HiFi/Stereo Review

DECEMBER 1965 • 50 CENTS

BOY-CHOIR MUSIC AT CHRISTMAS • ANTONIN DVORAK IN THE NEW WORLD • DARTMOUTH'S KODALY FESTIVAL • HOW MUCH AMPLIFIER POWER DO MUSICAL INSTRUMENTS REALLY NEED?
... less than $300... and it's a SCOTT!

For complete information on the new Scott 342, send for Scott's colorfully-illustrated 1966 Custom Stereo Guide.

CIRCLE READER SERVICE NUMBER 100

H. H. SCOTT, INC., 111 POWDERMILL RD., MAYNARD, MASS

EXPORT: SCOTT INTERNATIONAL, MAYNARD, MASS. CABLE: SCOTT. PRICES SLIGHTLY HIGHER WEST OF ROCKIES. PRICES AND SPECIFICATIONS SUBJECT TO CHANGE WITHOUT NOTICE.
Surprise Christmas present from Scott
New 65-Watt Solid-State Receiver.

Scott's new low-priced 65-watt receiver has the quality and features you expect only in the most expensive components:

1. The 342 utilizes silicon transistors . . . more costly, but far more effective than germanium in terms of ruggedness, reliability and sound quality. Silicon resists overload, resist heat, and do not change with age. Silicones are used in the 342 IF circuit for superior stability, selectivity and wide bandwidth. In the 342 output circuitry, silicon transistors allow instantaneous power for extreme music dynamics, while affording your sensitive speaker systems complete protection against overload.

2. All 342 audio circuits are direct-coupled. Both output and driver transformers, major sources of distortion and diminished power, are eliminated from Scott's radically new solid-state amplifier design. As a direct result of transformerless, direct-coupled output design, the Scott 342 has high frequency response superior to units costing far more.

3. The 342 silver-plated front end is completely solid state with field-effect circuitry, achieving maximum tuner sensitivity with virtually no cross-modulation, no drift, no more problems caused by changing tube characteristics.

4. The 342's clean chassis layout is an immediate tip-off to expert engineering and careful design planning. In addition, well-planned parts placement minimizes service problems, eliminates the danger of shorting, and keeps your equipment running cool for optimum performance and long-lived reliability. Scott uses high conductivity electrolytic aluminum for chassis, never more cadmium-plated steel. The 342 looks as good as it sounds . . . both inside and out.

5. The 342 incorporates a fool-proof protective system, designed to withstand these common problems: accidental shorting of speaker terminals, operating the amplifier section without a load, or subjecting the input to a high level transient signal. Capacitive loads, such as electrostatic loudspeakers, will not harm the output transistors. Your expensive loudspeakers are protected directly by special circuitry combined with heavy-duty output coupling capacitors. Special quick-acting fuses protect both associated equipment and the transistors themselves.

6. The 342 includes these popular features found in the most expensive Scott components: Tape Monitor switching, Speaker switching with provision for remote speaker selection, switched front panel stereo headphone output, front panel balance switch, separate channel switched bass, treble, and volume control, fully automatic stereo switching with indicator, precision tuning meter, and many more.

Here's what the experts say about Scott's solid state engineering:

"If any doubt remains in the minds and hearts of audiophiles as to the acceptability of transistors for use in high-quality FM stereo tuners, the Scott 312 should still make these fears forevermore . . . it is one of the finest tuners Scott makes. And that means it is one of the finest anywhere." Audio July 64

"In a sense, there is little to say about the sound of the Scott 260 since . . . it has no "sound" of its own — the listener hears the music, not the amplifier. The 260 will reproduce any signal that is fed into it with well-nigh perfect exactness, and without adding any sonic coloration of its own." HiFi/Stereo Review April 65

"The IHF rated sensitivity of the Scott 344 . . . was a lot better than specified by the manufacturer — and at 2 microvolts for 95 megacycles it is one of the most sensitive sets available. Capture ratio and selectivity also were better than specified. All I did was copy the performance characteristics of the Scott 344 are among the finest for an "all-in-one" . . . The set is a delight to use and listen to." High Fidelity

"To sum up, the Scott 312 has remarkable sensitivity, good stereo separation and excellent overall audio quality. It can be recommended particularly to fringe-area dwellers who don't want to spend a year's income or thereafter on other tuners of comparable capabilities." Radio Electronics March 65
There's a Scott receiver for every budget

THE 348
We believe this solid state receiver to be, without question, the finest stereo component ever offered. The 120-watt 348 was designed without compromise to outpower, outperform, and outlast even the most expensive separate tuners and amplifiers. Incorporated are all conceivable control features for even the most critical audiophile. Usable sensitivity is 1.9 \( \mu V \); Cross modulation rejection, 85 db; Frequency response, 15-30,000 cps \( \pm 1 \) db. $479.95.

THE 344B
The 85-watt Scott 344B combines the most advanced technology with extraordinary compactness and simplicity of operation. The tuner section is identical to the Scott 312, acclaimed as one of the finest tuners ever produced. The power-packed solid state amplifier utilizes unique Scott-developed circuitry that assures peak power capabilities for the most demanding applications. Usable sensitivity is 2.2 \( \mu V \); Cross modulation rejection, 80 db; Frequency response, 15-30,000 cps \( \pm 1 \) db. $374.95.

THE 388
Here is a receiver with the quality, the performance, the complete control features of the 348...with the important plus of Scott Wide-Range AM! A radically new front end design uses field-effect transistors for amazing sensitivity and cross modulation rejection. Usable sensitivity is 1.9 \( \mu V \); Cross modulation rejection, 90 db; Music power rating per channel at 4 ohms load, 50 db; Frequency response, 15-30,000 cps \( \pm 1 \) db. $499.95.

Here's the complete story on Scott receivers, tuners, amplifiers, kits and speakers. The 1966 Scott Guide to Custom Stereo is packed with photos and information on how stereo works, how to choose the components best suited to your individual acoustic and budget requirements, how to create a complete music system for your home, and how to decorate your home with stereo. For your free copy of this colorful, informative guide, fill in your name and address:

NAME
ADDRESS
CITY STATE ZIP

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

DECEMBER 1965
Here's how your dealer can show you what skating force is; how the Lab 80 eliminates it; protects your records; tracks both stereo channels more evenly — more perfectly than any other integrated record playing unit.

1. "This is a blank record with no grooves. I place it on the Lab 80."

2. (left) "I set the tracking force at 2 grams. (as an example). Since each click of the stylus pressure gauge on the tone arm equals 1/4 gram, I turn it for 8 clicks."

3. (right) "I slide the counterweight on the anti-skating device to the second notch... for a compensation of 2 grams... equivalent to the tracking force I have just set on the tone arm."

4. "Now you can actually watch the strength of the skating force. I start the Lab 80, but flip the anti-skating device over and out of operation. Note that as soon as I put the stylus on the grooveless record, the arm moves rapidly... with force, toward the center."

5. "Now watch me neutralize the skating force. I swing the anti-skating device back into position...and the arm tracks as perfectly as if there were a groove in the record! If I were playing a regular record—with the side pressure gone and resulting distortion eliminated—the sound would be cleaner."

HIFI/STEREO REVIEW says: "I found that the bias compensator was quite effective... When adjusted, the distortion was very low, even at the highest velocities, and was observably lower than when no compensation was used."

HIGH FIDELITY says: "Tracking is well-nigh perfect; the machine can handle cartridges of all weights, including the lightest, and of all compliances, including the highest; the assembly has a high immunity to external shock."

Due to the offset angle of any cartridge, and the rotation of the record, all tone arms have an inherent tendency to move inward toward the center of the record. This skating force, a definite side pressure against the inner wall of the groove, is a major cause of poor tracking, right channel distortion, and uneven record wear. Now, Garrard dealers have been supplied with grooveless records which make it possible to visualize the skating force and how it is overcome in the Lab 80. The demonstration takes only a few minutes, but it is well worth seeing before you decide on any record playing unit.

Oscilloscope readings (using 1000 cycle, 30 cm per sec. test record as signal source) verify effects of skating force on record reproduction.

Tracking without the anti-skating compensator, sine wave form shows considerable distortion.

Tracking with anti-skating compensator, sine wave form becomes a clean picture of the output of the cartridge.

The patented Garrard method of neutralizing skating force is but one of a number of Lab 80 developments exclusive today but sure to be imitated tomorrow by other manufacturers. Compare! You'll find this Lab 80 feature is simple and foolproof... works perfectly without springs, balancing devices or other delicate mechanisms.

Visit your dealer to see the anti-skating device in operation, or send $1.00 to Garrard for your own grooveless demonstration record. For your complimentary copy of our new 32-page Comparator Guide, write Garrard, Dept. GM-125, Westbury, New York 11591.
THE MUSIC

WPAX ON EARTH
An entirely new programming concept for radio

THE BASIC REPertoire
Handel's Messiah

ANTONIN DVORAK IN THE NEW WORLD
Did we learn anything from his visit?

BOY CHOIR MUSIC FOR CHRISTMAS—AND AFTER
Recommended recordings of an inspiring repertoire

THE KODÁLY FESTIVAL AT DARTMOUTH
Two weeks that revealed the greatness of Hungary's musical dean

BEST OF THE MONTH
Reviews of outstanding new record releases

THE MUSIC OF CHRISTMAS
Distinctive recordings preserve a waning tradition

BAROQUE AT FLOOD TIDE
How much Vivaldi can the market absorb?

MUSIC TO WATCH THE MOVIES BY
Should every soundtrack father a disc?

THE EQUIPMENT

HI-FI Q & A
Answers to your technical questions

JUST LOOKING
Surveying the latest in hi-fi equipment

AUDIO BASICS
Power ratings

TECHNICAL TALK
A discussion of distortion; lab reports on the Marantz 10B stereo FM tuner and the James B. Lansing Lancer 77 speaker system

WHAT THE MUSIC DEMANDS OF THE AMPLIFIER
A professional examines the power question

INSTALLATION OF THE MONTH
Stairwell Stereo

TAPE HORIZONS
Advice and suggestions for tape-recorder users

THE REVIEWS

CLASSICAL

ENTERTAINMENT

TAPE

THE REGULARS

EDITORIALLY SPEAKING

LETTERS TO THE EDITOR

ADVERTISERS' INDEX

COVER PHOTOGRAPH: BRUCE PENDLETON
A concurrence of editorial circumstances has accidentally brought together in this issue two composers—Antonín Dvořák and Zoltán Kodály—who have at least one thing in common: the large and duly acknowledged debt each owes, as a composer, to the folk music of his homeland. It is no great secret, of course, that a country’s folk music—if it has any—is usually the most productive source for its art music—if it has any. Dvořák’s mission to America was apparently understood, on both sides, to be one of showing us how to tap this source, how (in Dvořák’s words) to use it to “create a national music.” But the lesson did not take well; we still have no national music. We were wrong to expect Dvořák to be able to give it to us, and Dvořák was wrong to try. Béla Bartók, interestingly enough, did not make the same mistake when he came here. Knowing perhaps even better than Dvořák the importance of folk roots for the composer of serious music, he nevertheless refrained from trying to teach Americans musical composition—to teach them to speak with a foreign accent, in other words—and simply went on with his own folk-music researches.

The sad truth of the matter is that America has no large, rich, old, homogeneous body of folk music to serve composers as a reservoir of inspiration as did Brahms, Dvořák, Bartók, and other great European composers. And the staggering diversity of our national origins and the largeness of our geography may quite probably be preventing us even now developing such a reservoir. It would not be unreasonably difficult, for example, by planting a microphone in every other bush in the Cumberland Mountains, to come up with a dozen folk versions of, say, Lord Randall—but any one of them would be almost as exotic as an Indian raga to residents of Michigan’s Upper Peninsula, where another rousing chorus of Alonette might more likely stir the sluggish tides of folk memory and musical inspiration.

Certain events of larger consequence have, it is true, exerted strong homogenizing influences on our music—the Civil War for one (Tenting Tonight), and most recently World War II. The marching songs of that war were learned as a matter of course by servicemen from every corner of the land, and they naturally took them home with them when the war was over. And it is now possible to hear some of these same songs—I’ve Got Sixpence, Bless ‘Em All, Roll Me Over—coming back to us twenty years later, insensibly garbled in both words and melody, in the mouths of a generation that does not even remember the war. Apparently undergoing some kind of natural folk process, these songs are being decomposed and then recomposed so that—perhaps—they will become fit material for the serious composer some day. But these songs, and the few others like them in our communal folk bag, are mighty few on which to found “a national music.”

It is impossible to deliberately “write” a folksong. You can write something that sounds like one and perhaps apes some of its felicities (and, to be sure, its crudities), but the real thing, like myth, has a mind of its own, energies of its own, purposes of its own, and it accepts—or rejects—what it will. We should not be without hope, however. What with radio, TV, the movies, and record players, we have all the homogenizing influences—despite our great size—we will ever need. And if enough material from the current welter of jazz, country and western, rock and roll—and a singing commercial or two—seeps down into our collective musical subconscious, maybe in a hundred years or so we may yet produce a Dvořák of our own.
Now, for all collectors of classical music, Columbia Records inaugurates an extraordinary new service — the Columbia Masterworks Subscription Service. This unique service, for which we are now accepting Charter Subscriptions, enables you to audition representative passages from the classical recordings in your own home...with no obligation to purchase, but with the privilege of choosing one free record with each record you do purchase.

How the Columbia Masterworks Subscription Service operates

If you become a Charter Subscriber, you will receive — beginning immediately and every three months thereafter — a copy of AUDITION, a 12" long-playing record that brings you representative passages from the newest additions to the world's greatest classical catalog.

This catalog includes definitive performances by such distinguished artists as Leonard Bernstein, Zino Francescatti, Glenn Gould, Vladimir Horowitz, Eugene Ormandy, Rudolf Serkin, Isaac Stern, Bruno Walter...and such great musical organizations as the New York Philharmonic and The Philadelphia Orchestra.

To aid in guiding you through these new classical albums, a distinguished commentator introduces each selection with spoken program notes and critical commentary. And often the artists themselves speak with authority about the music they perform. (On your first copy of AUDITION, you will hear, among others, Eugene Ormandy, Leonard Bernstein, and Andrey Amstelnatse discussing the works they perform.)

And with your first copy of AUDITION, you will also receive a COMPLIMENTARY Columbia Masterworks Catalog. This specially-prepared edition lists almost 2000 different recordings. To keep your catalog up to date, you will receive a supplementary listing of all current releases every three months, along with the new issue of AUDITION.

Order only when and if you please...and receive one additional record free for each one you purchase at catalog price

As a participant, you receive a supply of order forms which you send to your Charter Service at ANY TIME only those records you wish to purchase are offered through the Service. For each record you select you may choose another record — free. Your records may be selected from the AUDITION record, from the catalog or from the catalog supplements.

All of the records you order — both purchased and free — will be shipped to you at the same time. Each bill will accompany each shipment, and you need not pay for your records until after you receive them. (Each bill will include a charge for postage and handling.)

Unprecedented Record Insurance

Revolutionary in concept, the Record Insurance Plan of the Columbia Masterworks Subscription Service guarantees you perfect records!

For as long as you remain a subscriber...and as long as you remain in the active catalog...you may:
1. Replace any record ordered through the Service that becomes damaged or worn for only $1.00.
2. Replace any regular high-fidelity record ordered through the Service with a stereo version of the same record for only $1.00. This means that you can buy regular high-fidelity records freely with the assurance that you can later exchange them for stereo records if you so desire.

Small annual fee brings many Subscriber benefits

The annual cost of subscribing to this unique plan, during the Charter Subscription period, is only $5.00. This covers all the previously-described benefits, upon payment of this nominal fee, you will immediately be entitled to order — without any additional charge — a record of your choice, from either your first copy of AUDITION or from the catalog.

Through an arrangement in the Columbia Masterworks Subscription Service, the $5.00 annual fee brings you all these advantages:

- Great Savings...for every record you buy at catalog price, you choose another record FREE
- Four 12" long-playing AUDITION records — issued quarterly
- A complete Columbia Masterworks Catalog, and three quarterly catalog supplements
- Unprecedented insurance for all records acquired through the Service
- A record of your choice, without any additional charge whatsoever, as soon as you become a Subscriber.

And as a Charter Subscriber, you are assured that your annual fee will never be more than $5.00, regardless of how much more it may be necessary to charge later.

Send no money now...

Simply mail the coupon and AUDITION will be sent to you at once...together with the complete Columbia Masterworks Catalog, your Record Insurance Policy...and a Certificate entitling you to choose a record — without any additional cost — immediately upon payment of your annual fee.

If you are not thoroughly pleased with your first copy of AUDITION — and with the benefits included — simply write "Cancel" across the invoice that will accompany your subscription materials and return it. In any case, you may cancel your subscription to AUDITION and the complete Columbia Masterworks Catalog with our compliments. So be sure to mail the coupon below today.

COLUMBIA MASTERWORKS SUBSCRIPTION SERVICE, Dept. 950-D
Columbia Records Department, North Tower Haula, Indiana 47108

I am interested in your service for collectors of classical music. Please reserve a Charter Subscription in my name and send me my first AUDITION record, together with the complete Columbia Masterworks Catalog and my Record Insurance Policy, as well as a Certificate entitling me to a record of my choice if I decide to subscribe to the Service.

If I do decide to become a Charter Subscriber, I will send you $5.00 as my annual fee. During the coming year, I will then receive three more quarterly issues of AUDITION, as well as supplementary listings on all current releases. I will be entitled to purchase any of the records offered...and for each record I purchase, I will receive another record of my choice FREE. However, I am under no obligation to purchase any records.

If I do not wish to become a Charter Subscriber, I will simply write "Cancel" across the invoice and return it promptly. If it is understood that even if I cancel my reservation, I may keep my copy of AUDITION and the Columbia Masterworks Catalog.

Name: ____________________________
(Please Print)
Address: __________________________
City: __________________ State: ______ Zip: ______
(Check here if you want AUDITION sent to you in stereo)

© Columbia Records Dist. by U.S.A. 
Subsidy Corp., 1965

DECEMBER 1965
CIRCLE NO. 2 ON READER SERVICE CARD

PLUS 7 MORE

COLUMBIA RECORDS announces a unique service for collectors of Classical Music

THE COLUMBIA MASTERWORKS SUBSCRIPTION SERVICE

- AUDITION IN YOUR OWN HOME the latest classical releases from Columbia Records
- ORDER ONLY THE RECORDS YOU WANT—no obligation to buy, no minimum to purchase
- CHOOSE A RECORD FREE for every record you purchase at catalog price
- PLUS a revolutionary concept RECORD INSURANCE
Gives You Such Great Sound Per Pound!

The Oki 555 lightweight solid-state portable stereo tape system weighs less than 25 pounds, yet gives you better than concert hall sound reproduction. And the price? Only $349.95* complete with two unique "OKidizine" Speaker Systems, each containing two speakers with a crossover network. Oki has a fine choice of other solid state tape recorders, starting at $129.95*. See and hear them now at your Oki dealer.

LETTERS TO THE EDITOR

Behind the Ives Fourth Disc

Congratulations to David Hall for his interesting and perceptive review (November) of Columbia Records' new release of the Ives Fourth Symphony. One important fact should be added to what Mr. Hall tells us: that this historic recording was made possible by the generosity of the Samuel Rubin Foundation. Let us hope that the grateful reception accorded the Ives release by music lovers everywhere will encourage the officers of the Foundation to undertake similar projects in the future.

John R. Doss
Chicago, Ill.

Ups and Downs of Guitars

Great as is my respect for Gene Lees, I must take exception to several misconceptions in his otherwise excellent article on the guitarist Julian Bream in your October issue. It would seem that Mr. Lees' acquaintance with the guitar is of a somewhat dilettantish nature, as evidenced by his rather quaint remarks concerning the intonation problems of the instrument.

First, no well-built guitar (and at $750 and up, they jolly well had better be well-built) is "inherently out of tune," as Mr. Lees puts it. Its approximation to equal temperament is quite as good as it need be; it very definitely does not "go flat the farther up the fingerboard you play." This notion is probably related to the demand for "stretched tuning" in pianos, resulting from a kind of high-frequency insensitivity on the part of the performer. To oversimplify, a guitarist afflicted with such semi-deafness requires that the higher octaves of his instrument be tuned to a progressively higher pitch than is acoustically proper, in order to convince his defective ear that these tones are not "flat."

In addition to the varying temperature and humidity conditions cited by Mr. Lees, there are several other causes of intonation problems in guitars. One of these is worn, corroded, or dirty strings. Another cause, seldom remarked upon, is the pulling of the strings by fingers forced into awkward positions by difficult chord formations.

The harp-like sound Mr. Lees mentions has little to do with the plucking point relative to the sound-holes, but to this point relative to the mid-point of the vibrating length of the string. Thus, an open string plucked at the twelfth fret produces this characteristic sound. The reason is that this is the position of the primary node, where plucking sets the two halves of the string into a symmetrical vibration. Such symmetry is in contrast to the more complex divisions forced by striking at other points, which generates overtones as well as the nearly pure fundamental generated at the midpoint.

Curtis D. Janke
Sheboygan, Wis.

The Upstart Mandolin

I enjoyed James Goodfriend's article on the mandolin (October), one of the most scholarly pieces on that instrument that I have seen in some time. I suggest that he and all mandolin lovers purchase the new Turnabout recording of F.G. Giuliani's Quartet in A Major for Mandolin, Violin, Viola, and Lute—interesting listening and interesting liner-note reading.

Lawrence Curtis
Fort Worth, Tex.

International Piano Festival

In your October 1965 issue, David Hall reviewed Everest's "International Piano Festival" recording. I wish to point out that even though this is a two-record set, the retail price for the monaural version is $3.98 and for stereo $4.98. Your listing of $9.96 for both versions was incorrect.

We at Everest are sorry Mr. Hall was not happy with the orchestral "donation record." We made all of our various Everest catalogs available to the United Nations Refugee Office and these were the particular selections the office chose to be included as the donation record. We are paying the complete cost of the pressing of this second record as our contribution to this worthy program. All our

(Continued on page 8)
Before you send money to any record club, join the best one for 3 months, free!

Now, without paying a cent or obligating yourself in any way, you can join for three months the one record club that has every single advantage and none of the disadvantages of all the others—including those advertised in this and similar publications. (Your trial membership applies equally to phonograph records and 4-track recorded tapes.)

Here is what the Citadel Record Club offers to all its members:

Discounts! As a member, you are entitled to unusually large discounts on the records you want—sometimes as high as 55%! You can save as much as $300 a year if you buy many records and get them all at Citadel discounts.

No obligations! You can buy as few or as many records as you want, when you want them. You are not obligated to buy any specific number of records—or tapes. The choice is always yours at top savings. Citadel has no "agree to purchase" requirement of any kind.

All labels! Your choice is unlimited. Virtually any record, album or tape by any artist on any label is available at a discount to Citadel members. This includes opera, classical, jazz, pop, folk, spoken word—anything. You receive Citadel's periodic bulletins and catalogs that keep you abreast of the newest recordings. You never get a "preselected" list—Citadel does not limit your choice.

Promptest service! Orders are usually shipped the same day as received, rarely later than the next few days. In the event of a delay, partial shipments are made and your order completed as soon as the record or tape is available. There is no additional cost to you for this service.

Specials! In addition to your regular Citadel Club discounts, you will periodically receive lists of hit albums and tapes in all categories of music, offered at super discounts. These are special purchases your Club can make through its unusual buying power, and the savings are passed along to all members. Again, you are under no obligation to purchase any of these selections.

Free Schwann catalog! With your membership, Citadel immediately sends you the standard reference guide to more than 25,000 long-playing records. This comprehensive catalog has separate sections for classical, popular, ballet, opera, musical shows, folk music, jazz, etc., and another section for all new releases.

100% guarantee! Your records and tapes from Citadel are guaranteed factory-fresh and free of defects of any kind. If a damaged or defective record or tape does get through our close inspection, we immediately replace it with a perfect copy.

Try membership in the Citadel Record Club for three months. Find out why it is the club for the fastidious record buyer. You have nothing to lose except your possible illusions about other record clubs.

Citadel Record Club
545 Fifth Avenue, New York, N. Y. 10017

Please enroll me for three months, without charge, as a member of the Citadel Record Club. I understand that I am entitled to all membership privileges without any obligation to buy anything, ever.

Name______________________________

Address____________________________

City________State____Zip____

CITADEL RECORD CLUB
If you're looking for the finest value in an AM/FM multiplex stereo receiver, look no further! Because here it is: KENWOOD's fabulous new all solid state, silicon power transistorized AM/FM Automatic Stereo Receiver, Model TK-60.

This latest addition to the KENWOOD line of hi-fi stereo components provides wide frequency response, 20 cps - 70 Kc, with total music power of 60 watts at 4 ohms, 50 watts at 8 ohms. No wonder the TK-60 offers the kind of quality and performance that is unsurpassed by other, more expensive units!

Check some of these outstanding features: 4-gang tuning condenser, 5 I.F. Stages with 3 noise limiters, automatic silent switching to proper mode, indicating instantly the reception of FM or AM broadcast.

Visit any KENWOOD franchised dealer, and we feel sure you will agree that Model TK-60 is an exciting value for only $239.95. Also, price includes the handsome cabinet.

For complete specifications, write to KENWOOD.

KENWOOD
60 WATT
SOLID STATE
SILICON POWER
AM/FM STEREO
$239.95
Empire invites you to listen to the most significant advance in stereophonic reproduction, the New Empire Grenadier, world's most perfect speaker system.
Feature by feature the Grenadiers take you into a new world of sound. Listen for a moment.

Take a good look at the statuesque originality of this wide angle speaker system. Note its hand rubbed walnut finish: its imported marble top. Now, hear it perform.

The new Empire 8000P is truly the most significant advance in stereophonic reproduction.

Irresistible beauty from any angle. Captivating sound from any position!

Empire's revolutionary die-cast divergent acoustic lens assures fuller frequency and separation, plus broader sound propagation. Let's you sit anywhere—hear everything.

Grenadier placement is non-critical. Phenomenal Stereo Separation and the highest fidelity of music is assured from any area in the listening room. Try this simple test! Walk around the Grenadier. You will experience no change in sound level of the bass, mid-range or highs. Full frequency and separation is assured by Empire's exclusive divergent acoustic lens system.
The new Empire Royal Grenadier—classically designed, elegantly styled. Let the magic of this wide angle speaker system invade your presence with its majestic sound and richness of tone. Truly, one of the world's greatest speaker systems.

High Fidelity reports—"...and what a speaker!"... voices sounded quite natural with no coloration evident; orchestral music was balanced and full; transients came through cleanly; the organ sounded authentic. Overall, the sonic presentation was excellent; the speaker did not favor one type of instrument or any one portion of the spectrum and it never sounded honky or boxy."

OUTSTANDING FEATURES
1. 12 inch mass loaded woofer with floating suspension, four inch voice coil and world's largest (18 lbs.) speaker ceramic magnet structure.
2. Sound absorbing rear loading.
4. Imported marble top.
5. Ultra-Sonic domed tweeter
6. Full presence mid range radiator.
7. Damper enclosure.
8. Dynamic Reflex Stop System.
10. Complete symmetry of design with terminals concealed underneath.

The woofer faces downward, close to the reflecting floor surface, feeds through a front loaded horn with full circle aperture throat. This provides 360º sound dispersion and prevents standing waves from developing in the room.

Technical Specifications: (Model 9000)
Frequency Response: 20-20,000 cps.
Nominal Impedance: 8 ohms.
Power Handling Capacity: Music Power—Maximum undistorted 100 watts
Sine Wave Power—20-450 cps 60 watts
—450-5000 cps 40 watts
—5000-20,000 cps 20 watts
Components:
Woofer—15”, High Compliance with 4 inch voice coil.
Mid Range—Direct Radiator Tweeter—Ultra Sonic Domed Tweeter
Both Coupled to Die-Cast Acoustic Lenses
Infinite baffle system.
Finish: Satin Walnut finish, hand rubbed.
Overall Dimensions: Dia. 22", Ht. 29".
Weight: 120 lbs.
List Price: $285.00 with imported marble top.
Hand rubbed walnut top.

Decorator designed to complement any decor. Engineered to outperform any other speaker system. Truly the ultimate in sound and styling.

You're on the threshold of a new realm of excitement in music and sound. Empire has created for you, the world's most perfect high fidelity components. Combining unparalleled stereophonic sound with refreshing furniture styling...the Empire Grenadier—projects a sense of presence never before achieved in a speaker system. Hear it! Compare it! Stare at it! You, too, will be captivated by its greatness! The Empire Grenadier, first speaker system designed and engineered for stereophonic reproduction.

No less perfect than the Grenadiers are the Incomparable Troubadors—complete record playback systems.

The famous Empire 398—outstanding! too perfectly engineered for even a whisper of distortion...to handsomely finished to hide behind cabinet doors.

The Empire 498—no larger than a record changer—tailor made for console or equipment cabinets.

The Troubadors consist of the Empire 3 speed professional "Silent" turntable...Empire 980 dynamically balanced arm with sensational dyna lift...and the new Empire "Living" cartridge, featuring the exclusive magnetic cone stylus. No other cartridge can reproduce the entire musical range as precisely and with such clarity.

Hi Fidelity reports: "The Troubador represents a precision engineered product of the highest quality...the finest, handsomest, record player available."

Hearing it all—a little better than it was intended to be heard. You, too, can enter Empire's new world of sound.

Just go 'round to your Hi Fi dealer for a sound demonstration of the world's most perfect High Fidelity components....Empire Grenadiers, Troubadors and "Living" Cartridges.
FOR ALMOST two decades Popular Photography's yearly Photography Annual has been the standard of excellence in the photographic publishing field. We believe the 1966 edition of the Photography Annual is the finest ever produced. Here, gathered together, are the year's most stimulating photographs, taken by the world's most accomplished photographers, and described in full technical detail.

Over 200 exciting pages in all. Most of the photographs are printed by the photogravure process, to reproduce the widest possible range of tonal subtlety. The color selections, too, are printed by photogravure, enabling the accurate reproduction of color photographs in rich, glowing color.

Internationally recognized for the scope, depth, and quality of its coverage, the Photography Annual is a best-seller throughout the world. (Last year's distribution of the Photography Annual exceeded 400,000 copies. 150,000 of these went overseas selling at an average newsstand price of $2.70 per copy!) The 1966 Photography Annual is an essential addition to every photographer's library. Reserve your copy now, for shipment on approximately September 25 from first-off-the-press copies.

The 1966 Photography Annual is also available in a gold-embossed, Leatherflex-covered edition for $3.00. Your copy can be ordered as indicated below:

Please send your order accompanied by payment to: Ziff-Davis Service Division, Dept. PA-1, 589 Broadway, New York, N.Y. 10012. Enclose $1.25 plus 15¢ for postage and handling for the regular edition. ($1.50 for orders outside the U.S.A.). Enclose $3.00 for the Deluxe Leatherflex-Bound edition, postpaid. ($3.75 for orders outside the U.S.A.). (Allow three additional weeks for delivery of the Leatherflex covered edition). Be sure to include your full name and address with all orders.
SPECIAL OFFER FROM COMMAND

Your Choice of Two

SPECIAL EDITION COMMAND SAMPLERS

Here is your opportunity to savor the full range of Command artistry. This New POPULAR SAMPLER contains 12 of the most exciting selections from 12 different Command Popular Albums. The New Command Classical Album contains 7 magnificent selections from 7 different Command Classical Albums. Unlike many sampler albums, these were created to give you full, uninterrupted musical pleasure. There is no sales message . . . no talk. The musical selections in the Popular Album are complete, no excerpts! In the Classical Album, great care was taken to select complete movements for your greatest possible enjoyment.

You will hear music reproduced in all its full power and glory with all of its widest, widest breadth, and with every last element of imposing depth. You will hear sounds so intensely real that you can actually feel the presence of each instrument. In fact, Command records capture such astonishing realism that most manufacturers of stereo sets use Command records to demonstrate the full potential of their equipment.

THESE ALBUMS ARE NOT AVAILABLE IN STORES

The complete albums from which these selections were chosen are available at record stores. However, to obtain your Command Sampler Albums (which are not sold in stores), simply mail coupon today. You may select either the Popular or the Classical Album for only $2.98 each. (Command Stereo Albums are sold nationally up to $5.79 each.) If you wish, you can take advantage of an additional saving by ordering both albums for only $5.00. Your albums will be shipped postpaid — Command pays all postage and handling. And, you may order as many albums as you wish, but don’t delay . . . mail your order today!

FREE

THE ALL NEW COMMAND BROCHURE

Command Records proudly present the brilliant new Command illustrated color brochure with the complete listing of all Command Popular and Classical Record Albums and Tapes. Here, truly is the complete source on the most perfect recordings ever produced. You will want to refer to it again and again. Yours FREE!

---

POPULAR SAMPLER

12 COMPLETE SELECTIONS FROM 12 DIFFERENT POPULAR ALBUMS

THEME FROM ZORBA THE GREEK, MAGNIFICENT MOVIE THEMES — 887 SD, Enoch Light and The Light Brigade
DEAR HEARTS AND GENTLE PEOPLE, CAROL CHANNING ENTER- TAINS — 880 SD, Carol Channing
JUST ONE OF THOSE THINGS, LEE EVANS PLAYS THE BEST IN POPS — 878 SD, New and Exciting Piano Talent Plays "The Best in Pops"
MICHELE, GUITAR, PARIS — 877 SD, Tony Mottola, His Guitar and Orchestra
HEY, PRETTY PUSSYCAT, HIGH, WIDE & WONDERFUL — 883 SD, Doc Severinsen, His Trumpet & Orchestra
DOWN BY THE RIVERSIDE, DISCOTHEQUE, Vol. 1 873 SD, Enoch Light and the Light Brigade
IT ALL BELONGS TO ME, CHEERS — 872 SD, Tessie O'Shea
BEGIN THE BEGUINE, GREAT COLE PORTER SONGS — 879 SD, Enoch Light and the Light Brigade
NICE WORK IF YOU CAN GET IT, SONGS I LIKE — DICK VAN DYKE — 860 SD, Dick Van Dyke
WHEN I FIRST CAME TO THIS LAND, HERITAGE — 884 SD, The Robert De Cormier Folk Singers
DISCOTHEQUE DOLL, KEYBOARD KALEIDOSCOPE — 875 SD, Dick Hyman at the Lowrey Organ
VAYA CON DIOS, SONGS FOR LATIN LOVERS — 886 SD, The Ray Charles Singers

CLASSICAL SAMPLER

7 COMPLETE SELECTIONS FROM 7 DIFFERENT COMMAND CLASSICAL ALBUMS

BRAHMS — Symphony No. 4 in E Minor, Op. 98, 3rd Movement. Steinberg . . . Pittsburgh Symph. Orch. 11020
BEETHOVEN — Sonata 29 (Hammer-Klaviers) Daniel Barenboim 11026
FAURE — Nocturne, Virgil Fox plays the John Wanamaker Organ. 11025
BEETHOVEN — Symphony No. 5 in C Minor, 1st Movement Op. 67. Steinberg . . . Pittsburgh Symph. Orch. 11031
SAINT-SAENS — Minuet & Gavotte, Op. 85 Hambro & Zayde 11013
VERDI — String Quartet in E Minor, 4th Movement. Steinberg . . . Pittsburgh Symph. Orch. 11027

COMMAND RECORDS DEPT. HSR-12
Post Office Box 2567
Church Street Station, New York, N. Y. 10036

Gentlemen: Please send me the Command Sampler Albums I have checked below. I understand Command pays all postage and handling costs.

<table>
<thead>
<tr>
<th>Quantity</th>
<th>Album Description</th>
<th>Price</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Popular Sampler</td>
<td>$2.98</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Classical Sampler</td>
<td>$2.98</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Special Offer</td>
<td>$5.00</td>
<td></td>
</tr>
</tbody>
</table>

ENCLOSED IS $ (Check or Money Order)

NAME ____________________________
ADDRESS __________________________
CITY ____________________________ ZONE ______ STATE ______

CIRCLE NO. 14 ON READER SERVICE CARD
EVERYTHING!
FOR THE TAPEWORM

SANTA'S CHOICE . . . The perfect gift! The exciting new American Tape Kit contains everything the tape recorder owner needs to fully enjoy his hobby in one beautiful package. No more odds and ends. Only the TAK-100 includes:

(1) A 1500 ft. reel of American's Professional Length Recording Tape.
(2) A Stereotape Showcase featuring Frank Sinatra, Dean Martin, Trini Lopez, and many others.
(3) A handy Mail-A-Tape.
(4) A complete head cleaner kit.
(5) A professional tape splicer with splicing strips.
(6) A 250 ft. reel of leader tape.
(7) A heavy duty take-up reel.
(8) A 16 page booklet of Tape Tips.

See your dealer or write to:

AMERICAN RECORDING TAPE
GREENTREE ELECTRONICS
2135 Canyon Drive, Costa Mesa, Calif.

... as artistic treats by their composers on "What America Means to Me" or, rather, what it means to Wilfrid Mellers. It would make as much sense to describe the opening of the "Eroica" as a vision on the field of Austerlitz and go on to describe the symphony in terms of a struggle between liberalism and the old order. We have outgrown this kind of critical approach.

I do not deny that musical works have a meaning beyond the merely technical. But to base an entire book, as Mellers does, on an attempt to verbalize these meanings is nonsense. The language of music, in this case American music, speaks plainly enough without Mellers' pretentious philosophical mediation.

JAMES V. KAVANAUGH
New Castle, Del.

Feliciano

In the September issue Gene Lees wrote a very fair review of José Feliciano's first record. He liked Feliciano's guitar work. I thought it was pretty good, too—amazingly good, in view of the fact that José is blind, and now just twenty years old.

While Mr. Lees is not completely sold on the Beatles, I'm glad he spoke better of them in his last review (August).

Eddie L. Agulii
New York, N. Y.

Original Glenn Miller Band

Your readers have called Gene Lees a fink, a "fuzzy-minded liberal," etc. How wrong can they be? In my opinion Gene Lees is just a pompous, addled-brained ass.

To say, as Mr. Lees did in his September review of the tape "Glenn Miller Time, 1945," that the Glenn Miller "tribute bands" are vastly superior to the original Glenn Miller Orchestra is to speak like a man no longer in control of himself. I'd like to see Lees find "any competent collection of New York studio men" who can "blow the old Miller Band into a bucket mute" — fully or half trying. Glenn Miller set a standard in music that has yet to be equalled.

And to say that Bobby Hackett was "the main attraction of the real Miller band" is the statement of a lunatic. Hackett did not come to the Glenn Miller Orchestra until late 1941 and then he played guitar.

Did Lees ever hear or see the Original Glenn Miller Orchestra? Or does he "judge" on the basis of the recorded sound of Glenn Miller?

WILLIAM POMMERING
Mokena, Ill.

Mr. Lees replies: "When Bobby Hackett joined Miller in 1941, he doubled on guitar and cornet. This is what my memory told me, and Mr. Hackett has confirmed this for me. And, yes, I did hear the Glenn Miller band in person."

Musical Instruments

The article on the mandolin in the October issue was especially interesting, but I was disappointed that no details were given about the construction of this instrument and the technical demands it makes upon the player.

It occurs to me that so many of us serious music lovers, in hearing a fine performance, appreciate neither the craftsmanship of good instruments nor the technical abilities of the (Continued on page 18)
The speaker that went unnoticed until the ratings that count came out—

The ADC 303A Brentwood

Truth to tell, speaker systems look much alike. Nice polished cabinets. Handsome fronts. Look at a few, and you’re understandably confused.

The experts have it easier, with unhurried side by side comparisons. And when recently they listened to the ADC 303A Brentwood, introduced without great fanfare, their eyebrows went right up to here. Their ratings leave little doubt: this is the speaker system that’s at the top and the price will be one of the pleasantest shocks you’ve had since you began buying equipment.

May we send you some reprints and references? They’ll make your decision easy.

AUDIO DYNAMICS CORP.  Picket District Rd., New Milford, Conn.
The MAXIMUS 7 is $189.00 audiophile net. Size: 24" x 14" x 12".
An important new development of particular significance

MAXIMUS 7 SMASHES THE SOUND BARRIER

Until now, you couldn't buy a speaker system like the MAXIMUS 7 ... at any price. Now, all at once, here are six sophisticated design developments in a single new system — a bold breakthrough that offers uncompromising performance to the most discriminating listener. Read why dealers call the MAXIMUS 7 the freshest, most creative speaker system to come along in many years.

Here is the incredible MAXIMUS 7, the ultimate expression of advanced design and luxury performance. There is no other speaker system, at any price, that matches it.

What makes it so different? For the first time, all six of today's most sophisticated design features are incorporated into a single speaker system, creating an instrument so lavish in sound, so elegant in craftsmanship, that it challenges any speaker system to direct comparison, regardless of name. Here's what the magnificent MAXIMUS 7 offers you:

1. BROADEST FREQUENCY RANGE
MAXIMUS 7 delivers a frequency range of 25 to 35,000 cps at fantastically low distortion levels—virtually flat throughout the entire spectrum. No other system comes close, even at five times the price. It takes this kind of broad range capability to reproduce the harmonics that are present in the original sound. The result is a richness and roundness of sound such as you never heard before.

2. EXTREMELY LOW DISTORTION LEVELS
MAXIMUS 7 delivers its full range of sound at less than 3% distortion from 50 cps to 35,000 cps; less than 3% at 30 cps, and provides superior performance even down to 20 cps. What other speaker system can make that statement?

3. ASTOUNDING POWER HANDLING ABILITY
A speaker system's true function is to reproduce sound faithfully without injecting its own personality. Frequently, a sudden clash of cymbals, a roll of kettle drums, and a speaker system loses its control, injecting extra, undesirable sounds of its own. Not so with the MAXIMUS 7. Its 9½ lb. ceramic magnet structure is among the most powerful ever used in a speaker system. It completely controls the magnetic field, which controls the sound output. This power handling ability is reflected in the rich, pure, luxurious sound of the MAXIMUS 7.

4. ADJUSTABLE ACOUSTIC CONTROLS
MAXIMUS 7 features two continuously variable KONTOURED ACOUSTIC controls, one for mid-ranges, one for treble. Both controls are located on the front panel, accessible in a moment. With them, you can adjust the sound precisely to your own individual taste. You get perfect personal control of the sound you want to hear.

5. (CAPS™) CUSHIONED AIR PNEUMATIC SUSPENSION
MAXIMUS 7 features a heavy duty 12" pneumatic suspension woofer, based on the famous CAPS principle, an exclusive development of UTC Sound. In addition, it incorporates two shielded, back-loaded, bi-polar, mid-treble wide dispersion lens radiators and a dome lens compression type multi-cellular ultra-high treble horn. The resulting sound quality is simply superb.

6. SNAP-OFF DECORATOR GRILLE
MAXIMUS 7 provides the convenience of a distinctive, decorator-styled front grille that complements any style of decor. Snap off the grille instantly for easy access to front panel controls. Replace grille cloth with fabric of your choice. Cabinet is fully finished on all six sides in exquisite oiled walnut. Here is unquestionably the most distinguished of speaker systems, in an elegant, compact, book-shelf enclosure. Test it yourself very soon, at your favorite audio dealer. MAXIMUS 7 designed for those who demand nothing less than the Finest.

MAXIMUS — a design product of UTC SOUND DIVISION • 809 Stewart Ave., Garden City, New York

Creative Engineering for the Sound of tomorrow

DECEMBER 1965
CIRCLE NO. 72 ON READER SERVICE CARD

17
For example, a spoon, a VW or an 88 Stereo Compact. They are made for a specific purpose and fulfill it so well, the basic design never changes.

Improvements are made though. Spoons are better balanced. VW’s have larger tailights. We’ve added a pause control to the 88 Stereo Compact. We’ve improved the automatic stop, included a pilot light and put a push-button on the counter - but we haven’t changed the basic design. An 88 is still only 13 x 13 x 7” and fits into most hi-fi consoles. 88 Stereo Compacts always deliver smooth tape handling, excellent frequency response, feature off the tape monitoring and separate hyperbolic heads for erase, record and playback.

An 88 Stereo Compact is never obsolete. Ask those who own one - design and quality have endured the test of time. So we didn’t change it - we just made improvements.

