speaker system designed and engineered for stereophonic sound. Three acoustic lenses allow you to enjoy phenomenal stereo separation and the highest fidelity of music anywhere in the room. Speaker placement non-critical.



The Empire Grenadier cabinet gives you discipline of sound while virtually eliminating cabinet vibration. Formed from acoustic material and completely wrapped with walnut to delight the eye.



A downward woofer, close to the reflecting floor surface, feeds through a front loaded horn with full circle aperture throat. This provides 360° sound dispersion and prevents standing waves.

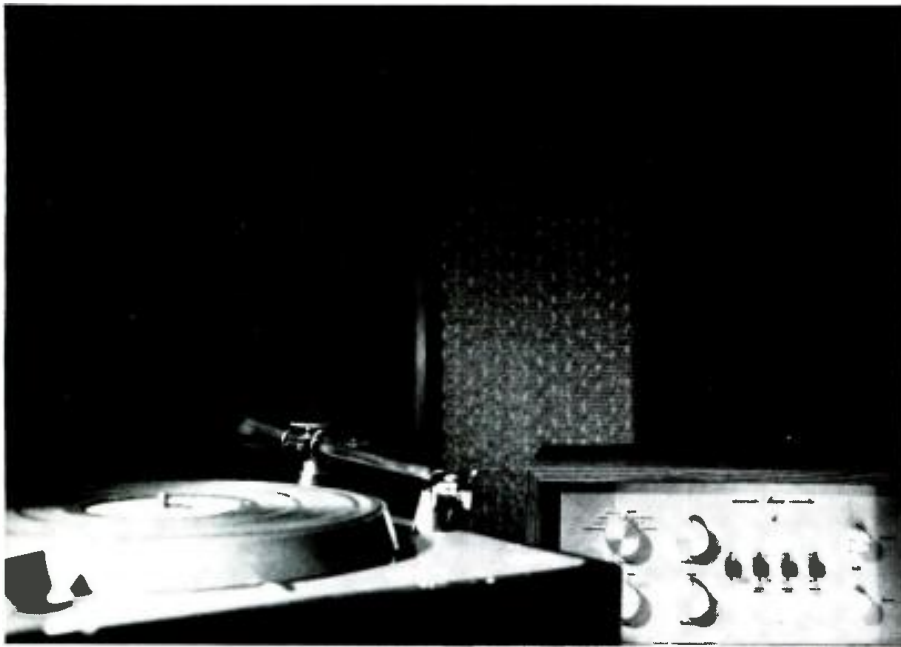


The full presence mid-range direct radiator and the low-mass ultrasonic domed tweeter in combination with the die-cast divergent acoustic lens, achieve broad sound propagation.



Massive three driver magnetic structure totaling one million lines of force produces the needed high efficiency, yet handles up to 100 watts of music without overload or burn-out.

"World's Most Perfect High Fidelity Components" **EMPIRE**



A ceramic cartridge
in a system like this?

 Absolutely!

The new Sonotone Velocitone Mark IV has everything the finest magnetic cartridges have, including compliance of 15×10^{-6} cm/dynes in all directions. Tracks at the low forces required by professional turntables. The Velocitone Mark IV is also ideal for changers.

It offers advantages not possible with magnetic cartridges - a virtually indestructible stylus, the SONO-FLEX π ; freedom from magnetically-induced hum. Factory-matched equalizers plug into any magnetic input. With dual diamond styli, \$24.25 Sugg. list; diamond/sapphire, \$20.25 Sugg. list.

Sonotone Corporation, Electronic Applications Division, Elmsford, New York
CIRCLE 56 ON READER-SERVICE CARD



Audio Magazine reports: "... practically any use that can be imagined is possible with the Uher 8000."

You have to hear it & use it to believe it... the new Uher 8000 by Martel

It took Audio Magazine 1457 words to describe all the features on this fantastic tape recorder.

Multi-play: Allows transfer of recording to a parallel track while simultaneously superimposing a new recording to the original track by the turn of a knob.

Sound on sound, sound with sound.

Console Sound: Featuring two built in speakers for perfect separation.

4 Track Stereo—4 Track Mono: With built in mixer control for both channels.

Fully Transistorized: Professional, 4 speeds, 3 heads, 2 VU meters.

Akustomat: You simply speak and the machine records... you stop speaking— machine stops. Audio Magazine reported... "We know of no other machine which has this feature."

Dia-Pilot: Built in impulse transmitter for fully automatic control of slide projectors and animated displays.

Echo Effects.

Automatic: end of reel shut-off disengages pressure roller.

**MARTEL
ELECTRONICS**

for complete review write

Hollywood
645 N. Martel Avenue

New York City
1199 Broadway

Chicago
1141 Merchandise Mart Plaza

CIRCLE 41 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 22

music very much." So saying, Mr. Cuénod prepared to depart for Boston and for Schubert. On page 74 is a report on the result of his trip. SHIRLEY FLEMING

PARIS

During a recent weekend here Parisians had a choice between listening to a Frenchman conduct German musicians and hearing a German conduct

French musicians. Jean Martinon, who has brought himself sharply to the attention of the local public by accepting the musical directorship of the Chicago Symphony, was in town with the Düsseldorf Symphony, and Hermann Scherchen led the French radio's Philharmonic (not to be confused with the National, which is also a radio orchestra). The main items on the two programs were by Beethoven, Brahms, Berg, Schoenberg, and Boris Blacher.

It all shows how far we are from the France of Les Six, Nadia Boulanger, and their American friends and disciples. Compositions by Milhaud and Poulenc are of course heard and admired. But they seem to belong to an interlude in a historical process that began in the nineteenth century and has now been resumed. During the last two seasons the *rapprochement* with Germany has grown from a mere trend into a rather overwhelming fact of French musical life.

Hindemith was having a surprising vogue in this country even before death called renewed attention to his merits. The big event of the winter at the Opéra has been *Wozzeck*. Herbert von Karajan, here recently with the Berlin Philharmonic, is almost a French national hero. The radio has been celebrating the Richard Strauss centenary with a series of excellent programs, during which all of the composer's recorded work will eventually be played and analyzed. (Last year, you may recall, Wagner was accorded the same honors, accompanied by a state-organized Wagnerian guessing contest which came on the air several times a day.) Pierre Boulez now lives in Baden-Baden, and published his recent book in German several months before getting around to a French edition. The Paris branch of Deutsche Grammophon is now in the first stages of organizing the recording of several German operas in French, beginning with Wagner.

Cynics are inclined to suspect the hand of the government. It is true that when President de Gaulle announces a *rapprochement*, one *rapproches*, at least if one is connected with any of the state-run musical institutions. But the phenomenon is too pervasive to be dismissed as politics. Conservative Frenchmen have always liked German music. The less conservative audiences—and

Continued on page 28

“An excellent instrument by any standards!”

—AUDIO magazine



The Fisher 500-C

When a component-oriented audio engineering journal comes out in favor of an integrated, all-in-one stereo receiver, it *has* to be a remarkable piece of equipment. Here is what the “Equipment Profile” column of the December, 1963 issue of *Audio* has to say about the new Fisher 500-C:

“The 500-C incorporates a 75-watt (IHF) stereo amplifier, an FM-stereo tuner and an audio control center, all on one 36.5-lb. chassis...”

“...We found that the tuner drifted less than 0.01 per cent.

“The output transformers are quite husky (we have a strained back to document that)...

“By implication, and sometimes overtly, we have been led to believe that separate components are inherently better than integrated components. Well, 'taint necessarily so. In fact, it is our opinion that one would have to pay

considerably more to get performance equal to the 500-C in separate components.

“...The FM section pulled in 36 stations, loud and clear...”

“Considering the performance, and the many features, and the quality of the parts, we doubt that you could do better in separate components at anywhere near the price of the 500-C. Don't misunderstand us now, we firmly believe that it is the component design approach that makes such an excellent value possible. On the other hand it should be clear from the performance statistics that the Fisher 500-C is an excellent instrument by *any* standards.

“One thing more: the Fisher 500-C is an unusually fine sounding unit, a fact not necessarily revealed by statistics...We took an instant liking to it.”

The price of the Fisher 500-C is \$389.50. The Fisher 800-C, with both

AM and FM-Stereo but otherwise identical, costs \$449.50. Also available is the Fisher 400, an only slightly more modest receiver with FM-Stereo only, at \$329.50. Walnut or mahogany cabinets for all models, \$24.95. All prices are slightly higher in the Far West.

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

**THE NEW
FISHER
HANDBOOK**



Use post card
on inside front-cover flap
of magazine.

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

OVERSEAS RESIDENTS WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101. CANADIAN RESIDENTS WRITE TO TRI-TEL ASSOCIATES, 1 ED., WILLOWDALE, ONT.

CIRCLE 43 ON READER-SERVICE CARD

YOU COULD SPEND \$100 MORE AND NOT GET BETTER PERFORMANCE

(or better features, or better quality.)

INTRODUCING the new Rek-O-Kut R-34 playback system—a complete 2-speed turntable, tonearm, and base unit, WITH A 5 YEAR WARRANTY ...unheard of in the audio industry! When we say our turntables are built to take it—we mean it.

INSTANT SPEED SELECTOR.

A mere flick of your finger changes its speed from 33½ to 45 rpm. An exclusive Rek-O-Kut feature.

HYSTERESIS SYNCHRONOUS MOTOR. Pabst is its name. Pioneered by Rek-O-Kut. For constant speed no matter what the variation in line voltage. It's the first time *this* motor (used in our higher-priced units) has been used in a system at *this* price.

ISOLATION SUSPENSION: Totally eliminates acoustic feedback. Makes vertical rumble a negative factor. No need for complicated spring devices to shock-mount your playback system. Ever.

S-340 TONEARM. A modified version of the S-320 professional tonearm. Tracks at less than one gram! Resonance factor is *below* 12 cycles. Ruggedly constructed, its removable cartridge shell handles any standard cartridge. Available separately at \$24.95.



SOLID OILED-WALNUT BASE. Fine furniture crafted.

SPECIFICATIONS. Noise and rumble: —60 db below average recorded level (@ 7 cm/sec. @ 1000 cps). Flutter & wow: .08% RMS. Dimensions: 15" x 14½" x 5½" (overall height, including tonearm).

ONE-PIECE CAST ALUMINUM TABLE. Full-size, 12 inch, professional quality. Dynamically balanced. Its weighted rim provides all the necessary flywheel motion for perfect rotation at constant speed.

EXCLUSIVE REKOTHANE BELT. Polyurethane. Individually ground to precision tolerances, this belt reduces noise and rumble *minus 6 db lower than any other belt.* And unless you actually cut or tear a Rekothane belt it should work for the life of the unit.

SIGNIFICANT PRICE. ONLY \$89.95!

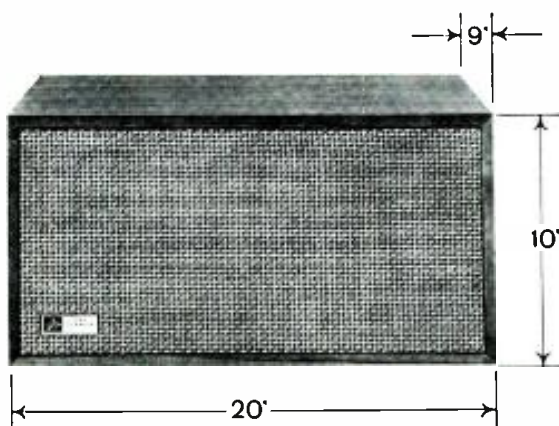
A most modest price for such quality. See your dealer for a comparison demonstration. Only then will you know why you could spend \$100 more and not get better performance (or better features, or better quality).

REK-O-KUT, the world's largest manufacturer of turntables. 38-19 108 Street, Corona 68, New York

Export: Morhan Exporting Corp., 458 B'way, N.Y.C. Canada: Atlas Radio, 50 Wingold Ave., Toronto 19

CIRCLE 51 ON READER-SERVICE CARD

How can the new XP-5 speaker be this small, cost only \$49⁵⁰ and still sound like a Fisher?



It's far from easy. It requires a bona fide advancement of the state of the art. And that's precisely what Fisher engineers have accomplished.

The new Fisher XP-5 is the first 'compact' in the loudspeaker field that doesn't sound like one — in fact, as well as in claim. Its bass is round and solid, very close to that of the largest speaker systems and free of artificial correctives like shaping networks that alter the bass output of the amplifier. Its treble has a smooth, rich texture and a genuine 'see-through' quality. It is the millennium: a moderately priced one-cubic-foot speaker that sounds like a Fisher!

The most important part of the secret is in the woofer. This is an 8" unit with a magnet structure weighing 2½

pounds, a flux density of 12,500 gauss and a totally new suspension system utilizing a long-throw inverted half-roll surround. The free-air resonance is at 25 cps, an almost incredible figure for an 8" driver. The completely enclosed baffle is heavily damped with AcoustiGlas packing. The result is *fundamental bass response down to 34 cps, without doubling.*

The 2½" tweeter has a new low-mass cone made of a combination of the usual fibrous material plus a special polyurethane foam, resulting in peak-free response out to 20,000 cps, without coloration. The LC-type cross-over network uses low-loss air-core inductors.

The Fisher XP-5 is without question the first loudspeaker system of its size

that will satisfy even the most demanding audio perfectionist. It can be unhesitatingly recommended for all applications where space is at a premium. Price, in oiled walnut, \$54.50. In unfinished birch, \$49.50. (Slightly higher in the Far West.)

FREE! Mail this coupon for your free copy of the Fisher technical fact booklet on speakers plus the XP-5 technical fact sheet.

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

Name _____

Address _____

City _____ State _____

FISHER SPEAKER SYSTEMS
TECHNICAL FACT BOOKLET



01510

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

CIRCLE 43 ON READER-SERVICE CARD

**ELIMINATE
ALL OF YOUR
STEREO CARTRIDGE
PLAYBACK
PROBLEMS**

**GRADO
TRACER BEAM**

**STEREO
CARTRIDGES**

Eliminate inner groove distortion.

Eliminate completely "shattering," and buzzing during playback.

Play both stereo and monaural records.

Be completely non-critical to installation problem and still perform superbly.

Track in a good tone arm at 1 gram or less (not just make sound but trace with low distortion!)

Work in all record changers and automatic turntables at up to 6 grams.

Have IM distortion of no more than 2% at the highest recorded levels and maintain 1% or less IM distortion for normal recorded levels.

STYLUS ASSEMBLY REPLACEABLE BY CONSUMER!

**MK I STEREO CARTRIDGE \$75.00
MK II STEREO CARTRIDGE \$49.50
MK III STEREO CARTRIDGE \$37.50
MK IV STEREO CARTRIDGE \$27.50**

For further information please write:

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

CIRCLE 30 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 24

nearly all of the younger composers—now see in the German tradition possibilities for growth which they do not see in the French tradition, with the possible exception of Debussy.

Quid Pro Quo. The *rapprochement* is not, however, altogether one-sided. The DGG people here have just recorded a double version of *Mignon* which provides convincing evidence of the reality of the common musical market in Europe. For the French album the Opéra-Comique supplied the cast: Mady Mesplé was Philine; Jane Berbié, Mignon; Xavier Depraz, the aged Lothario; and Gérard Dunan, Wilhelm Meister. Jean Fournet conducted the *Lamoureux* Orchestra. Then, for the version in German, the American soprano Catherine Gayer took over as Philine, Irmgard Seefried as Mignon, Kieth Engen (who made a first-rate doctor in *Wozzeck* last winter) as Lothario, and Ernst Häfliger as Wilhelm. Fournet and the orchestra did everything twice, with the exception of those parts where the first tape could be used.

The German technicians who came along with the DGG equipment were quite evidently wary of the methods of French sound engineers, but they appear to have departed with the impression that there is something to be said for the Gallic "System D" (from *se débrouiller*, "to disentangle oneself," which makes the expression apt for wiring difficulties). There was an awkward moment when one of the French recording sessions had to be scheduled for nine in the morning, which is pretty early for a soprano. Mlle. Mesplé solved her problem by getting up at five—which apparently makes nine o'clock seem like mid-afternoon.

ROY McMULLEN

VIENNA

At annual meetings of stockholders—even those of recording companies—one seldom hears heated discussions on the merits of contemporary composers or impassioned debates on the proper rendering of appoggiaturas in eighteenth-century music. Yet this is invariably what happens when the shareholders of the Viennese firm Amadeo meet here. Some of them, in fact, seem to be more interested in grace notes than in profits.

This phenomenon requires some explanation. Amadeo is a small firm. Its catalogue at present comprises about a thousand items, to which not more than a hundred recordings are now being added each year, and so far the total value of shares issued amounts to less than \$300,000. While the greater part of these shares is held by financial institutions, a fair proportion is owned by small investors who do not expect dividends but who, rather, regard their holdings

as a contribution to the greater glory of music. They seem entirely satisfied to have a say in the building up of Amadeo's catalogue, and they are pleased if their proposals for repertoire—the madrigals of Carlo Gesualdo or the music of Franz Schmidt, for instance—are taken up by the company's directors.

Amadeo's Genesis. At the head of Amadeo is Dr. Heinrich Haerdtl, who has been responsible for the firm's activities since its founding in 1955, as "Austria-Vanguard" (in affiliation with Seymour and Maynard Solomon's Vanguard Recording Society). The first catalogue, issued in 1956, listed a total of eighteen long-playing records, and few people thought that the new enterprise augured well as a business venture. Dr. Haerdtl himself was a complete novice to the trade. Trained as a young man in physics and chemistry, it was not until after the War that he thought seriously of a career in music. His studies eventually led him to the post of assistant producer at the Salzburg Festival, where he had the opportunity of working with Furtwängler, Gunther Rennert, and Oscar Fritz Schuh, but his experience was, of course, confined to the problems of staging live music. In fact, as he told me the other day, it was only in 1950, when he became manager of the Austrian Concert Agency, that he realized the importance of recordings.

By the mid-Fifties recording companies were proliferating all over Europe, yet no genuinely Austrian recording enterprise was in existence and the Austrian public in general hadn't even the faintest idea of monophonic high fidelity—not to speak of stereo. To further complicate Amadeo's task, most Austrian singers, soloists, and orchestras of any reputation were bound to other firms by long-term contracts. "We had to find our own way off the beaten track," Dr. Haerdtl says.

Amadeo's Way. That Amadeo did find its own *métier* is demonstrated by its current catalogue. Some of its most successful recordings have reached the transatlantic public on the Vanguard label (for example, the collections of Viennese music played by Willi Boskovsky and his ensemble); others are exported under Amadeo's own imprint (as the *St. Luke* Passion of Heinrich Schütz). A whole series of records is devoted to music by living Austrian composers, with present plans calling for the addition to this list of four albums containing instrumental, chamber, and choral works both by such established names as Gottfried von Einem and Anton Heiller and by others who deserve a hearing. (Among the latter is Karl Heinz Füssl, whose *Epitaph for Anton Webern* created a positive scandal when it was given its premiere in Zurich some time ago.) Also deserving of special mention are Amadeo's recordings in the field of drama, some of them made with actors from the famous Vienna Burgtheater and including plays by Ferdinand Raimund, Johann Nestroy, Arthur Schnitzler, Hugo von Hofmannsthal, and Carl Zuckmayer.

KURT BLANKOFF

Component people are a breed apart.

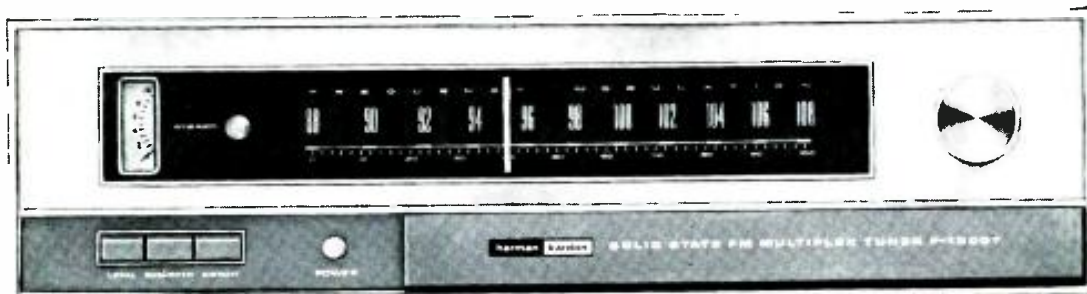
By and large, they are iconoclastic, nonconforming, youthful (no matter their age) and enthusiastic. Opinionated, too! When it comes to their equipment, most of them would "rather fight than switch." Until *today*. Until they heard the new 1000 Series by Harman-Kardon.

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

The new solid-state 1000 Series by Harman-Kardon



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



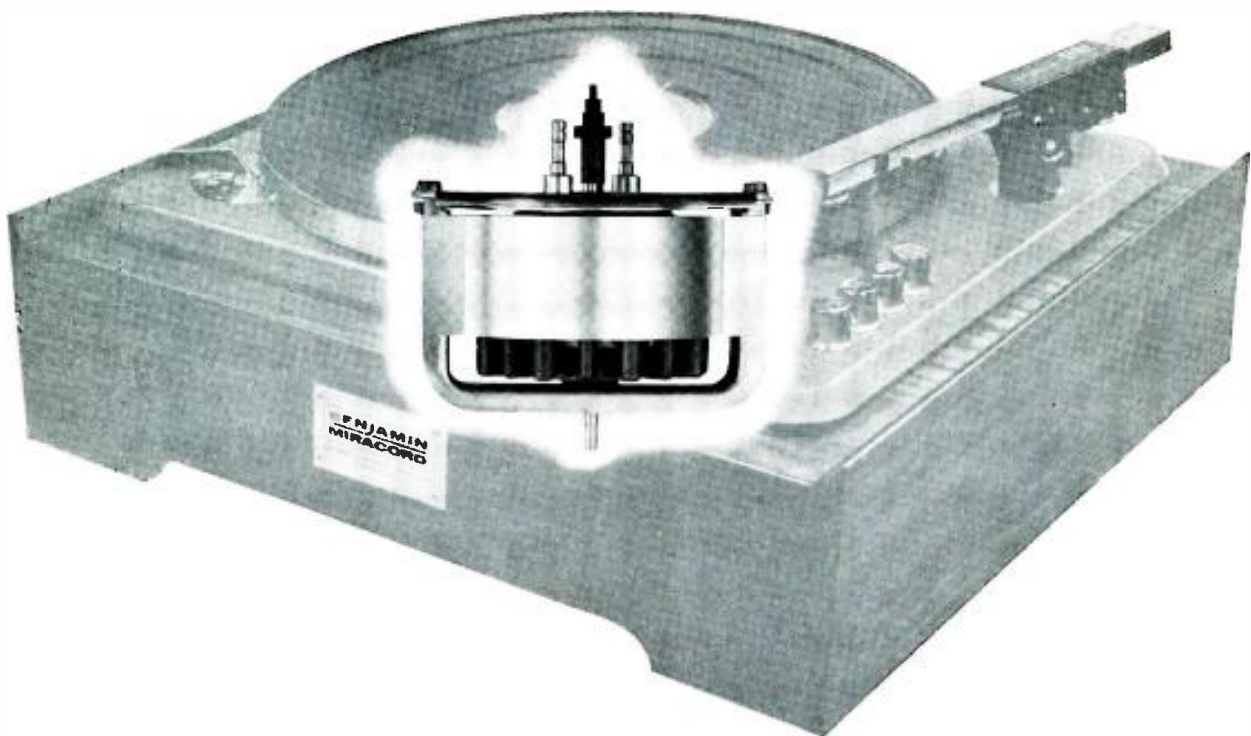
THE F-1000T PROFESSIONAL SOLID STATE AUTOMATIC FM STEREO TUNER

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

harman kardon

A subsidiary of THE JERROLD CORPORATION

CIRCLE 33 ON READER-SERVICE CARD



world's only automatic with hysteresis-synchronous motor

The motor is the heart of turntable system. Unless it assures smooth, steady, constant motion, the quality of the remaining mechanism is to no avail.

There is probably no finer motor than the famous Papst hysteresis-synchronous, used in the finest studio turntables and tape transports. The speed of this motor is synchronized to the frequency of the power line. And it rotates at a constant, accurate rpm, even with extreme variations in voltage and load conditions.

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

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

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

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

**BENJAMIN
MIRACORD**

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

CIRCLE 8 ON READER-SERVICE CARD

HIGH FIDELITY NEWSFRONTS

BY NORMAN EISENBERG

New Angle on Playback. For some time the audio field has been buzzing over the matter of the vertical tracking angle of a cartridge used for playing records. The technical issues and controversy surrounding the question were aired in an article in this journal by R. D. Darrell exactly one year ago (May 1963). Since then, the issue has become less of a question and more of an answer inasmuch as the 15-degree vertical angle proposed by the Record Industry Association of America as a standard in the manufacture of records has been taken up by a number of cartridge manufacturers, including Audio Dynamics, B & O, Empire, Fairchild, Grado, Pickering, and Shure.

"Vertical angle," we are advised, is not necessarily the angle made by the tip of a stylus as it engages the record groove. This particular angle may change with different stylus forces used for the same cartridge, and at different portions of the same disc—due to the interaction of the modulations and plasticity of the vinyl groove with respect to the suspension of the stylus. In any case, many experts feel that this angle in itself is of little importance. The vertical angle that does matter is the angle formed by the signal-generating system inside the cartridge with respect to the record surface. This angle, whatever it is, need not be any specific value as long as it agrees with the angle of the cutter that made the master record. The value of 15 degrees was chosen as one of reasonable balance and compromise.

Agreement between cutting and playback angles helps reduce or eliminate a source of distortion that otherwise could develop because of the discrepancy between the recorded angle (about the center of rotation described by the cutter) and the actual motion of the playback stylus. Termed "tracking distortion," it has been measured as varying amounts of harmonic distortion and—according to Duane H. Cooper of the Department of Electrical Engineering, University of Illinois—intermodulation distortion too.

The importance of these effects, the techniques for measuring them, and a method for determining how the vertical angle itself is to be measured all remain subjects of some disagreement among engineers. Nevertheless, the one point on which there now is more agreement than ever is that the playback angle should match the cutting angle for best results, and, as a spokesman for Shure Brothers puts it, "the best thing we feel we can do is to design to our own understanding [of vertical angle]."

Meantime, another related development—spurred to a great extent by the researches of Professor F. V. Hunt of

Harvard University—has to do with the shape and size of the tip of the stylus, again a consideration that attempts to relate playback conditions more closely to the cutting situation. Thus, the elliptical (or oval, or biradial) stylus tip is being offered as an alternative to the normally round stylus tip. Proponents of the new tip hold that its shape more closely resembles that of the cutter, thereby enabling it to trace the groove without "pinching" (tendency of the stylus to rise up and out of a narrow portion of the groove) or "bottoming" (tendency of the stylus to hit the bottom of the groove instead of riding evenly along both walls, as may happen on an older monophonic disc, an imperfectly cut new record, or any worn disc). Both pinching and bottoming have come to be known as causes of "tracing distortion"—actually a change in the point of tangency between the stylus tip and the record groove because of differences between the shape of the tip and that of the groove at certain points. Expressed as a form of harmonic distortion, its effects are said to be most pronounced at the inner portion of the record groove and particularly on heavily modulated passages, such as orchestral crescendos.

Most cartridge manufacturers, including those who have adopted the 15-degree angle, do not agree that an elliptical stylus is needed, or that the tolerances that must be observed in its manufacture can be accurately gauged if such a stylus is to be produced in significant quantities. As an indication of the kind of disagreement shaping up, Joseph Grado (head of Grado Laboratories) holds that if a stylus is truly elliptical it may do more harm than good by cutting the record instead of playing it and that, in any case, pinching and bottoming are not significant problems of today's stereo records. Grado insists that neither the 15-degree angle nor the elliptical stylus is a cure-all, and that a tone arm whose "geometry" produces zero-degree tracking error at the inner portion of the groove still remains a more significant contribution to distortion-free sound.

Disagreement or not, the recently announced Ortofon elliptical stylus is designed to overcome the problem of "tracing distortion"; in fact, a spokesman for Elpa—which distributes Ortofon products in the U.S.A.—has told us that his company views the elliptical stylus as more important to flawless record reproduction than the 15-degree vertical angle. The only other manufacturer to bring out an elliptical stylus (so far) is Shure Brothers, and this company regards it as almost as vital as the 15-degree angle. The Ortofon stylus (0.7-mil by 0.3-

mil) is supplied in new Ortofon cartridges, and also is available as a replacement for existing Ortofon cartridges. The Shure version (0.9-mil by 0.2-mil) is incorporated in the most "no-holds-barred" cartridge yet offered by this manufacturer—its V-15, which also is a 15-degree-angle pickup.

At this writing, it is impossible to form any conclusions about the performance of either 15-degree cartridges or of the new-shaped styli. Samples of both are being obtained and will be tested and reported on (in our Equipment Reports section) in coming months. As to the extent to which either will prevail, we suspect that the 15-degree cartridge will become—by general accord if not by decree—the new industry standard. The elliptical stylus, which is difficult to produce, costly, and—most important—still subject to extreme disagreement among engineers, probably will assume a "state of the art" role among audio purists.

Transistors at "Mac." McIntosh Laboratory, Inc., has maintained what for the audio field can be called "a long silence" on the question of its entry into transistorized high fidelity components. Yet during a recent visit we made to the company's headquarters in Binghamton, New York, it became apparent that, like the Susquehanna which flows through the town, its still waters run deep. Chief engineer A. P. Van Meter (aptly named!) showed us the first "Mac" component to cross the border into the "solid state"—the new MA-230, which also is this manufacturer's first integrated amplifier. Expected to cost about \$350, the unit boasts 30 watts continuous power per channel with both channels driven simultaneously. Its preamplifier section is transistorized; its basic amplifier section uses tubes. In discussing transistorization in general, Van Meter allowed that it is not transistors as such that make for better sound, but only the manner in which they are used in specific equipment. "To say that transistors always sound better than tubes is sheer witchcraft," he stated. "The difference or the improvement—if any—cannot be attributed to anything but good engineering with transistors, and must be subject to verification by instrument measurement. We are satisfied that our measurements correlate with the results of listening tests, and this correlation justifies using solid-state circuitry." Van Meter did not see transistorization as particularly related to what has come to be called "wideband response," although he did concede that as a "margin of safety" an amplifier's response beyond 20,000 cps ought to be down by no more than 3 db at 60,000 cps.

It's almost a shame...



**to conceal the beautiful solid state circuitry
of the Miranda® Sorrento
4-Track Stereo Tape Recorder**



...even inside this handsome teak cabinet

But it's a great way to bring you the outstanding range, clarity and responsiveness that distinguish the "transistor sound." Because it brings it to you so compactly, so visually right for the home. Instead of concealing it in a closet or cabinet, you can now actually plan a tape recorder as part of your decor! In all, the Miranda Sorrento has 21 transistors and 19 diodes, all of the most advanced type, especially developed to meet the exacting standards of full range high fidelity performance. The Sorrento takes advantage of transistor speed and efficiency even in its matrix-type



SORRENTO REMOTE CONTROL: All tape transport controls, plus individual channel volume controls. With 16 foot cable, \$35.00.



MIRANDA NOCTURNE: completely self-contained 4-track stereo tape recorder, boasting high quality performance and an array of features that belies its surprisingly modest cost. Hysteresis motor assure constant tape speed. Three speeds give up to 8 hours of uninterrupted play. Each channel has volume and tone controls, VU meter, two input jacks, speaker output, built-in wide-range 4" x 6" speaker. Ten watt output. Handcrafted oiled teak cabinet. With dynamic microphone and stand, \$250.00.

switching system. The one-second electronic delay, for example, lets you switch freely from mode to mode — even from fast forward or rewind to play—without the slightest possibility of tape spill or breakage. Three separate motors, plus servo micro-motor, tension bars and automatic tape lifters provide this superb home machine with studio-caliber care of tape and heads. And the built-in 4" x 6" wide range speakers complete the perfectly matched acoustical system that makes the Sorrento such a unique 4-track stereo tape instrument for the home. \$400.00.

MIRANDA®

another quality product from  Allied Impex Corporation, 300 Park Avenue South, New York 10010, Dallas 7, Chicago 45, Los Angeles 16
CIRCLE 3 ON READER-SERVICE CARD

Who builds the best FM stereo tuner?

McIntosh

Who says so?

**Audio Magazine, February 1964, in
their equipment profile, said the MR 67 is**

...unexcelled by any other tuner...

**The MR 67 is priced less than several competitive tuners. It out-
performs any tuner audio has tested. Need we say more.**

Would you like a complete copy of the audio test report?



McIntosh LABORATORY INC.
4 Chambers St., Binghamton, N. Y.

CIRCLE 42 ON READER-SERVICE CARD

Send the coupon with your name and address and we will rush you copies of the report and specification sheets on all McIntosh tuners.

FREE OF CHARGE

McIntosh Laboratory Inc.
4 Chambers Street
Binghamton, N. Y.

Please send me copies of report and specifications sheets on McIntosh Tuners.

Name _____

Address _____

City _____ State _____

consider this...with other units
now offering counterweighted tone arms,
oversized turntables, precision motors...
what makes the Garrard

so special?



You see before you three parts of the great Type A Automatic Turntable:

1. The counterweight-adjusted, dynamically balanced tone arm (which tracks the cartridge of your choice at the lowest pressure specified by the manufacturer).
2. The exclusive "sandwich" turntable system (a) ribbed rubber mat (b) heavy, cast, non-ferrous outer turntable (c) sound-deadening foam cushion (d) inner drive table...the entire assembly weighted and balanced for rumble-free, fly-wheel action.
3. The Laboratory Series® humless, noiseless, high-torque motor...developed for the Type A, engineered and built by Garrard.

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

Then what makes the Garrard so special? Simply this...the Garrard is far more than the sum of its parts.

Creative engineering, rigid quality control, and 50 years of experience have joined together to make the Garrard an enduring source of satisfaction and pride to a legion of sophisticated admirers.

You'll find the Garrard a genuine pleasure to own. Over the years, your dealer has found it the same pleasure to recommend. That's why more people continue to buy Garrard than any other high fidelity component. They buy it for precision, for performance and to enjoy the convenience of single and automatic play, both at their fingertips.

But mainly, they buy it because it's a Garrard, and those who really know fine equipment have confirmed that a Garrard is indeed something special.

There is a Garrard Automatic Turntable for every high fidelity system. Type A, \$84.50; AT6, \$59.50; Autoslim, \$44.50. For literature, write Dept. GE-24 Garrard, Port Washington, N.Y.



Garrard[®]
World's Finest

CIRCLE 11 ON READER-SERVICE CARD



A Medium Still Unexplored

IN ITS HIGHEST MOMENTS, broadcasting can provide a sense of contact and involvement with events quite unlike that afforded by any other communications medium. Who can forget the impact of Clem McCarthy's commentary to the Joe Louis title bouts, the calm authority of Elmer Davis as he told us of the shifting currents of battle in World War II, or the intimacy (*sans* video) with which Franklin D. Roosevelt's fireside chats reached into the heart of American households? These are victories in the battle to bridge minds; and with them, artistically, belong the old "Ford Sunday Evening Hour," many a memorable concert by Toscanini and the NBC Symphony, Saturday afternoons at the Metropolitan, and glorious occasions in the long history of the New York Philharmonic's air-borne programs.

With its superior fidelity, FM broadcasting ought to be able to evoke an even greater sense of immediacy than was possible with the long land lines of the AM networks, and in the past two years stereo has added all but unmeasured opportunities for the expanded use of broadcasting techniques. Unfortunately, few stations have felt ready to face the potentialities of the new medium. When multiplex facilities became operative, many switched from broadcasting monophonic recordings to playing stereo discs and tapes—but all too often retained program patterns that made them little more than free classical (or semiclassical) juke boxes.

With some 280 stereo FM stations now functioning in the United States, it is obvious that we are ready for experimentation in the application of broadcasting techniques to the new medium. Moreover, from the experiments already undertaken, it is clear that in programs where sound content is the primary thing live stereo provides a sense of actual presence and participation. Television may take you there with the eye but its limited audio impact still leaves you a long way off. In stereo FM your ears are there, and in the case of serious music the lack of visual dimension is unimportant if the musical content is strikingly conveyed.

One of the first stations to develop programming

in live stereo FM has been WFMT, Chicago, 1961 winner of the George Foster Peabody Award (among other honors) and current claimant to the largest audience of any exclusively FM operation in the country. Like all FM broadcasters, WFMT must keep a tight rein on the budget, but in two years it has given its audience a clear idea of the distinctive qualities of live FM stereo, providing examples with widely divergent materials. So far its schedule has included two series of live chamber music programs by the Fine Arts Quartet, Bach's *St. Matthew* Passion as produced in Rockefeller Chapel of the University of Chicago, a concert from Orchestra Hall by the touring Boston Symphony, and a Giuseppe di Stefano recital.

What is most apparent in listening to live stereo FM is the exceptional degree to which it can produce the true sonic perspective of an auditorium or studio. (By contrast, records and tapes—even those made in the same locations—appear to have a strong personality imposed on them by engineers and recording directors and thus provide effects of coloring, accent, and reverberation which the public does not hear in live performance.) This outcome would be impossible without the wide frequency response of FM broadcasting and the multidimensional quality which stereophony provides. The result is an open natural quality in the broadcast sound and a refreshing absence of the exaggerated effects which some record makers regard as essential for a "sound spectacular." Live FM stereo is spectacular, of course, but through the use of the sonic soft sell. What gives it force is its strict adherence to the concept of high fidelity, the skill with which it seems to put the listener in the presence of the artist with the minimum of middlemen to queer the do.

There is no doubt that an audience exists for this kind of broadcasting. The question is simply how long it is going to take for its potential to be explored and thoroughly developed. Among the new horizons in high fidelity, it seems to offer as attractive a set of possibilities as we've seen in a good many years.

BY EVERETT HELM

*Paul Hindemith—composer,
performer, teacher, theorist,
philosopher—was proud to regard
himself as an artisan engaged
in mastering a craft.*

THE UNIVERSAL MUSICIAN

I KNEW PAUL HINDEMITH under many different circumstances—as lecturer and as conductor; across the luncheon table and at orchestral rehearsals; playing the viola and relaxing among friends. But the scene that remains most vividly in my memory took place in the Rectory of Frankfurt University in early 1949. There were only a few witnesses to the ceremony in which His Magnificence the Rector bestowed some kind of an honor or citation (I forget exactly what it was—Hindemith received an honorary doctorate from the same university some years later) on the fifty-four-year-old composer.

The Rector, in full academic regalia, spoke briefly of Hindemith's accomplishments. Hindemith's reply was halting, like that of a schoolboy who is so overawed that he can hardly speak. Looking at the floor, his voice almost cracking with emotion, he stammered out something to the effect that he had never dreamed that he would be given such an honor. As a Frankfurt youngster who had never been able to attend the University, he had regarded this august institution from a remote distance. He could hardly believe that the present distinction was being bestowed upon him, and he would do his best to deserve it. At this point he stopped, so visibly moved that he couldn't continue.

This is the only time I ever saw Hindemith at a loss for words.

The episode just related occurred during the official tour of Western Germany made by Hindemith under Department of the Army auspices. As Theatre and Music Officer in OMGUS (Office of Military Government, U.S.) I had the pleasurable task of looking after Hindemith and his wife Gertrud, arranging their schedules, providing them with transportation, shepherding them to concerts and lectures and, best of all, chatting with them during "off" hours. Hindemith was not the only artist whom I had to look after, sent over by Washington as part of the cultural program, but he was by far the most illustrious. And, by an equally great margin, he was the most agreeable, most coöperative, most amenable to reason, and most understanding of the difficulties involved.



Paul Hindemith, 1895–1963.

The Germany which Hindemith found on his return to Europe after the War was neither the Germany of his youth nor the one on which he had turned his back in 1936. In 1949 it was a Germany divided not only geographically into American, French, British, and Russian Zones of Occupation, but also, within each zone, divided psychologically between conquerors and conquered—between the occupying powers and the native population, the haves and the have-nots. The occupation was a small, comfortable, PX-equipped, smug and often arrogant island, surrounded by the large world of a beaten and beaten-up people.

For visiting firemen, the temptation to stay packed in occupational cotton was great—for most,

indeed, irresistible. There were social pressures at work too: "fraternization" was still looked upon askance, and the sheer physical problems of venturing into the "real" world of the destroyed country were considerable. Yet Hindemith insisted on looking up old friends, sitting in once familiar cafés and eating in once familiar restaurants (when they were discovered still to be operating in the midst of ruins and rubble). He acted as he did, not with condescension but entirely naturally, and the impression this made on the Germans was tremendous.

With the same naturalness, Hindemith met and talked with German students—at a time when the younger generation felt *really* lost and when every contact with the outside world was hungrily sought after. Hindemith listened to their questions, even when they were naïve, and with infinite patience tried to give honest answers. Only once did I see him lose his temper. That was after a public lecture in Wiesbaden (SRO and hundreds turned away) when one of his questioners from the floor made some silly remarks about modern music which seemed to have a National Socialist flavor. Hindemith exploded, and for a moment the atmosphere was more than tense.

I mention these things because many stories are told about how difficult and short-tempered Hindemith could be. I have seen that side of his nature too, but Hindemith was not what I would call an irascible man. With sincere people he was sincerely patient; with poseurs, flatterers, bigots, and dolts he could be unpleasant indeed. Affectation was anathema to him. And most of all, perhaps, he was irritated by mediocrity giving itself airs.

HINDEMITH CAME UP in life, and in his art, the bard way, and his early experiences quite naturally formed his character and his entire attitude towards art and artists in general and music and musicians in particular. While still in his teens he earned his living by playing in café and dance bands, at the same time studying at the Hoch Conservatory in Frankfurt. At the age of twenty, he lost his father and became the breadwinner for his family. And at the same age of twenty, an obviously gifted young man proficient on several instruments and an excellent violinist, he won the taxing and important job of concertmaster in the Frankfurt Opera. He had long since begun to compose, and already had written numerous piano pieces, sonatas for violin and clarinet, two string quartets, a piano quintet, a cello concerto, a sinfonietta for small orchestra, and a *Singspiel*.

In the same year that he joined the Frankfurt Opera Orchestra, Hindemith began playing second violin in the string quartet of Adolph Rebner, who had been his teacher; later he switched to viola. This period was interrupted in 1917 by his induction into the German army. About his military service, Hindemith later wrote: "I was a member of a string quartet which represented for the colonel of our

regiment a means of forgetting the hated military service. He was a great friend of music . . . his most burning desire was to hear Debussy's String Quartet. We practiced the piece and played it for him with great emotion at a private concert. Just as we had finished the slow movement, the radio officer reported the news of Debussy's death. We didn't finish the performance . . . we realized for the first time that music is more than style, technique, and the expression of personal feeling. Here, music transcended political boundaries, national hatred, and the horrors of war. At no other moment have I comprehended so completely in which direction music must develop."

While in the army, Hindemith developed a capacity, which he retained throughout his life, to compose under any and all circumstances. During 1917-18 he wrote his first published works. The honor of being his first publishers goes to Breitkopf and Härtel—who also have the dubious distinction of being uninterested in going on with the young "radical." In 1919, Hindemith wrote what turned out to be a "fateful" letter, addressed to Herr Geheimrat Strecker, then in charge of the house of B. Schott's Söhne in Mainz, and "taking the liberty" of sending some compositions and criticisms. From that time, every one of Hindemith's works was published by Schott.

It would be hard to find a more remarkable record of loyalty, good will, and understanding between composer and publisher. At a time when most publishers considered Hindemith a bad risk, Schott accepted every new work, without question. Later, when Hindemith had become world-famous and could have given his work to any number of other firms, he refused to do so. New compositions of the 1940s appeared provisionally with Associated Music Publishers, Schott's representative in America, and were later returned to the Schott catalogue. These ideal business dealings were firmly cemented in the warm personal relationship that existed for many years between Hindemith and the Strecker family. Until his death in 1958, Wilhelm Strecker, in particular, was Hindemith's close friend. In the 1920s and early 30s the two of them used to go off on extended hiking trips together, exploring all parts of



In Germany in 1949 (with the author at right).

Germany with knapsacks on their backs. A man of great culture and a remarkably fine human being, Strecker had considerable influence on Hindemith, and in some instances on Hindemith's work, and I recall the great affection with which the composer always spoke of "Willi."

With the backing of Germany's most important music publishers, with a fully developed technical equipment, with an already extensive experience in making music, and—most important of all—with something very definite to say, the twenty-five-year-old Hindemith entered the 1920s with a great deal in his favor. But very soon the bombs began to burst, and they continued bursting for the next sixteen years (until "The Hindemith Case"—the title of Furtwängler's article of November 1934, in which the great conductor defended Hindemith against Nazi charges—was resolved by Hindemith's voluntarily leaving his homeland). The first explosion came in 1922, with the performance of his trilogy of one-act operas, which evoked the criticism: "*Mörder, Hoffnung der Frauen*, a completely unintelligible piece of nonsense; *Nusch-Nuschi*, a piquant *cochonnerie* for decadent old lechers; *Sancta Susanna*, a perverse, truly immoral affair." This is a fair sample of the kind of criticism that greeted the appearance of new works by Hindemith forty years ago. The *Kammermusik*, Op. 24, No. 1 was described as "music of such lasciviousness and frivolity as only a very specially constituted composer could produce . . . one hears sounds of flogging and beating, laughing and screaming, groaning and flushed elation, howling and bawling. . . . It is the most depraved, wicked, and at the same time realistic music that can be imagined."