88 Stereo Compact in modern walnut finish cabinet with hinged cover.

880 Stereo Compact complete with tachable speakers - in portable case.

MADE BY SKILLED AMERICAN CRAFTSMEN AT

Viking OF MINNEAPOLIS®

9600 Aldrich Ave. S., Minneapolis, Minnesota, 55420

CANADA: Alex L. Clark, Ltd., Ontario
© NOTE TO MARKETERS: L.R., British Columbia
CENTRAL & SOUTH AMERICA: Maray Corp., P.O. Box 429 N., Miami Beach, Florida, U.S.A.
OVERSEAS EXPORT: International Division Viking of Minneapolis, Inc., 9600 Aldrich Ave. S., Minneapolis, Minn., U.S.A.

performers. May I suggest that you begin a monthly series (like the "Basic Repertoire") devoted entirely to musical instruments, the craft of making them, and the technical requirements for playing them. I believe such a series would make many of us more intelligent listeners.

JULIAN ADAMS
Joanna, S.C.

Viva Hentoff!

To add to the plaudits given your contributing editors by Capt. Warren R. Hayden in your October Letters to the Editor column, Nat Hentoff should have been included too. In jazz reviewing, he stands alone.

JAMES KOLCOTRONIS
Burlington, la.

G. L. and Our Readers

With reference to Gene Lees' outrageous review (September) of discs by Steve Lawrence—the singer who has "regretfully slipped, musically," Shirley Bassey — who sings everything in a "tiresome" fashion, and Dean Martin — the singer who "isn't much of a singer," I must say that this thick-headed expert on nothing, least of all music, is carrying things just a little too far.

How can an idiot who prefers Peter and Gordon, those screaming, yelling British kids, feel that he is qualified to criticize the great Barbra Streisand? The comment stating that Peggy Lee does so much more for a song than Miss Streisand is absolutely hilarious. Wake up, Mr. Lees. Next you are going to tell us that Julie London, Frank Sinatra, and Ella Fitzgerald are lousy singers.

I am thoroughly convinced that he knows less than nothing about music.

MRS. PAT WATTHEN
Louisville, Ky.

Reader Wathen is referred to the May issue, page 110, for Mr. Lees' opinion of a recent Ella Fitzgerald album.

Although I am almost in complete agreement with Mr. Gene Lees' opinions (and especially on Barbra Streisand), I can't understand what he is trying to say in his review of the Carol Channing album in the October issue.

He begins by conveying what Miss Channing looks like! Thus: "that icky-poo tongue-behind-the-teeth smile of hers." What does this mean? I can't imagine anyone smiling with his tongue in front of his teeth — if this is the way Mr. Lees does it, I imagine he gets quite a lot of laughs.

Mr. Lees has shown himself to be a garden-variety dogmatist, and I can only surmise that it was a coincidence in the past that I have agreed with him.

GEORGE WILLIAMSON
Montebello, Calif.

Mr. Lees replies: "Reader Williamson, I would guess, has his tongue in his cheek — or is it out of his cheek? Anyway, the review said it all: schoolgirl, B-girl, icky-poo!"

After reading for some months all those complaints from people who obviously have nothing to recommend them but their bad taste and strong opinions about it, I have finally figured out their trouble: they will never forgive Gene Lees for knowing what he is talking about. I have looked in vain for (Continued on page 20)
Now 120 watts!

The Fisher 600-T Transistorized Stereo Receiver

When the transistorized Fisher 600-T was introduced a few months ago, it was hailed as the most powerful stereo receiver ever made by Fisher, even by conservative rating. Too conservative, as experience has shown. The performance of production units now proves the Fisher 600-T consistently capable of generating 120 watts IHF music power.

Even without this powerful advantage, the Fisher 600-T is an incomparable instrument. On a single chassis it combines the most advanced Fisher FM-multiplex tuner circuitry, the ultimate in Fisher control-preamplifiers and the most remarkable solid-state power amplifier ever developed by Fisher engineers. All the stereo electronics you need, in less than 17 inches of shelf space!

The 600-T features the exclusive Fisher Nuvistor-Golden Synchrodite front end, 5 IF stages, 5 limiters and a wide-band ratio detector. FM sensitivity is 1.8 microvolts IHF Standard. The famous Fisher Stereo Beacon* automatically switches between FM-mono and FM-stereo, and automatically indicates the reception of a stereo broadcast. The professional-type d'Arsonval tuning meter assures dead-accurate tuning. The transformerless power output stage has 4 output transistors per channel instead of the conventional 2.

No other stereo receiver even comes close to the performance of the Fisher 600-T. But is it as good as any combination of separate components? In 999 cases out of 1,000, it’s better!

For your free copy of this 80-page book, use coupon on page 24.

The Fisher 600-T

*PATENT PENDING

DECEMBER 1965

CIRCLE NO. 26 ON READER SERVICE CARD
In the face of greatly increased demand for pipes, Kaywoodie simply refuses to compromise its quality. We will continue to use only rare, aged briar as we have since 1851. We will continue to insist on the 128, separate, hand operations needed to bring out the best smoking qualities of our briar. Which is why your Kaywoodie always smokes mild and cool. Perhaps we are a hundred years behind the times. But any other way and it just wouldn't be Kaywoodie.


Basic Bach
- I read your magazine every month, and enjoy it very much. But there is one thing I just cannot understand. It is Martin Bookspan's neglect of Bach in his "Basic Repertoire" choices. Three out of seventy-four items isn't much representation for the greatest composer of them all.

Surely the violin concertos, the orchestral suites, the organ music, and various other works ought to be included.

R. Lee
Toronto, Canada

Lost Chords
- I've been trying for years to find a piece of music my sisters used to play back about 1900. It was called Across the Ocean, or The Storm. It was about a group of immigrants leaving their homeland in happiness, then running into a storm, their prayers, then again their joy, and so forth. It was a most wonderful duet, but the composer now is unknown to me. Can you help?

Charles Christman
Deer Lodge, Mont.

Caruso's D-flat
- I noticed that in George Jellinek's review of RCA Victor's "Caruso in Song" release (June) he referred to Caruso's magnificent high note in the "Cujus animam" of Rossini's Stabat Mater as "his only recorded high D-flat." I own a 78-rpm record of the great tenor singing "Magische Note" from Goldmark's opera Regina di Saba (Queen of Sheba). The final note, sung pianissimo, is (played at the prescribed 78 revolutions per minute) also a D-flat. Was it recorded at a lower speed, or is it what it would seem to be? By the way, has this aria ever been transferred to LP? If not, it certainly should be, as it is really splendidly sung.

Carter Cholson
New York, N.Y.

Mr. Jellinek replies: "The final note in 'Magische Note' should be a high C. The Caruso disc was probably recorded at an inaccurate speed — a fairly common occurrence in those days. It is gorgeously sung, of course, but the note in question is a falsettino, and high-note specialists are not particularly impressed by it. Caruso's performance has not been transferred to LP, but, to my knowledge, though RCA Victor had it on a 45-rpm EP disc several years ago.

You may be interested in Leo Slezak's equally famous rendition of this aria, in German. It can be had on Eterna 753 or Scala 825. He sings the final note with a full natural tone and very beautifully — but on my turntable it is a B. Such are the vagaries of record collecting."
Only Fisher gives you the sound of a theater-size speaker system in a 5-cubic-foot cabinet.

Fisher believes in giving audiophiles a bit more than they bargained for. For example, the finest Fisher 2-cubic-foot bookshelf unit will more than hold its own against any of the standard high-fidelity speakers, regardless of size or price. But, for those who desire the extraordinary bass, high efficiency and large sound source usually associated with multi-thousand-dollar theater systems, Fisher offers the same professional performance—in a much more reasonable size. Five cubic feet, to be exact.

The superb performance of the XP-10 is the product of the most recent thinking of Fisher loudspeaker engineers. The 15" woofer, utilizing a 6-lb. magnet structure, not only goes down below 28 cps. without distortion, but also requires much less amplifier power for room-filling bass than previous experience with completely enclosed speakers would make you expect. The 8" midrange speaker has been assigned more than three octaves of the audible spectrum, with a considerably lower bass-to-midrange crossover point than is conventional. This evens out the upper bass and lower midrange response to an unprecedented degree. But the major innovation is the exclusive Fisher soft-dome tweeter with its 5½-lb. magnet structure. The exceptional dispersion characteristics and unusually smooth, resonance-free response of this remarkable driver result in the most natural-sounding treble range ever achieved.

In the words of Audio magazine, "the XP-10 is truly a step forward in smoothness, transient response and musical quality. It handled percussion, piano, strings, brass, and what have you, as cleanly and precisely as any speaker system we know." Naturally, for such performance, you would expect to pay as much as $700 or $800. But Fisher's price is as sensible as the size. Only

The Fisher XP-10

FISHER PHONE CORPORATION, INC., 215 W. 59TH RD., LONG ISLAND CITY, N.Y. 11101. SHIPPER AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101.

CIRCLE NO. 26 ON READER SERVICE CARD
HI-FI
By Larry Klein

Blank Prerecorded Tape

Q. It has been my experience, confirmed by several of your tape reviewers, that on some of the new prerecorded tapes there is a silence of several minutes before the first selection starts. What is the reason for this; why doesn’t the manufacturer put the blank tape, if needed, at the end of the first side?

A. Obviously, if the material recorded on the second pair of stereo tracks has a greater playing time than the material on the first two tracks, there has to be a length of blank tape at the beginning or the end of the first side. Manufacturers of prerecorded tape place the blank section at the beginning of the reel so that those machines with automatic reversal can switch tracks at the end of the first side with minimum interruption of the music.

When playing a tape for the first time it is probably a good idea to reset your tape counter to zero and start down on the tape box the index number at which the music actually begins. In subsequent plays you can minimize the dead time by fast forwarding the tape to its approximate starting place.

Ceramic Cartridge Bass Response

Q. I have a good-quality ceramic phonograph cartridge, but I’m not getting the bass response I would like. I’ve tried several other ceramic cartridges with no improvement. I would try a magnetic unit, but I have no provisions for low-level inputs in my present amplifier. Incidentally, the bass response is fine when I use my tuner or tape deck. Is there any easy solution to my problem?

A. In general, the quality ceramic phonograph cartridges have no trouble reproducing the very low bass frequencies. However, most ceramics must operate into fairly high impedance loads in order to realize their bass potential. The input impedance of your present system is probably on the order of 500,000 ohms, while the ceramic cartridge would deliver its best bass with a 3-megohm load on each channel.

Try writing to the manufacturer of your cartridge stating the input impedance of your amplifier (you’ll find that information in its instruction book), and be more able to suggest a simple resistor-capacitor network that you could install in series with the cartridge to bring its bass response up to a normal level. The other alternative is to write to the manufacturer of your amplifier; he may be able to suggest a simple change in the input circuit of the amplifier that would enable it to operate optimally with a specific brand of cartridge.

Why Low Efficiency?

Q. I have read with interest the debates between the advocates of high- and low-efficiency speakers. Disregarding the relative merits of the two types, what causes low efficiency in a speaker?

A. Actually, all loudspeaker systems are quite inefficient as mechanical devices go. Aside from one or two special claims of 50 per cent efficiency, the typical "high-efficiency" speaker converts acoustic energy perhaps about 10 per cent of the electrical power fed to it. The so-called "low-efficiency" speaker converts about 1 per cent or less of the power fed to it.

Note that no one claims that low efficiency is a virtue in itself, but the designers of such systems maintain that loss of efficiency is the inevitable price that must be paid for improved fidelity. There are a number of interrelated engineering considerations that result in low efficiency. For example, many speaker-system designers feel that they can achieve the smoothest frequency response, best dispersion, and lowest distortion when they do not have to contend with the inherent resonances of the more efficient bass-reflex or horn-loaded systems. For this reason, they prefer a direct-radiator housing, usually a sealed enclosure. However, in such an enclosure, a high-efficiency, heavy-magnet speaker driver will almost certainly be over-damped (magnetically), and therefore suffer severe bass attenuation beginning an octave or so above speaker-cone resonance. In order to prevent overdamping, it is necessary to limit the intensity of the magnetic field in the voice-coil gap, and for use a moderately heavy cone assembly. Both of these factors also reduce loudspeaker efficiency.

The reproduction of the bass frequencies requires very large cone excursions. In fact, cone excursion increases by a factor of four for each lower octave range.

(Continued on page 24)
How to operate a Fisher tuner at peak performance:

A Fisher tuner is always ready for peak performance. Today, tomorrow, a year from now, whenever you turn it on, it will capture sound as precisely and beautifully as it did when originally adjusted at the factory. It takes the Fisher kind of engineering to design a circuit so stable that neither time nor (musical) tide will make it drift off beat; a circuit so fine that all of the musical quality is delivered to your listening room.

One of the recent and most impressive examples of the Fisher approach is the TFM-300, a transistorized FM-multiplex stereo tuner. The unique Nuvisor-Golden Synchrode front end, backed by 5 IF stages, 5 limiters and a wideband ratio detector give the TFM-300 the sensitivity, selectivity and freedom from distortion which make it the Fisher tuner for fastidious audiophiles and discerning music lovers.

And the TFM-300 is as easy to use as it is reliable. Auto-Scan,* Stereo Beacon* and automatic mono-stereo switching make it remarkably simple to locate and receive stereo FM. As simple as twisting a knob.

Reliability, simplicity and instant peak performance are the chief characteristics that make the TFM-300 an outstanding value at $279.50. For added 'peakmanship,' connect it to the Fisher TX-300 transistor control-ampifier, designed to complement the TFM-300 in appearance as well as performance. Add a pair of Fisher speakers and you are ready to match station-pulling and decibels with owners of the most exotic installations.

For a free copy of the 80-page Fisher reference guide to high fidelity equipment, use coupon on page 24.
What most people don’t know about high fidelity would fill a book. This one.

And it’s free!

FREE! S2 VALUE! 80 PAGES! 88 ILLUSTRATIONS! Fill out coupon for your free copy of The New Fisher Handbook, the comprehensive hi-fi reference guide, idea book and component catalogue. Here is the clear, nontechnical introduction to high fidelity and stereo that so many music lovers are looking for—the first thing you need before investing in expensive equipment.

The Fisher

produced. Low bass distortion requires, therefore, that the voice coil be longer than the magnetic gap so that, during normal excursion, it is immersed in the same magnetic-field strength over the entire length of its excursion. A voice coil that is longer than the gap also results in reduced efficiency. In the case of Acoustic Research’s AR-3, for example, the 1-inch voice coil is twice the length of the ½-inch magnetic gap. This allows a ½-inch excursion (forward and back) without reducing the number of turns in the gap. However, this also means that while the entire output of the amplifier appears across the speaker voice coil, only half of the voice coil (and half of the amplifier’s signal voltage) is interacting with the speaker’s magnet.

Super-Bass Rumble

Q. I recently added a third “super-bass” speaker system to my stereo set up. The combined stereo signal is fed through a low-pass filter into a third amplifier, which in turn drives a separate bass speaker system. The setup works quite well except for one obvious fault: my older turntable is producing a great deal of rumble which frequently causes blocking in the bass amplifier on loud passages.

A solution that occurs to me is to install some type of high-pass filter that will cut off all frequencies below 30 cps and still pass 35 cycles without serious attenuation. My questions are these: is there any commercial filter that will accomplish this? Can I assemble such a filter myself? Where would I obtain information on how to do so? If I design such a filter, where should it be installed for optimum effect?

H. E. MacAllister
Santa Barbara, Calif.

You’ll find information on filter circuits that may serve your purposes in the book Passive Audio Network Design, by Howard M. Tremain, published by Howard W. Sams & Co. This book is in stock at most large electronic parts supply houses or can be ordered directly from the publisher. However, it seems to me that filtering out the rumble may be doing it the hard way. Your best bet would be repair or replacement of your rumbling turntable. If a lower-rumble turntable does not solve the problem, then you can investigate the possibility of installing a sharp-cut-off rumble filter at the input of the super-bass amplifier.

● Audio fans in the New York area will be interested in a new program, “Men of Hi-Fi,” to be presented every Thursday from 9:05 to 10 P.M. on radio station WABC-FM. Each week, technical experts from the world of audio will discuss hi-fi topics of current interest.
Surprise your spouse with a Fisher.

You'll never hear the end of it.

Christmas comes but once a year, but there's just no end to the joys of music a great Fisher stereo system brings into your home. And today the technology of Fisher stereo is streamlined to the point where anyone, even a spouse, can install and operate advanced high-fidelity equipment with professional aplomb.

Take this Fisher 500-C stereo receiver, for example. Tucked within its elegant chassis you'll find not one but three of the world's finest high-fidelity components. An ultrasensitive Fisher FM-multiplex stereo tuner. A versatile Fisher stereo control-preamplifier. A powerful 75-watt Fisher stereo amplifier. All the electronics you need to reproduce music with enthralling clarity. All on a 17½" wide chassis that needs less space than a dozen books.

Simply connect two quality loudspeakers and the 500-C is ready to play—and play and play. Ready to match decibels, too, with the installations of the most fastidious and affluent audiophiles. That's why the Fisher 500-C, at $349.50, is the best selling high-fidelity component in the world today. Other Fisher receivers from $279.50 to $459.50. (Cabinets for all models are available at $24.95.)

For a free copy of the 80-page Fisher reference guide, use coupon on page 24.
Sony introduces the television tape recorder for the home.

You can electronically record anything you see or hear, and play it back instantly.
You can record and keep anything you see on your TV set.
You can erase the tape immediately and reuse it, or keep it indefinitely.
If you are not afraid of loading your own camera...

here are the picture-taking advantages built into
the New Fujica Drive

You get a full weekend's shooting on one roll of film because you can take
twice as many pictures on any 35mm
film... with the Fujica Drive, the usual
12, 20 or 36 exposure roll gives you 24,
40 or 72 shots.

You can use any 35mm film... even new high speed color films (ASA 200).

Your exposures are automatically correct. The built-in computer electric
eye is so automatic, it sets both the cor-
correct lens openings and shutter speeds and
signals when it's better to use flash.

You get full range exposure control. Switch from automatic to manual expo-
sure and make any settings you wish
with speeds up to 1/300th.

The film advances automatically. One
winding of the powerful spring drive and
you can snap off 20 consecutive shots
as fast as you can press the button.

You get a 5-element f/2.8 lens that
takes pictures so sharp, you can project
color slides onto your largest screen with
every detail brilliantly clear... get excel-
ent enlargements from your black and
white.

A precision camera. Small enough to
fit into your pocket, light enough to
operate with one hand... and surpris-
ingly simple to use.

The Fujica Drive costs less than $70.
One demonstration at your dealer is all
you need, or write for color brochure.

FUJICA DRIVE

FUJICA PHOTO OPTICAL PRODUCTS, INC.
A subsidiary of Ehrenreich Photo-Optical Industries, Inc.
633 Stewart Ave., Garden City, Dept. A-25, New York 11533
CIRCLE NO. 27 ON READER SERVICE CARD
THE COMPLEAT AUDIOPHILE

The intrepid angler without a tackle box? The mighty hunter with no gun case? The philatelist without a stock book or stamp album? The artist without his taboret? The chef without a pantry? Never. Never. Never!
The fact is you enjoy an avocation more fully with the right accoutrements for the task at hand—and, inevitably, this leads to the need for a place to store the many small and delicate items comprising your collection.

Cartridges, for example. The true audiophile invariably owns more than one. He chooses the correct cartridge for the record—and for the occasion. Keeping them safe and handy is a problem that Shure has undertaken to solve. Voilà!

the SHURE CARTRIDGE CADDY

Exclusive, custom-designed, handsome 12” x 5 1/4” x 2 1/2” black simulated leather box with gold leaf tooling. Compartmentalized and fully lined. Holds up to 4 cartridges and 6 extra styli—or 3 cartridges and 6 extra styli, with room to spare for your pressure gauge, brush, etc. Simply send $4.95 and proof of purchase of any Shure Stereo Dynetic cartridge to the address below.

(Value? Name your own price—the Shure Cartridge Caddy is unavailable anywhere else at any price!)

IT’S YOURS FOR ONLY $4.95 WITH THE PURCHASE OF ANY SHURE STEREO DYNETIC® CARTRIDGE

(Offer available in U.S.A. only)

V-15

THE ULTIMATE! Literally handmade and inspected in accordance with the stringent standards of the Shure Master Quality Control Program. Features bi-radial elliptical 15° stylus. Reduces IM, harmonic and tracing distortion. A purist’s cartridge throughout. $65.00.

or the Shure M3D at $15.75; M7/N21D at $17.95; or any of the Shure M44 series cartridges at $17.95 to $21.95.

Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois

CIRCLE NO. 65 ON READER SERVICE CARD
THE WORLD'S LEADER IN QUALITY CLASSICS AT SENSIBLE PRICES

NONESUCH RECORDS • 51 W. 51ST • N.Y. 10019

CHOICE NEW NONESUCH LISTENING

■ STRAVINSKY: LE SACRE DU PRINTEMPS / Pierre Boulez conducting the Orchestra National de la R.F. / H-1093 Mono H-71093 Stereo
■ RENAISSANCE CHORAL MUSIC FOR CHRISTMAS / N.C.R.V. Vocal Ensemble / H-1095 Mono H-71095 Stereo
■ HAYDN: SYMPHONIES Nos. 12, 26 and 83 / Leslie Jones conducting the Little Orchestra of London / H-1083 Mono H-71083 Stereo
■ BEETHOVEN: MISSA SOLEMNIS / 2-record set, $5.00 / Günter Wand conducting / HB-3002 Mono HB-73002 Stereo
■ VIVALDI: FOUR SEASONS / Southwest German Chamber Orchestra conducted by Friedrich Tiegen / H-1070 Mono H-71070 Stereo
■ MILITARY FANFARES, MARCHES AND CHORUSES FROM THE TIME OF NAPOLEON / The Brass & Percussion Ensembles of Gardens de la Paix de Paris under the direction of Désiré Dondeyne / H-1075 Mono H-71075 Stereo
■ BACH: COMPLETE HARPSICORD CONCERTI / 5-record set, $10.00 / Ruggero Gerlin, harpsichord, & noted soloists; Collegium Musicum of Paris under the direction of Roland Boulitte / HE-3001 Mono HE-73001 Stereo
■ BAROQUE MUSIC FOR RECORDERS / Concertus Musicus of Denmark under the direction of J. K. and A. H. Mathiesen / H-1064 Mono H-71064 Stereo
■ LITURGICAL MUSIC FROM THE RUSSIAN CATHEDRAL / Johannes-Damascenus Choir under the direction of Karl Linke / H-1073 Mono H-71073 Stereo

At fine record shops everywhere

$2.50 MONO OR STEREO

MORE PRECISE. DROP-OUT AREAS ARE DISCERNIBLE IN TRACKS MADE VISIBLE WITH MAGNA-SEE. DIFFERENCES IN INTERRUPTIONS BETWEEN TRACKS CAN BE OBSERVED TO PROVIDE A CHECK OF RELATIVE CHANNEL OUTPUT. A SPECIAL KIT CONTAINS ONE-HALF PINT OF MAGNA-SEE SOLUTION, A PLASTIC BATH, AN EYE-PIECE MAGNIFIER FOR TRACK INSPECTION, A ROLL OF PRESSURE-SENSITIVE TAPE, AND FIVE GLASS SLIDES. KIT PRICE IS $12 FOR EITHER TYPE: “PRK” FOR VIDEO AND INSTRUMENTATION USE, “SRK” FOR SOUND-RECORDING USE.

CIRCLE 185 ON READER SERVICE CARD

- Roberts is producing a four-track stereo tape deck, Model 1770-D, that employs a separate cross-field bias head.

Four tape speeds are available through use of an interchangeable bushing and an electrically switched hysteresis-synchronous motor. A tape speed of 15 ips is available with an accessory. The 1770-D has a frequency response of 30 to 22,000 cps ±3 db at 7½ ips, 40 to 15,000 cps ±3 db at 3½ ips, and 40 to 12,000 cps ±3 db at 1½ ips. Wow and flutter are held to a maximum of 0.12 per cent. Price: $379.95.

CIRCLE 186 ON READER SERVICE CARD

- Sherwood’s new S-9900 90-watt transistor stereo amplifier has 90 watts of stereo power with a maximum of 0.1 per cent total distortion at normal listening levels. The S-9900 has a powered center-channel output, a 1.8 millivolt phono sensitivity to accommodate lowest-output cartridges, and special overload circuits enabling it to handle the highest-output magnetic phono cartridges. A phase-shift corrective-feedback system of 46 db provides stable operation for driving electrostatic speaker systems and other capacitive loads. Specifications for the S-9900 include a power output (IHF music power, both channels) of 90 watts and a sine-wave power output (both channels) of 72 watts. Power bandwidth at 1 per cent harmonic distortion is 12 to 35,000 cps. Intermodulation distortion at rated output is 1 per cent, and damping factor is 40. Maximum hum and noise at the phono input is —70 db; at the tuner, —80 db. Outputs are available for 4- to 16-ohm speakers and stereo headphones. Size: 14 x 10½ x 4 inches. Price: $229.50. Case is $9.50 additional.

CIRCLE 187 ON READER SERVICE CARD
Lots of people said, "If KLH would put a stereo tuner in their Model Eleven portable, they'd have a great thing."

Lots of people, you were right!

The Model Eleven-FM by KLH

At KLH we listen to people. So we built a stereo tuner into our Model Eleven. But not just any tuner. Our tuner. Essentially the same solid state tuner that Julian Hirsch of HI FI STEREO REVIEW called "...one of the better FM tuners I have seen regardless of price."

We call our new portable music system the Model Eleven-FM. It weighs just 29 pounds. But it's a heavyweight when it comes to solid musical performance.

It's a portable that's really portable. And it can do everything. It plays stereo and mono records. It receives FM and FM stereo broadcasts. It has outputs so you can make tape recordings of records or broadcasts. It has effective controls so that you can tailor any program material to your needs and the room acoustics.


The Model Eleven-FM is a complete stereophonic music system in a suitcase. And it's ready to travel—for just $269.95.

Just $269.95*

* Suggested price for Continental United States.

30 Cross Street, Cambridge, Mass.
LAST MONTH'S discussion of the extent to which amplifier output influences reproduction quality leads us directly into a critical area of the audio vocabulary: the various ways of measuring and specifying amplifier power or wattage. The term "watts" is found in many different contexts as a measure of electrical power. When you buy a 100-watt light bulb, for example, the rating really tells you nothing about the amount of light it will produce, but merely how much energy the bulb consumes.

The wattage rating of an audio amplifier, however, does not refer to the amount of electricity it uses, but rather to the maximum power it is able to deliver to your loudspeakers at a specified level of distortion. The most rigorous and unequivocal statement of an amplifier's power output is "continuous power," sometimes also called sine-wave power or "rms" (root mean square—a kind of average) power. This measures the amount of audio output the amplifier can produce continuously. Some manufacturers, however, feel that allowance should be made for the fact that amplifiers are able to exceed this continuous power rating for brief bursts of sound—such as heavy drumbeats, cymbal crashes, and the like. To express this power reserve the amplifier keeps for such musical emergences, the so-called "music-power" rating was devised and ultimately given sanction by the Institute of High Fidelity. Since this rating gives an amplifier the benefit of the doubt, so to speak, the music-power rating of any given amplifier will therefore be a higher figure than the more strict continuous-power rating. Note, however, that no fixed relation exists between the figures obtained by these two standard measurements, and the wattage ratings obtained by using one method therefore cannot readily be translated into an equivalent in the other.

To add to the confusion, some advertisements list a third standard of power measurement, called "peak power" or "instantaneous peak power." This figure may be derived mathematically (by simply doubling the continuous-power figure), or it may be obtained from pulse testing the amplifier. In either case, because of lack of standard techniques of measurement, it is difficult to make meaningful comparisons between the peak power ratings of different equipment brands.

In addition, the custom of citing the sum of the wattage of both channels of a stereo amplifier when stating its output power is still prevalent. An amplifier with 20 watts of power in each channel, for example, will be labeled a 40-watt amplifier. This is hardly sharp practice—the amplifier does, after all, produce a total of 40 watts—but it can be misleading when you are trying to determine whether each channel puts out sufficient power to drive a certain type of speaker.

Despite these ambiguities, the wattage ratings of high-fidelity components still furnish far more meaningful information than figures usually given for ordinary radios and phonographs. No more than two per cent distortion is usually permitted when measuring the power output of high-fidelity components. For the general run of console phonographs, however, the more lenient rules of the Electronics Industries Association stipulate that power measurements be made at a 5 per cent distortion level—a fact that points up with particular clarity the difference between high-fidelity and lower-grade playback equipment.
Before you put a penny into a stereo home music system

See what KLH put into the new Model Nineteen.

A lot.
It's small, compact; perfect for today's homes or apartments. And it can do everything. Superbly.
It can play stereo and mono records.
It can receive FM and FM stereo broadcasts, and (through inputs for associated components) AM broadcasts, tape recordings and the audio portion of TV transmissions.
It has outputs so you can make tape recordings of records or broadcasts.
It has highly effective, easy to operate controls. You can quickly "tailor" any program material to your own listening needs and room acoustics.
The new Nineteen is KLH factory integrated and factory-balanced. It comes to you complete. Ready to plug in—and play.
The new Nineteen has specially designed KLH full performance loudspeakers; KLH-designed advanced solid state tuner and amplifier; an automatic turntable custom-built for KLH by Garrard; the famous Pickering V-15 magnetic cartridge with diamond stylus.
The cabinetry is finished in handsome oiled walnut. And there's a two-year guarantee on both parts and labor.

The Model Nineteen's Master Control Center is 18"W x 4"H x 14"D. The speaker cabinets are 14"W x 8"H x 8¼"D.
One thing KLH didn't put into the Model Nineteen. A big price ticket.
It costs just $299.95.* Complete.
See the New Model Nineteen soon at your KLH dealer.

For a complete list of KLH dealers write to: KLH, Dept. 200, 30 Cross Street, Cambridge, Massachusetts.

*Suggested price for Continental United States.
“Whatever the reason, we doubt that any other amplifier we have heard can match it, and certainly none can surpass it.”*

*Julian Hirsch in a review of the MATTES SSP/200 in Electronics World, November, 1965

33% more power, 80% less distortion, 47% greater efficiency, 36% lower cost per watt, 50% less weight and bulk.**

**Than the second-best stereo power amplifier

It's all solid-state and it's amazing. The Mattes SSP/200 "does what was supposed to be impossible," as Edward T. Canby pointed out in the September Audio. The Mattes delivers more real power than any high-fidelity amplifier on the market, at 20 cycles, at 20,000 cycles or at any point between. Distortion: the absolute distortion content (intermodulation) never exceeds half that of the next-best amplifier — at any power level.

Write for a free reprint of Mr. Hirsch's report from Electronics World, Mr. Canby's review from Audio, and a full description of the remarkable Mattes SSP/200 — the most talked-about development in high-fidelity today.

Mattes SSP/200 As shown, $375; rack mounting kit, $39.50

MATTES ELECTRONICS INC. 4937 WEST FULLERTON AVE., CHICAGO, ILLINOIS 60639
MANUFACTURING ENGINEERS/SOLID STATE CIRCUITRY

CIRCLE NO. 40 ON READER SERVICE CARD
**DISTORTION:** Many people use the term “distortion” as applied to audio components without a true appreciation of its significance. There are many types of distortion (phase delay, frequency, transient, and others), but what we are usually referring to when we use the word is the result of non-linear performance in some part of the system.

An ideal audio component, whether it be an amplifier, speaker, or cartridge, is linear: that is, a certain percentage increase in the level of the input signal produces the same percentage increase in the level of the output signal. An ideal high-fidelity component would be absolutely linear in performance, and its distortion would therefore be zero. As it happens, however, there is no such thing as an absolutely linear component, and we must therefore concern ourselves with the degree to which the component under test departs from linearity.

If the output signal is not exactly proportional to the input signal, it can be shown mathematically that a single input signal of frequency $f_1$ will produce in the output additional spurious frequencies $2f_1$, $3f_1$, and so forth. These undesired signals are multiples of the input frequency, or harmonics. A small non-linearity in a component may generate only a small amount of these second, third, or higher harmonic outputs; in cases of severe distortion, not only does the strength of the lower-order harmonics increase sharply, but an entire new spectrum of the higher-order harmonics (reaching up to the tenth and eleventh harmonics) begins to be obtrusive.

Distortion can be measured by a frequency-selective voltmeter, or wave analyzer, which can be tuned to each harmonic frequency and will indicate its relative strength on a calibrated meter. A simpler and more widely used technique for measuring distortion is to suppress the fundamental frequency $f_1$ in the output signal by means of a tunable rejection filter and to measure the total remaining output on a meter. When the original input-signal frequency is removed, what remains is the sum total of all harmonics present, plus any noise that may also be part of the output signal. If the noise level is substantially below the harmonic level (and it usually is), the meter reading represents primarily the harmonic frequencies, and these can therefore be expressed as a percentage of the fundamental frequency output $f_1$. This percentage is referred to as “total harmonic distortion” (THD) since all of the harmonics are lumped together in the measurement.

In a musical instrument, the natural harmonics supply timbre and tonal character. Harmonics originating in a reproducing system, however, impart an unnatural and often unpleasant quality to the sound. Since the instrumental and vocal sounds of music are rich in harmonics, one might well ask why a small amount of harmonic distortion in an amplifier is a serious matter. Actually, under some circumstances it may not be. At least theoretically, it might do no more than subtly alter the character of a musical sound, perhaps making a Stradivarius sound like a $25 fiddle.

However, most of our orchestral music is quite complex, with many instruments playing simultaneously over a wide frequency range. If we analyze the effect of non-linearity on a signal with two input frequencies rather than one, we find that many different distortion frequencies are created that are not harmonically related to the input signals. With input frequencies $f_1$ and $f_2$, under non-linear conditions, we can expect to find distortion frequencies at the output made up of such combinations as $f_1 + f_2$, $f_1 - f_2$, and many others, including the harmonics of both input frequencies. The ones I have listed are the principal distortion frequencies; many others are possible, but are not significant except in cases of severe distortion.

The sum and difference frequencies ($f_1 \pm f_2$) are called second-order intermodulation products, and this is what is commonly meant by “IM distortion.” The most generally accepted method of measuring IM distortion is to use a low-frequency signal such as 60 cps, and a high-frequency signal such as 5,000 cps, with the low-frequency signal four times as strong as the higher one. The IM-distortion products consist of signals 60 cps above and below the 5,000 cps tone, or 4,940 and 5,060 cps. These are actually the result of amplitude modulation of the 5,000 cps signal by the 60-cps signal. The percentage of modulation, determined from the
relative levels of the 5,000 cps carrier and its sidebands, is called "per cent IM distortion."

Intermodulation distortion is more serious than simple harmonic distortion, because it results in the creation of spurious output signals that are not harmonically related to the original input signals. These are distinctly unmusical, and tend to make the sound harsh and dissonant. Actually, harmonic and IM distortion are caused by the same kind of non-linearity, and the presence of one implies the presence of the other.

---

**MARANTZ MODEL 10B FM STEREO TUNER**

- RARELY do I encounter a high-fidelity component that is so outstanding that it is literally in a class by itself. Not long after I had received one of the new Marantz 10B stereo FM tuners for testing, however, I realized that another component of that kind had come my way. It is difficult to describe this remarkable tuner in a dispassionate manner—nor would it be fair to do so. The Marantz 10B has a strong subjective appeal, as well as indisputably high performance, so perhaps I may be forgiven for occasionally sounding like a Marantz advertising copy writer. The 10B would arouse strong feelings in any dedicated audio enthusiast, and I am no exception.

The oscilloscope-type cathode-ray-tube (CRT) tuning indicator is a striking feature of the Marantz 10B. Frankly, I had considered this a gimmick (and a rather expensive one at that) until I had the opportunity to use it. I find it the most logical and informative tuning indicator I have ever used, and it makes most meters and eye tubes seem ineffectual by comparison. The display on the CRT is a horizontal line whose width indicates instantaneous FM deviation (audio modulation) and whose vertical position on a marked-off scale is logarithmically proportional to signal strength.

Multipath distortion in the received signal shows up as ripples on the horizontal line, indicating partial cancellation of the signal caused by out-of-phase reflections. Such distortion can almost always be minimized or eliminated by rotating the antenna until the line is smoothest. Although minor amounts of multipath may not cause audible distortion, I was intrigued to find that distortions and harshness that I had previously blamed on FM stations or on tuner deficiencies were in every case owing to multipath effects. Rotating the antenna for optimum display on the CRT cleaned up these signals completely.

Space permits comment on only a few of the features of this tuner. Its tuning dial is silky smooth, completely linear, and calibrated with an accuracy of ±25 kc (about the width of the dial pointer). The stereo-indicator lamp glows only upon receiving a stereo broadcast's pilot carrier—it cannot flicker on noise or modulation peaks. The underside of the chassis reveals an impressive number of toroidal inductors, many on pot cores. These expensive, premium-quality components are never found on ordinary home-entertainment equipment. The Butterworth-filter i.f. section never needs alignment, and is unaffected by tube changes. It has a flat, phase-linear 200-kc pass band, with skirt slopes of 108 db per octave. This far exceeds the performance obtained with ordinary i.f. transformers, and makes adjacent-channel interference a most unlikely occurrence.

Meaningful laboratory measurements on this tuner require very special test equipment. No commercial signal generator has sufficiently low distortion or noise to verify the manufacturer's claims. Hence, I could do no more than ascertain the limits of my own test instruments. For example, I measured a residual distortion of 0.75 per cent and a hum level of −59 db, referred to 100 per cent modulation. These are inherent limitations of my signal generator, and the Model 10B apparently betters these figures by a significant degree. Marantz' specifications are 0.2 per cent and −75 db, respectively, and I have no reason to doubt those claims. However, I did measure the IHF usable sensitivity as 2.1 microvolts, with full limiting occurring between 5 and 10 microvolts.

I measured a mono frequency response of ±0.2 db from 20 to 15,000 cps, and stereo channel separation, as indicated by my test equipment, was better than 28 db from 100 to 11,000 cps and better than 22 db from 20 to 15,000 cps. I have never measured a more uniformly good channel separation, and again I have no way of determining to what extent it is a measure of my instru-
cleanly and with so little distortion. With my eight-clement Yagi antenna pointed west, I picked up forty-five fully limiting stations in one evening. On most channels I could receive one or two other stations by rotating my antenna (with no interference, thanks to the tuner's excellent capture ratio).

Although I have only touched on the high spots of the Marantz Model 10B, my enthusiasm for it is complete: I have never seen a tuner to compare with it. Selling for $600 (plus $36 for an oiled walnut cabinet), and worth every cent of it, the Marantz 10B is obviously not for everyone. Those who can afford it should have it—the rest of us may perhaps be forgiven our envy of the fortunate owners.

For more information, circle 188 on reader service card

THE JBL LANCER 77 SPEAKER SYSTEM

- The JBL Lancer 77 speaker system is unique in its use of a passive radiator combined with a driven cone for reproducing low audio frequencies. Over most of its range, the Lancer 77 functions as a two-way system, with a 10-inch high-compliance woofer and a 2-inch cone tweeter. The 2,000-cps crossover point is undetectable by listening or by measurement.

The JBL LE10A woofer used in the Lancer 77 has a two-section, partially plasticized cone driven by a 3-inch-diameter edgewound copper-ribbon voice coil within a six-pound magnet structure. The cone has a rolled edge surround made of a soft, rubber-like material designed to terminate the cone edge acoustically to prevent the generation of spurious modes of vibration. The free-air resonance of the driver is 15 cps.

The enclosure, measuring 23 1/2 inches wide, 14 inches high, and 12 inches deep, may be placed horizontally or vertically. The Lancer 77 uses a quasi bass-reflex design, but instead of having an open port, there is another cone assembly similar to that of the LE10A driver mounted on the front baffle. The passive cone has no voice coil or magnet structure associated with it, and is driven by the rear pressure wave from the driven cone. At middle and high frequencies, the passive cone acts as a rigid surface covering the port opening. At extremely low (subsonic) frequencies, it moves out of phase with the driven cone. Thus, if the driven cone is pushed in by hand, the passive cone moves outward an equal amount. The air-tight construction of the box is evidenced by the fact that the passive cone requires about 2 seconds to return to its neutral position if the other cone is held in place.

At low audio frequencies there is an acoustic phase reversal within the cabinet. The two cones then move unison, with a radiating surface equal to that of two driven 10-inch speakers, at those frequencies where this is most beneficial. I could watch the two cones move together when reproducing turntable rumble, showing the effectiveness of the design down to the 30-cps vicinity.

The tweeter level is adjustable by a switch on the rear of the enclosure. I used the medium position for all my tests and most of my listening, finding it most pleasing to my ears. The changes in high-frequency level are moderate, however, and the essentially musical character of the speaker is not degraded in any of the switch positions.

Averaging six sets of frequency-response measurements, I obtained a composite response curve which was within ±5 db from 30 to 13,000 cps. The lows are strong, and there are no significant holes or irregularities in the response. Frequencies above 2,000 cps are depressed a few decibels relative to the middle- and low-frequency level. This depression would probably have been eliminated had I used the high setting of the tweeter-level control.

The harmonic distortion for a 10-watt input was low (under 2.5 per cent) down to about 50 cps, rising to 5 per cent at 40 cps. Below 35 cps the distortion rose sharply, placing the effective lower limit of the speaker's response in this region.

The tone-burst response of the Lancer 77 was generally very good. As with most speakers, there can be abrupt changes in tone-burst response at small frequency intervals. The 650-cps and 10,000-cps tone-burst photos are typical of the speaker's performance over most of the range, with an abrupt start and stop of the burst and little or no ringing. The thickened line between bursts is largely owing to room noise. At 610 cps, some ringing is evident; however, this condition occurred but rarely.

I was gratified by the sonic performance of the Lancer 77. It had a neutral, uncolored sound which came quite close to that of the expensive full-range electrostatic speaker with which I compared it. The highs were well dispersed, the bass full (rather than tight) without being at all boomy or heavy. Even with the grille cloth removed, I could get no sense of the sound coming from one, two, or three radiators. Subjectively, the Lancer 77 resembles a single two-square-foot radiating surface, with complete continuity over the full audio range. The Lancer 77 falls in a price category intermediate between the popular $100 speakers and the deluxe over-$200 systems. Sonically, it comes much nearer to the latter group. I listened to it for hours, and enjoyed every minute of it. The JBL Lancer 77 sells for $156 and is available in a variety of finishes.

For more information, circle 189 on reader service card
Sit in your own Super Concert Hall!

SHARPE HEADPHONES give dynamic new range to stereo listening

Only Sharpe Headphones have the patented combination noise-attenuation cup and cavity divider with three harmonic dampers to produce the unequalled flat frequency response. Sharpe Headphones "shut out" random noise that masks the very highs, the very lows. Sharpe Headphones reproduce the audio frequency ranges smoothly and distortion-free, outperforming the finest loud-speakers. Professional in every detail, from comfortable, dual-slide headband to liquid-filled, noise-attenuating ear seals.

- Complete with strain relief cord
- Dynamic driver
- Inner and outer frequency dampers
- Acoustic sealing ring
- Full spectrum frequency dampers and resonance attenuator.
- Life-time guarantee on performance, workmanship, material.

Frequency response: flat from 20-20,000 cps ± 3 db. Impedance: 8 ohms per phone, used with 4, 8, 16 ohm outputs. Power output: 2 watts per phone. Noise attenuation: 40 db at 1000 cps.

**MODEL HA-600/PRO: $60.00**
**MODEL HA-10: $43.50**
**MODEL HA-8: $24.50**

look for colorful
Sharpe Headphone demonstration display at leading Hi-Fi stores. For specifications and the name of your nearest Sharpe dealer write:

SHARPE INSTRUMENTS, INC.
DEPT. A
955 MARYVALE DRIVE
BUFFALO, NEW YORK 14225

CIRCLE NO. 63 ON READER SERVICE CARD

---

**WPAX ON EARTH**

By DONAL J. HENAHAN*

NEXT month a new era in Chicago's cultural life will be ushered in with the opening of WPAX, the country's first ultra-low-frequency radio station dedicated to broadcasting eighteen hours a day of uninterrupted silence. Only the finest, most expensive equipment will be able to pick up WPAX's programs perfectly at first, without any trace of hum, hiss, wow, flutter or rumble. But American technology should soon be able to provide inexpensive, miniaturized receivers within the reach of any pocketbook.

The immediate market for these broadcasts will be commercial: supermarkets, elevators, lobbies, offices. It will be a few months before great numbers of private citizens will have sets capable of pulling in WPAX with optimum results.

Ultimately, however, that is where the vast potential of silent broadcasting lies; already there are fairly good transistor receivers on the market, complete with two ear plugs, and more are certain to follow.

Everyone on the pro-silence side can relate harrowing tales; one man recently found himself on a Chicago commuter train with only one coach, seated near a drunken teen-age sailor whose transistor set was loudly and firmly tuned between two stations, one screaming out play-by-play details of a high-school basketball game and the other featuring a tone-deaf child singer whose love had gone astray at a beach party. When the suffering commuter got up his courage and asked the conductor to do something, anything, he was informed that "Under our rules we can't stop them from playing radios on the train unless it is disturbing people." The commuter could think of no adequate comeback.

WPAX's genial young program director, Oliver Frug, believes that clear-channel silence is here to stay, and can be made commercially sound—or perhaps it would be better to say unsound. For many years, of course, the button that shuts off noisy commercials has been available to standard radio and television patrons. Frug contends that the nation is now ready to see that principle extended to the entire broadcast spectrum.

WPAX makes its appearance not a moment too soon. America's most rapidly vanishing natural resource has suffered terrible erosion this holiday season. Where industrial users of sound formerly were the greatest offenders, now, with the proliferation of the transistor, the means of cutting wide swaths out of the virgin forests of silence are open to every citizen, beginning almost at birth.

The Secretary of the Interior, off inspecting dams, does nothing. President Johnson refuses to endorse silence, let alone act to insure it, fearful that Bobby Kennedy may also be in favor of it. The chairman of the John Birch Society in Provo, Utah, demanded the other day that piped-in music be made compulsory in the nation's public schools. Meanwhile, the erosion goes on, costing America millions of man-hours of peace daily.

"Rapidly we are becoming two separate nations: those who know and appreciate a good, resounding silence when they hear it, and those who don't. In some of the (Continued on page 54)
WHOEVER HEARD OF A TOP-QUALITY STEREO RECORDER THAT COSTS ONLY $129.95? RADIO SHACK THAT'S WHO!

Designed to Record FM Stereo Broadcasts!

Records 4-track stereo and mono; plays 2 and 4-track stereo, 4-track mono; makes "sound-with-sound" recordings; operates at 7½ and 3¼ IPS. Quality features: heavy-duty 4-pole motor; magnetic lid latches; individual channel record buttons; 2 built-in 4x6" speakers; 2 dynamic mikes; 2 VU meters; cables. 18½"L x 17½"H x 13"D. 115 VAC. #14-808.

129.95
NO MONEY DOWN

THE BEST BASIC 7" MONOAURAL RECORDERS IN THE U.S.A.1

Realistic Model 707: a great new 2-speed, 3-track, 7-inch portable that compares with $200 recorders! Includes separate tone, volume controls, dynamic microphone. 115 VAC.

59.95
NO MONEY DOWN

Realistic Model 707: $100-quality giixue version of above recorder with added tape foot-age counter and professional VU meter.

74.95
NO MONEY DOWN

AND WHOEVER HEARD OF 7" REELS OF MYLAR TAPE THAT COST ONLY 79¢? RADIO SHACK THAT'S WHO!

<table>
<thead>
<tr>
<th>TYPE</th>
<th>REEL</th>
<th>FEET</th>
<th>LOTS OF 50</th>
<th>LOTS OF 10-49</th>
<th>LOTS OF 3-9</th>
<th>SINGLY</th>
</tr>
</thead>
<tbody>
<tr>
<td>MYLAR</td>
<td>7&quot;</td>
<td>1200</td>
<td>79¢</td>
<td>89¢</td>
<td>99¢</td>
<td>109</td>
</tr>
<tr>
<td>MYLAR</td>
<td>5&quot;</td>
<td>600</td>
<td>69¢</td>
<td>74¢</td>
<td>79¢</td>
<td>85¢</td>
</tr>
<tr>
<td>MYLAR</td>
<td>3&quot;</td>
<td>30</td>
<td>900-3</td>
<td>3 REELS $1.00</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

For free catalog, mail to:
Radio Shack Mail Orders Dept.
2727 West 7th St.
Fort Worth, Texas 76107

SEND FREE Bargain Catalog
SEND Model Recorder
SEND Reels of Tape

*Mail to nearest store, add estimated postage.

For free catalog, mail to:
Radio Shack Mail Orders Dept.
2727 West 7th St.
Fort Worth, Texas 76107

SEND FREE Bargain Catalog
SEND Model Recorder
SEND Reels of Tape

*Mail to nearest store, add estimated postage.

DECEMBER 1965

CIRCLE NO. 57 ON READER SERVICE CARD

53
more exclusive private schools in the East, courses in Silence Appreciation already are being taught.

Programs for the first six months are already on paper, and WPAX subscribers will be receiving word of them in their first program guide shortly before January 1. With a keen ear for the felicitous beginning, Frug has lined up Basil Rathbone, who will start WPAX on its way by not reading Keats' "Ode on a Grecian Urn" ("Thou still unravished bride of quietness! . . ."). Later in the day, the Chicago Symphony will not be heard in a special arrangement of the complete rests from all Brahms' symphonies. An entire intermission will be broadcast from the 1961 Tacito Festival in Italy, which nobody attended.

By a unique lend-lease arrangement, WPAX will carry regular transmissions from the BBC's Fourth Programme. Although it will be too late for this Christmas season, the January 1 program will sign off with a nonbroadcast of "Silent Night," featuring the Rolling Stones. All transmissions, including the hourly no-news programs, will be broadcast in living stereo.

Eventually — inevitably, even — each American citizen will be equipped with his own subminiaturized transistor set with double ear plugs. Then, as happens already on airlines, silence and the Dave Clark Five will be able to rage on simultaneously, and to each his own. Peace on earth will then be an actuality, the crime rate will fall, and public transportation will again be habitable by civilized man.

At least, Dr. Ivan L. Rudnytsky will be able to come and go on Philadelphia buses without relapsing into barbarism. According to a clipping from the New York Times sent me by a friend, Dr. Rudnytsky, a history professor at Bryn Mawr College, asked a woman passenger to turn her transistor radio down and she turned it up instead. The bus driver refused to intervene, so the professor crashed the radio on the lady's head. A police car, siren screaming, came and took him away.

For Dr. Rudnytsky, the arrival of WPAX on earth is too late, but it gives the rest of us hope.

---

**CAN YOU HAVE PERFECT FM SOUND?**

TRY THE ALL NEW WINEGARD STEREO TRON AND FIND OUT!

You've got an FM tuner. Let's say it's the best that money can buy. But for some reason the sound isn't "just so". Maybe it hisses. Or maybe the pureness of that FM signal is being distorted. This can happen to any FM tuner . . . even in strong signal areas. The cause—an inadequate FM antenna.

The cure . . . a Winegard Stereotron FM antenna. Stereotron's two powerful driven elements give it the highest front-to-back ratio of any FM antenna. It reduces multi-path distortion, eliminates hiss and noise.

If you're miles from the nearest FM station and never dreamt of receiving beautiful FM sound, you should know this: Winegard Stereotrons are GUARANTEED to bring in 85% of all FM stations within a 200 mile radius when used with the Stereotron antenna amplifier.

Winegard Stereotron antennas carry a 100% guarantee. If you're not completely satisfied, your money will be refunded. Write today for technical specs, gain charts, polar patterns, VSWR, etc., and get a brochure on FM reception plus an FM station log and map absolutely FREE.

---

**Winegard Co.**

3018G Kirkwood • Burlington, Iowa

CIRCLE NO. 70 ON READER SERVICE CARD
The splendor of Sound Unbound

...now in a superb compact music system

Harman-Kardon, creator of Stratophonic Sound—a totally new experience in stereo realism—now brings you this incredibly lifelike quality in a complete stereo music system...the great new Stratophonic SC-440.

Here for the first time are perfectly matched components: a powerful all-transistor AM/FM stereo receiver, built-in Garrard automatic turntable with magnetic cartridge and diamond stylus, and a pair of radically new Harman-Kardon speakers, designed especially for this remarkable system...speakers which disperse the sound widely to produce the full stereo effect even in a small room.

At $399*, the SC-440 brings the magic of Stratophonic Sound quite down to earth. This system is a worthy addition to the widely acclaimed Harman-Kardon Stratophonic Series of solid-state stereo receivers, tuners, and amplifiers. You'll like it on sight...buy it on sound.

Send the coupon for beautiful illustrated Harman-Kardon catalog.

* Slightly higher in the West. Dust cover optional.

Harman-Kardon, Inc., Dept.SR-12
P.O. Box 12866, Phila., Pa. 19108

[Check box options:]

□ I'd like a demonstration of the new Stratophonic Compact Music System...send name of my nearest Harman-Kardon dealer.

□ Send complete information on Harman-Kardon all-transistor stereo equipment.

Name______________________________

Address____________________________

City__________________State__________Zip No._____

Subsidiary of The Jerrold Corporation

DECEMBER 1965 CIRCLE NO. 29 ON READER SERVICE CARD
You can spend $99.50 for the or $129.50 for the even
(For the perfectionist, there are no other choices)

First, here's what the 1009 offers:
There's the advanced design, inspired engineering, superb performance and extraordinary reliability that closed the quality gap between the manual and the automatic turntable.

Then there's the confidence of owning the most highly acclaimed turntable in audio history... the first automatic ever awarded unqualified approval by high fidelity experts for use in even the finest music systems... including their own.

The very basis of this unprecedented critical approval is, of course, Dual precision performance. The kind that made possible flawless tracking at 1/2 gram, by an automatic tonearm that rivals the costliest manual arms... plus a host of engineering breakthroughs that raised every aspect of turntable performance to new heights... with demonstrable performance, not mere promise:

Precision Tonearm Balance
Lightweight tracking demands utmost perfection in tonearm balance. Dual achieves it with fine-thread adjust with nylon-braking, (no click stops) that takes full advantage of the virtually frictionless tonearm pivot bearing (under 0.1 gram).

A further refinement: complete isolation of the counterbalance in rubber, reducing tonearm resonance below 8 cps.

Stylus Force Applied Directly at Pivot
Tracking force is induced with the same high degree of precision, by a long, multiple-coiled mainspring, regulated by direct-dial stylus force adjust. The numeral readings are accurate to within 0.1 gram. And because the tracking force is applied around the pivot, the tonearm maintains its perfect balance in all planes.

DUAL 1009 Auto/Professional Turntable
6½ Variable Pitch-Control for All 4 Speeds

A valuable feature to any music lover, especially owners of old classics and foreign discs recorded at different pitch, and for playing solo instruments to recorded accompaniment. Dual's exclusive design varies turntable speed with no effect on either the motor speed or power. And once set, speed remains constant and accurate within 0.1%, with one or ten records.

Automatic Start in Single Play and Changer Operation

A great convenience feature is the 1009's fully automatic start in both single play and changer operation. And, of course, there is unrestricted manual flexibility as well. During play, the tonearm is completely free-floating and may even be restrained at any time during cycling, without concern for possible malfunction or actual damage . . . thanks to Dual's exclusive slip clutch.

Other exclusive 1009 precision features include: Elevator-Action™ Changer spindle that gently lifts all records, separating the bottom one so that no weight rests on it when it lowers; advanced Continuous-Pole™ Motor that maintains speed accuracy within 0.1½ even when line voltage varies ± 10%; feather touch slide switches for effortless operation; built-in anti-skating compensation for one-gram tracking; massive 7½ lb. dynamically balanced, non-ferrous turntable.

Now...why consider spending thirty dollars more for the 1019?

For still further Dual achievements of such significance that they enable the remarkable new Dual 1019 to close the gap with perfection itself. Many will feel that these advances are well worth the modest additional cost.

Direct Dial, Continuously Variable Anti-Skating Compensation

So accurate you can actually balance the stylus force in the groove: Result: complete elimination of distortion from unbalanced tracking at the program source itself. Even more important: an end to uneven wear, not only on the inner groove of the record, but on the stylus itself! Anti-skating is applied to the tonearm around the pivot and in the horizontal plane, directly counter to the direction of skating. There is virtually no increase in bearing friction . . . a phenomenally low 0.04 gram in the horizontal plane. Compensation is dialed, just as one dials stylus force, so that numerals on both direct-reading scales correspond exactly.

 Feather-Touch Cue Control for Manual and Automatic Play

Cueing as it should be . . . precise and convenient . . . dead-center on the exact groove intended. Just a flick of the Cue Control lowers the tonearm smoothly, without a trace of vibration, no side shift of stylus anywhere on the record. When you stop on a note, you start again on that self same note! That's more, Cue Control also operates with fully automatic start for a slower-than-normal descent, as may be desired with high compliance styli, and automatically disengages. And cueing height is variable over a ½" range, to suit personal preference or to adjust for various cartridge heights.

Single Play Spindle Rotates with Record

The 1019's spindle actually locks into the platter and rotates with the record, exactly as with conventional single play turntables. Thus does Dual answer the purist's last remaining argument.

And there's even more! Cartridge holder adjusts for optimum stylus overhang; a "pause" position on the resting post for placing the tonearm without shutting off motor (very handy when flipping discs); concave platter mat to support records at their widest diameters (even badly warped discs won't slip), plus all the precision features of the 1009!

So... which Dual Auto/Professional turntable is for you? If you still can't decide for sure, we suggest you ask your authorized United Audio dealer to demonstrate both of these remarkable state-of-the-art instruments.

UNIVERSAL AUDIO
535 MADISON AVE., NEW YORK, N.Y. 10022
Dual's The Finest...The Record Proves It Since 1900

CIRCLE NO. 18 ON READER SERVICE CARD
A year ago Saul B. Marantz made this statement: "Only when the development of solid state electronics has reached the stage wherein it can match the dependability and performance of Marantz-designed vacuum tube circuitry will our equipment be transistorized.”

Now the Marantz Company is bringing out its first solid state component. With the development of the Marantz solid state 7T stereo preamplifier completed and ready for the market, Mr. Marantz is proudly able to state: “After 2 years of research, we know that at last a transistorized component can perform with the established quality we demand.”

Until now, when a transistorized preamplifier was operated for the best signal-to-noise ratio, it was most readily subjected to overloading. Thus, you had the unhappy choice of undue noise or clipping and distortion.

As of today, that is no longer the case. The Marantz 7T matches the previously unequalled signal-to-noise ratio of the Marantz 7, yet the widest dynamic range from any sound source will not overload even its sensitive low-level phono stages.

And now, discriminating audiophiles, who waited for the best, can reap the rewards of their patience... the new Marantz 7T.

**THE NEW marantz Solid State 7T**

**NEW FEATURES:**
- 2 Front Panel Jacks: For recording, copying or playback with an external tape recorder.
- Panel Headphone Jack: Built-in circuit drives 500 ohm or higher impedance phones.
- Center Channel Output: Separate A + B mixing circuit with level control.
- Tape Play/Tape Copy Switch: Permits tape recording playback or monitoring, plus duplication of tapes.

**OTHER FEATURES:** Selector Switch with automatic equalization insertion, Mode Switch, Precision Volume Control, Wide Range Balance Control, Selectable-curve Feedback Tone Control, High Filter, Rumble Filter, Power Switch, Output Level Adjustment for high or low efficiency speakers, Tape-head Equalizer adjustment, 6 AC Convenience Outlets. Panel Headphone Jack, Panel Tape Recorder Jack, Panel Tape Playback Jack, Center Channel Output. All outputs match 500 ohm inputs at very low distortion.

**Gain:** Phono to main output: 64.5 db.
- Phono to recording output: 42.5 db.
- High level to main output: 22.5 db.
**Frequency Response:** 20 to 20,000 cps ± 0.1 db.
**Total Noise:** 20 to 20,000 cps, 80 db below 10 mv input. (1 uv equivalent broadband noise input).
**I.M. Distortion:** 0.15% at 10 volts RMS output.
**Dynamic Range, Phono Input:** Approx. 100 db above 1 uv equivalent noise input. (1 uv to 100 millivolts at less than 0.15% I.M. Distortion).

MARANTZ, INC. • SUBSIDIARY OF SUPERSCOPE INC. • 25-14 BROADWAY, LONG ISLAND CITY, NEW YORK

CIRCLE NO. 38 ON READER SERVICE CARD
Handel's \textbf{MESSIAH}

In January, 1705, an Italian opera entitled \textit{Almira}, composed by a nineteen-year-old native of the German town of Halle, was produced in Hamburg. The composer's name was Georg Friedrich Händel, and the opera was his first. It was immediately apparent that a striking new talent was asserting itself. A few weeks later the same theater in Hamburg produced Händel's second opera, \textit{Nero}, and before the end of the year the young composer was off to Italy to absorb the operatic atmosphere.

Händel remained in Italy for nearly five years, and during that time he completed at least three more operas. Since Italian opera was then the rage in England, Händel decided to try his luck there. Between February, 1711, and January, 1741, Händel composed nearly forty operas for production in London. Although the vogue for Italian opera began to decline in London in the late 1720's, Händel (whose name by then had been Anglicized as George Frideric Handel) continued to pour them forth. But as public interest waned, so, too, did Handel's income. In the 1730's he returned to a form he had worked in briefly during his Italian years: the oratorio. Between 1732 and 1739 he composed six oratorios: \textit{Esther}, \textit{Deborah}, \textit{Athalia}, \textit{Saul}, \textit{The Triumph of Time and Truth}, and \textit{Israel in Egypt}. By 1741, Handel was firmly convinced that his future lay in the composition of oratorios rather than operas, and in that year he produced \textit{Messiah}.

"On Tuesday last Mr. Handel's Sacred Grand Oratorio, \textit{Messiah}, was performed in the new Musick Hall in Fishamble Street; the best judges allowed it to be the most finished piece of Musick. Words are wanting to express the exquisite Delight it afforded to the admiring crowded Audience. The Sublime, the Grand and the Tender adapted to the most elevated, majestick, and moving Words, conspired to transport and charm the ravished Heart and Ear." With these words, the first performance of \textit{Messiah}, on April 13, 1742, in Dublin, was described in the pages of the monthly \textit{Faulkner's Journal}. The score of \textit{Messiah} had been composed the previous year between August 22 and September 14, a period of twenty-four days during which Handel shut himself up in his house and produced this masterpiece in a burst of inspiration. The first performance in London took place in 1743, and, after an initial coolness, the English too recognized \textit{Messiah} as a work of unique distinction. From 1750 until his death in 1759, Handel conducted it yearly as a benefit for the Foundling Hospital in London.

Handel never hesitated to modify the \textit{Messiah} score to suit the needs of the moment. Thus many of the best-known solo arias exist in several different versions, each of them apparently sanctioned by the composer himself. The distinguished Danish scholar and Handel authority Jens Peter Larsen reflects the musicologists' dismay at this
Sir Adrian Boult has made two superb recordings of Handel’s Messiah: in the stereo version for London, Joan Sutherland ornaments her vocal line in the style of Handel’s time. Sir Thomas Beecham’s spirited performance in RCA Victor’s stereo employs a Romantic-style orchestration. Otto Klemperer’s dramatic reading is heard in an Angel stereo album.

There was a time in the not too distant past when the standard Messiah performance enlisted as many participants as could be crowded onto a concert platform. At the other end of the scale are some attempts of recent years to perform the work with a very small force—perhaps three dozen instrumentalists and a chorus of twenty—in order to approximate the size of the Foundling Hospital performances. Both these extremes, and various attitudes lying between them, are represented in the eight currently available recordings of Messiah that merit the designation “complete.” (Two listed as complete by the Schwann Catalog—Bernstein’s and Ormandy’s, the former Columbia M2S 603, M2L 242, the latter Columbia M2S 607, M2L 265—are so heavily cut that “Highlights from Messiah” would have been an accurate title for either.) The Deutsche Grammophon Archive performance conducted by Karl Richter (138951/2/3, 18951/2/3) is out of the running because this most beloved of English oratorios is sung here in German. Why the performance was ever thought appropriate for American release is beyond my comprehension.

There are, therefore, five fairly complete stereo-mono recordings of Messiah for consideration, and two other pre-stereo reissues currently available as low-priced alternatives. The stereo-mono performances are those by Scherchen (Westminster WST 306, XWN 3306), Sargent (Angel S 3598, 3598), Klemperer (Angel SCL 3657, CL 3657), Boult (London CSA 1329, CMA 4357), and Beecham (RCA Victor LDS/LD 6409). The mono-only recordings are earlier performances by conductors Boult (Richmond BA 43002) and Scherchen (Vanguard Bach Guild BG 631/2/3).

The Boult recording issued on the Richmond label remains for me the most consistently satisfying of all the available Messiah recordings. It is in the grand tradition of English oratorio style, but with a pure, fresh outlook that is quite unique.

Let us turn next to the Beecham performance. The conductor’s third recording of the score during a period of a quarter of a century, this is probably the most controversial recording he ever made. Employing a new orchestration made for the occasion by Sir Eugene Goossens at Beecham’s request, this version introduces such non-Handelian instruments as clarinet, triangle, and cymbals, and in general clothes the score in the garments of Late Romanticism. But if you can forget any preconceived ideas you may have about the way Messiah should sound, this recording can be a lot of fun, particularly since the snap and élan typical of Beecham are present in abundance.

The Scherchen recording for Westminster displays both the flaws and the virtues so often found in this conductor’s performances. Here, as in his earlier recording, Scherchen uses a small instrumental force, but his extreme tempos too often impress one as perverse.

The Sargent, Klemperer, and Boult performances are conveniently considered together. Each reading is cast in the traditional mold: rather large choral and instrumental groups are used. Sargent’s is somewhat routine, with little enlivening spirit. The other two readings are more stimulating. Klemperer makes much of the drama to be found in Messiah, particularly in the sections for chorus. Boult, for his part, almost succeeds in repeating the extraordinary success of his earlier version. Mention must be made, too, of Joan Sutherland’s contribution to this Boult recording. In the style of Handel’s time, she ornaments her solo line much of the time, and her effortless vocal production is a joy to hear.

To sum up, Klemperer and Boult are the recommended stereo-mono versions among the available Messiah recordings, and the earlier Boult mono performance on Richmond continues, in my opinion, to stand out.

The Scherchen, Ormandy, and later Boult recordings are all available on four-track stereo tape, but Angel’s single-reel release of the Klemperer performance (Y3S 3657), one of the best-sounding 3¼-ips tapes I have heard, is my unqualified recommendation.

REPRINTS of the latest review of the complete “Basic Repertoire” are available without charge. Circle number 179 on reader service card.
Compare these Sherwood features and specs! **All-Silicon** reliability. Noise-threshold-gated automatic FM Stereo/mono switching, FM stereo light, zero-center tuning meter, FM interchannel hush adjustment, front-panel stereo headphone jack, rocker-action switches for tape monitor, mono/stereo, noise filter, speaker disconnect and loudness contour. 100 watts music power (8 ohms) @ 0.3% harm distortion. IM distortion 0.1% @ 10 watts or less. Power bandwidth 12-35,000 cps. Phono sens. 1.8 mv. Hum and noise (phonol) --70 db. FM sens. (115f) 1.6 µv for 30 db quieting. FM signal-to-noise: 70 db. Capture ratio: 2:4 db. Drift ±.01%. 40 silicon transistors plus 14 silicon diodes and rectifiers. Size: 16½ x 4½ x 14 in. dp.

<table>
<thead>
<tr>
<th>Model</th>
<th>V-Tube</th>
<th>Power (W)</th>
<th>Max IM Below 10 Watts</th>
<th>Sensitivity</th>
<th>Price</th>
<th>Dollars/Watt</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sherwood S-8800</td>
<td>S</td>
<td>100</td>
<td>0.10%</td>
<td>1.6</td>
<td>$359.50</td>
<td>$3.60</td>
</tr>
<tr>
<td>Altec T111</td>
<td>S</td>
<td>100</td>
<td>0.15%</td>
<td>2.2</td>
<td>378.00</td>
<td>3.78</td>
</tr>
<tr>
<td>Bogen RT 8000</td>
<td>T</td>
<td>70 (41!)</td>
<td>0.3%</td>
<td>2.5</td>
<td>319.95</td>
<td>4.57</td>
</tr>
<tr>
<td>Dyna FM-3, PAS-3, &amp; S-70</td>
<td>V</td>
<td>90</td>
<td>0.1%</td>
<td>4.0</td>
<td>394.85</td>
<td>4.38</td>
</tr>
<tr>
<td>Fisher 600 T</td>
<td>V &amp; T</td>
<td>120</td>
<td>1.6%*</td>
<td>1.8*</td>
<td>459.50</td>
<td>3.82</td>
</tr>
<tr>
<td>Harman-Karden SR-900</td>
<td>T</td>
<td>75 (49)</td>
<td>0.9%*</td>
<td>3.3*</td>
<td>429.00</td>
<td>5.61</td>
</tr>
<tr>
<td>McIntosh MR71 &amp; MA230</td>
<td>V &amp; T</td>
<td>88</td>
<td>0.25%*</td>
<td>1.8*</td>
<td>748.00</td>
<td>8.50</td>
</tr>
<tr>
<td>Marantz 8B, 7, &amp; 10B</td>
<td>V</td>
<td>75*</td>
<td>0.2%*</td>
<td>2.0</td>
<td>1170.00</td>
<td>15.60</td>
</tr>
<tr>
<td>Scott 348</td>
<td>V &amp; T</td>
<td>120 (49)</td>
<td>0.5%</td>
<td>1.9</td>
<td>479.95</td>
<td>4.00</td>
</tr>
</tbody>
</table>

Figures above are manufacturers' published specifications except (*) which are published test findings.

**SHERWOOD SPECS**

**SPEAK FOR THEMSELVES**

S-8800 100-watt FM All-Silicon Receiver
$359.50 for custom mounting
$368.50 in walnut leathersite case
$387.50 in hand-rubbed walnut cabinet

Sherwood Electronic Laboratories, Inc., 4300 North California Avenue, Chicago, Illinois 60618  Write Dept. 12R

DECEMBER 1965

CIRCLE NO. 64 ON READER SERVICE CARD

61
You've heard of the remarkable REVOX, of course. You've heard them rave about this recorder in London, Paris, Rome, Johannesburg, Everywhere. But you couldn't buy it in the U.S. until now. Now, finally, REVOX is ready for its American and Canadian debut. Is there another tape recorder anywhere that matches it, feature for feature? Decide for yourself:

Is the REVOX different? Consider these features, found only in the most expensive, professional tape recorders. Each of the two reels has its own Pabst motor. There is also a separate, heavy duty, Pabst 6/12 pole hysteresis synchronous capstans motor that electrically changes the number of poles for the speeds. This is a direct drive unit assuring linear tape speed, whether at 3¼ ips or 7½ ips. Direct coupling eliminates wow and flutter; no belts to break or slip. Tension adjustment contrast assures use of any reel up to 10½ inches with assurance that tape will not snap or break. There are three ring-core heads, specially designed and manufactured by REVOX, each head performing its own function of record, playback and erase. Other features? All operating modes are switched electrically by pushbuttons; you can use remote control on the REVOX; also a highly accurate tape counter; no pressure pads (for long head life); no need for hum-bucking gimmicks. Vertical or Horizontal Mounting.

EXCLUSIVE BENEFITS

The REVOX is the only recorder in its price category that takes a 10½-inch reel. You can record up to 4,800 feet of LP tape with unsurpassed sound quality. It's a complete 4-track stereo recorder. Exceptionally fast rewind. Oversized, solenoid-operated brakes assure quick and positive braking, even with extremely fast winding speeds. A microswitch senses the end of the tape and automatically stops the motor after a reel has been rewound or where a splice has opened. Tape breakage and tape spill are virtually impossible.

CREATING SPECIAL EFFECTS

With the built-in mixing facility of the REVOX, you can mix and record any two signals. You can also set one channel for playback, while the other is recording, and thus achieve all kinds of multiplay and duoplay effects — sound with sound — even sound on sound with echo.

PROFESSIONAL QUALITY FEATURES

The REVOX G-36 includes two VU meters, one for each channel; for accurate control of recording levels. All operating controls are electrically operated by pushbuttons. There are no gears, belts, levers or friction drives. In its smart gray, portable carrying case, with pockets for reels (reels not included), the REVOX is built for a lifetime of proud performance. Only $500.

AN EXPERT'S VIEW

Recently, British critic Geoffrey Horn wrote this about the REVOX: "One can record a piano at 3½ ips, and if on listening critically to a held chord one detects the slightest wavering, then it is likely to be the piano tuner, and if on listening critically to a held chord one detects the slightest wavering, then it is likely to be the piano tuner you should send for, not the tape mechanic. This is a superlative machine, quite the best domestic tape recorder I have experienced, and so well worth saving and waiting for."

The REVOX is available only through carefully selected Franchised Dealers. Complete literature and dealer listings are available upon request. Write Dept. HFSR-12.

ELPA MARKETING INDUSTRIES, Inc., NEW HYDE PARK, N. Y.

REVOX — another Elpa quality product distributed in the U.S., Canada and Puerto Rico.

CIRCLE NO. 23 ON READER SERVICE CARD

HIFI/STereo REVIEW
Like the massive masonry architecture of Carnegie Hall, Antonín Dvořák's "New World" Symphony is a slightly weathered but still formidable monument to the era when orchestral music was coming of age in the United States. Composed in Manhattan—on East Seventeenth Street—by a master in the great classical tradition, it linked the old world of Kaiser Franz Joseph and Johannes Brahms with the new world of Grover Cleveland and Mark Twain. Implicit in both the composition and the presentation of this symphony was the de facto recognition of America's emergence as a cultural and commercial power of the first magnitude.

Whether the score actually lived up to its name was, however, a matter of debate. "Dvořák's is an American symphony, is it?" asked a skeptical reviewer after the 1893 Carnegie Hall premiere. "Themes from Negro melodies; composed by a Bohemian; conducted by a Hungarian and played by Germans in a hall built by a Scotchman. About one-third of the audience were Americans and so were the critics. All the rest of it was anything but American...."

Yet what could have been more "new-world" in its essence than this very mélange of nationalities on Fifty-Seventh Street? And paradoxically enough, it was Dvořák's eminently Bohemian example that helped demolish the oppressive notion that masterpieces could originate only in Europe. At a time when American composers were still wholly German-oriented, he showed them the way to the proverbial diamonds in their own backyard. Americans should work with their own folksongs, he told them, particularly with Negro spirituals. "Only in this way can a musician express the true sentiment of a people... In the Negro melodies of America, I discover all that is needed for a great and noble school of music. They are pathetic, tender, passionate, melancholy, solemn, religious, bold, merry, gay, gracious or what you will. . . ." It was a lesson in applied folklore destined to bear fruit in the music of the next two generations—from Henry Gilbert's Dance in Place Congo to Gershwin's Porgy and Bess and Copland's Appalachian Spring.

Dvořák's own land was one of the few regions in central Europe where peasants still cultivated folk music at the grass-roots level, like the Negroes of the American South. "In Bohemia every child must learn music, and, if possible, sing in church." Dvořák once explained.
"After church, people revel in music and dancing, sometimes until early morning."

In Nelahozeves, the tiny Czech village where Dvořák was born on September 8, 1841, he played the violin in church as a boy and fiddled for dances at his father's country inn. As the oldest of eight children he was given a lot of chores and little schooling—"but all the calamities and trials of my young life were sweetened by music, my guardian angel." He was apprenticed first to a butcher, then to a church organist. "My teacher was a good musician," he remembered, "but he was quick-tempered and still taught according to the old methods; if a pupil could not play a passage, he got as many cuffs as there were notes on the sheet."

At fifteen he was sent to the Organ College in Prague, with not altogether happy results. "Anybody who wanted to learn anything had to know German. . . . My knowledge of German was poor, and even if I knew something I could not get it out. My fellow pupils looked a little down their noses at me and laughed at me behind my back." After graduating in 1859 he supported himself as an orchestra player, church organist, and private teacher. None of his early works was successful enough to be published, and it was not until the 1870's that he came to the attention of a Viennese committee which awarded him an Austrian state fellowship for "talented young destitute composers." One of Eduard Hanslick's influential articles in the Neue Freie Presse introduced him to the Viennese public as a composer of "folk-like simplicity and Schubertian charm" who had endured "bitter years of privation and unrewarded labor, piling up stacks of manuscripts, before fortune finally smiled upon him."

Another powerful supporter was Johannes Brahms, who put pressure on his publisher, Simrock, to bring out "Dvořák in general and in particular." The publication of his Moravian Duets and Slavonic Dances "produced a positive run on the music shops," reported a Berlin admirer in 1878, and made Dvořák a name overnight.

Dvořák was an immensely prolific composer—a friend describes him as "a child of nature who did not stop to think and said on paper anything which came in his head"—and during the 1880's a dozen of his major scores began making the grand tour of the concert centers. In Vienna his symphonies were introduced by Hans Richter and the Philharmonic; in Dresden and Hamburg there were productions of his operas; in Moscow he conducted his own works at Tchaikovsky's invitation; in Berlin his chamber music was played by Joseph Joachim's quartet. "Dvořák is for me," proclaimed Hans von Bülow, "along with Brahms, the most outstanding musician."

His warmest admirers were the British, who lavished on Dvořák all the pent-up affection they had mainly reserved for Brahms—an incurable Anglophobe who refused to cross the English Channel even to collect an honorary degree. For Dvořák, England was a marvelous place populated by vast numbers of attentive, musical people. "Who could have thought that far across the sea, in this enormous London, I should one day celebrate triumphs such as few foreign artists have known," he proudly wrote to his

Mrs. Jeanette Thurber (l.) founded the conservatory Dvořák directed in New York. In the snapshot: Mrs. Dvořák, son Antonín, Sadie Siebert, Jos. Kovačík, Mrs. Siebert, and Dvořák's daughter Otilie. Mrs. Siebert's sister owned the house the Dvořáks first lived in.
father in 1884. "If all the Czech inhabitants of the whole of Bohemia were put together, they would not number as many as the inhabitants of London. And if all the inhabitants of the town of Kladno were to visit that enormous hall where I conducted my Stabat Mater, there would still be plenty of room—for that is how huge the Albert Hall is!"

He was amazed and delighted to find himself conducting a thousand singers and instrumentalists before an Albert Hall audience of 10,000 people. From then on he paid yearly visits to Britain to conduct choral works like The Spectre’s Bride and St. Ludmila, which were tailor-made for the big festivals at Leeds and Birmingham. There were extended negotiations with the British publisher Novello, whose free-spending efforts to corner the thriving oratorio market aroused Dvořák’s business instincts. One of his handwritten letters to Alfred Littleton of Novello, couched in Dvořák's Sunday-best English, is a minor classic of composer-publisher relations:

That you were at Paris you have written me but that you have bought the new Oratorio 'Life and Death' by Gounod for the nice sum of 100000 francs I got informed from the Wiener and Prague papers only yesterday. Pray do not pay Mr. Gounod who truly does not need it, so immense sums, for what would be left for me?

With some of his concert-tour profits he built a country house in southern Bohemia where he could spend the summers with his wife, Anna Cermakova, and their growing brood of children—Otilie, Antonin, Anna, Magda, Otakar and Aloisie. "Dvořák was a great lover of song-birds," a neighbor recalled. "At home and in the garden at Vysoká he used to have a great many cages with songsters, mostly thrushes, and always when they sang he would say to me: 'Do you hear them? How they sing! They are the real masters!'"

During the winters in Prague he usually preferred the tavern to the drawing room. Friends remember his as a quick-tempered and impatient personality: "Dark complexioned, with a short tousled beard which sometimes stood on end; features rather sullen with two vertical furrows above his nose... He rarely took off his outside coat even in winter and kept his hat—a bowler—on his head. Only occasionally, when engaged in conversation about musical matters, would he take it off mechanically and put it down somewhere, but in a little while he put it on his head again."

In 1890 Dvořák was named professor of composition at the Prague Conservatory, and the following year, to celebrate his fiftieth birthday, he received an honorary doctorate from Cambridge University. It was in England that he received the telegraphic invitation to become director of the National Conservatory in New York. The $15,000-a-year salary was ten times what he could earn in Europe, but at first he had misgivings: "What people say about America is very mixed. As always in this world, some are for and some against." The offer was accepted only after long deliberation and a careful revision of the contract.

Accompanied by his wife and two of their children, Dvořák arrived in the United States on September 26, 1892.
1892, after a nine-day voyage from Bremen on the German liner Sade. A delegation of prominent Czech-Americans was waiting at the Hoboken pier, but no bands played. New York City impressed him at first sight with its "magnificent lovely buildings and beautiful streets, and then everywhere the greatest cleanliness." Three thousand people attended the welcoming concert given in his honor at Carnegie Hall, and the newspapers chorused their praises.

"The Americans expect great things of me," he wrote to friends in Bohemia, "and the main thing is, so they say, to show them to the promised land and kingdom of a new and independent art; in short to create a national music. If the small Czech nation can have such musicians, they say, why couldn't they, too, when their country and people are so immense?"

Dvořák’s five-room apartment at 327 East Seventeenth Street was only a few minutes’ walk from the National Conservatory, located down the street at 130 East Seventeenth, near Irving Place. The school had been founded six years before by Mrs. Jeannette M. Thurber, a wealthy music lover who eventually spent a million dollars trying to realize her dream of a music school modeled on Cooper Union and the Paris Conservatory. "I have pupils from as far away as San Francisco," Dvořák noted proudly. "They are mostly poor people, but at our institute teaching is free of charge; anybody who is really talented—pays no fees!"

The secretary of the National Conservatory during Dvořák’s term in office was the young critic James Gibbons Huneker, then just beginning to make his mark as a bon vivant and man-about-letters. Years later, Huneker recalled that Mrs. Thurber had entrusted him with the care and indoctrination of their distinguished new director:

With "Old Borax," as [Horatio] Parker the composer affectionately called Dvořák, in tow I assured Mrs. Thurber that he would be safe in my hands, and then I proceeded to show him certain sections of our old town, chiefly the near east side. As he was a fervent Roman Catholic I found a Bohemian church for him; he invariably began his day by attending the first mass.

Juantily I invited him to taste the treacherous national drink called whiskey cocktail. He nodded with that head which looked like an angry bulldog bearded. At first he scared me with his fierce Slavonic eyes, yet he was as mild-mannered a musical pirate as ever scuttled a pupil’s counterpart. I always thought of him as a pirate. But I made a mistake in believing that American strong waters would upset his nerves. We began our rounds at Goerwitz’s, then, as now, Scheffel Hall, which stood across the street from the National Conservatory. Later we went down to Gus Lüchow’s; for a musician not to be seen at Lüchow’s argued that he was unknown in the social world of tone. We traversed the great thirst belt of the neighborhood. At each stopping place Doc Borax absorbed a cocktail or two. He seemed to take to them as a prohibitionist takes to personal abuse.

Now, alcohol I abhor. Therefore I stuck to my usual three-voiced invention of hops, malt, and water. We conversed in German, for he knew no English, and I rejoiced at meeting a man whose Teutonic accent, above all whose grammar, was worse than mine. Yet we got along swimmingly—an appropriate enough image, as the thirst-weather was wet, though not squarely. He told me of his admiration for Brahms and of that composer’s admiration for Dvořák. I agreed with Brahms. After he had put away about nineteen cocktails, maybe more, I said rather thickly: "Master, don’t you think it’s time we ate something?" He gazed at me through those jungle whiskers, which met his tumbled hair halfway. He grunted "Eat! I no eat. We go to Houston Street. You go, hein! We drink the slivovitch. It makes warm after beer." I didn’t go that evening to the East Houston Street cafe with Dr. Antonín Dvořák. . . . Such a man as Old Borax was as dangerous to a moderate drinker as a false beacon to a shipwrecked sailor.
Having made contact with the east side pubs, Dvořák managed to sidestep the social snares that even then awaited the visiting celebrity in New York. He rarely accepted dinner invitations, and he attended the Metropolitan Opera only twice in three years—one to stalk out impatiently after the first act of Siegfried. For recreation he liked to visit the birdhouse in the Central Park Zoo or to take an elevated train to One hundred fifty-fifth Street, where he could watch the giant steam locomotives on the New York Central tracks. He was fascinated by the ships in the harbor, and made a hobby of going aboard most of the vessels tied up at the Manhattan docks. Soon he knew many of the captains by name, read the shipping news religiously at breakfast, and talked knowledgeably about transatlantic speeds and tonnages.

He was less enchanted by the American orchestral scores he had to examine in the course of judging a nationwide competition. "The composers are all much the same as at home—brought up in the German school; but here and there another spirit, other thoughts, another coloring flashes forth; in short, something Indian (something à la Bret Harte)."

What he liked best were the "beautiful and varied themes" of the American Negro. Henry T. Burleigh, a prominent Negro musician who studied at the Conservatory, remembered afterwards that Dvořák had been "deeply impressed by the old Negro spirituals"—at a time when they were virtually unknown outside the South. "It was my privilege to sing repeatedly some of the old plantation songs for him at his house," Burleigh recalled, "and one in particular, Swing Low, Sweet Chariot, greatly pleased him.... (Tune detectives have discovered a short paraphrase of this song in the first movement of the "New World" Symphony.) Often, Dvořák would stop Burleigh midway in a song and ask: "Do the Negroes really sing them that way?" And he came to the remarkably prophetic conclusion that "the future music of this country must be founded upon what are called the Negro melodies."

Huneker was one of the critics who later took exception to this idea. He wrote that Dvořák's thesis led to "the dubious and never delectable region of ragtime"—as, for that matter, it did—and he argued that American music "must stem from neither the aboriginal natives nor yet the one-time slaves."

Dvořák had an answer to this objection; it is contained in a long article he published in Harper's magazine with the help of a professional writer. The "so-called plantation songs" were not only the most beautiful he had heard here; they were "unconsciously recognized as their own" even by those Americans who did not know them:

What songs, then, belong to the American and appeal more strongly to him than any others? What melody could stop him on the street if he were in a strange land and make the home feeling well up within him, no matter how hardened he might be or how wretchedly the tune were played?

That reads like a scenario for An American in Paris. Could Dvořák have had an inkling that fifty years hence the jazz descendants of his "plantation melodies" would sound the keynote for American culture? "Undoubtedly the germs for the best in music lie hidden among all the races," he decided, and none of the local prejudices could sway his musical judgments. As Leoš Janáček once pointed out, "His intelligence was of quite a special order; he

*As conductor of the New York Philharmonic Society, Anton Seidl premiered many "modern" works, among them the "New World."*
thought exclusively in tone and paid no heed to anything else."

Toward the end of the first school year Dvořák wrote to a Czech friend that he had not much to do at the Conservatory, and therefore ample time for his own work. "Just now I am finishing my E Minor symphony," he added—"It will differ very considerably from my others. Well, the influence of America must be felt by everyone who has any 'nose' at all."

Soon after the score was completed, his four remaining children arrived from Europe together with Mrs. Dvořák's sister. On June 3, 1893, the reunited family set off for a 1,300-mile journey to Spillville, Iowa, a tiny settlement of Bohemian immigrants in the northeast corner of the state, not far from the Mississippi River. The idea of spending the summer there had been suggested by Dvořák's assistant, Jan Kořínek, a native of Spillville.

According to Kořínek's reminiscences, Dvořák was overjoyed to be back in a Czech-speaking village, within walking distance of the open countryside: "And here the birds are different from ours; they have much brighter colors and they sing differently, too!" Installed in a private house, he rose at four every morning to go for a long walk, played the organ at mass in the village church, listened for hours to the older settlers' tales of pioneer days, and composed two major chamber works—the so-called "American" Quartet, in F Major, and the Viola Quintet in E-flat Major.

In his letters to Europe he seems most impressed by the great open spaces and the lack of people to inhabit them: "A farmer's nearest neighbor is often four miles off; especially in the prairies (I call them the Sahara) there are only endless acres of field and meadow and that is all you see. You don't meet a soul (here they only ride on horseback) and you are glad to see in the woods and meadows the huge herds of cattle which, summer and winter, are pastured in the broad fields."

In September, after putting in a ceremonial appearance on "Czech Day" at the Chicago Exhibition and taking side trips to Omaha and St. Paul, Dvořák returned to New York via Niagara Falls. "When the Master saw this," Kořínek writes, "he stood silent for a full five minutes, his gaze fixed on the huge cataracts of water hurling themselves from a height of 165 feet—and finally exclaimed, 'My goodness, what a symphony in B Minor that will be....'

The E Minor Symphony, meanwhile, was still in manuscript and awaiting its first performance. In mid-November Dvořák promised it to his friend Anton Seidl, the Budapest-born conductor of the New York Philharmonic, with whom he used to drink beer at Fleischmann's café on the corner of Broadway and Tenth Street. At the last moment, just before the score was sent off, Dvořák wrote on the title page, "Z Nového světa"—From the New World.

A "public rehearsal" was held on December 15, 1893. Next day the New York Herald called it an important date in American history: the audience had been overwhelmed by both musical and patriotic feelings, "for had not Dr. Dvořák been inspired by the impressions which this country had made upon him?.... Therefore, were they not justified in regarding this composition, the first fruits of Dr. Dvořák's musical genius since his residence in this country, as a distinctive American work of art?"