But there were other voices as well. As early as 1922, the important *Berliner Illustrierte* wrote: "A full-blooded musician speaks in this music—one who subscribes to no specific trend, who considers himself neither a daring rebel against diatonicism nor, even less, a musical reactionary." Influential critics took up the cudgel on Hindemith's behalf, among them Adolf Weissmann, who stated: "One would do well to hammer the name of Paul Hindemith into his brain; this young man is someone to be reckoned with." Other reviewers wrote in such terms as "the strongest music of recent years" and "fully convincing ideas, which one may call those of a genius."

Thus the battle was joined, and Hindemith's name became a symbol in the controversy raging around modern music. On the international scene, Hindemith was soon recognized as the leading German composer of the younger generation. Together with such "modernists" as Milhaud, Bartók, Malipiero, Honegger, and a number of other "representative" composers of the time (some of whom are now quite forgotten) Hindemith appeared regularly in the annual programs of the International Society for Contemporary Music. He was also active from the start in the Donaueschingen Festivals for Contemporary Music, which from 1921 to 1927 played such an important role in European musical life.

No less important in spreading Hindemith's name were the concerts of the Amar Quartet (often billed as the Amar-Hindemith Quartet), which Hindemith joined as violist in 1922. For several years he toured Europe with this group, playing well over one hundred concerts in one year (1924). Most of the concerts included at least one of Hindemith's own works. He also began to make increasingly frequent orchestral appearances as viola soloist and as conductor.

THAT Hindemith managed to compose as much as he did during this period of constant travel is something of a miracle—a miracle of energy, will power, concentration, and technical skill. He was one of those fortunate composers who could work at the drop of a hat and under conditions that another would find impossible. Béla Bartók remarked on Hindemith's happy facility of being able to compose while waiting at the station for a train that was late. Certainly it explains the prodigious amount of music Hindemith turned out in spite of his enormously active life as a practicing musician.

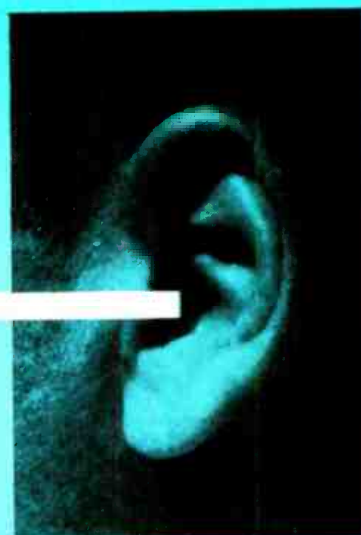
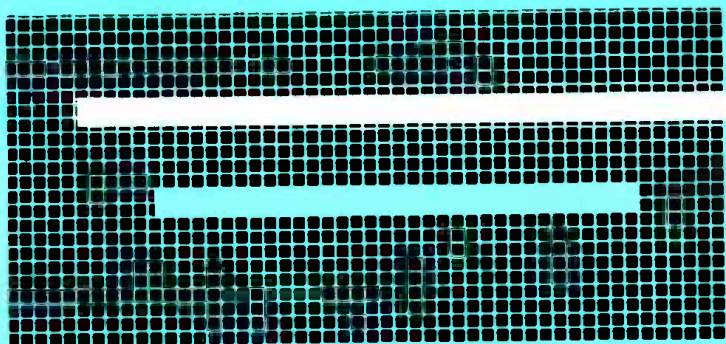
But perhaps "in spite of" is the wrong expression; "in addition to" or even "because of" might be more appropriate. For Hindemith was the very opposite of an ivory tower composer. He found inspiration (a word he disliked, by the way) in doing—in being personally involved in the making of music. Many of his works were written with a specific purpose in mind—for a given performer, concert, festival, or organization. Hindemith was, by his own admission, a composer of *Gebrauchsmusik* in the best sense of the word. Art for art's sake was a concept foreign to his temperament and one which irritated him no end. So did music that was awkwardly written. Hindemith's enormous technique of composition included the exact knowledge (generally from first-hand experience) of what every instrument can and cannot do. He liked to consider himself an artisan and was often heard to say that composing was like making shoes: the most perfect master of his craft will produce the best shoes—and the best music.

This was the main thesis of his teaching as well, an activity which he began in 1927, when he was appointed to the Berlin Hochschule für Musik, and continued—for thirteen years (1940-53) at Yale—until 1957, when he retired from the faculty of the University of Zurich. In connection with his pedagogical activity, he became deeply interested in the theoretical bases of composition and published a number of books on theory and composition. In these works he maintained his firm belief in tonality as the indispensable basis of composition—a point of view which involved him in heated controversies with the votaries of twelve-tone and serial music.

The latter-day tendency of avant-garde circles to dismiss Hindemith's music as old-fashioned and/or academic is a curious

Continued on page 100

Does a flat response to 100,000 cps make sonic sense?

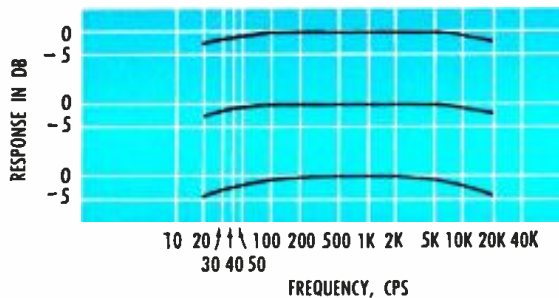


THE PROS AND CONS OF WIDEBAND RESPONSE by Norman Eisenberg

THE DEFINITION of high fidelity recently submitted to the Federal Trade Commission by the Electronic Industries Association—and promptly disavowed by manufacturers of high fidelity components as well as by consumer and trade journals—has apparently come to nothing. For its defeat, the clause defining frequency range has been at least in part responsible: extending from 100 to 8,000 cycles per second (see the chart on page 41), the range proposed by the EIA approximates that of a 78-rpm disc made thirty years ago, and barely covers the fundamental tones of music and voice. From the point of view of all proper fidelitarians its inadequacy is self-evident.

But if the high fidelity fraternity is agreed that a range of 100 to 8,000 cps is too narrow, it is not yet in accord as to what range *is* wide enough. There are, it seems, two opposing philosophies of design, which can be roughly characterized as the “limited” and the “wideband” schools. These terms are very relative, of course: in the context of high fidelity equipment “limited” response is considerably wider than “pre-hi-fi” or “non-hi-fi” response. It is, in fact, the range that has been generally stated to be that of human hearing. Inasmuch as this range comfortably contains all the fundamentals and nearly all the measurable overtones or harmonics of musical instruments and of the voice, it was for a good many years the range specified as the legitimate response of high fidelity equipment: from 20 to 30 cps at the low end up to 15,000 or 20,000 cps at the high end. Advocates of “wideband” response, however, insist that the nearly eleven octaves encompassed in this range simply are not enough.

Not enough for what? For one thing, the widebanders point out that for equipment to respond faithfully within the 20- to 20,000-cps range it must be



The effect on the end response of a reproduced signal that is slightly attenuated at the extreme ends of the audio range, passed through an amplifier that is "matched" to it by being similarly attenuated, is used by the wideband school to bolster its argument for unrestricted response below and above the 20-cps to 20-kc limits. The top curve represents a signal that has a slope of only 1 db per octave starting at 80 cps and at 5 kc. This means that it is "down" by 2 db at 20 cps and at 20 kc, in itself not serious from a listening standpoint and well within generally accepted high fidelity specifications. An amplifier, the response of which has a similar characteristic, is represented by the second curve. This, too, still conforms to the well-known "20 to 20,000 cps, ± 2 db" specification. Yet the cumulative result, as shown in the bottom curve, does indicate a significant departure from "flat response." Not only is the signal reduced by 4 db at 20 cps and at 20 kc, but its slope is much more pronounced, and begins to be obvious at higher and lower frequencies well within the audible range. This argument could be further strengthened by showing what happens to this signal when it is passed through a loudspeaker that has a characteristic falling off of response at the fringe ends of the audio band, but the point is served by this illustration. The answer would seem to be to design an integrated system, in which the various sections have "unflat" characteristics that dovetail to produce a reasonably flat, wide response, or—to follow the widebanders who insist that everything from program sources to loudspeaker, should be designed to have as uniform and unrestricted a response as is possible.

designed to respond somewhat below and above those frequencies. And some widebanders insist that, in any case, human perception of musical tones may well extend an octave or two beyond the limits once recognized. We come here to a kind of audio agnosticism in reverse: there may be no conclusive proof that we do hear above 20,000 cps, but there is no documentation to indicate that we do not. Engineers of this persuasion are often challenged as being impractical, of thinking in terms of "infinity" rather than for the practical limits of existing program sources and loudspeakers. Neither school, however, has been daunted by the other. The issue has spilled over from the realm of abstract discussion to a competitive contest among audio manufacturers. Proponents of wideband response maintain that the increased frequency range of their equipment effects an audio difference in sound; advocates of limited response deny such differences, or attribute the listener's sense of sonic improvement not to extended frequency response but to a lowering of distortion or even to psychological factors.

By way of understanding this controversy, it is

well to backtrack a little. The fundamental tones of musical instruments, excepting those of the organ, rarely go below 20 cps. Low A on the piano keyboard is 27.5 cps. The awesome sustained organ tone that opens Strauss's *Also sprach Zarathustra*—long used by audiophiles as an informal test of a system's bass response—has a fundamental frequency of 30 cps. Most of the fundamentals of such instruments as the string bass, the bass tuba, bass clarinet, the heavy percussion all begin below 100 cps and extend to about 400-500 cps. The fundamentals of many more instruments, including the human voice, range from below 100 cycles. The highest fundamentals—including those of the pipe organ, the violin, the piccolo—do not quite reach 10,000 cps.

Fundamentals, of course, tell only the beginning of any story, and especially that of music. It is in terms of overtones that a sound has identity; if not for the unique overtone structure of each, we could not, for instance, detect any difference between a bass tuba and a string bass. Indeed, one of the cardinal criteria of the faithfulness of a sound reproducing system is its ability to differentiate between subtle nuances among related instruments, particularly in the upper registers—such as a violin and a viola, or an oboe and a clarinet. While this is, of course, a matter of low distortion, it also is decidedly a matter of high frequency response. Now in terms of musical octaves, 20,000 cps is better than six octaves above middle C on the piano (261 cps); for practical purposes, then, we can assume that a range of 20,000 cps can do justice to the midrange of a piano. But 20,000 cps is only four and a fraction octaves higher than second C above middle C; can it do equal justice to that note too? And 20,000 cps is only about two octaves higher than a significant portion of the tonal output of many instruments; can this range do full justice to them as well?

IT IS IN ANSWERING these questions that the "limited response" philosophy defines itself. Overtones, we are told, are unquestionably germane to naturalness of reproduction—but as the frequency or pitch of an instrument rises, its significant overtones diminish in strength. Thus, while it is important to reproduce six or seven harmonics of, say, the middle of the keyboard, it is not nearly as vital to reproduce that many harmonics for the high end of the keyboard, or for the upper register of a flute. The range up to 20,000 cps is quite ample to include all the significant overtones that make for accurate music reproduction. Moreover, regardless of what goes on in live sound, our most advanced program sources—tapes and discs—themselves do not exceed the 20,000-cps limit. As for FM broadcasts, their audio portions are limited to a range of 15,000 cps. And how many speakers can reproduce energy beyond 20,000 cps? Finally, human hearing cuts off near 20,000 cps; most adults past thirty-five or so rarely can detect tones above 16,000 cps.

So much for the high end. As for response below

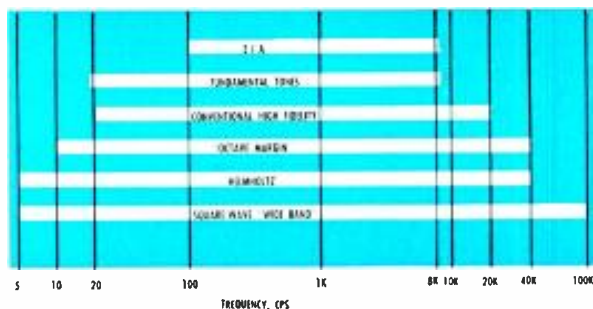
20 cps. little music is scored that low, nor—again—do we hear that low. Furthermore, a music reproducing system wide open to energy below 20 cps may be subject to subsonic pulses—such as from the power line, from turntable rumble, or from the erratic motion produced by an eccentric center hole on a disc. Reproducing these pulses, a sound system not only wastes power but also can produce distortion by amplifying the extraneous pulses, or intermixing them with the music, or both. If very strong, such pulses can distend the speaker cone, damaging it or, at the least, causing additional distortion.

Thus exponents of limited response dispose of the low end. Their position emerges, then, as favoring not only a 20- to 20,000-cps band but a no lower than 20-cps and no higher than 20,000-cps band. Concentrate on low distortion and performance reliability within this range, argue the limited-banders, and—assuming all components are of high quality and properly installed—you will get optimum results from today's program material and speakers.

The arguments of the widebanders, who advocate response below 20 cps and above 20,000 cps, include some based on psychoacoustics and some on hard engineering facts. The former considerations are in widest dispute among audio men; the latter are accepted, at least in part, by a growing number of engineers who form a kind of eclectic middle group cannily picking its way through the attacks and ripostes of both extreme camps.

The widebanders, to begin with, insist that there is sufficient ground to assume musical energy as well as human response to that energy for an octave or more on both sides of the 20-cps to 20,000-cps range. They refer to the work of the nineteenth-century physicist Helmholtz, who postulated a range of 5 cps to 40,000 cps, which includes undertones as well as overtones. For more recent evidence, they point to results of tests here and abroad in which filtered samples of music could be distinguished by listeners who had previously reported not hearing pure test tones above the filter frequency. An associate of Bell Laboratories affirms that some African tribesmen, recently tested, did actually hear above 20,000 cps, though he cautions, "We cannot take these tests as conclusive or, as yet, relevant to our own hearing." Others have allowed that although we perhaps do not actually hear above 20,000 cps, our nerve endings inevitably respond in some way to those highs, with the result that the total organism is sensitive to their presence.

For all we know, it is said, overtones—including those of high-pitched instruments—continue indefinitely; the fact that they have not been considered in our calculations of aural response may be due to the finite nature of our measuring techniques. (There are even widebanders who harbor the crass suspicion that manufacturers simply do not wish to price themselves out of the market.) In terms of frequency response, the issue is not that what we don't know won't hurt us but that what we don't know may be to our positive advantage. There are no filters or cut-



Different approaches to the range of audio response are shown on this chart. The EIA's proposed frequency range covered from 100 to 8,000 cps. The range of fundamental frequencies of voices and various musical instruments is estimated to extend from just below 20 cps to just above 8,000 cps (ref. Olson, *Musical Engineering*, 1952). The generally accepted range of human hearing, and that of high fidelity equipment, has been 20 to 20,000 cps. The design approach that allows for a safety margin of an octave on either side of this range aims at a response band of 10 to 40,000 cps. The range of perceptible and significant tones postulated by Helmholtz was 5 to 40,000 cps. Modern square-wave tests, such as those used in this journal's equipment reports, reflect an amplifier's response a decade of frequencies below and above the nominal test frequency. Thus, square-wave signals of 50 cps and of 10 kc involve response from 5 cps to 100 kc. Some widebanders would go further, holding that a range of 2 cps to 200 kc is germane (this would imply square-wave tests at signals of 20 cps and 20 kc).

offs in live music; why should this not be the goal of high fidelity? The extreme overtones lend a sense of "air" or "space" to reproduced music; the extreme lows contribute the "feeling of the hall, and the actual room effects of the original performance." These nuances—held by limited-banders to be sheer mysticism or, at best, esoteric considerations—are credited by the widebanders as making the difference, even with today's program sources and speakers, between sound that is lifelike, and sound that is, however expertly reproduced, merely canned.

SUCH ARGUMENTS are at least plausible and—depending on one's own hearing—perhaps demonstrable. The wideband school appears to be on firmer ground, however, when it advances arguments related directly to the practical design of equipment. In this area the extremists are joined—in varying degree—by a number of audio designers not hitherto identified with wideband response as such. This group, in sum, avoids the question of ultimate musical and aural response. Rather, it asks two utilitarian questions: first, if a piece of equipment is to respond accurately within the normal range of 20 to 20,000 cps, can it be designed to those limits or must it deliberately be made to respond beyond them? second, what happens to response within the 20- to 20,000-cps band when attempts are made to limit it to those frequencies? Related to these questions are such day-to-day practical matters as the design of amplifier circuitry, of tone controls, of noise filters.

and of the methods of testing and evaluating equipment. The transistor-versus-tube controversy also enters the discussion, indirectly but meaningfully.

To consider first the "margin of safety" argument. Many amplifier designers, whether or not they call themselves widebanders, agree that more than passing attention must be paid to the fringe ends of audio response if the equipment is to deliver its rated performance within the nominal 20-cps to 20,000-cps band. A crude but helpful analogy is the need to design a car to be capable of hitting ninety miles per hour only so that it will cruise comfortably and efficiently at fifty miles per hour.

It is on the issue of how wide a margin that a good deal of the difference of opinion centers. In amplifier design, for instance, negative feedback is universally used to control distortion. Presumably, this control should extend to the full rated bandwidth of an amplifier's response—that is, to 20,000 cps. Some designers, however, have satisfied themselves that if feedback is used to reduce distortion and maintain stability at 20,000 cps, it must do very nearly the same for the second and third harmonics of 20,000 cps—which are, of course, 40,000 and 60,000 cps. This, in turn, can be done only by feeding back the energy in correct phase relationships; in trying to do so, the designer finds himself involved in an audio circuit that provides linear response in the 60,000-cps region—"whether he likes it or not," as one designer puts it. (This intransigence is modified somewhat by allowing that "above 60,000 cps the concern becomes marginal, although I feel it could represent some improvement.") As for the low end, response below 20 cps is desirable for good damping in the amplifier—which not only helps couple the speaker to the amplifier for good bass reproduction but also can help minimize the admittedly bad effects of undesired low frequency energy reaching the speaker. Obviously, only the very best speakers would be suitable mates for an amplifier whose own response is relatively unrestricted at the extreme low end.

A similar view of the problem, if a less extreme cure, is taken by others. A fairly common margin for safety is an octave on either side of the nominal 20-cps to 20,000-cps band—which is to say, from 10 cps to 40,000 cps. Beyond those points, say many designers, there is no audible difference. They generally agree that response—at least in a basic amplifier, or in the power output stages of an integrated amplifier—ideally should extend for an octave above 20,000 cps in order to linearize the phase characteristic, desirable for reproducing signals with the same relative time sequence as they had when entering the amplifier. Excessive phase distortion distorts complex musical passages: the bass may be fully reproduced but not as crisply nor as well defined as it might be. The highs may be "all there," but with either a harshness or a "washed out" effect. Low phase distortion is closely related to good transient response, and both are evident from square-wave tests which show not only the overtones

and undertones of a given frequency but how accurately their relationship has been maintained to the fundamental tone during the complex signal's passage through the amplifier. Thus, whether or not we hear beyond 20,000 cps is hardly the point. It is for maximum clarity within the 20-cps to 20,000-cps range (which everyone agrees we do hear) that the power output section must be designed for linear response beyond those limits. If not, then the response within the accepted audible range will be, in some degree, compromised.

ANOTHER POINT OF DEPARTURE concerns the range of signals fed to the power amplifier, or allowed to enter and emerge from the preamp (or preamp section of an integrated amplifier). Here again, there is difference of opinion regarding frequency limits and the role of high and low frequency filters (sharp or gradual; integral to the circuit or switchable out of the circuit) in maintaining those limits. Because of the objections to extreme low frequency energy outlined earlier, many designers favor, in the low level (high gain) stages, circuits that deliberately roll off or attenuate low frequency response, or sharp cutoff filters, or both. Their approach is to avoid response below 20 cps altogether; some designers (particularly the British, according to Percy Wilson) take 30 cps as a low enough limit. Others allow that it is desirable to design for response below 20 cps, if only to ensure clean sound above 20 cps, but that in doing so one courts the danger area of those unwanted bass pulses mentioned earlier.

A nice dilemma. The solution of the "moderate widebanders" is to use a "smooth" filter—a network that introduces a gradual slope (about 6 db per octave) from 20 cps to one octave lower. Then, at 10 cps, a very sharp cutoff is used. At the high end, where relatively little power is expended, the slope can be even more gradual: response is permitted to slack off at about 40,000 cps, from which point it rolls off gradually for about an octave, and then may be sharply attenuated by a 12-db-per-octave filter.

More extreme filtering than this, at the fringe ends of the 20-cps to 20,000-cps band, would degrade response audibly within that band. And we come here to a neat turning of an argument: the narrow banders would limit response to avoid reproducing noise; in reply, the widebanders point out that the very methods conventionally employed to effect such limiting will themselves introduce distortion. What's more, if noise is present in program material, it will sound more objectionable when reproduced by a relatively narrow band system than when heard through a wideband system that otherwise has low distortion and excellent transient response. In the former instance, a noise pulse would be blurred and emphasized; in wideband reproduction, the same pulse would be passed instantly and cleanly. On an oscilloscope, monitoring the outputs of both situations, the narrow band reproduced noise would appear as an extended or

Continued on page 102

BY JOHN S. WILSON

Miss Barbra Streisand is very much
a nonconformist (note that first name)
and very much a success.

A

KOOK

FROM MADAGASCAR



THE MOST METEORIC RISE in the field of popular music since that of Fabian the rock 'n' roll singer has been achieved by a tough, shy, positive, insecure, plain, luminous girl from Brooklyn named Barbra Streisand. Fabian was invented by a crafty Philadelphia agent; Miss Streisand invented herself. Consider:

Less than three years ago, at the age of eighteen, Barbra Streisand made her first attempt to sing, as an amateur in a Greenwich Village bar. This year, after a single appearance in a minor role in a Broadway musical, she is the star of one of the season's major productions, *Funny Girl*.

Two years after her first professional engagement, for which she received \$125 a week, her fee for a single night's work became \$8,000.

Her first recording, an LP released a year ago, immediately became a best seller; her second, issued last fall, shot into first place on *Billboard's* chart of LP sales; for several weeks both discs were among the top ten on this list and both are reputed to be approaching half a million in sales (this, at a time when female singers are supposed to be having a hard time in the pop field).

The protagonist of this fantasy-made-fact has no musical background, had never been in a night club until she appeared in one as a performer, and turned to singing only as a means of making the theatre (which had rejected her as an actress) pay attention to her.

In a matter of mere months she has drawn a kind of acclamation that most performers would consider fitting reward for years of hard effort. The composer Harold Arlen has drawn on memories of Helen Morgan, Fannie Brice, Beatrice Lillie, and the paintings of Modigliani to describe his reactions to her. "Her potential is unbelievable," he says. "The only thing she has to do is pull in her oars a little. She's too intense. But that will come in time."

To a fellow vocalist, Carmen McRae, she is "one of the most fantastic singers to come along in years." Miss McRae continues: "I like this kind of singer because she's trying to tell you something. If you don't get the message, you're a complete idiot. And she has musicianly quality and sings in tune—let us not forget to include that!"

Jule Styne, who wrote the songs she sings in



Sometimes a belting climax . . .

Funny Girl, calls her "a unique and ingenious talent" who "makes every song sound like a well-written three-act play. At the beginning of a song, she establishes her character. Next, she creates a conflict (making all the lyrics mean so much more than they seem to). Then she reaches a tremendous conclusion—so that, even after hearing only one song, lasting only a few minutes, one is completely overwhelmed."

Moreover, Miss Streisand achieves these results in night clubs and on records with songs that are frequently not the kind to which such a description as Styne's would plausibly apply. There is *Who's Afraid of the Big Bad Wolf?*, for instance, which she sings as though it were a fast-moving adventure story embellished with "ha-hoos" that are part Valkyrie and part Beatrice Lillie and given an ending that is out of the Keystone Kops. And there is *Happy Days Are Here Again*, done at a slow, dreamy tempo moving from blandness to breathy sexiness to an all-out, belting climax.

The unexpected is only part of her ammunition, though. Many of her songs convey a strong emotional quality, whether the lyrics are inherently moving—as in Arlen's *Like a Straw in the Wind* and *Much More* (from *The Fantasticks*) and *When the Sun Comes Out*—or whether they are as contrived as those of *My Coloring Book*, which she raises to a level approaching art song. Her voice often has a beautifully pure and direct quality too, a sweetness that brings a folk song feeling to *A Taste of Honey*, or *Who Will Buy?* (from *Oliver!*).

Yet for all the emotion the voice evokes, the songs are delivered with singularly little physical histrionics. Miss Streisand stands there—a rather tall girl with tawny hair, a long nose oddly humped part way down, eyes like those of a Siamese cat, wearing a simple, long, high-waisted dress, her arms at her side—and she sings. Just sings.

Between songs she may stretch, grimace, chat about anything that occurs to her, or suddenly throw out a brief bit of lyric: "You better not shout, you better not cry, you better not pout, I'm telling you why—Santa Claus is dead!" The old song,

Mississippi Mud, crosses her mind: "People gather round and they all begin to shout: Eccchh! Mud!!"

IN THE EARLY STAGES of her success, Miss Streisand seemed to be in danger of becoming noted more as a "kook" or eccentric than as a singer and entertainer. The rebellion against conformity apparently typical of her alleged "kookiness" was pinpointed in the thumbnail biographical sketch which she gave to *The Playbill* and which was printed in the program of her first Broadway show, *I Can Get It for You Wholesale*: "Born in Madagascar and reared in Rangoon, she attended Erasmus Hall High School in Brooklyn . . ."

Nobody questioned this until Miss Streisand proved to be a show stopper in *Wholesale*, the one bright spot in an otherwise disappointing production. Then it became known that she was actually born and brought up in Brooklyn. *The Playbill* protested and asked for a corrected biography. Miss Streisand refused. "Who's interested that I was at the Malden Bridge Playhouse? I told them to print a blank space. I hoped they would, but the show closed before the issue was settled."

Miss Streisand's reputation as an oddball was fed by her manner of dressing—she habitually wore heavy black tights in public, and performed in a costume described as a "gingham tent"—so loosely voluminous that she was frequently reported pregnant. Appearing on Mike Wallace's television interview program, she delivered a vehement tirade against milk. The story got around that when she had applied to the Actors Studio and was asked to name her favorite actress, she bridled at giving a fashionable answer (Geraldine Page, for instance) and declared, according to one version, for Mae West, or, according to another, for Rita Hayworth. Whatever the reply, she was turned down.

She rebelled against advice of any kind: she refused to have her nose straightened or shortened; she refused to use more conventional material; she refused to open her act with the traditional uptempo number. "I like to open with a ballad—which I was told was all wrong—or with something that arrests audience attention," she has explained. "Uptempo songs are not important, and I think the first moments on stage are very important."

Miss Streisand is unconcerned about the surprised reactions that her attitude has elicited. "Anything people don't understand," she says, "they label a 'kook.'"

One aspect of her seeming "kookiness," however, stems from deep personal uncertainties. During the nine months run of *I Can Get It for You Wholesale*, she was late thirty-six times, a record which led to two warnings from Actors Equity. "I'm always late," she admitted. "It's a fear, a lack of sureness because of the pressures of what people expect. In your anxiety to get there, you flounder. You're never ready, never just right."

"When I first started singing, I'd dash into the

club three minutes before I had to be on, drop my coat, and run on the stage, sometimes with my make-up only half on. Being thrown on stage was the only way I could get there. But once I was on, I could think very, very clearly. I felt calmer on stage than in real life. On stage, things make sense. In life, they don't. When you're performing, you're not rushed. You can take your time and people just have to wait for you."

Barbra Streisand (the spelling of her first name is an instance of partial rebellion: she hated the name but did not want to drop it so she changed it by leaving out an "a") is the daughter of a high school teacher who died when she was fifteen months old and a mother who worked as a bookkeeper and maintained a strict kosher household. As a child, she "had these dreams of being a star, being in movies, but in Brooklyn I always felt like a character out of Paddy Chayefsky."

AT THE FIRST opportunity—when she had graduated from Erasmus Hall High School at seventeen with a 93 average and a medal in Spanish—she got out of Brooklyn, moving to Manhattan where, for a while, her most crucial possession was a portable cot which she lugged to the apartments of friends who gave her temporary shelter. She studied with Allan Miller, a dramatic coach who was one of the first people to see through the disconcerting exterior presented by this determinedly noneconformist girl. Mr. Miller remembers in particular an improvisation she did of a chocolate chip melting in an oven. "It was beautiful," he recalls, "so tender. We saw Barbra—not clunking around with big feet and bony arms—but as she felt in her imagination."

Others were not as perceptive.

"I was told that if I was going to be an actress," she said recently, "I'd have to make the rounds, knock on doors, sell myself. This was so unreal to me. I made the rounds for two days. It was winter. I was wearing heavy black tights. People looked at me as though I was nuts. I'd say, 'Look, you'd better sign me up. I'm terrific.' But they wouldn't let me read. How can they tell anything if they won't let you read?"

Faced with what seemed a blank wall, she renounced the theatre and declared, "They'll have to come to me." In the summer of 1961 she entered a talent contest at The Lion, a bar and restaurant on Ninth Street. She sang *When Sunny Gets Blue* and *A Sleepin' Bee*. She won \$50 and was offered a week at the Bon Soir, a Village night club, at \$125 a week. She stayed there for ten weeks.

"I just sang naturally," she says, in describing how, with no background whatever, she faced up to the problem of becoming a night club singer. "I was given a sort of good voice. I just do what I think is right and don't care about anybody else. I can't stand phony theatricality. I was never biased by someone else's performance because I was never in a night club before I sang in the Village.

So when I sing, it's what I feel about the song, a spontaneous kind of thing."

Through the Bon Soir, the theatre actually did come to her. It was an off-Broadway revue, *Another Evening with Harry Stoones*, in which she sang a blues and a comic number. She stopped the show on opening night, but that proved to be the closing night too. However, the Bon Soir engagement also led to an appearance at a midtown showcase, the Blue Angel, where she was seen by David Merrick who was preparing to produce the musical version of Jerome Weidman's early novel *I Can Get It for You Wholesale*. She was given a minor role in it and once again proved to be a show stopper with her single song, *Miss Marmelstein*. The response to her performance on stage and in the original cast recording of the show, as well as her work in an album of songs from *Pins and Needles*, convinced Columbia Records that she was worth recording on her own.

"When I first auditioned for Goddard Lieberson [Columbia's president]," Miss Streisand relates, "he said I wouldn't sell records, that I was much too special, that I would appeal only to a small clique who would dig me. But the first album went right on the charts, and the second one is on the charts too. Everyone was surprised. But I always knew it would happen this way. People were ready for me."

Her records have made her a sell-out night club and concert attraction in San Francisco, Los Angeles, and Chicago as well as New York. Last October she appeared at the Hollywood Bowl with Sammy Davis, Jr. (her fee was \$2,500). In December, as the sole attraction, she filled the 5,000-seat Arie Crown Theatre in Chicago for two nights in a row (her fee: \$8,000 for each night).

WHAT HAS ENABLED this relatively inexperienced girl, lacking theatrical background, with no training of any kind as a singer or entertainer, to capture such a large audience so quickly? Mike Berniker, who has produced all

Continued on page 103



. . . and sometimes a lyric sweetness.

A MAJOR BREAK-THROUGH IN SOUND PURITY

... BY **SHURE**

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

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

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

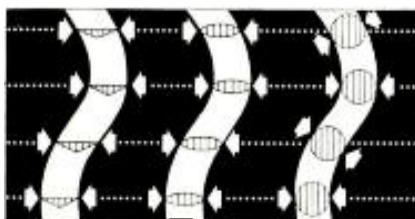
THE BI-RADIAL ELLIPTICAL STYLUS

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

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

TRACING DISTORTION MINIMIZED

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



Cutter Elliptical Conical

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



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

SYMMETRY, TOLERANCES AND POSITIONING ARE ULTRA-CRITICAL

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

harm than good to both record and sound.

THE V-15 IS A 15° CARTRIDGE

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

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

SPECIFICATIONS

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

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

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

\$62.50 net

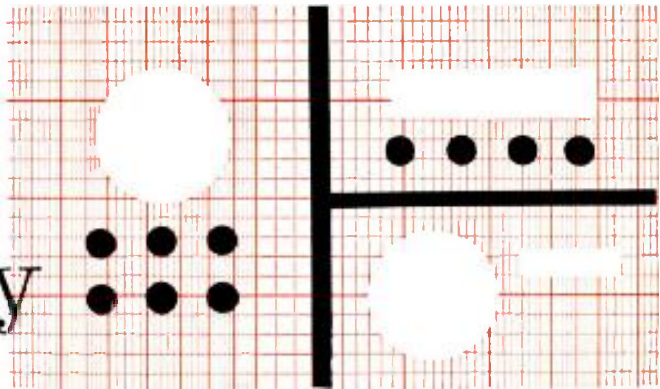
SHURE BROTHERS, INC.

222 Hartrey Avenue, Evanston, Illinois

CIRCLE 54 ON READER-SERVICE CARD

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

high fidelity



EQUIPMENT REPORTS



Rek-O-Kut Model R-34H

Turntable; S-340 Tone Arm

THE EQUIPMENT: Rek-O-Kut R-34H, a two-speed (33 $\frac{1}{3}$ and 45 rpm) turntable supplied with Model S-340 tone arm and walnut base. Dimensions: 15 by 14 $\frac{5}{8}$ by 5 $\frac{1}{5}$ (with arm) inches. Price: \$89.95. Manufacturer: Rek-O-Kut Co., Inc., 38-19 108th St., Corona 68, N.Y.

COMMENT: Rek-O-Kut's newest product is an integrated turntable and arm design of relatively compact dimensions and excellent performance. As supplied, the Model R-34H includes the turntable itself prefitted with a Model S-340 tone arm. A handsome walnut base, 45-rpm spindle adapter, plug-in signal cables, and ground lead also are included as part of the ensemble.

The platter is of cast aluminum and is covered with a rubber mat. It weighs 3 pounds 6 ounces, and is well balanced for flywheel effect. It is driven from a hysteresis synchronous motor by a polyurethane belt termed by the manufacturer "Rekothane" and credited in the past with helping to minimize turntable noise. The shaft of the motor and the rim of the platter both have two diameters; the desired speed (33 $\frac{1}{3}$ or 45 rpm) is selected by flicking a lever which places the belt onto the appropriate step of each. Located at the upper left corner of the base-frame, this lever makes speed change convenient and certain.

The arm—a modified version of the company's S-320—is available separately; in the R-34H, it is mounted to a metal plate beneath the turntable, as is the well for

the spindle. This plate is quite rigid and is suspended by three springs. The whole ensemble thus is pre-shock-mounted and has a healthy degree of built-in immunity to acoustic feedback and other external shock effects. The arm is made of aluminum tubing, with a removable metal cartridge shell. Adjustments are provided for balance by means of rear counterweight; for height by means of elevator-gimbals; and for stylus force by means of a pressure knob. There are no markings given for stylus force, and the installer is advised to use a stylus force gauge for complete accuracy. The arm is well balanced, and—fitted with one of today's high-compliance pickups—will track at the low forces recommended by the cartridge manufacturer.

Careful examination of the underpinnings of the R-34H indicate that it is indeed a rugged, well-constructed machine. The motor is an impressive-looking, heavy-duty type; the metal working on all counts is clean and precision-finished. Measurements made at United States Testing Company, Inc., further indicate very high levels of performance. Speed error was insignificant (0.05% fast at 33 $\frac{1}{3}$ rpm; 0.15% slow at 45 rpm). Wow and flutter were of no consequence: 0.16% rms and 0.02% rms respectively. The tone arm had no significant resonance above 10 cps, which is excellent. Unweighted rumble, by the NAB standard, was measured at -34 db; confined to subsonic frequencies, it was completely inaudible. The R-34H, in sum is a fine example of conscientious craftsmanship.

REPORT POLICY

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

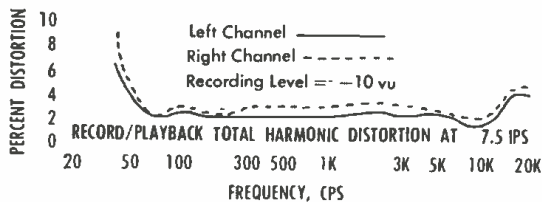
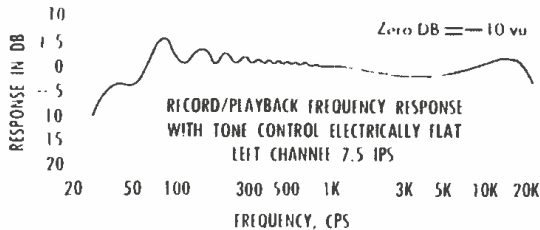
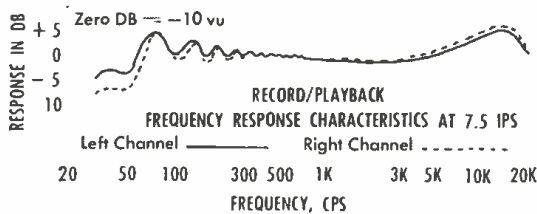
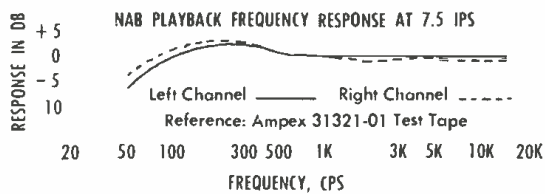


Roberts Cross Field 770 Tape Recorder

THE EQUIPMENT: Roberts 770, a three-speed (7½, 3¾, and 1⅞ ips), stereo/monophonic tape recorder in an integral carrying case. Dimensions: 20½ in. high, 13¾ in. wide, 11 in. deep. Price: \$499.95. Manufacturer: Roberts Electronics, Inc., 5920 Bowcroft St., Los Angeles 16, Calif.

COMMENT: The Model 770 is an impressive-looking recorder with considerable versatility and interesting new features, one of them the "cross field" head, which designates a special tape-bias system designed to give improved performance at the slower speeds.

The machine is a complete tape recording and playback system, with built-in playback amplifiers and stereo speakers that are mounted along the sides of the chassis. A switch enables these speakers to be heard at full volume ("normal"), or reduced volume ("monitor"), or not at all ("mute"). In the last instance, playback may be heard through an external amplifier and speaker system, and phone-jacks are provided for tapping



Lab Test Data

Performance characteristic	Measurement
Speed accuracy,	
7½ ips	0.56% slow
3¾ ips	0.83% slow
1⅞ ips	0.66% slow
Wow and flutter,	
7½ ips	0.06% and 0.08% respectively
3¾ ips	0.01% and 0.12% respectively
1⅞ ips	0.2% each
Rewind time, 7-in., 1,200-ft. reel	
7½ ips	1 min, 15 sec
3¾ and 1⅞ ips	2 min, 28 sec
Fast-forward time, same reel	
7½ ips	1 min, 17 sec
3¾ and 1⅞ ips	2 min, 34 sec
S/N ratio (re 0 VU test tape)	
playback	either channel, 48 db
record/playback	either channel, 45 db
Sensitivity for 0 VU recording level	
high level input, 280 mv	
low level input, 4.42 mv	
Max output level (re 0 VU signal)	l ch: 420 mv; r ch: 350 mv
THD record/playback (-10 VU recorded signal)	
7½ ips	l ch: under 3%, 60 cps to 14 kc r ch: under 3%, 60 cps to 12 kc
3¾ ips	either ch: under 4%, 40 cps to 3 kc
1⅞ ips	l ch: under 4%, 45 cps to 900 cps r ch: under 4%, 60 cps to 900 cps
IM distortion, record/playback (-10 VU recorded signal)	l ch: 3%; r ch: 2.5%
Recording level for max 3% THD	l ch: +1.1 VU; r ch: +0.8 VU
VU meter accuracy (built-in meters)	l ch meter reads 1.5 VU low r ch meter reads 1.5 VU high

REPORTS IN PROGRESS

**"London" Summation Arm
and Cartridge**

**Fisher Model K-1000
Power Amplifier**

the signal either directly from the head or from the built-in preamps. There also are jacks for driving external speakers from the built-in power amps; for best results these should be 8-ohm, high-efficiency speakers. One of the incidental provisions of the speaker-control switch allows the built-in speakers to remain on while the recorder's output is being fed to a stereo amplifier and two widely separated speakers. This effectively creates a "three-channel" system, with the 770's own speakers serving as a center fill. A nice feature.

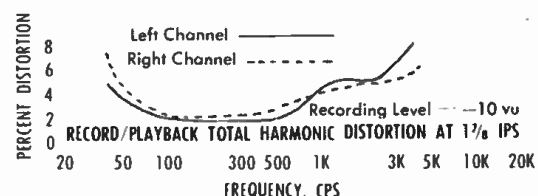
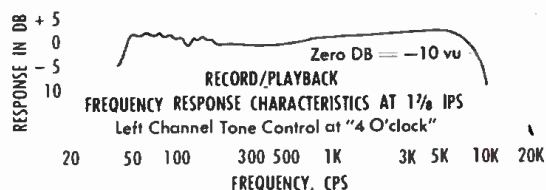
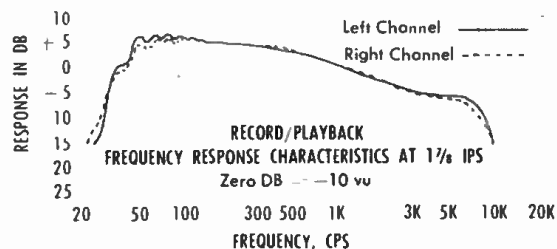
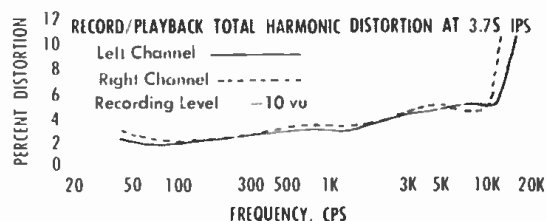
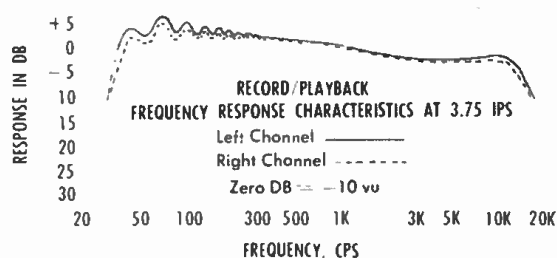
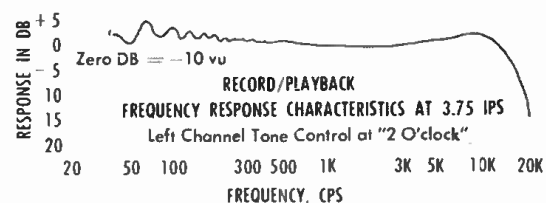
Playback also may be heard through low-impedance headphones via another set of jacks provided. Up to four sets may be jacked in directly to the deck; and with an accessory distribution panel, eight more headsets can be used at the same time, bringing the total to twelve. Headsets, built-in speakers, external speakers, and external amplifiers and speakers all can be used at once or not, as required.

The 770 can record and play in two- and four-track stereo, and in quarter- or half-track mono. It also plays full-track mono. As supplied, it runs at three speeds: $7\frac{1}{2}$, $3\frac{3}{4}$, and $1\frac{7}{8}$ inches per second. With an optional accessory, the speed of 15 ips also can be used. The deck has three heads—an erase head, a narrow-gap (40 micro-inches) record/play head, and the unique separate bias (cross field) head which furnishes the bias voltage during recording. Bias voltage normally is supplied to the record head by direct wiring; in contrast, the cross field head furnishes bias voltage in

the form of a magnetic field that is sensed by the narrow gap in the record head.