Repeated performances of the symphony set off a wave of national self-congratulation that left Dvořák rather mystified. "It seems I have got them all confused," he told his students. The title was intended to convey nothing more than "impressions and greetings from the new world." And a few years later he cautioned a disciple against believing "all that nonsense about my having made use of 'Indian' or 'American' themes.... I tried to write only in the spirit of those American folk melodies."

For two more winters he taught at the National Conservatory, but as his sister-in-law noted, "in spite of his splendid position and material prosperity he is terribly homesick for his country." In 1894 he spent the summer months in Bohemia and the following spring he returned home for good. Among the other mementos of his American adventure were a piano suite, a group of Biblical Songs, the ubiquitous Humoresque, and one of his finest works, the Cello Concerto in B Minor.

During the next decade he composed a series of symphonic poems—including The Noonday Witch and The Golden Spinning Wheel—and a trio of Czech operas: The Devil and Kate, Rusalka, and Armida. Symphonies and chamber music had lost their attraction: "I consider opera the most suitable form for the nation."

The last few years prior to his death of a heart attack on May 1, 1904, were a time for harvesting honors and decorations. He became director of the Prague Conservatory and was made an honorary Senator in the Herrenhaus, the Austrian "House of Lords." Dvořák's reaction was typical: he attended only a single session, in the prescribed morning coat and striped trousers, and stayed just long enough to take the oath of office. "Each member of the Austrian Senate," relates a Czech journalist who watched the proceedings, "had in front of him a writing desk, an inkpot, a sand-sprinkler, blotting paper, several pens and several pencils, Hardtmut No. 2, soft yet not brittle, the best product of its kind. Dvořák was greatly delighted with these pencils. He took them all and put them in his pocket. Having left the Senate House he showed his boot to his wife who was waiting for him and said: 'Look, that will be grand composing now!'"

Frederic Grunfeld, an American, is executive editor of London's Queen magazine and a frequent contributor to these pages.
WHAT THE MUSIC DEMANDS
OF THE AMPLIFIER

LAB TESTS UNDER ACTUAL RECORDING CONDITIONS YIELD SOME
SURPRISING FIGURES FOR THE AMPLIFIER POWER NEEDED TO REPRODUCE
MUSICAL INSTRUMENTS AT THEIR ORIGINAL ACOUSTIC-POWER LEVELS

By ROBERT BERKOVITZ

"How much amplifier power do I really need?" is a question that comes up with great frequency in audio discussions. An article by Julian Hirsch in the June 1964 issue of HiFi/Stereo Review examined the problem in general terms, and the conclusion reached—that the answer is a matter of listening-level preference—satisfied the question as it was asked.

In a recent laboratory investigation into the same problem area, however, I and my colleagues were seeking the answer to a more specific question: How much amplifier power is required to reproduce, with natural volume and low distortion, the kind of live music that would normally be played in the home?—a Beethoven piano sonata, a Haydn quartet, or a group of songs, for example.

(Continued overleaf)
There are several good reasons for wanting to be able to reproduce music at true volume levels. Musicians, for example, may wish to study their own technique, at proper dynamic levels, either during private practice sessions or during the making of a recording. In music schools, it is an advantage to be able to demonstrate the technique and interpretation of great musicians as exactly as possible—preferably playing the same music as is being studied. And, if only for aesthetic reasons, it is certainly desirable for the home listener to be able to hear performances at their original sound levels if he so desires.

If an amplifier is to reproduce solo instruments or small-ensemble music at original volume levels, then we are at once brought to the question of the power (wattage) potential of the amplifier. In the matter of power requirements for music reproduction, the classic source of basic data is a paper published thirty-four years ago in the Journal of the Acoustical Society of America. In this study, the acoustic power outputs of various orchestral instruments were measured in order to determine their maximum absolute sound output as well as the frequency ranges in which they occurred. Figures given for the piano, for example, ranged between 0.42 and 0.69 acoustic watts, with the greatest power being required in the 250- to 400-cps range.

Power is a universal physical quantity, and in the field of electronics it is customarily expressed in watts, one

The music passage above (Beethoven’s “Pathétique” Sonata, Op. 13), together with an oscilloscope photo taken while the same passage was being played on the piano, graphically illustrates the accuracy with which the note-by-note power requirements of piano music can be measured. The pianist’s consistency in the three treble-clef staves, for example, is particularly noticeable.
watt being the power necessary to sustain the flow of one ampere of current through a circuit across which a potential of one volt is being maintained. Power need not necessarily be derived from electricity either: the hypothetical horse whose power forms a unit of measure in mechanics delivers, for each "horsepower," 746 watts to the cart to which he is harnessed, and these are the same watts of power produced by automobile engines, waterfalls, or steamboats. The energy radiated from the moving cone of a loudspeaker is also mechanical power, and it, too, can be expressed in watts—acoustic watts.

High-fidelity loudspeakers, however, as almost everyone knows by now, are in general rather inefficient devices, and they require a good deal of electrical power to turn out a satisfactory amount of acoustical power—the kind you can hear. Therefore, any approach to the problem of amplifier requirements must, of course, consider the efficiency of the speaker that is to be driven by the amplifier. Speaker efficiency is rated according to the percentage of the electrical power going into it that comes out as acoustical power. The speaker we chose for our tests is a popular acoustic-suspension bookshelf type selling for a little over $200, and we found that its efficiency over most of its frequency range was approximately 0.5 per cent.

The experimental setup we settled on was a simple one. A trio of experienced musicians consented to reprise an evening of chamber music under such controlled conditions as we would specify, making no changes in their performing routine or technique except to dispose themselves as might be necessary for the purpose of making accurate measurements. The cello, violin, and piano were grouped in a natural way, forming a rough semicircle around a studio-quality condenser microphone, which in turn was connected to a professional 15-ips tape recorder and a laboratory-grade oscilloscope-and-camera setup capable of accurately displaying and photographing waveforms up to approximately 50 megacycles.

The experimental procedure was also simple. First, the musicians played a composition from their usual repertoire—on the evening of the tests they rehearsed several Beethoven trios and the pianist played sonatas by Schubert and Beethoven. Technicians, following their own copies of the musical scores, switched on the oscilloscope camera whenever a loud passage was approaching, thus securing photos (each covering a period of about 20 seconds) of the acoustic waveform being picked up by the microphone.

When the live performances had all been taped, the recordings were rewound back to the same point in the music at which the photographic periods started, and the taped passages were played back through a 200-watt stereo amplifier driving the single acoustic-suspension speaker system placed on a stool precisely in the center

The oscilloscope photographs above are of the same 20-second section of music from the first movement of Beethoven's "Archduke" Trio. Photo (a) is the voltage waveform as it appears at the output of the recording microphone. Photo (b) is the waveform as it appears picked up by the microphone from the speaker reproducing the previously made tape recording. Photo (c) is the waveform as it appears across the speaker terminals as the recording is being played. The oscilloscope is calibrated so that each line of vertical deflection above the center line (blanked out by the scope trace's intensity) represents 20 volts peak-to-peak, or 2.87 volts rms. Converted into rms watts (across 4 ohms), the horizontal lines above the center line represent approximately 12.5, 50, and 112.5 watts of amplifier power.
of the trio. The amplifier gain was adjusted so that the measured output of the speaker as picked up by the microphone was at the same acoustic level as was measured during the actual performance. Another oscilloscope photo of the microphone pickup of the speaker output was then made so that the two photos—one of the live and one of the recorded performance (as reproduced by the speaker)—could be compared. Finally, the oscilloscope was connected across the amplifier’s speaker terminals and a third photograph of the same passage was taken. It is this third photo that contains the sought-after data: from it can be determined the amount of power required of an amplifier to reproduce chamber music at its original “live” volume.

As mentioned previously, the power-output figures for the piano given in the article in the Journal of the Acoustical Society ranged from about 0.4 to 0.7 acoustic watt on loud passages. In order to produce 0.4 acoustic watt, a speaker with 0.5 per cent efficiency (such as the one used in our tests) must have an input about 200 times that amount, or 80 watts (rms). This is equal to a peak-to-peak voltage swing of approximately 51 volts across the terminals of a 4-ohm speaker. Our speaker-terminal oscilloscope photos corroborate this, showing peak-to-peak voltage swings of 50 volts or so occurring frequently during our piano tests. Since the piano used in our experiment was a small (5½-foot) Steinway, and since it was being played by a young lady whose power output is certainly less than that of a Sviatoslav Richter or a Wilhelm Kempff, it is safe to assume that the volume levels achieved during performances by stronger artists are even greater.

One important aspect of the experiment needs emphasis, if only to forestall criticism regarding what the tests failed to reveal. The only characteristic of reproduced sound being examined was the signal-voltage variations across the terminals of a popular low-efficiency bookshelf loudspeaker—in this case, the variations necessary to achieve the sound-pressure levels of actual musical instruments. No information was taken regarding distortion, frequency response, phase shift, or other characteristics of the elements of the recording and playback system. It is worth noting, however, that all those present during the session were impressed—subjectively—both by the accuracy with which the loudspeaker system appeared to reproduce the music, and by the extremely close correspondence between the photos of the waveform of the actual performance and those of the output waveforms of the loudspeaker.

The question is bound to arise as to whether the power demand indicated is “music power” or “continuous power.” A partial answer to this question may lie in a recently published study of the amplitude of musical attack transients—the very first portion of the sounds produced when a note is struck on a musical instrument. According to this study, attack transients of a cello, for example, are approximately 0.1 second in length and require a greater voltage swing across the output terminals of the amplifier than the remainder of the bowing stroke. Since amplifiers are not capable of sustaining their music-power output as long as 0.1 second, then, contrary to the opinion popular among a number of manufacturers, music-power ratings have little or no practical meaning in terms of the reproduction of music.

Various precautionary measures were taken to eliminate the possibility that the power estimates obtained from our test set-up would be too high. For example, the loudspeaker was aimed directly at the microphone, despite the fact that little actual listening is done in such a “head-on” fashion. This means that somewhat more acoustic power was delivered to the microphone than normally reaches the listener’s ears. And it is important to note that there are other popular bookshelf and electrostatic speaker systems that are as much as 50 per cent less efficient than the speaker system we used in our tests, and these would require even greater power to achieve the same sound level.

Although all the recording and playback was done monophonically to eliminate any possible error owing to phasing problems, this does not mean that only half the power indicated is really needed from each channel in normal stereo playback. Most recordings of chamber music confine the piano predominantly to one channel, which means that the full power output would be required for piano reproduction in one or the other channel anyway. Moreover, the figures measured in our experiment—approximately 80 watts—make no allowance for the additional (and substantial) power demand of inaudible rumble, which may be introduced, for example, by a warped record, if not by the turntable itself. It is easily seen that if these considerations are taken into account, somewhat more than 100 watts would be required to reproduce a solo piano accurately at a natural volume level on a speaker system of moderately low efficiency.

Our study, of course, has barely scratched the surface of this complicated subject, and even more rigorous experiments would be required to establish conclusive power figures both for solo instruments and for ensembles playing under a variety of conditions. But although it may still be impossible to answer the “How much power?...?” question in terms general enough to solve every problem, the results of our tests establish at least one range of power demands that might be made on an amplifier by quite legitimate acoustical and aesthetic needs.

Robert Berkovitz is product development manager at Matthes Electronics, a Chicago manufacturer of high-fidelity equipment.
Faced with a conflict between his taste for large speaker systems and a lack of space in which to install them, Dr. Harvey Ryder of St. Joseph, Missouri, was, in effect, driven to the wall. The wall in question is the one that faces one end of his living room and normally served only to back up a clothes closet opening into an adjacent room. The wall was broken through in two places—one large cutout was made for the equipment cabinet and the left-hand speaker baffle board, and a smaller cutout for the right-hand speaker.

Each of the two speaker systems is a complete Bozak B-4000 setup consisting of two B-199 woofers, a B-209 mid-range, and eight B-200Y tweeters arranged vertically as a line-source radiator for optimum treble dispersion. Behind the single grille cloth that visually unifies the two separate speaker systems, the various drivers are mounted on a baffle board in a mirror-image arrangement with the tweeters and mid-ranges at the outer ends of the systems.

The excellent dispersion of the tweeters and the fact that the high-frequency radiators are, after all, 8 feet apart provides a larger stereo sound image than one would normally expect from what appears to be a single-cabinet stereo speaker system. Incidentally, the usual B-4000 cabinets are not used here. The speakers are simply mounted on a heavy baffle board screwed to the wall studs, and the closet itself serves as a large infinite baffle, with the clothes that normally hang there providing adequate acoustic damping.

Dr. Ryder’s other components consist of a McIntosh MA230 30-watts-per-channel, integrated preamplifier-amplifier, a McIntosh MR71 FM stereo tuner, and a Dual 1009 record player equipped with a Stanton 581 EL “long-hair” cartridge. The record compartment adjacent to the equipment section houses those records Dr. Ryder plays most frequently. To round out his equipment he intends to add an Ampex tape recorder to the installation.
By G. C. RAMSEY

BOY CHOIR MUSIC

For many, on this side of the Atlantic as well as the other, Christmas would not be Christmas without the sound of well-trained English boys' and men's voices —what is called the boy choir—raised in the traditional seasonal carols. It is a lovely and distinctive sound amid the tidal wave of music, recorded and live, that sweeps over us as the holiday approaches. For boy-choir enthusiasts, and for some unregenerate Anglophiles as well, the sound is also quite evocative—perhaps of medieval monks celebrating the Nativity, perhaps of Kenneth Grahame's menagerie from The Wind in the Willows, perhaps just of an era when life was simpler, less hurried, and more assured.

The musical tradition represented by the boy choirs of the English cathedrals and collegiate chapels is little known and even less imitated here in the United States, so it is not surprising that they should be poorly represented in the catalog of domestic recordings. But the best English groups can be heard on a number of fine stereo recordings that are available, if not often seen on dealers' shelves, in this country.

It should not be thought that the English boy choirs perform brilliantly only at Christmas-time. They do so almost every afternoon, and several mornings a week as well, in churches all over England. The principal services of the Anglican Church—Mattins, Evensong, and Communion—call upon a still-flourishing musical tradition that reaches back to the time of Henry VIII, when the Church of England was separated from the See of Rome.

One reason for the vitality of this tradition is the exquisite beauty of the language of the services. Their source is the 1549 Book of Common Prayer, an English-language counterpart to the Roman Catholic Missal, drawn up at the time of the English Reformation for use in the newly independent church. It springs from the period that also gave the English-speaking world the King James Bible and the works of William Shakespeare, a period in which the language of ordinary discourse in England was at its most poetic. The texts for the principal services have remained almost unchanged down to the present day, but the musical treatments of them through the centuries mirror the great changes, social and cultural, that have taken
place in English life. Later on I shall recommend several recordings that present a capsule history of this church music from the time of Henry VIII to the present. But it is the Christmas music which speaks most directly to the heart, so I shall begin with that.

FESTIVAL OF LESSONS AND CAROLS. Trad. Adam Lay Ybouuden; I Saw Three Ships; Gabriel’s Message; God Rest You Merry, Gentlemen; Sussex Carol; In Dulci Jubilo; Away in a Manger; While Shepherds Watched; Adeste Fidelis. Gauntlett: Once in Royal David’s City. Mendelssohn: Hark! the Herald Angels Sing. Bach: Christmas Oratorio—Invitatory. (Interspersed with the traditional Christmas Lessons.) Choir of King’s College, Cambridge. David Willcocks choirmaster. LONDON OS 25119 $5.79, 5523 $4.79.

Since Sir Ernest Bullock retired from the position of choirmaster at Westminster Abbey—in 1940, when the Abbey was closed and the choir disbanded because of the bombing of London—the mantle of excellence among boy-choir leaders has fallen successively upon the shoulders of two men at King’s College, Cambridge: the late Boris Ord, and now David Willcocks, the present organist and choirmaster of King’s. Without hesitation, I would recommend this “Festival of Lessons and Carols” (1958) as the finest Christmas album of the genre to be had. The sound is crisp and vital for an English recording of this vintage, and the selection of pieces is varied, blending the familiar with the unknown so skillfully that it appeals to all levels of sophistication. If really interested in this musical form, you may wish to compare this recording with a new release by London, on its Argo label, of the same service, at the same place, with the same conductor—but, since it was recorded Christmas Eve 1964, obviously with new boys. The release is reviewed in this issue, page 102.

Of all the available boy-choir Christmas recordings, the one I like second-best is, oddly enough, American. I say oddly enough because, even in the rare cases in which the boy-choir tradition has been imported to this country, the American practitioners seldom enjoy the luxury of such thorough training as the English. In England, cathedrals and collegiate chapels maintain special choir schools to educate their choristers. In America, however, choir schools are quite rare. Men such as Huntington Byles of Trinity Church, New Haven, Connecticut, have the boys at their disposal for, at best, three hours a week: two hours for the boys alone, and a third hour for the full choir of boys and men. With this meager allotment of time, the choirmaster must prepare for the regular Sunday-morning service, as well as for whatever special services may be scheduled. Yet, even so, it is possible to achieve a blend and sonority equal to the best of the English choirs, as this album ably demonstrates. The Trinity Choir's sound is soft and slightly covered, and the choristers' enunciation is not as clear, exploded, and precise as is now the vogue in England. The words are understandable, mind you, but extremes such as "Holy Ghost—s—itt" are eschewed. Notice particularly the blend of the Trinity choir's four parts. American boy choirs are often composed of flat and hooty sopranos, raucous altos, reedy tenors, and indifferent baritones, all of which produces a blend hardly seraphic in feeling. Not so with Byles' choir: the blend is correct, and the pitch too is unfailingly right.

Especially noteworthy here is the great diversity of both texts and music, from Victoria's O Magnum Mysterium to the particularly beautiful setting by James Angel of the Christmas carol from The Wind in the Willows:

And who were the first to cry 'Nowell?'
Animals all, as it befell,
In the stable where they did dwell.
Joy shall be theirs in the morning!

The recording, made in 1954, is available only in mono; it can be ordered from Trinity Church, 53 Wall Street, New Haven, Connecticut.


Two of the pieces on the previous disc—Goss' Hymn for Christmas Day and Darke's In the Bleak Mid-Winter—are also in this King's College album, "On Christmas Night." Both versions of the two are excellent, and they provide marvelous contrasts.

In addition to these two selections, this 1962 King's College recording contains Wood's catchy arrangement of Ding Dong! Merrily on High, and Vaughan Williams' Fantasia on Christmas Carols, accompanied by the London String Orchestra, a major work that grows on the listener with each hearing. The only reason that this recording does not head the list is that many of the pieces, beautiful as they are, are of scholarly rather than general interest: 5735 $4.79.
Blessed Be that Maid Mary, for instance, will appeal greatly to those who enjoy the Pro Musica Antiqua, but perhaps less so to those who prefer the Mormon Tabernacle Choir.


Like the 1958 "A Festival of Lessons and Carols," this 1961 album is a recording of a service that takes place during the Christmas season, and it contains the Lessons as well as the carols. This should not deter the music lover who is not himself particularly devout, however, for he will discover that the English have a marvelous sense of drama and of dignity, and that the service in toto can be of interest just as an intellectual experience. From the standpoint of sound quality, this is easily the better of the two containing the whole service. It would be pointless to suggest that any one of the selections on this record is the best. But King Jesus Hath a Garden is enjoyable for the poetic conceit which it so neatly develops, and A Spotless Rose for the clean rendering by the King's singers of the very difficult split parts.


The earliest of the King's College long-playing discs was brought out in 1954, when the choir was led by the late Boris Ord. It is a good thing that texts were provided in the jacket notes, for the engineers occasionally conspired to make it seem as though the choir were singing in Chinese. The sound Ord got from the Choir is softer and more covered than Willcocks'—many would say subtler and more sophisticated. If you find that you like the boy-choir medium, the price of two discs is certainly little enough to play for the pleasure of hearing the contrast: not all English choirs sound alike, any more than do all English accents, to the discriminating ear.

Of course, if you find that you really like the boy-choir medium, you will want to do some exploring outside the area of Christmas music. The five recordings recommended below not only give a good cross-section of the music written for the Anglican Church service, but more important, contain music that you will enjoy hearing and rehearsing as well.


This is a recording of an actual Evesong service in Westminster Abbey, and it contains some early music worth attention: the Orlando Gibbons Preces and Responses and the William Byrd Magnificat and Nunc Dimittis from the Second Service, both traditional parts of the service.
The Coward setting of Psalm 94 represents another tradition: the one hundred and fifty Psalms of David are divided into sixty sections, thirty for the morning and thirty for the evening, and are chanted in series in the course of a single month. And finally we have Sir Hubert Parry’s spectacular I Was Glad When They Said Unto Me, composed for the coronation of Edward VII in 1902 and repeated at every coronation since as the sovereign enters Westminster Abbey.


English choral music of the seventeenth and eighteenth centuries manifests a continuation of the old polyphony on the one hand and an infiltration of influences from the music of Handel on the other. Both styles are beautifully represented in this album, one that no collection should be without. Anyone familiar with the oratorios of Handel will immediately recognize, in the eighteenth-century verse anthems, an attempt to adapt the recitative-chorus pattern of the Handel oratorio to the demands of the English service. Performance of this type of music is undergoing a renaissance in England at the moment, thanks to the influence of the fine musicological scholarship done over the past thirty years. This recording contains some of the most interesting examples of the verse-anthem form.


As a result of the industrial revolution, the nineteenth-century English middle class had more money and more time to spend, and a great deal of both was devoted to music. Such annual events as the Birmingham oratorio festival prospered. Mendelssohn came to England to conduct performances of his oratorios many times—he was almost as popular and influential as his countryman Handel had been a century before. The Oxford Movement in the Anglican Church focused renewed attention upon the robed and surpliced chancel choir, and soon parish churches all over England were having miniature cathedral-type services of their own. Incidentally, it is unfair to suggest that the nineteenth century produced proportionately more inferior music than the seventeenth or the eighteenth century. It is only that a great deal more of the nineteenth century’s bad music has survived, thanks to the inexpensive music printing process devised by publishers Vincent and Alfred Novello in 1841.

Sometimes the oratorio and the church service were welded together, and The Crucifixion, by Sir John Stainer, organist for many years at St. Paul’s Cathedral in London, is such a hybrid. It is this composer’s most famous work, and this is its best recording, for two reasons: first, it uses the small choral force that Stainer intended, and second, it uses male altos. Notice how effective the male alto sound is at the words “His Cross is a sign of love divine” in the chorus “Jing wide the gates,” and how the altos make even an excerpt that those of us who have directed volunteer choirs wish we might never hear again—“God so Loved the World”—come to life with a dignity and freshness that restores faith in the public taste. The organ is a typically large and weighty one, and Brian Runnett’s accompaniments on it are imaginative and sensitive.

STANFORD: Magnificat and Nunc Dimittis in C; Three Latin Motets; The Lord is My Shepherd; WOOD: Magnificat and Nunc Dimittis: Hail, Gladdening Light; Glory and Honour and Land; ’Tis the Day of Resurrection. Choir of Magdalen College, Oxford, Bernard Rose choirmaster. ALPHA AVM 010 $5.00.

Those who like their sugar without quite so much honey should by all means investigate the music of Sir Charles Villiers Stanford, who, together with Parry, set standards that lifted late Victorian music above the sentimentality that Stainer’s generation had indulged in. I recommend especially the Magnificat and Nunc Dimittis in C, which shows the influence of Brahms, but also quite a good deal of imagination in the setting of the texts. For instance, notice the way Stanford emphasizes the last line of the Magnificat proper—“Which he promised to our forefathers, Abraham and his seed, forever”—by means of an organ interlude.


For music of the twentieth century, St. John’s, Cambridge, again has a very good representative recording. To complete our capsule survey of the changing ways of setting identical texts, listen to Michael Tippett’s contemporary Magnificat and Nunc Dimittis, and then go back and compare it with the Byrd, the Stanford, and the Wood settings of the same text. Especially noteworthy here are the Britten Jubilate, which was commissioned by the Duke of Edinburgh, in which the organ and choral parts go completely separate ways, and the famous John Ireland motet Greater Love hath no man, which bridges the gap, for this kind of music, between the last century and this.

G. C. Hunsey is an instructor in English at Worcester Academy, Worcester, Massachusetts, whose choral conducting experience has taught him to appreciate the difficulties of excellence.
The KODALY FESTIVAL at Dartmouth

THE CONCERT SERIES DEVOTED TO THE HUNGARIAN COMPOSER'S MUSIC LAST SUMMER HAS ESTABLISHED HIS PLACE IN THE MUSICAL PANTHEON

By TIBOR SERLY

Take the initiative and indefatigable industry of Mario di Bonaventura, musical director of Dartmouth College's new Hopkins Center; add the enthusiastic cooperation of the citizenry of a little town in the heart of New England and the assembled talents of a remarkable staff of guest artists. Put them to work on a unique one-man show built around one of the few living giants of this century's music, and you might just end up, as Hanover, New Hampshire did this summer, with a highly successful series of concerts, redolent of the plains and villages of ancient Hungary, honoring Zoltán Kodály, composer of such popular repertoire works as Háry János, the Peacock Variations, the Galanta Dances, and other almost equally well-known works.

The idea of inviting Kodály, now in his eighty-third year, to America was the brainchild of Mr. di Bonaventura, conductor and teacher at Dartmouth. He started making plans and preparations three years ago to persuade the venerable music master (and, incidentally, the Hungarian government) to make his second visit to this country. His first visit, in 1946, was for a conference at which he represented the Hungarian Composers' Society as president-delegate. His single artistic appearance during that visit was on a CBS radio broadcast of his works that he himself conducted. Three years is a long time, but after much negotiation, many fears, hesitations, and misgivings, and finally with the necessary financial aid of the Ford Foundation, Kodály consented to attend a festival to be held in his honor under the auspices of Dartmouth's "Congregation of the Arts" program, becoming one of the guest composers-in-residence at the College from July 19 to August 1 this year.

Twin highlights of Kodály's two-week stay were the performances of his folk opera, Spinnstube (Székely Fondó), based on Transylvanian folk ballads, and of his First Symphony, written when the composer was almost eighty. But there were also outstanding performances of many of his chamber and choral works. All told, eleven of Kodály's works, spanning the half-century from 1910 to 1961, were performed. Not even in Hungary, to my recollection, has such an impressive array of this composer's works ever been offered in succession. And one of the
factors that made the occasion extraordinary, aside from the consistent high artistic quality of the performances, was the fact that the participants in this all-Hungarian festival were almost all American. The one exception was the appearance of the St. Kilian’s Boy Choir of Farmingdale, New York, singing a cappella songs—they were under the direction of Arpad Daras, the sole Hungarian performer.

The compositions played at the concerts included such a variety, in just about every conceivable genre, that they should be listed: Seven Pieces for Piano Solo (1910), Duo for Violin and Cello (1914), Sonata for Cello Unaccompanied (1915), String Quartet No. 2 (1916-18), Serenade for Two Violins and Viola (1920), Spinnstube (1932), Galanta Dances (1933), Te Deum for Chorus, Soloists, and Orchestra (1936), and finally, the Symphony No. 1 (1961). Interspersed with these were the children’s choruses, and last—but not least—the powerful Piano Concerto No. 2 of another Hungarian composer, Béla Bartók, performed in homage to Kodály’s illustrious colleague, lifelong friend, and collaborator in Hungarian folk-music research.

But despite the lengthy preparations and myriad precautions, this brilliant and comprehensive display got off to a rather bad start. From word I received in New York before going to Dartmouth a few days after the Kodálys, it was something like this: now that the long-planned event had become a reality, and the cause of all the commotion was there on the spot, everyone became overawed. They could not get close to him. Kodály, of a retiring nature to start with, and feeling at first slightly uncomfortable in strange surroundings, withdrew, in the company of his charming young wife and disciple, further into himself. No one appeared ready to make the first move, and the atmosphere was very tense when the first rehearsals (all of which Kodály attended) began. Suddenly, the octogenarian became articulate—he was everywhere at once: here something was wrong in the text, there one of the singers sang a note incorrectly, then a member of the string quartet had not rehearsed his part sufficiently. The truth of the matter was, of course, that the players, overanxious to please, were slightly off-stride.

“What,” pleaded Mario di Bonaventura to me over the telephone, “can we do to loosen him up?” Another phone call from Adrian Larkin, entrusted by the Ford Foundation with seeing to it that the Kodálys were made comfortable, echoed the alarm. My answer was for them to loosen up. It must have been the right advice, for by the time I arrived at Dartmouth on July 24 for the rehearsal of Spinnstube, Kodály was there among the singers, chorus, and orchestra, everyone quite happy, comfortable, and at home. At the actual performance the following evening, it was a delight to hear two of America’s most talented
younger singers, Gwendolyn Walters (winner of the Marian Anderson award) and Carolyn Stanford (who has appeared with the Philadelphia Orchestra in Beethoven's Ninth Symphony), together with Jean-Louis Pellerin and Gaston German of Canada, in a superb performance of what is without question the most indigenous Hungarian folk opera ever written. The spontaneous standing ovation that greeted the composer, soloists and conductor, with Kodály finally embracing the soloists and shaking hands with the orchestra members, dispelled the last traces of uneasiness. From then on, for the rest of the festival, it was one big, happy family.

Between other chamber concerts and the final orchestral concert on Sunday, August 1, there followed a series of lunches, receptions, and dinners, every one of which Kodály attended. Manifestly becoming more and more intrigued with his surroundings, he also sat in on several seminars and lectures, including (to my embarrassment) my own lecture on "Zoltán Kodály."

While Kodály's contribution in the creative medium and his researches in Hungarian folklore have received universal acclaim and recognition, the impact of his influence as a teacher is only now beginning to reach the music world outside Hungary. The versatility of his pupils, who are spread throughout the world in all fields of music, from Israel to America, can truly be said to be phenomenal. But more significantly, his pupils, whether they be performers, composers, or musicologists, carry on in turn as educators. In the United States alone they include performers Zoltán Székely (Hungarian Quartet), Miklós Schwab (New England Conservatory) György Sándor (University of Michigan, Ann Arbor), Nicholas Harsányi (Princeton University), Sándor Veress, composer (Pebody Conservatory), Paul Henry Lang, music critic and musicologist (Columbia University), and conductors Eugene Ormandy (Philadelphia), Julius Hegyi (Chattanooga), George Barati (Honolulu), George Sebastian (Scranton—now Paris Opera), and Antal Dorati (Minneapolis—now BBC, London).

Kodály obtained his doctoral degree in 1906, at the age of twenty-four, in philology and literature, concurrently with his musical education. As a teacher of composition, he holds the view that no modern systems or methods can obviate the need for a thorough classical background in structural form and orchestration. His musical credo can be summed up in these simple terms: one must first master the techniques of the past before embarking on new experiments. Deploiring present trends toward unbridled freedom and disregard for our various musical heritages, he believes, above all else, that the classical forms that took centuries to reach their developmental peak in Western culture can be and must be made compatible with contemporary idioms.

During his tenure as professor at the Budapest Music Academy, he never tried to influence his students: his method was rather to guide and encourage them to discover their own potential. He did this so subtly that the pupil was not aware of it. Those of us who had the good fortune to study with him have always thought it a pity that his preoccupation with composition and the many years devoted to folk research—important as they both are—left him no time to record in writing the essence of his teaching. No teacher I have known could impart more profound knowledge in fewer words. As one former pupil aptly put it: "Kodály has no need for amplification, because each word is concentrated a hundredfold. In one meaningful phrase he can change one's entire outlook so that one sees daylight in some new direction to which one was previously in the dark." He is the only person to whom Béla Bartók submitted his compositions for possible suggestions and changes.

(Continued overleaf)
Kodály’s caustic but always instructive and sympathetic comments are treasured by his students, and there are a few that stand out in my own memory. For example: it was Kodály’s habit to allow his students to criticize one another's efforts first before adding his own comment. This would invariably be short and pointed. One hapless student, after being mercilessly attacked by the others for submitting two obviously weak pieces, cried in desperation: “All right—I know, one is as bad as the other.” To this Kodály added with a straight face: “Yes, but the point is that one is worse than the other.”

Once a pupil—only in his second year at the Academy—announced proudly that he had an offer from a publisher to print one of his compositions. When he asked Kodály if he approved its publication, Kodály answered: “No one but yourself should make this decision. But bear in mind that once it is in print, you alone will have to face the consequences, forever.”

As for Kodály’s ideas on educating young people, space permits but a brief outline. He has said: “Almost all normal children are geniuses of sorts until they reach the age of thirteen to fifteen. . . . Adults, not recognizing their tremendous potential, fail to properly channel this invaluable asset towards constructive ends.” He cogently demonstrated this in the early 1920’s. With the cooperation of the music supervisor of the Budapest grade schools, he conducted an experiment in choral singing (with children eight to twelve years old) that amazed the Hungarian education department as well as the public and the press. (I should add that this happened at a time when Bartók’s and Kodály’s folk-song harmonizations were being bitterly attacked as “anti-Hungarian” and “anti-musical clap-trap.”) Within a surprisingly short time, the children were singing five-voice choruses by Kodály based on folk songs—and including intervals of parallel fifths, seconds, and even major sevenths—with utmost confidence and ease.

Kodály’s interest in education and his work with children are but one aspect of his remarkable generosity and humanity—qualities I can testify to from personal experience. In 1925, after I graduated from the music academy, I asked Professor Kodály if he would consider my continuing my studies with him privately for another year. Happily for me, he agreed. And after the first lesson, upon my inquiring what his fee would be, he said: “I know you cannot afford the price I charge. On the other hand, I cannot, on principle, accept a lower fee. Therefore, you shall pay nothing at all.”

Under the Hungarian Nazi regime during World War II, Kodály devoted himself wholeheartedly to trying to rescue those in trouble. He used his influence with foreign legations in order to free those taken into custody. At the constant risk of his own life, and instead of staying home in a “safe” place in the hills of Buda, he went into town day after day to look after his friends, thus exposing himself to aerial bombardments. And during the Soviet siege of the capital (from December 24, 1944 to February 6, 1945), despite the din of battle, he calmly composed a new choral work in an air-raid shelter. Since the war, Kodály has continued his democratic attitudes, never once allowing politics to interfere with his ideas of musical and intellectual freedom.

As a composer, Kodály’s position in the world of music was succinctly stated by Béla Bartók: “Kodály employs none of the usual modern clichés such as bi-tonal, atonal, or polytonal techniques, and yet has created a new, original language of his own.” Considered from the standpoint of an active lifetime of over four-score years, his output of major works is small. It could, in fact, be narrowed down to some dozen large works. But, astonishingly enough, every last one of them is in the permanent repertoire of soloists, chamber-music players, and orchestras throughout the world. They range from the Solo Sonata for Cello (brilliantly performed at Dartmouth by Paul Olefsky) to the Te Deum for soloists, chorus, and full orchestra. Hardly less important than these, however, are the many songs, children’s choruses, and other choral works. In this area, I feel certain that in due time, when more adequate translations of the texts are made, his reputation will rise to even greater heights.

Compared with the work of some of today’s radical avant-gardists, Kodály’s music must be placed among the most conservative. However, it should be stressed that his name also figures among the foremost musical pioneers of this century who fought against conservatism and encouraged the most advanced experimentations. It was Kodály who organized, together with Béla Bartók, the first contemporary Hungarian Musical Society in 1911, and he battled for the recognition of such composers as Schoenberg, Stravinsky, and Bartók. But for himself, Kodály chose the middle course. His conservatism, if it can be so named, may best be understood in the sense that he felt instinctively destined to be the interpreter of his country’s musical soul, for his compositions represent the ideal fusion of indigenous folk elements with Western culture. Thus, through his works the music world came to discover Hungary’s ancient musical heritage, stripped of its gypsy misinterpretations. In this light, Kodály, perhaps more than Bartók, symbolizes the true spirit of his people.

It is always difficult to make comparisons in the arts, but I think that what Moussorgsky’s music is to Russia, Debussy’s to France, and Sibelius’ to Finland, Zoltán Kodály’s is to Hungary. And like these other composers, in serving the music of his own country he has served the music of the world. This, I think, is what the audience learned from Kodály at Dartmouth.

Tibor Serly, Hungarian-born composer, conductor, and teacher, studied with both Kodály and Bartók and now lives in New York.
**WOZZECK: A CHILLING MASTERPIECE BRILLIANTLY REALIZED**

*Karl Böhm’s authoritative touch brings transparency and balance to Berg’s difficult score*

Deutsche Grammophon’s new recording of Alban Berg’s *Wozzeck* is the first stereo presentation of this masterpiece of the operatic art, and it must be hailed both as a major recording landmark and as a tool for the questioning mind. Berg’s chilling creation is tremendously effective in the theater, but, without stage action, it presents the listener with dramatic and musical complexities that even repeated hearings cannot quite unravel. That Berg was able, through enormous craftsmanship, to fit his opera neatly into an orderly orchestral fabric is extremely dissonant, its vocal writing is not only determinedly anti-voice but sometimes absurd, and, furthermore, these orchestral and vocal elements are not even linked in a conventional interrelationship. And yet, given Büchner’s cruel and disturbing play, it is impossible to imagine a more appropriate musical representation than Berg’s for this terrifying display of human inhumanity and for the gallery of individuals—none of them quite sane—who are caught up in it. *Wozzeck* in the theater is shattering and unforgettable. How much of its impact is sustained in recordings depends, I suppose, on the listener’s theatrical experience with the work.

Just as Berg turned his back on operatic conventions in *Wozzeck*, so it is difficult for the listener to evaluate performances of this opera along conventional lines. If Wozzeck and Marie find the burden of their existence in a hostile world unbearable, isn’t it rather appropriate that Dietrich Fischer-Dieskau and Evelyn Lear should also be severely taxed by the demands of their music? At the same time, the baritone’s characterization is almost clinical in its penetrating insight, from the accurately projected stolidity and dejection in the earlier scenes down to the final, searing disintegration. Fischer-Dieskau follows Berg’s specific instructions regarding vocal quality (singing, speaking, or the in-between *Sprechstimme*), and on the few occasions when he deviates from them we can be sure that he is guided by an artistic option for what ”works” better. As Marie, Evelyn Lear cannot match the rich tones and imposing volume of sound Eileen Farrell revealed in the first recorded *Wozzeck* (Columbia SL 118), but she brings more poignancy and nuance to her interpretation and follows the composer’s markings somewhat more fastidiously.

With the exception of the somewhat abrasive Margret, all the supporting roles are brilliantly cast. When it comes to impersonating a neurotic character, there is no singer more skillful than Gerhard Stolze (witness his Mime and Herod, among others), and his Captain here is positively stark, raving mad. In contrast, Karl Christian Kohn sings the part of the Doctor straight, and achieves chilling results by underplaying, by giving detached, normal-sounding expression to the diabolic utterances of this spiritual forefather of Nazi medical ex-
perimenters. Melchert is appropriately brutal as the Drum Major, and Fritz Wunderlich and Kurt Böhm give evidence that there are no small parts for big performers.

The musical direction cannot be praised too highly. It is evident that Böhm, probably the most authoritative current interpreter of this score, had the benefit of many more painstaking rehearsals than were at his disposal at the Metropolitan. His presentation of Berg's web of complexities has transparency and balance as well as a wealth of musical detail that may escape attention in the opera house. Supported by a thoughtful and imaginative technical production, he imparts a haunting atmosphere to the opera's fast-moving scenes. The poignancy and lyricism of the Bible-reading episode, the decadence of the tavern scenes are captured in truest colors, and the fatal second scene of Act Three, particularly the eerie dialogue between the Captain and the Doctor following Marie's murder, leaves an unforgettable gripping impression. With a sure hand, Böhm points up the lyrical streams of Wagnerian influence that occasionally emerge from the jagged, atonal fabric, and he delivers the famous orchestral interlude before the last scene (a summation of the tragedy) with shattering effect.

Technically, the production is absolutely brilliant. The recorded sound is above reproach, and every syllable of the text can be understood clearly. The informative and detailed booklet DGG has provided with the set is a model of its kind. I doubt very much that Wozzeck will ever become a success at the box office, but we are all indebted to Deutsche Grammophon for having created this instrument of increased understanding.

George felinek


SONGS OF HUGO WOLF: TWO EXCEPTIONAL INTERPRETERS

New releases feature Elena Gerhardt and Evelyn Lear in elusive, individual repertoire

LIEDER enthusiasts—and singers as well—have long regarded Elena Gerhardt's performances of the songs of Hugo Wolf as model interpretations. For some of the songs, in fact, Gerhardt's were the only existing versions up to the microgroove era. Angel Records has now brought out, in its Great Recordings of the Century series, the songs Gerhardt recorded in 1931 as the first volume of HMV's limited-edition Hugo Wolf Society series. This set has long been unavailable, but if any collection ever deserved the name "great recording of the century," this is decidedly it.

That Elena Gerhardt did not achieve the fame of other singers of her era—she lived from 1883 to 1961—can be simply explained: early in her career she forsook opera and dedicated her art entirely to lieder. This course required not only determination but also a measure of self-denial. In her chosen field she doubtless attained the summit, but her glory was muted compared to what she could have achieved in opera's less self-effacing realm. For Gerhardt's was a sumptuous voice; the warmth and richness of its sound gave as much pleasure as the varied range of her interpretive gifts.

In this collection, the opulent quality of Gerhardt's voice, always allied to a naturalness and clarity of expression, is most impressive in the opening phrase of Heimweh and in the sweeping line of Gesang Weylas. Her interpretive mastery embraces the entire program, with particularly strong effect in the devotional songs taken from the Spanisches Liederbuch, in any piece expressing melancholy (note the perfect capturing of mood in Das verlassene Magdelein), and in the simple nobility of Auch kleine Dinge. Some of the playful songs, especially those from the Italienisches Liederbuch, seem to call for a lighter soprano timbre, but this, I confess, is a personal preference inspired by artists who were still singing nursery rhymes when Elena Gerhardt created her trail-blazing interpretations in 1931.

It is the good fortune of our generation that singers such as Erna Berger, Elisabeth Schwarzkopf, and Rita Streich have recorded the Hugo Wolf repertoire in abundance, and that these songs, with their remarkable matching of words and music, their harmonic deftness, and their intricate, often elusively individual melodic lines, are no longer relegated to limited editions. And it is a pleasure now to welcome Evelyn Lear to this select group of exceptional Wolf interpreters. Her Deutsche Grammophon disc duplicates only four of the songs in the Gerhardt collection, and though it is limited to settings of lyrics by a single poet, Eduard Mörike, it is by no means restricted in poetic range and expression. Though Miss Lear does not always match Elena Gerhardt's all-embracing authority, she does respond to these songs with keen artistic purpose, mature insight, and an always appealing and secure vocalism. Outstanding are her Rat einer Alten—she surpasses Gerhardt in comic delineation here—and W'o find ich Trost?, with its effective passionate climax.

Both of these Wolf discs are greatly enhanced by excellent piano accompaniment—by Coenraad Van Bos and Erik Werba. The DGG release offers only German
texts, but Angel’s accompanying booklet includes, in addition to texts and translations, brilliant annotations by Ernest Newman and an affectionate tribute to Miss Gerhardy by Desmond Shawe-Taylor.

George Jellinek

WOLFGANG AMADEUS MOZART

Evelyn Lear (soprano); Erik Werba (piano). Des Auffahrt; Neue Liebe; W' o fin ich Trost?; Nimmt der Früh; In einem Schatten meiner Locken; Italienisches Liederbuch: Herr, was trägt der Boden hier; Nun iwen're, Maria: Die ihr schüchert; Ach, des Knaben Augen; Wenn du zu den Blumen gehst; In dem Schatten meiner Locken; Italianisches Liederbuch: Auch kleine Dinge; Ihr junges Lente; Du denkst mit einem Mädchen; Nein, junger Herr; Und siehst ihr frisch. Elena Gerhardt (soprano); Coenraad Van Bos (piano). Angel 142 $5.79.

EUGENE BERNARD WOLF:

Mörkere Lieder: Begegnung; Lied vom Winde; Auf einer Wanderung; Heimweh; Rat einer Alten; Das verlassene Mädellein; Gesang Weylas. Eichendorff Lieder: Das Ständchen. Spanisches Liederbuch: Herr, was trägt der Boden hier; Nun wand're, Maria: Die ihr schüchert; Ach, des Knaben Augen; Wenn du zu den Blumen gehst; In dem Schatten meiner Locken; Italienisches Liederbuch: Auch kleine Dinge; Ihr junges Lente; Du denkst mit einem Mädchen; Nein, junger Herr; Und siehst ihr früh. Elena Lear (soprano); Erik Werba (piano). Deutsche Grammophon SLPM 138979 $5.79, LPM 18979* $5.79.