The front of the 770 (or the top, if the machine is used in the horizontal position) is divided into two main sections. The upper portion is the tape transport and head assembly with their controls; the lower portion contains the record/playback amplifiers with their controls, two VU meters, and a set of signal input and output phonejacks under a hinged panel. The transport itself is a well-engineered unit, with useful features and a very sure, positive kind of action from all controls. One main control is used for record, play, or stop; another for fast-forward, rewind, or stop. When in fast-forward or rewind, the machine is automatically muted. There is a record/interlock button that must be pressed in order to move the record/play switch into

Performance characteristic	Measurement
NAB playback response, $7\frac{1}{2}$ ips (ref Ampex test tape 31321-01)	l ch: +2.5, -3 db, 65 cps to 600 cps; ± 0 db to 15 kc r ch: ± 3 db, 52 cps to 600 cps; +0, -0.7 db to 15 kc
Record playback response (with -10 VU recorded signal) $7\frac{1}{2}$ ips	tone controls mechanically flat: l ch: +3, -1 db, 56 cps to 20 kc; 5-db peak at 75 cps; 5.5-db peak at 14 kc; -5 db at 30 cps r ch: +3, -1 db, 60 cps to 20 kc; 5-db peak at 75 cps; 6-db peak at 13.5 kc; -7.5 db at 30 cps tone control at 2 o'clock (electrically flat): response above 1 kc improves to ± 2 db to 19 kc
$3\frac{3}{4}$ ips	tone controls mechanically flat: l ch: ± 4 db, 32 cps to 13 kc; 6-db peak at 70 cps r ch: ± 4 db, 34 cps to 12.5 kc; 5-db peak at 70 cps tone control at 2 o'clock (electrically flat): response improves to +4, -0 db, 40 cps to 15 kc; 5-db peak at 65 cps
$1\frac{7}{8}$ ips	tone controls mechanically flat: l ch: -6 db, 31 cps to 6 kc; 7-db peak at 65 cps; slope to -10 db at 8.5 kc r ch: -6 db, 31 cps to 5 kc; 6.5-db peak at 65 cps; slope to -10 db at 8.2 kc tone control at 4 o'clock (electrically flat): response improves to ± 2 db, 44 cps to 8.2 kc
Amplifier power (built-in power amp)	l ch clips at 2 watts r ch clips at 2 watts



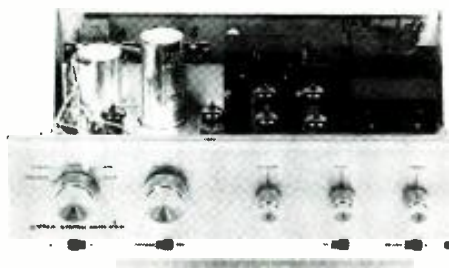
the record position, thus preventing accidental erasure of a recorded tape. In addition, there is a pause control that will stop the tape during recording or playback to facilitate editing. Once engaged, this control can be released and the tape made to move again only by pressing a "start" button. This control system also may be engaged before the tape has been moved at all, and so may be used to put the machine into a "stand-by" situation for either playback or recording; when all is ready, a press of the button starts the machine. Associated with the head assembly is a track selector knob. To its left is a three-digit counter. The tape is threaded around an idler, past the heads, between the drive capstan and a pinch wheel, then around an automatic stop arm and onto the take-up reel. When the tape runs out, the transport mechanism comes to a halt. Additionally, there is an automatic shutoff switch; if this is engaged, the electronics also will go off—including whatever other equipment is connected to the convenience outlet at the rear of the Roberts 770.

The transport is powered by an electrically switched hysteresis synchronous motor. The drive capstan is supplied with a bushing; when it is removed, the "slow" position of the speed switch selects 1 $\frac{7}{8}$ -ips speed, and the "fast" position selects 3 $\frac{3}{4}$ ips. When threaded onto the capstan, the bushing converts the "slow" position of the speed switch to 3 $\frac{3}{4}$ ips and the "fast" position of the speed switch to 7 $\frac{1}{2}$ ips. The master power switch has three positions: "all on," "off," and "motor only." In the "all on" position, the transport and the electronics are energized; in the "off" position, everything is shut off; in the "motor only" position, the transport alone is operative and the electronics remain off. This position is used when playing back directly from the head, with the signal feeding the tape-head input of an external control amplifier or preamp.

The panels for the two record/play amplifiers in the 770 contain, for each channel, separate volume controls, equalization switches, tone controls, and level meters that operate on record and playback. A stereo-mono switch shuts off the right channel when in the mono position. An indicator lamp goes on when the machine is in the record mode. The tone controls are effective only when playing a recorded tape; the equalization switches are effective during recording.

In measurements and listening tests conducted at United States Testing Company, Inc., supplemented by use tests in the home, the Roberts 770 acquitted itself very satisfactorily. A well-constructed machine, its transport system operated smoothly and quietly, and handled all tapes gently, including the new Scotch 290, a $\frac{1}{2}$ -mil tensilized polyester. The controls worked with a professional sureness and smoothness, and the machine could be put through its paces, including rapid reversal of fast-forward and rewind, with no visible stress on the tape, no spillage, no backlash. Speed accuracy was high; wow and flutter, both low. The NAB playback response, for handling prerecorded tapes, was uniform within a few decibels up to 600 cps, and exceptionally smooth out to 15 kc. The record/playback response, as shown on the accompanying charts, could be tailored—by the use of the tone controls on playback—to provide a smooth characteristic out to 19 kc at the 7 $\frac{1}{2}$ -ips speed, and out to 15 kc at the 3 $\frac{3}{4}$ -ips speed. It should be pointed out that even with no experimenting with the tone controls, but leaving them simply in their "mechanically flat" positions, the response at 3 $\frac{3}{4}$ ips was remarkably good, with a better high-end characteristic than we have been accustomed to seeing at this speed. Similar comments would apply to the 1 $\frac{7}{8}$ -ips speed, which—with some treble boost from the tone control—remained fairly uniform out to just above 8 kc, a frequency range that is unexpectedly wide for this slowest of tape speeds.

Of course, with the possibility of minor variations in individual setups, particularly with regard to the tape used, it is impossible to state categorically that every 770 will yield results identical to those obtained with the tone controls adjusted at precisely the settings found by USTC. However, it would seem generally true that some treble boost, using the tone controls provided, can achieve above-average response at the slower speeds. Listening tests verified this laboratory finding: at 7 $\frac{1}{2}$ ips, a tape recording of a fresh disc was virtually indistinguishable from the original; at the slower speeds, a relative loss of highs on playback could be fairly well compensated by the tone controls. One could sum up by saying that the Roberts 770 provides excellent response at 7 $\frac{1}{2}$ ips, better than average response at 3 $\frac{3}{4}$ ips, and surprisingly good response at 1 $\frac{7}{8}$ ips.



Dynakit Model SCA-35 Stereo Integrated Amplifier

THE EQUIPMENT: Dynakit SCA-35, a stereo combination preamp/power amplifier. Supplied with vinyl-covered metal cage. Dimensions (in cage): 13 by 11 by 4 inches. Front panel: 13 $\frac{1}{2}$ by 4 $\frac{1}{8}$ inches. Prices: kit, \$99.95; factory-wired, \$139.95. Manufacturer: Dynaco, Inc., 3912 Powelton Ave., Philadelphia 4, Pa.

COMMENT: Dynaco has produced another splendid kit which, when assembled, offers performance that belies its size and cost, meets or exceeds its specifications, and is in general an excellent high fidelity component. The SCA-35, Dynaco's first integrated amplifier, is leanly designed, yet there is nothing skimpy about its electrical performance, general features, or even ap-

pearance. The SCA-35 is handsomely styled, and has the gold anodized front panel that matches other new Dynakit panels. The panel, which is oversize with respect to the chassis, permits the amplifier to be custom-installed in a cabinet cutout. Alternately, it may be placed on a shelf, using the rubber feet supplied.

The amplifier's main controls include a five-position input selector (tape head, phono, radio, tape, and spare), a volume control, a channel balance control, a bass control, and a treble control. Below these knobs are slide switches for stereo/mono, loudness contour, filter, and AC power. The tape head position of the selector switch selects NAB equalization; the phono position selects RIAA equalization. The volume and tone controls

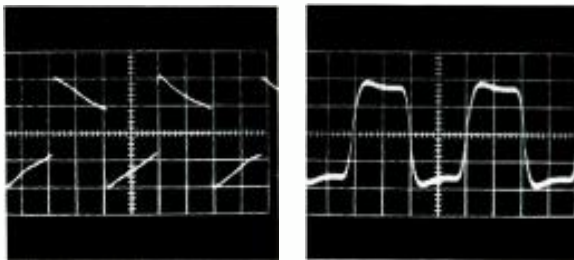
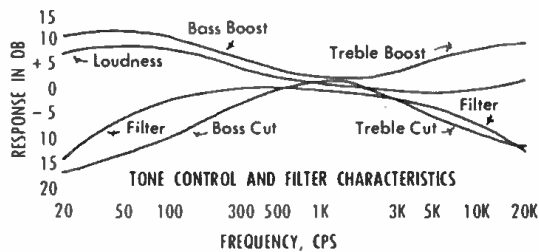
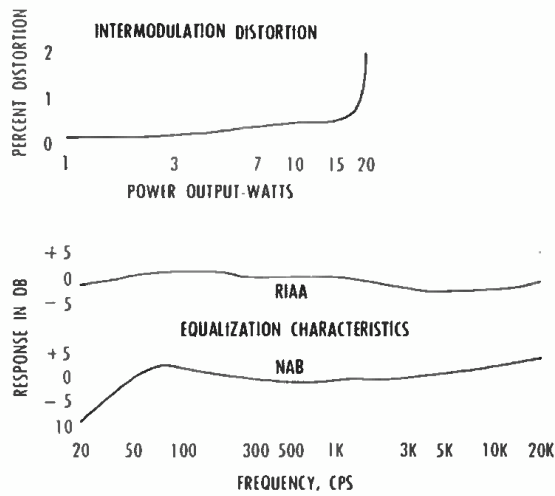
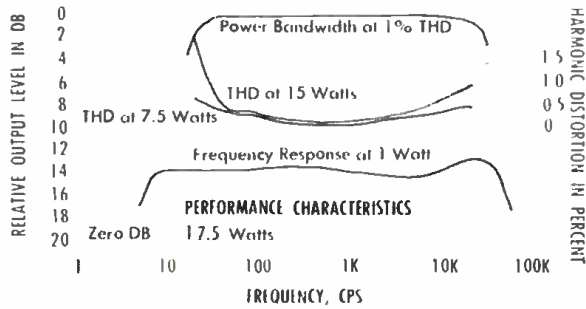
operate simultaneously on both channels. The balance control, when rotated to either extreme, will cut out the opposite speaker completely. A pilot lamp lights up when the amplifier is turned on.

At the rear of the chassis are two accessory AC outlets, one switched, the other unswitched; speaker taps on each channel for 8- and 16-ohm speakers (no 4-ohm taps are provided); a fuse holder; and provisions for connecting a center-channel speaker directly to the amplifier output. (If no center speaker is used, a jumper wire must be connected across the appropriate taps.) There also are the inputs for low- and high-level magnetic cartridges, crystal or ceramic cartridges, NAB tape head, radio (tuner), tape playback amplifier, and a spare high-level source furnishing a signal of one volt or more. There also is a pair of tape-feed output jacks, for con-

nection to a tape recorder, and dual hum-adjustment controls for the two channels.

The Dynaco's circuitry is simple but effective. Built around eight tubes plus two silicon rectifiers for the power supply, it makes use of printed circuit boards for most of the circuit, prefabricated "electronic modules" for the tone and cartridge input sections.

In tests conducted at United States Testing Company, Inc., a kit-built version of the SCA-35 proved to be an outstanding performer among low-power amplifiers. The power bandwidth, for rated harmonic distortion, extended from 18 cps to 30,000 cps—which would be excellent for any amplifier, and is somewhat remarkable for a unit as compact and low-cost as this one. The 1-watt frequency response was essentially flat from below 10 cps to above 40,000 cps which, again, is excellent. Both harmonic and IM distortion remained very low. Square-wave response, both to 50 cps and to 10 kc, was above average for this class of equipment, showing very little phase shift in the bass, and clean transient response in the highs. The RIAA equalization characteristic had no significant error; the NAB (tape head) characteristic was fine down to 40 cps, rolling off below that frequency—which is, by the way, not unusual in integrated amplifiers, and which means that a perfectionist playing prerecorded tapes might prefer to use the tape deck's own preamp and connect its signal into the tape amp input on the SCA-35. The tone controls (which operate on both channels at once) and the



Square-wave response to 50 cps, left, and 10 kc.

Lab Test Data

Performance characteristic

Measurement

Power output (1 kc into 8-ohm load)

Individual channels:

Left at clipping 15.1 watts @ 0.15% THD

Left at 1% THD 16.8 watts

Right at clipping 15.1 watts @ 0.47% THD

Right at 1% THD 16.8 watts

Both channels at once:

Left at clipping 13.5 watts at 0.8% THD

Right at clipping 13 watts at 1.6% THD

Power bandwidth for constant 1% THD

18 cps to 30 kc

Harmonic distortion

15 watts output under 0.9%, 31 cps to 20 kc

7.5 watts output under 0.6%, 21 cps to 20 kc

IM distortion

0.1% at 1 watt; 0.73% at 18 watts

Frequency response, 1-watt output

± 1.5 db, 5.8 cps to 45 kc

RIAA equalization

+1, -2.5 db, 20 cps to 20 kc

NAB (tape head) equalization

± 2.5 db, 36 cps to 12.5 kc; +3 db at 17 kc

Damping factor

13.3

Sensitivity, various inputs

Phono, low 2.95 mv

Phono, high 27 mv

Phono, ceramic 170 mv

Tape head 2.5 mv

Radio 970 mv

Tape 970 mv

Spare 970 mv

S/N ratio, various inputs

All phono inputs, 54 db with hum control adjusted

Tape head, 41 db with hum control adjusted

Radio, tape, spare: 70 to 76 db, depending on adjustment

noise filter (which attenuates both highs and lows simultaneously) are somewhat "abridged" in that they do not afford separate channel and separate high and low adjustments—but they do operate well and are satisfactory from a listening standpoint. Obviously, in a unit of this type, some design economies have to be effected; better they should result in less gadgetry than in compromised amplifier performance. Again, there is no fault to find with the SCA-35.

The amplifier is provided with two hum balance adjustments; these should be set for lowest hum with the input selector set for "phono." This assures the best signal-to-noise ratio for the low-level inputs, and does not seriously affect the high-level inputs. However, the perfectionist can readjust the hum controls to get a 6-db improvement when using the high-level inputs, as long as he remembers to readjust the hum controls when returning to the low-level inputs.

Driving medium- to high-efficiency speakers, the Dynakit SCA-35, in listening tests, left little to be

desired. It handled all program material effortlessly and cleanly. It cannot be expected to drive the lowest-efficiency speakers to "concert hall volume," but it is well suited—with its wide power range, low distortion, and favorable damping factor—for most speaker systems in normal-size rooms and for high-efficiency speakers in larger rooms. It is, in a word, an excellent amplifier—especially so in view of its cost.

How It Went Together

Building the SCA-35 offered no problems, and several hours of pleasant diversion, to the kit enthusiast. The printed circuit boards are supplied with parts already mounted, and wiring to them and to the rest of the chassis is fairly simple because of the ample chassis layout and a happy absence of crowded areas. The instruction manual is clearly written and excellently illustrated. Total working time was eight hours.

KSC-1 Speaker System

THE EQUIPMENT: KSC-1, a compact full-range speaker system in an integral enclosure. Dimensions: 20 by 12 by 12½ inches. Price (in oiled walnut): \$100; other finishes, from \$85 to \$110. Manufacturer: KSC Systems, Inc., Box 303, Knickerbocker Station, New York 2, N.Y.

COMMENT: Among the newer items displayed at last fall's New York High Fidelity Show, the KSC speakers attracted some attention as serious contenders in the very-compact-but-high-quality class of speakers. The KSC-1 is a three-way system, using a 10-inch woofer, a 3½-inch midrange driver, and a 3½-inch tweeter. The speakers are imported from Norway and assembled as a system by KSC. All speakers face forward from behind a grille cloth, and the system acts as a direct radiator. The enclosure—a neatly styled walnut cabinet—is completely sealed and partly filled with sound-absorbent material, so that it functions as a compact infinite baffle. Frequency division among the three drivers is handled by an electrical network, with crossover frequencies at 700 cps and 3 kc. Separate level controls on the rear may be used to adjust the midrange and highs. Connections are made by screw terminals marked for polarity. The system has an impedance of 8 ohms. It is quite efficient and can be driven to room-filling volume by low-powered amplifiers.

The response of the KSC-1, while not as wide in range as that of costlier systems, was as smooth as the best, and very well balanced from a musical standpoint. The bass was firm and clean down to about 55 cps, then dropped off in amplitude. Driving the system harder at 50 cps and below caused some doubling; if one is willing to accept this, the system can be said to have a useful response to about 45 cps. The upper bass and midrange were the least bit stronger above 100 cps and remained very smooth and clean to 10 kc. A slope in response was apparent above 10 kc, with a noticeable reduction in level at 13 kc. No significant peaks or dips were observed along the range covered by the speaker. The Model One was mildly directive at 1 kc, slightly more so at 5 kc, but no more so at 8 kc. A 10-kc signal was more directive in the vertical than in the horizontal plane, which is, of course, the preferred effect. A 12-kc test tone was highly directive, and scarcely audible to anyone listening well off the axis of the speaker.



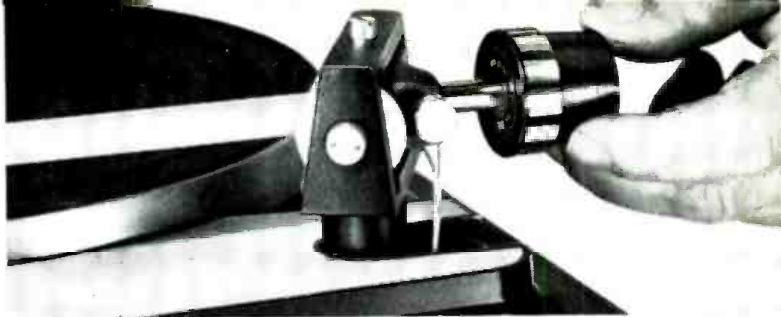
The white noise response of the Model One was generally subdued, with a trace of hardness when listened to directly on axis. However, even with the midrange and high frequency controls advanced to maximum, the general pattern seemed fairly smooth.

The KSC-1 is, for its size and cost, quite satisfactory in reproducing program material. The very top "bloom" and the deepest bass are, by comparison with more expensive speakers, less than prominent, but this is par for the course with speakers of this size and cost. Its handling of percussives, plucked strings, and other sharply articulated sounds is very good; its tonal balance, admirable; its general timbre quite natural and not at all "honky," "boxlike," or overly "projected" at the listener. It will, to put it briefly, permit organ records to sound authentic if not awesome.

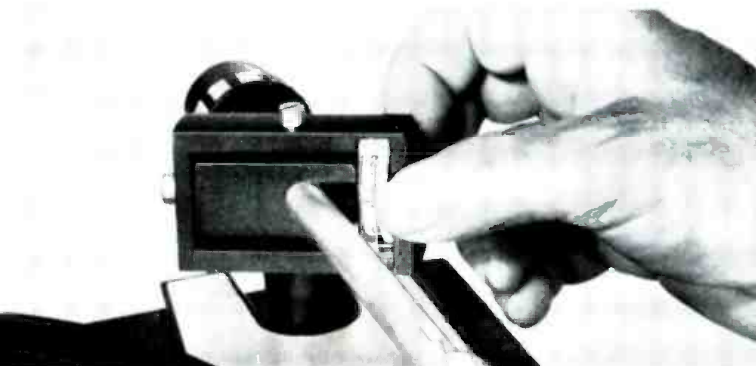
For some time we have had an opportunity to audition a pair of Model One's under a variety of listening conditions. All things considered, they seem best suited for use with a low- to medium-powered amplifier in a system installed in a small- to normal-size room, say not much larger than the "average" 12- by 20-foot living room. At that, we subjected them to one of our most demanding tests: placing the pair at one end of a thirty-foot room, playing a London opera disc on the turntable at the other end of the room, then listening to the results two more rooms away—a total distance of about fifty feet, through partial obstructions of walls and doorways. It takes a fairly good speaker to overcome such an environmental obstacle course and still manage to convey a satisfactory sense of living sound. The KSC's came through bravely: it seemed as if Robert Merrill were indeed singing, in the flesh, at the other end of the house.



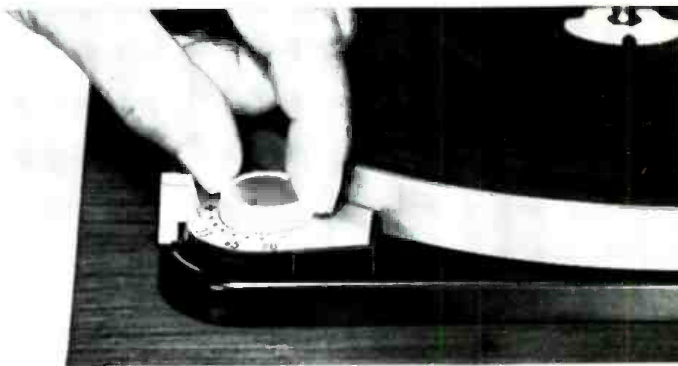
welcomes highest compliance cartridges for flawless tracking even at 1/2 gram or under



precise tonearm balance with rubber cushioned fine-thread rotating counterweight



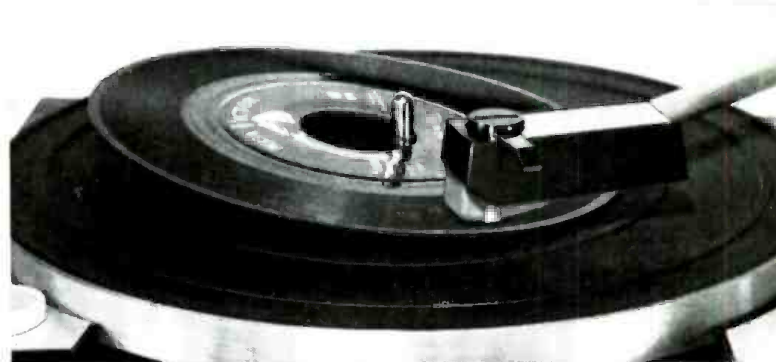
stylus force applied directly at pivot preserves perfect mass balance of tonearm



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



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



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

No wonder so many **Dual** 1009 Auto/Professional Turntables have replaced both changers and manual turntables!

In September, 1963, with the introduction of the Dual 1009 Auto/Professional Turntable, the quality gap between the manual and the automatic turntable was finally closed. "Bids fair to reduce the 'superiority' of manuals from fact to fiction," said The American Record Guide in its test report. "Will function as well as any good separate tonearm," agreed HiFi Stereo Review. "Fully capable of operating (at) 0.5 gram, as rated," confirmed Electronics World. And so went all the reports... in Audio, High Fidelity and Popular Science... each adding to the acclaim for this state-of-the-art record playing instrument. Other features of note: Continuous-Pole™ motor that acts like a hysteresis in resisting voltage variations (even beyond ± 10%). 7½ lb. one-piece dynamically balanced platter, tonearm resonance below 8 cps, tracking error less than 4"/inch. To confirm all this, visit your United Audio dealer. You'll find the Dual 1009 Auto/Professional Turntable an extraordinary value at \$99.50.



UNITED AUDIO  DUAL
12 West 18th St. N.Y. 11

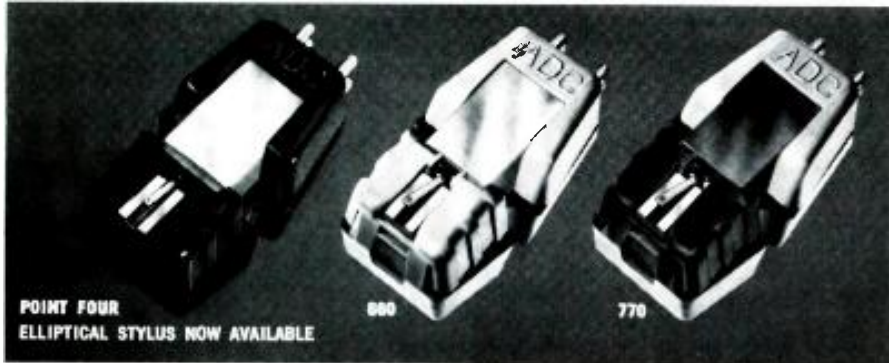
famous
elevator-action
changer spindle

CIRCLE 23 ON READER-SERVICE CARD

"MASS" REVOLUTION NOW IN PROGRESS

ADC is successful in achieving lowest mass cartridge design

What are the characteristics of the ideal stereo phonograph cartridge? Recording engineers and equipment manufacturers are in agreement here. Distortion will be eliminated only when the cartridge can trace the exact shape of the record groove and reproduce its exact electrical analogy. What changes must be made to free the stylus for precise tracing are now also known. As to the manner in which these changes are to be achieved, experts are less optimistic. They say, "Not today, but years hence."



Stylus mass they hold, will have to come down. Not another shade or two, but drastically. Compliance will be concomitantly increased. Not refined slightly, but brought to a new order of magnitude. And there is more reason than ever to insist on adherence to a standard vertical tracking angle.

The low-mass, high-compliance cartridges will permit exceptionally low tracking forces. Only then will we have truly flat response beyond the limits of the audio spectrum, free of resonant peaks and dips. Record wear and distortion will at last be brought to the point where they are truly negligible.

WHAT ADC HAS DONE

These conclusions were the starting point some time ago for ADC, not the end. We knew that marginal upgrading of existing designs would not bring us within reach of the ideal goals. We faced the need for boldness in seeking completely new solutions. From this decision came the concept of the INDUCED MAGNET TRANSDUCER. In short order we had prototypes of this new class of magnetic cartridge which shattered old technical limitations. What followed were three startlingly new cartridges that incorporated this principle: the ADC Point Four, recommended for manual turntables; the ADC 660 and 770, recommended for automatic turntables and record changers — NOT YEARS HENCE, BUT TODAY.

YEARS AHEAD PRINCIPLE, TODAY

How do ADC cartridges using the new principle measure up to the

"years ahead" goals? "Significantly reduced mass" was the key advantage, we said — months before the spotlight was turned on this factor. The use of a fixed magnet, separate from the moving system, inducing its field into an armature of extremely light weight, slashed mass to "half or less than that of systems previously regarded as low-mass designs." The tubular, aluminum stylus arm or cantilever connected to the stylus to move this negligible mass was made even lighter. We were then able to match this low mass with a suspension of exceptionally high compliance.

As to stylus tracking force, we have suggested a minimum of $\frac{3}{4}$ gram. But we have tracked the Point Four perfectly at $\frac{1}{2}$ gram. The chief problem here is the ability of available tone arms, not of the cartridge. The physical arrangement of elements, using the new INDUCED MAGNET principle, brought other gains. "The remote position of the magnet with respect to the main structure," we said, "ensures freedom from saturation and hysteresis distortion—serious effects that are beyond control by conventional shielding."

As to the vertical tracking angle, we noted that "obtaining the now established tracking angle of 15° is no problem" with the pivot point of the arm brought close to the record surface by the new physical configuration.

OTHER ADVANTAGES OF THESE NEW CARTRIDGES

These are not the only virtues of the new Point Four, the 660 and the 770

which employ the INDUCED MAGNET principle. There is the exceptional ease of stylus replacement by the user. There is the self-retracting stylus that protects itself and your records. There is the difference in sound that you MUST hear for yourself. There are others. We stress a few of the many virtues only because they involve factors designated for an idealized cartridge of the future. And we ask you to compare the ADC cartridges AVAILABLE TODAY with these eventual goals. We believe you'll agree that these are the most advanced cartridges available anywhere. We can only hope that you try them with equipment that will do them justice.

SPECIFICATIONS

TYPE	ADC POINT FOUR*
Type	Induced magnet
Sensitivity	5 mv at 5.5 cms/sec recorded velocity
Channel Separation	30 db, 50 to 8,000 cps
Frequency Response	10 to 20,000 cps ± 2 db
Stylus tip radius*	.0004" (accurately maintained)
Vertical tracking angle	15°
Tracking force range	$\frac{3}{4}$ to $1\frac{1}{2}$ grams
I.M. distortion	less than 1%—400 & 4,000 cps. at 14.3 cms/sec velocity
Compliance	30×10^{-4} cms/dyne
PRICE	\$50.00

SPECIFICATIONS

TYPE	ADC 660
Type	Induced magnet
Sensitivity	7 mv at 5.5 cms/sec recorded velocity
Channel Separation	30 db, 50 to 8,000 cps
Frequency Response	10 to 20,000 cps ± 3 db
Stylus tip radius	.0007" (accurately maintained)
Vertical tracking angle	15°
Tracking force range	$1\frac{1}{2}$ to 4 grams
I.M. distortion	less than 1%—400 & 4,000 cps. at 14.3 cms/sec velocity
Compliance	20×10^{-4} cms/dyne
PRICE	\$46.50

SPECIFICATIONS

TYPE	ADC 770
Type	Induced magnet
Sensitivity	7 mv at 5.5 cms/sec recorded velocity
Channel Separation	25 db, 50 to 8,000 cps
Frequency Response	10 to 18,000 cps ± 3 db
Stylus tip radius	.0007" (accurately maintained)
Vertical tracking angle	15°
Tracking force range	2 to 5 grams
I.M. distortion	less than 1%—400 & 4,000 cps. at 14.3 cms/sec velocity
Compliance	15×10^{-4} cms/dyne
PRICE	\$29.50

* ADC POINT FOUR available with elliptical stylus at slightly higher price.



AUDIO DYNAMICS CORPORATION
PICKETT DISTRICT ROAD,
NEW MILFORD, CONNECTICUT

HIGH FIDELITY MAGAZINE

reviewed by PAUL AFFELDER
NATHAN BRODER
O. B. BRUMMELL
R. D. DARRELL
SHIRLEY FLEMING
ALFRED FRANKENSTEIN

Records in Review

HARRIS GOLDSMITH
ROBERT C. MARSH
CONRAD L. OSBORNE
ALAN RICH
ERIC SALZMAN
JOHN S. WILSON



Serge Prokofiev

by Alan Rich

Prokofiev from Boston— A New Series Launched

IT IS ALTOGETHER APPROPRIATE that the Boston Symphony should launch a project to record the entire orchestral output of Serge Prokofiev. The composer and this orchestra have been linked ever since the halcyon days of Serge Koussevitzky, and in fact it was under this conductor's baton that many of Prokofiev's major works were introduced to this country and later recorded. Prokofiev himself led the BSO many times, and composed his Fourth Symphony for its fiftieth anniversary in 1930.

Koussevitzky's recordings of Prokofiev set a standard that is still seldom equaled. A microgroove reissue of his marvelously witty version of the *Lieutenant Kije* music would be a treasure today, as would his first (c. 1928) gossamer performance of the *Classical* Symphony. (While his second, 1947, recorded per-

formance of this work is available on the Boston Symphony souvenir disc issued by Victor a year or so ago, it is sluggish by comparison with that earlier version.) But Koussevitzky was an individualistic interpreter, perhaps the greatest one of our century, building his reading of any piece, whether by Prokofiev or Bach, out of a series of spontaneous decisions. His failures, naturally, were many and abject, and they occurred even in music he deeply loved and chose to champion. For all the lapidary perfection of his *Classical*, *Kije*, or *Peter and the Wolf*, his command of the long line failed him in other works of Prokofiev, in the G minor Violin Concerto and especially in the Fifth Symphony.

This latter is Prokofiev's supreme masterpiece, emotionally intense and moving.

In a sense, it is also a synthesis of his stylistic journey, rational and clearheaded in its organization in a manner reminiscent of his early compositions, icily witty and sardonic like the pieces of the '20s, and revealing the power of personal involvement which the composer acquired relatively late in life. It unfolds with a luxuriance that is deceptive: it actually contains not a wasted note. While many of these elements were beyond Koussevitzky's sphere of interest, they fully engage Leinsdorf, who combines the best in his celebrated predecessor's manner with the sense of logic that the Russian conductor seemed to lack. If the projected Prokofiev series continues on the level of this present Fifth Symphony, it will indeed be a landmark in phonographic history.

Leinsdorf's success with the sym-

one hears singing of the caliber of Miss Raskin's in music of this period. The skillfully modulated flow of her warm, liquid voice, nicely set off by the beautiful flute playing of Murray Panitz, makes her aria "*Seele, deine Spezereien*" the high spot on this disc. To this add good work by the other vocal soloists, and the merits of the performance have been recounted. Against them must be reckoned rather undistinguished choral work by this usually splendid choir, the snappy tempo of the tenor aria (which tells of death as slumber), and a harpsichord that is barely audible when it is most needed. Except for the too timid keyboard instrument, the sound is very fine. N.B.

BACH: *Die Kunst der Fuge*, S. 1080

Ensemble Wolfgang von Karajan.

- MUSICA SACRA AM 44/45. Two LP. \$11.96.
- • MUSICA SACRA AMS 44/45. Two SD. \$11.96.

The Art of the Fugue has been recorded in performances on various media, including the organ, but this is surely the first time it has been played for records on three organs. The Ensemble consists of Wolfgang and Hedy von Karajan (any relation to the conductor? the notes do not say) and Hans Andreae. Each plays on a positive organ—that is, a small instrument without pedals (one of the positives, however, has two 16-foot stops). The entire work, including the canons, is performed, the music ending just where Bach stopped writing, in the middle of the final fugue. It is a reverent performance, well recorded except for one serious fault: in some of the fugues—Nos. II, IV, IX, and especially X—the lowest voice is much too faint. This is a fatal flaw in music where all the parts are of equal importance.

There remains the question of medium, a question that will probably never be solved to everyone's satisfaction. If you feel (as many do) that the organ is stylistically and historically the proper instrument for this work, you will do just as well with the excellent recording by Walcha on Archive; for it seems to me that three organs accomplish no more and no less than a single instrument. If, like me, you find that this masterpiece gains enormously in warmth and nuance when played by a small body of strings, I recommend to you the performance conducted by Winograd on M-G-M, which omits the canons.

N.B.

BEETHOVEN: *Concerto for Piano and Orchestra*, No. 4, in G, Op. 58; *Sonata for Piano*, No. 9, in E, Op. 14, No. 1

Gina Bachauer, piano; London Symphony Orchestra, Stanislaw Skrowaczewski, cond.

- MERCURY MG 50381. LP. \$4.98.
- • MERCURY SR 90381. SD. \$5.98.

In his book *My Life in Music*, Artur

Schnabel remarks that, in the Vienna of 1899, "the G major Concerto of Beethoven was generally labeled, among musicians, as the 'ladies' concerto.' Hardly any of the great pianists ever played it." It was, of course, Schnabel who introduced most of us to the full content of this work, and his version (newly reissued in Angel's "Great Recordings" series) is the one to have above all others.

Mnie. Bachauer provides what I take to be a lady's interpretation of the score. The surface polish is very high, the technique is hardly to be faulted, the runs are silken, and every note shines as if it had a little Italian light bulb inside. But where is the musical content? Rarely has the ear been so pleased with beautiful sounds while the mind has been starved for Beethoven's artistic intent. The result is a fine-sounding disc in which everyone plays expertly . . . but the exigent listener is left unsatisfied at the end.

The Sonata is another matter. Bachauer's version is the only one in stereo, if that means anything, and much preferable to the Richter performance from Carnegie Hall (Columbia), which seems to miss the point entirely. Among recent versions the only real competition is Gieseking, who brings out the same qualities of lyricism and grace that Bachauer exhibits, and projects them with a slightly lighter and more delicate touch than her playing reveals here. R.C.M.

BEETHOVEN: *Quartets*

Quartets for Piano and Strings: No. 1, in E flat; No. 2, in D; No. 3, in C. Quartets for Strings: No. 14, in C sharp minor, Op. 131; No. 15, in A minor, Op. 132.

Günter Ludwig, piano, Mannheimer Trio (in the Piano Quartets); Loewenguth Quartet (in the String Quartets).

- Vox VBX 45. Three LP. \$9.95.
- • Vox SVBX 545. Three SD. \$9.95.

Quartets for Strings: No. 12, in E flat, Op. 127; No. 13, in B flat, Op. 130; No. 14, in C sharp minor, Op. 131; No. 15, in A minor, Op. 132; Great Fugue, Op. 133; No. 16, in F, Op. 135.

Amadeus Quartet.

- DEUTSCHE GRAMMOPHON LPM 18537/40. Four LP. \$23.92.
- • DEUTSCHE GRAMMOPHON SLPM 138537/40. Four SD. \$27.92.

The appeal of the Vox Box package lies in the three Piano Quartets of 1785, works you probably have never encountered in performance and which have often been regarded as juvenilia from the composer's Bonn years. The truth is that Beethoven at fifteen was no ordinary adolescent, but a craftsman of skill and a musical intelligence lacking only the maturity of wider experience. These early pieces are chamber music with the zest and lyricism of the young

poet intermixed with the wit and fireworks of the young thunderer. They are not to be taken lightly or left to the musicologists, but to be heard and loved. Moreover, they here receive just the right sort of performances, light, animated statements which accept the youthful composer on his own grounds and do not look for his later style. The combination is a disc of exceptional charm, a real discovery for the Beethoven collector.

When it comes to the String Quartets, however, neither of the versions under review is very satisfactory—especially by comparison with Columbia's Budapest edition. The work of the Loewenguth group is stylistically uneven (there is some real schmaltz in the Op. 32) and literal in the rather deadly sense. But at that I prefer their performances to the often coarse-grained and even crude playing of the Amadeus. The latter assembly has given me considerable pleasure in the past, and one can only wonder what unfortunate circumstances befell it here. R.C.M.

BEETHOVEN: *Sonata for Piano*, No. 8, in C minor, Op. 13 ("Pathétique")

†Chopin: *Etudes: in C sharp minor, Op. 25, No. 7; in C minor, Op. 10, No. 12 ("Revolutionary"); Scherzo No. 1, in B minor, Op. 23*

†Debussy: *Preludes, Book II: No. 4, Les Fées sont d'exquises danseuses; No. 5, Bruyères; No. 6, General Lavine—eccentric*

Vladimir Horowitz, piano.

- COLUMBIA ML 5941. LP. \$4.98.
- • COLUMBIA MS 6541. SD. \$5.98.

This *Pathétique* ranks with the 1951 *Emperor* Concerto as the best Beethoven we have had from Horowitz. It is, admittedly, far removed from the traditional way of playing that composer. Horowitz's approach is one that attaches much importance to the piano itself. One finds a high technical sheen, with glass-smooth runs and razor-edged *sforzandos*. The pianist is, moreover, highly dramatic in his handling of the text, and his dynamic range is extraordinary. Tempos are surprisingly deliberate, but the rhythmic control is so great that impetus is, if anything, increased. Although I was slightly disturbed by occasional touches of excessive rhetoric and by some extremely subjective cantabile phrasing in the slow movement, this reading has its own profound musical validity. Horowitz's way of playing the downward chromatic run at the end of the first-movement introduction—for once as written, without *accelerando* or *crescendo*—is but one of the many novel-sounding details in his treatment which stand up under close scrutiny.

The three Debussy Preludes are bright-textured and sharply rhythmic, with superb poetry, humor, and where necessary, irony. Horowitz has always shown affinity for French music (one recalls his superb prewar recordings of



Horowitz: the piano itself counts.

Poulenc), and I wish he would play more of it. The Chopin pieces are freely traditional in interpretation, save for a few strikingly individualistic cross accents in the scherzo. The performances sound more intense than usual, however, thanks to the breath-taking agility the pianist displays.

Except for a few slight preëchos in the Sonata, this is some of the best sound ever accorded Horowitz's piano. H.G.

BEETHOVEN: Sonatas for Violin and Piano (3): No. 1, in D, Op. 12, No. 1; No. 3, in E flat, Op. 12, No. 3; No. 6, in A, Op. 30, No. 1

David Oistrakh, violin; Lev Oborin, piano.

- PHILIPS PHM 500032. LP. \$4.98.
- • PHILIPS PHS 900032. SD. \$5.98.

Oistrakh and Oborin here continue their cycle of the Beethoven Sonatas in much the same vein as they began it. The notes are played in time and in tune, with utmost care and mechanical efficiency. The execution per se is beautiful to hear, but I find it hard to conceal my amazement that two artists of established reputation can be so apparently indifferent to this magnificent music. Dynamics run the gamut from *mezzo piano* to *mezzo forte*: filigree passages are ticked off with the impersonality of a sewing machine; rhythmic patterns are stiff and meaningless. Oistrakh in particular clips his phrases short and employs a vacuous portamento as artificial as the smile on a doll's face.

The stereo placement, with the violin sharply in the left channel and the piano just as sharply to the right, increases the feeling of arbitrariness suggested by the performance itself. For my taste, the well-balanced monophonic pressing is to be preferred. H.G.

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

London Symphony Orchestra. Pierre Monteux, cond.

- RCA VICTROLA VIC 1061. LP. \$2.50.
- • RCA VICTROLA VICS 1061. SD. \$3.00.

The first movement of this reading is vigorous and spacious with big soaring phrases, after which the second is brisk, even militant. The scherzo contrasts a fast opening section with the traditional slow trio, leading the way to a finale which is fast and full of whiplash energy. The total is an excellent performance, worthy in every way of one of the great gentlemen of the baton. There are other approaches to this music, but this is a good one; there are also many other recordings, but *papa* Monteux is special, and this is a very special record. R.C.M.

BOCCHERINI: Quartets for Strings: in D, Op. 58, No. 5; in F, Op. 64, No. 1; in D, Op. 64, No. 2

† Cambini: *Quartet for Strings, in D, from Book 20*

Carmirelli Quartet.

- MUSIC GUILD M 51. LP. \$5.98.
- • MUSIC GUILD S 51. SD. \$5.98.

In view of the pairing of Luigi Boccherini and Giovanni Cambini on this disc, it is pleasant to recall that the two gentlemen sat together in what is reportedly the first established string quartet in history—in Florence in 1766 or '67—with Boccherini, of course, in the cellist's chair, Cambini playing viola, and his two teachers, Pietro Nardini and Filippo Manfredi, playing violins. Cambini is something of an unsung hero (or if not heroic, at least unsung) in the development of the quartet—a genre to which he contributed 144 works, not counting string quintets. The present sample shows him to be fairly cavalier in the matter of construction but abounding in appropriately quartetish ideas and capable of expressive writing in the slow movement. There are some nice interweavings in this Adagio, and the first movement hints at the composer's ensemble position in the fact that the viola has much more to say for itself than was customary at the time—it is, in fact, the first violin's principal foil.

The Boccherini works here won't bring you to the edge of your chair, mainly because of this composer's propensity for saying everything twice, but the Opus 64, No. 1 in particular is a well-balanced piece: the first movement is a beehive of activity, the second quite churchlike in its chordal solemnity, the third a catchy sailor's horn-pipe affair. The performances leave something to be desired. They verge on the hypertense, lack a sense of easy lyricism when it is called for, and seldom let the rests really rest. The first violinist is nimble as a gnat in fast figuration but has a curiously

displeasing tone in slow melodies, due in part to a rather wide vibrato and in part, one suspects, to the excessive reverberation in the recorded sound (the echo is palpable here for several seconds). Stereo spreads the sound without adding much distinctness, and therefore offers little advantage over the mono version. S.F.

BRAHMS: Double Concerto for Violin, Cello, and Orchestra, in A minor, Op. 102; Academic Festival Overture, Op. 80

Alfredo Campoli, violin (in the Double Concerto); André Navarra, cello (in the Double Concerto); Hallé Orchestra, Sir John Barbirolli, cond.

- VANGUARD EVERYMAN CLASSICS SRV 136. LP. \$1.98.
- • VANGUARD EVERYMAN CLASSICS SRV 136SD. SD. \$2.98.

Though this recorded performance of the Double Concerto may not quite come up to the Francescatti-Fournier-Walter or the Heifetz-Piatigorsky-Wallenstein presentations of recent years, it's a very solid job. The two soloists are admirably matched, and their playing here is fully integrated. I have never heard Campoli play with more polish and sweetness of tone, yet both he and Navarra extract the most from the music.

If there is any dissatisfaction with the interpretation, I fear it must be laid at Barbirolli's feet. His opening movement, which is just one shade too slow, and portions of the finale (as well as the whole of the *Academic Festival Overture* are rather heavy. After all, these pieces do not represent Brahms at his weightiest, yet I find the conductor adding weight, especially in passages with timpani, where there ought to be somewhat lighter, more transparent texture. Except for the overbalance of timpani, the sonics both in mono and in stereo are very good. P.A.

BRITTEN: Prelude and Fugue for Eighteen Strings, Op. 28

† Elgar: *Introduction and Allegro, Op. 47*

† Schoenberg: *Verklärte Nacht, Op. 4*

Chamber Orchestra of Lausanne, Victor Desarzens, cond.

- WESTMINSTER SWN 19031. LP. \$4.98.
- • WESTMINSTER WST 17031. SD. \$5.98.

Britten's Prelude and Fugue, dating from 1943, is a complex and fascinating work, harmonically far denser than the composer's present style and clear and strong in its use of dissonant counterpoint. It receives a vivid performance under Desarzens, as do the Elgar and Schoenberg pieces. But the Elgar is given a more satisfying treatment on the elegant Angel disc by Barbirolli, and the Schoenberg is far better served in its original version for string sextet, of which several excellent editions can now be had. A.R.

BUXTEHUDE: *Cantatas*

All solch dein Gütt wir preisen; Der Herr ist mit mir; Missa brevis; Erbarm' dich mein, O Herre Gott.

Wilhelm Pommerien, bass; Windsbach Boys Choir; Southwest German Chamber Orchestra (Pforzheim), Hans Thamm, cond.

- CANTATE 640231. LP. \$5.95.
- • CANTATE 640231S. SD. \$6.95.