POETIC, INTROVERTED CHOPIN

BY VLADIMIR ASHKENAZY

Mature, exquisitely turned and shaded interpretations go beyond mere technique

The Russian-born pianist Vladimir Ashkenazy first attracted international attention in 1955 when he won second prize (many thought he should have won first) in the Fifth International Chopin Contest in Warsaw and added to his laurels the following year by carrying off first prize in the Queen Elizabeth Concours in Belgium. In 1962, he re-entered the competitive arena by participating (as the Soviet Union’s most eligible candidate) in the Tchaikovsky International Competition in Moscow and shared first place with Britain’s John Ogdon.

One year later, Ashkenazy again made the headlines by declaring that he wanted to live in England rather than in the Soviet Union, and he was granted his wish, evidently because his prestige was so great.

Anyone who has followed his career, has heard him play in person (he is making his third United States visit this fall), or has listened to his by now sizable list of recordings knows that Ashkenazy is far more than just another gifted pianist. There are many performers of his generation who have the technical equipment to play virtually anything written for keyboard. To this, however, Ashkenazy adds a musical maturity that seems to belie his years (he is twenty-eight), a command of tonal shading that reminds one of a past generation of keyboard executants, and an ability to keep technical difficulties subordinate to the spirit of the music itself. In these respects, Ashkenazy is not unlike Horowitz, although they are, of course, performers of two entirely different types.

Perhaps no piece in Ashkenazy’s new Chopin recording for London better illustrates these remarks than the last of the four Ballades, the most difficult of the set both technically and interpretively. Ashkenazy’s tempo at the outset is slower than that of any pianist I can recall (Solomon and Richter come closest), yet the piece grows and builds into a stupendous whole. Here the final pages, almost impossible to play without smudging, are not only incredibly clean but also marvelously brilliant: the pianist brings to these passages much more than just technical prowess. In fact, it is characteristic of Ashkenazy

Elena Gerhardt

A rare photo of the greatest lieder singer of her era in the recording studio (Coenraad van Bos at the piano).
that he imbibes all these performances with a poetic feeling of a kind that is always personal, often even introverted, reminding one of the way Chopin himself was supposed to have played. Each of the Ballades is beautifully rendered and completely absorbing. As a bonus, the pianist adds the three brief Nouvelles Études, and these miniatures are just as exquisitely turned as their larger-scaled companions on this disc.

The sound of Ashkenazy's piano is good throughout, although there is a slight hardness to the instrument's tone that is perhaps emphasized by the sonic quality of the recording. I would doubt that it is the same piano Ashkenazy used for his London recording, with Malcolm Frager, of two-piano works by Mozart and Schumann, and one might wish for a little of the mellowness heard on that earlier disc.

In jazz, Billie Holiday and Pee Wee Russell have been such performers. And Miles Davis, in his absorbing new Columbia album, "E. S. P.", is another.

The Davis unit heard on this disc consists of musicians who have sufficient individual substance to make the trumpeter's conversations with them real dialogues. This exchange between separate powers is particularly challenging when it is done with the rhythm section. Young Tony Williams is an extraordinarily creative and attentive drummer. Ron Carter, a bassist of prodigious technical strengths, is also persistently thoughtful and resourceful. The steadily evolving pianist Herbie Hancock is now both a penetratingly personal soloist and an accompanist with a quick, flowing sense of order. Tenor saxophonist Wayne Shorter is not on Davis' level of originality and intensity, but his dark, smoldering lyricism fuses provocatively with Davis' strongly disciplined tenderness.

Among Davis' special graces is his way with ballad-like songs, such as Little One, Iris, and Mood here. Without a trace of sentimentality, he tries to be as open and yet as precise about his feelings as he can. Worth listening for again and again is his subtle rhythmic sense in these numbers. It is a way of speaking on the horn that gives exact weight to each element of the mobile of emotions he is improvising. And it is also clear once more that no contemporary trumpeter is as expert in the varied uses of mutes as Davis is. He is a colorist of rare delicacy and strength—and this description is not a paradox, but rather an attempt at a formulation of the firmness with which Davis insists on making the inner clarity of his textures come through as he imagines them. On the uptempo numbers here, the economy and assured rhythmic punctuations that make a Davis solo instantly identifiable are thoroughly in evidence. And his own intricacy of rhythmic design is propelled into continually new, illuminating dimensions by the imaginative interpolations of his rhythm section (as in E.S.P. and Agitation).

This is an album that transcends debates about where jazz is going and where it has been. It stands on its own as a series of fully realized achievements.

Vol. 24 No. 3

Miles Davis: E.S.P., Miles Davis (trumpet), Wayne Shorter (tenor saxophone), Tony Williams (drums), Ronald Carter (bass), Herbie Hancock (piano). E.S.P.: Eighty-One: Little One: R.I.; Agitation: Iris: Mood. Columbia CS 9130 $4.79, CL 2350 $3.79.

Editor's Note:

Vladimir Ashkenazy

Is this the way Chopin used to play?
For only $3.78 per watt
you can own the world's first
all-silicon stereo receiver!

New PLAYBACK series

It's completely new and way ahead of its
time! The Altec 711 PLAYBACK receiver
gives you an honest 100 watts in a rugged,
trouble-free all-silicon design that's the
best power-per-dollar value on the market!

SOME AMPLIFIER!

It provides 100 hefty watts of clean, undis-
torted power. The kind you can use, not
just talk about! Turned up to a roof-lifting
70 watts, this fantastic amplifier has a total
harmonic distortion of a mere 0.25%.
Even at the full 100 watts, distortion is
still only 0.5%!

Three Good Reasons Why You Need
Such Power in an Amplifier. If you're
lucky enough to own high-efficiency Altec
PLAYBACK speakers, you can use your
power to achieve concert-hall listening
levels. Because Altec's FULL-SIZE
speakers dissipate so little of your power,
you can bring the full sound of the orches-
tra into your home!

On the other hand, if you have ordinary,
low-efficiency speakers, you need the 711's
power to coax a good listening level from
them. And you'll still have enough reserve
power to handle the sudden dynamic
changes which are inherent to most music.
In fact, the Altec 711 has enough power to
help reduce clipping—even with very ineffi-
cient speakers!

Third, no matter what kind of speakers
you have, an amplifier that's designed to
perform so well at 100 watts provides a
brilliant fidelity at lower listening levels
that low-power amplifiers just can't match.
It's like a fine motor car designed to oper-
ate at 120 mph. When you cruise at 65,
you know you're just loafing along with-
out strain. If your car had a top speed of
only 80, however, then 65 mph would
be close to the car's endurance.

Other Amplifier Features include fre-
cquency response of 20-20,000 cps ±1 db
at 100 watts—and at lower power settings
a fantastic 10-100,000 cps response /
rock panel switches / automatically re-
setting circuit breakers instead of fuses /
and no transformers anywhere to cause
distortion.

COMPORE FOR YOURSELF THE 711's POWER-PER-DOLLAR VALUE!

<table>
<thead>
<tr>
<th>Make</th>
<th>Model</th>
<th>Price</th>
<th>Watts</th>
<th>Dollar-per-watt</th>
<th>All-Silicon Transistors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Altec</td>
<td>711</td>
<td>$378.00</td>
<td>100</td>
<td>$3.78</td>
<td>Yes</td>
</tr>
<tr>
<td>Bogen</td>
<td>RT 6000</td>
<td>359.95</td>
<td>60</td>
<td>6.00</td>
<td>No</td>
</tr>
<tr>
<td>Fisher</td>
<td>500 C</td>
<td>349.50</td>
<td>75</td>
<td>4.66</td>
<td>Tube</td>
</tr>
<tr>
<td>Fisher</td>
<td>600 T</td>
<td>459.50</td>
<td>110</td>
<td>4.17</td>
<td>No</td>
</tr>
<tr>
<td>Fisher</td>
<td>440 T</td>
<td>329.50</td>
<td>80</td>
<td>4.12</td>
<td>No</td>
</tr>
<tr>
<td>Harman-Kardon</td>
<td>SR 300</td>
<td>264.00</td>
<td>36</td>
<td>7.33</td>
<td>No</td>
</tr>
<tr>
<td>Harman-Kardon</td>
<td>SR 600</td>
<td>354.00</td>
<td>50</td>
<td>7.08</td>
<td>No</td>
</tr>
<tr>
<td>Harman-Kardon</td>
<td>SR 900</td>
<td>434.00</td>
<td>75</td>
<td>5.79</td>
<td>No</td>
</tr>
<tr>
<td>Scott</td>
<td>344</td>
<td>429.95</td>
<td>50</td>
<td>8.60</td>
<td>No</td>
</tr>
<tr>
<td>Scott</td>
<td>340 B</td>
<td>399.95</td>
<td>70</td>
<td>5.70</td>
<td>Tube</td>
</tr>
<tr>
<td>Scott</td>
<td>348</td>
<td>499.95</td>
<td>100</td>
<td>5.00</td>
<td>No</td>
</tr>
<tr>
<td>Sherwood</td>
<td>S-1000 IV</td>
<td>312.50</td>
<td>80</td>
<td>3.92</td>
<td>Tube</td>
</tr>
<tr>
<td>Kenwood</td>
<td>TK 80</td>
<td>339.95</td>
<td>80</td>
<td>4.22</td>
<td>No</td>
</tr>
<tr>
<td>Kenwood</td>
<td>KT 10</td>
<td>269.95</td>
<td>40</td>
<td>6.74</td>
<td>No</td>
</tr>
<tr>
<td>Kenwood</td>
<td>KW 55</td>
<td>219.95</td>
<td>40</td>
<td>5.49</td>
<td>Tube</td>
</tr>
<tr>
<td>Chart is a cross-section of comparable power costs available at the time this advertisement was prepared. Prices and wattage figures are based on information contained in advertisements of the respective manufacturers.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

DECEMBER 1965
CIRCLE NO. 3 ON READER SERVICE CARD

SOME TUNER!
The 711's masterful combination of sen-
sitivity and selectivity picks up even the
weakest stations—then hangs onto them
like a bulldog. Drift is a problem of the past!
The 711 tuner is extremely sensitive,
with a volume sensitivity of 0.9 µV and
usable sensitivity of 2.2 µV IHF. Other
specs that back up the superior perform-
ance of this years-ahead tuner include cap-
ture ratio of 2.5 db, stereo separation at
1000 cps of 40 db, and a power bandwidth
of 20-20,000 cps ±1 db.

A unique 4-gang tuning condenser makes
the 711's special sensitivity-select-
tivity combination possible. The fully neu-
tralized IF uses the newest high-gain sil-
icon transistors for optimum integration
with the tuning gang.

WHAT THE 711'S ALL-SILICON
DESIGN MEANS TO YOU

Only silicon transistors have the inherent
ruggedness, the ability to "take it," that
ensures you years of trouble-free listening
enjoyment. And by "take it" we mean that
silicon can handle at least 200% more
heat than germaniums!

The rugged reliability of silicon transis-
tors is why military specifications for crit-
ical electronic equipment demand silicon
instead of germanium transistors. This is
the kind of reliability you get in the new
Altec 711!

REALLY CONVINCE YOURSELF-COME
SEE THE FANTASTIC ALTEC 711!

It's all silicon—it's all excitement! The 711
comes completely enclosed in a beautiful
metal case (walnut case optional), thanks
to its no-heat operation! Your Altec dealer
is waiting to show you the new 711. Or,
for complete information, write Dept. SR 12a.

ALTEC LANSING
A Division of
Lincoln Aircraft
Anaheim, Calif.
**ELEGANT...INIMITABLE!**

**BACH**

The Six
Brandenburg
Concertos
and Orchestral
Suites 2 & 3

**KARAJAN**

Conducting the
Berlin Philharmonic
Edith Picht-Axenfeld,
harpsichord

(Boxed 3-disc set with brochure) 18 976/8;
Stereo 138 976/8

---

New Recording of A Masterpiece of *Opera Buffa*

DONIZETTI: Don Pasquale (Complete) with Alfredo Mariotti, Mario Basiola, Ugo Benelli, Anna Maccianti, Augusto Frati, Chorus & Orchestra of Florence May Festival, Ettore Gracis, cond.

(Boxed 2-disc set with libretto)
18 971/2; Stereo 138 971/2

SVIATOSLAV RICHTER: Piano Recital, Bach—5 Preludes & Fugues from "The Well-Tempered Clavier", Book 1; Schubert—Allegretto in C/Laendler in A; Schumann—"Abegg" Theme and Variations; Rachmaninoff—Prelude in G# minor; Prokofiev—Visions fugitives, Op. 22, Nos. 3, 6, 9
18 950; Stereo 138 950

---

More Definitive Performances by Richter

**And continuing the DGG tradition of great artists!**

DAVID OISTRAKH—BACH'S Violin & Harpsichord Sonatas No. 2 in A, BWV 1015/No. 3 in E, BWV 1016; Hans Pischner, harpsichord.
18 989; Stereo 138 989

EVELYN LEAR—HUGO WOLF LIEDER: "Elfenlied", "Zitronenfalter im April" and 15 other songs; Erik Werba, piano.
18 979; Stereo 138 979 (leaflet of texts)

LUCERNE FESTIVAL STRINGS—MOZART SERENADES: Serenata Notturna in D, Divertimenti in D, B flat, F; Rudolf Baumgartner, cond.
19 480; Stereo 136 480

---

**Deutsche Grammophon Gesellschaft**

Free! On request:
The new DGG/ARCHIVE illustrated catalogs.
Write: MGM Records, Classical Division, 1540 Broadway, N. Y. 10036
HIFI/Stereo Review's Choice of the Latest Recordings

Reviewed by David Hall • George Jellinek • Igor Kipnis

@ @ BACH: Brandenburg Concertos (Complete); Suite No. 2, in B Minor; Suite No. 3, in D Major. Michel Schwalbé (violin); Adolf Scherbaum (trumpet); Karl-Heinz Ziller (flute); Edith Picht-Axenfeld (harpischord); other soloists; Berlin Philharmonic Orchestra, Herbert von Karajan cond. Deutsche Grammophon SLP 138976/7/8 three discs $17.39, LPM 18976/7/8* $17.39.

Performance: Both have many merits
Recording: DG-G, superior, Vanguard good
Stereo Quality: Each adequate

Karajan's Bach, as demonstrated by two orchestral suites and the complete Brandenburg Concertos, is an interesting combination of scholarly awareness on the one hand, and a desire to keep the music in twentieth-century perspective on the other. I purposely say "twentieth-century," because Karajan almost totally avoids any vestiges of nineteenth-century Romanticism other than the tendency to use larger string sections in the Brandenburg No. 3 and No. 6. As for the scholarly aspects, the conductor is especially keen in getting his ornaments right; the conducting is very straightforward with no undue ritards (a few might not have been out of place); and the clarity of parts and balance of instruments (especially in No. 5) are admirable. With the exception of a ridiculously slow final movement to the First Brandenburg, the tempos are all perfectly sensible.

Perhaps less praiseworthy are the omission of an added slow movement in the Third Brandenburg, the eschewing of such original instruments as Helmut Wobisch (trumpet), and Hans Reznizek (flute); Karl Trotzmüller and Paul Angerer (recorders); Anton Heiller (harpischord); Nicolas Haroncourt and Wilhelm Hübner (gambas); other soloists; Chamber Orchestra of the Vienna State Opera, Felix Prohaska cond. Vanguard Everyman SRV 171/2 two discs $3.96, SR 171/2* $5.96.

Performance: Bath have many merits
Recording: DG-G, superior, Vanguard good
Stereo Quality: Each adequate

Anton Heiller. Reproduction is a little muddy and heavy in the bass, and stereo placement is not always apparent. I.K.

@ @ BACH: Cantata No. 32, "Liebster Jesu, mein Verlangen." Bazzia Reichitzka (soprano); Dieter Wolf (bass). Cantata No. 79, "Gott, der Herr, ist Sonn und Sehild." Ingeborg Reichelt (soprano); Annelotie Sieber-Ludwig (alto); Jakob Staempfi (bass); Laubach Choir; Chamber Orchestra of the Saar, Karl Ristenpart cond. Music Guild MS 112 $2.49, MG 112* $2.49.

Performance: All quite stylish
Recording: Turnabout is best
Stereo Quality: All good

Among the latest batch of Bach cantatas issued, none is new to records, although Nos. 32 and 79 appear to be firsts in stereo. "Liebster Jesu," in particular, is very well sung here, although its larger-scale disc-mate, a work with an impressive choral opening, is less ideally performed. Some of the solo vocalists are only fair, and even the chorus shows signs of rhythmic unsteadiness. This is somewhat surprising, since Ristenpart is without doubt one of the best and most authoritative conductors of this music to be heard on records. The reproduction of the chorus lacks clarity, and there are a few spots of distortion.

Far more enjoyable are Nos. 82 and 159. The former is one of the two solo bass sacred cantatas (the other is 56), and the latter has one of the most gorgeous arias in all
the cantatas, "Ich bin vollbracht." This bass aria is well sung (and exceedingly well played by the orchestra, as is the rest of the record), but I prefer the stronger vocal personality of someone like Fischer-Dieskau (who has recorded the aria in a Bach recital on Angel S 35698/35698). The same can be said of "Ich habe geang," which receives a performance that is thoroughly worthy on Music Guild, but which is treated more sensitively and with more authority on Turnabout's disc. There, it is coupled with No. 56, and that interpretation can stand up very well to Fischer-Dieskau's recent recording of "Ich will den Kreuzstab gerne tragen" on DGG, although Prey does not display the same wide range of vocal color.

The second Music Guild disc has very acceptable sound (the voice in No. 82 is a bit diffused, however), and stereo placement is quite noticeable. Turnabout's recording, Bach concertos for harpsichord (or harpsichords) and orchestra is indeed complete except for the omission of two possible additional works: the fifth Brandenburg Concerto (whose scoring is identical to the Triple Concerto in A Minor, BWV 1044) and an unfinished Concerto in D Minor, BWV 1059, which has been reconstructed and recorded by Gustav Leonhardt. Other than these, the set includes every concerto for solo and multiple harpsichords, a fact that gives it the edge over the slightly less comprehensive Westminster assemblage, featuring Robert Veyron-Lacroix, which was issued about two years ago.

Ruggiero Gerlin, who bears the brunt of the work in the Nonesuch album, imbues each of the concertos with a vitality that is not unremissent of his former teacher Landowska. Like her, he tends to overuse the sixteen-foot stop of his instrument (it is quite doubtful that Bach ever had this on his own harpsichords), but Gerlin's performances overall are alert, fresh, and sensitive as to phrasing. In a few places—the middle movement of No. 7 in G Minor is an example—the approach seems a trifle heavy-handed, yet elsewhere I found myself thoroughly enjoying his playing, as well as that of his partners. The orchestral accompaniments, too, have more than the usual éclat.

The entire collection can be recommended with enthusiasm to anyone wishing to own the Bach keyboard concertos as a unit. The Parisian-made recording is rather close-up, especially the solo instruments, so that one does not have quite the natural effect of the harpsichord's being occasionally obscured by the strings, as it is in the more realistically balanced George Malcolm recording of the first two solo concertos on London. In all other considerations, however, Nonesuch's recording is very fine. I. K.

Next month in

HiFi/Stereo Review

Flamenco

The Vocal Art of Spain

An Interview with Montserrat Caballé

New IHF Standards for Amplifiers

originally made by Electrola, is very good.

Finally, on the Eurodisc label there are two less-often-heard cantatas, both of them of high quality, but the performances, for all their fervor, are not entirely satisfactory. I presume they were recorded during radio broadcasts, and neither the singers, nor the precision of the orchestra is up to the standard of the other Bach cantata recordings discussed here. All four discs, incidentally, contain texts, and all but the Eurodisc release include English translations. I. K.

® © BACH: Concerti Grossi for Strings (complete). Ruggiero Gerlin, Hughette Dreyfus, Nicole Hénon, Michèle Tedeschi, Blandine Verlet (harpsichords); the Collegium Musicum of Paris, Roland Douqué cond. Nonesuch, HE 73001 five discs $10.00, HE 3001 $10.00. Performance: Full of spirit Recording: Good Stereo Quality: All right

This bargain Nonesuch release of all the Bach concertos for harpsichord (or harpsichords) and orchestra is indeed complete except for the omission of two possible additional works: the fifth Brandenburg Concerto (whose scoring is identical to the Triple Concerto in A Minor, BWV 1044) and an unfinished Concerto in D Minor, BWV 1059, which has been reconstructed and recorded by Gustav Leonhardt. Other than these, the set includes every concerto for solo and multiple harpsichords, a fact that gives it the edge over the slightly less comprehensive Westminster assemblage, featuring Robert Veyron-Lacroix, which was issued about two years ago.

Ruggiero Gerlin, who bears the brunt of the work in the Nonesuch album, imbues each of the concertos with a vitality that is not unremissent of his former teacher Landowska. Like her, he tends to overuse the sixteen-foot stop of his instrument (it is quite doubtful that Bach ever had this on his own harpsichords), but Gerlin's performances overall are alert, fresh, and sensitive as to phrasing. In a few places—the middle movement of No. 7 in G Minor is an example—the approach seems a trifle heavy-handed, yet elsewhere I found myself thoroughly enjoying his playing, as well as that of his partners. The orchestral accompaniments, too, have more than the usual éclat.

The entire collection can be recommended with enthusiasm to anyone wishing to own the Bach keyboard concertos as a unit. The Parisian-made recording is rather close-up, especially the solo instruments, so that one does not have quite the natural effect of the harpsichord's being occasionally obscured by the strings, as it is in the more realistically balanced George Malcolm recording of the first two solo concertos on London. In all other considerations, however, Nonesuch's recording is very fine. I. K.


The state of musicological research and detective work today is such that it has recently been possible to produce one of Bach's lost Passions. No new music has suddenly come to light, but the text, which has existed all along without a scrap of music, has been used to reconstruct at least a portion of what is presumed to have been the original (it was first performed in 1731). This reconstruction, made by various scholars including Alfred Dürr and Diethard Hellman, consisted of matching up the text, words, and general affect of an aria or chorus with one of Bach's previous works and applying the new text to the old music. This, of course, is based on a practice that was common in Bach's time, and Bach himself did it often.

The original Passion consisted of the usual narrative passages, opening and closing choruses, six arias, and sixteen chorales. The reconstruction comprises the opening and closing (set to the opening and closing choruses of Cantata No. 198, the Trauer-Ode); five out of the six arias (fitted to music from the same Cantata plus Nos. 54 and (Continued on page 92)
TO GIVE, TO HAVE, TO SHARE

Bach's master interpreter
Pablo Casals

The Six Brandenburg Concertos
Rudolph Serkin

Marlboro Festival Orchestra
Peter Serkin

M2L 331/M2S 731* (A 2-Record Set) / M2Q 7601

Bach
Glenn Gould

The Well-Tempered Clavier
Book I Complete
(Preludes and Fugues)

D3L 333/D3S 733* (A 3-Record Set)

A specially reduced price.

The Budapest String Quartet / Rudolf Serkin

The Three String Quartets
Piano Quintet in E-flat

M2L 334/M2S 734* (A 2-Record Set)

A specially reduced price.

The Very Special Gift of Music

ON COLUMBIA RECORDS

THE V E R Y  
S P E C I A L  G I F T 
O F  M U S I C 
O N  C O L U M B I A 
R E C O R D S

Eugene Ormandy
Philadelphia Orchestra

The Great Tchaikovsky
Symphonies
Four, Five & Six

D3L 327/D3S 727* (A 3-Record Set)
A specially reduced price.

Robert Schumann
The Four Symphonies

D3L 325/D3S 725* (A 3-Record Set)
A specially reduced price.

Leonard Bernstein
New York Philharmonic

Stern/Bernstein/Ormandy
New York Philharmonic/Philadelphia Orchestra
Four Favorite Violin Concertos

D3L 321/D3S 721* (A 3-Record Set)
A specially reduced price.
that any records and tapes reviewed in this issue can be purchased through the HiFi/Stereo Review Record Service?

To order, simply fill out the coupon below. Orders can be accepted only for recordings reviewed in this issue, and must be received no later than the date indicated at the bottom of the coupon.

HIFI/Stereo Review Record Service • Dept. SC
One Park Ave. • New York 16, N.Y.

Please send the following records and/or tapes reviewed in this issue.

☐ Check or Money Order for $ is enclosed.

☐ C.O.D. Within the Continental Limits of the United States only.

All recordings are fully guaranteed

<table>
<thead>
<tr>
<th>PAGE NO. OF REVIEW</th>
<th>TITLE</th>
<th>RECORD (TAPE) NUMBER (SEE REVIEW)</th>
<th>MANUFACTURER</th>
<th>PRICE (SEE REVIEW)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

N.Y. State residents please add local sales tax.

Total

Name (please print) .................................................................
Address ............................................................................................
City .............................................. Zone ....... State ............... 1265

Did you know...

120a); and five chorales (adapted from the compilation of Bach's chorale settings made by his son, Carl Philipp Emmanuel).

As the notes to the album point out, this naturally does not constitute anything approaching a complete St. Mark Passion (especially when there is no narrative), and one can certainly establish the authenticity of any of the restorations. In a few cases the music to which the words have been set is of doubtful suitability. (I would question the final chorus and the two arias taken from Cantatas 54 and 120a.) Nevertheless, the amount of work that went into such a restoration commands respect, and much of the end result can certainly be admired.

The performance is workman-like rather than inspired—whether owing to the settings themselves, the lack of continuity through the absence of recitative, or the brevity of the whole, the effect is rather more like a moderately good Bach cantata than a Passion. The soloists perhaps might have been improved, but the level of instrumental playing and choral singing is high. The reproduction is perfectly satisfactory, and texts and translations are enclosed.

I. K. BACH: The Well-Tempered Clavier (complete). João Carlos Martins (piano). Connoisseur Society CSS 8657 seven 12-inch discs $41.86 (45 rpm stereo), CS 8656 $41.86 (33 1/3 rpm, stereo).* CS 8657 $34.86 (33 1/3 rpm, mono).* Performance: Updated Romanticism Recording: Superior Stereo Quality: Excellent

João Carlos Martins, a twenty-five-year-old Brazilian, made his New York debut in 1962 with the first performance of the Ginastera Piano Concerto. At that time his playing struck me as exceptionally brilliant, ideally suited to the technical demands of that hard-hitting score. He possessed a reasonably wide dynamic range, but, above all, it was his bold virtuosity that came across to the audience, and one also had the feeling that he had unlimited reserves of power.

That such assets do not necessarily translate into a proper performance of the music of J. S. Bach, however, is aptly demonstrated by Mr. Martins' record debut; an enormous and extremely ambitious undertaking, and one that coincides with the pianist's recent performance of Book I of the Well-Tempered Clavier in New York's Philharmonic Hall.

There is no reason, of course, why any or all of the preludes and fugues from this massive work should not be played on the piano, although the swing of scholarly preference has now returned to the instruments in use in Bach's own day. The only question is what kind of approach to adopt in adapting this music to the modern instrument. Should one revert to the thoroughly old-fashioned interpretation of an Edwin Fischer (who made the first complete recording on the piano), attempt some simulation of a harpsichord tone as in the occasional manner of Glenn Gould, or adopt the cool, unemotional tactics of so many of the younger generation of keyboard executants?

Mr. Martins steers a course between all these; some pieces are treated a little drily, but the majority emerge in a quite personal Romantic idiom. Fugue themes are neon-lighted wherever they appear, and subsidiary material is subed dynamically in the manner.

(Continued on page 94)
marantz
believes you should know the facts!

**THE PROBLEM:**

Achieving the total signal of a stereo recording.

When the master disc is cut, the cutting head travels across the disc in a straight line. The grooves are cut proportionately to the volume of the sound; as the sound ebbs, the grooves narrow — as the sound swells, they broaden. Each side of the groove carries a separate track — one for each stereo channel. These grooves carry the total sound originally recorded.

To reproduce the original sound faithfully, the stylus must pick up the full track created by the cutting head on each side of the groove. In order to achieve this result the tone arm must travel the same straight line created by the recording cutting head.

During conventional tracking the tone arm moves in an arc across the surface of the record — completely opposed to the straight path created by the cutting head. Dynamically the stylus is drawn against the inner side of the groove and away from the outer. The result is a clear signal on the inner channel, distortion and loss of signal on the neglected outer channel. Consequently, conventional tracking can never faithfully reproduce the sound as it was originally recorded.

**THE SOLUTION:**

Straight Line Tracking by Marantz.

The Marantz SLT-12 tone arm tracks across the disc in a straight line following the path originally created by the cutting head. Thus the stylus, always tangent to the grooves, receives the full signal incised on each side of the groove. It is the only system available which faithfully reproduces the sound that was originally recorded.

The critical elements of the Marantz SL-T-12 Turntable provide maximum precision and stability in support of the tone arm assembly. The free-floating stylus is always fully positioned in the groove by counter-balancing the tone arm assembly. A 12 lb. cast and dynamically balanced turntable rest upon a massive, precision-ground tungsten carbide thrust bearing to produce low friction, dimensional stability. Power is derived from a hysteresis-synchronous motor. The precision-ground uscokthane drive belt is noted for its uniquely stable elasticity. Push-button controls have been installed for convenience, while the cueing device eliminates the necessity of ever touching the tone arm. **SLT-12 Turntable $295 complete.**

THE SOUND OF MARANTZ IS THE SOUND OF MUSIC AT ITS VERY BEST!

© © BEETHOVEN: Piano Concertos:

Performance: Arrau poised; Flesher crisp
Recordings: Philips spacious; Epic close-up
Stereo Quality: Epic more localized

If we take the 1959-61 Flesher-Szell and the somewhat more recent Kempff-Leitner (DGG) performances as the touchstones for stereo-recorded interpretations of the five Beethoven piano concertos, the new Philips album with Chilean master Claudio Arrau and the Amsterdam Concertgebouw Orchestra under Bernard Haitink stands well in the same class. The fact that Epic has boxed and reissued the Flesher-Szell records has offered us an opportunity for immediate and close comparison.

While Flesher favors brisk tempos and classicly crisp phrasing enlivened by impetuous bursts of rhythm and dynamics, Arrau is utterly poised, elegant in articulation, and generally slower in choice of tempos. However, his range of tonal coloration is considerably greater than Flesher's.

In the first two concertos, Flesher and Szell give a taut, Mozartian reading, lean in both tone and phrasing and tense in rhythm; Arrau and Haitink favor an approach—in the C Major Concerto in particular—that is both more leisurely and more massive in its overall effect. Arrau's rhythmic emphasis has less excitement than Flesher's, but its cumulative effect, notably in the first movement of the C Major Concerto, carries more ultimate impact. The performance times of the two artists are fairly close in the C Major, but Flesher is a full four minutes faster in the B-flat.

The impetuosity and fierceness of Flesher's treatment of the C Minor Concerto is likewise indicated by the performance, which is five minutes faster than Arrau's for the Concerto as a whole. The recorded sound of the Arrau-Haitink collaboration is suitable for the spaciousness of their recordings: there is a fine sense of concert hall depth, resulting in a somewhat soft, but not blunted, focus of orchestral sound. The Flesher-Szell discs offer a shallower acoustical depth of focus, but very sharp detail in the orchestral fabric. The closing pages of this version of the C Minor Concerto are marred, however, by excessive prominence of timpani.

The Fourth Concerto seems to me to be the proudest part of the Flesher packaging. As a Schnabel pupil, he obviously has remembered many of the old Master's ways, especially in the wonderful opening measures, and I like the fine bounce and brio that he brings to the finale. Arrau is rather more staid and detached throughout most of this music, though it should be said that his playing of the famous trill episode toward the end of the slow movement is altogether ravishing.

In the "Emperor" Concerto, the situation is reversed, for Arrau has revealed new dimensions in this music, which some play as a (Continued on page 96)
From the makers of the 303A Brentwood, top-rated speaker of the year...

ADC announces the new 404, the compact speaker for people more impressed with sound than size

Listen to these remarkable speakers at your dealer today... *Then test them in your home for an 8-day trial at our risk!*

Will 404s perform as well in your home as they do in your dealer's listening room? Perhaps. But don't take a chance. Do this: Listen to a pair of these compact 404s at your dealer's. Even after he's given you his word that he hasn't mistakenly hooked up those big, expensive speakers in the corner, be skeptical... Buy a pair of 404s... Listen to them critically for 8 days... If they don't perform as well as they did in your dealer's, bring them back... He'll refund your money — no questions asked. ADC guarantees it.

Should you decide to keep them (and we secretly believe you will), you'll be pleased to know your speakers are guaranteed for 5 years against failures in workmanship or parts — which gives you a hint of their quality.

Come on, be skeptical. But take home a pair of 404s while this offer lasts. (Expires December 31, 1965.)

404s come twin-packed in a special box with a handle ready to tote.

Isn't this a refreshing way to buy components?

**AUDIO DYNAMICS CORP.,** Pickett District Rd., New Milford, Conn.

---

The new ADC 404 measures only 11 3/4" high, 7 3/4" wide, 8 1/4" deep. Its cabinet is handsomely finished in oiled walnut. Handles 6 min. to 50 max. watts per channel. Price, $56.00 each.
precursor of Liszt, while others attempt to read into it profundities that just aren’t there. The opening flourish and recitative set the tone for the whole Arrau reading. Razzle-dazzle fireworks are the usual order of the day here, but Arrau treats the whole episode in the manner of an introduction to a great operatic scene. He does this with a stunning exhibition of finely controlled rubato and effectively handled accentuation. Indeed, the most striking single feature of Arrau’s “Emperor” reading as a whole is the way in which he has used rubato for purposes of dramatic emphasis without ever exceeding the bounds of good taste.

What emerges from the Arrau readings as a whole is a greater degree of warmth in phrasing and tonal coloration than has ever been the case with this pianist on records. Just as the knowing and formidable George Szell contributes mightily to the strength and virility of the Fleisher performances, so the younger (but sensitive and hardly less knowing) Bernard Haitink comes through as a superb collaborator for Arrau.

As with integral packaged recordings of the Beethoven symphonies, it is an all-but-impossible task to offer an unqualified recommendation for one against all others. From the standpoint of price, of course, Fleisher and Szell win hands down among the three important competing versions in stereo. However, if the Arrau version of the “Emperor” were to be released as a separate disc, I’d grab it in a hurry. All of the Fleisher-Szell discs are available separately, and here I’d go for the Fourth and First concertos in that order. Should the Arrau discs become available individually, I think I’d also pick his version of the C Minor, if only because of the better recorded sound.

D.H.

**BEETHOVEN: Romances Nos. 1 and 2, for Violin and Orchestra (see SPOHR)**

**RECORDING OF SPECIAL MERIT**


**Performance:** Intensely virile  
Recording: Mostly close and clean  
Stereo Quality: Good to outstanding

Epic has gathered together under one cover (in stereo or mono) the recordings of the nine Beethoven symphonies done by George Szell and the Cleveland Orchestra between 1957 and 1964, thus adding to the Schwan catalog the eighth integral version of the full cycle. Szell’s is one of the two stereo versions that manage the operation on seven discs instead of the usual eight; the other is that of the late Bruno Walter on Columbia.

Like Herbert von Karajan’s cycle on Deut-  
sch Grammophon, Szell’s is among the most sheerly virtuosic of the post-Toscanini era; and in more than a few instances, he is able to match the Italian maestro in combined

vitality of approach, brilliance of execution, and high drama. In general, the recorded sound achieved with the Cleveland Orchestra on these discs is very full, clean, and rather close-up. The “Eroica” and Seventh symphonies seem to have a somewhat airier acoustic atmosphere and slightly less string presence because they were recorded in Cleveland’s Masonic Auditorium before the acoustical face-lifting was done at Severance Hall where the other symphonies were taped.

The first movement of No. 1 gets the cycle off to a rather unpromising start, for both Szell’s approach to this movement and the recorded sound are rather dry and lacking in sparkle. However, things loosen up a bit in the slow movement, which emerges as a flawless example of finely modeled phrasing and polyphonic line. The trio approach prevails in the two final movements, but the tempos are brisk and the rhythmic pulse vital.

No. 2 in D gets a fine brioso treatment.

With the Fifth Symphony, however, Szell is very much in his element. The performance is like his “Eroica” reading—zealous, powerful, and intensely dramatic. If memory serves, Szell’s previous recording of the Fifth on Epic had the first-movement repeat; this one omits it.

The Seventh Symphony also gets the high-powered treatment, coming close but not quite close enough to the overwhelming kinetic frenzy achieved by Toscanini in his almost legendary New York Philharmonic recording. The Allegretto in Szell’s version seems to me just a shade more flaccidly brisk, but I must say that the blistering pace of the following Presto and the manner in which the Clevelanders stay with it make this one of the thrilling things in this set as a whole.

Something in the Eighth—the little giant of the violinists—appears to Dr. Szell’s sad- 
donic sense of humor. He gets everything there is to be gotten out of this score, not only in terms of flawless execution (the “metronome” Allegretto in “Eroica” is a prime example) but especially in the relish with which he points up the wealth of humanistic allusions Beethoven scattered throughout the score. Effective stereo localization plays an important role here, as it does also throughout the Ninth, in adding dramatic point to Beethoven’s instrumental dialogue episodes.

The Weingartner-Toscanini tradition is again evident in Szell’s wonderfully eloquent and rhythmically vital treatment of the first two movements of the Ninth. Indeed, this remains the finest realization of the titanic opening movement that I have heard since Toscanini’s last performance of the music with the New York Philharmonic in the middle Thirties. Among the many illuminating aspects of Szell’s overall reading of the Ninth is the manner in which he makes one aware of the motivic and interdictional connections that exist among all four movements of the symphony.

I must confess to sensing a slight falling off in expressive eloquence in the final two movements as recorded here. It is hard for me to determine whether this stems from a somewhat fast pacing of the Adagio, a perhaps too close micromanagement of the violins or the加快, as a whole, or a combination of both. Let me say, however, that the instrumental execution of both the slow movement and finale is altogether superb, and that Szell has worked marvels of tonal balance that enable every strand of the musical texture to be heard, even in the most complex episodes of the choral finale.

What has happened in this recording of the Ninth is that the attempt to achieve complete clarity and audibility of every strand in the musical texture bordered on the choral impact at the climactic moments of the music. (Nevertheless, the singing of the Cleveland Orchestra Chorus, trained by Robert Shaw, is altogether magnificent, if somewhat overshadowed by the orchestra.) The very well blended solo quartet also sounds considerably larger than life in relation to the combined choral-orchestral forces. All told, then, the limited realization of the choral finale, both here and in all other recordings, is not so much a matter of interpretative as of the limitations imposed by two-channel stereo home playback systems. The conductor and recording director are faced with the choice either of striving for

(Continued on page 98)
The Most Complete Line of Tape Recording Equipment in the World!

1. Stereocorder 580-A — A complete 4-track stereo/mono tape system with unsurpassed studio quality. The full range, infinite baffle detachable speaker systems integrate into the recorder lid, and separate 15 feet for optimum stereo effect. Less than $399.50. 2. Sony Stereocorder 777 — Professional, solid state 2- or 4-track stereo/mono tape recording system featuring remote control and the exclusive Sony Electro Bi-Lateral head system. World’s finest tape recorder. $695. 3. Sony Stereocorder 260 — Complete solid state 4-track stereo/mono system with built-in XL-2 Radial Sound speakers for total stereo-dimensional sound, with 10 watts of pure music power per channel. Less than $249.50. 4. Sony ESP Reverse 660 — The world’s first truly automatic tape reversing system. 3 motors, 4 heads, and featuring Sony XL-4 Quadrail Sound speaker system with 50 watts of music power per channel — surrounds you with a stereophonic curtain of music. Less than $575. 5. Sony Voice Command Battery Portable 905-A — Starts at the sound of your voice. Less than $159.50. 6. Sony Stereo Mixer MX 777 — For advanced recording techniques, this all-transistorized, battery-powered 6 channel stereo/mono mixer is the perfect accessory to complete the 777 professional system. Less than $175. 7. Sony Stereocorder 200 — The most compact and lightweight quality 4-track tape recording system on the market today. Carrying case lid separates into 2 full range speaker systems. Unequaled for performance and price. Less than $199.50. 8. Sony Portable Tapecorder 102 — Rugged 2 speed, dual track hi fidelity recorder with deluxe features and 7 1/2 reel capacity satisfies most exacting recording requirements. Less than $129.50. 9. Sony-Matic solid state 908 — The 5 1/2 pound wonder with the big voice. Conveniently operates everywhere — on 4 flashlight batteries or AC with no adapter needed. 2 speed with stop & go mike, automatic volume control. Only $67.50. 10. Sonymatic TapeMate 123 — Bantam-weight with over 2 hours recording time on small reel, 2 speeds, and automatic volume control. Body-storing mike, simplified Sonymatic operation. Ideal for sending “Talking Letters.” $39.95 for a single unit. $75.50 for a pair. 11. Sony Stereo Tape Deck 350 — A 4-track, solid state, stereo playback tape system with 3 heads to give a component set-up the versatility and capabilities of stereo tape facilities. Vertical or horizontal installation. Complete with walnut finish cabinet. $199.50. Portable model 350C; $219.50. 12. Sony Professional Condenser Microphone C-37A — A high performance studio and theater microphone for both uni- and omni-directional use. $295.00. 13. Sony Uni-Directional Professional Dynamic Microphone F-113 — Lightweight cardioid hand or stand held, for top quality performance in broadcast and recording use. Less than $249.50. 14. Sony Omni-Directional Professional Microphone F-91 — A slim-tapered probe or stand held mike for public address and on-the-spot pick-up of wide-field sound coverage. Less than $149.50. 15. Sony Solid State 250-A — The country’s best selling stereo tape deck, adds the scope of stereo tape recording/playback to any sound system. 4-track, 2 speed, vertical or horizontal operation, walnut base. All for less than $149.50. 16. Sonymatic 135 — Idea family recorder with simplified Sonymatic one-two-three operation, automatic volume control, and full 5' reels. Has body-storing mike, vinyl carrying case. Less than $69.50.
the biggest possible overall impact in the finale of the Ninth, even at the expense of 
textual detail, or of preserving clarity of 
texture at the expense of overall sonority. 
Szell has clearly chosen the second course, 
and he and the Epic recording staff have 
achieved about the best possible result under 
the circumstances. Given a choice of the ten 
available stereo versions of the Beethoven 
Ninth Symphony, I would pick those of Szell 
and Karajan as the most convincing from the 
standpoint of combined musical and sonic 
realization.

Taking Szell’s achievement with the 
Beethoven cycle as a whole, it surely holds 
its own with those of Toscanini, Walter, Karaj-
jan, Klemperer, and Krips as one of the most 
genuinely satisfying. No one of these cyclical 
performances represents the ultimate; yet 
each has its unique high points. For myself, 
I have taken and will continue to take special 
pleasure in Szell’s readings of the “Eroica,” 
Fifth, Eighth, and Ninth, and that is a good 
score in any conductorial major league. D. H.

BERG: Wozzeck (see Best of the Month, 
page 83)

- BERLIOZ: Requiem, Op. 5, Temple 
University Choirs; Cesare Valletta (tenor); 
Philadelphia Orchestra, Eugene Ormandy 
cond. COLUMBIA M2S 730 two discs $11.58, 
M2L 330* $9.58. 

Performance: Massive 
Recording: Weighty 
Stereo Quality: Good 

Were one to judge the comparative merits 
of the Munch-Boston Symphony and Or-
mandy-Philadelphia recordings of the Ber-
lioz Requiem solely on the basis of the mu-
icis’s apocalyptic climaxes—four brass bands, 
sixteen timpani, and all else—would be a 
very close thing between the two. The sheer 
weight of sound that Ormandy, his players, 
and the Temple University Choirs bring to 
the big moments of the Dies Irae and the 
Lacrymosa makes them shattering in their 
impact; they come off on these discs with 
somewhat less harmonic distortion of brats 
than in the RCA Victor set.

However, for all its notoriety in this re-
spect, Berlioz’s masterwork owes its great-
ness not so much to its sheer bigness as to 
the classic beauty of its lyrical writing. And 
it is here that Munch definitely has the bet-
ter of it, thanks not only to having 
steeped all his life in the Berlioz tradition, 
but also because his choral forces display 
a better command of nuance and dynamics 
in the lyrical episodes of the Kyrie, Hostias, 
Sanctus, and Agnus Dei. Although I can 
commend Cesare Valletta for the innate mu-
sicanship with which he sings the tenor solo 
in the Offertorium, the slightly Italianate 
quality which he brings to it seems slightly 
out of place when heard track for track 
against Léopold Simoneau in the RCA 
album.

From the standpoint of coloration, the 
brilliant and somewhat nasal quality of the 
wind instruments under Munch’s command 
also seems more in keeping with the nature 
of the music (even with concomitant har-
monic distortion) than the refined tone fa-
vored by Mr. Ormandy. The wonderfully 
snarly brass in the famous flute-trombone 
interchange of the Hostias loses all its bite 
in the Philadelphia performance.

I’ll admit that I’m not going to give away 
this Ormandy recording; but it will be the 
Munch that I will continue to play whenever 
I want to hear the Berlioz Requiem in its 
entirety. Columbia’s stereo sound is A-1 all 
the way, though it does not have quite the 
depth of focus afforded RCA by Boston’s 
Symphony Hall.

D. H.

CHOPIN: Four Ballades; Three Nouvelles 
Etudes (see Best of the Month, page 85)

- DVORAK: Slavonic Dances, Op. 46 
Cleveland Orchestra, George Szell cond. 
COLUMBIA M2S 726 two discs $11.58, M2L 326 
9$5.8

Performance: Precise and brilliant 
Recording: Clean and hard 
Stereo Quality: Tasteful

This is Szell’s second time around with the 
Cleveland Orchestra in the complete Dvorak 
Slavonic Dances. In 1956 we had the com-
plete series (which is still available) on 
Epic with Szell’s fine orchestration of the 
Smetana From My Life String Quartet to 
fill out the fourth side. This time Szell has 
chosen to put the two final dances on the 
first half of side four, filling out with the 
familiar but appropriate Carnival Overture.

Don’t expect here the lift and lift of a 
Czech Philharmonic performance, whether 
with the late Václav Talich on Parliament 
(stereo only) or Kazu Seina on Artia 
(stereo/mono). What you will get here is 
orchestral playing of breath-taking preci-
sion, phrasing, and rhythm and superbly 
(Continued on page 100)
The new Sony Solid State 350 adds professional performance to home entertainment systems

Selecting the brilliant new Sony Solid State 350 to fulfill the stereo tape recording and playback functions of your professional component music system will also endingly compliment your impeccable taste and passion for music at its finest. With an instant connection to your other stereo components, the versatile two-speed Sony 350 places at your pleasure a full array of professional features, including: 3 heads for tape and source monitoring. Vertical or horizontal operation. Belt-free, true capstan drive. Stereo recording amplifiers and playback pre-amps. Dual V U meters. Automatic sentinel switch. Frequency response 50-15,000 cps ± 2db. S.N. ratio plus 50db. Flutter and wow under 0.15%. Richly handsome gold and black decor with luxurious walnut grained low profile base. This remarkable instrument is yours at the equally remarkable price of less than $199.50. Should you want to add portability to all this, there's the Model 350C, mounted in handsome dark gray and satin-chrome carrying case, at less than $219.50. For information write Superscope, Inc., Sun Valley, Calif.
Mosley 300 ohm TV outlets (packaged with model 303 plug) are also available in NEW eye-appealing colors plus Standard Brown and Ivory.

For More Information Write: Mosley Electronics, Inc. 4610 N. Lindbergh Blvd., Bridgeton, Missouri 63044

A joyous combination... Sutherland and Christmas

Ave Maria; O Holy Night; Adeste Fideles; O Divine Redeemer; Good King Wenceslas; Virgin's Slumber Song; Hark The Herald Angels Sing; It Came Upon The Midnight Clear; The Twelve Days Of Christmas; Angels We Have Heard On High; The Holly And The Ivy; What Child Is This; Joy To The World; Deck The Hall

Stereo OS 25943 Mono 5943

Calculated balances of line and texture. And in certain of the more elaborate and lyrical dances—Op. 72, No. 4, in D-flat and the final one of the series in A-flat—Szell reveals in startling fashion the intensity of expression that Dvořák could bring even to these supposedly unpretentious pieces. Other high spots for me in these Szell performances are Op. 40, No. 4, in F, with its minuet feeling and the delightful canon of Nos. 7, in C Minor, from the same set. I would also add No. 3, in F, from Op. 72, with its wonderfully rich chain of varied episodes and the glorious frenetic Op. 72, No. 7, in C Major, that paves the way for the poignant final dance.

Columbia’s recorded sound is crystal clear, full of impact and presence, if a bit lacking in warmth and feeling of depth. D. H.

RECORDING OF SPECIAL MERIT

© © MOZART: Piano Concerto No. 13, in B flat Major (K. 450); Piano Concerto No. 16, in D Major (K. 451), Ingrid Haebler (piano); London Symphony Orchestra, Colin Davis cond. MERCURY SR 90428 $4.79

Performance: Clean and lyrical
Recording: Excellent
Stereo Quality: First-rate

This is the first disc to be released in this country of an integral set of the Mozart piano concertos performed by Ingrid Haebler and Colin Davis, and it is by and large an auspicious beginning for such an august project. Miss Haebler is a remarkably clean-sounding Mozart player, and there is considerable warmth to her interpretations. She is not prissy, but neither does she overlay her playing with an unwelcome Romanticism. Perhaps the one ingredient lacking (one that is present in many of the Mozart performances of such a pianist as Lili Kraus) is a stronger projection, or in other words, personality. In these two concertos, this is not much of a defect, for the music represents Mozart’s keyboard concerto writing in middle ground. Miss Haebler’s lyric, gentle style fits the galanterie of these works very nicely, and in many ways I prefer her calm, yet suitably majestic approach to such a concerto as No. 16 to the far more dynamic and nervously intense approach of Serkin.

The accompaniments are in excellent hands; Davis’ conducting and his rapport with the soloist could hardly be improved. Add to this a recorded sound that is naturally balanced and smooth, and one has a recording that can be thoroughly enjoyed in all its aspects. I. K.


Performance: Amiable
Recording: Somewhat muffled

Vanguard has transferred to its Everyman series with a new catalog number this popular coupling issued originally some years ago as SRV 102 at the same price. It still remains the only low-priced offering of this pairing listed in Schwann.

The performances under Prohaska’s baton are tasteful and amiable in the manner of the

(Continued on page 104)
Listen to the soaring splendor of a Cathedral organ sounding Bach's magnificent *Hallelujah* through the sensational new Sony radial XL-2 sound projection speaker systems. From the highest treble piping to the volcanic power of the bass, you hear every breathtaking sound. Look—at the precise functional design of the facia panel, with finger-tip controls for maximum ease and efficiency. Touch—the concentric, computer-type knobs, responsive to the most sensitive adjustment. Know—that this superb instrument is from world-famous Sony, perfect for any recording or playback situation. A complete-in-one portable and home four track solid state stereo tape system, with microphones and Sony radial XL-2 stereo sound projection speakers: *All the best from Sony for less than $249.50!* Other outstanding features of the Sony Stereocorder 260 include: two professional V.U. meters, automatic shut-off sentinel switch, automatic tape lifters, bass and treble tone controls, vertical and horizontal operation, FM stereo recording inputs, two tape speeds, 20 watts of music power. *An exciting new concept in stereo separation! For nearest dealer write Superscope Inc., Dept. 18, Sun Valley, California.*
The Music of Christmas

By Robert Osserfeld

The Christmas recordings considered below are selected and reviewed from a special point of view. Dogmatic differences aside, we customarily affirm that the poetry and music of the Christmas legend are an invaluable possession of our cultural life, particularly as they affect the moral imagination of children. But in what general form, and on what intellectual level, do we now possess them? What are in fact the real modes, verbal and musical, of their current existence?

The answer of course is that the Christmas legend began and still reaches us principally in the vernacular, and the vernacular, especially in its musical aspect, is always at the mercy of its current evaluation in the market place. The European musical community in particular, as a result of the 1964 decision of Vatican II with regard to the Mass in the vernacular, has been witness to a flood of hurriedly run-up liturgical music of the tackiest description. Meanwhile, recent Christmas seasons in America, displaying a spirit equally opportunistic and no less embarrassing, have glutted our record counters

with absurdly overblown symphonic and choral "arrangements" of hymns and carols that have long been seasonal favorites. Subjecting them to batteries of trumpets, trombones, and timpani, it is now fashionable to treat these simple nineteenth-century tunes as cataclysmically as the Dies irae of the Berlioz Requiem.

Perhaps the most depressing thing about this miscalculation of the vernacular spirit is its vulgarity, and the nine excellent recordings reviewed below demonstrate how very much we are losing by it. These recordings illustrate several centuries of the vernacular imagination interpreted in terms of intellectual distinction, not mass taste. They utilize affecting poetic texts of both the simplest and most elaborate varieties—not only in English, German, and Old Church Slavonic, but in medieval Latin, an accommodating and marvelously singable tongue that might well have persisted as a kind of secondary vernacular if the Renaissance classical revival had not abolished it.

Meanwhile, the musical settings of these poems are performed with notable stylistic care. Conspicuous among them is the work of what seems to have been, especially in England, a kind of new wave of serious religious composers, most of them still young and many of them far from well-known. In contrast to the superficiality of the commercial "arrangement" industry mentioned above, it might be said that these composers have reinvented and perhaps recomposed many traditional Christmas hymns and carols with tact, imagination, and sobriety—and with constant stylistic reference to their original sources. Moreover, many of these recordings have the added impact of historical reality, preserving actual Christmas performances. And here the added drama—the alternation of near voices and far, the processional entrances and exits in ancient and acoustically evenful churches—is both appropriate and legitimate, the resulting sound being consistently evocative and lovely.

No Christmas music has deeper ethnic roots than that of the Eastern rite, and both its ancient Byzantine formulas and its special character of somber splendor persist today in the liturgy of the Russian church. It is handsomely represented in a Monitor album called "Christmas Vespers," with the choir of the Russian Orthodox Cathedral of Paris conducted by P. V. Spassky. The tradition-steeped choral singing is very fine, and in Descon Mikhail Storogenko, the choir possesses what must be one of the noblest liturgical bassos on records. Although much of the music dates only from the nineteenth-century Russian liturgical reform, its virile austerity is consistent with the ancient poetical texts employed. These include kondakia and troparia, elaborately formulated hymns interpolated in the Byzantine liturgy in the fifth and sixth centuries. The profound solemnity of this service insistently recalls the radical difference in emphasis between the Western and Eastern Christmases. It points out that the loving Infant in point of awful fact has come to earth as Pantiokrator, Christ the eternal and omnipotent Judge. And in these texts the Virgin becomes a tremendous figure—not the humble maid of Bethlehem, but the awe-inspiring Theotokos, the mother of God. The service is sung in Old Church Slavonic, the oldest known Slavic tongue, and it is hard to imagine an ancient vernacular idiom in less need of updating.

In "Christmas Carols and Motets of Medieval Europe," Vanguard turns to the West for music almost equally ancient and perhaps somewhat more accessible to scholarly authentication. Not the least interesting selection is Crist and Sainte Marie, a motet sung by St. Godric, one of the earliest known lyrics after the Norman conquest. Living in a cave in the northern English forest, Godric (d. 1170) was an unlettered hermit whose songs were dictated to him in angelic visions. Some have thought that this particular piece comes from an even earlier Anglo-Saxon popular song, but Gustave Reese believes it to be "a vernacular outgrowth of the liturgy." The balance of the program moves forward into what is properly the early Renaissance: we hear John Duns Scotus's richly ornamented Sapient Maria; a delicately spirited isorhythmic motet (one repeating the same
A memorable program of twelve Renaissance anthems and motets, performed with a taste so exquisite as to be vaguely unnerving, is presented in Angel's album called "The Nativity to Candles." The Feast of Candles, which falls on February second and marks the formal end of the Christmas season, is frequently observed on a date closer than here. It commemorates the presentation of the infant Jesus in the Temple, and thus involves both Mary and the aged Simon. We read of its celebration as early as the fourth century, and since its distinctive feature has always been a procession with blessed candles, it is noteworthy that on the same date, in a feast called the Ambardale, the pre-Christian Romans circumambulated their city with lights, excising whatever powers of darkness may have lingered on from Saturnalia. Performed by the choir of King's College, Cambridge, and conducted by David Willcocks, the present program begins with a strong Annunciation in Jacob Hand's Ecco concipiunt and concludes with Johannes Eccard's wonderfully childlike "Vobis in the Temple Mary went." Of the ten works between, four are interesting pairings: two versions of Hodie Christus natus est us (by Palestina and Swelicki), and two of Sexex paucem portabii, the account of Simeon (these by Victoria and Byrd).

Three remarkable recordings from Argo may be considered a kind of anthology illustrating the extraordinary elegance of English choral singing at its best. But they are also a connoisseur indicating the almost unimagined vitality of English liturgical music from Tallis and Byrd to R. Vaughan Williams and Benjamin Britten, and disclosing as well a raft of less well known composers too numerous to mention here but unquestionably gifted in this genre. A particularly appealing "Joyfully," performed by the choir of St. Michael's College, Tenbury, and directed by Lucian Nehshingha, begins with If ye love me, by the ever-vernal Tallis, and concludes with Britten's Antiphon, an astonishingly vivid piece of contrapuntal and psychological invention. Among others present are such eminent ancients as Morley and Gibbons, such eminent (and sturdy) Victorians as Charles Villiers Stanford and C. H. H. Parry. But for some, the surprises will be a Magnificat and a Nunc Dimittis by Herbert Howells. All of these pieces are boldly conceived, adventurous and perfectly convincing.

The second Argo recording is "A Festival of Lessons and Carols" as sung on Christmas Eve, 1964, in King's College Chapel and directed by David Willcocks. A more spellbinding Christmas record is unimaginable. The procession, Once in Royal David's City, begins very softly and distantly with but a single voice, a boy's arrestingly warm and limpid treble that really does merit the epithet "angelic." A further shock is hearing the First Lesson, the Genesis story of the Fall of Adam, read with marvellous diction and dramatic force by a very young chorister. And as subsequent lessons and prayers are read by increasingly mature and at last quite venerable voices, the poetic significance of this device becomes more striking. Meanwhile we hear familiar Christmas hymns and carols in newly refreshed but seemingly musical garb, the work of such contemporaries as Peter Warshar, William Mathias, and Peter Racine Fricke. All in all, a service not to be faulted for imagination, taste, and style, musical excellence has been achieved.

In a third recording, Argo pays its respects to Benjamin Britten in an album titled with his name. It contains A Cere- mony of Carols, now a Christmas classic; a Missa Brevis so brief and highly concentrated as to be epigrammatic (and the one recording novelty on the program); and the entire wondrous cantata Rejoice in the Lamb, a setting of a text selected from the long Jubilate Agno of Christopher Smart, an eighteenth-century poet whose religious mania and mental aberration got him confined for a time in a madhouse —a confinement that Dr. Johnson, for one, did not consider justified. The musical forces involved in this program are the choir of St. John's College, Cambridge, directed by George Guest. The performances are as characteristic of the Britten canon as any I have heard, particularly as regards treble singer Roger Parker, counter- tenor Michael Pearce, and harpist Marisa Robles. Parents should not hesitate to expose their children to the odd but undeniable charms of poet Smart, for his heart is pure. Children will love the treble solo beginning "For I will consider my cat Jeoffry" and the alto solo beginning "For the mouse is a creature of great personal value."

RCA Victor's album, "Christmas Music of the British Isles" under the direction of Carl Weinrich as recorded at the General Theological Seminary, New York. The sequence of his program is interestingly calculated. Two side of the album contains Bach's fourteen short chorale preludes related to Advent and Christmas, with settings for us to hear: Wie schon leuchtet der Morgenstern is given in two versions, Bux- tehude's and Pachelbel's; then Pachelbel's Vom Himmel Hoch points to Bach's later version, as does Sichert's In Dulci Jubilo. Organist Worsheim can handle the stylistic subtleties involved here without the frickiness that mars so much Baroque evocation. The style and the sound are muscular and direct, and the visibility is fine as we watch these celebrated tunes rise from their ob- vious version to the Bachian intellectual apostrophes.

RCA Victor presents Stravinsky's 1930 Symphony of Psalms and Poulenc's 1960 Gloria back to back, and the issue reminds us that if in 1930 practically everybody was writing angular, angular, angular style (and in fact rediscovering the key of C major), in 1960 nobody was, least of all Poulenc. Both of these works are performed by the Robert Shaw Chorale and the RCA Victor Symphony with Robert Shaw conducting, and superbly. English is the more than able soloist in the Gloria. The playful Gloria here comes off ever so much better than the grating Symphony. The tone of the last is too warm, the texture too opulent, and the outlines tend to blur. And although I am aware of the difficulties arising from Stravinsky's abstract treatment of language, I am still at a loss to say why the Latin syllabification in this performance is so muffled and vague. It is certainly clear as a bell in the Gloria.

In an amusing contrast to the high vocal polish of the English choirboys reported above, Columbia issues an album by the approximately highly extraverted and chaotic Choir of the Offenbach Chorus, Conducted by Werner Blum, it offers a program of sixteen German folk carols and seasonal hymns sung in the somewhat deceptive middle-German accent (fairly hard as to the consonants but soft in the ch's) that one hears around Frankfort. Singing out for dear life, these little angels without halos produce no sound remotely like the spiritualized noises of their English counterparts. And although they are actually several notches above the choir in the little church and the concert, they are enough like it at heart to be quite thoroughly ingratiating.

CHRISTMAS VESPERS. Choir of the Russian Orthodox Cathedral of Paris, Piotr V. Spasky cond. MONITOR MF 448 $4.79, MF 448 $4.79.

CHRISTMAS CAROLS AND MOTETS OF MEDITERRANO EUROPE. Musica Antiqua of Vienna, Dr. Rene Clem- encic director; Deller Consort, Alfred Del- ler director. VANGUARD BACH GUILD BGS 70680 $5.79, BG 680 $4.79.


SING JOYFULLY. Choir of St. Michael's College, Tenbury, Lucian Neh- singha director. LONG ARGO ZRG 5423 $5.79, RG 5423* $5.79.

FESTIVAL OF LESSONS AND CAROLS. Choir of King's College Chapel, Cambridge. David Willcocks cond. LONG ARGO ZRG 5450 $5.79, RG 450* $5.79.

BRITTEN; A Ceremony of Carols: Rejoice in the Lamb; Missa Brevis. Choir of St. John's College, Cambridge, George Guest cond. LONG ARGO ZRG 5440 $5.79, RG 440 $5.79.


STILLE NATIICH: German Christmas Carols. Children's Choir of the Offenbach Chorus, Werner Blum cond. COLUMBIA CS 9200 $4.79, CL 9200* $3.79.
late Bruno Walter, but lacking in the special distinctions of phrasing which that conductor brought to his readings. The recorded sound is curiously lacking in "bite" and presence.

D. H.

**OFFENBACH: Les Contes d’Hoffmann.** Nicolai Gedda (tenor), Hoffmann; Gianna d’Angelo (soprano), Olympia; Elisabeth Schwarzkopf (soprano), Giulletta; Victoria de los Angeles (soprano), Antonia; Jeanne Collard (mezzo-soprano), voice of the Mother; Jean-Cristophe Benoît (baritone), Nicklause; Nicolas Gutevse (bass), Lindorf; George London (bass), Coppélius and Doctor Miracle; Ernest Blanc (baritone), Dapertutto; Michel Sénechal (tenor), Spalanzani; Jean-Pierre Laffage (baritone), Schlemil and Luther; Robert Gray (bass). Crespel; others. Choeurs René Duflos and Orchestre de la Société des Concerts du Conservatoire, André Cluytens cond. ANGEL.

is capably though not too dazzlingly handled here by Gianna d’Angelo. Although George London has repeatedly sung the villainous fomain at the Metropolian, in this recording he is limited to the roles of Coppélius and Miracle only. He is appropriately sinister in both, and dominates all his scenes with a vivid dramatic presence. His vocal delivery, however, is almost unvaried in its heavy weight and somber coloration—Coppélius' air, in particular, calls for more graceful and pointed singing. In the part of Lindorf, the Bulgarian bass Gutevse is impressively menacing and sardonic, but Blanc is a dry-voiced and rather disappointing Dapertutto.

Nicolai Gedda makes a romantic and generally convincing Hoffmann—this is a part with which he has long been associated. Some tight and improperly focused tones, however, detract from the customary impact of his performance. I find the "innovation" of assigning the part of Nicklause to a baritone of little significance. It results, first of all, in that character's disappearance from the Barcarolle, where the needed mezzo-soprano voice is supplied by Jeanne Collard (otherwise billed as Antonia's Mother, and very good in both assignments). Then, Nicklause's first-act aria, "Une poupee aux yeux d'email," sounds heavy-handed when sung by a baritone. There are obvious scenic advantages in filling male parts with male interpreters, but I am afraid this was not Offenbach's intention here, and it would have been better had his original directions been adhered to.

Seasoned interpreters in such roles as Spalanzani, Schlemil, Crespel, and in the four comic servant parts (performed by Jacques Loreau) contribute significantly to the authentic aura of the presentation. This is further assured by André Cluytens, whose leadership is powerful and effective, even though his pacing of certain scenes (such as Dr. Miracle's diabolic ministrations) may be arguable.

Another decided plus here is the presentation of the entire Epilogue, complete with the appearance of the consulting Muse. This (Continued on page 106)

---

**VANGUARD Recordings for the Connoisseur**

The most explosive discovery of the Baroque Revival!

**PETE R SCHICKELE**

presents the life and works of P. D. Q. BACH (1807-1742)?

"CONDUCTED FOR HORN AND HANDS/TY, "IPHIGENIA IN BROOKLYN", S. 53162

SINFONIA CONCERTANTE, S. 98.6 (for Bagpipes, Lute, Left-handed Flute and Double-reed Slide Music Stand)

and QUIDLIBET

by PROF. SCHICKELE

Chamber Orchestra under the direction of Jorge Mester, John Ferrante, countertenor, Leonid Hambo, harpsichord, Ralph Froehich, French horn

"The works were given splendid performances by Mr. Schickele and some of New York's best musicians...the visibility of the audience, however, threatened to become a problem...perhaps a foundation can be urged to subsidize a tour." Howard Klein, New York Times, on the Town Hall Concert now immortalized on this disc. **Stereo**

---

**Heritage**

A hand made, hand turned pipe for only

$1050

Hold it. Lift it. Try the bit. It's unique. It's a Heritage pipe. Examine the aged, imported briar. Notice the careful attention to detail. Only the craftsmanship of gifted artisans could have imparted this rich rugged looking finish. Now smoke it and discover Heritage—one of the world's great pipes.

Available in smooth Heirloom ($13.50), and rugged Antique ($10.50) finishes. Send for Free Brochure!

UHLE'S PIPE SHOP
114 W. WISCONSIN AVE.
MILWAUKEE, WISCONSIN

---

**Victoria de los Angeles and Nicolai Gedda:** Hoffmann salutes his Antonia

SCLX 3667 three discs $17.37 CLX 3667* $14.37.

Performance: Lively
Recording: Good
Stereo Quality: Appropriate

An ideal casting of Les Contes d'Hoffmann—on records at least—would assign the three incarnations of the poet's feverish love to one soprano, and the four personifications of the Devil-Nemesis (whose different appearances Offenbach took pains to underline with the same identifying motive) to one baritone. This is, of course, more easily said than done, particularly as regards the sopranos, for each part calls for a distinct timbre and a different technique. In the present instance, however, Angel has regrettably passed up the opportunity to use Victoria de los Angeles for the two roles she could have filled with great distinction. The Spanish soprano is heard as Antonia in an affecting and passionate performance which takes the individual laurels in the entire production. However, Giulletta is sung by Elisabeth Schwarzkopf, whose high artistry cannot compensate for a lack of voluptuous tone quality that is essential to the role. This leaves the part of the doll, Olympia, which

---

**CIRCLE NO. 82 ON READER SERVICE CARD**

---

**CIRCLE NO. 73 ON READER SERVICE CARD**

---

HIFI/Stereo Review
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.

CIRCLE NO. 51 ON READER SERVICE CARD

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 $138.00 with oiled walnut or mahogany finish and just $124.00 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. 1294F, 616 Cecil St., Buchanan, Michigan

E-V FOUR components include: 12" acoustic suspension woofer | Ring-diaphragm mid-range driver | 5" dynamic cone tweeter | Etched circuit crossover
original design was not observed in the older stereo set (Epic BSC 101), I must point out, however, that the sound of the Epic set is remarkably good (though the utilization of stereo is erratic). Its assets further include a superior Olympia (Matti-wilda Dobbs), an excellent villain in all four roles (Heinz Rehfuess), and a tenor (Léopold Simoneau) who, though straining for the required volume at times, sings the lyrical passages with more suavity than Gedda can summon. I am willing to concede that, in overall merit, the Angel set is superior, but there is still much room for improvement.

G. J.

RECORDING OF SPECIAL MERIT

PURCELL: Fantasias for Strings: No. 4 a 4 in G Minor; No. 7 a 4 in C Minor; No. 8 a 4 in D Minor; No. 11 a 4 in G Major; Fantasia a 3 in F Major "Upon One Note"; Passacaglia No. 5 a 4 in E Minor; Triosonatas: No. 6 in G Minor (1687); No. 6 in G Major (1687); No. 8 in G Major (1683). Yehudi Menuhin, director.

Performance: Exceptional
Recording: Excellent
Stereo Quality: Superior

Entitled "A Purcell Anthology," this collection of what may loosely be termed late seventeenth-century chamber music is an exceptionally well-thought-out survey of Purcell's works for smaller string combinations, specifically the fantasia and the trio sonata. Although the fantasias were written for either viols or a mixed consort (viols and members of the violin family), performance on violins, violas, and cellos is certainly proper, especially when the works are played with as much sensitivity and stylistic awareness as here.

The same excellence of interpretation is apparent in the three trio sonatas (two violins, gamba, and harpsichord), and one cannot help being delighted at the involvement of the performers in their task, their imagination, and the passion of their playing. Although most of this music is available in complete editions, in most cases in excellent performances as well, Menuhin's splendidly directed interpretations make this a disc to treasure on its own. A second volume has been recorded in England with the same players, and I hope that Angel will release it too. The sound is quite first-rate, with admirable stereo spread.

A. SCARLATTI: Six Secular Cantatas: Il Eritropo d'Amor; Speranze Mie; Io Morirei Contento; Pensieri; Fertmate Omai Fermate; Cantata in Lingua Napoletana. Herbert Handt (tenor); Luciano Sgrizzi (harpsichord); Egidio Roveda (cello). EUDORC 709035M $5.98, 709035 $4.98.

A. SCARLATTI: Serenata a due, "Il Giardino di Amore (Venere e Adone)." Catherine Gayer (soprano), Adonis; Brigitte Fassbaender (alto), Venus; Hans-Martin Linde (soprano recorder); Rolf Quinque (trumpet); Hilde Nee (harpsichord); Karl Scherl (lute); other soloists; Munich Chami-

YEHUDI MENUHIN
Proper British style for Purcell works
her Orchestra, Hans Haldimair cond. DEUTSCHE Grammophon Archive ARC 73244 $5.98, ARC 3244* $5.98.

Performance: Both enjoyable
Recording: Excellent
Stereo Quality: Fine

The esteem in which Alessandro Scarlatti was held in his lifetime has not yet been recaptured in the present Baroque revival, and relatively little of his enormous vocal output has been recorded to set matters right. The present two discs may help, for the music is of high quality, although the texts to the six secular cantatas on Eurodisc and that of the Serenata on Archive are anything but dramatic masterpieces. (The Cantata in Neapolitan dialect is an exception— it is a nonsense canzana concerning various states of love.)

The best example is the Giardino di Amore, a dialogue between allegorical characters, which consists of eight arias and two duets. Unlike the chamber cantatas where the accompaniment is uniform, here Scarlatti provides for a variety of obligato instruments—soprano recorder and trumpet, in addition to strings—and the score itself is remarkably fresh and vivacious. If instrumental colors are lacking in the solo cantatas, Scarlatti's melodic and rhythmic inventiveness do much to sustain interest.

Herbert Handt is a tenor whose voice is far from ingratiating, but he has good ideas about the style of the music (though he could vary his da capo arias to much better effect). He sings with much sensitivity, and in the humorous Neapolitan piece, he reveals a good flair for characterization.

The two soloists in the Archive recording are well matched (a soprano for Adonis, against a contralto for Venus, takes some getting used to), but although each singer handles her part more than capably from the standpoint of vocal beauty and notes, one again might have wished for a more adventurous approach to the varying of the da capo sections. The instrumental playing, however, is more than splendid, and that superb recorder player Hans-Martin Linde turns in an outstanding job of embellishment on his da capo.

Both recordings are well reproduced technically, and each contains texts and annotations; translations are provided in English by Archive, in German by Eurodisc.


A. SCHUTZ: Geistliche Chormusik (1648) (complete). The Dresden Kreuzchor, Instrumentalists of the Dresden Philharmonic, Rudolf Mauersberger cond. ODORNC STC 91345/6/7 three discs $20.94, C 91345/6/7* $17.94.

Performance: Exceptionally worthy
Recording: Distortion present in both Stereo Quality: Good

The Cantiones Sacrae, consisting of forty motets published in 1625, have never been recorded in their entirety, and only a few isolated examples of these expressive, vital motets have been available on discs previously. One may then welcome with pleasure Nonesuch's selection, which includes Nos. 1, 2, 3, 9, 10, 13, 15, 16, 29, 33, 34, 35, 36, 57 (a Pater noster in two settings), 38, 39, and 40. Most are performed with Schütz's later addition of an optional continuo part, though for the sake of contrast some a cappella renditions are also included. The interpretations by the excellent mixed chorus are impressive for overall balance, intonation, clarity of lines, and heightened fervor.

A slightly more austere approach (perhaps one might term it more North German) can be heard in another important Schütz recording: the first complete version of the Geistliche Chormusik of 1648. This consists of twenty-five motets, primarily polyphonic in style and intended for performance throughout the ecclesiastical year. Like the earlier motets, these also have instrumental accompaniments. The performance by the Dresden Kreuzchor alternates between a cappella and accompanied treatments, thus ensuring con-

(Continued on page 109)
siderable variety over the six sides. The choir, all male and slightly smaller in sound than the Hannover group on Nonesuch, is particularly fine, and the motets themselves are quite glorious.

Both Odeon and Nonesuch have made the most of the stereo possibilities of this music, but unfortunately there are places on all four discs where the clarity of the singing suffers from distortion. Notes are provided in German and English in the Odeon album, and Nonesuch supplies notes, texts, and English translations.

I.K.

9 9 SOUSA: The Thunderer; Liberty Bell; El Capitan; Semper Fidelis; Hands Across the Sea; Stars and Stripes Forever; King Cotton; Crusader March; Our Flights; High School Cadets; Washington Post March, Andrzej Kostelanetz and his Orchestra. COLUMBIA CS 9159 $4.79, CL 2359 $3.79.

Maurice Abravanel

Affection for Tchaikovsky's Nutcracker

Performance: Brilliant and hokey
Recording: Superb
Stereo Quality: Give and take

Kostelanetz has gathered together a super-duper wind group and whipped his players through a finely spirited sequence of about a dozen marches—but hardly as March King John Philip Sousa wrote them. Indeed, the anonymous arranger plainly tried to go Morton Gould one better, and to Sousa's detriment.

At least when Gould decides to work up some free variations and outlandish modulations on familiar march tunes, he will sign himself as composer or arranger, and when he bills himself as conducting a record of Sousa marches, he will usually play them fairly straight. So, be warned that this Kostelanetz record is not for Sousa purists, even though it does offer a couple of welcome and unfamiliar gems, the Crusader March and Our Flights. Recommended with reservations only.

D. H.


Performance: Affectionate
Recording: Occasionally string-shy
Stereo Quality: Good

With its transfer to the Everyman series of the 1961 Abravanel recording of the complete Nutcracker, Vanguard has given us the only bargain version of Tchaikovsky's delightful score.

What Abravanel and his players lack in ultimate precision and power they make up for in their affectionate way with the music: there is no forcing of sonority or tempo for the sake of brilliance. The music breathes naturally, and the tempos seem appropriate for actual dancing without becoming sluggish. There is an apparent lack of string sonority in some of the grander moments, such as the magical growth of the Christmas tree and the climax of the great Pas de deux. But the children's dances, the squelching of the mice (piccolos) in the battle scene, and the familiar dances from the divertissement come off well, All told, an excellent buy.

Both stereo and mono review copies—labels to the contrary—were coupled in the sequence: 1-1, 2-4.

D. H.

RECORDING OF SPECIAL MERIT

9 9 VICTORIA: Motet and Mass, "O Quam Gloriosum": Motet and Mass, "O Magnificum Mysterium." Mary Thomas (soprano); Jean Allister (contralto); Edgar Fleet (tenor); Christopher Keyte (bass); Choir of the Carmelite Priory, London, John McCarthy cond. L'OISIAL-LYRE SOL 270 $3.79, OJ. 270 $5.79.

Performance: Superb
Recording: Mostly excellent
Stereo Quality: First-rate

John McCarthy and his marvelously responsive and vital mixed choir have again put us

(Continued on page 112)

The revolutionary LEAK Mark II Piston-Action Sandwich Speaker System will thrill you with its live, vibrant and exciting sound—only the patented piston-action principle can give you this concert hall realism at any and every dynamic and harmonic level—in any size listening area.

LEAK • MARK II
Piston-Action Sandwich®
Speaker System

NATURAL

The LEAK Mark II gives you natural sound... NO artificial resonances, or even the faintest hint of distortion... performance proven by laboratory tests and confirmed by recognized music critics.*

LEAK • MARK II
Piston-Action Sandwich®
Speaker System

Beautiful!

Its award winning decorator design... Its rich, deep-grained choice Scandinavian woods... its simplicity and ideal size (26" x 15" x 12") add a beautiful note to any room decor.

The New LEAK Mark II is a natural at only $199.

*Advise on hearing the Mark II at any Leak Authorized Specialist and request your free copy of the "Leak Report File."...or write:

ERCONA CORP.
432 Park Ave. So., N.Y., N.Y.

CIRCLE NO. 15 ON READER SERVICE CARD

CIRCLE NO. 68 ON READER SERVICE CARD

ALIVE & VIBRANT

DECEMBER 1965

ALIVE & VIBRANT

CIRCLE NO. 15 ON READER SERVICE CARD
BAROQUE AT FLOOD TIDE

By Igor Kipnis

As anyone who regularly reads the new listings section of the Schwann record catalog knows, the release of Baroque material has increased to the point where a new set of Brandenburg Concertos seems to appear about every two or three months, and scarcely one month goes by without a couple of Telemann or Vivaldi collections, not to mention such more unusual items as a Stölzel cantata, a Fasch sonata for recorder, oboe, violin, and continuo, or even a complete record devoted to Michael Corrette. That not just the smaller labels are involved may be noted by checking the recent release lists of RCA Victor (Monteverdi madrigals), Deutsche Grammophon (Baroque music for trumpet), Angel (Purcell Fantasias and Trio Sonatas), or Columbia (another Vivaldi Four Seasons). One also notices the emergence of many new, low-priced labels: Nonesuch, Turnabout, Mace, Music Guild, and Musical Heritage Society (basically a mail-order company), the greater proportion of whose releases are Baroque music.

One reason for the quantity of seventeenth- and eighteenth-century music on records is, of course, that much of it is scored for smaller combinations—Baroque chamber music—and is consequently less expensive to record than more symphonically proportioned repertoire. Another, perhaps even more valid, reason is that an enormous amount of material is recorded in Europe, where costs are less, and by European companies, whose products can then be sold in this country at a lower price by agreement with many of the smaller concerns.

The big question regarding this inundation of Baroque music (to be fair, one must also add Renaissance and late-eighteenth-century music) is the standard one about any vogue for something reasonably esoteric and select: how long will it last? One might very well also inquire whether there indeed exists as much of a market for this music as the manufacturers believe. There is no answer to the first question yet. Concerning the actual consumer demand for Baroque music, a representative of one major record company told me recently that distributors for his company were in fact requesting more and more records of precisely this kind. Obviously, one can’t argue with sales.

One thought about the quality of all these Baroque performances comes to mind: granted that the ability of players to cope with the stylistic demands of this music has improved vastly (I refer mainly to problems of ornamentation, added embellishments, and treatment of rhythms and tempos, as well as to the general ethos of Baroque), but with the great number of Baroque interpretations being issued monthly there are still a great many performances that can only be regarded as doing partial justice to the music and the period. A better-than-average selection of current Baroque releases is summarized below.

Turnabout’s Vivaldi collection consists of concertos for unusual instruments, specifically the viola d’amore and the cantino (the soprano recorder is the intended instrument and in fact is used here by Hans-Martin Linde, although the record jacket credits him with playing the piccolo). The music is not all first-rate Vivaldi, but the performances are extremely stylish and enjoyable. There is not all that much duplication of these pieces in the catalog, and the disc, which is very well recorded, can be heartily recommended.

One of the very few recitals of Italian organ music, other than those devoted to a single composer such as Frescobaldi, is a recent Music Guild release. On a Baroque-style organ that is excellent (though built during the nineteenth century), the Italian organist-musicologist Luigi Ferdinando Tagliavini plays in roughly chronological order a varied and fascinating selection of pieces by Trabaci, Merula, Frescobaldi, M. A. Rossi, B. Pasquini, D. Scarlatti (two sonatas, Longo 37 and Sup. 27—ton Sup. 57 as given on the jacket), and Zipoli. Highlights for me are two charming pastorales, one by Pasquini, the other by Zipoli. The reproduction in both mono and stereo versions is quite satisfactory.

Somewhat of a bargain in playing time is Mace’s collection of five of the six Bach motets (all but Komm, Jesu, komm) on one record. They are sung by a well-trained choir directed by the late Karl Forster and were recorded originally by Electrola. For reasons both of distinctiveness of sound and less hectic interpretation, I prefer, among the less expensive versions, the three motets performed by the Norddeutscher Singkreis on Nonesuch 71060/1060, or the Westfälischen Kantorei motets on the costlier Cantate label.

Two more Mace discs derived from Electrola masters are a Bach recital (entitled “Master of the Baroque”) and a collection called “Baroque Masters,” both played by the German harpsichordist, Ingrid Heiter. One may question the inclusion in the all-Bach disc of two chorales, which should not really be played on the harpsichord, but the quality of playing throughout is on a high level, warm, and expressive. I was equally impressed with the Rameau-Couperin-Scarlatti-Bach collection, most particularly with the virtuosic treatment of the Scarlattis. (The jacket, incidentally, does not specify which Couperin or which Scarlatti works are included, and that information is given below.) The recorded sound is very good.

Another harpsichord recital is Sylvia Marlowe’s latest for Decca, in which she performs with her usual verve and energy eight Scarlatti sonatas; the familiar Vivaldi D Major Concerto Op. 3, No. 9, which Bach arranged for solo harpsichord; two briefer works by Louis Couperin; and William Byrd’s The Belli. A splendid late-Renaissance piece that has been recorded before but not in the recent past. The reproduction, somewhat better in stereo than in mono, is very good although more reverberant than in Miss Marlowe’s previous discs.

Finally, Angel has released an extreme
ly well played album devoted to music from the court of Frederick the Great. This is one of the discs that is part of the “Music in Old Towns and Residences” series and is the first one to be made available on a label other than the imported Odeon. From the standpoint of solo playing, singing, orchestral playing, and accompaniment, this is a first-rate production, and the sound leaves nothing to be desired.

1. Vivaldi: Concerto, in D Minor, for Viola d’amore, Strings, and Continuo (P. 288); Concerto, in D Minor, for Viola d’amore, Lute, Strings, and Continuo (P. 266); Concerto, in C Major, for Flautino, Strings, and Continuo (P. 78); Concerto, in A Minor, for Flautino, Strings, and Continuo (P. 83). Günter Lenmnen (viola d’amore); Anton Stingl (lute); Hans-Martin Linde (supranino recorder); Württemberg Chamber Orchestra, Heilbronn, Jörg Faerber cond. TURNABOUT TV 340095 $2.50, TV 4009* $2.50.


It can be said that stereophonic parallel the philosophy of Zen—in the search for ultimate reality in purity and clarity of sound. True sound reproduction is the philosophy of PIONEER audio engineering.

So it is that we present with pride...

SOLID STATE FM MULTIPLEX STEREO RECEIVER
- Silicon Power Transistors
- Automatic Switching to FM Multiplex Stereo
- Highly Sensitive Nuvisor Cascode Tuner
- Automatic Protection Circuit

MODEL SX 1000T
90 WATTS OUTPUT

PIONEER ELECTRONIC CORPORATION
No. 15-5, 4-chome, Ohmori-Nishi, Ohtaku, Tokyo, Japan
US REPRESENTATIVE OFFICE: Room 3116, Empire State Bldg., 350 5th Ave., New York, N.Y., U.S.A.

Pioneer Authorized Service Agent in U.S.A.

New York Round Hill Associates, Inc. 434 Ave. of America, New York, N.Y., 10011 Tel. 212: CA-8-6600
Chicago: Experim Electronics, Inc. 7201 South Western Ave., Chicago, Illinois 60636 Tel. 312: HE-4-2700
Los Angeles: Wilshire Electronic 5106 Wilshire Blvd., Los Angeles 36, California Tel. (213) 937-1164

CIRCLE NO. 54 ON READER SERV'CCARD

DECEMBER 1965
in their debt by a combination of intelligent programming and superior performances. Victoria's first publication in 1572 included the two motets on this disc; the Masses, how-
ever, date from between ten and twenty years later. On this disc, aside from having the pleasure of observing the composer's work at different points during his life, one can hear the unusual juxtaposition of a Mass with the motet on which it is based. Con-
cerning the performances themselves, one cannot possibly imagine renderings that are more dramatic, more sensitively paced, or more acoustically refined than these. Along with the London Argo recording of the Te Deum Responsones (5149/149), these are the most outstanding, atmospheric, and intense Victoria performances I know. Although the reproduction is uniformly excellent, there are a few moments of distortion at climactic moments. No texts. I. K.

WOLF: Lieder (see Best of the Month, page 84)

COLLECTIONS


Performance: Quartets best

Recording: Quartets better

○ EARLY AMERICAN PSALMODY:
The Bay Psalm Book (Cambridge, Mass., 1640): Windsor Tune—Psalm 116; The Ten Commandments—Psalm 6; Old 148th or Hallelujah Tune—Psalm 128; London Tune—Psalm 19; York Tune—Psalm 66; Old 115th—Psalm 115. Margaret Dodd Singers, Gordon Myers, director. MISSION MUSIC IN CALIFORNIA: Alabadó (tenor and chorus): Si quiaertis miracula (Responson of San Antonio): Canticus spiritus (Pues vois sanet sin igual); Alabadó (women’s voices): Misas de los angeles (1796); Credo Hymn at the Visitation of Padre Juan Thomas cond. FOLKWAYS FH 5108 $5.79.

Performance: Spiritual psalm singing

Recording: Best in psalms

The commonly accepted image of the Mas-
sachusetts Bay Puritan settlers is a dour one—indeed, but anyone who has heard this re-
cording in its three previous incarnations (issued by New Records, Inc., the American Recording Society, and the Society for the Preservation of the American Musical Heri-
tage) will agree that though the words be piou, the tunes have superb vigor. And this is true whether they are lined out by precentor Gordon Myers and sung in unison by the congregation (as was the custom in 1640), or sung in the various part settings of Thomas Ravenscroft and other distin-
guished composers of the late Elizabethan and early Jacobean periods. (The part set-
tings were sung at home, never in church.) The performances in this FOLKWAYS reissue offer both unison and part settings, and they still hold their own as examples of fine, vital, and illuminating singing of English melodies that in their later American transformations were to become the foundation stones of our American musical heritage. The recorded sound still stands up excellently, too.

More in the nature of curiosa are the items contained on the California Mission Music side, which attempts to re-create the sounds and atmosphere of the mission school founded by Majorcan padre Junipero Serra in the 1770s. The Alabadó are folk-like, while the spiritual song, responsory, and short Mass emerge as more or less primitive versions of what was heard in the major cathedrals of Spain. The musical interest here is primarily of a documentary nature. The recorded performances—done appropriately on Majors—are serviceable, but by no means in a class with the work of the Mar-
garet Dodd Singers on the Bay Psalm Book side. These recordings appeared first on the New Recordings label, then on the American Recording Society and SPAMH labels, as noted for the Bay Psalm Book tracks.