This is one of Cantate's class efforts: good performances of most beautiful music. The oddity here is the *Missa brevis*, an *a cappella* piece "in Palestrina style." The old severe contrapuntal way of thinking continued to have currency after the harmonic and stylistic revolutions of the early seventeenth century. Theorists and composers now defined a "strict," so-called *a cappella* style—pure, scholarly, "classical," suitable for profound spiritual purposes; indeed it was the baroque period that crystallized the distinction between spiritual and secular music and passed on many notions of style and style history to us. Buxtehude's essay in the old manner is not really sixteenth-century in technique at all but it is full of antique feeling and a wonderful learned style. In a way, we have here the essence of the old contrapuntal tradition as it began to fuse with the new baroque harmonic-dramatic style—a fusion that, of course, reached its culmination in Bach.

The *Missa brevis* is deeply impressive, but the more "modern" works in the best middle-baroque style are no less extraordinary. The first two—not cantatas in the usual sense but choral hymns or anthems—are brief, expressive, homophonic conceptions that remain close to their origins in elaborated chorale singing. The big cantata, *Erbarm' dich . . .*—originally put out under a nom de plume but now identified as a work by the great Dane—is a superb example of the so-called "dialogue cantata," a miniature music drama of force, depth, and power.

The performances are of great purity and expressive strength. The singing is clean, sustained, white. In the *Missa brevis*, the effect is even a little monochromatic. But the sound of the boys' voices holding their slow beautiful chorale line against Buxtehude's wonderfully rich and poignant orchestral texture is an unforgettable experience. Pommerien is good and the chamber orchestra is excellent. The musical direction is knowing: it eschews a falsely pious style for the proper expressive vitality. The sound on the monophonic version—I have not heard the stereo—is rich, attractive, and clear. E.S.

CAGE: *Cartridge Music*

† Wolf, Christian; *Duo for Violin and Piano; Summer; Duet II*

John Cage and David Tudor, cartridges (in the Cage); Matthew Raimondi, violin; Kenji Kobayashi, violin; Walter

Trampler, viola; David Soyler, cello; Howard Hillyer, horn; David Tudor, piano.

- TIME 8009. I.P. \$4.98.
- • TIME S 8009. SD. \$5.98.

John Cage's *Cartridge Music* is produced by stroking the cartridges that pick up sound from microgroove records; some additional sounds are produced by contact microphones on objects in the environment which can be conveniently hit. The effect is of a lively, strangely genteel, well-mannered series of noises, rather like the aural debris that might be left on the sound track of an electronic composition after everything intended to be there had been ripped out.

Christian Wolf's three pieces are composed mostly of single, isolated tones with no perceptible relationship or tension between them. Recordings are first-class; and since the performance in the one case employs the services of the composer himself and in the other was supervised by the composer, the interpretations are as authentic as they can get. A.F.

CAMBINI: *Quartet for Strings, in D, from Book 20*—See Boccherini: *Quartets for Strings*.

CHOPIN: *Etudes*—See Beethoven: *Sonata for Piano, No. 8, in C minor, Op. 13 ("Patbétique")*.

CHOPIN: *Piano Works*

Concerto for Piano and Orchestra, No. 2, in F minor, Op. 21; Andante Spianato et Grande Polonaise brillante, in E flat, Op. 22; Nocturne in C sharp minor, Op. posth.

Tamás Vásáry, piano; Berlin Philharmonic, Janos Kulka, cond. (in the Concerto and *Andante Spianato*).

- DEUTSCHE GRAMMOPHON LP EM 19452. LP. \$5.98.

- • DEUTSCHE GRAMMOPHON SLPEM 136452. SD. \$6.98.

Vásáry's work here is flowing, highly vocalistic, and definitely *a piacere* in spirit. His treatment of the Concerto and *Grande Polonaise*, in particular, exhibits the floating tessitura, the stretched rubatos, the elaborate caesura, and many other devices in the *bel canto* singer's arsenal. This, indeed, is Chopin with a decided Bellini flavor.

Nevertheless, Vásáry's "pleasure" is ours too. This young Hungarian is a remarkable musician and executant. Everything he does is governed by intelligence, taste, and an underlying sincerity which purifies even the most willful of his ideas. His tonal palette ranges from the most limpid of *pianissimos* to a *fortissimo* with the agility of lightning. The trills at the beginning of the Concerto's *Larghetto* have an almost unearthly shimmer as Vásáry plays them, and there is beautiful line in the phrasing. While some players



KLEMPERER ON ANGEL RECORDS

BACH

Four Suites for Orchestra B-3536
St. Matthew Passion (S) EL-3599
Choruses and Chorales from St. Matthew Passion (S) 36162
Arias from St. Matthew Passion (S) 36163
The Brandenburg Concertos (S) B-3627

BEETHOVEN

Symphony No. 1 in C; No. 8 in F (S) 35657
Symphony No. 2 in D; Coriolan and Prometheus Overtures (S) 35658
Symphony No. 3 in E Flat (S) 35853
Symphony No. 4 in B Flat; Consecration of the House Overture (S) 35661
Symphony No. 5 in C Minor (S) 35843
Symphony No. 6 in F ("Pastoral") (S) 35711
Symphony No. 7 in A (S) 35945
Symphony No. 9 in D Minor ("Choral"); Music for "Egmont" (S) B-3577
The Nine Symphonies (S) H-3619
Fidelio (S) CL-3625; Highlights (S) 36168
Leonore Overtures Nos. 1, 2 and 3; Fidelio Overture 35258

BRAHMS

Symphony No. 1 in C Minor (S) 35481
Symphony No. 2 in D; Tragic Overture (S) 35532
Symphony No. 3 in F; Academic Festival Overture (S) 35545
Symphony No. 4 in E Minor (S) 35546
The Four Symphonies (S) D-3614
A German Requiem (S) BL-3624
Violin Concerto in D (D. Oistrakh) (S) 35836

BRUCKNER

Symphony No. 7 in E; Wagner: Siegfried Idyll (S) B-3626

HAYDN

Symphony No. 98 in B Flat; No. 101 in D ("Clock") (S) 35872

MAHLER

Symphony No. 2 in C Minor (S) B-3634
Symphony No. 4 in G (Elisabeth Schwarzkopf) (S) 35829

MEDELSSOHN

Symphony No. 3 in A Minor ("Scotch"); Hebrides Overture (S) 35880
Symphony No. 4 in A ("Italian"); Schumann: Symphony No. 4 in D Minor (S) 35629
Incidental Music for "A Midsummer Night's Dream" (S) 35881

MOZART

Symphony No. 25 in G Minor; No. 40 in G Minor (S) 35407
Symphony No. 29 in A; No. 41 in C ("Jupiter") 35209
Symphony No. 38 in D ("Prague"); No. 39 in E Flat 35408
The Four Horn Concertos (Alan Civil) (S) 35689

SCHUBERT

Symphony in C ("The Great C Major") (S) 35946
Symphony No. 5 in B Flat; No. 8 in B Minor ("Unfinished") (S) 36164

RICHARD STRAUSS

"Don Juan," "Salome's Dance" and "Till Eulenspiegel" (S) 35737
"Death and Transfiguration" and "Metamorphosen" (S) 35976

TCHAIKOVSKY

Symphony No. 4 in F Minor (S) 36134
Symphony No. 5 in E Minor (S) 36141
Symphony No. 6 in B Minor ("Pathétique") (S) 35787

WAGNER

Klemperer Conducts Wagner (S) B-3610
A Wagner Program (S) 35947
Liebestod from "Tristan und Isolde"; Wesendonck Lieder; Brahms: Alto Rhapsody (Christa Ludwig) (S) 35923

WEILL

Suite from "The Three Penny Opera"; Music by Johann Strauss; Klemperer's "Merry Waltz" (S) 35927

NEW RELEASES THIS MONTH

German Opera Overtures (S) 36175
Wagner Overtures (S) 36187
Music of Wagner (S) 36188

CIRCLE 4 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE

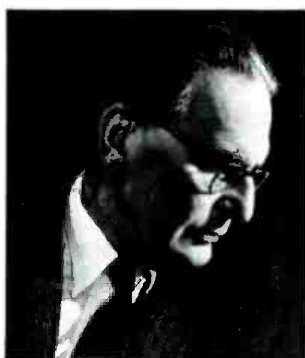


Otto Klemperer towers erect and indomitable at the summit of the conductor's art, despite adversity that would have defeated a lesser man.

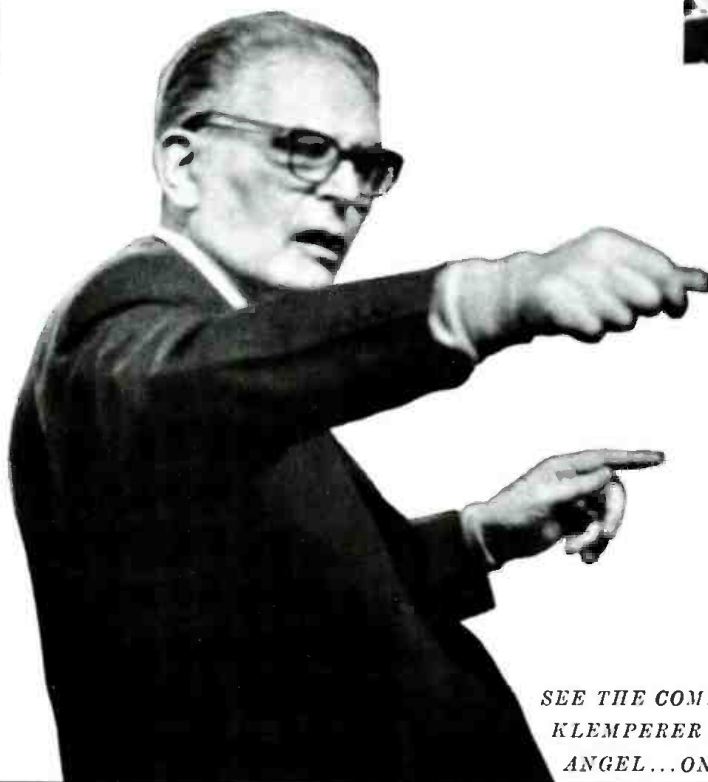
Harold Schonberg of *The New York Times* has said of him, "In an age of well-tailored virtuoso conductors, he stands out like a Michelangelo sculpture among Dresden figurines . . . the monolithic drive of his conducting, his sturdy rhythm and grasp of the

essentials of the score, his scorn of cheap effects—all these combine to form an immense musician."

Dr. Klemperer has recorded all of the Beethoven and Brahms symphonies for Angel. From Bruckner to Bach, Mozart to Mahler, his discography on Angel is growing continually. Newest releases are *German Opera Overtures*, *Wagner Overtures* and *Music of Wagner*; a complete list is on the facing page.



THERE IS ONLY ONE
KLEMPERER



SEE THE COMPLETE LIST OF
KLEMPERER RECORDINGS ON
ANGEL... ON THE FACING PAGE.

CIRCLE 4 ON READER-SERVICE CARD

have afforded greater warmth of tone. Vásáry's attack is characterized by silvery brilliance. He is the outstanding *pointillist* of his generation.

I myself continue to prefer the late Clara Haskil's achievement in this Concerto (in spite of the fussy Cortot orchestration used in her edition), but Vásáry's less severe interpretation is of equal distinction. Other fine versions are those by Stefan Askenase (DGG), Vladimir Ashkenazy (Angel, deleted), Fou Ts'ong (Westminster), and Rubinstein-Wallenstein (RCA Victor). In the recording at hand Janos Kulka and the Berlin Philharmonic give Vásáry finely wrought support, and the (original) orchestration is uncut. The sound is very brilliant, although the piano sounds closer in the first movement than it does elsewhere.

A word about the *Nocturne* recorded here: it is not the popular Op. 27, No. 1, also in C sharp minor, but one that Chopin wrote for his sister Ludwika as a practical joke. The composer told his sister that the piece was to be used for practice "before she took up the F minor Concerto," and one finds humorous quotations from that work in its middle section (as well as one from *The Maiden's Wish*, one of the Polish Songs). Vladimir de Pachmann once made a memorable recording of this *Nocturne*, and Vásáry's has much the same undulant legato phrasing. He unfolds the melody with consummate understanding, pointing up the quotations with dramatic yet unobtrusive

shifts of tonal play. This superbly proportioned performance alone is almost worth the entire price of the disc. H.G.

CHOU WEN-CHUNG: *Soliloquy of a Bhiksuni*—See Serebrier: *Partita*.

DALLAPICCOLA: *Due Pezzi*—See Serebrier: *Partita*.

DEBUSSY: *Preludes, Book II: Nos. 4-6*—See Beethoven: *Sonata for Piano, No. 8, in C minor, Op. 13 ("Pathétique")*.

DURUFLE: *Requiem, Op. 9*
†Roberts: *Prelude and Trumpetings*

Soloists, chorus (in the Requiem): Albert Russell, organ.

- Aeolian-Skinner A 319. LP. \$4.98.
- Aeolian-Skinner AS 319. SD. \$5.98.

This latest addition to the "King of Instruments" series does not, of course, attempt to compete with Epic's release of Duruflé's major work in its original scoring, a recording that was conducted by the composer himself and which won a French Grand Prix du Disque on its first appearance in 1959 under the Erato label. Here attention is focused on the organist and Aeolian-Skinner instrument of the Asylum Hill Congregational Church of Hartford, Connecticut, play-

ing a solo transcription of the Requiem's organ-and-orchestral accompaniment and recorded in more prominent detail than the relatively distantly miked chorus. Yet despite this odd reversal of normal emphases, the results are by no means uninteresting. Mr. Russell, in what I assume to be his recording debut, brings out the details of the instrumental writing extremely well. More surprisingly, the unidentified mezzo and baritone soloists are obviously of professional caliber, and if the chorus is that of the Hartford church it offers impressive testimony to its choirmaster's training.

Organist listeners will welcome the featured instrument's full specifications provided in the jacket notes, but others will regret the omission of the endearing music's Latin text and translation. And to my mind the effectiveness of the disc as a whole would have been greater without the inclusion of the preliminary display piece by Myron Roberts—a pretentious work quite out of keeping with Duruflé's and one which moreover demonstrates much less attractive aspects of the Hartford organ's tonal qualities. R.D.D.

DVORAK: *Quartet for Strings, in C, Op. 61*

†Wolf: *Italian Serenade, in G*

Juilliard String Quartet.

- RCA Victor LM 2524. LP. \$4.98.
- RCA Victor LSC 2524. SD. \$5.98.

One wonders why the lovely Dvořák Quartet, Op. 61, is not performed and recorded more frequently. Its lyrical themes, altogether typical of the Bohemian composer, are as attractive as those in the more familiar Quartet in E flat, Op. 51, and the *American* Quartet in F, Op. 96. Its end movements are full of life with a touch of drama; the slow movement is at once songful and introspective; and there is a scherzo with an emotional and rhythmic character all its own. Yet RCA Victor's present release is only the second recording this Quartet has received in recent years, and the only one available on a single disc (the other, by the Kohon Quartet, is part of a three-disc Vox album).

Though the Kohon Quartet plays with somewhat more abandon and, as a result, a bit more excitement, the Juilliard foursome put their hearts and souls into their interpretation. Everywhere, there is intensity and seriousness of purpose, yet the music is never allowed to become overly weighty. For me, the performance reaches its high point in the hushed closing of the slow movement. As far as engineering goes, this ensemble has been recorded rather close-up in a fairly small studio. The impression is definitely of the living room rather than of the concert hall. Victor's sound seems even a trifle cramped, both in depth and width, for in addition to very slight room reverberation there is not much horizontal stereo spread. Vox's sonics, on the other hand, are quite bright, but the stereo separation is so

NEXT MONTH IN
high fidelity
Richard Strauss 1864-1949

A Centennial Reconnaissance

The Paradox of "Late Strauss"

A debate on the operas after *Ariadne*
between Patrick J. Smith and George R. Marek

A Case of Hard-Earned Bread

Strauss on tour in America.

by Robert Breuer

Munich—and Its (Sometimes) Favorite Son

Strauss loved his native city,
when he wasn't hating it.

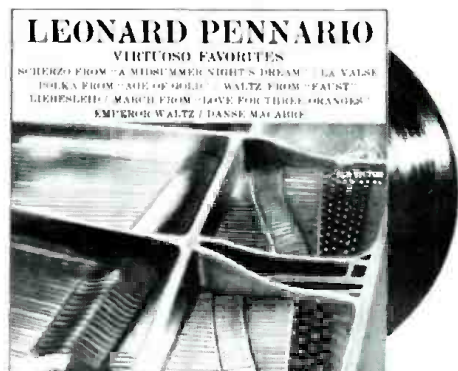
by Paul Moor

A Guide to Stereo Shelving by Len Buckwalter



Glissando!

(The golden age of piano revisited with Leonard Pennario)



This Dynagroove album takes you back to the 19th century when the legendary Franz Liszt, and other flamboyant virtuosi translated orchestral effects into pianistic terms which left their audiences clamoring for more! Hear Pennario's piano as it glitters, glides, swoops and dazzles through transcriptions made by Liszt, Prokofieff, Shostakovich, Ravel and Rachmaninoff. Pennario plays his own transcription of the "Emperor Waltz." His Dynagroove album will leave you breathless!



The most trusted name in sound

CIRCLE 49 ON READER-SERVICE CARD

great that one is often conscious of a hole in the middle.

As a bonus on the new disc we are given Hugo Wolf's *Italian Serenade*, one of the most delightful miniatures in the entire realm of music. It receives a properly lighthearted reading, tempered by sensitive, idiomatic phrasing. P.A.

ELGAR: *Introduction and Allegro, Op. 47*—See Britten: *Prelude and Fugue for Eighteen Strings, Op. 28*.

FRANCK: *Sonata for Violin and Piano, in A*

†Grieg: *Sonata for Violin and Piano, No. 3, in C minor, Op. 45*

André Gertler, violin; Edith Farnadi, piano.

• WESTMINSTER XWN 19054. LP. \$4.98.
• • WESTMINSTER WST 17054. SD. \$4.98.

Many celebrated artists have played the above works, but no collaboration, in my opinion, has performed them better than Gertler and Farnadi. These are altogether memorable interpretations: warmly sympathetic, strongly phrased, and, above all, beautifully integrated. They have emotional freedom without exhibitionism, sensitivity without sentimentality, and a care for details without stultifying caution. For me, there is special pleasure in hearing the Franck played with such eloquent and meaningful sobriety, purged of the usual touches of melodrama and impressionistic slush, but the Grieg, stated simply and freshly, is equally notable.

To warm applause for the artists, congratulations should be added for Westminster's lovely, well-balanced reproduction. A record not to be missed.

H.G.

GERSHWIN: *An American in Paris*—See Milhaud: *A Frenchman in New York*.

GRIEG: *Sonata for Violin and Piano, No. 3, in C minor, Op. 45*—See Franck: *Sonata for Violin and Piano, in A*.



Gertler: Franck purged of slush.

HANDEL: *Coronation Anthems: No. 1, Zadok the Priest; No. 2, The King shall rejoice; No. 3, My heart is inditing; No. 4, Let Thy hand be strengthened*

Choir of King's College Chapel (Cambridge); English Chamber Orchestra, David Willcocks, cond.

• ARGO RG 5369. LP. \$4.98.
• • ARGO ZRG 5369. SD. \$4.98.

HANDEL: *Coronation Anthems: No. 1, Zadok the Priest; No. 2, The King shall rejoice; No. 4, Let Thy hand be strengthened. Ode for the Birthday of Queen Anne*

Alfred Deller, countertenor. Mark Deller, countertenor. Mark Bevan, baritone (in the *Ode*); Oriana Concert Choir and Orchestra. Alfred Deller, cond.

• BACH GUILD BG 661. LP. \$4.98.
• • BACH GUILD BGS 70661. SD. \$5.95.

Of the four anthems Handel composed for the coronation of George II in 1727, *Zadok the Priest* persists in the repertory for its original purpose. There are gorgeously noisy performances on HMV discs from the coronations of George VI and Elizabeth II. The other anthems seem to have fallen into disuse—at least for coronation purposes.

None of these pieces is especially illustrative of Handel's skill. They are all homophonic, massive, and harmonically simple, as befits the circumstances of their creation. Contemporary accounts indicate that the number of performers totaled close to three hundred. Heard in the clear light of these chamber performances, the anthems are more than a little dull, though there is some measure of inventiveness in the instrumental prelude of *Zadok*, and the massed entrance of the singers after the prelude carries a kind of crude excitement.

The *Birthday Ode* is a somewhat more interesting piece, full of brilliant conceits and lively tunes. It echoes, in style and purpose, the well-loved *Come ye sons of art* by Purcell, and also shares with that work the deliciously sappy obeisances in the text that make having a birthday tantamount to canonization.

For the inclusion of this work I am inclined more to the Bach Guild recording than to the Argo, especially since Deller's performance is stylish and admirably sung. There is one strong argument in favor of the Argo disc, however: the fact that the music was recorded in the King's College Chapel at Cambridge, where the slight amount of echo adds much to the atmosphere. Willcocks is also a fine musician, and his chorus and orchestra perform well. A.R.

HAYDN: *Concertos for Flute, Oboe, and Orchestra: No. 2, in G; No. 3, in G; No. 4, in F*

Collegium Musicum of Paris.
• Music Guild M 50. LP. \$5.98.
• • Music Guild S 50. SD. \$5.98.

"The way to any musician's heart," as

the Haydn scholar H. C. Robbins Landon has observed, "is to write concerti for him." Haydn in this case wooed a royal patron, the King of Naples, who wanted music to play on the *lyra organizzata*, a now obsolete wind instrument. The concertos were a success and the Neapolitan monarch tried to get Haydn into his employ. The canny composer opted instead for the greater reward possible in London, but the King's music—rescored for more orthodox instruments—went with him, and it is in their British form that we know the concertos today.

The quality of the material is such that Haydn was able to borrow the slow movement from the Third Concerto, dress it up with percussion, and use it for the *Military Symphony*. Generally the works are baroque entertainment music of a very high level, artfully scored, and full of the bold, freely expressed ideas which mark Haydn's later years. The performances bring this all out and are well recorded.

Here is a thoroughly attractive opportunity to enlarge your Haydn repertory.

R.C.M.

HAYDN: *Symphonies: No. 82, in C ("L'Ours"); No. 103, in E flat ("Drum Roll")*

Cologne Philharmonic Orchestra, Gunter Wand, cond.

• COUNTERPOINT/ESOTERIC 615. LP. \$4.98.
• • COUNTERPOINT/ESOTERIC 5615. SD. \$5.95.

HAYDN: *Symphony No. 103, in E flat ("Drum Roll")*

†Mozart: *Symphony No. 41, in C ("Jupiter")*

Vienna Philharmonic Orchestra, Herbert von Karajan, cond.

• LONDON CM 9369. LP. \$4.98.
• • LONDON CS 6369. SD. \$5.98.

HAYDN: *Symphony No. 94, in G ("Surprise")*

†Mozart: *Symphony No. 41, in C ("Jupiter")*

North German Radio Orchestra, Leopold Ludwig, cond.

• Vox PL 12510. LP. \$4.98.
• • Vox STPL 512510. SD. \$4.98.

We seem to be getting a crop of records with insupportable claims to being the first in something or other. The Counterpoint/Esoteric disc is billed as the American premiere recording of No. 82. In fact it is not even the stereo premiere, that honor having gone to the Ansermet rendition in London's three-disc set of the "Paris" Symphonies. There is, of course, an advantage in having a stereo No. 82 available separately, especially when attractively coupled with a work from the "Salomon" series.

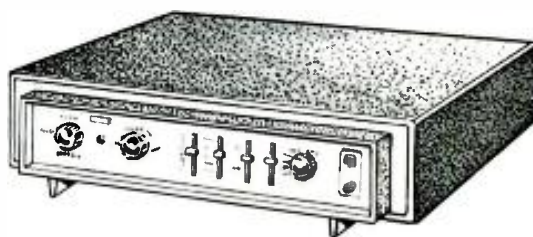
The *Bear Symphony* gets its name from the final movement, an ursine dance to a drone bass. Haydn's flair for rustic humor never was given a

3 Ways to Own a Transistor Stereo Amplifier



1. The Hard Way

Design It? Buy The Parts... \$170



2. The Costly Way

Buy It Assembled... \$204.90 to \$812.00



3. The Best Way

Build The Heathkit AA-21... \$139.95

No Matter How You Look At It, building the Heathkit AA-21 is your best way to own an all-transistor stereo amplifier.

1. Build It From Scratch? This truly is the hard way. You not only have to design it yourself, which is a major, time-consuming task even if you're an audio engineer, but then you also have to find the parts. And you'd have to fashion your own cabinet. If you choose this way, good luck!

2. Buy It Factory Assembled? This is the easiest, but also the most costly way. If you've shopped around, you know that quality factory-assembled stereo components are expensive.

3. The Best Way! Thanks to Heathkit, you can build your own all-transistor stereo amplifier quickly & easily, and *save* up to \$672! Why does a Heathkit cost so little?

First, you buy *direct* from the factory. No dealers... no distributors... no expensive "middleman" profits! Your money goes into *product quality*, not its distribution!

Secondly, since you build it, you save the high cost of labor. And your Heathkit goes together quickly & easily. No special skills or knowledge required! Simple, non-technical, check-by-step instructions take you from parts to performance in a few relaxing leisure-time evenings. Overall result? Better quality at lower cost!

In addition Heathkit provides fast delivery —your order is shipped the same day it's received.

Free technical consultation and performance guaranteed specifications assure you of factory-built results.

Now Take A Close Look At The AA-21! Examine its fresh, modern, designer styling — its handsome, luggable, tan, vinyl-clad all-steel cabinet & sparkling polished trim — attractive enough to enhance the decor of any room! Now push the unique on/off button and listen! Notice the clean undistorted power... 70 watts continuous, 100 watts IHFM at ± 1 db from 13 to 25,000 cps! Plenty of "oomph" to produce each sound naturally, realistically! No faltering, no compromising... just pure, unmodified response! This is "transistor sound"... this is the sound of the Heathkit AA-21!

And you enjoy cool, instant, hum-free operation; longer life; and lower power consumption... characteristics unobtainable in tube-types! There are plenty of inputs to handle any program source, and the secondary controls are conveniently located under the hinged lower front panel to prevent any accidental changes.

Assembly is quick & easy with 5 circuit boards plus prewired, encapsulated, circuit modules. A matching transistor AM-FM stereo tuner is also available.

If You Like To Do Things The Best Way, then choose the best way to own an all-transistor stereo amplifier... choose the Heathkit AA-21 *now!*

Kit AA-21, 29 lbs. \$139.95

FREE 1964 HEATHKIT CATALOG



See this and over 250 other exciting Heathkits available in easy-to-build kit form. Save 50% or more by doing the easy assembly yourself! Send for your free catalog today!



HEATH COMPANY, Dept. 8-5-1
Benton Harbor, Michigan 49023
In Canada: Daystrom, Ltd., Cooksville Ontario

Enclosed is \$139.95, plus postage.
Please send model AA-21.

Please send my Free 1964 Heathkit Catalog.

Name _____

Address _____

City _____ State _____ Zip _____

HF-108

Prices & specifications subject to change without notice

CIRCLE 34 ON READER-SERVICE CARD

better subject, and the result caps a score that is delightfully high-spirited throughout. Happily, these qualities are abundantly displayed in Wand's performance, which has just the right sort of roguish humor.

In international eminence Von Karajan's name means more than Gunter Wand's; but if we contrast the two versions of the *Drum Roll*, it is the Wand reading that stands out. For one thing it is considerably better recorded, with a crisp focus and clarity of registration lacking in the Vienna disc. Apart from this, it is simply a better performance, livelier and fresher in conception, more vigorous and emphatic in execution.

Similarly, in the Mozart, Karajan must take second place to Leopold Ludwig. Again there is a technical disadvantage in London's recording, but the musical contrasts are equally forceful when you hear the rhythmically sluggish quality of the Karajan against the better paced, better accented, and generally more energetic Ludwig edition. Karajan's great reputation is reflected in the slow movement, however—beautifully played and making Ludwig's effort seem conventional in contrast. And there are no surprises in Ludwig's version of the *Surprise* Symphony, which is pleasantly orthodox to the point of being dull.

R.C.M.

IVES: *Quartets for Strings: No. 1*
("A Revival Service"); No. 2

Kohon Quartet.

- Vox DL 1120. LP. \$4.98.
- • Vox STDL 501120. SD. \$5.98.

Curiosity, amusement, and—ultimately—admiration for the individuality of Ives's musical vision increase with each new work to find its way before the public. The present release offers with the First Quartet a piece that seems to be new to discs and provides the only current recording of the Second Quartet (once available in a Walden Quartet performance on Period).

Both pieces employ a great deal of outside music. As its subtitle indicates, the First Quartet (1896) is made up almost entirely of hymn tunes. No. 2 (1907-13)—described on the score as a "String Quartet for four men who converse, discuss, argue (politics), fight, shake hands, shut up, then walk up the mountain to view the firmament"—works religious tunes, patriotic songs, and whatnot into the action. Yet the composer's treatment of this material varies greatly in the two works. No. 1 is basically nineteenth century in its outlook, full of Brahms and Dvořák, thoroughly pleasing, but not especially distinctive. The Second Quartet is an altogether different kind of piece, and completely fascinating. Here is a composer full of exuberance, trying out with enormous skill and gusto ideas that have since become common property in the music of our time. We will never know whether Ives put his heart into the discovery of polytonality, or merely happened upon it like a chimpanzee writing

the Bible. I don't think it matters much; what does matter is the result, and the Second Quartet is great music.

The Kohon Quartet plays with splendid enthusiasm, although this spirit expresses itself occasionally at the expense of intonation. The recording is exceptionally clear, especially successful in laying bare the complex polyphony in many passages in the Second Quartet. I am not charmed, however, by the shrillness of the sound in loud passages, for which the engineers are more at fault than the players. A.R.

LISZT: *Concertos for Piano and Orchestra: No. 1, in E flat; No. 2, in A*

Leonard Pennario, piano; London Symphony Orchestra, René Leibowitz, cond.
• RCA VICTOR LM 2690. LP. \$4.98.
• • RCA VICTOR LSC 2690. SD. \$5.98.

In this disc Pennario and Leibowitz prove to be unexpectedly strong rivals to Vásáry-Prohaska and Richter-Kondrashin. The pianist here, as always, plays with immaculate technical polish and good taste, but here he adds to these virtues a certain tonal variety and sparkle not customarily found in his work. These are subtly modulated performances, broadly (but not listlessly) paced. Leibowitz gets spectacularly detailed playing from the London Symphony, quite as remarkable as (and interpretatively very similar to) that which Kondrashin obtained from the same ensemble in the Richter performances. If I continue to give Richter and Vásáry a slight edge over the present pair, it is because the latter are just a bit less eloquent and individualistic in their handling of certain phrases. Be that as it may, I feel relatively safe in saying that this is Pennario's finest effort to date. Except for some coarseness and constriction in the strings, the sound is spacious and lifelike. H.G.

MASSENET: *Manon* (excerpts)

†Puccini: *Manon Lescaut* (excerpts)

Anna Moffo, soprano; Giuseppe di Stefano, tenor (in *Manon*); Flaviano Labò, tenor (in *Manon Lescaut*); Robert Kerns, baritone; RCA Italiana Opera Chorus and Orchestra, René Leibowitz, cond.
• RCA VICTOR LM 7028. Two LP. \$9.96
• • RCA VICTOR LSC 7028. Two SD. \$11.96.

Entitled "A Portrait of Manon," this two-disc album devotes one record to each of the two enduring operas drawn from Prévost's novel. The same soprano, baritone, conductor, and orchestra appear in the excerpts from each opera; the tenor role is taken by Giuseppe di Stefano for Massenet, by Flaviano Labò for Puccini. The selections have been well chosen, and placed in a context that makes sense—"No, pazzo son," for instance, is preceded by a fair portion of the roll-calling scene that precedes it, and "Nous vivrons à Paris" is actually the entire first-act duet of Mas-

senet's opera from Des Grieux's "*J'ai marqué l'heure du départ*" to the end of the act (as it is normally played, of course, excluding the pages for Lescaut and the others that are invariably cut).

The release has its merits: Kerns proves to be a very promising baritone, with a warm lyric voice and good stylistic sense—he already comes closer to the French language and style than most American singers; Labò, though he sounds sometimes a bit dry in the lower and middle ranges, sings with taste, line, temperament, and ringing top tones; Leibowitz, an old and respected hand at the French opera game, proves sympathetic to Puccini's score as well, and secures splendid execution from his orchestra: the sound is excellent.

The trouble is that Moffo is just not quite of the stature to make the whole thing shape up. On records, her voice is of roughly the right timbre for Massenet's *Manon*, and of course makes a very pretty sound. But it is the same pretty sound all the time; there is little color, bite, or body, and her constant habit of tapering off the ends of phrases, which at first seems to be sensitivity, soon seems merely a convenient way of avoiding a really imaginative shaping of the music. At this early point in her career she seems to grasp only the outline, the surface contours of much of the music, so that her singing does not seem urgent or compelling, or even really charming, except in roles for which she has a great natural affinity. Her best moments here are in the "*Adieu*" and parts of the final scene, where she makes good use of a floated *piano* sound. For the Puccini *Manon*, her voice is too slender and light, even on records; why must a lovely Lauretta or Liù, or in a light way, Mimi, be asked to do battle as *Manon Lescaut*?

Thirteen years ago at the Metropolitan, Giuseppe di Stefano was a lavishly gifted, highly promising Des Grieux capable of some beautiful and exciting, though uneven, vocalism. Today, the basic quality is still intact when the music lies below the top line of the staff, and the *mezza-voce* is still a likable sound. But as we have had occasion to note frequently of late, the whole top end of the voice is hard-pressed and blatantly open, and without reasonable ease above the staff Des Grieux's music is compromised.

The accompanying booklet includes texts and translations of the portions of the operas performed. The discs, incidentally, are in automatic sequence, so that the excerpts from each opera are spread over two records. C.L.O.

MILHAUD: *A Frenchman in New York*

†Gershwin: *An American in Paris*

Boston Pops Orchestra, Arthur Fiedler, cond.

- RCA VICTOR LM 2702. LP. \$4.98.
- • RCA VICTOR LSC 2702. SD. \$5.98.

Milhaud's answer to Gershwin, commis-

What Does a Good Stereo Tuner Cost?

Brand	Assembled	Circuit	Modes	IHFH Sensitivity	IHFH Harmonic Distortion	Response	Channel Separation	Automatic Stereo	Price
Heathkit	Kit	25 Transistors 9 Diodes	AM-FM- FM Stereo	2.5 uv	less than 1%	± 1 db 20-15,000 cps	40 db	Yes	\$119.95 (incl. cab.)
A	Assembled	Tubes	FM- FM Stereo	2.5 uv	less than .5%	$\pm .5$ db 20-20,000 cps	30 db	No	\$329.00 (\$25 for cab.)
B	Assembled	Tubes	AM-FM- FM Stereo	2.5 uv	.8%	± 1 db 30-15,000 cps	30 db	No	\$274.95 (\$13.95 and up for cab.)
C	Assembled	Tubes	FM- FM Stereo	2 uv	less than .5%	N.A.	N.A.	?	\$555.00 (incl. cab.)
D	Assembled	Transistors Diodes	FM- FM Stereo	2 uv	.1%	$\pm .75$ db 5-53,000 cps	N.A.	?	\$299.95 (\$19.95 for cab.)
E	Assembled	Tubes	AM-FM- FM Stereo	1.8 uv	.3%	$\pm .5$ db 20-75,000 cps	N.A.	?	\$209.50 (\$7.50 for cab.)
F	Assembled	Tubes	AM-FM- FM Stereo	1.6 uv	.15% (at rated output)	± 1 db 20-15,000 cps	35 db	Yes	\$299.95 (\$15.95 to \$24.95 for cab.)

Choose Heathkit® and Save \$89 to \$435!



Why Can Heathkit Offer A Superb Tuner Like The AJ-43 For Only \$119.95? Reason #1...dealer profits add 25% to 45% to the cost of stereo components! Heathkit doesn't have any dealers, therefore no dealer markup...we sell direct to you by mail. Result: *big savings* for you.

Reason #2...fancy packaging adds as much as \$5 to costs! Heathkit doesn't have any fancy packaging...adequate packaging, yes, but no frills. Result: *more savings* for you.

Reason #3...factory assembly adds another big percentage to the cost. Heathkit doesn't offer factory built stereo hi-fi...just easy-to-build kits that don't require an engineering degree to understand or a law degree to interpret. Result: *more big savings* for you plus the special fun and satisfaction of creating a superb instrument.

There are other good reasons why Heathkit equipment costs you less, offers you more for your money. Take experience for example...we are the world's largest manufacturer of electronic kits. Or ability...we have the world's largest engineering group devoted solely to the design of kits.

We could go on, but you get the idea. With Heathkit, you put your money where it counts...better parts, better performance, factory-to-you savings!

Look What \$119.95 Buys In The AJ-43! The latest in good sound...that "transistor sound" with its quick, natural beauty and brilliance. That instant operation

...that goes and goes without heat...that lasts and lasts without maintenance. That quiet operation...that delivers pure sound without hum, without microphonics. That's solid-state sound!

Extra Operating Conveniences... like automatic stereo switching...stereo indicator signal...individual AM & FM tuning meters...smooth, easy flywheel tuning...lighted slide rule dial...concealed secondary controls so the wealth of knobs and switches doesn't frighten anyone (such as input level controls for left and right channels plus AM; Stereo Converter Balance and Separation; FM squelch; Stereo Phase; Stereo SCA and Noise Filter switch; AM-FM selector switch; Local-Medium-Distant selector switch; Stereo Converter off-automatic switch; AFC on-off switch)...enough controls to satisfy the most critical...all that's left in view are the AM and FM tuning controls and that unique push-to-turn-on, push-to-turn-off switch that looks like the Heathkit label.

There's More! Automatic gain control...emitter-follower output...filtered tape recorder outputs...an extra output for AM so you can listen to both AM and FM simultaneously if you wish (the Julian Hirsch review in the March issue of Hi Fi/Stereo Review missed that point)...factory built and aligned "front-ends" plus fast, easy circuit board construction. And it's all wrapped up in a handsome, luggage-tan, vinyl-clad steel cabinet that's included in the one low price.

So Why Pay More? You can own the Heathkit AJ-43 all-transistor AM/FM/FM STEREO tuner for just \$119.95. Order yours now...just use the coupon below as your order blank and get the biggest savings going in *good* stereo tuners. Don't forget our "middleman," the U. S. Mail, the AJ-43 weighs eighteen pounds.

FREE 1964 HEATHKIT CATALOG



See these and over 250 other exciting Heathkits available in easy-to-build kit form. Save 50% or more by doing the easy assembly yourself! Send for your free catalog today!



HEATH COMPANY, Dept. 8-5-2
Benton Harbor, Michigan 49023
In Canada: Daystrom, Ltd., Cooksville, Ontario

Enclosed is \$119.95, plus postage.
Please send model AJ-43.

Please send my Free 1964 Heathkit Catalog.

Name _____
Address _____
City _____ State _____ Zip _____

Prices & specifications subject to change without notice.

CIRCLE 34 ON READER-SERVICE CARD

Every performance comes alive
on *allegra* by Grommes
... music you can almost see.



allegra 106 (illustrated above)
FM-AM Stereo Tuner..... \$119.95*

allegra 25
25 watt Stereo Amplifier... \$ 89.95*

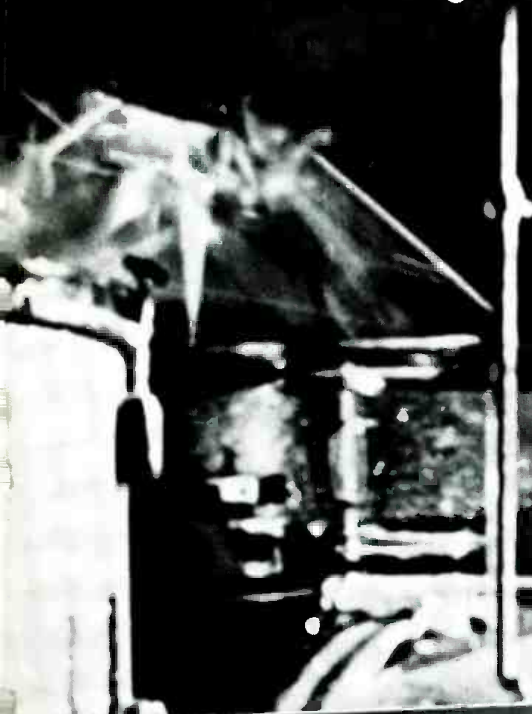
allegra 40
40 watt Stereo Amplifier... \$119.95*
*less case

Write Grommes for complete information
and address of your local dealer.

Grommes

Division of Precision Electronics, Inc.
9101 King Street, Franklin Park, Illinois

allegra
means
lively



sioned by RCA and first performed at a Boston Pops concert, is no competition at all, but it is an authentic, if minor, piece of Milhaudiana in its own right. If Gershwin's *Champs Elysées* sounds like Broadway, Milhaud's *Central Park* and *Times Square* sound like the Provence countryside with a small-town festival in the bargain. "New York with Fog on the Hudson River" is a picturesque opening movement, almost Mussorgskyan in its intensity; the rest of it—"The Cloisters," "Horse and Carriage in Central Park," "Times Square," "Gardens on the Roof," "Baseball in Yankee Stadium"—is good-humored in an alternately bucolic and boisterous sort of way. A good deal has been made out of the fact that "Baseball in Yankee Stadium" turns out to be a fugue but, after all, a fugue is a very obvious way of suggesting a large number of people in complex, busy motion. Actually, beyond a horsey clip-clop or two, there is nothing very programmatic at all about these movements; they are just merely pleasant, not very consequential bits of Milhaud with titles appropriate to the commission seemingly added as an afterthought. The only American thing about the music is an occasional (and probably unconscious) reference to (or analogy with) Copland. Oddly enough, a French-inspired American style is reflected in a French piece paying homage to New York. Well, well.

Fiedler and the Pops play the work with right good style and humor. The Gershwin on the overside gets a remarkable performance: exciting, almost frenetic in its energy and dash. The sound is good, and appropriate. E.S.

MOZART: *Concertos for Violin and Orchestra*

No. 1, in B flat, K. 207; No. 5, in A, K. 219.

Isaac Stern, violin; Columbia Symphony Orchestra, George Szell, cond.
• COLUMBIA ML 5957. LP. \$4.98.
• • COLUMBIA MS 6557. SD. \$5.98.

No. 4, in D, K. 218; No. 7, in D, K. 271a.

Yehudi Menuhin, violin; Bath Festival Orchestra, Yehudi Menuhin, cond.
• ANGEL 36152. LP. \$4.98.
• • ANGEL S 36152. SD. \$5.98.

Mozart's first two violin concertos are certainly not as packed with delights as Nos. 3, 4, and 5, but they are well worth an occasional hearing, especially when they are played as beautifully as No. 1 is in the Columbia recording here. Stern, with singing tone that remains lively without becoming juicy, conveys its rococo poetry and charm, and he is supported by Szell—surely the greatest accompanist among conductors now recording—in masterly fashion. This is easily the best of the available recordings of the B flat Concerto. The A major also receives an excellent performance. As sheer violin playing it cannot, I

think, be faulted, but as Mozart interpretation it seems to lack warmth. It is hard to put one's finger on what causes this impression, and it may be that other listeners will get a different one, but for me Stern has been more eloquent on other occasions.

Menuhin's tone, in his recordings of Mozart concertos, often seems a little too intense, slightly overexpressive, and lacking in purity and sheen. In the Andante of K. 218, however, it seems purged of impurities—here Menuhin conveys a touch of the magic in this enchanting song, as he does the fun of the finale. If K. 271a is indeed by Mozart (there is some doubt about it, at least in its present guise), it is not one of his inspired works; only the slow movement seems worthy of him. In neither work do the cadenzas—by Menuhin in K. 218, by Enesco in K. 271a—enhance the value of the disc. The sound is good both in the Columbia and Angel sets. N.B.

MOZART: *Don Giovanni*

Teresa Stich-Randall (s), Donna Anna; Anna Moffo (s), Zerlina; Suzanne Danco (s), Donna Elvira; Nicolai Gedda (t), Don Ottavio; Antonio Campo (b), Don Giovanni; André Vessières (b), Masetto; Marcello Cortis (bs), Leporello; Raffaele Arie (bs), Commendatore; Aix-en-Provence Festival Chorus; Orchestre de la Société des Concerts du Conservatoire de Paris, Hans Rosbaud, cond.

• Vox OPBX 1623. Three LP. \$9.95.

MOZART: *Le Nozze di Figaro*

Rita Streich (s), Susanna; Teresa Stich-Randall (s), Countess; Pilar Lorengar (s), Cherubino; Madeleine Ignal (s), Barbarina; Christiane Gayraud (ms), Marcellina; Hugues Cuénod (t), Basilio; Gérard Friedmann (t), Don Curzio; Heinz Rehfuss (b), Count Almaviva; Rolando Panerai (b), Figaro; Marcello Cortis (bs), Bartolo; André Vessières (bs), Antonio; Aix-en-Provence Festival Chorus; Orchestre de la Société des Concerts du Conservatoire de Paris, Hans Rosbaud, cond.

• Vox OPBX 1653. Three LP. \$9.95.

These low-priced Vox albums are technically reissues, since at the time of their original release in 1956/57 they had some limited circulation here on the imported Pathé label. To all practical purposes, however, this can be considered their first appearance in the U.S.A. The *Figaro* was recorded at actual performance, and the applause has been left in; the *Don* is a studio production, in its present guise reedited from four discs to three. Each opera is given in its "traditionally" complete form: i.e., two arias have been omitted from Act IV of *Figaro*, and the Leporello-Zerlina scene has been cut from Act II of the *Don*.

The abiding interest here is the supple and meticulous conducting of the late Hans Rosbaud. His pacing of the scores is witty and just, and his command

of ensemble balance is superior to that of any conductor who has recorded these works since the Glyndebourne days of Fritz Busch. For this reason alone, I would place both sets high on the preferred list.

There are other reasons, too. One is the work of Teresa Stich-Kandall, a young reflection then of her present high standard but even at that time a fascinating artist in her own right. Her beautiful reprise of "Dove sono" in *Le Nozze di Figaro* seems to float by on a single long *pianissimo* phrase. Her Donna Anna already has some of the fiery brilliance that distinguished it last season at the Metropolitan. Then there is the delightful Zerlina of Anna Moffo, a simple and unaffected picture that I wonder if she could duplicate today. And Rita Streich is a lovely Susanna, with far more color in her voice than recent recordings would indicate. The men show a less uniform standard of excellence, but Nicolai Gedda's Ottavio is outstanding, as is Heinz Rehfuss' Count. Hugues Cuénod turns in a marvelous Basilio, rekindling fond memories of the oily Heddle Nash performance for Busch. Panerai, Campo, and Cortis do not reach much beyond competence.

Always reasonable vehicles for the music they contain, these albums sometimes afford a good deal more than that. The recorded sound is excellent, even in the live-performance *Figaro*. At the price they cannot be overlooked; at any price they are well worth investigating.

A.R.

MOZART: *Symphony No. 41, in C ("Jupiter")*—See Haydn: *Symphony No. 94, in G ("Surprise")*.

MOZART: *Symphony No. 41, in C ("Jupiter")*—See Haydn: *Symphony No. 103, in E flat ("Drum Roll")*.

PROKOFIEV: *Symphony No. 5, in B flat, Op. 100*

Boston Symphony Orchestra. Erich Leinsdorf, cond.

PROKOFIEV: *Symphony-Concerto for Cello and Orchestra, Op. 125*
Fauré: *Élégie, in C minor, Op. 25*

Samuel Maves, cello; Boston Symphony Orchestra. Erich Leinsdorf, cond.

For a feature review of these recordings, see page 59.

PUCCINI: *Manon Lescaut* (excerpts)
—See Massenet: *Manon* (excerpts).

ROBERTS: *Prelude and Trumpetings*
—See Duruflé: *Requiem, Op. 9*.

SCHOENBERG: *Verklärte Nacht, Op. 4*—See Britten: *Prelude and Fugue for Eighteen Strings, Op. 28*.

ABC-PARAMOUNT'S



A Distinguished Group of New Releases providing a wide panorama of enjoyment for the Selective Listener

ON WESTMINSTER

J. S. BACH: Suites (Complete) Vienna State Opera Orch. Scherchen, cond.
Vol 1: Suites 1 & 2 XWN-19058/WST-17058
Vol 2: Suites 3 & 4 XWN-19059/WST-17059

RAVEL: Trio for Piano, Violin & Cello
SHOSTAKOVICH: Trio for Piano, Violin & Cello
Trio di Bolzano XWN-19063/WST-17063

J. S. BACH: Partitas (Complete) Demus, piano
Vol 1: Nos 1, 2 & 4 XWN-19067/WST-17067
Vol 2: Nos 3, 5 & 6 XWN-19068/WST-17068

BARTOK: Contrasts—Farnadi, piano: Gertler, violin: Prinz, clarinet

BARTOK: Sonata for 2 Pianos & Percussion
Farnadi, piano: Antal, J. Schwartz, O. Schwartz.
XWN-19064/WST-17064

HANDEL: Chaconne G Maj; Suite No 14, G Maj; Menuet G Min. J. S. BACH: Chromatic Fantasy & Fugue D Min; Capriccio Sopra La Lontananza del

Suo Fratello Diletissimo B Flat. Fou Ts'ong, piano
XWN-19065/WST-17065

SCARLATTI: Sonatas, Valenti, hpschd
Vol 24: Longo Nos 52, 99, 105, 154, 345, 350, 383, 398, 402, 403, 438, 444

XWN-19069/WST-17069
Vol 25: Longo Nos 60, 78, 88, 90, 92, 111, 113, 137, 138, 166, 170, 280 XWN-19070/WST-17070

Vol 26: Longo Nos 68, 167, 177, 203, 242, 292, 320, 334, 347, 426, 436, 447
XWN-19071/WST-17071

DITTERSDDORF: Concerto for Harpsichord B Flat Maj; Concerto for Flute & Orch E Min; Symphonie Concertante for Contrabass, Viola & Orch D Maj
Veyron-Lacroix, hpschd; Redel, flute; Hortnagel, cbs; Retyi, viola; Pro Arte Chamber Orch of Munich, Redel, cond. XWN-19060/WST-17060

HEROLD: Le Pré Aux Clercs (Excerpts) Orch. Symph. Etcheverry, cond. Dorla, Le Bris, Louvay, Senechal, Legros. Giannotti.

XWN-19062/WST-17062

ON MUSIC GUILD

TELEMANN: Quartets C Maj, E Min, D Min; (Fl, Vn, Ob, Bn & Hpschd) Sonata A Min for Fl, Ob & Cont; Baroque Ensemble of Paris. Rampal, flute; Pierlot, oboe; Gendre, violin; Hongne, bassoon; Veyron-Lacroix, hpschd M-54/S-54

Ghedini: Trio for Vn, C & P; Pizzetti: Trio for Vn, C & P—Trio di Bolzano M-55/S-55

Leclair: Concertos in A Maj, D Maj & G Min, (V & Orch) Fernandez, vn; Chamber Orch Paillard M-56/S-56

Buxtehude: Trio Sonatas, Op 1 1-4; Suite No 12, E Min (for Regal); Canzonettas C Maj, G Min

(for Regal)—Pinkham, hpschd cont. & regal; Davidoff, cello, Brink & Hibbard, violin.

M-57/S-57

Berg: Lyric Suite; Quarter Op. 3 Parrenin Quartet M-58/S-58

18th CENT. WIND MUSIC: DANZI: Quintet G Min, Op 56 2; REICHA: Quintet E Flat Maj, Op 88 2; STAMITZ: Quartet E Flat; Op 8/2 (for Ob, Clar, Hn Bn); J. HAYDN: Divertimento B Flat—Wind Group of Vienna Symph Orch; Wanusek, fl; Waechter, ob; Schoenhofer, clar; Muehbacher, hn; Cermak, bn. M-59/S-59

Write for FREE, all-new Alphabetical Catalogue.

The above recordings are currently available at all record shops.

Westminster Recording Co., Inc.
1501 Broadway, New York, N.Y. 10036

CIRCLE 67 ON READER-SERVICE CARD

Green
hears
Green



complete stereo sound system
—NEW ROBERTS 720

John (Johnny) Green—composer, conductor, lecturer—a musical master who never settles for less than perfect performance. It's only natural for Mr. Green to work with the 720, Roberts' newest professional recorder. A costly 2-speed, electrically switched hysteresis synchronous motor minimizes wow and flutter. The no-nonsense simplicity of Roberts' famous transport mechanism gives Mr. Green instant control of all record and playback functions. The 720 "duet" feature permits invaluable sound-with-sound recording. An exclusive "set and forget" switch automatically turns off all electronics at end of tape. Four-track stereo and monaural. Reproduces 40 to 15,000 cps at 7½ ips. Speeds: 7½, 3¾, 1½ ips (15 ips optional). A professional quality instrument. \$399.95.

ROBERTS 

Send for FREE BOOKLET! "40 and more ways to use a Roberts Tape Recorder" and complete details on 720.

Roberts Electronics, 5922 Bowcroft
Los Angeles, Calif., 90016, Dept. HF-5

Name _____

Address _____

City _____ State _____

In Canada: J. M. Nelson Electronics, Ltd.,
2149 Commercial Drive, Vancouver 12, B. C.
(Prices slightly higher in Canada)

CIRCLE 81 ON READER-SERVICE CARD

SCHUBERT: *Posthumous Songs*

An mein Clavier; Das Rosenband; Blumenlied; Der Jüngling und der Tod; Frühlied; An den Mond; Die Einsiedelei; Der Jüngling an der Quelle; Nachtviolen; Seligkeit; Der Blumenbrief; Am See; Abendstern; Der Winterabend; Im Abendroth; Der liebliche Stern; Im Frühling; Schweizerlied.

Hugues Cuénod, tenor; David Garvey, piano.

- CAMBRIDGE CRM 703. LP. \$4.98.
- • CAMBRIDGE CRM 1703. SD. \$5.98.

This program consists of songs published after the composer's death. Some of them, like *Nachtviolen*, *Im Abendroth*, or *Im Frühling*, are among the familiar Schubert items, but most of them are at least a bit out of the way. They can all be found scattered among the seven volumes of the Peters edition, with half of the total in Volume VII. (This *An den Mond*, by the way, is the one beginning "Füllest wieder Busch und Thal," and the *Einsiedelei* is the second of Schubert's two songs of that title.)

Of the unfamiliar items, one or two can safely be described as clinkers—though *Der Winterabend*, for instance, is full of the stock Schubertian gestures, it has little of the usual Schubertian appositeness. Several are simply charming—*Blumenlied*, for example, or *Seligkeit*, in which the singer acknowledges the joys of Heaven, but concedes a preference for worldly female companionship. While I don't think any of them are likely to win a place among the "great" Schubert Lieder, they are characteristic and individual, and, of course, unhackneyed. In any case, there are enough of the really first-class Schubert songs here for any record.

Cuénod performs them all with affection and taste. His voice, it must be granted, is a limited instrument, and indeed it is unnerving to hear him lapse into a heady near-falsetto on every ascent above the staff. But musically and stylistically he is impeccable, and few singers could make more of this sort of program. David Garvey, one of the best young accompanists in America, does his work beautifully: he is technically flawless, and scales the songs with great sensitivity. The sound is splendid, and texts with translations are provided. C.L.O.

SCHUMANN: *Etudes symphoniques*,
Op. 13; Fantasia, in C, Op. 17

Geza Anda, piano.

- DEUTSCHE GRAMMOPHON LPM 18868. LP. \$5.98.
- • DEUTSCHE GRAMMOPHON SLPM 138868. SD. \$6.98.

This coupling of two excellent performances of works difficult to play well is one of the best records we have had from Geza Anda. Inasmuch as he has always done the *Symphonic Etudes* with brilliance (he made two previous recordings), it is no surprise to find this

new account one of outstanding merit. What is perhaps unexpected is the cumulative grasp he shows in the very diffuse writing of the *Fantasy*. This artist has by no means always impressed as a master of large-scaled musical thought (for example, his new recording of the big Schubert B flat Sonata lacks the virtues of cogent organization), but here he gives as tightly knit a performance as anyone could desire. Anda is not a heaven-stormer; his emphasis is on finesse and craftsmanship. Here, he is so masterly in applying dynamic layers and in building climaxes that one never misses anything in the way of scope or energy. The only element lacking is warmth, but he makes up for that by adopting a scintillant color palette. This is as fine a reading as can be currently found in the catalogue, better executed than the admirable Perlemutter (Dover), more stimulatingly played than the Frankl (Vox), much better organized than the Richter (Angel), and easily the best-sounding of the lot.

Elegance and clarity are again in evidence in the overside *Etudes symphoniques*. As before, the two best Posthumous Variations (Nos. III and IV) are interspersed with the standard ones. (Of currently listed editions, only those by Cortot include all five of the extra pieces.) As in the *Fantasy*, Anda keeps his eccentricities to a minimum, but here are a few worth mentioning: I question some of the rubato in the finale and also the accelerando at the very end. Otherwise I have nothing but praise for a superb addition to recorded Schumann literature. H.G.

SEREBRIER: *Partita*

†Chou Wen-Chung: *Soliloquy of a Bhiksuni*

†Dallapiccola: *Due Pezzi*

Louisville Orchestra, Robert Whitney, cond.

- LOUISVILLE LOU 641. LP. \$9.86.
- (Available on special order only from 830 S. Fourth St., Louisville, Ky., 40203.)

Young José Serebrier, born of Slavic parents in Uruguay but now living in the United States, is revealed here as the logical successor to the crown of Villa Lobos. He exhibits a fascination with the vernacular very similar to that which inspired Villa Lobos at his best, and it is a very similar vernacular. He also has the pressure, sprawl, and continuous excited flow of Villa Lobos, and, again like the late Brazilian master, he delights in combining a popular idiom with the form of the fugue. One suspects he is the South American to watch nowadays; he should go far if he can shake off the obvious influence that runs throughout the *Partita*.

Dallapiccola's *Due Pezzi* are among the most wonderfully subtle studies in diaphanous orchestral sound to be produced by any 12-toner; unfortunately neither performance nor recording realizes the composer's intentions to the full.

HIGH FIDELITY MAGAZINE

A *Bhiksuni* is a Buddhist nun. The meditations of the one here conjured up by Mr. Chou do not seem divinely inspired. A.F.

STRAUSS, RICHARD: *Also sprach Zarathustra, Op. 30*

Philadelphia Orchestra, Eugene Ormandy, cond.

- COLUMBIA ML 5947. LP. \$4.98.
- COLUMBIA MS 6547. SD. \$5.98.

There's no doubt about it: few recordings can match this one as a showpiece for the extraordinary sound of the Philadelphians under their music director of the past quarter century. If you're looking for a spectacularly gorgeous disc for a sound orgy, this is probably the pick of the season.

Musically, the competition is the second Reiner version. Playing the two editions against one another, one discovers that Ormandy is able to challenge his senior colleague on all counts, yet seniority still tells—in the firmer outlines of some phrases, in constant attention to detail in the winds and brass, in long acquired awareness of the formal significance of every bar. Ormandy, however, can make a little more of the wide dynamic range of the score. Obviously, choice comes down to your personal response to this music. If the sheer sound of it excites you, Ormandy excels and provides an excellent performance as well. If you want to hear Strauss's writing meticulously (but passionately) set forth by one of his greatest disciples, Reiner is your man. R.C.M.

STRAVINSKY: *Symphony of Psalms; Symphony in C*

Festival Singers of Toronto (in *Symphony of Psalms*); CBC Symphony Orchestra, Igor Stravinsky, cond.

- COLUMBIA ML 5948. LP. \$4.98.
- COLUMBIA MS 6548. SD. \$5.98.

As the years go by, it becomes more and more apparent that the *Symphony of Psalms* belongs with the B minor Mass and the Mozart Requiem as one of the very greatest religious works of all time. This may well be its finest performance on records. It has the unique grandeur, drive, and power which Stravinsky's interpretation confers on his own music, and its orchestral and vocal strands are more clearly defined here than ever before on discs. This is especially true in the stereo version; as I have often observed before, the chorus needs stereo to be unlocked in sound, and of no choral work is this more emphatically true than of the *Symphony of Psalms*. The performance also has some remarkable fresh phrasings—or perhaps some remarkably clear registration of phrasings that have never previously been apparent—which add power to the whole colossal fabric. In the notes, Stravinsky discusses his word setting, but the words are not given.

The *Symphony in C* is a very different work from the *Psalms*. The spirit of Haydn and early Beethoven hangs over it; as Stravinsky himself points out, it flirts with ballet; and it is in general the principal expression of Stravinsky's neoclassicism within the framework of the symphony. The performance is superlative, and the recording is superb. A.F.

TELEMANN: *Concerti Grossi: for Three Trumpets and Two Oboes, in D; for Trumpet and Oboe, in D; Overture in C*

Orchestra of the Saar, Karl Ristenpart, cond.

- COUNTERPOINT/ESOTERIC 612. LP. \$4.98.
- COUNTERPOINT/ESOTERIC 5612. SD. \$5.95.

That well-loved combination of trumpets and oboes served many a lesser composer of the eighteenth century, and it is a fairly sure-fire pairing under any circumstances. In the hands of Telemann, who had a keen sense of the fitness of things, it acquires special brilliance. The Concerto Grosso No. 2 is particularly appealing in the trumpet-oboe conversation in the opening Allegro and in a quiet segment of the second movement in which the oboes jog along companionably over bassoon ostinato. The finale

Records at Cost!

through our Special Membership Plan

**BUILD YOUR RECORD LIBRARY INEXPENSIVELY, QUICKLY, CONVENIENTLY
NO "AGREE TO PURCHASE" OBLIGATION — CHOOSE RECORDS YOU WANT**

THE CITADEL RECORD CLUB is a unique kind of membership club that entitles its members to purchase singles, hi-fi and stereo albums at cost; all categories of music are available including classical, popular, jazz, show hits, folk, children's records etc. Prices never vary from our published price list. There are never any "list price" purchases through Citadel.

CITADEL MEMBERSHIP — A complete record service. Whether your music interests are classical, popular, jazz, show hits, folk—whether you prefer one label or a variety of labels and artists... all are available through Citadel.



CITADEL MEMBERSHIP — THE PROVEN METHOD OF RECORD BUYING USED BY THOUSANDS OF SATISFIED CLUB MEMBERS BECAUSE...

- **YOU DECIDE ON YOUR PURCHASES** — You are not obligated to purchase any particular quantity of records.
- **YOU HAVE COMPLETE FREEDOM OF SELECTION** — Virtually any record or album by any artist on any label is available including Angel, Atlantic, Capitol, Columbia, Command, Decca, DGG, Folkways, London, RCA, Vanguard, Verve, and hundreds of others as well as most imports. We do not limit your choice in any way.
- **PROMPT SERVICE** — Many orders are shipped the same day received, rarely later than the next several days.
- **PERIODIC SPECIALS** — Periodically you receive a list of hit albums from all categories of music at prices up to 55% off list. Again, you are under no obligation to purchase any of these selections.
- **FREE! SCHWANN RECORD CATALOG** — With your membership you receive this quick reference to over 25,000 albums. This easy-to-use catalog contains separate sections for classical, popular, ballet, opera, musical shows, folk music, jazz, etc., and lists a separate section for all new releases.
- **100% GUARANTEE** — All records Citadel supplies to members are guaranteed factory fresh and free of defects or damages of any sort.

100% SATISFACTION GUARANTEED — Try membership in the Citadel Record Club for 30 days. If at the end of that time you are not completely satisfied, simply request your membership dues back and it will be immediately refunded.



FREE Record Cleaning Cloth

Fill out coupon, enclose dues and we will include a free quality record cleaning cloth as a gift.

Special! Bonus benefits make your Citadel Membership the most valuable club you ever joined.

DIAMOND NEEDLES SERVICE **GIFT CERTIFICATE SERVICE** **OPTIONAL PRE-RECORDED TAPE DIVISION MEMBERSHIP**

Membership dues is \$3.00 a year (\$1.00 more for tape division membership) — a nominal amount if you reflect for a moment on the record and tape purchases you have made within the past year and the prices you have paid. AS A CITADEL MEMBER BUYING RECORDS AND TAPES AT COST, YOUR DUES WILL BE PAID FOR WITH VIRTUALLY THE FIRST PURCHASE YOU MAKE THROUGH THE CLUB. Additional savings quickly mount up, permitting you to buy many more LP'S and tapes.

May we suggest that you give Citadel an opportunity of proving its value to you. You enter no obligations, take no risks... simply complete the coupon below, enclose your yearly membership dues and upon receipt we shall immediately forward all club membership material to you. We cordially invite you to join thousands of other satisfied Citadel members who are purchasing their records and tapes at cost price through their Citadel Club membership.

CITADEL RECORD CLUB

545 Fifth Avenue, New York, N.Y. 10017 H-54

Enroll me for one year. I am under no obligation to purchase any particular quantity of records or tapes, but those that I do purchase will be at cost price. I am to receive a current Schwann catalog immediately and subsequent periodic lists of specially priced hit albums. If after trying membership for 30 days I am not completely satisfied, I can get my full membership dues back immediately. Also, include the free quality record cleaning cloth as a gift.

\$3.00 enclosed. Record membership only

\$4.00 enclosed. Both record and tape membership. (Complete Harrison tape catalog as well as the Schwann catalog sent)

FULL NAME _____

STREET _____

CITY _____ STATE _____

CIRCLE 15 ON READER-SERVICE CARD

permits the trumpet to let go with some of the brilliant high passagework which was a speciality of the time. The Overture, scored for three oboes and strings, contains strong suggestions of the *Don Quixote* Suite, and its eight short movements encompass a variety of scorings—at times robust, at times most delicate. Oboe and trumpet playing are excellent. Ristenpart sounds very much at home in the music, which he deals out in a courtly fashion at slow tempos and quite tightly wound in the fast. Unfortunately, the recorded sound, while kind to the solo instruments, tends to cheat the violins, which are disturbingly lacking in body. The ensemble sounds bass-heavy and poorly balanced, and no amount of knob twirling seems to help. S.F.

VAUGHAN WILLIAMS: *Symphony No. 2, in G* ("A London Symphony")

Hallé Orchestra, Sir John Barbirolli, cond.

- VANGUARD EVERYMAN CLASSICS SRV 134. LP. \$1.98.
- • VANGUARD EVERYMAN CLASSICS SRV 134SD. SD. \$2.98.

It is sad to see this beautiful symphony vanishing from the repertory, at least in this country, so soon after the composer's death. Despite its age (the first version is now a half-century old, though the final revision is six years younger), it remains one of Vaughan Williams' strongest and most original works, and it needs new champions. Barbirolli has long been such a champion, in both meanings of the term. He leads his splendid orchestra through a deep and intense probing of the music's patterns, making much of the swirling dark orchestral colors but never losing the line of symphonic development. It would be a noble achievement at any price, but in Vanguard's new low-priced "Everyman" series it becomes both irresistible and indispensable. Exceptional sound is a further enhancement. A.R.

WAGNER: *Orchestral Excerpts*

Rienzi Overture; Der fliegende Holländer Overture; Lohengrin Prelude; Siegfried Idyll.

Munich Philharmonic Orchestra, Hans Knappertsbusch, cond.

- WILSTMINSTER XWN 19055. LP. \$4.98.
- • WESTMINSTER WST 17055. SD. \$4.98.

Knappertsbusch, more than any other conductor before the public today, can provide a sense of contact with the nineteenth-century Wagner style. His rhythms are more square, his phrasings more regular, his approach more solidly architectural than the majority of his colleagues employ, and American ears in particular will thus find that the present collection contains more than the usual number of unexpected and unorthodox things. Whether the tempo in the

Lohengrin, the syncopations in the *Rienzi*, or simply the dramatic solidity of the *Dutchman*, one cannot avoid taking notice. The special charm of the disc, however, is a slow, relaxed, and affectionate restatement of the *Siegfried Idyll*, which recalls for me a historic version under Karl Muck, long out of print and forgotten by the majority of present-day collectors.

Westminster provides solid registration of the ensemble choirs, and the merits of the mono are only enhanced by two-channel form. R.C.M.

WAGNER: *Vocal Excerpts*

Die Meistersinger: Fanget an!; Morgenlich leuchtend. Lohengrin: Höchstes Vertrau'n; In fernem Land. Die Walküre: Ein Schwert verhiess mir der Vater. Das Rheingold: Immer ist Undank Loges Lohn. Rienzi: Allmächt'ger Vater, blick' herab. Parsifal: Nur eine Waffe taugt.

Jess Thomas, tenor; Berlin Philharmonic Orchestra, Walter Born, cond.

- DEUTSCHE GRAMMOPHON LPEM 19387. LP. \$5.98.
- • DEUTSCHE GRAMMOPHON SLPEM 136387. SD. \$6.98.

The *Heldentenor* situation is most definitely looking up. Wolfgang Windgassen is still with us and in possession of his justly respected powers; Jon Vickers shows every sign of taking over at least parts of the Wagner repertory to good effect; Sandor Konya is already a fine Erik and Lohengrin and, I have no doubt, an equally good Parsifal and Tannhäuser. And now there is Jess Thomas, a young American tenor who is in some ways the most promising of all, for he has the heft of voice and the genuine ring on top to move eventually into the most demanding of the Wagner roles. "Eventually," of course, it must be. There is an occasional heaviness and dryness in his tone, particularly in the upper middle part of the voice, that must put him on guard against using his instrument in too weighty a fashion.

This recital is actually somewhat disappointing, though it demonstrates Thomas' vocal gifts, and has its satisfying moments. The *Walküre* excerpt is perhaps the best, for here he can make the most direct use of his voice's steadiness and power. While the other selections all contain vocally effective phrases, much of the time they are surprisingly literal and unimaginative, and Born does not seem to want to stretch things in the slightest to accommodate whatever ideas the singer might have. There is really nothing wrong with any of this singing that some more experience and study will not put aright; the turn, for instance, does not yet seem a natural part of the voice line, and this is of considerable importance in the "*Höchstes Vertrau'n*" and the *Rienzi* prayer. The *Rheingold* excerpt seems a peculiar selection, since good singing per se does little for it, and Thomas does not yet have the command

of color and inflection that would give us an aural picture of Loge. "*Höchstes Vertrau'n*," incidentally, embraces a fair-sized chunk of music often cut.

The sound is excellent, the orchestral playing first-rate, and the notes, I am happy to report, are supplemented by texts with comprehensible translations. C.L.O.

WEILL: *Die Dreigroschenoper*

Hildegard Neff (Jenny); Hilde Hildebrand (Mrs. Peachum); Maria Körber and June Ritchie (Polly); Curt Jurgens (Macheath); Gert Frobe (Peachum); Kurt Muhlhardt (Street Singer); et al.; orchestra and chorus.

- LONDON M 76004. LP. \$4.98.

Here is one of those rare records to which one may give the back of one's hand without a moment's twinge. Recorded from the sound track of the Curt Ulrich film, the production conveys its message right away, in the prelude (I suppose it's played behind the credits). In place of Weill's tough, astringent little neo-Bach exercise, we are given *eine kleine Kinomusik*, aswamp to the gunwales with treacly strings and a women's chorus plugging the Big Hit Tune, the *Moritat*.

The entire enterprise is in the same spirit. Peter Sandloff is identified as the "musical director" of this artistic malformation, and perhaps it is on his head that we may lay the heavy charge of having neatly destroyed all the points the score makes by prettifying and softening the harmonies and the orchestration, by allowing his cast members to talk their songs rather than sing them, by failing to follow the unfailingly right rhythmic scheme, and by omitting, for instance, Peachum's Morning Hymn.

The performers are not, basically, hopeless—they are just up against it. The only really interesting effect is obtained by Neff, who sings Jenny's ballad in an apathetic, almost doped-up tone—it has none of the rebellious strength, bitterness, or sense of triumph that Lenya's had, but it makes its own legitimate statement. There is also some proper-spirited work by some unidentified performers at the end, where the arrival of the messenger and the saving of Macheath ("*Gerretet!* . . ." etc.) is turned over to real singers, including a tenor who does a sort of mock Marcel Wittrisch turn with Mackie's lines.

The packaging is inadequate in the matter of furnishing texts or understandable paraphrases, but under the circumstances it doesn't much matter. A record to boycott. C.L.O.

WOLF: *Italian Serenade, in G*—See Dvořák: *Quartet for Strings, in C, Op. 61.*

WOLF, CHRISTIAN: *Duo for Violin and Piano: Summer; Duet II*—See Cage: *Cartridge Music.*

*Recitals &
Miscellany*

PIERRE COCHEREAU: "Notre-Dame de Paris, 1163-1963"

Campa: *In convertendo Dominus*. Desvignes: *Te Deum*. Vierne: *Marche triomphale pour le centenaire de Napoléon Ier*. Cochereau: *Paraphrase de la dédicace*.

Pierre Cochereau, organ; Cathedral Choirs of Notre-Dame; Orchestre des Concerts Lamoureux.

- PHILIPS PHM 500039. LP. \$4.98.
- • PHILIPS PHS 900039. SD. \$5.98.

This record was made in the venerable Cathedral of Paris a year ago as part of a series of anniversary celebrations. We do well to pause and remember that far-off day in 1163, when the good Archbishop of Paris laid the cornerstone of his great new church. The structure of Notre-Dame is one of the landmarks in that remarkable conquest of soaring space which we call "Gothic." And this new sense of constructed, vertical, up-reaching space seems to have called forth that most remarkable development in the whole history of music: the first conquest of multidimensional musical space. Polyphony began in medieval Paris and the great, shadowy figures of Perotin and Leonin, local *maîtres de chapelle*, created their new many-voiced music simultaneously with the construction of the cathedral. What an anniversary to celebrate!

Unfortunately, that is not at all what is celebrated here. What we do have is a good Psalm by Campra (music director in the late seventeenth century), a noisy movement from a pompous and tedious *Te Deum* by the choirmaster of Napoleon's day (the style might be called Empty Empire), and a pair of long, bombastic pieces of rhetoric from the cathedral's latter-day organist.

Notre-Dame has come a long way musically from its glory days. The organ is one of those unfortunate nineteenth-century mistakes, the performances are overbearing, the recording catches every muddy echo and eddy of cathedral acoustics, and the surfaces on the review copy were not good. Ah, Perotin! Ah, Leonin!

E.S.

COLLEGIUM MUSICUM OF PARIS:
"Music for Royal Courts of Louis XIV and Louis XV"

Collegium Musicum of Paris, Roland Douatte, cond.

- MUSIC GUILD M 49. LP. \$5.98.
- • MUSIC GUILD S 49. SD. \$5.98.

Here are instrumental works by four composers: Lully, Delalande, Charpentier, and Mouret. As it happens, the most famous of these writers is represented by a dullish work, and the least well-known by the most attractive music on the disc. Lully's music for the Carrousel—a kind of equestrian ballet—of 1686 is pompous, empty, and harmonically

anemic; the two suites by Jean-Joseph Mouret (1682-1738), on the other hand, are graceful and melodious and make very pleasant listening. Of Delalande there are seven noble and elegant pieces from his "symphonies" for the King's dinners. The Charpentier is a surprisingly routine march. All of these pieces are played with spirit and precision, and the sound is excellent in both versions.

I have only one criticism of the performance: a good deal of this music (much of the Delalande and some of the Mouret) consists of melody and bass line. In performances at the French court two or three inner parts for strings were most probably added. Here the harmonic filling-in is confided to a harp-

RE Tandberg® MEETS A GREAT ARTIST



WILLIAM WARFIELD

ACCLAIMS THE "BETTER, CLEARER, MORE NATURAL RECORDING QUALITY" OF

RE Tandberg® Model 74

3 SPEED • 4 TRACK / COMPLETE STEREO MUSIC SYSTEM

Outstanding recording quality . . . from any source; brilliant playback quality; virtually no wow or flutter — these are some reasons why the famous bass/baritone prefers Tandberg! The highly rated Model 74 is a complete stereo record/playback unit with 2 built-in speakers and amplifiers, featuring: FM Multiplex Filter, "free" position tape threading, precision laminated heads, lowest tape tension, instantaneous pause control and *unstinting quality in every detail!* Hear it for yourself. Find out why it is worth so much more.

ONE YEAR GUARANTEE

AT FRANCHISED DEALERS EVERYWHERE . . . \$149.50

Tandberg of America, Inc. P.O. Box 171, 8 Third Ave., Pelham, N. Y.

CIRCLE 60 ON READER-SERVICE CARD

sichord, which might have been all right if the harpsichord were not so faint that for long stretches there is a hole between melody and bass. Some of this music—the Lully, one of the Mouret suites, and some of the Delalande pieces—was recorded a few years ago by the same group with different soloists for London. That was done only in mono, and Douatte's tempos are better chosen here, but the harpsichord was more effective there. N.B.

LONDON HARPSICHORD ENSEMBLE: "An Eighteenth-Century Concert"

Vivaldi: *Concerto for Flute, Two Violins, and Continuo, in A minor*. Telemann: *Trio Sonata for Two Violins and Continuo, in E flat*. Bach: *Trio Sonata for Flute, Violin, and Continuo, in G*. Quantz: *Trio Sonata for Flute, Violin, and Continuo, in D*. Bach, J. C.: *Concerto for Harpsichord, Two Violins, and Cello, in E flat, Op. 7, No. 5*.

John Francis, flute; Trevor Williams, violin; Raymond Keenlyside, violin; Ambrose Gauntlett, cello; Millicent Silver, harpsichord.

- NONESUCH H 1004. LP. \$2.50.
- • NONESUCH H 71004. SD. \$2.50.

This happily diversified program offers a bird's-eye view of what was going on in eighteenth-century Italy, Germany, Prussia, and England. Vivaldi's Flute Concerto finds him in a nonprogrammatic frame of mind—there isn't a birdcall to be heard anywhere—but the fast movements are typically irrepresible and the Largo just as typically poised in its reflectiveness. Quantz's gift for flute writing proves as effective applied to the fiddle. He treats the two instruments as equals here: they dovetail beautifully and occasionally chase along in brief little fugatos. Johann Christian Bach's Harpsichord Concerto, dedicated to Queen Charlotte, is impressively virtuosic in the first two movements particularly, and relents to a folksy finale which is quite sparkling. Telemann's Trio Sonata is taken from one of his three sets of *Musique de table*, and in contrast to many of this composer's works seems to me of a sort very little likely to interrupt one's concentration on dinner. The Trio Sonata of the elder Bach, one of his surprisingly small total of four, suggests that we would have been well off with more: the first movement is marked with that serene self-containment so characteristic of him, and the last weaves a jaunty little fugue on a three-note subject.

Performances rate about B plus, on the whole: they are strong and sturdy, but rather lacking in delicacy and shading—in fact, moments of dynamic variety are few and far between. I found the harpsichord much too prominent in the *tutti* passages of the J. C. Bach Concerto, where chords are quite thunderous, but since the harpsichord holds stage center through most of the work, this momentary imbalance is certainly not fatal. The sound itself is bright and

clean (in the mono, at least—the only version available for review) and augurs well for Elektra's new low-priced line.

S.F.

GEORGE MALCOLM: Harpsichord Recital

Purcell: *Twelve Lessons from "Musick's Handmaid": Suite in G minor; Toccata, Hornpipe, and Air*. Bull: *In Nomine, Fantasia*. Gibbons: *Pavana*. Byrd: *Coranto, Pavana, Galiarda*. Farnaby: *A Toy; Loth To Depart*. Anon.: *Why aske you; Nowel's Galiard*.

George Malcolm, harpsichord.

- CANTATE 047704. LP. \$5.95.
- • CANTATE 057704. SD. \$6.95.

This is an attractive record, containing fine music well played and well recorded. One full side is devoted to selections from the Fitzwilliam Virginal Book, led off by two big and highly developed pieces by John Bull which have remarkable scope and depth. The Purcell Suite is in the same line, with underlying English vocal origins absorbed into a big baroque instrumental technique of breathtaking beauty. While the other works are more charming than profound, they are nonetheless exquisite.

George Malcolm is excellent. He plays with real flexibility, expression, and deep feeling for ornament and style. My one complaint is that he has a big, late, two-manual instrument which tends to flatten style with color and to inflate the sonorities of the music a bit beyond what most of it can comfortably take. The virginal music is separated from the Purcell by the better part of a century and the linear, variational wit and elegant swinging charm of much of the former is far removed from the tonally oriented, harmonic-contrapuntal richness of Purcell; and these sixteenth- and seventeenth-century styles are again removed from the distinctly eighteenth-century French sound of Malcolm's Neupert instrument. The fat, brilliant, highly registered sound is especially rich for music intended for the virginal, that tiniest, most intimate of keyboard instruments. One might reasonably wish for separate discs and a clearly distinct sonorous approach for the earlier and the later music. But, aside from this problem of sonority and dynamic color, this is a superb set, full of sensitive and meaningful playing. E.S.

MUSIC OF THE ROCOCO

Haydn: *Sonata for Clavier, Horns, and Strings, in E flat*. Dittersdorf: *Partita for Winds, in D*. Mysliwecek: *Trio Sonata for Piano, Flute, and Strings, in B flat, Op. 1, No. 4*. Stamitz: *Serenades for Winds, Op. 28*.

Erika Genser-Czasch, piano (in the Mysliwecek); Genser-Winkler Trio (in the Haydn and Mysliwecek); Eichendorff Wind Group (in the Dittersdorf and Stamitz).

- MUSICAL HERITAGE SOCIETY MHS 524. LP. \$2.50.

- • MUSICAL HERITAGE SOCIETY MHS 524S. SD. \$2.50.

Most of the contents of this collection is entertainment music of the sort eighteenth-century composers turned out by the yard, formula stuff with the formulas never too artfully concealed. The exception is the Haydn, where genius shows in the imaginative writing. Playing the record without looking at the label, you would probably spot his Sonata as a lesser (in this case early) composition by a master. Second place goes to the Trio Sonata by Joseph Mysliwecek, which says nothing new but repeats familiar things with charm. You can see what prompted Mozart to repeat his work.

The performances are sensitive and idiomatic, quite up to making the best of the best material provided. The recorded sound is unexceptional but adequate.

R.C.M.

HERMANN SCHERCHEN: Concertos for Trumpets

Telemann: *Concerto for Three Trumpets and Orchestra*. Stoelzel: *Concerto Grosso for Six Trumpets*. Manfredini: *Concerto for Two Trumpets and Orchestra*. Corelli: *Concertino for Two Trumpets and Orchestra*. Mozart, Leopold: *Concerto for Trumpet and Orchestra, in D*.

Vienna State Opera Orchestra, Hermann Scherchen, cond.

- WESTMINSTER XWN 19047. LP. \$4.98.

- • WESTMINSTER WST 17047. SD. \$4.98.

It is interesting to note that of the trumpet-loving baroque composers represented here (leaving aside Mozart *père* for the moment), Corelli, more than any of the others, treats the instruments with the greatest musical confidence. In his Concertino the trumpets carry the burden of the thematic material and determine the course of events; in the works of the other three, the serious business is for the most part accomplished by the oboes and strings, and the trumpets simply stand up to make public proclamations from time to time. They're marvelously impressive in this role, of course, and no one would deny them their opportunities. Yet Manfredini, for example, writes a very tidy little concerto grosso arrangement in his final movement quite independent of the trumpets, which are laid on periodically like shafts of chromium trimming. All four composers banish the brass from the slow movements, and Stoelzel in particular offers a spell of pleasant intimacy during which oboe and flute engage in a grave exchange.

The sudden shift of gears into the classical environment, with Leopold Mozart, is almost startling. His two-movement work is not quite so distinctive as Haydn's popular piece for the same forces, but trumpeters could do far

worse. Scherchen likes to linger over the slower tempos, and in doing so avoids the facile brilliance which so often tempts conductors in this repertoire. I like his unostentatious way. The trumpeters are excellent. (Though, gentlemen, nothing can convince me that in the opening of the Corelli the one of you on the left isn't ahead of the one of you on the right.) Reasonably distant miking conjures up visions of cathedral reaches, especially in stereo. S.F.

FERNANDO VALENTI: Variations for Keyboard

Rameau: *Gavotte and Variations*. Handel: *Chaconne in G*. Mozart: *Variations on "Ah! Vous dirai-je, Maman."* Scarlatti: *Suite XXVIII*. Pachelbel: *Ciaccona*. Mattheson: *Sarabande with variations*. Balbastre: *Noel*.

Fernando Valenti, harpsichord.
 • MUSIC GUILD M 46. LP. \$5.98.
 • • MUSIC GUILD S 46. SD. \$5.98.

The particular genius of the harpsichord for ornament and embellishment makes it the perfect vehicle for variational conceptions. This attractive collection ranges over a period of a hundred years—from the solid South German late-seventeenth-century music of Pachelbel with its strong concern for big phrase structure and its vigorous, almost popular style to the well-known and witty Mozart set based on the original of "Twinkle, twinkle, little star" and treated with a merry Mozart smile and twinkle. (The piece is very much in the French taste and this alone would justify its inclusion in a harpsichord collection—the clavecin remained popular in France until quite late.) The Mozart might be called the gem of the set although it has a close competitor in the exquisite Rameau *Gavotte*. The rest of the pieces are not exactly negligible either. Mattheson is best known today as a late-baroque theorist and academician but his *Sarabande* has a strikingly original chromatic structure. The *Carol and Variations of Claude Balbastre* (a pupil of Rameau who flourished in the second part of the eighteenth century) is simple but charming in its very French rococo way. The Handel and Scarlatti are fine specimens, and strong pieces of music.

Everything here benefits from good, vigorous, high-style performances. Valenti is not subtle but his playing is always purposeful and full of high baroque good manners. His instrument (unidentified) has a big sound; it is not a delicate piece of equipment but it produces strong lines and colors which work very well for certain kinds of things. In recording, the sound is clear but somewhat heavy and hollow. The results are a bit artificial on one channel; they improve on two. E.S.

VIRTUOSI DI ROMA: "The Baroque Concerto"

Vivaldi: *Concerto for Flute and Strings*,


in *D. Op. 10, No. 3*. Marcello, Alessandro: *Concerto for Oboe and Strings, in C minor*. Bach: *Concerto for Four Harpsichords and Strings, in A minor* (trans. from Vivaldi). Leo, Leonardo: *Concerto for Cello and Orchestra, in A: Adagio*.

Pasquale Rispoli, flute; Renato Zanfini, oboe; Ferruccio Vignanelli, Hedda Illy, Riccardo Castagnone, Anna Maria Perinafelli, harpsichords; Benedetto Mazzacurati, cello; Virtuosi di Roma. Renato Fasano, cond.

• ANGL 36153. LP. \$4.98.
 • • ANGL S 36153. SD. \$5.98.

This is a pleasant enough collection in

which only one work, I'd venture to say, represents the best of the composer. The Vivaldi rates top billing: the work has much of the "Spring" of the *Four Seasons* in it, with delightful warbling (of a goldfinch, we are told) on the part of the flute and passages of almost chamber music delicacy in the scoring. The Marcellino (Alessandro was Benedetto's brother) sounds rather lumpish in comparison, though the slow movement does allow the oboe to spin out one of those languid, graceful adagio lines that came as naturally to that age as breathing. The Bach transcription is impressive in sonority, but still leaves me wondering if one harpsichord couldn't do almost as much as four. Leo's *Adagio* is eloquent,



VANGUARD

Current and Choice Recordings for the Connoisseur

Necessary for any lover of Beethoven



JOSEPH SZIGETI, violin
CLAUDIO ARRAU, piano

BEETHOVEN

The 10 Sonatas for Piano and Violin

Recorded live at the historic concerts given at the Library of Congress, Washington, D.C., in 1944

4-12" boxed, with comprehensive analytical notes VRS-1139/12

A Vanguard special release—suggested list price \$11.90

"Both Szigeti and Arrau are formidable virtuosos . . . intent on conveying the spiritual qualities of the music with maximum strength . . . The Szigeti-Arrau is, to my mind, the 'standard' edition, as basic to any record collection as the great Schnabel set of the Beethoven Piano Sonatas. At Vanguard's special price of \$11.90, it is, moreover, an irresistible bargain."

H. Goldsmith, High Fidelity

Critics' Accolade



JOSEPH SZIGETI plays
J. S. BACH
The Six Sonatas and Partitas for Violin Solo
 3-12" boxed with full analytical notes BG-627/9
A Bach Guild special release—suggested list price \$9.96
 "A gigantic intelligence dedicating itself to the music . . . Unquestionably a musical document of the highest importance."
American Record Guide
 "A milestone on the path of recorded music." *Musical America*
 "Particularly sustaining in the great fugal moments and most of all in the great Chaconne, one of its most noble realizations on records."
Saturday Review

NETANIA DAVRATH sings
Great Arias from Russian Opera
 Orchestra conducted by Vladimir Golschmann
 VRS-1114*
 "Miss Davrath's shining voice with its light, quick vibrato and lyric intensity sounds lovely and right . . . She can phrase with grace, charm or poignance as the case may be, and she has a fine vocal technique . . . Golschmann and his colleagues offer excellent support on this appealing disk."
R. Ericson, N.Y. Times
 "Prominent among these is Tatianna's unaging recitation of her letter, for which Miss Davrath provides a beautiful blend of ecstasy and melancholy, with a vocal quality both even and expressive."
I. Kolodin, Saturday Review

Vanguard debuts of three outstanding folk music artists
MIKE SEEGER
VRS-9150*
JACK ELLIOTT
VRS-9151*
DOC WATSON
VRS-9152*

*also in stereo

CIRCLE 65 ON READER-SERVICE CARD

with solo cello and continuo cello at times conversing almost in duet fashion. The performances maintain the customary high standard of the Virtuosi, and the sound is perfectly acceptable without giving cause for comment in itself. Stereo does place the four harpsichords rather nicely across the stage. S.F.