The history of the chamber music recordings of Peter, Möllor, and Gehot is similar to that of the disc noted above. Musically, the two Peter Quintets on the FOLKWAYS disc ten by the professionally trained immigrants who dominated urban musical life on the East Coast during the early days of our independent existence as a nation.

The curious past of these FOLKWAYS discs emphasizes the need for a recorded history of American music in sound, covering its development from colonial times to the present. Much of the material for the pre-1900 era is already in existence on master tapes, some done originally by labels now inactive or functioning on a limited basis.

However, much of the truly yeoman work in the pre-1900 era has been done under the aegis of Karl Kruger, onetime conductor of the Kansas City Philharmonic and Detroit Symphony orchestras. Beginning with his New Recordings series, then continuing with the Music in America (or Archive of Rec-
corded Performances) series for the Society for the Preservation of the American Musi-

ical Heritage, Kruger has made it a long-
term mission to document on disc a repre-

sentative body of American music from the pre-1900 period. For a time, the SPAMH records were distributed gratis to libraries and educational institutions, but the Society has now reorganized its efforts on an annual subscription basis. Twenty-two discs in the series are currently available, covering the colonial, Federal, pre-Civil War, mid-nineteenth-century, and turn-of-the-century pe-
tiods, with ten more slated for release during the current season and three more to follow thereafter. Inquiries for catalog and prices should be directed to the Society for the Recordation of the American Musical Heri-
tage, Box 4244, Grand Central Station, New York, N.Y. 10017.

Even in the face of the encouraging re-
issue activity of the past few years by major companies and independents alike, anyone who has studied at close range the vicissitudes of American music on commercial records must come to one inevitable conclusion: the actual responsibility for assembling and keeping available a recorded documentation of the history of American music in sound does not and should not belong to the commercial record industry. This is, in the long run, a job for a combination of foundations and educational institutions.

(D. H.

(Continued on page 114)
RECENT PROFESSIONAL INSTALLATIONS
OF AR SPEAKERS

AR-2x

($89-$102, depending on finish)

Aeolian-Skinner reverberation system corrects excessively dead acoustics in the chapel of Choate School, Wallingford, Connecticut. Duncan Phyle, musical director of the school, describes the effect on live pipe organ and chorus as "so natural one is not aware of an electronic reverberation system."

Similar Aeolian-Skinner installations are operating in Christ Church, Cambridge, Massachusetts, and in St. John's Episcopal Church, Washington, D.C. AR speakers were chosen because of their lack of coloration, their undistorted, full-range bass, and their reliability.

AR-2ax

($109-$128)

Sound reinforcement system for the summer jazz concerts in the sculpture garden of New York's Museum of Modern Art. Live music had to be amplified without giving the sound an unnatural, "electronic" quality; AR speakers were chosen after testing many brands.

AR-3

($203-$225)

One of the listening rooms in the Library & Museum of the Performing Arts at Lincoln Center in New York City, AR-3's were chosen for these rooms to achieve an absolute minimum of artificial coloration.

Experimental Music Studio of the University of Illinois. Dr. Hiller (seated) writes about the AR-3's, used as monitor speakers: "I wish all our equipment were as trouble free."

AR speakers and turntables are often used professionally, but they are primarily designed for natural reproduction of music in the home. Literature is available for the asking.
Czech tunes are shorter, livelier, and suffused with a bracing, Smetana-like lift. One of them, entitled "Ukolbalať se zvuku," is an a cappella delight. The singing manages to communicate a joyful feeling through the language barrier, and it couldn't be more appealing. Intimately scaled but colorful orchestration—bells, harpsichord, recorders, bagpipes—adds to the pleasure. The warm, well-balanced sonics are entirely appropriate to the performances.

ENCORES FOR ORCHESTRA.


Performance: Feline
Recording: Crystal clear
Stereo Quality: Sufficient

The Heifetz transcriptions of Gershwin and of seven more or less offbeat French bonbons are both tasteful and made-to-order opportunities for the master to display his truly feline way with bow and strings. It is soft as silk one moment and prickly and wayward the next, all with no seeming effort, and wholly musical the entire time.

The Gershwin preludes are a delight in any guise, and it is fascinating to hear the miniature lyrical scenario that Heifetz has put together from the Porgy and Bess tunes. The French pieces are played for what they are—elegant and fetching musical fluff-balls. Good sound, well balanced.


Performance: Philadelphia but pointless
Recording: Brilliant!
Stereo Quality: Plenty

I grant the commercial point of these hokey arrangements, beautifully played and brilliantly recorded. But the musical value is nil, and the entertainment aspect will wear thin after a few hearings. If it's education on the workings of the orchestra that's the object, there have been better things than this: Prokofiev and Britten as old stand-bys; Ginastera's Variaciones Concertantes (once available with Donati and the Minneapolis Symphony on Mercury) for something off.

(Continued on page 116)
Of the 3 automatic turntables priced at 99° only one offers all these features.

Look into it.

a. Hysteresis Motor. The 40H is the only automatic so equipped. Maintains accurate speed even with extreme voltage variations. Uses famous Papst motor, found in professional turntables and tape transports.

b. Dynamically Balanced Tone Arm. Tracks any cartridge at its recommended stylus force setting, as low as ½ gram. Calibrated rotating dial provides direct adjustment of stylus force. Cartridge head has interchangeable insert; permits interchanging cartridges without rewiring.

c. Dynamically Balanced Turntable.

One-piece, 12", non-magnetic casting is machined to precise concentricity, then individually tested for dynamic balance. Weights are affixed to one or more points for equal mass distribution. Rides in Teflon-enclosed, dust-free, ballbearing races.

d. Feathertouch Push Buttons. A Miracord exclusive—only the slightest touch is needed for automatic play or reject. Arm responds gently without jumping, slapping or skating.

e. Time-Tested Mechanism. The same basic internal mechanism which gave the Miracord 10 and 10H their reputation for trouble-free reliability. Assures smooth, quiet operation even with extended bass response.

The Miracord 40H operates at 4 speeds: 78, 45, 33 and 16 rpm, and handles 7, 10 or 12" records. It plays single records manually or automatically, and stacks of up to 10 in automatic sequence. It is a modern instrument for modern stereo systems.

See it at your hi-fi dealer, or write Benjamin Electronic Sound Corp., 40 Smith St., Farmingdale, N.Y. 11736

The Miracord 40H
WHAT IS THERE ABOUT THE NEW UHER 9000 TAPE DECK THAT ALLOWS IT TO CARRY ITS OWN PROOF OF PERFORMANCE?

The new Uher 9000 Tape Deck represents the ultimate in precision and craftsmanship. As documentary evidence of this quality, a test certificate and an original frequency response curve sheet accompany every Uher 9000 that leaves the factory.

For the complete modest report on this great tape deck write for literature or judge for yourself by hearing a demonstration at your local Hi Fi dealer.

Sound begins and ends with a Uher Tape Recorder (pronounced U-ER).

D E C K  T H A T  A L L O W S  I T  T O  C A R R Y  I T S  O W N  P R O O F  O F  P E R F O R M A N C E ?

Another exciting—practical product from Toujay Designs the showroom of fine audio furniture. For free color brochure write to: Toujay Designs, Dept. 128, 146 East 53rd Street, N.Y.C., Phone (212) 752-2354. Available in Walnut, Teak and Rosewood.

CIRCLE NO. 71 ON READER SERVICE CARD

NOTICE TO STEREO & HI-FI BUYERS

BEFORE YOU BUY GET A RABSONS QUOTE…YOU’LL BE GLAD YOU DID!

At Rabsons Competitive Prices, Reliability and Personal Service have been bywords for over 60 years.

It’s so EASY and SAFE to deal with Rabsons.

* Up to 36 months to pay on Easy Pay Plans.
* Centrally located—as close as your telephone.
* As easy as your mail box—Free Mail Order.
* Hi Fi Clinic Service—Fast Air Mail Response on Quotation Requests—Franchised Distributor for Hi Fi Lines.
* 60 years of business.
* “Know How” to serve you better. Shipments FULLY PACKED and FULLY INSURED.
* “Attractive” Prices—Warehouse on premises—Fast Delivery—Large inventory permits processing and shipment promptly.
* All merchandise brand new in Factory sealed cartons.
* Save even more on complete system quotes—Expert Packing—220 Volts 50 Cycle merchandising a specialty—Free list of monthly specials.

The MULTICUBE

A New Dimension in Audio Storage Furniture

CIRCLE NO. 56 ON READER SERVICE CARD

FREE BALL POINT PEN with every quote Over 60 years of reliability

RABSONS 52 ST. INC.
119 West 57th Street, New York, N. Y. 10019
Tel. Area Code 212-247-0070

Free

Another exciting—practical product from Toujay Designs the showroom of fine audio furniture. For free color brochure write to: Toujay Designs, Dept. 128, 146 East 53rd Street, N.Y.C., Phone (212) 752-2354. Available in Walnut, Teak and Rosewood.

CIRCLE NO. 71 ON READER SERVICE CARD


Performance: Variable Recording: Fair

Virtually all of this repertoire—except the capably written Ralph Hunter pieces—is available in superior recorded form elsewhere. The Gregorian chant is done with organ accompaniment, while the Brahms and Fauré Requiem excerpts are done with organ rather than orchestra. The chief value of this disc is as a memento of the New York World’s Fair Vatican Pavilion, one of the few oases of good visual taste in a desert of commercialism run rampant.

The selections here are excerpts from the fifteen-hour-long taped program of background music played continuously at the Vatican Pavilion. This souvenir recording was sold exclusively at the pavilion when the fair was open, but since its closing the disc

(Continued on page 118)
BACH ON 5 GLORIOUS DISCS
A SPECIAL DGG/ARCHIVE PRODUCTION

Buy Three... Get Two Free!

The Magnificat and Eight Great Cantatas
Now Available on Archive at Special Low Price...The gift for any music lover on your Christmas list!

J. S. BACH: Magnificat & Eight Cantatas (No. 8, Liebster Gott, Wann Werd' Ich Sterben; No. 45, Es ist Dir Gesagt; No. 51, Jauchzet Gott in Allen Landen; No. 78, Jesu, Der Du Meine Seele; No. 201, Phoebus and Pan; No. 202, Weichet Nur, or Wedding Cantata; No. 211, Coffee Cantata; No. 212, Peasant Cantata.)
Soloists include Maria Stader, Dietrich Fischer-Dieskau, Hertha Toepper, and Ernest Haefliger, among others.
Munich Bach Orchestra & Chorus, Karl Richter, Cond. and Leipzig Gewandhaus Orchestra, Kurt Thomas, Cond.
KL-301/5; Stereo: SKL-1301/5
5-disc set, handsomely boxed, with booklet

SPECIALTY PRICED AT $17.98. SEE YOUR DEALER.

ARCHIVE PRODUCTION

FREE! ON REQUEST: The new DGG/ARCHIVE illustrated catalogs. Write: MGM Records, Classical Division, 1540 Broadway, New York, N.Y. 10036
has been made available to the public through record shops. On the cover there is a photograph of Michelangelo’s Pietà, which was loaned by the Vatican for exhibition at the World’s Fair.

D. H.


Performance: Elegant
Recording: Good location work
Stereo Quality: Good enough

Richter’s way with the Well-Tempered Clavier pieces comes out as a study in contrast between stern objectivity (the fuge of No. 5) and poetic brinkmanship (the extreme slow tempo for the famous E-flat Minor Prelude), with moments of the most captivating simplicity (the whole of No. 1 in C Major).

The Schubert pieces are altogether beautiful, and Richter’s juxtaposition of them is singularly fascinating, in that the Allegretto is minor-major-minor, while the Ländler reverses the pattern. His treatment of the seldom-played A-B-E-G-G Variations is Romanticism and pianistic glitter personified. He then shows his Slavic side in the moody lyrical Rachmaninoff piece and delivers wholly wayward and unpredictable poetry in the Prokofiev Visions fugitives.

Good recorded sound prevails throughout, despite occasional audience noises and occasional changes in background noise levels due to varying room atmosphere. D. H.


Richard Tauber (tenor), orchestral accompaniment. ODEON 83 391 $5.98.

Performance: Unique
Recording: Dated, but good

This is another entry in Odeon’s Die Goldene Stimme series, in which musical selections are interspersed with spoken reminiscences by the artist himself or a surviving relative (in this instance, Max Tauber, the singer’s cousin). I wish, though, that Odeon would follow the more painstaking methods of Angel’s Great Recordings of the Century series. The present disc is deficient and inaccurate in its annotations, lacks chronological data, and fails even to present the Carmen and Aida duets in their originally issued complete form. And while Max Tauber tells some little-known anecdotes disarmingly (in ripe Viennese-affected German), he is not always accurate in his recollections here.

None of this criticism, of course, relates to Tauber’s performance, which is spellbinding, as usual. Quite appropriately, one side of the disc is devoted to opera, the other to operetta and light music. The former includes a real rarity: the duet from Carmen in which Elisabeth Rethberg is the excellent Micàela. It is one of the three collaborations of these two artists dating from around 1920, a very early period for both. Tauber’s voice was a rather robust lyrical tenor at the time—a somewhat paradoxical description which, nevertheless, makes sense in his case. His vigorous style, full-bodied tone, sentimental flair, and firm command of the upper register are evident not only in his early Carmen excepts but in the acoustical Aida, Der Rosenkavalier, and The Bartered Bride selections as well. The Don Giovanni aria (recorded much later) is justly famous—with its smoothness of line and abundant breath support it is just a shade less incredible than John McCormack’s hair-raising feat. (Max Tauber makes the amusing disclosure that his cousin once auditioned for the celebrated baritone Leopold Demuth, who pronounced young Tauber’s voice threadbare and entirely unsuited for an operatic career.) Richard Tauber was an accomplished composer, and he was planning on a career as a conductor when he decided to become a singer. Side B of the present disc features the tune Ich glaub’ nie mehr an eine Frau, which he composed for an early movie musical, and the sentimental Das alte Lied, in which he accompanied himself at the piano. Not much new can be said about his way with these, or with the music of Johann Strauss, Lehár, and Kálmán. Just as every promising Italian tenor is sooner or later compared to Caruso, every good operetta tenor who brings healthy vocal resources and a certain touch of Viennese style to this music will find himself pronounced a “second Tauber.” The fact of the matter is that the more “second Taubers” appear on the scene the more obvious it becomes that the combination of charm, showmanship, sovereign technique, and infectious delight in his own singing that characterized the first Tauber remains unapproachable.

G. F.

VEGA
Capacitor Microphone
You capture the complete sound every time. Whether it’s a big symphony orchestra, a mighty pipe organ or a combo, Ultra low distortion. Exciting fidelity, transparency and clarity. 10,20,000 Hz linear response guaranteed. Swichable low or high impedance output. Switchable low frequency filter. Superior stability. Why accept less?

Single microphone, power supply $165
Two microphones and dual power supply for economical stereo arrangements $315

Write for free brochure, Vega Electronics Corp. (creator of the world-famous Vega-Mike® wireless microphone), 1161 Richard Ave., Santa Clara, Calif. 95050. (Ask any franchised Vega dealer for a demonstration.)
The more you know about solid state receivers...

...the more you'll appreciate the value of Bogen's new RT8000

Outside, there's the bold thrust of its bevelled front panel, the sweep of its recessed, walnut-grained dial. The full complement of controls and switches provides for simultaneous or selective listening to local and remote speakers plus phones. Also on/off switching for tape monitoring, loudness/volume and AFC. Geared flywheel action makes tuning smooth and fast; the instrument-type meter makes it precise. But it's inside the RT8000's all-transistorized circuitry that you get the full benefit of Bogen's ten years-plus in solid state design. Circuitry that includes 34 transistors, 12 diodes, 3 multi-cell silicon rectifiers, 1 AFC diode and 1 zener diode. The power supply alone uses 6 silicon diodes and 3 transistors for superior filtering, lower residual hum, consistent performance regardless of line voltage variations. Multi-stage AM and FM circuitry offers high gain, superior adjacent channel separation, incredibly low distortion and low drift. Completely automatic time-division type multiplex, with special composite-signal amplifier improves stereo separation, especially at high frequencies. And there's advanced Stereo-Minder circuitry to prevent triggering on false stereo signals.

- Oversize military-type heat sinks provide lower operating temperatures and increase transistor life.
- If you are in the market for total performance at a totally realistic price, visit your Bogen dealer today and listen to the expensive sound of this modestly priced receiver.

Bogen's new RT8000
Solid State 70 watt AM/FM Stereo Receiver Only $319.95
Almost every luxury feature we offer on our $66 and $120 three-way 12" speakers can be found on the E-V/Wolverine LT12 ...yet all you pay is $36.00!

First compare the E-V/Wolverine LT12 with the very best integrated multi-way speakers you can buy, the Electro-Voice 12TRXB and 12TRX. You'll find it so close in features, performance, and sound quality that you may wonder why anyone pays more!

For instance, the LT12 boasts a one-piece diecast frame. The finest speakers are all diecast to assure permanently perfect alignment of every moving part — no twisting, bending, or sagging can add distortion or shorten speaker life. The tolerances can be held tightly for higher efficiency, smoother response, and more uniform performance.

The LT12 long-throw suspension system, plus "deep-dish" woofer cone design significantly reduces distortion — even at high listening levels. Solid, well-balanced mid-range is assured by the exclusive E-V Radax® dual-cone design.

To complete the LT12, a compression-type tweeter with its patented E-V diffraction horn* spreads pure, sweet highs throughout the listening area. A separate tonal balance control permits remote adjustment of LT12 response to match your room acoustics.

You'll find these same features — and more — on our higher-priced E-V three-way speakers. The difference here is in degree, not in basic design. Our more expensive units have larger magnets and even tighter tolerances for smoother, wider range and higher efficiency. They are well worth the higher investment.

But the similarity of the E-V/Wolverine LT12 to these fine speakers points up a basic advantage over all other competitively priced units — and a matter of deep-seated design philosophy. The question was not "What can we leave out?" but rather, "What more can we include in this remarkable speaker?"

Our advantage is most apparent when you listen and compare the LT12 with other speakers in the same price class. No question about it, unless you pay two or three times more, the E-V/Wolverine LT12 is the finest 12" three-way value you can buy. Hear it now at your nearby high fidelity dealer.

*Pat. No. 3,777,716

ELECTRO-VOICE, INC.
Dept. 1254F, 616 Cecil Street, Buchanan, Michigan 49107

ElectroVoice
SETTING NEW STANDARDS IN SOUND
HIFI/Stereo Review's Choice of the Latest Recordings

Reviewed by Joe Goldberg • Nat Hentoff • Paul Kresh • Gene Lees

© CHARLES AZNAOUR: The Aznavour Story, Charles Aznavour (vocals); orchestra, Paul Mauriat cond. Que c'est triste Venite; Le temps; Ave! and nine others. Reprise RS 6172 $4.79, R 6172 $3.79.

Performance: Vital
Recording: Good
Stereo Quality: Good

This album, done in French, is Aznavour's second on Reprise. The first, in English, was—quite rightly, I think—put down by Joe Goldberg in a previous issue of this magazine. The English album was ragged, and since I wrote four of the lyrics for it and attended all the recording dates, I can explain why.

Like most European singers, Aznavour always overdubs his albums—that is, he records the orchestra first, takes the tapes home with him and rehearses for a week or two, then adds the voice. After much pondering, I have come to approve of this practice. Aznavour's argument is sound: "If I walk into a studio where twenty-seven men are playing an arrangement I've never heard, how can I fit the vocal to it properly if we record "live"?

The dead hand of the American Federation of Musicians rests heavily on the American recording industry. It takes a dim view of overdubbing. It forbade it at one time, even though it had no real way to enforce the ban—all you have to do is record the singer on a separate channel, remove that channel after the musicians leave, and do the vocal over. Eventually realizing the folly of its position, the union shifted its stand; now it permits overdubbing if you pay the musicians an hour's overtime. This doesn't stop overdubbing—it's done mostly on the sly, even yet—but this makes it costly. This unrealistic attitude toward overdubbing gives the American public some pretty sloppy recordings at times.

If you listen to Aznavour's English album on Reprise, and then to this one, you'll hear the difference. Several of the tunes are heard in both. The principal difference arises from the way they were recorded. The French material was overdubbed with scrupulous care in Paris. The English album was recorded in three consecutive hectic days in New York. How Aznavour did it at all, in view of the conditions, is beyond me. As gathered as it was, watching him work on it give me a respect approaching awe for the man's professionalism.

The French album is a pick-up of material from various Aznavour albums on the Barclay label. All have charts by Paul Mauriat, who directs the orchestra when Aznavour works at the Olympia Theater in Paris. Mauriat's arrangements are infinitely better than Sy Oliver's in the English-language album. Aznavour has a belief that he must alter the arrangements of his songs when he works for the American audience. I don't agree. I think he should record in English with Mauriat's charts. Mauriat extracts the true flavor of the songs; Oliver hybridized them.

This album is a good compendium of Aznavour, well recorded. Compared with the Barclay originals of most of this material, the American disc mastering sounds better to my ears. G. L.

© THE BEATLES: Help! John Lennon, Paul McCartney, George Harrison, Ringo Starr (vocals and instrumental accompaniment); orchestra. Help!; The Night Before; You're Gotta Hide Your Love Away; and nine others. Capitol SMAS 2386 $5.79, MAS 2386* $4.79.

Performance: Light-hearted
Recording: Good
Stereo Quality: Good

Initially it appears that the inspiration for the Beatles as movie performers is the Marx Brothers. Their first film, A Hard Day's Night, was a delightfully mad slapstick satire scattered with Marxian touches. In their second film, Help!, there are even more of them, including a sequence in which, as the camera cuts back and forth, the Beatles keep turning up in different clothes. This bit is out of the battle sequence in Duck Soup.

The music of the album has the tone of a total put-on. One senses that they're laughing not only with the teen-agers who buy their records, but at them as well. (In Toronto recently, I saw a schoolgirl secretly scrawling on a brick wall, put there no doubt after the Beatles left the city: "I love Ringo Starr, but he's mean!") In one of the tunes of this album, there is a repeated weepy falling note on the guitar which, in its deliberate exaggeration, betrays how lightly the Beatles take their songs about injured adolescent love.

This album is a potpourri of tracks from the film—an orchestral suspense passage (the underscore was written by Ken Thorne) next to a typical Beatles tune. The funniest bit is a performance on sitar and flute of A Hard Day's Night as if it were an indigenious Indian theme. The songs are good, and the lyrics—always the weakest facet of the Beatles' records—are somewhat better than they used to be.

G. L.

RECORDING OF SPECIAL MERIT

© TONY BENNETT: Tony's Greatest Hits, Volume III. Tony Bennett (vocals); orchestra, various conductors. I Left My Heart in San Francisco; I Wanna Be Around; Quiet Nights; Who Can I Turn To; The Moment of Truth; When Joanna Loved Me; The Good Life; A Taste of Honey; This Is All I Ask; The Best is Yet to Come; Once Upon a Time; If I Ruled the World. Columbia CS 2373, $4.79, CI 2373 $3.79.

Performance: Intimate
Recording: Excellent
Stereo Quality: Excellent

A few years ago, Frank Sinatra was the main force for good songs in the field of popular music. Sinatra's source of material was an excellent one; he plowed through all the Broadway show scores of the Twenties, Thirties, and Forties and made new, fresh recordings of their best songs. But eventually, because of the fact that long-playing records are kept and played for years by the purchaser, that vein of ore petered out. In the meantime Sinatra had not been developing new sources of material, and when that source was worked out, he was in trouble;

Explanation of symbols:
• = stereophonic recording
• = monophonic recording
* = mono or stereo version not received for review

DECEMBER 1965

121
Tony Bennett went a different route. He became the principal finder and developer of new writers and new songs. No one in America has done more to see that good songs get heard than Tony Bennett. He has a profound personal rapport with song-writers; and they like the way he does their material. But there's another reason Bennett gets his pick of good songs. The music business, as it is almost unnecessary to say, is frequently corrupt. A lot of big singing stars have a rather nasty trick of telling song-writers that they'll do a song providing it can go into the singer's own publishing company. In other words, the singer wants a kick-back—not an illegal one, to be sure, but certainly an unethical one. Bennett doesn't do this; he owns no publishing company. This is considered naive by some of the cynics in the business, but Bennett once told a friend with a wink, "Yeah, but all the good song-writers bring me their stuff." He's correct. His high level of professional ethics gives him first pick of everyone's stuff. This is good for him, for the song-writers, and for American music.

This album is made up of material from Bennett hit singles for the past couple of years. It is an impressive demonstration of his importance to this country's music. Most of these are great songs—Bobby Scott's A Taste of Honey, When Joanna Loved Me are my favorites—and Bennett's are, as far as I'm concerned, the definitive performances.

G. L.

@ Brothers Four: Try to Remember. Brothers Four (vocals), unidentified accompaniment. Malalik; Wild Colonial Boy; Sloth; Sakura; Bora Free; and seven others. Columbia CS 9179 $4.79, CL 2379 $3.79.


There is a bit of everything on the new album by the Brothers Four. The arrangements, for widely varying instrumentation, are divided among Teo Macero, Tom Newsom, and Milt Okun. The material ranges from Try to Remember (first introduced by Jerry Orbach in The Fantasticks and gradually becoming a standard), through straight pops such as What Now My Love and straight folk numbers (Wild Colonial Boy), to one of Jon Hendricks' exercises in doggerel, Gimme That Wine.

It's all very pleasant and professional, and the vocal arrangement of Remember is ingenious, but there's nothing much to stick to the ribs. As for the liner notes, I can only assume they are an inside joke. J. G.

@ Ray Charles: Country and Western Meets Rhythm and Blues. Ray Charles (vocals and piano); Jack Halloran Singers, Raellets (vocals), unidentified orchestra. Together Again; I Don't Care; Don't Let Her Know; Maybe It's Nothing At All; Next Door to the Blues; and seven others. ABC-Paramount ABCS 520 $4.79, ABC 520 $3.79.


As practically everyone will recall, Ray Charles has shifted his stance several times in his career, from (a) rhythm-and-blues artist to (b) pop singer to (c) country-and-western popularizer. In his latest album, he offers several items each from column (a) and column (c). Except for the two songs from his new film Ballad in Blue, which are overly maudlin, all the performances are as we have come to expect from Charles.

But there is a slight feeling of a good thing warmed over a couple of times too many. Only Blue Moon of Kentucky, the Bill Monroe classic, has all the excitement Charles is capable of. This, with Charles' own 'swinging' rhythm—the bossa nova figure backwards, to create an irresistible swing—ought to become a hit for him. And it should be said that few other performers could make an album this good. But we have a right to expect more from Charles because we've already gotten more several times.

J. G.

@ Nat Cole: Looking Back. Nat Cole (vocals); orchestra and chorus, rave Cavanaugh or Billy May cond. World in My Arms; Send For Me; Again; Midnight Flyer; and seven others. Capitol ST 2361 $4.79, T 2361 $3.79.


Americans are very poor at honoring their dead, especially if there is a little money to be had by honoring the deceased. We have certainly had far more shocking examples of the practice than this record album, but this is not the way to do it either.

Nat Cole was one of our very best popular singers, with a unique and inimitable style. Some say he was, among others, the business of manufacturing hits, he sang a good bit of ephemera. Sometimes, he sang a subtle sort of pre-rock-and-roll, and one of those recordings, Looking Back, is a classic. That style was emulated, probably most successfully by Brook Benton.

The present album is an attempt to point this out. Eleven songs in the style, several of them indifferent, have been collected. In case one misses the point, it was decided, according to the notes, to add "extra percussive go for places to enhance the sound and heighten the rhythm upon which the Cole voice rides so superbly."

Well, no great damage has been done, but it seems a disservice to a fine singer, whether it makes him an ex post facto yé-yé idol or not, to perpetuate his performances in any fashion other than the one in which he chose to record them.

J. G.

@ Floyd Cramer: Class of '63. Floyd Cramer (piano); orchestra. Bill McElhiney cond. I Feel Fine. Try to Remember: Mr. Lonely, and nine others. RCA Victor LSP 3405 $4.79, LPM 3405 $3.79.


This album offers further evidence of the rise in quality of commercial music in this country in the last year or two. Their people in rock-and-roll and country-and-western are actually learning a little about music.

Floyd Cramer is a Nashville pianist with a coarse tone who is heard on a lot of c & w discs. He plays rather well, with a light and flippant quality at up tempos. His chord voicings become monotonous after a time—they are very limited. He states melodies mostly in a single-note style in the middle register of the instrument. Disc jockey Noel Ball, of Nashville's WMAK, says in the liner notes, 'Floyd's right hand, while carrying the melody, seems to slide into chords, giving the effect of striking quarter tones between the piano keys.' That's something that bugs me about rock-and-rollers, folkies, and c & w people: when they make the most elementary musical discovery, they trumpet it as if it were an all-time first. Jazz pianists have been doing that trick for nearly a half a century, maybe longer, and Oscar Peterson can actually create a strong illusion of a bent note.

Cramer is heard against a fairly large orchestra. If this is the best of them, and it probably is, Nashville's string players are all right, but nowhere near in a class with those of Los Angeles or New York. The brass players aren't much. Bill McElhiney's writing, too, is all right, though too often it consists of tied whole notes in the strings—what arrangers call "gone eyes." I suspect he's (Continued on page 124)
Listen. Compare.
Your money back if you can't hear the difference.

We've made nine (9) improvements in Audiotape.
Can you hear them? We don't know. But we can.
If you can't hear the difference in a reel of new Audiotape, if you don't think it sounds better, mail it back to us with your sales slip within 10 days. Back will come your money.

Laboratory instruments show the difference. You can see the better tone. We're betting that your ears are just as sensitive as the instruments.
But—Holy Smoke!—listen carefully.

Hear our new Low-Noise tape, too.

AUDIODEVICES INC.
235 E. 42nd St., New York 10017
Sound Tape • Computer Tape • Instrumentation Tape
The Music of Meyer Kupfermann—T O E 1000.1 SRS 12000-1
The Music of Nicolas Flagel—T O E 1007.3 SRS 12002-3
BRISS BAND
Sounds for Sentimentals S EP 7007
The Other Side of SEP 2006
The Brass Band Bavarian Style S SEP 2009
The Music of Nicolas Flagella—T O E 1005 SRS 12005
The Music of Yosel Helyberg—T O E 1006-7 SRS 12006-7
The Music of Lennard/Helyberg—Flagella
The Music of Basie Kentwater—
The Music of Harold Farberman SEP 111 SRS 12011
The Troubadour of Joy (Perl Bernard, O.F.M.)
ASTRUD GILBERTO: The Shadow of Your Smile, Astrud Gilberto (vocals); orchestra, João Donato, Claus Ogerman, and Don Sebesky cond. Masbra de Carnaval: Fly Me to the Moon; O Gasino; and eight others. VERVE V 8629 $5.79, V 8629 $4.79.
Performance: Stiff
Recording: Superb
Stereo Quality: Superb

During the years when Astrud Gilberto was married to João Gilberto, she had ambitions to be a singer, which her husband discouraged. She was right commercially, apparently. But he was right aesthetically. There has been a good deal of trite written about the "sound of innocence" she projects. What she projects is amateurism: those silly little unsupervised high notes "way out of her limited register; an intonation that at times is downright embarrassing; and an almost unbelievably expressionless quality, a woodenness that amazes me. One wonders if there's a woman there, a person, or a personality. Listening, I get the feeling that she must be signed with fixed, unblinking eyes, and that if you waved your hand in front of them, she wouldn't notice.

There are moments in this album when Mrs. Gilberto sounds almost human. Almost talented. O Gasino, a wordless scat vocal, has charm and swing; the same qualities occur in Aranda. Since both tracks were arranged by João Donato, it seems some of the credit for getting a bit of a performance out of her should go to him.

When Mrs. Gilberto sings English, she seems to have no idea what the words are about, and not much concern either. In Portuguese, she's a shade better. But only a shade. I don't like saying these things about Mrs. Gilberto. She is a shy, modest, young lady. But as Winston Churchill once observed of Clement Atlee, she has so much to be modest about.

N. H.

Performance: Bland
Recording: Very good
Stereo Quality: Natural

"This is tranquilizing music," says the liner notes. Yes, Los Indios Tabajaras, as you probably know by now, are two Brazilian Indian brothers who play guitar. They occasionally have some slight rhythm accompaniment—maracas, for instance—which may be played by the brother who is not solning. The full-tone, the heavy vibrato, the languid pace, makes their music reminiscent of Django Reinhardt. But it is not Django-like music they play, it is Django-like Muzak. Everything is smooth, bland, predictable. The only element of surprise I found on the disc was that Alfred Newman's theme for The Greatest Story Ever Told is a very nice tune, indeed.

TOM JONES: What's New Pussy Cat? Tom Jones (vocals); orchestra. Who's New Pussy Cat?: Little by Little; Endlessly and nine others. PARROT PAS 71006 $4.79, PA 61006 $3.79.
Performance: Harsh
Recording: Harsh
Stereo Quality: Okay

Britain's Tom Jones is a throwback to an earlier era of rock-and-roll. He stands for restoration of the switch-blade to r-a-n-d-r. With his vicious singing, greasy sideburns, high-beamed boots, and punk's clothing, he is a musical nihilist. A white singer, he imitates Negro blues-singers—but not very well. The overall tone of the album, which is hysterical, is set by the title track, a dreadful song by Burt Bacharach.

RECORDING OF SPECIAL MERIT
ANITA KERR QUARTET: We Dig Mannei. Anita Kerr, Dottie Dillard, Gil Wright, Louis Nutley (vocals); orchestra. (Continued on page 12.)

P. HIFIS/STEREO REVIEW
Looks can be deceiving! Just because the new Magnecord Model 1020 has a pretty face and optional walnut base, don't get the idea it's not a professional quality instrument. When your wife starts raving about the way it complements her decor, don't be afraid you're going to miss any of that famous Magnecord quality. If the elegant new appearance fools you, just put the 1020 through its paces. The Model 1020 has Magrecord's unsurpassed ability to record from any program source, gentle and sure tape handling and professional endurance. The new Magnecord may not look like a big, business-like professional tape recorder/reproducer... but it sounds like one. See the new Magnecord Model 1020 at your dealer's or write for new brochure.

DECORATOR STYLED WITH A PROFESSIONAL HEART...
Here's the excitement and great music from Ferrante and Teicher's concert tours that have broken box office records all over the country. It’s a great one...

Available wherever albums are sold

SAVE UPTO 40% BRITISH HI FI COSTS MUCH LESS WHEN YOU BUY DIRECT FROM THE U.K. HI-FI MAIL ORDER SPECIALISTS

C. C. GOODWIN (SALES) LTD. (Dept. HFS)

- You will be highly delighted with our money saving prices!
- Write today for full details, inclusive quotations on specific or second-hand Hi-Fi Equipment mailed by return. Send $1 bill for catalogue ($2 by airmail).
- We ship to the U.S. and Canada every day—let us add your name to our list of satisfied customers.
- All equipment carefully packed insured and shipped promptly at minimum cost.

SEND HI FI/STEREO REVIEW REGULARLY EACH MONTH, FOR:

SUBSCRIPTION OFFER SAVING UNDER SINGLE-COPY PRICE

☐ 3 Years $12 ...... YOU SAVE $6
☐ 2 Years $9 .......... YOU SAVE $3
☐ 1 Year $5 .......... YOU SAVE $1

☐ New ☐ Renewal ☐ Extension

name please print

address

city state zip code

Bonus!

☐ Payment enclosed. (We will add 2 EXTRA ISSUES at no extra cost, for each year of your order)

☐ Bill me. I'll pass up the bonus. initial

Additional postage: Add $1 per year for Pan-Am and all other foreign countries.

Mail to: HI FI/STEREO REVIEW
Dept. 0152 Portland Place, Boulder, Colo. 80311

Baby Elephant Walk: Too Little Time; Moon River; and nine others. RCA Victor LSP 3428 $4.79, LPM 3428* $3.79.

Performance: Startlingly good

Recording Quality: First-rate

Stereo Quality: Excellent

Very good and sophisticated musicians are often used to make the childish records that come out of Nashville. For example, Boots Randolph, whose tenor saxophone is heard on what seems like half the rock-and-roll discs from that town, is a good jazz player. He can make more money in Nashville than he possibly could in New York and still play good music on his own time. I for one couldn’t live that way, but one must respect the right of another man to find his life’s order in his own way, particularly in so difficult a field as music.

But the most startling case in Nashville of the application of superior musicianship to inferior music is that of the Anita Kerr Quartet. This four-piece group is heard on an enormous number of Nashville discs. Anyone with ears can hear that they’re competent. But just how good they actually are is more clearly evident in this disc than in anything else they’ve done. Flawless intonation, beautiful blend, great precision of phrasing, good time—they have all these things.

They’ve taken some of the best Mancini tunes (along with a little of the trivia) and set them for voices. Presumably the vocal writing is Miss Kerr’s—she’s an arranger—but I doubt that she wrote the orchestral accompaniments. The album was made in England, where it’s possible to hire large orchestras at prices not designed to bankrupt the record company, and the sound is excellent. Chester Akins was the producer. Some of the tunes are done wordlessly, and in Baby Elephant Walk the voices imitate strikingly the calliope Mancini used in the original performance in the sound-track for Hatari.

As far as I’m concerned, the two best vocal groups in America are the Hi-Lo’s and the Anita Kerr Quartet. And the Hi-Lo’s tend to let their musicianship get in the way of music: they’re sometimes complex to the point of being cluttered. Miss Kerr goes for simplicity, which should not, however, be confused with naiveté. When she wants a tight, dissonant voicing that is effective but hard to sing, she writes it—and then she and her colleagues sing it impeccably.

This group is a pure wonder. G.L.

@ @ TOMMY LEONETTI: Tommy Leonetti Sings the Winners. Tommy Leonetti (vocals); orchestra, Claus Ogerman cond. Our Day Will Come; I Can’t Stop Loving You; Looking Back; and nine others. RCA Victor LSP 3404, $4.79, LPM 3404 $3.79.

Performance: Coarse pops

Recording: Good

Stereo Quality: Good

The talents of two very able men—singer Leonetti and arranger Claus Ogerman—are wasted in a trashy, quasi-rock collection of low-grade pop hits from recent seasons. The Wayward Wind is done rather nicely, but the album mostly panders to the taste of the ordinary run of disc jockeys. Surely Victor can find a better way to attract attention to Leonetti’s considerable ability than this. G.L.

(Continued on page 128)
Only complete line of FM ANTENNAS finest in every price range!

AWARD WINNING FINCO FM-4G ANTENNA $24.90 list

Discover the difference that a FINCO Antenna makes in FM sound. FINCO's maximum gain means a substantially greater signal over the full 88 to 108 MC band. Regardless of your location, you bring in more stations — with exacting station separation — free from multi-path reflections. Choose a superb FINCO FM Antenna, and get perfect FM sound.

Include a FINCO FM Band Pass Filter and stop FM interference by blocking out unwanted signals from TV stations, citizens band, amateur transmitters, electric motors, fluorescent lamps, automobile ignitions, etc. You'll never hear a signal that's cleaner, clearer, purer.

FINCO is the name to look for, when you want the very best in FM reception.

THE FINNEY COMPANY
34 West Interstate Street • Bedford, Ohio

Write for Bulletin #20-213, Dept. HD
Trini Lopez

Good voice. happy energy, and musicianship

< TRINI LOPEZ: The Rhythm and Blues Album. Trini Lopez (vocals); orchestra. Don Costa cond. She's About a Mover; Little Miss Happiness; Shout; and nine others. Reprise RS 6171 $4.79, R 6171 $3.79.

Performance: Spirited
Recording: Good
Stereo Quality: Good

Trini Lopez is a translator. He takes rock-and-roll and rhythm-and-blues material that is incomprehensible to the average white adult and breaks it down into elements they can understand. By a certain standard of criticism, which puts more emphasis on social than musical values, I suppose he's a Bad Singer—like, he's not ethnic or pure or uncompromising or any of those great things. I kinda like him.

For one thing, he's got a good voice. For another, he's got a good bit of musicianship, both in his guitar-playing and his singing—he knows what he's doing. His nuance is clean, which comes as a relief after the mumbles of rock-and-roll. For still another thing, he's got good time: he swings, which most rock-and-roll practitioners don't. Finally, he has an infectious quality of happy energy. Anybody who can put through a whole album of the same damn monotonous chord changes and retain your interest has to be accounted a man with talent.

G. L.

< ROD MCKUEN: Rod McKuen Sings His Own. Rod McKuen (vocals); orchestra. Jerry Butkin, Hank Levine, Mort Garson, or Gene Page cond. The Summer's Long: Each of Us Alone; Running in the Rain; and nine others. Rca Victor LSP 3434 $4.79, LPM 3434* $3.79.

Performance: Gentle
Recording: Good
Stereo Quality: Good

The only really important thing to come out of the so-called "folk music" movement was the restoration of the idea of a song as a story. That's what songs were originally, and that's what they are again becoming. What has bothered me in folk, however, is musical crudity coupled with deliberate illiteracy.

The reason I respect Rod McKuen's writing (he does both words and music) is that he has taken the central idea of folk and extended it. His songs are both musical and literate.

This evaluation, however, is a slight to McKuen's talent: he was in fact writing this way long before folk music hit us. Somehow he was lost temporarily in the shuffle. This oversight is being rectified; and in the meantime, McKuen's writing has improved.

I once had occasion to observe that if McKuen ever learned to control rhyme, instead of letting rhyme control him, he might develop into a major song-writer. This has happened. His writing today, as exemplified by this album, is tighter, more organized. At the same time, I find I like some of his earlier material more now than I used to. The Lovers, which I used to think of as of a pretty but pretentious tune, now seems to me genuinely lovely. It has a profound wistfulness, and instead of making a "poor-me" statement about love, it says "pour them."

That is compassion, man's most worthy emotion. It is well expressed (even if the lyrics have some ill-advised images), and that makes the song something rather special. Another McKuen song that I have liked for a while now is Running in the Rain, which the Kingston Trio and Glenn Yarbrough have previously recorded.

McKuen doesn't sing well, but he sings nicely. His voice is soft, and there's a slight frog in his throat (maybe he smokes) that's not unattractive. He has warmth, if a limited technique.

His subject matter is man's isolation from himself and others. He is concerned that in reaching out for love and companionship, we should not lose the bonds of family and old friends. I felt like a friend passed along to me a Turkish proverb that states what McKuen's songs also say: "Before you learn to love, first learn to run through snow, leaving no footprint."

G. L.

< NEW CHRISTY MINSTRELS: The Wandering Minstrels. New Christy Minstrels (vocals); orchestra. Gregar Mann cond. W'moweb: Live! Live!; Guadalajara; Girl From Ipanema; Go, Latins, Go; and seven others. Columbia CS 9184 $4.79, CL 2384 $3.79.

Performance: Rousing
Recording: Good
Stereo Quality: Excellent

The New Christy Minstrels, seven boys and two girls, have come quite a way since they started out under the direction of Randy Sparks. Their latest disc is hardly a folk album at all. It has a big, modern band with arrangements by Hugo Montenegro, who is hardly a folk scholar. It also has a conductor, Gregar Mann, and a vocal arranger, Bob Alazar.

As indicated by the title "The Wandering Minstrels," the idea here is a sort of musical world tour, with the Christies singing songs from a lot of different countries. These songs have spanking new arrangements, and some of them have slight changes so they can be copyrighted: thus we get Lovely Greenleaves and Sweet Sorrentos.

The Christies do quite well with the various styles. W'moweb and Guadalajara are especially exciting, and Ipanema, that old folk favorite, has someone doing a splendid imitation of Joao Gilberto. Since most of these are big production numbers, I recommend the added depth and presence of the stereo version.

J. G.
Merry Christmas! Say it with music...

a complete Ampex stereo tape recorder system...plus $50 worth of stereo tapes...all for just $299.95!

Now he can record and listen the way professionals do...with Ampex quality equipment! This special Christmas gift offer includes everything he'll need: the new #860 Ampex Stereo Tape Recorder complete with matching, slide-on stereo speakers and two high-fidelity dynamic microphones, plus a $50 library of pre-recorded stereo tapes of his choice, from the Ampex catalog of over 1300 selections! Never before, a gift so lavish at a price like this, so go ahead...record your Christmas cheer this year on an Ampex!
Enjoy playing the superior quality of tapes with the convenience of phonograph records.

Connect a Viking 807 to your music system and play stereo or monaural tapes, half or quarter track at 3-3/4 or 7-1/2 ips. Automatic shut-off, Cueing, Counter and Pause features included for your pleasure.