VOCAL ARTS ENSEMBLE: "Music of the Renaissance"

Vocal Arts Ensemble. Richard Levitt, cond.
 ● COUNTERPOINT/ESOTERIC 601. LP. \$4.98.
 ● COUNTERPOINT/ESOTERIC 5601. SD. \$5.95.

This is the first appearance on records of a new vocal group, apparently from California, comprised of eight singers, including the director. It is a promising debut. They sing with a good deal of verve and absolute precision; except for Mr. Levitt's rather metallic countertenor, the voices are agreeable and blend together nicely. There are moments of faulty intonation, but they are few and scattered.

The program is a mixed one, avoiding hackneyed items and varying widely in mood and texture. Chronologically, its sixteen pieces range from Ockeghem to Monteverdi, including six works by English composers and three *chansons* by Lassus. Contrast in a program like this is highly desirable, but to follow the Kyrie of a Mass immediately with a little song about dallying in an alley seems to be overdoing it a bit. The Kyrie is a rich, five-part one, from Ockeghem's *Missa Fors seintement*, and the piece that follows it is Morley's charming duet, *I go before my darling*. Other high spots include the melancholy *A Robin* by William Cornysh and Josquin's beautiful *Ave Maria . . . Virgo serena*. No texts are supplied—a serious fault when most of the pieces are in French and Italian—and the order of the works printed on the sleeve has little relation to the actual order, which is given correctly on the labels. The sound is very clear; except for an occasional bit of reverberation, which is quickly cut off, it is also quite lifelike. N.B.

CARL WEINRICH: "Romantic Organ Music"

Franck: *Pièce héroïque, in B minor*. Liszt: *Variations on "Weinen, klagen."* Mendelssohn: *Sonata for Organ, in F minor, Op. 65, No. 1*. Brahms: *Fugue in A flat minor*.

Carl Weinrich, organ.
 ● RCA VICTOR LM 2698. LP. \$4.98.
 ● RCA VICTOR LSC 2698. SD. \$5.98.

Two things have been happening recently to the advantage of the nineteenth-century organ repertory. First, new, clean, and brilliant organs are being installed in major concert halls, where they can be heard and recorded without the moan-

ing echo which used to be concomitant to this music. Second (perhaps related), the great scholar-organists of our time are turning their attention to this much maligned repertory.

Weinrich is one of them. His instincts, even in the murkiest moments of the Franck and the most tortuous of Liszt's variations, are always musical. His command of rhythm is as taut as in his famous Bach recordings. His taste in registration is modest and impeccable. All this adds up to an uncommonly satisfying traversal, brilliantly caught by the engineers in Boston's Symphony Hall, of music that has suffered much mistreatment in the past. A.R.

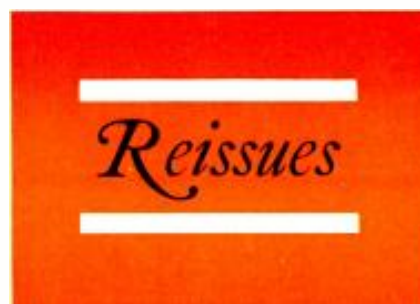
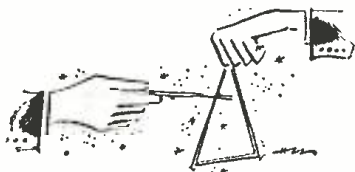
SHAKESPEARE: *The Comedy of Errors*

George Rylands, Michael Bates, Joan Hart, Janette Richer, Michael Hordern, Dennis McCarthy, Lally Bowers; Marlowe Society, George Rylands, dir.
 ● LONDON A 1252. Two LP. \$9.96.
 ● LONDON OSA 1252. Two SD. \$11.96.

The Comedy of Errors is Shakespeare's briefest and, with the possible exception of *The Merry Wives of Windsor*, certainly his most inconsequential play, turning upon the complications that result when long separated indistinguishable twin brothers and their equally indistinguishable twin slaves are unexpectedly confronted with each other. This is the only recording available. The play requires just the proper light touch-and-go and a spice of that *élan vital* which is not the quality most easily come by in the modern theatre. When it finds these things it can easily take on an air of minor theatrical enchantment.

I would not say that it has quite found them in this Marlowe Society production, which turns out to be a rather heavy reading for so light a play (with the result that the near-tragic character Egeon, father of the two Antipholuses, comes close to stealing the show). Yet there is nothing here that is bad or lacking in intelligence: the Adriana has just the right amount of shrewishness (not too much), her sister Luciana provides a sweet, womanly foil, and the reunion scenes at the close have decent human feeling without verging on sentimentality. Even the Courtesan's foreign accent serves a useful purpose in setting her apart from the more respectable characters. If you think credibility important in such a frolic, the phonograph is one up on the stage in that it makes it possible for the same actor to undertake two characters.

EDWARD WAGENKNECHT



BRAHMS: *Sextet for Strings, No. 1, in B flat, Op. 18*

Ferdinand Stangler, viola; Günther Weiss, cello; Vienna Konzerthaus Quartet [from Westminster 18444, 1957].
 ● WESTMINSTER COLLECTORS SERIES W 9021. LP. \$4.98.

This is an appealing and very skillful performance of Brahms's raw-boned and open-hearted work, yet in comparison to that of the Casals Festival ensemble it sounds ever so slightly citified. Brahms's effects here are big ones—prideful melodies, deep chordal resonances, cadences in double stops—and the players, while notably warm, are unfailingly decorous. Casals' group is more unguarded and at times almost laborious, which in a perverse sort of way lends a muscular quality just suitable to the score. Westminster's sound is somewhat thin and restricted in dynamic range. S.F.

HAYDN: *Orfeo ed Euridice*

Judith Hellwig (s), Euridice; Hedda Heusser (s), Genio; Herbert Handt (t), Orfeo; Alfred Poell (b), Creonte; Walter Berry (bs), Pluto; Richard Wadleigh (bs), First Corista; Chorus and Orchestra of the Vienna State Opera, Hans Swarowsky, cond. [from Haydn Society HSL 2029, 1951].
 ● Vox OPBX 1933. Three LP. \$9.95.

This album is a re-release of a performance that first entered the catalogue in the early LP days, when record companies were traveling to Vienna to turn out operas, symphonies, and concertos by the score.

The libretto follows the traditional outlines of the Orfeo legend. It differs from Calzabigi's plot for Gluck in that it depicts the relationship of Orfeo and Euridice before her first death and ends "tragically"—as follows. After Euridice's second death due to failure to heed the no-peeking injunction, Orfeo is approached by a bunch of bacchantes, who are interested in a bit of fun. Our Hero is in no mood for hanky-panky (there is a time and a place for everything, after all) and has even sworn off women. This gets the girls mad; they poison him. They are in the process of "preparing to tear (the late) Orfeo limb from limb" when a storm arises, drowning them all. The remains of Orfeo are borne away to Lesbos, there presumably to repose happily ever thereafter.

Never mind. There's a good deal of

wonderful music in the score. All the choral writing is splendid, with two fine examples occurring at the beginning of the underworld scene, where mourning spirits sing a lovely andante, followed by an expressive and exciting vivace for the Furies. Most of the arias are not only melodically appealing but very carefully and sensitively matched to character and situation. The accompanied recitative is on a consistently high level—Euridice's "Dove l'amato bene," for instance, is dramatically expressive in a way we usually think of as nineteenth-century. The scoring is full of fascinating touches, including a very interesting use of cor anglais at the conclusion of Euridice's "Del mio cor il voto estremo."

The performance, I'm afraid, is pretty poor, and it's a question of just how much one is willing to put up with to make the acquaintance of some enchanting music. The orchestra and chorus are perfectly competent, and Swarowsky is fortunately a spirited enough musician to keep things alive even when his singers let him down, which is often. Judith Hellwig smears everything with a Viennese glide; her tone is attractive enough, in a pale way, until she has to maneuver with it—but the coloratura section of her "Filomena abbandonata" is disastrous. Alfred Poell simply yells his way through his three important arias and a quantity of recitative (one would never imagine him to be the important artist he is). Herbert Handt is somewhat better—a limited, rather innocuous tenor voice but at least a reasonable facility, and a musical taste that makes for some expressive moments. The most satisfactory singing on the set really comes from Hedda Heusser, who handles her one florid aria with grace and technical assurance, though with only a wobble for a trill. The bit singers are best overlooked. In sum, a well-played, badly sung performance of a very charming and often moving work which deserves better, but isn't likely to get it.

The recorded sound is not good—my pressing is host to considerable distortion at high volume, and some preëcho. The libretto and notes, however, have been carefully and informatively prepared.

C.L.O.

MASCAGNI: "Ricordo di Pietro Mascagni"

L'Amico Fritz: Suzel, buon di; Intermezzo, Iris: Son io, son io la vita; Apri la tua finestra, Isabeau: Non colomhelle; E passera la viva creatura, Cavalleria rusticana: Intermezzo, Lodoletta: Flammen, perdonami. Silvano: Barcarola.

Mafalda Favero, soprano; Toti dal Monte, soprano; Tito Schipa, tenor; Antonio Cortis, tenor; Beniamino Gigli, tenor; Chorus and Orchestra of Teatro alla Scala (Milan). Carlo Sabajno, Giuseppe Morelli, Pietro Mascagni, Franco Ghione, conds. [from various Voce del Padrone albums, 1930s].

• OCLON QALP 10267. LP, \$5.98.

As a tribute to Mascagni (1963 was the

MAY 1964

A DOCUMENTARY

POPE PAUL VI

AN HISTORIC
JOURNEY TO THE
HOLY LAND
JANUARY 1964

Visual and audio history has been made. From the newsreel camera soundtracks, 20th Century-Fox Records is proud to present a lasting memento of this triumphant journey.

TFM 3129



A DOCUMENTARY
POPE PAUL VI
AN HISTORIC JOURNEY TO THE HOLY LAND
JANUARY 1964



444 WEST 56TH ST., NEW YORK 19, NEW YORK

CIRCLE 62 ON READER-SERVICE CARD

New LONDON Instrumental Release

- ANSERMET
- KERTESZ
- MÜNCHINGER
- BACKHAUS
- VIENNA OCTET
- JANACEK QUARTET

Schubert:
SYMPHONY NO. 4 IN C MINOR ("Tragic")
SYMPHONY NO. 5 IN B FLAT MAJOR
The Vienna Philharmonic Orch. - Münchinger
Stereo CS-6378 Mono CM-9378

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

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

Beethoven:
SYMPHONY NO. 1 IN C MAJOR (Op. 21)
SYMPHONY NO. 8 IN F MAJOR (Op. 93)
L'Orchestre de la Suisse Romande - Ansermet
Stereo CS-6388 Mono CM-9388

Haydn: QUARTET IN E FLAT MAJOR (Op. 33, No. 2) ("Joke"). QUARTET IN F MAJOR (Op. 3, No. 5) ("Serenade"). QUARTET IN D MINOR (Op. 76, No. 2) ("Fifths").
The Janacek Quartet
Stereo CS-6385 Mono CM-9385

Schubert:
SYMPHONY NO. 8 IN B MINOR ("Unfinished")
OVERTURE to DES TEUFELS LUSTSCHLOSS
OVERTURE IN THE ITALIAN STYLE
OVERTURE to FIERRABRAS
The Vienna Philharmonic Orch. - I. Kertesz
Stereo CS-6382 Mono CM-9382

Beethoven:
SONATA NO. 1 IN F MINOR (Op. 2, No. 1)
SONATA NO. 5 IN C MINOR (Op. 10, No. 1)
SONATA NO. 6 IN F MAJOR (Op. 10, No. 2)
SONATA NO. 7 IN D MAJOR (Op. 10, No. 3)
Wilhelm Backhaus (piano)
Stereo CS-6389 Mono CM-9389

Trademarks Reg. U. S. Pat. Off.





Schubert songs of love and death*, moon and stars, birds and bees — a program chosen by Swiss tenor Hugues Cuenod for its charm and rarity.

From high to low, sweet to strong, M. Cuenod sings each thought so clearly that you may find the translations superfluous.

David Garvey brings a matching talent to the piano accompaniments.

Our new catalog lists all the titles — some of the songs have not been recorded before, others are no longer available. The balance (a small percentage) were equally irresistible.

Schubert Songs
CRM 703 (mono), CRS 1703 (stereo)



CAMBRIDGE
RECORDS, INC.

477 Washington Street, Wellesley 81, Mass.

CIRCLE 13 ON READER-SERVICE CARD

ROCK GET OUR QUOTE
BOTTOM
STEREO • HIGH FIDELITY
PRICES

PLUS THESE RABSONS EXTRAS

- Established 1905 58 Years of Reliability
- Franchised Protection Plus
- Rabsons Special Two Year Guarantee
- Easy Payment Plan Up to 24 Months to Pay
- Each Component Double Packed to Insure Safe Arrival... At no extra charge
- Rabsons Sells ONLY Factory Fresh Merchandise in Original Factory Sealed Cartons

SO WRITE RABSONS
Whatever your HI-FI requirements and receive

FREE A \$1.00 genuine Miracle Record Cleaning Cloth with EVERY Quotation from Rabsons on a component or system of your choice.

RABSONS 57 ST. INC.
119 West 57th St., New York 19, N.Y.
Area Code 212 Circle 7-0070
Diagonally opposite Carnegie Hall

CIRCLE 47 ON READER-SERVICE CARD

centennial of his birth), this recording is no triumph; a feeble, empty number like the *L'Amico Fritz* intermezzo (why not the one from *Racliffe*?) only serves to underline the restricted nature of the composer's gift. The more I listen to Mascagni, the more I get a picture—inferred entirely from his music, not from knowledge of the man—of a talent whose nature was amiable, innocent, naïve, and which had the misfortune to come to maturation at a time when all those qualities suddenly seemed irrelevant. His later music sounds like that of a composer who realized that the old songs were no longer possible, but whose heart was not in the business of writing something tougher, more cynical, more twentieth-century. He is like a Victorian novelist suddenly required to write an Expressionist play—he can make the proper technical gestures, but it comes out all wrong.

Yet one retains an affection for the sort of directness and tunefulness found in his best work, and sympathizes with his failure. The "Cherry Duet" from *L'Amico Fritz* is a charming, sunny piece of writing, full of southern gentleness, and this famous recording of it captures just the right tone. Schipa's voice sounds a little white and dry, but it is also expertly controlled, and both he and the delightful Mafalda Favero know how to extract all the blandishment from the scene without becoming cloying.

The "Hymn to the Sun" from *Iris* really needs better recording than this to make its effect, but the very lovely Serenade is given an exemplary performance by Cortis, whose ringing, smooth tenor should be better represented on L.P. (Gigli fanciers, by the way, should seek his version of this number—it is one of his most beautiful discs.) The two *Isabeau* selections are vigorous but rather uninspired; the second, though, finally hits a melodic stride and builds to a convincing finish. Gigli's singing is representative of the good examples of his post-prime style. Mascagni's own reading of the Intermezzo from *Cavalleria* (from the complete set, I assume) is very slow, but I am beginning to think that it is right, at least for the isolated number. It is beautifully phrased, and makes a very warm, singing effect. Toti dal Monte's version of the fairly familiar *Lodoletta* item is a disaster compounded of snippy tone, uncertain pitch, and exaggerated style. The little *barcarolle* is one of Mascagni's happiest tunes, and makes a nice conclusion. The sound is fair-to-middlin', with some distortion near the center on both sides. C.I.O.



RACHMANINOFF: *Concerto for Piano and Orchestra, No. 3, in D minor, Op. 30*

Byron Janis, piano; Boston Symphony Orchestra, Charles Munch, cond. [from RCA Victor L.M/LSC 2237, 1958].

• RCA VICTROLA VIC 1032. LP. \$2.50.
• • RCA VICTROLA VICS 1032. SD. \$3.00.

Leonard Pennario, piano; Philharmonia Orchestra, Walter Susskind, cond. [from Capitol P/SP 8524, 1960].

• PAPERBACK CLASSICS L 9224. LP. \$1.98.
• • PAPERBACK CLASSICS SL 9224. SD. \$2.98.

These low-priced editions of Rachmaninoff's Third Concerto are both worthy of respect. Interpretatively, they are quite different from each other. Janis' account is the more impetuous of the two, Pennario's the more elegant. On rehearing, I find the Janis-Munch reissue to be fresher in spirit than the pianist's later version with Dorati and the London Symphony (for Mercury) though Janis plays with less nuance on the earlier disc. The Pennario-Susskind strikes me much as it did originally: immensely competent, but with a perplexing aura of boredom about it. If ever a piece of music needed animation, it is this Concerto. Therefore, despite all Pennario's formidable pianistic command—given sympathetic orchestral support from Susskind and well recorded—he doesn't really enter into the competition in my opinion. Janis, for all his *brusquerie*, does.

If price is no object, I urge you to investigate the aging Horowitz-Reiner edition for RCA Victor, which remains unequaled as an interpretation. Ashkenazy-Fistoulari (London) is an attractive proposition for those who desire a fine musical presentation complemented by the finest modern engineering techniques.

H.G.

STRAUSS, RICHARD: *Tod und Verklärung, Op. 24; Till Eulenspiegels lustige Streiche, Op. 28*

Vienna Philharmonic Orchestra, Fritz Reiner, cond. [from RCA Victor L.M/LSC 2077, 1957].

• RCA VICTROLA VIC 1004. LP. \$2.50.
• • RCA VICTROLA VICS 1004. SD. \$3.00.

Reiner once told me that he would like to have *Death and Transfiguration* played at his funeral. In the absence of any other memorial set, we can take this album as an act of homage to one of the supreme Strauss conductors, recorded at the peak of his vintage years with an orchestra particularly well equipped to realize his artistic intentions. It is therefore good indeed to welcome this music back to the catalogue, especially since the present transfer seems somewhat better than the original discs and a price cut makes these performances easily available even to those who must ration their record purchases. R.C.M.

HIGH FIDELITY MAGAZINE

PETER ANDERS: Operatic Arias and Duets

Beethoven: *Fidelio: In des Lebens Frühlingstagen*. Puccini: *Madama Butterfly: Mädchen, in deinen Augen liegt ein Zauber. La Bohème: Sind wir allein*. Smetana: *Die verkaufte Braut: So find ich dich, Feinsliebchen, hier*. Strauss, J. II: *Der Zigeunerbaron: Ja, das alles auf Ehr'*. Bizet: *Carmen: Blumenarie*. Wagner: *Lohengrin: In fernem Land*. Verdi: *Otello: Nun in der nicht'gen Stille*. Strauss, R.: *Zueignung*. Schumann: *Der Hidalgo*.

Sena Jurinac, soprano (in the Puccini, Smetana, and Verdi); Peter Anders, tenor; Gunther Weissenborn, piano; Orchestra of the Southwest German Radio (Baden-Baden), Otto Ackermann and Paul Burkhard, conds.; Orchestra of the Berlin State Opera, Artur Rother, cond. [from various Electrola albums, 1949-52].
• ODEON 83380. LP. \$5.98.

Peter Anders, whose young, vigorous, singing years fell during World War II, was killed in an auto crash in 1954, just when it seemed that he was due to assume the really major tenor parts in international houses and festivals. Nearly all these recordings—including the duets with Jurinac—were made in 1952, and nearly all have the benefit of the late Otto Ackermann's splendid leadership. The sound is also uncommonly good.

Anders' voice was basically a lyric one, clear and resonant. By the time these recordings were made, he was in his forties and moving into more dramatic roles—Otello, according to the jacket notes and his wife Susanne's recorded commentary, was the finest achievement of his career. Here, though, he does not seem very comfortable in dramatic music; there is considerable vocal strain apparent in most of the selections, particularly in sustained high passages. The *Fidelio* aria is even quite unpleasant to listen to, and there are harsh, sharp climaxes in the *Butterfly* duet and the *Grail Narrative*. By way of compensation, Anders offers a firm, smooth line in the *Otello* Love Duet and the "Flower Song," and a very engaging, neat rendition of *Der Hidalgo*.

It is really Sena Jurinac who makes the record worth having. Her beautifully focused full-bodied voice and her uncommon musical sensitivity make her contributions to these selections among the finest on records. What a pity that New York has been deprived of her, and that she has not recorded roles like *Cio-Cio-San* and *Desdemona* in their entirety.
C.L.O.

PABLO CASALS: "The Art of Pablo Casals"

Bach-Siloti-Casals: *Toccatto in C: Adagio*. Rubinstein-Popper: *Melody in F*. Schubert-Becker: *Moment musicale, No. 3*. Chopin-Popper: *Nocturne in E flat, Op. 9, No. 2*. Fauré-Casals: *Après un rêve*. Godard: *Berceuse*. Granados-Cassadó:

Goyescas: Intermezzo. Saint-Saëns: *Carnaval des animaux: The Swan*. Chopin-Sieveking: *Prelude in D flat*. Wagner-Wilhelmj: *Die Meistersinger: Preislied*. Wagner: *Tannhäuser: Evening Star*. Hillemacher: *Gavotte tendre*.

Pablo Casals, cello; Nicolai Mednikoff, piano [from various RCA Victor originals, 1926-28].

• RCA VICTOR LM 2699. LP. \$4.98.

Taste has changed since Casals sat down to these frosted cupcakes almost four decades ago, and it would be hard to imagine an artist turning his hand to them in 1964. But apart from the sugar trimmings on the Chopin *Nocturne*, they are not to be despised completely, for they do offer quite suitable avenues of expression for the serener side of the cello's nature. Casals performs them in a deceptively simple-sounding legato style that avoids exaggeration: his good taste prevents any hint of overplaying—which would be fatal. The cello tone comes through surprisingly intact, despite a good deal of surface scratch on some bands.
S.F.

BENIAMINO GIGLI: Operatic Recital

Cilea: *L'Arlesiana: E la solita storia*. Massenet: *Manon: Ah! dispar vision*. Mascagni: *Lodoletta: Ah! ritrovarla nella sua capanna. Cavalleria rusticana: Addio alla Madre. Isabeau: Non colombelle; E passera la viva creatura*. Verdi: *Il Trovatore: Di quella pira*. Donizetti: *L'Elisir d'amore: Quanto è bella*. Puccini: *Manon Lescaut: Ah! Manon, mi tradisce. Tosca: E lucevan le stelle*. Giordano: *Andrea Chénier: Sì, fui soldato*. Leoncavallo: *Pagliacci: No, Pagliaccio non son*.

Beniamino Gigli, tenor; orchestra [from various *Voce del Padrone* albums, 1930s and 1940s].

• ODEON QALP 10337. LP. \$5.98.

This disc is worth seeking out, even among the welter of Gigli recordings available on L.P. The *Chénier* and *Pagliacci* arias are not those taken from the complete sets—I should guess that each is from several years earlier—and they are considerably more exciting, fresher of voice, and more disciplined of temperament.

Several other items sound like early-Forties Gigli, but good samples of that vintage: the voice does not move with all its former ease, and the tenor opens some of the tones in a manner he avoided in his prime—but there is still plenty of vigor and ring. The *Lamento di Federico* is somewhat handicapped, at least to my taste, by a quantity of cooed *mezza-voce*, but when the main melody comes along, the sound is most beautiful. The *Isabeau* excerpts are those contained on Odeon's "Ricordo di Pietro Mascagni," reviewed on page 81 of this issue. The recordings sound very good, and the surfaces of my copy are perfect.
C.L.O.

are
you
ready
for
low C
(32.7 cps)



but
clean?

■ Perhaps you've heard it from a small box with a frantically flailing small cone. But wait until you hear it from this large box with a big cone as relaxed as a baby's breathing. Write for free information on the Klipsch Cornwall loudspeaker system. And, if you wish, send 25¢ for Paul W. Klipsch's paper "The Eight Cardinal Points of Sound Reproduction."

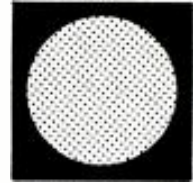
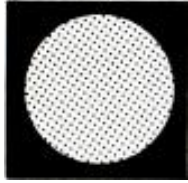
KLIPSCH & ASSOCIATES, Inc.

P. O. BOX 96H • HOPE, ARKANSAS

CIRCLE 38 ON READER-SERVICE CARD

**AN ASTONISHING NEW ACHIEVEMENT
IN STEREO RECORDING
THE INCREDIBLE MIRACLE OF
3-SPEAKER
PRESENCE**

DIMENSION 3



Without making a single change in your stereo equipment, this fantastic record enables you to hear three distinct, separate channels of sound so clearly defined that music is reproduced with greater depth than ever seemed possible, with more magnificent grandeur and with a texture that is rich beyond belief.

You use your two regular stereo speakers, but you actually hear Enoch Light and his Orchestra playing on three speakers — on your left speaker, on your right speaker and on a middle ghost speaker that you never had until you played this remarkable record.

When stereophonic sound was first introduced, it made possible a scope and magnitude in recording that had never before been possible. Now DIMENSION 3 has increased the potential of every aspect of stereophonic recording by an incredible 50 per cent.

It was Command Records that first revealed the exciting possibilities of stereo with its famous Persuasive Percussion recording.

It was Command Records that gave new meaning to the full-bodied, translucent purity of sound when it removed all vestiges of mechanical distortion by developing 35/MM . . . magnetic film recording.

And now — once again — it is Command Records that has created a sensational new approach to stereo recording — the most important advance in recording technique since the perfection of two-channel recording . . . Unbelievable, Incredible DIMENSION 3 with ENOCH LIGHT and The Light Brigade.

Remember when you first discovered stereo recording?

Remember the excitement of finding that a single groove on a record could actually carry two separate channels of sound?

Remember the revelation that the solid mass of sound which was what you were accustomed to in phonographic reproduction could actually have directional values? And that this sense of direction could also provide a sense of perspective and depth?

What a tremendous change this made in the pleasures and excitement that could be provided by a phonograph! Suddenly you were in a completely different world of sound!

You can experience that same sense of discovery again. DIMENSION 3 is one of

the most unusual records that has ever been made. On it you hear for the first time the perfection of an extra dimension in stereo reproduction that engineers have been striving for ever since stereophonic recording was introduced.

DIMENSION 3, the amazing new recording technique revealed on this disc, makes it possible to achieve triple presence in sound reproduction.

This means that you actually hear sound coming from three sources — even though you are only using the customary two speakers!

You hear a distinct and separate sound source on the left — as you always have. And you hear a distinct and separate sound source on the right — as you always have.

But you also hear an equally distinct and equally separate sound source in the middle — just as though you had a speaker in the middle and even though there is actually no speaker there!

It is a fascinating and almost unnerving effect.

But does it serve any practical purpose? Do you really hear any more than you did before or is this merely an illusion?

The answer is: It depends on how it is used. And this answer serves as a reminder of some important steps in the development of regular two-channel stereophonic recording as we know it today.

Command's early stereo developments in the vein of Persuasive Percussion and its later work with Stereo 35/MM . . . magnetic film recording were done with the conception of stereophonic recording that involved reproduction in which there were two sources of sound — a left-hand speaker and right-hand speaker — which might be distinctly separated or fused so as to achieve a broad panoramic effect to fill the hole in the middle created by sharp, two-channel separation.

DIMENSION 3 for the first time goes beyond this conception of stereophonic reproduction by creating the effect of a third speaker in between the two speakers that are actually there.

This means that instead of having only two channels through which to focus on individual instruments or groups of instruments, this can now be done through three separate channels. The result is tremendously increased clarity, a much richer display of sound and a far more exciting use of musical colors which can now be blended

or separated in three streams instead of the two to which stereo was limited before DIMENSION 3.

By having a distinct third channel in the middle, it is now possible to establish sharply defined continuity between the two outside channels whereas previously the middle areas could only be a mass of sound. By the same token, with the addition of a separate middle channel, it is now possible to establish such control over the reproduction of instruments and sections that a beautifully textured curtain of sound can be hung across the listening spectrum through which distinctive musical colors are woven so that they stand out like gold or silver threads in a magnificent tapestry.

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

This is just a clue to the tremendous musical satisfaction and heightened emotional potential that can be achieved through DIMENSION 3. Each selection in this program reveals new aspects of the exciting possibilities that have been opened up by the amazing total presence of this completely new approach to stereophonic recording.

DIMENSION 3

**With ENOCH LIGHT and
The Light Brigade**

Selections Include:

ALL I DO IS DREAM OF YOU • LIFE IS JUST A BOWL OF CHERRIES • CARRIBEA • WAS SHE PRETTIER • MY OLD FLAME • HEY THERE • LOVE AND MARRIAGE • ADIOS • SWAMP FIRE • HAWAIIAN WEDDING SONG • FOR ALL WE KNOW • IT'S ONLY A PAPER MOON. RS 867SD

AVAILABLE ONLY IN STEREO
(Stereo Record Album or 4-Track Tape)

Command
RECORDS

a subsidiary of
ABC-PARAMOUNT RECORDS INC.

CIRCLE 18 ON READER-SERVICE CARD

The Lighter Side



Edith Piaf: "Adieu, Little Sparrow." Philips PCC 208, \$4.98 (LP).

"Recital 1961." Pathé FSX 133, \$5.98 (LP); SCFX 102, \$6.98 (SD).

"Recital 1962." Pathé FSX 143, \$5.98 (LP); SCFX 103, \$6.98 (SD).

"Piaf at the Olympia." Capitol 10368, \$3.98 (LP); S 10368, \$4.98 (SD).

WITH THE DEATH of a figure like Edith Piaf, the legend surrounding her has a tendency to expand as the edges of truth and reality grow dim. Just how quickly this process begins to corrode the facts can be seen in the highly sentimentalized and romanticized biographical sketch that is part of the Philips memorial album called "Adieu, Little Sparrow." Simple fact and fictionalized fact become hopelessly entwined: it is difficult to know where to draw the line separating the Piaf of life from the Piaf of legend.

Philips' recordings, however, are more trustworthy, for this is Edith Piaf alive and singing. The set, along with the earlier of the two Olympia Hall recitals on Pathé, provides a revealing summation of her work.

The performances on Philips, although not identified by date, are apparently—judging by the recording and, to some extent, by the repertoire—taken from sessions of several years ago. In any



Edith Piaf: once more, "the searing cry."

event, it is vintage Piaf, as she sings with the searing cry and the tremendous, commanding power so incongruous from that incredibly small, wraithlike figure. These are some of her most memorable songs—*De l'autre côté de la rue*, which in many ways is the epitome of her style, *Y'a pas de printemps, j'ai qu'à le regarder*, *Elle fréquentait la rue Pigalle*, *Mon Légionnaire*, the spirited *L'Accordéoniste*, and one example of her lighter, lilting style, *Le Disque usé*. This is the Piaf who will be remembered by most of those who heard her on her visits to the United States. Her career was such a succession of personal stops and starts that one hesitates to designate any single period as her peak, but this disc does, certainly, represent her in full flower.

What is left, then, for one to say of her performance at Olympia Music Hall in Paris on December 29, 1960, presented in part on "Recital 1961"? Here she is in glorious voice, the recording is excellent, her arrangements and her accompaniment under the direction of Jacques Lesage are superb, and her program of eight songs by Charles Dumont and one by Marguerite Monnot is a consistent joy. Piaf's zest and vitality here are overwhelming. I have never heard her recorded to better advantage or singing with such consistent brilliance. This magnificent disc preserves and highlights many of the finest points of her artistry—the amazing vocal control, the beauty and purity of her tone and her enunciation, the exciting things she did with the sounds of words, her pulsing sense of drama.

A year later, at the Olympia once again, the results are drastically different. On "Recital 1962" and "Piaf at the Olympia" (identical recordings except that Capitol's disc has been separated into bands and its sound has greater presence) much is missing: the recording is badly balanced, the orchestrations are relatively ordinary, and the program is *comme ci comme ça*. She seems to be straining—there is an edginess in her voice, a shrillness dulling the majestic sweep that was such a characteristic part of her singing. In one number—a lively duet with her young husband Théo Sarapo—Piaf seems to draw vitality from him and sounds more like her old self. But this is not a disc that serves her memory well. J.S.W.

ASSEMBLE YOUR OWN ALL-TRANSISTOR Schober ELECTRONIC ORGAN



3 NEW MODELS	
Recital	\$1500
Consolette II	850
Spinet	550

This is the new, all-transistor Schober Consolette II...the most luxurious

"home-size" organ available today.

Full 61-note manuals, 17 pedals, 22 stops and coupler, 3 pitch registers, and authentic theatre voicing leave little to be desired. Comparable to ready-built organs selling from \$1800 to \$2500.

The pride and satisfaction of building one of these most pipe-like of electronic organs can now be yours... starting for as low as \$550. The Schober Spinet, only 38 inches wide, fits into the smallest living room. The all-new, all-transistor Schober Recital Model actually sounds like the finest pipe organ; its 32 voices, 6 couplers, 5 pitch registers delight professional musicians... making learning easy for beginners.

AND YOU SAVE 50% OR MORE BECAUSE YOU'RE BUYING DIRECTLY FROM THE MANUFACTURER AND PAYING ONLY FOR THE PARTS, NOT COSTLY LABOR.

It's easy to assemble a Schober Organ. No special skills or experience needed. No technical or musical knowledge either. Everything you need is furnished, including the know-how. You supply only simple hand tools and the time.

You can buy the organ section by section... so you needn't spend the whole amount at once.

You can begin playing in an hour, even if you've never played before—with the ingenious Pointer System, available from Schober.

Thousands of men and women—teen-agers, too—have already assembled Schober Organs. We're proud to say that many who could afford to buy any organ have chosen Schober because they preferred it musically.

Send for our free Schober Booklet, describing in detail the exciting Schober Organs and optional accessories; it includes a free 7-inch "sampler" record so you can hear before you buy.

IN OUR 10TH YEAR

THE Schober Organ CORPORATION

43 West 61st Street, New York, N. Y. 10023

Also available in Canada, Australia, Hong Kong, Mexico, Puerto Rico, and the United Kingdom

THE SCHOBER ORGAN CORP., DEPT. HF-17
43 West 61st Street, New York, N. Y. 10023

Please send me FREE Schober Booklet and FREE 7-inch "sampler" record.

Enclosed find \$2.00 for 10-inch quality LP record of Schober Organ music. (\$2.00 refunded with purchase of first kit.)

Name _____

Address _____

City _____ State _____ Zip. No. _____

CIRCLE 53 ON READER-SERVICE CARD

Betty Comden: "Remember These, Volume 1: George and Ira Gershwin's *Treasure Girl*; Rodgers and Hart's *Chee-Chee*." Ava 26, \$3.98 (LP); S 26, \$4.98 (SD).

As the first in a projected series of recordings of songs from some neglected musicals of the pre-original-cast days, one can only wish this disc well. But one can also wish that Betty Comden and pianist-arranger Richard Lewine had hit on a more rewarding starter than the Gershwin's *Treasure Girl*. The songs by Rodgers and Hart for *Chee-Chee*, however, are bright and lilting, particularly so in the case of the charming and amusing *Moon of My Delight*. Hart's busy rhyming mind is constantly in evidence (one is inclined to cry "touché!" on hearing his triumphant rhyme for "appetite"—it's "wrap it tight"). The Gershwin songs are creditable Ira but distinctly lesser George, except for the enticing *Oh, So Nice*. Miss Comden sings with warmth and gives the lyricists the benefit of clarity. The recording has exceptionally good presence and fullness.

Gene Stridel: "This Is Gene Stridel."

Columbia CL 2115, \$3.98 (LP); CS 8915, \$4.98 (SD).

Gene Stridel, in his debut disc, reveals an imposing sense of experience and knowledge. One feels that his presentation of each song is the result of careful thought. Stridel is essentially an intimate singer, but he has a voice capable of expanding when that is called for. And he can extend a delicate phrase by a valid use of falsetto. The key to his style, however, is the fact that he concentrates on the meaning of the lyrics and interprets them sensitively without getting carried away by superficial dramatics. He takes a well-worn song like *After You've Gone*, for instance, and concludes that it is a torch song rather than a rough-and-ready rhythm tune. And it is a torch song—at least, as he performs it. He freshens song after song in this manner—*My Romance*, *Solitude*, *How Blue the Night*, and less familiar material such as *Every Time Is the First Time* and *One More Mountain*. Stridel is a very impressive singer and he has been given a first-rate helping hand by arranger/conductor Marty Manning.

Dick Shawn: "Sings with His Little People." 20th Century-Fox 4124, \$3.98 (LP); S 4124, \$4.98 (SD).

Experience suggests that the combination of a comedian and a chorus of children is not a promising prospect. In this case, however, taste and imagination and talent have been brought into play, and have created generally delightful and frequently boisterous performances. Shawn channels most of his energies into a fresh, bubbling enthusiasm, while the children are encouraged to sing rather than to be cute or coy. There is no attempt to be smart, nor is there any playing down—the songs come out as good, unaffected fun. And what rollicking high spirits this group churns up on *Hambone*, *A Worried Man*, and *Inka-Dinka-Do* (which shows no reflec-



Gene Stridel: he freshens every song.

tions of Jimmy Durante, though it retains its comic validity). Shawn also shows himself an easy, natural straight singer on Frank Loesser's charming *Inchworm* and on a sensitive treatment of *My Favorite Things*.

Barbra Streisand: "The Third Album."

Columbia CL 2154, \$3.98 (LP); CS 8954, \$4.98 (SD).

Barbra Streisand's third album differs from her first two: its impact is more the kind to sneak up on you than to hit you on the head. But even when Miss Streisand is sneaking, she shows a vocal skill far above that of most singers of popular songs. Because she is geared toward underplaying here, she indulges her penchant for stretching out a melodic line just as far as she can take it—a device that is, for the most part, very effective on *My Melancholy Baby* and *Bewitched*, although there are moments elsewhere when she stretches things just a bit beyond the borderline of validity. The tunes are quite familiar except for *Draw Me a Circle*, an unusual and climactically pointed number in which the transparent beauty of Miss Streisand's singing is very apparent. There is an unusual treatment of *Just in Time*, based on an arrangement by Leonard Bernstein in which, for good reasons, he counterposes a bit of Bach against the Julie Styne melody. And one of Miss Streisand's major triumphs is her fresh approach to that old warhorse *It Had To Be You*: by taking it seriously, she has found a meaningfulness that seems to have escaped everyone who has been giving it the traditional vo-do-deo-do treatment all these years.

Lena Horne: "Here's Lena Now!"

20th Century-Fox 4115, \$3.98 (LP); S 4115, \$4.98 (SD).

Despite a slick surface polished to a glitter that is sometimes blinding, Miss Horne can be electrifying when she has the right material. This disc, her first for 20th Century-Fox, is an impressive demonstration of her best, for she is presented in a variety of situations and makes the most of all of them. Her sensuous, almost tactile way with a lyric gives both *The Eagle and Me* and *Wouldn't It Be Lovely* a surprising but effective infusion of sexuality. At the same time, on a song such as *Lost in the Stars* all glibness seems to vanish, and her voice takes on a shining radiance. But give Miss Horne a good topical song and one experiences the full power of her dynamism. There are three such in this set: *Now!*, the uncompromising, demanding civil rights song

written for her by Betty Comden, Adolph Green, and Jule Styne, delivered with a burning sense of triumphant fury; Bob Dylan's *Blowin' in the Wind*, a superb outlet for the edgy, punching qualities of her voice; and *Silent Spring*, a quiet but very moving song by Harold Arlen and E. Y. Harburg.

Mel Tormé: "Sunday in New York." Atlantic 8091, \$4.98 (LP); S 8091, \$5.98 (SD).

Mel Tormé is all too often a reviewer's nightmare. One knows that he is an unusually intelligent singer, whose perception of the possibilities of a song is far beyond the norm. One knows also that he can achieve amazing results with relatively limited vocal equipment. But sad experience has taught that Tormé can, more often than not, diminish his very valuable merits by over-playing his hand, turning something tasteful into something tawdry. On this disc, fortunately, his better instincts have triumphed. The program consists of songs about New York, some of which are far from inspiring. Yet one that seems among the least likely—the old tear-jerker *There's a Broken Heart for Every Light on Broadway*—becomes, through Tormé's skillful phrasing, an extremely attractive and acceptable ballad. Of the three arrangers who contributed to this set (Johnny Williams, Shorty Rogers, and Dick Hazard), Hazard is the most consistently imaginative. And he realizes the value of letting a song simply speak for itself. *Autumn in New York*, for example, contains a seldom heard and extremely attractive verse which sets the scene for the chorus. By including this preparation, Hazard reveals a song very different from the usual rather wan bit of nostalgia. Tormé is exceptionally good in his presentation of the verse—which, in turn, lifts him into a strong projection of the song as a whole. The disc is studded with similar examples of the way in which thought and imagination can enhance an "ordinary" popular song.

"Kismet." Regina Resnik, Adele Leigh, Robert Merrill, Kenneth McKellar, Ian Wallace; Mantovani and His Orchestra. London 55001, \$4.98 (LP); 44043, \$5.98 (SD).

There's no doubt about it—Alexander Borodin wrote a great score for *Kismet*. Which is not to say that Robert Wright and George Forrest do not deserve full credit for using Borodin's themes skillfully in constructing this musical. Still, it is those themes—for *Baubles Bangles and Beads*, *Not Since Nineveh*, *Stranger in Paradise*, and *He's in Love* (not to mention such miscellaneous spots as *Night of My Nights*, *Zubbediya*, and *And This Is My Beloved*)—that make *Kismet* one of the most melodious musicals ever to reach Broadway. The cast in this studio production is quite up to the vocal opportunities, although the principals are not always at home when they have lead-in lines to read. All three men—Merrill, McKellar, and Wallace—project strongly, although Merrill is less effective in a subdued vein on *Rahad-*

lakum than when he can let loose on a tune such as *The Olive Tree*. Individual honors, however, are taken by Regina Resnik, who has a marvelously free and easy, wide-open time with the lusty *Zubbediya*. There is marked stereo positioning in the opening selections, making use of both depth and channel separation, but farther along, the action coalesces toward stage front and center.

"To Bed or Not to Bed." Original Sound Track. London 76005, \$4.98 (LP); 78005, \$5.98 (SD).

The score written and conducted by Piero Piccioni for this Italian film makes the transition from sound track to disc with unusual success. It achieves a complete break with the old Hollywood cliché of soaring strings and also with the more recent pat formula of ominous brass. Working for the most part around three attractively melodic themes, Piccioni develops the score to a great extent in terms of swing band voicings, through which well-placed solo instruments flow. Despite the limited thematic material, the scoring is varied and the themes themselves are good enough to be welcomed back in their various guises. *Firestar Express*, in particular, is strongly reminiscent of the Stan Kenton band during its best days in the Forties.

Freddy: "Heimweh nach St. Pauli." M-G-M 4195, \$3.98 (LP); S 4195, \$4.98 (SD).

Freddy is a guitarist and singer who once sang in a waterfront bar in the St. Pauli section of Hamburg. He wandered from there to many ports visited by Hamburg ships, and returning home, made his stage debut in a musical based on his own life, *Heimweh nach St. Pauli* (Memories of St. Pauli). This disc presents selections from the show sung by the original cast. While it scarcely suggests that Lotar Olias' music could sustain a Broadway musical, it makes an attractive and sometimes provocative recorded program. Freddy, singing in an easy baritone, has the power to project the lustier tunes, but he is at his best in ballads of a gentle, nostalgic vein. The songs are contemporary but timeless, showing elements of American popular music, European music, folk music, and even rock and roll. (Freddy performs one number in remarkably unaccented English, achieving an extremely effective take-off on rock and roll.) There are atmospheric touches (street cries, boat whistles), and a variety of musical styles—a chantey, a polka, a vaudeville song, a waltz. An unusual release, and on its own terms quite successful.

Les Djinns Singers: "Chansons américaines." ABC-Paramount 466, \$3.98 (LP); S 466, \$4.98 (SD).

As five previous LPs have shown, these sixty teen-age French girls have a delightfully fresh, light, buoyant, and rhythmic style. On this disc there is a third factor in their favor: they are singing tried and true American popular favorites—*Tea for Two*, *Begin the Beguine*, *Lover, Ramona*, *Star Dust*, *Check to Check*, *Night and Day*. These favorite melodies, set off by



DYMO LABELMAKER

Make permanent, raised letter plastic labels...in seconds. Professional quality labels for pennies. Dial letters, numbers, symbols, squeeze handle. ■ 1001 uses for the hi-fi enthusiast. ■ At fine stores everywhere. Suggested price \$9.95



FREE: Label samples and literature. Write: Dymo Industries, Inc., Dept. HI-5-4, Box 1030, Berkeley, Calif. Priced same in Canada.

CIRCLE 28 ON READER-SERVICE CARD

What
do you hear
from your
FM?

Just as much as your FM
antenna lets you hear!

That's a fact.

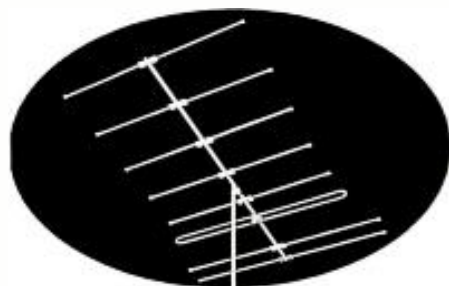
The antenna built into your FM receiver can pull in only very close stations. And it may not do that with always complete clarity. If you'd like to tune in more (and more distant) FM stations clearly, you definitely need a high gain outdoor FM antenna. Kitchen table model or expensive stereo rig, the story's the same.

FM stereo, in fact, is a *weaker* signal than monaural FM; it "cries for" an antenna. A directional antenna, too, for clean FM stereo reception, since your built-in antenna pulls in signals from *all* directions and may lose your stereo effect.

Inexpensive, lasting solution! The totally new RCA 500 FM antenna just developed by experts with long, long electronics experience. This 8-element yagi-type antenna receives 88 to 108 MC, has a VSWR of 1.25:1 and a flat-frequency response across the entire band with an average 8 db gain. Acute directivity removes interference.

Your RCA dealer will happily explain in words of one syllable what better things you'll hear from your FM with an RCA 500 FM antenna.

Listen!



RCA Parts and Accessories



The Most Trusted Name
in Sound

CIRCLE 48 ON READER-SERVICE CARD

the heightened graciousness of French lyrics, contribute much to one of the most refreshing programs of popular music I have heard in a long, long time.

Jimmy Durante: "Hello, Young Lovers." Warner Brothers 1531, \$3.98 (LP); S 1531, \$4.98 (SD).

I have grave reservations about the recent attempts to turn Jimmy Durante into a sort of overage Shirley Temple. Given a certain type of sentimental song, however, Durante can invest it with his own very special charm. He does so here with *Hello, Young Lovers*, tackled with the familiar Durante zest, and *You Can't Have Ev'rything*, a song which accommodates his old show-biz punch. But in most of these pieces he is required to drag himself through lyrics that do not surrender to his particular blandishments. Some of them, like *Hi-Lili, Hi-Lo*, are so close to a traditional Durante caricature that one constantly expects the comic twist to appear. In any event, even a successful series of Durante ballads calls for an occasional change of pace.

Edmundo Ros: "New Sounds on Broadway." London LL 3352, \$3.98 (LP); PS 352, \$4.98 (SD).

Edmund Ros's amiably rhythmic manner of mixing a Latin-American background with strings and saxophones makes almost any tune flow along with genial buoyancy. But even his deft skill and Roland Shaw's lively arrangements cannot completely disguise the rather drab nature of some of these tunes—an inescapable pitfall when the program must be drawn from the first half of the past Broadway season. Even so, Ros gets considerably more than one might expect from *That Man Over There* (a swaggering, pulsating treatment), *High Is Better Than Low* (a merry jig), and *Gonna Be Another Hot Day*, on which Ros's simple, ingratiating singing is very helpful. There are some basically good tunes, too—*Is It Really Me?*, *Here and Now*, and *You Don't Know*—with which he deals stylishly. But Ros comes a cropper on Noel Coward's jaunty *London Is a Bit of All Right*, which Tessie O'Shea sings so winningly in *The Girl Who Came to Supper*. On this disc, it slips through Ros's musical fingers.

JOHN S. WILSON

DIXIE HIGH FIDELITY WHOLESALE

Largest discount High Fidelity component distributors in the South. Wholesale prices on package or individual components. Latest models in factory sealed cartons.

Are prices too high?—Write:

DIXIE HI-FI

703 Horton Drive Silver Spring, Md.

CIRCLE 22 ON READER-SERVICE CARD

first in folk music!

Folkways Records—Woody Guthrie, Pete Seeger, Jean Ritchie, New Lost City Ramblers, Leadbelly, Peter La Farge, the original Hootenanny recordings, world's largest catalogue of authentic folk music on long-playing records.

Oak Publications—Publishers of outstanding folksong collections and instruction manuals by Pete Seeger, Ewan MacColl, Leadbelly, Jean Ritchie, Peggy Seeger, Woody Guthrie, others.

Sing Out!—America's first folksong magazine, published bi-monthly, edited by Irwin Silber, contains songs, articles, reviews, etc. \$3.00—1 yr., \$5.00—2 yrs.

Write for free catalogs
and
descriptive literature

Folkways - Oak - SING OUT!

165 West 46th St.
New York, N. Y.

CIRCLE 44 ON READER-SERVICE CARD

BUY, SELL OR SWAP NEWSLETTER

Dispose of used equipment and records—through this monthly newsletter mailed 1st of every month. Subscription: \$1.00 a year. Ads limited to 30 words, including name and address—\$1.00 each. No dealer ads accepted. Send check or money order, use coupon below.

HIGH FIDELITY, Dept. CE
Great Barrington, Mass.

Start my subscription to your Buy, Sell or Swap Newsletter with the next issue. (\$1)

Name _____

Address _____

City _____ State _____

Enclosed is my payment for \$ _____

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

HIGH FIDELITY MAGAZINE



FOLK MUSIC



Bob Dylan: "The Times They Are A-Changin'." Columbia CL 2105, \$3.98 (LP); CS 8905, \$4.98 (SD).

Despite his dazzling talents as a shaper of ballads, Bob Dylan failed to impress me with his first releases. There was an aura of phoniness—an odor of ham, if you will—about certain of his attitudes and mannerisms. But in this, Dylan's third recording, the posturing has dissolved in the intensity of his bitter balladry. Of his previous compositions, *Masters of War*, *Blowin' in the Wind*, *Long Ago, Far Away*, and *Tomorrow Is a Long Time* have gained enormous currency; indeed, they have passed into the repertoires of virtually every soloist and combo on the folknik circuit. This present collection of his new compositions, sung in a light, harsh voice purged of much of its earlier cuteness, promises to be just as germinal. *With God on Our Side* is a bleak, sardonic footnote to the past that ends with a forlorn glance at the future. In *Ballad of Hollis Brown* he plumbs the black despair that can drive a helpless failure of a man to murder his children. And, in *The Lonesome Death of Hattie Carroll*, he offers a caustic broadside on the shameful caning to death of an aging Negro maid in a Baltimore hotel by a drunken socialite, later sentenced to a ridiculous six months in jail.

Criticisms? Yes. Dylan often spins out a ballad far beyond optimal length and he tends to drive home his points with a battering-ram. But he is a young, creative folk singer (and, purists, I use the designation after due reflection), who comes to grips with the great and terrible contradictions of our age. Dylan will not entertain you. That's not his line. But he will sear your soul.

The Faithful Hussars, et al.: "German Karnevals Favoriten." Capitol T 10336, \$3.98 (LP); ST 10336, \$4.98 (SD).

The Germans have a gift for festivals with all inhibitions down—witness Munich's wild and merry Oktober Fest. Cologne, to the northwest, unleashes a similar gush of gaiety in the final days preceding the gray austerity of Lent. Here, recorded on the spot in full cry, are some nine professional entertainers and/or groups singing the funny, catchy,

often nonsensical songs born in last year's carnival. High points are a sudsy *Bier aus Buvaria* sung by the Faithful Hussars, the oompah-backed *Vater ist der Beste* of Kurt-Adolf Thelen, and the double-edged satire of Horst Muys's *Costa Brava Marsch*. If you like loud and rollicking vocalise backed by the brassy schmaltz of a German band, this is your liter of Löwenbräu. Excellent reproduction.

Jackie Washington: "Jackie Washington, Vol. 2." Vanguard VRS 9141, \$4.98 (LP); VSD 79141, \$5.95 (SD).

Among the many virtues of Jackie Washington, a young city balladeer out of Boston, is the relative freshness of his repertory. He avoids another tired go-round of *John Henry* and allied tedium in favor of occasional excursions—and very successful ones—into blues and ragtime. His light, smooth tenor darkens for *Black and Blue* and cools nicely for *Salty Dog Rag*. Singing in Spanish, he etches a *La Borinqueña* that is all quiet loveliness. But, to my taste, he is at his best with the traditional English ballad *The Water Is Wide*. A thoroughly engaging, neatly paced recital. Washington's clarity of diction and mastery of the guitar contribute significantly to his appeal. Excellent recorded sound, though the stereo version offers no discernible advantage for the premium price.

Robert Shaw Chorale: "I'm Goin' To Sing—Sixteen Spirituals." Robert Shaw, cond. RCA Victor LM 2580, \$4.98 (LP); LSC 2580, \$5.98 (SD).

Talent and reverence combine here to produce one of the very finest recitals of spirituals in the catalogue. In this sublime program, Shaw's superlative singers have preserved in grief and glory the soaring anthems born of slavery. It would be idle to outline the various excellences of the record. From the exultant opening chord of *Ride On, King Jesus* through the swinging solitude of *That Lonesome Valley*, and from the lighthearted justification of *Dere's No Hidin' Place* to the final joy of *I'm Goin' To Sing*, there is not a false note or a false posture. Shaw has shaped a minor masterpiece. The full-range, transparent stereo edition is the version of choice.

Woody Guthrie: "Dust Bowl Ballads Sung by Woody Guthrie." Folkways FH 5212, \$5.95 (LP).

The 1930s brought one of modern America's worst catastrophes, the drought that ravaged the Midwest and created a vast Dust Bowl in the agricultural heart of the country. The same decade saw the emergence of the greatest folk poet this nation has produced: Woody Guthrie. This re-release of Guthrie's roughhewn, stirring ballads of the bewildered victims of nature and tough deputy sheriffs brings back the darkling images of that old sorrow. Later, Guthrie was to produce finer songs, but few more vivid in tone, more defiant of disaster. It is good, too, to hear once again that twangy voice, particularly since Folkways' engineers have updated the old recordings so admirably.

Hank Locklin: "Irish Songs, Country Style." RCA Victor LPM 2801, \$3.98 (LP); LSP 2801, \$4.98 (SD).

Wittingly or no, this disc emerges as one of the droller entries of the season. On the face of it, the idea seems pure folly: to unleash a Country Music minstrel upon Irish song. In practice it proves to be the purest folly. Hank Locklin gives it the Grand Ol' Opry try, but "Mah Wahld Ahrish Rose" doesn't bloom under Nashville skies, and never before have the pipes of *Danny Boy* sounded from "glin to glin and daon the maontainside." No matter what the history books say, Ireland's "Time of Troubles" is not yet over.

Juan Davida: "Viva Vera Cruz." Banda Mexicana, Kapp KL 1355, \$3.98 (LP). Musical miscegenation usually breeds stunted and unattractive offspring, but Mexican maestro Davida's shaping of the theme from the film *Never on Sunday* into a *marachi* mold is successful on all counts. It sparkles and jumps, and leaves a happy, brassy echo in the ear. But the Maestro's assaults on materials closer to home inspire little enthusiasm. In attempting to fashion a somber *La Malagueña*, he merely succeeds in making it dull. *Guadalajara* sounds flaccid, and the tame handling of *La Virgen de la Macarena* could conceivably induce Seville to declare war on Vera Cruz. O. B. BRUMMELL

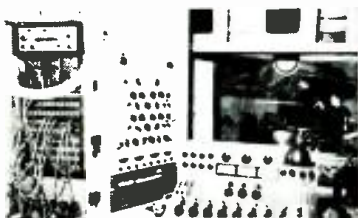


Now, Enjoy the
Musical
Perfection of

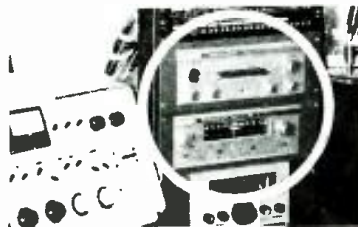
PLAYBACK[®]

ALTEC ALL-TRANSISTOR 360A ROYALE II STEREO AMPLIFIER

TYPICAL PROFESSIONAL USE OF ALTEC PLAYBACK:



The 360A is used by Dave Sarsler's and Skitch Henderson's famous "Studio 3" in New York.



Perfect partners! Rack-mounted Altec 360A works with Altec 314A Emperor Royale FM Multiplex Tuner at Sim-O-Rama Sound Recording Studio, N. J.



The film production service at Virginia State Department of Education relies on the 360A for power in conjunction with other Altec PLAYBACK amplifiers and controls.



United Recording Studios (Hollywood) uses Altec A-7 "VOICE OF THE THEATRE" Speaker Systems for 3-channel PLAYBACK monitoring.



Interior of Columbia Records Studio (Hollywood) and Altec 605A "Duplex" loudspeakers used for PLAYBACK.

FIVE YEARS IN THE MAKING

At a time when most amplifiers were of the vacuum-tube type, we marketed our first all-transistor power amplifier for PLAYBACK applications. Today, the 351B model is credited as the most advanced single-channel amplifier of its type in the professional field, and has earned a reputation for reliability and quality to the extent that the three largest manufacturers of motion picture sound equipment have standardized on it for theatre work. Shortly after the 351, we introduced the now famous 708A "Astro"—the only all-in-one stereo center with all-transistor power output stages. Now, after five years of actual production experience with solid state circuitry, we take pride in introducing the 360A all-transistor stereo pre-power amplifier.

The difference in quality between the all-transistor Altec 360A and even the finest vacuum tube amplifier becomes most readily apparent through comparative A/B listening tests. Bass frequencies assume life-like solidity seldom heard outside a concert hall. Transient distortion, background hiss, and microphonics just aren't there. Even at loudest volumes, hum is so completely inaudible our engineers have concluded that it is totally absent. (In fact, we urge you to compare this feature with that of any other amplifier on the market!) Highs are so crisp, clean and transparent that listening to them approaches a new and revealing musical experience. You hear the highest frequencies in complete purity for the first time, since this amplifier neither contains nor needs the built-in bass boost found in ordinary units—one which affects the *entire* frequency spectrum.

NEW CONTROL CONVENIENCE

The new Altec 360A Royale II Amplifier contains the *first* "KEYBOARD" control console. This exclusive Altec feature groups operating controls at one central location to eliminate confusion that is commonly found with the usual multiplicity of switches. Another convenience feature: "Proscenium Illumination" casts an even glow across the "keyboard" control console to provide clear visual selection of control keys even in the most softly lighted room.

PLAYBACK—THE CONSIDERED CHOICE OF PROFESSIONALS

Genuine PLAYBACK equipment is the considered choice of famous recording and broadcast studios—Capitol, ABC, Universal Recording, Columbia, and many others of equal stature. Just a few are illustrated at left. Professional studios depend for their income on the quality, the technical excellence, of the equipment they use. Shouldn't the equipment you select for your home reflect this same dedication to quality? If you agree, visit your nearest Altec Distributor (Yellow Pages) and hear the finest equipment in the world of sound: Altec PLAYBACK equipment. Be sure to ask for your courtesy copy of Altec PLAYBACK and Speech Input Equipment for Recording and Broadcast Studios. Though prepared specifically for the recording/broadcast industry, the conclusions to be drawn about your own home music center will be obvious. Or, for free copy write Dept. HF 5.

FEATURES: POWER • 70 watts (IHFM); 35 watts per channel. INPUTS • 12, stereo or mono: magnetic or ceramic phono, tape head, stereo microphones, tape, radio, auxiliary. OUTPUTS • 7, stereo or mono: left, right and center speaker outputs, left and right channel recorder outputs, center channel voltage output for auxiliary amplifier, headphone output jack. KEYBOARD CONTROLS • Rumble filter, stereo-mono switch, tape monitor, channel reverse, hi-low gain, volume contour, scratch filter, phase reverse, headphone-speaker output switch. OTHER FRONT PANEL CONTROLS • Input selector, channel reverse, independent bass and treble controls (friction coupled), blend control, balance control, volume control. REAR PANEL CONTROLS • Magnetic-ceramic phono input selector, speaker impedance selector. PRICE • \$366.00 including cabinet. Only 5 1/2" H, 15" W, 11 1/4" D. SPECIAL FEATURES • Automatic reset circuit breakers for over-current protection of each channel and AC line. Diffused keyboard illumination plus daylight power indicator. Both headset and speaker monitoring for tape recording on front panel. Variable crossover type bass tone control for bass boost independent of mid-range.



©1964 ALTEC LANSING CORPORATION

**ALTEC LANSING
CORPORATION**

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

CIRCLE 79 ON READER-SERVICE CARD



Chris Barber. Odcon 60554. \$4.98 (10-inch LP).

On the several occasions when Chris Barber's band visited the United States from England it must have been sneaked in and out of the country. There seems to have been scarcely any notice of it—which is a pity, for this is one of the most capable jazz groups playing today. The fact that it is categorized as a "trad" band may weigh against it; the audience for such bands has, by and large, been alienated from most places where jazz is now played. (This situation is sometimes seized upon by jazz impresarios to indicate that a "trad" audience no longer exists.)

But the Barber band is far more than the customary "trad" band with set routines based on the Bunk Johnson-George Lewis book. As this 1954 disc points up, Barber's concept of jazz tradition is not limited to a single aspect of New Orleans. Even ten years ago, he was drawing deeply on Duke Ellington's compositions. There are four Ellington pieces in this set—*Black and Tan Fantasie* and three others that scarcely anyone, including Ellington, plays any more: *Double Check Stomp*, *Shout 'Em Aunt Tillie*, and *Going to Town*. Barber, with only six instruments, makes no attempt to approximate the sound of the full Ellington band—a futile effort in any circumstances. He uses these pieces as the bases for lively, driving performances which make good use of his brilliant trumpeter Pat Halcox, his own sturdy trombone, and Monty Sunshine's agile clarinet. These performances are simply bright and swinging jazz: there is none of the stolid drabness so often associated with "trad" efforts. And even when Barber's band turns to the traditional New Orleans hymns, as it does on several occasions here, it attacks them with a loose, easy drive completely free of imitativeness. With the exception of a couple of fatuous vocals by Lonnie Donegan, all these performances are excellent.

Count Basie: "The Best of Count Basie."

Decca DXB 170, \$7.98 (Two LP); DXSB 7170, \$9.98 (Two SD).

The first two years of the Basie band are documented on these two discs. This

was one of the finest big bands of jazz—a loose, freewheeling, totally swinging group that was often rough in its ensembles, and held to arrangements almost elementary in their formal structure. The band bristled with a collection of soloists surpassed only by the Ellington band (of almost any period) and by Fletcher Henderson's band of the late Twenties. This was a hungry, lusty, driving group which swept everything ahead of it to become the unrivaled epitome of the swing band. These discs glitter with the fresh solo ideas (and they still sound fresh today, twenty-five years later) of Lester Young, Herschel Evans, Buck Clayton, Harry Edison, Dicky Wells, and Basie. Backing them all is that *ne plus ultra* of jazz rhythm sections: Basie, Freddie Green, Walter Page, and Jo Jones. Jimmy Rushing is here too, shouting his blues, and also on hand is Basie's second girl singer, Helen Humes (Billie Holiday was his first but she never recorded formally with the band). One jazz classic follows another in this set—*One O'Clock Jump*, *Jumpin' at the Woodside*, *Swingin' the Blues*, *Sent for You Yesterday*, *Topsy*, *Texas Shuffle*, *Shorty George*, and more. This was the period when the Basie band was at its freshest, when it created the reputation on which it has been riding ever since. By any standards, this is a basic set for a jazz collection.

Charlie Byrd Trio: "Byrd at the Gate."

Riverside 467, \$4.98 (LP); 9467, \$5.98 (SD).

The seemingly inexhaustible talent of Charlie Byrd is supplemented in this set by occasional appearances of Clark Terry on flugelhorn and Seldon Powell on tenor saxophone. But while both guests, particularly Terry, make strong contributions, the unassisted Byrd trio is most consistently successful. Byrd runs a gamut of moods, which includes a rollicking up-tempo attack on his familiar *Blues for Night People*, an easy, swinging groove on *Shiny Stockings*, an equally easy but more deliberate style on *I Left My Heart in San Francisco*, and a slowly building bit of intensity on *Where Art the Hebrew Children?* Even on pieces which he shares with his guests, Byrd invariably carries off most of the honors.

Ella Fitzgerald: "These Are the Blues."

Verve 4062, \$4.98 (LP); 6-4062, \$5.98 (SD).

Ella Fitzgerald has always been known as a fine ballad singer, a scat singer, and a swinger. But one rarely thinks of her as a proponent of the blues, simply because she has done relatively little. On this disc she makes up for the neglect, and in so doing establishes herself as a superb blues interpreter. To purists, Miss Fitzgerald's approach may seem too smooth—lacking, as it does, the roughness of the country singers or the rugged stateliness of the classic singers of the Twenties. Miss Fitzgerald, quite properly, does not try to be anything but herself. She is highly sophisticated, but no less effective because of that. She sings with authority, with phrasing which is the product of long experience, and with a vocal instrument far more highly developed than that of most who have sung the blues. One may argue with her double-timed, hard-swinging finale to *Trouble in Mind*, but one cannot help but be vastly impressed by the ease and subtlety with which she builds *In the Evening* to a validly rocking climax. Most of these blues are long established classics—Bessie Smith's *Jailhouse Blues*, *How Long How Long*, *Downhearted Blues*, *Cherry Red*, *See See Rider* are among them. Miss Fitzgerald's accompanying group fits the occasion perfectly: Wild Bill Davis, organ; Roy Eldridge, trumpet; Herb Ellis, guitar; Ray Brown, bass; Gus Johnson, drums. Eldridge is superb, either playing muted behind Miss Fitzgerald or soloing with open horn, while Davis shows once again that he is one of the very few organists who has a rational conception of how to use his instrument in a swinging jazz context.

Jazz Odyssey, Volume 1: "The Sound of New Orleans (1917-1947)." Columbia C31 30, \$11.98 (Three LP).

Almost all the more familiar recordings by the New Orleans jazz musicians in the 1920s and 1930s were made *not* in New Orleans but in Chicago and New York. Recording sessions were held occasionally in New Orleans then, but most of the material has been gathering dust in the companies' files since it was first issued on 78s. This three-record set not



**YOUR FAVORITE TAPES...
AS YOU DRIVE WITH A
TERADO POWER INVERTER
for any tape recorder!**

If your tape recorder fits into your car, you can hear your tapes wherever you travel. A Terado power inverter changes the direct current from your car battery to 60 cycle, 110 volt alternating current, stable within 1/2 cycle, in spite of changing input or load. Will also operate other equipment . . . amplifiers, TV, small power tools, etc. Inverter sizes from 15 to 600 watt capacity.

See your tape recorder dealer or electronic parts jobber, or write:

terado
CORPORATION



1067 Raymond Avenue, St. Paul, Minnesota 55108
In Canada, Atlas Radio Corp. Ltd.—Toronto, Ont.
CIRCLE 61 ON READER-SERVICE CARD

**WOLLENSAK
Tape Recorders**

Besides being pretty, I pack bigger output than many recorders twice my size. I AM THE GREATEST!

New models include: 524, 1400, 1440, 1500, 1515-4, 1570, 1780, 1580, 1980, 1981 and 422, & SA-421 speaker/computer. Whether you order 1 or 1000 units, your order receives prompt attention.

Free! Complete Tape Recorder Discount Sheet.

SAXITONE RECORDING TAPE

275' Plastic, 3" reel	35¢
600' Acetate (plastic), 5" reel	70¢
900' MYLAR 5" reel	75¢
900' MYLAR (polyester), 5" reel	89¢
1200' Acetate (plastic) 7" reel	99¢
1200' MYLAR 1 1/2-mil. (polyester) 7" reel	1.09
1200' MYLAR, 1 1/2-mil., 7" reel	1.18
1800' Acetate (plastic) 7" reel	1.19
1800' MYLAR 1-mil. thick, 7" reel	1.59
2400' MYLAR, untempered, 7" reel	2.49
2400' MYLAR, tempered, 7" reel	2.79
3600' MYLAR, tempered, 7" reel	3.89

Greater discounts to quantity buyers. Save 30-60% 4-track stereo music on tape. 8 1/2". 50-page catalog.

Plus Postage

SAXITONE
d/c: Commission Electronic S. Inc.
1776 Columbia Rd. N.W., Wash. 9, D.C.

CIRCLE 19 ON READER-SERVICE CARD

CARSTON Studios

HI FI MAIL ORDER SPECIALISTS
SINCE 1948
FRANCHISED BY OVER 50
MANUFACTURERS

Just one stamp brings you Lowest Quotes

Time Payments: Up to 3 Years

Fast Shipments . . . Factory Sealed Cartons

Fully Stocked Warehouse

Driving in?
Parking meters at premises
Send for FREE Monthly Specials List

125-F East 88 St., New York 10028 . . . 212-EN 9-6212

CIRCLE 14 ON READER-SERVICE CARD

only makes available many rare New Orleans pressings (some of them can also be found on the Odeon "Jazz Sounds of the Twenties" series reviewed in the March issue), but it adds considerably to the circulation on LP of recordings made by New Orleans men in Chicago and New York.

The set is organized by cities. The New York segment includes a performance by the Original Dixieland Jazz Band of *At the Darktown Strutters' Ball* recorded in January 1917—a month before the band's Victor discs, which have been widely accepted as the first jazz records ever made. This recording is much rougher than the Victors, but it has undeniable historical interest. A 1919 recording by the Louisiana Five gives a clear view of the strong, singing clarinet of Alcide (Yellow) Nunez, who was the original clarinetist in the group that later became the Original Dixieland Jazz Band. The New York portion also includes some sterling performances by Louis Armstrong both as a member of Clarence Williams' Blue Five (1924), and when he was fronting the Luis Russell orchestra (1929). Johnny Dunn, a New York trumpeter, who is little more than a name in jazz histories, comes to life as a brilliant soloist demonstrating a fine way with a mute. The same performance includes Jelly Roll Morton on piano, while Sidney Bechet is heard lifting Noble Sissle's 1937 band by its bootstraps on *Dear Old Southland*.

The Chicago section, on one LP side, offers relatively familiar music and players—Morton, Armstrong, King Oliver, Freddie Keppard, Johnny Dodds, and Jimmie Noone provide the focal points.

The New Orleans portion of the set brings to life a whole array of names which have been read about but rarely heard: Fate Marable's famous river-boat band (in a roughly recorded performance of *Frankie and Johnny*); the Halfway House orchestra with Leon Rappolo's rich clarinet; the cornetist Johnny De Droit; the Original Tuxedo Jazz Orchestra; and Sam Morgan's Band. One full side (eight selections) is devoted to Morgan's band, a group which included the great trombonist Jim Robinson and an otherwise unheralded but excellent alto saxophonist, Earl Fouché. Morgan's band had a catholic outlook—it played pop tunes, hymns, comic novelties, and straight-out jazz pieces such as *Mobile Stomp* and *Bogalusa Strut*. But no matter how unpromising a piece may seem in its opening passages, Morgan's band had an attack that developed as it went along, and sooner or later these selections get into a strongly swinging stride.

The set includes a fascinating array of period pictures of the musicians and an excellent essay by Frederick Ramsey, Jr., who collaborated with Frank Driggs in producing the collection.

Dave McKenna: "Lullabies in Jazz." Realm 923, \$3.98 (LP); S 923, \$4.98 (SD).

It's a rare jazz pianist who ventures out these days without a bassist and drummer to carry him along. Dave McKenna, however, goes it alone on this disc, and

goes very successfully. He belongs among the two-handed pianists rather than among those who have all but abandoned the use of the left hand. And he develops his performances in a variety of fashions—from a gentle, subdued style appropriate to the traditional lullaby vein to a strong, closely woven, swinging attack on *Lullaby in Rhythm*. The pieces have been chosen with an eye to the lullaby device in the disc's title (*Dream, Close Your Eyes, Deep Night, Deep in a Dream, even Japanese Sandman*), but McKenna turns them all to good purpose.

Charlie Mingus: "Mingus Mingus Mingus Mingus." Impulse 54, \$4.98 (LP); S 54, \$4.98 (SD).

One of the oddities in the development of jazz, in view of the chain reaction of influences which has marked its growth, is that Duke Ellington, despite his long career and continued prominence, seems to have had little stylistic effect on other performers. Aside from brief imitative flings by Charlie Barnet, Woody Herman, and Hal McIntyre in the early Forties, none has followed in his footsteps. Charlie Mingus has, for twenty years, been acknowledging Ellington as an early influence, but he has kept the evidence pretty much under wraps until recently. In the past few years, however, Mingus' absorption of Ellington has become more and more overt; there is now almost as much of the teacher in some Mingus performances as there is of the disciple. This is particularly noticeable here on the Ellington composition *Mood Indigo*, which is almost pure Ellington with a touch of Mingus, and on three compositions by Mingus in which the ensembles have a distinctly Ellingtonian texture. In the latter, Charlie Mariano's superb alto saxophone passages are a definite extension of Johnny Hodges' work with Ellington. This collection is played in part by the eleven-piece group with which Mingus recorded his provocative *Black Saint and the Sinner Lady*, and in part by a similar group employing many of the same musicians. Four of the pieces are in Mingus' lyrical mood, a mood which often has a distinct bite, and three are in his exultantly swinging style. They all come off extremely well, held within time limits that avoid his occasional tendency to overdo a potentially good thing.

Chuck Wayne Trio: "Tapestry." Focus 333, \$4.98 (LP); S 333, \$5.98 (SD). With Ernie Furtado on bass and Jimmy Campbell on drums, Chuck Wayne plays an engaging program made up mostly of delicately woven guitar solos. The main point of interest, however, comes in the two selections in which Wayne puts aside his guitar for a banjo (*Greensleeves* and *On Green Dolphin Street*) and brings this instrument, customarily relegated to the vo-do-deo-do era of jazz, into contemporary surroundings. From these samples, it would seem that the banjo has much to offer to present-day jazz. It has a forthright sound, an incisive bite, and a textural individuality that should make it a welcome addition to any modern jazz group. JOHN S. WILSON

SPECIAL PREPUBLICATION OFFER

**only
\$5.55**

Records in Review

1964 Edition

RECORDS IN REVIEW—1964 Edition . . . is now at the printer. Like its eight predecessors, it will bring you in one convenient book hundreds of reviews of records (stereo and mono) which appeared in High Fidelity Magazine. This edition reprints reviews that appeared in 1963—classical and semi-classical music exclusively.

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

Each reviewer stands high in his field—Nathan Broder, for example, reviews Bach and Mozart, Alfred Frankenstein the moderns . . . Paul Affelder covers the romantics, Robert C. Marsh specializes in

Haydn and Beethoven . . . Conrad L. Osborne writes on opera recordings. Forthrightly, they discuss the composition, performance and fidelity. And they compare new recordings with earlier releases.

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

This hardcover book of more than 400 pages is expected to be ready for shipment in a few weeks. Cover price: \$6.95.

Until July 1, 1964, you may have a copy for only \$5.55. Payment with order but satisfaction guaranteed or your money back. Convenient order form below.

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

Send me as soon as published RECORDS IN REVIEW 1964 Edition for the prepublication price of \$5.55 (after July 1, 1964, send \$6.95). I enclose payment.

Name _____

Address _____

City _____ State _____ Zip Code _____

Foreign: 25¢ additional for shipping.

5-64



CIPHER V a high-fidelity tape recorder of minimum size, complete with dynamic microphone and monitoring earphone, tape speeds $3\frac{1}{2}$ and $1\frac{1}{2}$ ips up to 5" reels, automatic pause control, "flight luggage" carrying bag, \$79.50.



CIPHER I a remarkable high-fidelity tape recorder with automatic push-button control, tape speeds $7\frac{1}{2}$, $3\frac{1}{2}$ and $1\frac{1}{2}$ ips up to 7" reels, dynamic microphone, monitoring earphone, digital tape index, pure idler drive (no belts), \$139.95.



CIPHER VII a 4-track stereo recorder with detachable speakers and 2 dynamic microphones, tape speeds $7\frac{1}{2}$, $3\frac{1}{2}$ and $1\frac{1}{2}$ ips, 2 VU meters, automatic shutoff, plays horizontally or vertically, \$274.95. (Also available as the VII-D deck.)



CIPHER 800 a professional 4-track stereo recorder with 3 hysteresis-synchronous motors and 3 heads; plug-in head assembly (2-track also available), no pressure pads, tape speeds $7\frac{1}{2}$ and $3\frac{1}{2}$ ips, solenoid controlled, 2 VU meters, \$499.95.

These are the amazing Cipher tape recorders from Japan. Don't wait for expensive American or European imitations.

It's no secret that the Japanese tape recorder industry has made astonishing progress in recent years. Now, with the unique Cipher line, Japan can be considered to have passed the rest of the world in tape recorder design and execution.

The four Cipher models shown here are without question the most thoroughly engineered Japanese recorders seen so far. They differ greatly in purpose, complexity and cost—but each would have to sell at a significantly higher price if made in the United States, England, Germany, Holland, Scandinavia or Switzerland. By the same token, com-

parably priced recorders from these countries can be expected to rate significantly lower in performance.

Hard to believe? Ask any recording engineer who has tried the superb Cipher 800. Or any housewife, for that matter, who has used the little Cipher V. And don't forget to compare the Ciphers with other Japanese machines, either!

(For further information, write to Inter-Mark Corporation, 29 West 36th Street, New York, N.Y. 10018. In Canada: Inter-Mark Electronics Ltd., 1550 Avenue Road, Toronto 12, Ont.)

CIPHER

CIRCLE 36 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE

by R. D. DARRELL



the tape deck

The following reviews are of 4-track 7.5-ips stereo tapes in normal reel form.

BRAHMS: *Symphonies: No. 1, in C minor, Op. 68; No. 2, in D, Op. 73*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

• • LONDON LCK 80134 (double-play), 87 min. \$11.95.

Ansermet's Brahms is, surprisingly enough, dreamy, romantic, and lyrical. At times—especially in the Second Symphony—the music is pared down almost to chamber music proportions. It is by no means wholly impressionistic, but it is, certainly, the antithesis of the muscular Teutonic conception of most contemporary conductors. To some, the present readings will seem disconcertingly lacking in drive, depth, and grandiloquence. Yet others will discover many moments of poetic enchantment, despite the fact that the usually impeccable Suisse Romande players are guilty of some slips and imprecisions. The sonics are luminous, notable in particular for the loveliness of true *pianos* and *pianissimos*, captured intact in extremely quiet-surfaced, pre-echo-free tape processing. Although these performances cannot challenge the generally recommended tape choices (Walter's First for Columbia, say, and Steinberg's Second for Command), Ansermet's highly idiosyncratic versions are, nevertheless, fascinating in their illuminations of both the music and the conductor.

DELIBES: *Coppélia: Suite, Sylvia: Suite*

†Chopin: *Les Sylphides*

Philadelphia Orchestra, Eugene Ormandy, cond.

• • COLUMBIA MQ 595, 52 min. \$7.95.

Ormandy's first stereo *Sylphides* (like its 1955 mono predecessor) is a somewhat prosaic reading, but stereo does do jus-

tice to the rich orchestral playing. The accompanying notes fail to mention which orchestration is used—it is probably the Gretchaninov, credited in the earlier Ormandy version. In the showier Delibes ballet suites, the Philadelphians are even more sumptuous and the sonics still warmer, more robust, and brilliant. The festive moments here also reveal the conductor himself in more characteristic form. The *Sylvia* Suite is of course the standard one (*Prélude, Les Chasseresses, Valse lente, Pizzicato* and *Cortège de Bacchus*); the *Coppélia* excerpts represented here include the *Prélude* and *Mazurka, Act I Valse lente, Thème slave varié*, and *Czardas*.

MOZART: *Symphonies: No. 33, in B flat, K. 319; No. 39, in E flat, K. 543*

Vienna Philharmonic Orchestra, Istvan Kertesz, cond.

• • LONDON LCL 80135, 45 min. \$7.95.

MOZART: *Symphonies: No. 38, in D, K. 504 ("Prague"); No. 40, in G minor, K. 550*

Columbia Symphony Orchestra, Bruno Walter, cond.

• • COLUMBIA MQ 611, 51 min. \$7.95.

Istvan's tape coupling represents something of a coup, as the delectable B flat Symphony is new to stereo tape listings, and the great F flat work is a 4-track tape first. (The Reiner and Goehr 2-track versions have long since gone out of print.) It also is a welcome surprise in its revelations of the young conductor's genuine affinity for Mozart. He has reduced his Viennese forces to appropriate size for these works, and he inspires them to play at their very best. The readings themselves are unmannered, warmly poetic, and—in No. 33 especially—infectiously zesty. Add London's most luminous and pure stereoism (particularly admirable

for its perfect balancing of wind and string sections), and the reel as a whole must be ranked as one of the most attractive and satisfactory in the current Mozart symphony repertory on tape.

Admirers of Bruno Walter will rejoice in the prompt tape transfer of Nos. 38 and 40 from the recent album of the last six Mozart symphonies (which also included the previously released Nos. 36 and 41—available on tape since August 1962). The *Prague* was recorded in December 1959, the G minor during the preceding January. Both have a special poignance, representing as they do the conductor's final readings of works especially dear to his heart. He lingers over them so lovingly, indeed, that much of the animation and grace of his earlier recorded performances are now lost. Deeply moving and rich in insights as these versions certainly are, no objective evaluation can ignore a sluggishness and overexpansiveness, which are further stressed by somewhat thick orchestral playing and/or recording. Essential as they may be to every devotee of the late maestro, I can't conscientiously recommend them, except with strong reservations, to less sympathetic listeners.

Unfortunately, there still is no really ideal tape edition of the superb G minor symphony; and the only other taping of the *Prague*, by Jochum for Philips, is one I've never had an opportunity to hear. But if it and its coupled *Linz* Symphony come at all close to matching the high merits of Jochum's *Haffner* and *Jupiter* reel of May 1963, they would surely be my choice.

VERDI: *Aida* (excerpts)

Birgit Nilsson, soprano, et al.; Covent Garden Orchestra, John Pritchard, cond.
• • LONDON LOL 90073, 51 min. \$7.95.

Like Miss Nilsson's recital of arias

Continued on next page

Who has Sutherland, Baez, The Duke, Ansermet, Mantovani, and a thousand other stereo tape selections?

The pick of 16 major recording companies—featuring Peter, Paul & Mary, Stan Getz, Stokowski, Monteux, Sutherland, the D'Oyly Carte—in short just about everybody who is anybody in the popular, jazz, folk, classical, opera and oratorio fields.

Your Ampex Master Tape Center

ARIZONA
PHOENIX
Bruces World of Sound
2711 E Indian School Rd

CALIFORNIA
AZUSA
Rancho Sound Co
18532 E Alosta Ave

BEVERLY HILLS
Discount Record Center, Inc
8484 Wilshire Blvd

GARDENA
Stereo Hi-Fi Center
13996 S Crenshaw Blvd

HOLLYWOOD
Wallaces Mus. Co.
Sunset and Vine

LOS ANGELES
California Music Co
2933 W Pico Blvd
Crenshaw Hi-Fi
107 Santa Barbara Pkz

MELO PARK
McDermis Hi-Fi Center
935 C Camino Real
Oakland

Starway to Music 450 Broadway

REDONDO BEACH
Griffey Electric 231 N Pacific Coast

SAN DIEGO
Wrights House Hi-Fi
5140 E Cajon

SAN FRANCISCO
Lakeshore Hi-Fi 222 Alameda
Walter Willey 691 Market St

WHITTIER
Oxbow Electronic
15419 E Whittier Blvd

COLORADO
DENVER
Empire Radio & TV 1100 Broadway

CONNECTICUT
HARTFORD
The Stereo Shop 227 Asylum St

DISTRICT OF COLUMBIA
WASHINGTON
Commisioned Electronics
1776 Columbia Rd. N.W.
Electronic Who's Who, Inc.
2345 Sherman Ave. N.W.

ILLINOIS
CHICAGO
Allied Radio 100 N. Western Ave

MASSACHUSETTS
CAMBRIDGE 38
Minute Music Radio 28 Boylston St

WELLESLEY
The Music Box 58 Central Ave

MICHIGAN
DETROIT 24
Pecar Electronics 11201 Morang

MINNESOTA
MINNEAPOLIS 8
Audio King Co 913 West Lake St

MISSOURI
KANSAS CITY 6
Bursky App. Radio
1012 104th St. Gee St

NEW YORK
BUFFALO 3
Purchase Radio Hi-Fi 747 Main St

NEW YORK
Hempstead Blvd 68 Cortlandt St
K&K Records 123 W 42nd St
Leonard Radio 69 Cortlandt St
Liberty Music Shop
45 Madison Ave
O'Shinn 609 5th Ave
W. O'Peer 114 W. 32nd St

OREGON
PORTLAND
Oregon Hi-Fi 340 S.W. 5th
Orix Radio & Hi-Fi
3760 S.E. Hawthorne Blvd

PENNSYLVANIA
PHILADELPHIA
Sam Good
1725 Chestnut St

READ-ING
M.B. Hi-Fi
155 W. Greenwich St

WASHINGTON
SEATTLE
Electrifact 1408 6th Avenue

For a catalog of the complete selection of tapes, write Ampex Corporation, Consumer Products Division, 2201-A Landmeier Road, Elk Grove Village, Illinois. In Canada, Ampex of Canada Ltd., Rexdale, Ontario.



CIRCLE 9 ON READER-SERVICE CARD

THE TAPE DECK

Continued from preceding page

from *Don Carlo*, *La Forza del destino*, *Macbeth*, and *Nabucco* (London L.O.L. 90058, released a year or so ago but not reviewed here), the present "highlights" reel, which includes all of Aida's starring scenes, can be safely commended only to the soprano's fans. She sings as admirably as ever—and there are few more impressive voices to be heard today—but the dramatic conviction she commands on stage largely evaporates in this recorded representation. Nor is she particularly well supported: the recording itself is only adequate, lacking sufficient auditorium ambience; Pritchard's accompaniments are routine; and while Grace Hoffman as Amneris and Louis Quilico as Amonasro do well enough in their brief contributions, Luigi Ottolini's Radames is vocally dry and unsteady.

DELLER CONSORT: "Madrigal Masterpieces," Vol. 2

Deller Consort.

• • VANGUARD VTC 1678, 48 min., \$7.95.

I'm inclined to side with disc reviewer Nathan Broder in feeling that the three new members of Deller's six-voice consort have not yet been well enough assimilated to achieve the perfect vocal blend which so distinguished Volume One of this series, reviewed here last year. But, new or old, the group's members sing so expressively and are so cleanly and vividly recorded (this time with somewhat more acoustical liveness, which perhaps accounts for a few slight postechoes) that no one who treasures the earlier release will wish to pass up this sequel.

Programmatically, it is no less attractive and well varied. Particularly notable is the inclusion of the great Monteverdi sextina cycle *Lagrima d'amante al sepolcro dell'amato*—one of the prime musical monuments of the Renaissance. Monteverdi is also represented by his *Zefiro torna*; Gesualdo by a poignantly chromatic *Moro lasso*; and a third Italian, Marenzio, by *Solo e pensoso* and *Leggiadre Ninfe*.

The relatively familiar French school is represented by Costeley's *Allons, gay bergères* and *Mignonne, allons voir si la rose*; a much more obscure French example is the scherzoflike *Il est bel et bon* by Passereau (first-nameless), who flourished c. 1533-47. The Flemish and English schools are perforce limited to two and one examples respectively. Cipriano de Rore's superb *Ancor che c'ol partire* and the famous *Il bianco e dolce cigno* by Jacob Arcadelt; and Robert Jones's jubilant *Fair Oriana seeming to wink at folly*.

ERICK FRIEDMAN: *Violin and Orchestral Program*

Erick Friedman, violin; London Symphony Orchestra, Sir Malcolm Sargent, cond.

• • RCA VICTOR FTC 2163, 49 min., \$8.95.

This is a bonanza for fiddle specialists, both in its demonstration of a Heifetz pupil's assured bravura and in its strengthening of the tape catalogue in concerted works too small to be considered true concertos. Four of these are standard favorites: the expressive Chausson *Poème*, and the short showpieces by Saint-Saëns (*Havanaise*, Op. 83), Sarasate (*Zigeunerweisen*, Op. 20), and Wieniawski (*Légende*, Op. 17). The fifth is Ravel's seldom heard tour de force, *Tzigane*. Throughout, everything is adroitly calculated to focus attention on the soloist and his virtuosity: Sargent's accompaniments are discreetly cut to perfect fit; the Dynagroove recording (lusciously rich in the quieter passages, vividly realistic if sometimes overintense in the louder ones) spotlights the solo violin spectacularly. For less specialized listeners, however, there are few substantial rewards. They are likely to find the pervading atmosphere of slick exhibitionism soon wearisome, and they will seek in vain for truly enlightening interpretative insights. The program stands or falls on its violinistic showmanship alone.

"At Carnegie Hall," Earl Scruggs and the Foggy Mountain Boys.

Columbia CQ 586, 29 min., \$7.95.

At last the celebrated bluegrass exponents really "reach" me. These excerpts from their December 1962 jam-boree in Carnegie Hall are admirably free from the usual country music commercialisms and quite infectious in their gusto. The performances are the best of their kind I've heard in years. I am completely won over by Earl Scruggs's virtuoso five-string banjo playing (especially in *Mama Blues*, *Flint Hill Special*, and *Yonder Stands Little Maggie*); by Lester Flatt's scarcely less brilliant guitar work (as well as his homespun vocals and occasional unmannered MC-ing); and by Paul Warren's zestful, genu-wine country fiddling (especially in *Durham Reel* and *Fiddler and Banjo*). The robust, on-location recording, miked at a reasonable distance, is extremely effective, and the presence of an uninhibitedly enthusiastic audience is obviously stimulating to the performers.

"Between Broadway and Hollywood."

Lalo Schifrin, piano; Rhythm Section.
M-G-M STC 4156, 34 min., \$7.95.

The gifted Argentine-born composer and arranger is featured here primarily as a pianist in favorite film and show tunes.

and in several originals—*Hallucinations*, *Five Orbit*, and *Impressions of Broadway*. He's a very good pianist, too, though much more stimulating in jazz veins than when he lapses into cocktail-hour clichés. He will be still more effective when he learns to become more concise; as it is, even his fine treatments of *Ilud* and *She Loves Me* tend to last too long and lose a good deal of their initial charm. His jauntily lilting *Who Will Buy?*, however, is just right, and the clean stereo recording makes the most of both the expert pianism and its well-spaced bass and traps accompaniments.

"German Sing-Along." Will Glahe: His Accordion, Chorus, and Orchestra. London LPM 70075. 41 min., \$6.95. I don't remember having heard Glahe, one of the best beer-hall band leaders, since his fine "Old Heidelberg" student song reel of nearly four years ago. He returns here with fifteen traditional and pop German favorites (*Im weissen Rössl*, *Lili Marlene*, *Der fröhliche Wanderer*, *Du du liegst mir im Herzen*) in briskly animated performances featuring his own accordion and a sturdy little chorus, robustly recorded with occasional effectively stereogenic antiphonies. And for home participation there is an accompanying leaflet of German texts. The only minor flaw is the presence of more than a normal amount—for London tapes, at least—of pre-echo.

"Great Folk Themes." Percy Faith and His Orchestra. Columbia CQ 610. 34 min., \$7.95. Horror-fying as they may be to purists, these frankly romanticized big-orchestra inflations of current "folk" favorites are sure to delight less particular listeners. Faith's ingenious, if often very fancy, scoring and the opulent symphonic sonics may blur or erase most of the folk characteristics, but many of the tunes are fine ones and lend themselves surprisingly well to such metamorphoses. Particularly effective are the haunting *Blowin' in the Wind*, *Michael Row de Boat*, and *Greenfields*, but the lilting *Greenback Dollar* and *The Lemon Tree* also come off well. The vividly live stereo recording is an aural delight.

"Great Marches." Salvation Army Band (New York Staff). Major Richard E. Holz, cond. ABC-Paramount ATC 834. 39 min., \$7.95. Unfortunately, the rather unattractive, thick, and dry recording of this thirty-five-man brass band represents fairly accurately its typically methodical, competent-enough style. And I must complain that the "great" marches of the title's promise include relatively few standard works. Edwin Franko Goldman's fine *Kentucky* is the only notable one. The emphasis is on marches written by or for Salvation Army bandsmen, the best of which is easily Goffin's *Anthem of the Free*. But Marshall's *Neath the Flag* is of special interest

Continued on next page

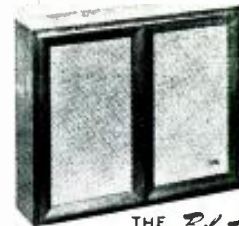
MAY 1964

FRAZIER Speakers



THE *Super Midget*

7-3/16" H x 15 1/8" W x 9 1/2" D
For limited space or as auxiliary unit.



THE *Ed Line*

19" H x 23 3/4" W x 5 1/4" D
Thin line styled for wall mounting. Floor stand available.



THE *La Fiesta*

10 1/2" H x 23 3/4" W x 11 1/2" D
Unique design for bookshelf mounting.

THE *Mark V*

26 1/2" H x 14" W x 11 1/2" D
A truly remarkable speaker.



FRAZIER
INCORPORATED

2649 BRENNER DR. DALLAS 20, TEXAS

FOR THE LOVE OF Sound

From the lowest rumblings of the organ pedal notes to the whispering overtones of the flutes... FRAZIER offers a complete series of full range, two-way, and three-way wide range speaker systems employing both the modified Helmholtz principle, and the exponential horn... Assuring the ultimate in smoothness, balance, and cleanliness from as low as 28 cycles, to 22,000 cycles in the larger systems. Oil Walnut hand crafted cabinetry. Some models available unfinished. Complete Music Wall "Playmate" Systems available in Oil Walnut and Burma Teak. Price Range \$26.95 to \$310.00. Write for complete details on all models. Over 350 Dealers in U. S. Alone.

CIRCLE 29 ON READER-SERVICE CARD

NEW! WINEGARD FM SUPERCHARGER

gives you 8 times
more FM signal



only \$17⁹⁵ list

Just connect your FM antenna to this new Winegard FM Supercharger and enjoy the finest FM reception. Makes FM signals 8 times stronger, reduces background noise, brings in more FM stations. Ideal for stereo and monaural FM for suburban, fringe and deep fringe areas.

Specifications—TRANSISTOR: 2N2495. GAIN: min. +17db. BANDPASS: 88-108MC. RESPONSE: flat, ± 1/2db. VSWR: input, 1.2:1; output, 1.25:1. SIGNAL INPUT: .25 to 45,000 microvolts. MAX. SIGNAL OUTPUT: 360,000 microvolts. INPUT IMPEDANCE: 300 ohms. OUTPUT IMPEDANCE: 300 ohms. 117V 60CPS 2.1 watts.

Ask your service dealer or write for more information on the Winegard Supercharger and Winegard TV and FM antennas.

3014-C Kirkwood, Burlington, Iowa **Winegard Co.**
ANTENNA SYSTEMS

CIRCLE 68 ON READER-SERVICE CARD

NEW! LAFAYETTE AM/FM STEREO RECEIVER Model LA-230



139⁵⁰

LA-230

The beautiful LA-230 makes an ideal heart for your stereo system. Features a sensitive AM and FM stereo tuner with "Stereo Searcher" circuit for easy station location; a 24-watt stereo amplifier with a clean response of 20-20,000 cps and complete stereo preamp facilities. Just add speakers for complete stereo system.

Imported

Free! LAFAYETTE Radio ELECTRONICS

Dept. WE-4, P.O. Box 10,
Syosset, L.I., N.Y. 11791

Rush me FREE Giant 422 Page 1964
Cat. 640

LA-230WX AM/FM Receiver
\$..... Enclosed

Shipping Charges Collect

Name

Address

City State Zip

CIRCLE 78 ON READER-SERVICE CARD

97

THE TAPE DECK

Continued from preceding page

for its inclusion of *Old Soldiers Never Die*, which the present band once played at a New York reception for General MacArthur.

"Hoot Tonight." Various Artists. Warner Brothers WSTC 1512, 32 min., \$7.95.

Like some other recent hootenanny programs, this purports to be a live concert, complete with applause and introductions by an MC (far too blatant). Yet I can't help suspecting that it may be a cleverly "enhanced" studio recording. No real matter. The sonics are strong and vivid enough, if generally a bit too closely miked for my taste, and Warner Brothers offers at least one outstanding ensemble and a very appealing soloist: respectively, the Phoenix Singers (here with a propulsive *Run, Come, See Jerusalem* and a calmer but fervent *Unclouded Day*) and Lynn Gold (with *Hound Dog* and *Anathea*). The Gateway Singers are scarcely at their best, and the other groups featured—Bud Dashiell with the King's Men, and the Modern Folk Quartet—strike me as unduly mannered.

"It's a Mighty World." Odetta; Bruce Langhorne, guitar; Leslie Grinage, bass. RCA Victor FTP 1234, 33 min., \$7.95.

It's a mighty voice, too, and Odetta's versatility in different kinds of folk and blues materials is persuasively demonstrated in the present program—defly accompanied by her own and Bruce Langhorne's guitars and Leslie Grinage's bass. The recorded sound is vivid, though a bit dry, and the tape is well processed and free of preëchos. My own favorites are the haunting *Sweet Potatoes*, the exultant *Got My Mind on Freedom*, the typical *Reminiscing* (apparently an Australian discovery), and the very curious *Camphorated Oil* (a grave parody on *John Brown's Body* featuring some fine bowed double-bass accompaniment).

The instrumentalists also star in occasional intricate interludes, but dominating throughout is the distinctive personality of the soloist herself.

"José Jimenez in Jollywood." Bill Dana; Donn Trenner Orchestra. Kapp KTL 41066, 39 min., \$7.95.

Dana's distinctive José Jimenez characterizations, in their first tape presentation, strike me as far fresher than the usual comedy program. There may be few real belly laughs here, but there are a lot of chuckles, especially in the *Shakespearean Actor*, *Cleopatra*, and *King of the Surf* skits.

"Reunion at Carnegie Hall—1963." The Weavers. Vanguard VTC 1676, 48 min., \$7.95.

No fan will want to pass up this taping—a partial documentation of the overflow Carnegie Hall concerts in May of last year when past and present members of the Weavers—the granddaddy of con-

temporary folk ensembles—celebrated its fifteenth anniversary shortly before the group disbanded. The singers are as casual, zestful, and engagingly unmannered as ever. There's a wealth of fine music here, not excluding such perennial favorites as *If I Had a Hammer*, *Study War No More*, *When the Saints Come Marching In*, *'Round the World*, etc. The recording could hardly be bettered, and—as befits the importance of the present tape—the processing is immaculate.

"Together Again." Benny Goodman Quartet. RCA Victor FTP 1200, 42 min., \$7.95.

In these pages last month John S. Wilson gave a hearty welcome to the disc version of this tape, and I can only add to his report that the Quartet sounds better than ever to my ears. I'm sure it's more than nostalgia alone which gives the best of the revivals here an inexhaustibly zestful appeal. A few of the performances are routine enough, and an original *Four Once More*, which I presume has been especially composed for the occasion, strikes me as overinsistent. But *Rustin' Wild*, *Dearest, I've Found a New Baby*, *I'll Get By*, and *Who Cares?* are immensely exhilarating. And of course the recording—vividly realistic in well-spaced stereoism—does infinitely better justice to Hampton's vibes and Krupa's traps, in particular, than was possible in the Quartet's heyday.

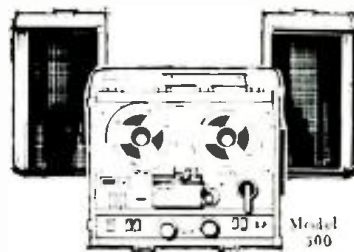
"Twelve-String Guitar." Glen Campbell and Ensemble. World Pacific WPTC 1021, 31 min., \$7.95.

These intricately interwoven and often richly sonorous textures are fascinating and sonorous in vivid stereo—as I suspected they would be when I reviewed the mono disc last November. The tape processing is flawless, too. Rehearing proves that the driving performances, costarring Doug Dillard's brilliant banjo playing in four selections, are every bit as exhilarating as on first encounter. *Blowin' in the Wind* is the primary attraction here, but nearly all the other selections represent "folk blues and bluegrass" materials at their best.

"Yiddish Folk Songs." Jan Peerce, tenor; Orchestra, Abraham Ellstein, cond. Vanguard VTC 1675, 52 min., \$7.95.

Although I can't speak with authority, I'd hesitate to accept most of the songs here as true folk material. They strike me, rather, as traditional and modern airs in a more or less folkish vein. In any case, there is nothing of a folk character in Peerce's earnest, often highly emotional "concert" performances or in Ellstein's sophisticated small-orchestra scorings. These factors do not deter one from a lively enjoyment of the dramatically brilliant singing, however, for the soloist succeeds admirably in communicating his own relish. He is exceptionally well recorded in expansive, not too closely miked stereo, and the tape processing is first-rate. But full Yiddish texts and translations would have been helpful instead of the "story" paraphrases supplied here.

RAVE REVIEWS ON SONY 500



high fidelity MAGAZINE

April, 1964, says:

"The NAB playback characteristic of the 500, as measured at USTC, was among the smoothest and closest to the NAB standard ever measured, indication that the Sony 500 is capable of providing excellent reproduction from pre-recorded tapes. Speed accuracy at 7½ ips was fair; wow and flutter were very low—lower in fact than Sony's specifications. Signal-to-noise ratio was very good—again, better than specified. The record playback response at 7½ ips was almost perfectly flat out to 12 kc; at the slower speed, the high end rolled off sooner, as expected. Distortion was very low at both speeds.

"The Sony 500, in sum, combines reliable, clean performance with a good deal of versatility. It has the attractiveness of a complete, self-contained package and offers everything needed by the amateur recordist—from microphones to stereo speakers, which incidentally sound surprisingly good, distinctly better than the kind of normal speakers often supplied in complete recorders. And for the more demanding hobbyist, it does have the facilities—and the performance capability—for serving as the tape recording and playback element of a component stereo system."

HiFi/Stereo Review

MAGAZINE April, 1964 says:

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

"One of the striking features of the TC-500 is the detachable speakers, each of which forms half the cover of the portable unit. The loudspeakers are fully enclosed and are obviously of small size, yet when driven by the TC-500's built-in 3-watt monitor amplifiers they produce sound of an astonishing quality. Not only are the Sony's speakers among the best-sounding I have ever heard in a portable tape recorder, but they compare favorably with some of the low-price bookshelf systems. With the bass boost switched in, the speakers appear to go down cleanly to about 50 cps, and have a nicely balanced over-all sound.

"The two Sony F-67 microphones, which are stored in the speaker cases, also sounded a good deal better than the microphones usually supplied with tape recorders. They have an excellent cardioid pattern and do a creditable job of recording music or voice.

"The sound quality of the Sony TC-500 played through a hi-fi system was generally excellent . . . the over-all sound remained clean and very much of high-fidelity caliber."

For further information, or complete copy of the above test reports, write Superscope, Inc. "Test Reports A," Sun Valley, California.

CIRCLE 80 ON READER-SERVICE CARD
HIGH FIDELITY MAGAZINE



The lyric majesty of Sony sound



A magnificent new stereophonic high fidelity tape system; precise, versatile, complete in itself, the Sony Stereocorder 500, with the revolutionary lid-integrating speakers, may be purchased for less than \$399.50 complete with two F-87 cardioid dynamic microphones.

Outstanding operational features distinguish the amazing new Sony Stereocorder 500: ■ Acoustical cone suspension speakers ■ Speakers combine to form carrying case lid ■ 4-track stereo and monophonic recording and playback ■ Vertical or horizontal operation ■ Microphone and line mixing ■ Sound on sound ■ Two V.U. meters ■ Hysteresis-Synchronous drive motor ■ Dynamically balanced capstan flywheel ■ Pause control ■ Contour switch ■ Automatic shut-off ■ Automatic tape lifters ■ FM stereo inputs ■ Multiplex Ready!

SONY **SUPERSCOPE** *The Tapeway to Stereo*

Sony tape recorders, the most complete line of quality recording equipment in the world, start at less than \$79.50. For literature or name of nearest dealer, write Superscope, Inc., Dept. 1 Sun Valley, Calif. In New York, visit the Sony Salon, 585 Fifth Avenue.
CIRCLE 80 ON READER-SERVICE CARD



Missed any of these



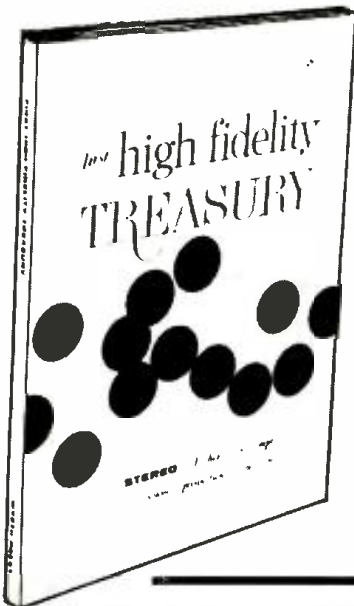
- The ABC's of Stereo by Roy F. Allison
- Antennas for FM by Charles Tepfer
- FM for Motorists by Len Buckwalter
- No Hum, No Bugs by Louis E. Garner
- Stereo Recording Today by Shirley Fleming
- Cabinets for Components by Norman Eisenberg
- Inside the Cartridge by Joseph Marshall
- The Amplifier: Stereo Powerhouse by Donald C. Hoefler
- From One to Many Speakers by Norman H. Crowhurst
- Multiplex in the Marketplace by Joseph Marshall
- Stereo for the Man Who Hates Stereo by Edward Tatnall Canby
- Towards the Stereophonic Orchestra by Eric Salzman
- Are You Making the Most of Your Tape Recorder by Ralph Freas

It's possible. You're busy listening to music—or putting together a new group of components or doing something less enjoyable, perhaps. So you read part of an article in High Fidelity—intend to get back but don't.

Maybe we can help you.

If you missed these topflight pieces and a few more . . . and would like to read them at your convenience, there's good news for YOU!

All of them—plus many more no less outstanding—are yours in the 128-page flexible cover book—First High Fidelity Treasury. It's a goldmine for everyone who finds pleasure in reproducing music in the home. A modest \$2.50 per copy postpaid. One idea may be worth 50 times that sum! Payment with order but money back if desired.



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

564

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

Name _____

Address _____

inversion of Hindemith's earlier status, when he was damned for being a rebel and, in Hitler's Reich, boycotted as a "Kultur-Bolschewist." True, Hindemith's work reflected little of the innovations that were going on around him as the result of serial practices. On the contrary, his later compositions are, in the harmonic sense, more conservative than his earlier ones, as a comparison of the two versions of *Das Marienleben* clearly reveals. But time has not yet rendered its verdict, and it may well be that Hindemith's "reactionary" music will outlast much now regarded by arbiters of musical fashion as more "important."

Certain it is that Hindemith is the greatest German composer of the generation following Richard Strauss. (Schoenberg, Berg, and Webern were all Austrians.) In his "back to Bach" neo-classicism, he established early in his career a line of musical thought that has had enormous influence on the musical development of the twentieth century. And following this line unswervingly to the end of his days, Hindemith created such masterpieces as *Cardillac*, *Mathis der Maler*, *Nobilissima Visione*, the string quartets, the Requiem, *Das Marienleben*, the violin and viola concertos, the many orchestral works, and a host of chamber music pieces for all conceivable combinations. Every one bears Hindemith's personal stylistic signature, and every one is a lesson in craftsmanship.

Hindemith was perhaps the last German composer who can be included in the succession that begins with Bach and includes Beethoven, Schubert (whom Hindemith loved passionately), Schumann, Wagner (whom Hindemith did not love passionately), Brahms, and Bruckner. And he was, in an age of specialization, one of the last specimens of the universal musician: performer, teacher, theorist, conductor, composer, and (above all in his opera *The Harmony of the Universe*) philosopher. His life was an extraordinarily full one: his works remain as a summation of one of the principal directions of twentieth-century music.

LEARN WHILE YOU SLEEP

Headquarters

EXPERIMENT in this fascinating, educational new field. Use your phonograph, recorder or amazing new Electronic Educator endless tape recorder. We carry a full line of endless repeating tape cartridges for all makes of standard tape recorders plus automatic timers, pillow speakers and complete outfits. Also over 400 strange, unusual educational, self-help courses on tape and record for sleep-learning and hypnosis experiments. Includes Personality Improvement, Self-Confidence, & Memory courses, languages, sales, speech, Sex, Yoga, Hypnotism, business, health improvement courses, etc. Write for free 500 items catalog and full details.

Sleep-Learning Research Association
P.O. Box 24-F, Olympia, Washington
CIRCLE 55 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE

From now through the inauguration...

TRY THE REPORTER FOR HALF PRICE (JUST \$3.50)

FOR NEW SUBSCRIBERS ONLY

THE REPORTER/660 MADISON AVENUE/NEW YORK, N. Y. 10021
A SPECIAL ANNIVERSARY RATE
Send me *The Reporter* for the next full year (24 issues)
at the introductory, anniversary, half-price rate: just
\$3.50. (Regular prices are 35¢ a copy, \$7.00 a year.)

NAME _____
(please print)

STREET _____

CITY _____ ZONE _____ STATE _____

payment enclosed bill me later HF-1

The coupon above will bring readers of *High Fidelity* an experience worthy of their already well-informed minds. It is called *The Reporter*.

Here, at last, is a magazine written for the person who wants to go beyond the immediate news provided by the daily press. *The Reporter* develops perspective and insight; it outlines the shape of events—the past and the foreseeable future—for the truly concerned reader.

Furthermore, the Editors assume a level of curiosity and perception—and an appreciation of good writing—by their readers that is perhaps unmatched by any other magazine reporting on politics, public affairs, and the arts.

(So, a note to the intellectually incurious: stay away!)

In the 15 years since *The Reporter's* birth, America has moved from the Berlin airlift to the Berlin Wall, from high-finned cars to bigger compacts, from boom to recession to boom again...from Democrats to Republicans and back again. Why has it all happened?

In this presidential election year,

no thoughtful person can answer the questions that influence his choice of candidate and party without knowing all he can know about the men, the issues, and the times.

That's why you need (and would certainly enjoy) *The Reporter's* brand of journalism...*liberalism with guts. The Reporter* was the first magazine to attack McCarthy and his supporters...the first to uncover our blunders in Laos which were sure to bring on disaster...the first to uncover the vast influence wielded by foreign lobbyists...

So it should be no surprise that *The Reporter* is one of the most heeded periodicals in America—bought regularly by 175,000 informed men and women. The magazine has won 23 major journalism awards, and 71 out of 83 Washington correspondents voted it "most fair and reliable" among magazines reporting politics.

◆ **Staff Writers and Contributors** ◆

Editor and Publisher Max Ascoli, Douglass Cater, Meg Greenfield, Edmond Taylor, George Bailey, Marya Mannes, Gore Vidal, Henry A. Kissinger, Hanson W. Baldwin,

Dean Acheson, Ernest A. Gross—the list is longer than space permits.

◆ **A Balance of Kudos** ◆

"Absolutely essential to every person working for peace and freedom. It is literally a handbook for those of us in government."

SENATOR JACOB K. JAVITS (R.)

"Yours is a great magazine. I find it invaluable because the articles are timely, yet invariably based on careful analysis and research. No other magazine achieves this feat as consistently as does yours."

SENATOR STUART SYMINGTON (D.)

◆ **AND YOU** ◆

Now is the time for all good men (and women) to come to the aid of their country, their party, and themselves. The best way to assure that you'll know more in '64 is by mailing the coupon above—while the special half-price rate is in effect (just \$3.50 for one year's issues). If another scissors has beaten yours to the bargain, don't despair. Just write to *The Reporter*/660 Madison Avenue/New York, New York 10021—and the business office will be glad to accommodate you.

CIRCLE 52 ON READER-SERVICE CARD

assemble your own fabulous

Symphony No. 1



and with Bozak's Symphonic Growth you can expand a pair, step-by-step, into the full 11-speaker systems that are providing the finest stereo heard today. Write us for details, or see your Franchised Bozak Dealer.

Bozak

DARIEN/CONN./06821

CIRCLE 10 ON READER-SERVICE CARD

Another SONY First



The TFM-116A FM/AM MARINE PORTABLE with "SNAP TUNING"

A new SONY tuning system lets you tune FM with pin-point precision. "Snap Tuning" pulls the station in loud and clear, and it stays that way. The 11-transistor 3-band model also includes pushbutton FM/AM/Marine band selection, tuning meter for precise selection and continuous tone control for bass and treble emphasis. In bone white and silver, with batteries and earphone. \$99.95. Leather case optional.

SONY
RESEARCH MAKES THE DIFFERENCE

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

CIRCLE 76 ON READER-SERVICE CARD

THE PROS AND CONS OF WIDEBAND RESPONSE

Continued from page 42

unduly emphasized signal; the wideband reproduced noise would show up as a fleeting "spike" of much shorter duration. Or, as one widebander has put it: "If a record has ticks, let's not allow them to be heard as thuds." With poor program material even the widebanders agree that response should be restricted. Their approach, however, is to let the listener be the judge, using filters at option on equipment designed for wideband response rather than being forced to accept restricted response as though it were integral to the design and performance of his system.

The focus on wideband response has been sharpened quite recently by the rapid incursion of transistors in audio circuitry. Although Bell Labs—from which transistors originally came—does not feel that transistors have inherently wider band-pass characteristics than tubes, high fidelity designers see in transistors—which provide a suitable impedance match directly to the loudspeaker—a chance to design an amplifier without the problems imposed by an output transformer. By its nature the transformer limits the amount of negative feedback that can be employed; it almost demands rolling off the gain at the high end to avoid excessive phase shift or downright instability and oscillation. Yet, with tubes, the transformer is required for correct impedance match to the speaker. Improvements in transformer design—such as the use of massive cores with very high primary inductance, or the "bi-filar" winding which improves the transformer's coupling action—have been used to great effect. But the widebander feels that eliminating the need for such a transformer is a more desirable goal.

Do wideband amplifiers "sound" better? Those who make them say they do;

those who do not, say they don't. The purely technical arguments are impressive on both sides, but "proof" is difficult to arrive at. While test and laboratory measurements are useful up to a point, there is increasing doubt on all sides as to the ability of conventional test methods to document fully the performance of the newfangled breed of audio equipment. The disparity between the number and variety of tests that could be performed and those that actually are recognized as "standard" also is pointed up. So, aside from creating more than one kind of amplifier that qualifies as "high fidelity," the newer technology must inevitably produce new test methods, possibly new types of test equipment, and certainly new and much needed performance standards.

For the nonengineering audiophile awaiting the outcome, two general points of counsel may be relevant. First, no one design characteristic or technique is in itself a guarantee of high performance. It always must be a matter of "all other things being equal." That is to say, neither wideband response as such (accompanied with high distortion, for instance) nor transistorized circuitry per se is a guarantee of "high fidelity." The wisest course for the buyer is to evaluate specific equipment on its own merits, acquainting himself with the potential for superior performance offered by certain design principles while remaining, of course, alert to the possibility of their misapplication. Second, it should be remembered that in the art of sound reproduction improvement of one element has inevitably been complemented by improvement in another. According to the widebanders, at least, their advanced designs are paving the way for better program sources, better speakers, higher high fidelity.



Quick-See RETRACTABLE Album File



Storage cabinets available or do-it-yourself

Eliminates visibility problem of edge-stacked albums, stops jacket-bottom wear. Installs anywhere in five minutes with 4 screws. Sturdy welded steel construction, ball-bearing tracks, balanced suspension. 9 models, for LP's & tape, hold to 125 albums. Brass Finish, \$7.95 up. Write for brochure. Dealer inquiries invited.

KERSTING MFG. CO., 504-M S. DATE, ALHAMBRA, CALIF.

CIRCLE 77 ON READER-SERVICE CARD

save
over
40%
on
hi-fi

WRITE FOR OUR PRICE NOW
YOU'LL BE GLAD YOU DID.

Easy pay plan.

Up to 24 mos. to pay.

- 15-day money-back guarantee.
- Full 2-yr. Warranty—Parts & Labor.
- Factory Franchised all lines. We ship from stock.
- Trade-ins highest allowance—Send your list.
- Citizens Band, P.A. Systems in stock.
- 19th year of reliable service—world-wide.
- We guarantee "WE WILL NOT BE UNDERSOLD."

Call us. Best Buy.
Hi-Fi List Free.

HI-FIDELITY
CENTER
"The House of Low Low Prices"

1797-A 1st Ave.
New York, N.Y.,
10028

CIRCLE 35 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE

PURCHASING A HI-FI SYSTEM?

TRADE-INS OK—TIME PAYMENTS
Up to 2 years to pay!

Send Us Your List of Components For A Package Quotation

AIREX WON'T BE UNDERSOLD
All merchandise is brand new, factory fresh & guaranteed.

Visit our N. Y. Showroom.
Free cabinet brochure & Hi-Fi Catalog

AIREX RADIO

CORPORATION

85-HF Cortlandt St., N.Y. 7, WO 4-1820

Jim Lansing*
Altec Lansing
Electrovoice
Jensen*Hallicrafter
USL Citizen Band
Texas Crystals
Internat'l Crystals
University
Acoustic Research
Janszen • Viking
Wharfedale
Concertone
Bell • G.E.
Weathers
Harman-Kardon
Eico • Pilot
Sherwood*
Tandberg*
Superscope
Dual Changer*
Bogen • RCA
Dynakit • Fisher
H. H. Scott • Leak*
ECL • Roberts
De Wald • National
Sony • Challenger
Browning
Garrard
Miracord
General Radio
Rek-O-Kut
Polytronics
Norelco • Finco
Fairchild
Pickering • Sonar
ADC Cartridges
Audio Tape
Magnecord*
Rockford Cabinets
ADC Speakers
KSC Speaker
Systems*

* Fair Traded

CIRCLE 2 ON READER-SERVICE CARD

WHY! DO THOUSANDS OF HI-FI ENTHUSIASTS BUY FROM AUDIO UNLIMITED

- IT'S OBVIOUS!
- LOWEST PRICES
 - FAST SERVICE
 - FACTORY SEALED UNITS
 - FULLY INSURED SHIPMENTS
 - UP TO 36 MONTHS TO PAY

Write for free literature. Send us your list for our air mail quote.

FREE PARKING FOR OUR CUSTOMERS



AUDIO UNLIMITED, INC.
715-F SECOND AVE.
NEW YORK 16, N. Y.

CIRCLE 7 ON READER-SERVICE CARD

Pre-recorded 4 Track Stereo Tape at Cost through our Special Membership Plan...

Citadel Membership — Proven by thousands of satisfied club members because...

- **YOU DECIDE ON YOUR PURCHASES** — Buy as few or as many tapes as you want.
- **FREEDOM OF SELECTION** — Virtually any tape, on any label, by any artist is available.
- **FREE! COMPLETE TAPE CATALOG** — You receive this current catalog of all 4-track stereo tapes.
- **PROMPT SERVICE** — Many orders are shipped the day received... rarely later than the next several days.
- **100% GUARANTEE** — All tapes are guaranteed factory fresh and free of defects.

(Special! All LP records also available under your Citadel Tape membership.)

Membership dues \$4.00. For free details write

CITADEL TAPE CLUB

division Citadel Record Club
545 Fifth Ave. Dept. HT, New York 17, N. Y.

CIRCLE 16 ON READER-SERVICE CARD

MAY 1964

A KOOK FROM MADAGASCAR

Continued from page 45

her records, has watched her with fascination for a year and a half. "She's directed by intuition," is his explanation. "She has a feeling of rightness. And her convictions are motivated by the best possible kind of taste buds. But she is guided intuitively in her choice of material and in her feeling for it."

Although she cannot read music, she instinctively asks for adjustments in arrangements that will give her more freedom, according to Berniker. "She has the imagination and the ability to anticipate what something will sound like before she hears it," he says. "And she's invariably right."

Right from the beginning she has had unusual control of the sound of her voice, an ability to hold a whole note and to get different sounds out of it. But now, Berniker feels, she is able to control that sound even more. "There used to be an edge on the top of her voice," he says, "but now that edge is gone. She's still pushing just as hard, but it's not as evident as it used to be. In her third album, her new one, there's a real serenity—at least, for Streisand it's serenity."

This is a change that is, at least partly, a reflection of the overnight change in Miss Streisand's life. Most of it took place in a single year—1963. In March she married Elliott Gould, who had been the leading man in *Wholesale*. She moved from her \$67.20-a-month railroad flat with bathtub-in-kitchen to a duplex penthouse overlooking Central Park where Lorenz Hart once lived. She is the star she dreamed of being when she left Brooklyn only four years ago. She can now turn what were once considered evidences of "kookiness" to her advantage. As she looked around the packed Coconut Grove in Los Angeles last summer, she exclaimed, "So many people! If I'd known they were going to be on both sides of me, I'd have had my nose fixed."

"I'm not a rebel any more," she says now. "I'm not a crazy kid who has to be heard. That fight is over because I don't have to work so hard to get my point across. As I go along, I find the need to express is much less. I want less of an emotional thing now."

Appropriately, her new album is "less of an emotional thing." It is made up of old standard songs, such as *My Melancholy Baby* and *It Had To Be You*, which she has never sung before. Instead of deliberately striving to be different in her treatment of them, she approached them, she says, as pretty songs with their own sweetness.

But won't her audience, so recently attracted to her because she was different, miss the old Streisand?

She smiled mysteriously. "An audience sees what you want them to," she said, with the calm assurance of one who is accustomed to being right.

WRITE FOR QUOTATION ON ANY HI-FI COMPONENTS

DISCOUNTS

- QUICK SHIPMENT
- FACTORY SEALED CARTONS
- FRANCHISED DISTRIBUTOR

SOUND REPRODUCTION, INC

34 New Street, Newark, N. J. (07102)
(201) Mitchell 2-6816

CIRCLE 57 ON READER-SERVICE CARD

NOW... PERFECT FM ELIMINATE

FM

INTERFERENCE!

With the Sensational

New! FINCO

FM BAND PASS FILTER



ENGINEERED TO MOUNT ANYWHERE

Get only pure FM signals. Use a Finco FM Band Pass Filter to stop interference and block out unwanted signals from T.V., Citizens Band and Amateur transmitters, motors, autos and fluorescent lamps. Size: 4 1/4" x 2" x 1 1/2". Available at your Finco Hi-Fi dealer. Satisfaction guaranteed!

Model 3007 Only \$6.95 List

THE FINNEY COMPANY

34 W. Interstate St. • Bedford, Ohio

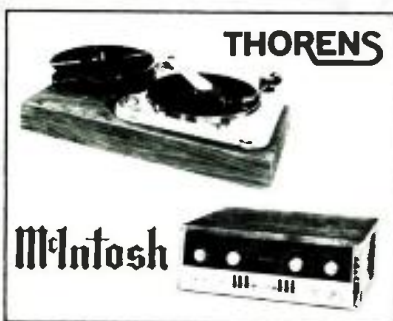
CIRCLE 27 ON READER-SERVICE CARD

103

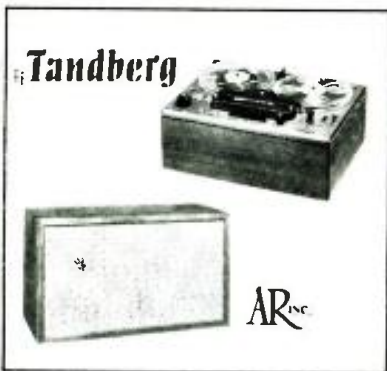
ADVERTISING INDEX

BUYER'S GUIDE TO COMPONENTS TRADING

TUNERS, RECEIVERS & AMPLIFIERS... all leading makes and models. **WHY BUY?** WHEN YOU CAN TRADE... and receive the highest trade-in allowance.



RECORD PLAYBACK SYSTEMS, AND TAPE RECORD/PLAYBACK... all leading makes and models. Unmatched guarantees: free parts and labor within 90 days. 75% allowance in trade-back within 6 months.



SPEAKER SYSTEMS, Wall, Large Enclosure and Bookshelf... all leading makes and models... 10 day money-back guarantee on USED components. New components (over 100 brands).

FREE—"TRADERS HANDBOOK"—a colorful 16-page booklet that explains everything about trading. The Hi-Fi/Stereo components your ear is yearning for will not only cost you less when you trade by mail with Audio Exchange (or in person at our New York showrooms), **IT'S SAFER.** Write for free copy.

audio exchange WORLD'S FIRST AND FOREMOST HI-FI STEREO TRADING ORGANIZATION

PLEASE MAIL ALL ORDERS AND INQUIRIES TO JAMAICA 153-21 MIDSIDE Ave., Jamaica 32, N. Y. Or call MA AXtel 7-7577 WHITE PLAINS, N. Y. BROOKLYN N. Y. MANHASSET N. Y. 203 Mamaroneck Ave. 1065 71st Bush Ave. 451 Plandome Rd.

PLEASE SEND ME FREE BOOKLET

NAME _____

ADDRESS _____

CITY _____ STATE _____

Key No.		Page No.	Key No.		Page No.
1	Acoustic Research, Inc.	4	74	Lansing, James B., Sound, Inc.	21
2	Airex Radio Corp.	103		London Records	81
3	Allied Impex	32	39	Magnecord Sales Department	9
79	Altec Lansing Corp.	90	41	Martel Electronics	24
9	Ampex Corp.	96	42	McIntosh Laboratory, Inc.	33
4	Angel Records	64, 65	69	Minnesota Mining & Mfg. Co.	19
5	Audio Dynamics Corp.	58	44	Oak Publications	88
6	Audio Exchange	104	71	Ortofon Division	18
7	Audio Unlimited, Inc.	103	46	Pickering & Co., Inc.	2
8	Benjamin Electronic Sound Corp.	30	32	Precision Electronics, Inc.	72
10	Bozak, R. T., Mfg. Co.	16, 102	47	Rabsons-57 St., Inc.	82
11	British Industries Corp.	34	48	RCA Parts & Accessories	88
13	Cambridge Records	82	49	RCA Victor Records	67
14	Carston Studios	92	50	Reeves Soundcraft Div.	15
15	Citadel Record Club	75	51	Rek-O-Kut	26
16	Citadel Tape Club	103	52	Reporter, The	101
17	Columbia Records	60, 61	81	Roberts Electronics	74
18	Command Records	84	19	Saxitone Tape Sales	92
19	Commissioned Electronics, Inc.	92	53	Schober Organ Corp., The	86
20	Concertone	49	25	Scope Electronics Corp.	8
21	Concord Electronics Corp.	5	100	Scott, H. H., Inc.	10
22	Dixie Hi-Fi	88	73	Sherwood Electronics	Cover IV
23	Dual	57	54	Shure Brothers, Inc.	50
28	Dymo Industries, Inc.	87	44	Sing Out! Magazine	88
24	Dynaco, Inc.	14	55	Sleep-Learning Research Association	100
37	Electro-Voice, Inc.	Cover III	56	Sonotone Corp.	24
71	Elpa Marketing Industries, Inc.	18	76	Sony Corporation of America	102
25	EMI, see Scope Electronics		57	Sound Reproduction, Inc.	103
26	Empire Scientific Corp.	22, 23	58	Stanton Magnetics, Inc.	11
27	Finney Company, The	103	59	Stereo Components	13
43	Fisher Radio Corp.	Cover II, 1, 25, 27	80	Superscope, Inc.	98, 99
44	Folkways Records	88	60	Tandberg of America, Inc.	77
29	Frazier Incorporated	97	61	Terado Corporation	92
11	Garrard	34	62	20th Century-Fox Records	81
30	Grado Laboratories, Inc.	28	23	United Audio	57
32	Grommes	72	64	University Loudspeakers	6
33	Harman-Kardon, Inc.	29	65	Vanguard Records	79
34	Heath Company	69, 71	66	Viking of Minneapolis, Inc.	12
35	Hi-Fidelity Center	102	67	Westminster Recording Co., Inc.	73
36	Inter-Mark Corp.	94	68	Winegard Co.	97
70	Kenwood Electronics	20		Wyeth Press	93, 100
77	Kersting Mfg. Co.	102			
72	KLH Research & Development Corp.	7, 17			
38	Klipsch & Associates, Inc.	83			
78	Lafayette Radio Electronics	97			

CIRCLE 6 ON READER-SERVICE CARD



The Most Sweeping Change in Speaker System Design... Starts with the New E-V FOUR!

Until now, there have been just two ways to determine the absolute quality of a speaker system: the scientific method, and the artistic approach. But each, by itself, has not proved good enough.

The scientist, with the help of impersonal equipment, charts and graphs, has strived to obtain the finest possible measured results. If the figures were right, then it *had* to sound right, and anyone disagreeing was dismissed as "not objective". But often, two speakers measured substantially the same, yet sounded quite different.

On the other hand, the artistic school of loudspeaker design has depended on the judgement of a handful of experts whose "golden ears" were the final yardstick of perfection. If you didn't agree with the experts, your ear was "uneducated" and not discriminating. But too often the measured response of the expert's system fell woefully short of reasonable performance—proof that even trained listeners can delude themselves when listening to loudspeakers.

Now, with the introduction of the E-V FOUR, Electro-Voice has pioneered a blend of the best features of both measurement methods to lift compact speaker performance to a new level of quality. It wasn't easy. The use of both techniques required extensive facilities, something E-V enjoys in abundance.

For instance, E-V has one of the industry's largest, most completely-equipped laboratories for the study of acoustical performance. Actually, the E-V engineering staff alone is larger than the entire personnel complement of many other speaker firms. In the E-V lab, measurement of speaker performance can be made with uncommon precision. And the interpretation of this data is in the hands of skilled engineers whose full time is devoted to electro-acoustics.

But beyond the development of advanced scientific concepts, E-V embraces the idea that a thorough study of the

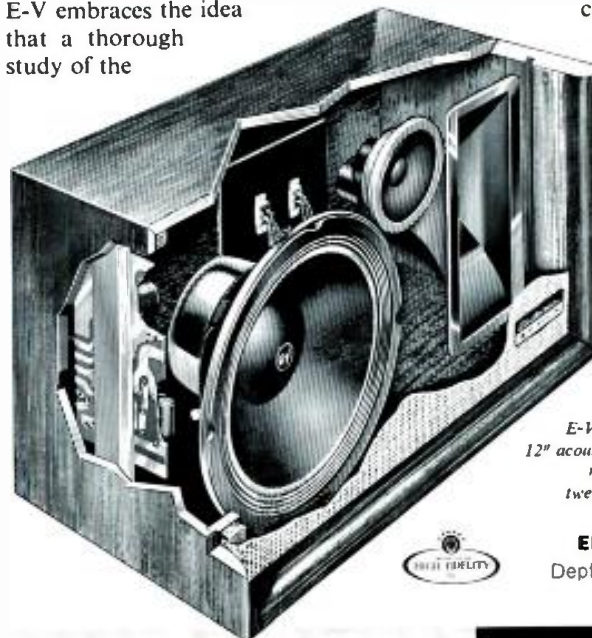
subjective response to reproduced sound is essential. E-V speakers must fully meet both engineering and artistic criteria for sound quality. Where we differ from earlier efforts is in greatly increasing the sample of expert listeners who judge the engineering efforts.

To this end, experts in music and sound from coast to coast were invited to judge and criticize the E-V FOUR exhaustively before its design was frozen. Adjustments in response were made on the spot—in the field—to determine the exact characteristics that define superb performance. It was not enough to say that a unit needed "more bass". What kind of bass? How much? At what frequencies? These are some of the more obvious questions that were completely settled by immediate adjustment and direct comparison.

The new E-V FOUR is the final result of this intensive inquiry into the character of reproduced sound. According to widespread critical comment, the E-V FOUR sound is of unusually high calibre. And careful laboratory testing reveals that there are no illusions—the measurements confirm the critics' high opinion of this new system.

Of course, it is one thing to design an outstanding prototype—and something else to produce an acoustic suspension system in quantity at a fair price. It is here that extensive production facilities, combined with creative engineering approaches, guarantee the performance of each E-V FOUR. And these same facilities ensure reasonable value. For instance, the E-V FOUR sells for but \$136.00 with oiled walnut or mahogany finish and just \$122.00 in unfinished birch. Yet, in judging its sound qualities, it was successfully compared with speaker systems costing as much as \$200.00.

We urge you to join in the analysis of E-V FOUR compact speaker performance. Visit your E-V high fidelity showroom and compare, carefully, this new system. We feel certain that you will agree with the engineers and the critics that the new E-V FOUR offers a truly full measure of high fidelity satisfaction.



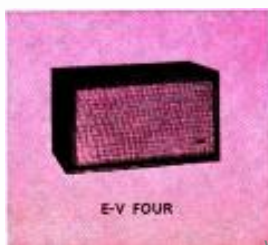
*E-V FOUR components include:
12" acoustic suspension woofer | Ring-diaphragm
mid-range driver | 5" dynamic cone
tweeter | Etched circuit crossover*



ELECTRO-VOICE, INC.
Dept. 544H, Buchanan, Michigan



E-V TWO




E-V FOUR



REGINA



E-V SIX

Are separate
tuners and
amplifiers passé  □



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

The new S-7700II AM/FM/FM Stereo Receiver combines the 1.8 microvolt sensitivity and 2.4db capture effect of Sherwood's finest tuner with the 80-watt dual channel music power of Sherwood's highest-rated high fidelity amplifier. The size is a space-saving 16 1/4" x 4" x 14". You enjoy all the tuning surety of Sherwood's D'Arsonval zero-center tuning meter and 8" long professionally calibrated dial scale. And, you have front panel control of all stereo amplifier functions for phono, tape—plus a stereo headset jack. As trim as the size, is the less-than-separate-components price of \$374.50 (slightly more on the West Coast).

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

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

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



FREE . . . A \$1.00 VALUE
INFORMATION KIT
AT YOUR SHERWOOD DEALER

- Take this coupon to your Sherwood dealer and receive:
- Time-Saver Shopping Guide—detailed comparative specifications on components offered by major manufacturers.
 - 64-page book, *An Introduction to Hi-Fi & Stereo* published by the Institute of High Fidelity.

- FM & FM Stereo Station Finder—listing current and proposed stations.
- Photo file—a pictorial review of how different systems have been installed.
- Descriptive literature on Sherwood components.

If you prefer, send 25¢ in coin direct to Sherwood, together with your name and address. Your package will be sent by return mail.

Name _____

Street _____

City _____ State _____ Zip Code _____

Sherwood Electronic Laboratories, Inc., Dept. H-5
4300 North California Avenue, Chicago, Illinois 60618

Sherwood
HIGH FIDELITY

STEREO RECEIVERS ■ TUNERS ■ AMPLIFIERS
■ STEREO INDICATOR LIGHTS ■ SPEAKER SYSTEMS ■ CONTEMPORARY CABINETS

CIRCLE 73 ON READER-SERVICE CARD