**807**
complete with walnut base

**$154.95**

**MADE BY SKILLED AMERICAN CRAFTSMEN AT**

**THE Tumtable of the Tape-Age**

**807**

gets a piece of material under her belt, she starts working into it all the blues-gospel gimmicks expected of Negro singers today—by a-&-r men, at least. The trouble with these figures is that (a) they're often false to the song, and (b) they impose a quality of predictability on the singer's work. Miss Reese sings here as she always does: an excellent voice is misused in an all-too-predictable way.

G. L.


Performance: Passionate
Recording: Fair
Stereo Quality: Poor

The most striking thing about the music of another song, another song, a married woman rejects the advances of a rich man who wants her to be his mistress. This, too, is Piaf territory.

I recognize that Miss Rodrigues is a striking artist in her medium: her voice has a weird intensity, a sinuous scale-skidding quality that is a little Moorish. But I don't have a taste for fado, I find it rhythmically less interesting than flamenco, and certainly less biting; I find it less poetic than the folk and popular music of Brazil. But that's personal. Perhaps there are values in it that have not yet reached me. I can admire this album for what it is; but I can also take it or leave it. It was recorded monophonically at the Olympia Theater in Paris and reprocessed. My copy is marked stereo, but, in spite of the engineers' efforts, it still sounds mono to me.

G. L.

© THE SUPREMES, More Hits. Supremes (vocals), orchestra. Ask Any Girl;

Brazii compared with that of Portugal is its difference. On the surface, the former wouldn't seem to be descended from the latter. So many other influences, particularly African, have been poured into Brazilian music that its debts to Portugal, Brazil's mother country, have been obscured. But they are there.

Amalia Rodrigues sings fado, which is sometimes called the Portuguese version of flamenco—a definition I question. Fado is a thing unto itself. The word means, in literal translation, destiny or fate. To sing fado is thus to sing destiny. And the quality of fatalism infuses both fado and Brazilian folk and popular music. It isn't so much a matter of grim fate—fate is neither grim or happy, it just is. There is a quality of acceptance, perhaps best characterized as sweet-sad, in almost every Brazilian lyric I have ever heard. It is found in a more direct and less sophisticated form in fado, including Miss Rodrigues' performances in this album.

The subjects covered, however, are dissimilar. When Miss Rodrigues sings in Barco Negro of a woman sobbing because her fisherman husband has been lost at sea, she is covering the same subject Edith Piaf did in the song Jeune et Martine, the difference being that Jean is a truck driver rather than a fisherman; the anguish is identical. In

**THE SUPREMES: Youthful values expressed with sweetness and full professionalism**

There is a large and growing difference between the rock-and-roll of the 1950's and what we're hearing today. For one thing, though the field is still a vast garbage dump marring the musical landscape all the way to the horizon, there are areas of green: some decent music is growing out of the trash of the r-and-r 'tradition.' For another thing, the quality of hostility toward the adult world—in the case of Elvis Presley, outright viciousness—is almost gone. British rock-and-roll, as exemplified by the work of the Beatles, was the big departure. But now it's happening here, and the Supremes, probably the best of current r-and-r singers in this country, concentrate on values that are exclusive to youth without adding elements of hate toward anything and anyone else.

They aren't my cup of tea. But they are reasonably musical, they have a sound of their own, and there is a quality of young sweetness about them. Finally, despite the calculated quality of girl-next-door amateurism, they are fully professional.

(Continued on page 132)
Twenty years ago, the first 604 DUPLEX made speaker history. Next came the 604A. Then the 604B. The 604C came next, followed by the 604D. Each was better than its predecessor. All were better than any other single-frame speaker ever made. The new SUPER DUPLEX 604E is better than any other DUPLEX ever made. If you know a recording or broadcast engineer, ask him about DUPLEX speakers. If you don’t know one, here are some vital statistics:

The SUPER DUPLEX has a smooth frequency range from 20 to 22,000 cycles. This means not only superb sound quality at the extremes of the frequency spectrum, it also means exceptional smoothness in the mid-range. When you consider that about 90% of all music is contained in the mid-range, you will know why the SUPER DUPLEX sounds so good.

Its dual magnetic structure weighs 26 pounds, 13 ounces. Among other things, this means that the SUPER DUPLEX is the most efficient speaker made. Its coaxially mounted multicellular horn provides a perfectly controlled high frequency distribution angle of 40° by 90°.

This 15”, two-way speaker system in a single frame comes complete with a dual full-section dividing network which incorporates a high frequency shelving control with a 0 to −10 db range.

A slightly lighter, lower efficiency version of the 604E is the Altec 605B Duplex.
If rock-and-roll today is better than that of a decade ago, it perhaps reflects the fact that the current crop of teen-agers is superior: smarter, more alert, more responsible, and I think much more perceptive. If their feelings about love, as expressed in the music of the Supremes to which they obviously respond, are naive, whose weren’t at that age?

G. L.

JAZZ

**Dave Brubeck:** *Angel Eyes.* Dave Brubeck (piano), Paul Desmond (alto saxophone), Eugene Wright (bass), Joe Morello (drums). *Let’s Get Away from It All; Angel Eyes; Will You Still Be Mine?; The Night We Called It a Day*; and three others. **COLUMBIA CS 9148** $4.79, CL 2348 $3.79.

Performance: Paul Desmond stands out
Recording: Warm, intimate

The idea of this album is excellent—jazz versions of songs by Matt Dennis, an uncommonly captivating chronicler of big-city romantic fancy and rueful reality. Unfortunately, however, Dave Brubeck is not the man for much of Dennis’ material. Brubeck is in context only in an innocently romantic song like *Little Man with a Candy Cigar* or in such unabashed nostalgia as *The Night We Called It a Day.* On the rest, he lacks the playful wit and light touch required by Dennis’ whimsy. In fact, Brubeck’s chronic awkwardness on medium- and up-tempo tunes that call for buoyancy is especially evident in this set. He plods rather than dances, and the rest of the rhythm section goes along with his hard-breathing beat.

Paul Desmond, on the other hand, is perfectly suited to the Dennis microcosm. An urbane romanticist, a floating melodist, and a judicious collector of broken dreams, Desmond in his solos provides the album with its only charm. A much more durable set might have combined Desmond with Matt Dennis as vocalist-pianist and a more supple rhythm section. N. H.

**Kenny Burrell**

Jazz guitarist of taste and flexibility

**Charlie Byrd:** *Brazilian Byrd.* Charlie Byrd (guitar), unidentified orchestra. *Corcovado; That Look You Wear; Dindi; Sarabande; Amor e Paz;* and seven others. **COLUMBIA CS 9137** $4.79, CL 2337 $3.79.

Performance: Disjointed
Recording: Good

Guitarist Charlie Byrd, a good jazz guitarist brought to prominence by the boss nova craze, is still swaying up the same old field. The recording consists of the music of Antonio Carlos Jobim, the irrefutable compositional talent thrown up by the boss nova craze, played by Byrd and various string and brass and/or woodwind accompaniment. The arrangements—by Tom Newsom, except for those few signed by Byrd—are sofunc- tory and disjointed, with obvious solo openings sometimes not seized on by the soloist, that one wonders if it was an overdu job. (Continued on page 134)
Wollensak for '66
new beauty with a soul of stereo

You're looking at over six feet of slim-lined beauty. Seductively clothed in walnut wraps. But underneath lies a soul of powerful stereo sound. A magnificent piece of modern design combined with the traditional excellence of Wollensak... this is the beginning of a new era in tape recorders, a new idea in fine sound systems. So let your wife call it beautiful furniture. You call it beautiful sound. And here are some of the reasons why!

HIGH SPEED SEARCH CONTROL This new tape handling mechanism provides positive control in fast forward or fast rewind operation for extremely accurate program location. Simplifies both program editing and playing.

POWER ACTIVATED PUSH BUTTONS For each playing and recording operation, power activated push buttons provide fingertip touch control of tape. Positive locking control mechanism prevents the accidental erasure of tape recordings.

FOUR-DIGIT COUNTER New, push-to-reset four digit tape counter accurately indicates program location on tapes. Essential for recording/playing long uninterrupted material.

PRECISION VU METERS Even the most critical recording gain control settings are made precise through these easy-to-read Wollensak VU meters. All Wollensak stereo models feature individual left and right channel meters.

4-SPEED OPERATION 7½ - 3⅛ - 1⅛ - 15⅛ ips. A tape speed for every application and need. From long-play voice at an economical 15⅛ ips to highest fidelity at 7½ ips. Allows for the utmost in tape recording and playing versatility; with more musical satisfaction than you've ever had.

WOLLENSAK CONTROL CENTRAL An exclusive new concept in tape recorder control... a complete Sound Studio in a hand-span! All controls are centrally grouped for maximum simplicity, more compact construction, more satisfying sound-on-tape performance.

SOLID-STATE CIRCUITRY Space age transistors allow replacement of vacuum tubes, reduce heat, provide for compact design and more rugged reliability for trouble-free operation. They also assure instant warm-up.

EXTRA LARGE BALANCED FLY-WHEEL Provides positive, constant speed. Minimizes wow and flutter which provides most exact sound reproduction in both record and playback. An assurance of finest true hi-fidelity.

THE SLEEK LOOK IN SUPERB SOUND—WHAT YOU WANT IS A WOLLENSAK!

DECEMBER 1965

CIRCLE NO. 79 ON READER SERVICE CARD
At any rate, Byrd and Jobim, both singly and in tandem, have been far better represented on records. Since they are both more than worthy of your attention, I suggest you let this go by and seek out better examples.

**MILES DAVIS: E.S.P.** (see Best of the Month, page 86)

**KENNY DORHAM: Trompetta Toccata.** Kenny Dorham (trumpet), Joe Henderson (tenor saxophone), Tommy Flanagan (piano), Richard Davis (bass), Albert Heath (drums). *Trompetta Toccata: Night Watch; Mammacta; The Fox. BLUE NOTE ST 84181 $7.79, 4181* $4.79.

**Performance:** Superior
**Recording:** Very good
**Stereo Quality:** Good

This is Kenny Dorham's album, but Joe Henderson is its star. Dorham is a good journeyman trumpeter, but although critics I respect consider him an unsung hero, I find him too often hesitant in the company of forceful players, and I remain disinclined to sing about him.

---

**VINTAGE JAZZ: A RARE QUARTET**

By Joe Goldberg

Conceivably, the reissuing of collector's items from the vaults by the major record companies could be compared to the public-service programs broadcast by the major television networks. The reissues should be made, and though they do not always result in the highest sales or ratings, if they are properly done, the companies always receive gratitude and prestige. Columbia is far and away the most public-sponsored recording company in this regard, both in their reissue program and in their recording of contemporary music (particularly contemporary American music), but RCA Victor has finally found the combination to open its vault, and an extremely respectable, sometimes valuable, series of discs is beginning to issue forth.

To take the current crop in order of their serial numbers: Fats Waller had one of the finest small jazz bands ever, notable for Gene Sedric's sax, Herman Autrey's trumpet, and Al Casey's guitar. And, of course, there was Waller himself. He was, among other things, probably the finest humorist that jazz has produced (only Dizzy Gillespie approaches him today) and a magnificent stride pianist, as *(O Sazanna)* *Dust Off That Old Piano* proves here. There are two fine unaccompanied tracks as well, of which Blue Black Bottom is the better. I don't think anyone has ever had more fun singing, playing, and just clowning around than Waller, nor has anyone impressed that pleasure more effectively to the listener.

The Ellington reissue dates from 1940-41, with which many, but not I, consider his best period. (I prefer his late Thirties work on Columbia.) Six of these numbers were on a no-longer-available album "The Duke and His Men" (LPM 1092). If you have that, hang on to it, because the classic of the lot, *Dark*, is presented here in an alternate master which lacks the Ellington piano fills that gave the original its special charm. There is ephemera here: "tunes of the day" which Ellington still managed to convert to his own musical design. There are also some brilliant solos by Johnny Hodges (on his rarely heard soprano) and by Rex Stewart (on John Hardy's *Wife*, Mercer Ellington's adaptation of the folksong). This is not the best of Ellington on Victor, but he never made a record that wasn't worthwhile.

The tracks are dominated by Tristano, whose piano-guitar figures with Billy Bauer gave Ralph Burns some of his best ideas. Much of the disc is given over to Gillespie, who had, for all practical purposes, the only recorded 'bop big band' (Eckstine's legendary orchestra coincided with the recording ban of the Forties).

The Kenny Clarke tracks are the best indication of what it was actually like in the clubs in those days, and Dodo Marmarosa's piano makes one hanker for more of his little-known talent. J. J. Johnson with the Coleman Hawkins group reminds us that he really *did* once feel new and fresh about what he had to play. Neal Hefti's solo is evidence that it was an excellent trumpet player who became a competent arranger. For many of my contemporaries who first became involved with jazz about the time this music was making its first impact, I can't think of a musically superior or a more memory-inducing sampler than this one. And thanks to Victor for the whole batch.

**FATS WALLER: '34/’35 Fats Waller.** Fats Waller (piano and vocal); Herman Autrey, Bill Coleman (trumpet); Gene Sedric (clarinet, tenor saxophone); Milton "Mezz" Mezzrow, Rudy Powell (clarinet); Floyd O'Brien (trombone); Al Casey, James Smith (guitar); Bill Taylor, Charles Turner (bass); Harold Dial, Arnold Golden (drums); Dinah; Maudy; Numb Fumbler; Twelfth Street Rag; Breakin' the Ice; and eleven others. RCA VICTOR LPV 516 $4.79.

**DUKE ELLINGTON: Jumpin' Purrin'.** Duke Ellington, Billy Strayhorn (piano); Wallace Jones, Cootie Williams (trumpet); Ray Nance (trumpet, violin, vocal); Rex Stewart (cornet); Juan Tizol, Lawrence Brown, Joe Nanton (trombones); Barney Bigard (clarinet, tenor saxophone); Otto Hardwick (clarinet, alto saxophone); Johnny Hodges (alto and soprano saxophones); Ben Webster (tenor saxophone); Harry Carney (clarinet, baritone saxophone); Fred Guy (guitar); Jimmy Blanton (bass); Sonny Greer (drums); Ivie Anderson (vocal). Conga Bra'a; Me and You; Dus'k; Blue Goose; After All; California; and ten others. RCA VICTOR LPV 517 $4.79.

**BLUEBIRD BLUES.** Blind Willie McTell, Kate McTell, Tampa Red, Poor Joe Williams, Sonny Boy Williamson, Tommy McNellen, Sleepy John Estes, Arthur "Big Boy" Crudup, Lonnie Johnson (vocals); various accompaniments. Kingfish Blues; Down South; Moonshine; Black Pancy Blues; Brown Skin Girl; and eleven others. RCA VICTOR LPV 518 $4.79.

**THE BE-BOP ERA.** Coleman Hawkins' 52nd Street All Stars; Illinois Jacquet and his orchestra; Lucky Thompson and his Lucky Seven; Kenny Clarke and his 52nd Street Boys; Charlie Ventura and his orchestra; Metronome All Stars; Count Basie and his Sextet; Dizzy Gillespie and his orchestra. *Allen's Alley: Rat Race; Overtime: Ow! Cool Breeze; Muttin Leg;* and ten others. RCA VICTOR LPV 519 $4.79.
"...THE FINEST LOW-POWERED AMPLIFIER ON THE MARKET..."

the Dynakit SCA-35 gives
superlative performance at less than $100

Now there's a Dynakit for everyone. Long acknowledged as the quality leader of the high fidelity industry, with performance directly comparable to the most extravagant designs, Dynakit now introduces high quality performance concepts at a remarkably low price. Take the time to listen to this latest Dynakit on your favorite speakers. Compare it to amplifiers at least twice its cost. Even with low efficiency speakers, the SCA-35 sounds like a big, powerful, expensive amplifier. Why does the SCA-35 sound so much better than higher priced designs? As detailed and as fine as its specifications are, they cannot adequately define absolute performance. Dyna's painstaking engineering and consummate concern with quality have evolved unique circuitry which fully utilizes the superior performance characteristics of patented Dynaco output transformers—transformers frequently used in far more expensive equipment than our own. Years of refinement have produced a new design with the stability, low noise, low distortion, full power bandwidth, and excellent overload characteristics usually reserved for much more costly equipment. One look inside the SCA-35 will convince you that this is the easiest of all such amplifiers to build. A clean, uncluttered layout and three factory assembled etched circuit boards speed assembly and assure consistent performance from unit to unit, even in the hands of novices. Detailed pictorial diagrams and step-by-step instructions leave nothing to chance.

"Hi Fi Tape Systems Annual, in their Editor's Choice of Hi Fi Systems, selected the SCA-35 and the FM-3 Dynatuner as offering the "Most Fi per Dollar" (after choosing other Dynakits unanimously for higher priced categories) with the following comments: "The SCA-35 is the finest low powered amplifier on the market, delivers 16 watts (on each channel) from 20 to 20,000 cycles with less than 1% distortion, and below 3 or 4 watts the distortion is unmeasurable."

High Fidelity Magazine (May 1964) reported: "A kit-built version of the SCA-35 proved to be an outstanding performer among low power amplifiers. (It) offers performance that belies its cost, meets or exceeds its specifications, and is in general an excellent high fidelity component."

Audio Magazine (March 1964) concludes: "The SCA-35...is perfect for a small installation where excellent quality, simplicity of construction and operation, and attractive appearance are requisites."

The FM-3 Stereomatic tuner is the ideal companion to the SCA-35 for flawless mono and stereo FM automatically!

If you prefer the additional flexibility and matchless performance of the renowned PAS-3 Dyna preamplifier, the Stereo 35 offers the same power output as the SCA-35 with the recognized advantages of a separate power amplifier.

Complete specifications and impartial test reports are available on request.

In Europe write to Audio Dyna a/s Christian X's vej 42, Aarhus, Denmark.

DYNACO INC. 3912 POWELTON AVENUE, PHILADELPHIA 4, PA.
New Ideas For Christmas Giving...

Now Choose From 2 Heathkit® Transistor Stereo Receivers

New 30-Watt Transistor FM Stereo Receiver . . . Less Than $100!
Features 31 transistors, 11 diodes for cool, natural transistor sound; 20 watts RMS, 30 watts IHF music power @ ±1 db, 15 to 60,000 cps; wideband FM/FM stereo tuner plus two preamplifiers & two power amplifiers; front panel stereo headphone jack; compact 3¾" H x 15¾" W x 12½" D size. Assembles in 20 hours or less. Custom mount it in a wall, or optional Heath cabinets (walnut $9.95, beige metal $3.95) 16 lbs.

Kit AR-14
$99.95
(less cabinet)

Just add 2 speakers for a complete stereo system. Boasts AM/FM/FM Stereo tuning; 46-transistor, 17-diode circuit for cool, instant operation and natural transistor sound; 66 watts IHF music power (40 watts RMS) at ±1 db from 15 to 30,000 cps; automatic switching to stereo; preassembled & aligned "front-end" and AM-FM IF strip; walnut cabinet, 35 lbs.

Kit AR-13A
Now Only
$184.00

Best Hi-Fi News Of '65...New Low Cost Transistor Stereo Twins!

New Transistor FM/FM Stereo Tuner
Heath's easiest to build stereo/hi-fi kit...takes only 4 to 6 hours! 14 transistor, 5 diode circuit for cool instant operation, transparent transistor sound. Phase control assures best stereo performance. 3 transistor "front-end" plus 4-stage IF section. Filtered outputs for direct stereo recording. Automatic stereo indicator light. Preassembled & aligned "front-end." Install in a wall or either Heath cabinet (walnut $7.95, beige metal $3.50), 6 lbs.

Kit AJ-14
$49.95
(less cabinet)

Matching 30-Watt Transistor Stereo Amplifier
Assembles in 10 hours or less! 17 transistors, 6 diodes, 20 watts RMS, 30 watts IHF music power @ ±1 db, 15 to 60,000 cps. No audio transformers . . . assures minimum phase shift, extended response, lower distortion. Solid-state power supply plus electronic filter for regulation within 10%. Accommodates phono, tuner, auxiliary . . . 4, 8, 16 ohm speaker impedances. Lighted control panel. Installs in wall, or Heath cabinets (walnut $7.95, metal $3.50). 10 lbs.

Kit AA-14
$59.95
(less cabinet)

Acclaimed By Hi-Fi Experts & Owners Alike...Heathkit® Solid-State Stereo!

Transistor AM/FM/FM Stereo Tuner
Features 23-transistor, 8-diode circuit; built-in stereo demodulator; automatic switching to stereo; stereo indicator light; stereo phase control; filtered outputs for beat-free stereo recording; preassembled & aligned FM "front-end" & AM-FM I.F. circuit; walnut cabinet. 17 lbs.

Kit AJ-23A
Now Only
$94.50

Matching 66-Watt Transistor Stereo Amplifier
20-transistor, 10-diode circuit delivers full 66 watts IHF music, 40 watts RMS power at ±1 db from 15 to 30,000 cps. Less than 1% distortion; 5 stereo inputs for any program source; 4, 8, and 16 ohm speaker impedances; simple circuit board assembly; walnut cabinet, 23 lbs.

Kit AA-22
$99.95


**"Do-It-Yourself" Heathgifts!**

Now Install 3 Ways...Wall, Custom Or Heath Cabinets!

Deluxe Transistor AM/FM/FM Stereo Tuner

25-transistor, 9-diode circuit assures cool operation, natural transistor sound; automatic switching to stereo; stereo indicator light; stereo phase control; filtered outputs for direct stereo recording. Optional cabinets, walnut $12.95, metal $6.95. 15 lbs.

Matching 100-Watt Transistor Stereo Amplifier

70 watts RMS power at ±1 db from 13 to 25,000 cps; 26-transistor, 10-diode circuit; inputs and outputs for any source; 4, 8, & 16 ohm speaker impedances; assembled encapsulated modules for fast, simple assembly. Optional cabinets, walnut $12.95, metal $6.95. 23 lbs.

New Heathkit Deluxe 3-Way System With 4 Special Design Speakers!

New design for the new trend to larger speaker systems! Boasts 12" high compliance, low resonance woofer; two special design 2" direct radiator dome-type mid-range speakers; special design 1" direct radiator dome-type ultra-high frequency tweeter; response 40 to 20,000 cps; 50 watt power capability; high and middle frequency attenuators; 3-way LC & RC crossover networks @ 1 kc & 10 kc; preassembled walnut finish cabinet—18½" W x 19" D x 32¾" H; tube vented, bass reflex design. 74 lbs.

Make Your Own Music This Christmas With A Heathkit®/Thomas Organ!

Deluxe "Coronado" Transistor Organ

All genuine Thomas factory-fabricated components. 17 true organ voices; two 44-note keyboards; Leslie plus 2-unit main speaker systems; 28 notes of chimes, 13-note heel & toe pedalboard; color-tone attack, repeat and sustain percussion; reverb; vibrato; manual balance; stereo chorus control; expression pedal: full-bodied, walnut-finished cabinet, factory assembled with matching bench; 5-year warranty on transistor tone generators...the heart of the organ. 242 lbs.

New! 1966 Catalog

Free! 108 pages...many in full color...describe these and over 250 easy-to-build Heathkits. Save up to 50%. Mail coupon for your free copy.
ONLY THE NAME HAS CHANGED
A NAME IS EASY TO CHANGE;
A REPUTATION ISN'T.
WE'VE BEEN KNOWN AS ARGO RECORDS
FOR TEN YEARS AND
DURING THAT TIME WE'VE BUILT AND
ENJOYED A REPUTATION FOR
PRODUCING PHONOGRAPH
RECORDS OF UNSURPASSED
EXCELLENCE.
BUT NAMES ARE NOT UNIQUE, AND IF
AN ORGANIZATION FINDS THAT THEY
ALONE NO LONGER ANSWER TO AND FOR
THE RECORD OF THEIR NAME, AND
THAT THEIR INDIVIDUALITY IS
AT STAKE, A NEW
IDENTITY MUST BE
ESTABLISHED.
OUR NAME WAS ARGO
— OUR NEW NAME IS
CADET. THE NAME
AND ONLY THE NAME
HAS CHANGED.

• SOME ARTISTS WHO RECORD
EXCLUSIVELY FOR CADET;
RAMSEY LEWIS,
AHMAD JAMAL,
ETTA JAMES,
GEORGE KIRBY,
JEAN DUSHON,
LOU DONALDSON,
ETC., ETC.

There's A World of Excitement on Cadet
2120 So. Michigan Ave.
Chicago, Ill. 60616
Send for free catalog
CIRCLE NO. 9 ON READER SERVICE CARD

bassist Richard Davis, although he has a
slight tone, is inventive.  J. G.

© © LEIGHTON AND WECHSLER:
Puccini, Rossini, Verdi, Bellini, and Blitzstein; Bernie Leighton, Moe Wechsler (piano); Milt Hinton (bass); Osie Johnson (drums). Strolling Promenade; Romance; Lisa's Waltz; Sotto Voce; Pink Chiffon; and eight others. WESTMINSTER WST 17108
$4.79, XWN 19108 $4.79.

Performance: Skillful
Recording: Good
Stereo Quality: Good separation

The title of this disc does not refer to an
advertising agency or law firm, but rather
to the five opera composers whose work is
played here. The song titles are unfamiliar
because the pieces have been jazzed up, modernized, and renamed. Only Blitzstein's
Nickel Under the Foot, from The Cradle
Will Rock, is given its original name.

Bernie Leighton and Moe Wechsler are
veterans of the New York recording
and broadcasting studios (Leighton played on
some of the Charlie Parker strings records),
and they are superbly supported by the studio
rhythm kings—Milt Hinton and Osie Johnson.

If played as tastefully as they are in this
release, duo pianos can be delightful. And
these two men are both very fine, skilled
pianists. Since I am not an opera lover, I
can't comment on what they have done to
the arias, but I object to such Carmen Cavallo-Jack Fina plays on principle. The
pieces sound like inconsequential current
tunes, fitted out with jazz licks. But these
men are so good that I would love to hear
them in a program of standards. Their
delightful interplay, as you might suspect, can
best be appreciated in stereo.  J. G.

RECORDING OF SPECIAL MERIT
© © HERBIE MANN: Latin Mann.
Herbie Mann (flutes); Carmell Jones, Jerry
Kall, Joe Newman, Ernie Royal (trumpets); Jack Hinchcock, Mark Weinsteiih (trombones); Quentin Jackson, Tony Studd (bass trombones); Jimmy Heath (tenor saxophone); Danny Bank (bass clarinet); Dave Pike (vibes); Chick Corea, Charlie Palmieri (piano); Earl May, Bobby Rodriguez (bass); Bruno Carr (drums); Willie Bobo, Rafael
Da Villa, Carlos Diaz, Tommy Lopez, Jose
Manguil, Willie Rodriguez, Raymond Sardonis, Carlos "Potato" Valdez (Latin percussion); Oliver Nelson cond. What'd I
Say; Senor Blues; Bijou; Jungle Fantasy;
Manteca; and five others. COLUMBIA CS 9188
$4.79, CL 2588 $3.79.

Performance: Best of Mann
Recording: Very good
Stereo Quality: Good depth

I like Herbie Mann on this disc a good deal
more than I ever have before, and much of
the credit must go to Columbia Records.
Something happens to jazzmen when they
begin to record for Columbia; more order,
and thought seems to go into their albums.
It has happened with much finer jazzmen
than Herbie Mann—Miles Davis and The-
lonious Monk, for example—and now it has
happened again.

Using a big band and the considerable ar-
ranging skills of Oliver Nelson, Mann has
attempted nothing less than a historical sur-
vey of the ways in which jazz has been
cross-fertilized by Latin music. (However,
as Leonard Feather points out in his in-
formative notes, the earliest influences, such
as Jelly Roll Morton's 'Spanish tinge' or
W. C. Handy's tango sections, are left out.)
The survey ranges from the days when the
big bands of Dizzy Gillespie, Woody Herman,
and Stan Kenton used Latin-style pieces,
and it continues to the newest rhythmic
innovation, which Mr. Mann calls "boom-
chicky."

Although it is not the Harold Courlander-Fred Ramsey kind of survey, it is a hell of a
lot of fun. You will hear the most popular of
the Latin-jazz tunes of the past several
years played by a superb band in fine ar-
ranging. Mann has most of the solo space,
but there is good work by others, most nota-
tibly Jimmy Heath and Carmell Jones. All
in all, a unique, carefully-thought-out proj-
ect that wins up being extremely pleasur-

HERBIE MANN

A pleasurable survey of Latin-jazz tunes
able. Because of all the cross-rhythms, it's
better on stereo.  J. G.

© © JACKIE McLEAN: It's Time.
Jackie McLean (alto saxophone), Charles
tolliver (trumpet), Herbie Hancock (piano),
Cecil McBee (bass), Roy Haynes (drums).
Cancella
tion; Dat' Dat; It's Time;
Revillot; 'Snuff; Truth. BLUE NOTE ST
84179 $5.79, 4179* $4.79.

Performance: Passionate
Recording: Very good
Stereo Quality: Okay

It is just possible that Jackie McLean is the
most underrated musician around. He keeps
absorbing whatever is new and good, with-
out changing his basic style. But more im-
portant, every note he plays communicates
a passion and commitment that can be neatly
overwhelming. And he is one of our very
finest blues players.

He is joined here by an excellent rhythm
section: bassist Cecil McBee, drummer Roy
Haynes, and pianist Herbie Hancock. Han-
cock appears to have improved phenomenal-
ly. His solo on Cancellation is one of the
best examples I have heard in a long time of
how to use a formidable technique to play
(Continued on page 140)
When these EMI loudspeakers speak... people listen!

There are two ways to buy a loudspeaker. Take the one you’re being sold. Or listen, and let your ears do the choosing. We recommend the latter because we have no fear of the inevitable judgment of your ears.

If anything, we fear the perfection of our loudspeakers. Their transient-perfect sound reproduction can be "dangerous" because it exposes the flaws in other components used with them.

But it is this same perfection that makes EMI loudspeakers reproduce music like you’ve never heard it before. Vital and alive. Smooth and balanced. Whether the volume is played at a shout or a whisper. You’ll think you’re at the actual performance.

That’s the kind of realism you get from an EMI loudspeaker.

If one listen is worth a thousand words, these three EMI speakers are sure to leave you speechless.

They speak for themselves. In performance, popularity and prices. The DLS-529 is $159.00. The 319 is $99.75. And the 630 is $69.75. Other models range from $49.95 to $395.00*. And they’re all dangerous.

*All prices slightly higher in South and West.

EMI/SCOPE
Scope Electronics Corporation, 235 East 42 Street, New York, N.Y. Also available in Canada.

CIRCLE NO. 24 ON READER SERVICE CARD
By Charles Tolliver, whose hesitancy is in unfortunatem contrast to the firm control of everyone else.

As often happens in this music, slow ballad-type numbers don't quite make it, at least until McLean's entrance. Then, as expected, all is well again.

J. G.

JOSEPH SCIANNI: Man Running, Joseph Scianii (piano), David Izenzon (bass). Daniel's Den; Jazz Age; Man Running: See Saw; and four others. SAVOY MG 12185 $4.98.

Performance: Virtuosic, but questionable as jazz
Recording: Excellent

Joseph Scianii, possessor of a doctorate in composition from the Eastman School of Music, calls his works here "advanced jazz." His main, formalistic approach, he explains, is that "in these pieces the chord becomes an entity in itself and is used for purposes of texture and points of rest. In contrast, the texture created by melodic lines becomes jagged and energetic and is used for purposes of movement. Polyrhythms frequently appear, and the method of improvisation is dependent upon motivic relationships. The harmonic climate is pantonal and a key center is often obscured."

None of this is new to jazz, having already been used with differing emphases by many of the younger searchers. More to the point, Scianii himself has minimal jazz qualities as a pianist. His beat, his phrasing, his way of "speaking" on the piano have only tenuous relationships to the jazz piano tradition from Jelly Roll Morton to Cecil Taylor. He does play cleanly, with impressive technique.

He is also capable of lyricism, both reflective (as in A Monday Idea) and taut (as in Memphis Ramble). But this album shows his milieu to be something other than jazz.

The album's basic interest lies in the inventive and technically venturesome bass playing of David Izenzon, a graduate of the Manhattan School of Music, who has worked with Ornette Coleman and Sonny Rollins. While Izenzon still has some way to go to install thoroughly authentic jazz characteristics in his playing, he is much farther along than Scianii. And his resourcefulness is rewarding—jazz criteria aside—on its own terms. During many of the tracks, while Scianii appears to be putting together an intricate jigsaw puzzle, Izenzon plunges into his own urgent musical needs.

N. H.

SHIRLEY SCOTT: Queen of the Organ, Shirley Scott (organ), Stanley Turrim (tenor saxophone), Bob Cranshaw (bass), Otis Finch (drums). Just in Time; Squeeze Me; Rapid Shave; That's My Meme. IMPULSE AS 81 $5.79, A 81* $4.79.

Performance: The art of swinging
Recording: Superior
Stereo Quality: First-rate

Recorded at the Front Room in Newark, New Jersey, this session is a further illustration of Miss Scott's welcome point of view that the jazz organ need not sound as if it were being played under water or breaking up cement sidewalks. Her playing is persucive, but the impact is that of a dancer rather than a carpenter. She is also melodically graceful, and though her ideas are not strikingly individual, they are not as drearily repetitious as those of many of her competitors on the jazz organ.

Tener saxophonist Stanley Turrentine, Miss Scott's husband, is also not exploratory, but he too swings deeply, and his hot, full sound is wonderfully suited to the daring, high-spirited approach of his wife. Both, moreover, are at ease in diverse tempos and moods—from the swift, joyous Rapid Shave to the wry Squeeze Me. Bob Cranshaw and Otis Finch fit comfortably into the Scott-Turrentine groove and make their work sound like play.

N. H.

CAL TJADER: Cal Tjader's Greatest Hits, Cal Tjader (vibes) with various other players, including Stan Getz (tenor saxophone); Vince Guaraldi, Lonnie Hewitt (piano); Mongo Santamaria, Willie Bobo (percussion). Mambo!/Cubano Chandy.

Performance: Tasteful, vivid
Recording: Good

Cal Tjader has recorded a number of popular hits in recent years, and this anthology of his successes is impressive in terms of the high level of musicianship with which he was able to grab so many brass rings. In the majority of the tracks there is a Latin (usually an Afro-Cuban) base to Tjader's jazz. Since he has always been astute in his employment of indigenous Afro-Cuban swingers, these performances are rhythmically his most arresting. The Tjader combos, however, at their best are also capable of setting and maintaining a flowing jazz groove, as in the two-part version of Sonny Rollins' Doxie; and they can also be ardently lyrical, as in Leonard Bernstein's Maria.

Tjader himself, while not a boldly original soloist, is a vibrist of sensitivity and relaxed swing. In fact, the primary identifying mark of all his combos is their capacity to be collectively relaxed even when the music is most intense. Most collections of hits are as transient as most disc jockeys' standards, but this one should last a while.

N. H.
In 1958 Pilot introduced the first stereo receiver...In 1962 Pilot added solid state amplification...now for 1966 Pilot receivers are all new...all great...all solid state!

The Pilot 602 was hailed as the beginning of a new component age. Now, Pilot begins another era with a family of fully transistorized stereophonic receivers featuring the dependability and value that has typified Pilot since 1919. Each of the four new Pilot receivers combines a fully transistorized tuner, all-solid-state control pre-amplifiers and highly dependable, fully transistorized power amplifiers all on one compact, strikingly styled chassis. When you buy Pilot such luxury features as a "sensi-matic" FM tuner with automatic stereo-mono switching, an automatic FM stereo signal indicator, professional D’Arsonval tuning meter, complete tape facilities including tape monitor, drive-limited amplifier circuitry and drift-field output transistors that assure long, dependable, broad frequency range performance...all are standard equipment.

Even the "baby" of the family, the Pilot RA300 shown above, offers all these features plus specifications that defy comparison at this price...

**Power-Output**—40 watts IHF music power at less than 0.5% harmonic distortion. **Frequency Response**—15 to 40,000 cps. **FM Stereo Separation**—better than 30db. The RA300 with AM and FM stereo tuners lists for a modest $339.95. Also available as the model R300 with FM stereo tuner only, at $299.95.

Write today for specifications and features on the Pilot R300 and RA300, the 70 watt Pilot R700 and the 120 watt Pilot R1100.

Dept. R PILOT RADIO, Inc., 100 Electra Lane, Yonkers, New York 10704

CIRCLE NO. 53 ON READER SERVICE CARD
IN recent years more and more of the musical versions of motion pictures have been released on long-playing records, and now what once was a trickle has become a flood. This month, for example, I find myself with ten such discs to review.

What is the reason for this inundation? Is the public this mad about movie music—much of it written not to be listened to at all, but to sustain or reinforce the moods of a film, a sort of auditory scenery? To an extent, yes. For some reason, film-score albums sell, and one is led to suspect that many are bought by people who would like to think they are appreciators of "good" music but lack either the energy or the skill to listen to jazz or classical music, which demand at least a modicum of thoughtful attention. In the watered-down "jazz" or "classical" music of film scores, they find something that satisfies them. But the real reason so many scores are appearing in the record shops is a simple one: business interests quite reasonably want them there.

The entertainment explosion of recent years, a result of increased leisure time, has brought not only profits to the manufacturers of entertainment, but also consolidation in the business. There isn't a film company that doesn't own a music publishing organization, and there are few that don't own record companies. Metro-Goldwyn-Mayer owns M-G-M Music, a music publishing firm, as well as M-G-M Records, which in turn owns Verve and some subsidiary labels. Music Corporation of America owns Universal Pictures (or else Universal Pictures owns MCA—it would be hard for a non-expert like me to define the corporate structure); it also owns Leeds Music, Northern Music, and other music publishing interests, and it is a stockholder—I can't say how big—of Decca records. United Artists Pictures owns United Artists Records and United Artists Music Publishing, Inc. There are many other cases.

When a film is made nowadays, it is considered desirable, almost requisite, that a "title song" be written for it. Records of the song (and since they own music publishing and recording firms, film companies are in a position to see to it that the song is recorded) serve, through air plays by disc jockeys, to advertise the movie. Riz Ortolani's Let's Forget About Tomorrow came out of The Yellow Rolls-Royce, and Burt Bacharach's little horror What's New Pussy-cat? is from the film of the same name.

From a businessman's standpoint, it's only good sense to put out an album of a score he's already bought and paid for as part of a film. It sits there on tape, gathering dust. If the public is gullible enough to consume this kind of tepid music, why not issue it? If you examine the back liner of a movie score album, you can—providing you know who owns what in show business—figure out the complex of business interests that brought it about.

Consider Elmer Bernstein's score for The Hallelujah Trail, a U-A film; music published by U-A Music; released on the U-A label. What has been given us here? Some heavy-handed musical humor, albeit skillfully written, coupled with some warmed-over Aaron Copland. Bernstein is capable of better music, as indicated by his score for The Sons of Katie Elder, another Western. There's no link-up here that I can detect—film by Paramount, the disc on Columbia, the score published by Northern Music, a part of the MCA complex. But what we do see at work is the principle of the song tie-in: Johnny Cash sings The Sons of Katie Elder (sings it well, by the way) on one track. That's for the deejays, to get those plugs for the picture.

In another Western score, Shenandoah, we see the MCA set-up in full flight: Universal (MCA) made the film; Northwest Music (MCA) published the score; and Decca, which is partly owned by MCA, made the disc. I am advised by a spokesman for Northern Music that Decca functions independently: if its executives didn't like the score, they could not be compelled to release it. This may well be so. Actually, it's a rather nice score, utilizing, needless to say, the lovely folk ballad Shenandoah. The trouble is that it's over-used. One gets tired of even Shenandoah with so many repetitions. This brings us to another subject: constant repetition of a song in the score.

We see this kind of repetition in another current album, John Barry's score for the British suspense film The Ipcress...
of the orchestra with which he recorded. There is another fairly good album of movie music which, like Schifrin’s, does not offer an all-star casting from a variety of sources, this time a number of them. This is a London disc by the Grenadier Guards Band, “Marches from the Movies.” The best moments: The Parade of the Charioteers, from Rossa’s score for Ben-Hur, and Newman’s march from Captain Blood, which is amusing, except for the passages in which saxophones have been substituted for the strings used in the original score. Is there a more satisfying full-music album than that of a military-band sax section? There is, of course, no link-up traceable in this album, since the music is drawn from many films and film companies. The same is true of a Command album, by Enoch Light and a thirty-five-man orchestra, titled “Magnificent Movie Themes.” With material such as the theme from Zorba the Greek, Chin Chin Cher-ee (from Mary Poppins), Goldfinger (a John Barry score), and Mandel’s theme from The Sandpiper, the album has a nice variety. It’s a lightweight pop-music album, but rather a pleasant affair, and, like the Grenadier Guards and Lalo Schifrin discs, it demonstrates that the most interesting albums of film music are made by gathering together material from several pictures.

One thing that any large-scale listening to movie-music albums tends to show is that the most interesting scores these days are coming from composers with jazz roots, or at least a strong affinity for jazz—despite the limitations in their albums mentioned previously, Quincy Jones and John Barry are in this category. So are John Mandel and Henry Mancini.

The Mancini influence crops up all over the place. A current instance is Cy Coleman’s The Art of Love music, on Capitol. Coleman’s music for this film is a pallid re-hash of Mancini-isms. The sequence called The Chare, for example, with funny-tinkly old-time piano, is quite like the Shades of Sedent track in Mancini’s Pink Panther score of last year. And to set a romantic cap on Mancini’s trick of having a jazz soloist play in a ballad style over a cushion of strings, Mancini’s stuff in this vein is like music to whisper softly to a lovely woman on a moonlit patio by. Coleman’s, as exemplified by a track called Louie’s Theme, sounds more like music for pawning some broad in the back seat of a car. A car with a dented fender, at that.

The fountainhead of so much of the current conception of what movie music should be, Mancini, is represented in this batch of releases by his score for The Great Race. It’s an amusing score for a slapstick comedy, but musical humor wears out very fast, and this disc doesn’t stand up well to repeated listenings, unlike most of this season. Incidentally, there’s no link-up of business interests here. Warner Brothers released the picture, but Warner Brothers Records didn’t get the score—RCA Victor, Mancini’s label, did. The publisher is Easthill Music, a firm Mancini himself owns in partnership with Larry Shaney Music. I don’t mean to imply that there is some vast conspiracy at work in the way movie-music albums are being marketed. What we see at work here is not conspiracy but common corporate practice in the free-enterprise economy of the Western world. A good butcher will say with pride that he uses every part of the pig but the squeal; and that’s how it is with motion picture underscoring these days. If you had invested a great deal of money in a film score and had the means to put it out on disc and make a nice little extra profit, you’d do it too, and so, I imagine, would we.

Sometimes this marketing procedure gives us good and worthy albums; sometimes it produces garbage. The old Roman warning still applies: Buyer, beware. And buyer also note that prices on some of these discs are at the premium level.
Given the improvement in recording techniques since Kismet was first recorded, this Lincoln Center "original-cast" album is a rather good buy. The score of Kismet, with its literate lyrics and respectful adaptation of Alexander Borodin's melodies, is one of the most brilliant ever to be put together for Broadway.

G. L.

Recorded rather carelessly by WFMT in Chicago at a Northwestern University performance in 1956, this is a delightful and instructive meeting between representatives of two subcultures—the urban-reared Pete Seeger, who was looking for all manner of folk roots throughout the world, and Big Bill Broonzy, who knew his roots in the blues from the time he could hear the music around him. There is a comfortable, mutually respectful rapport between the two as they trade songs, speak of experiences from their different backgrounds, and invariably unite in the depth of their conviction that music can be a bridge to at least partial understanding of different life styles. Although performed in an auditorium, the aura is that of a session in a back room without time limits. Both are men with a strong sense of themselves and their aspirations, and as a result, they communicate without protocol or euphemism. This is a rare dialogue between men of unusually large capacities for life. The fake stereo is not WFMT's fault. N. H.

This is an unusual folk recording on a number of counts. Young female singers of traditional bluegrass country music are rare. Rarer still are duet singers in this idiom. Also out of the ordinary is the fact that one of these, Alice Foster, is city-bred and was originally trained in classical vocal technique. The other, Hazel Dickens, comes from a family for which rural music was as natural as breathing. But when she and her family moved to Baltimore, Miss Dickens became embarrassed by her musical heritage, considering it not "sophisticated" enough. She was, however, encouraged to reevaluate her tradition by Mike Seeger, himself a city-bred folk enthusiast, and it was Seeger who brought Hazel Dickens and Alice Foster together.

The two perform as if they were kindred, in the sense that it is difficult to tell that Alice Foster was not reared in this music. They are skilled in the "high lonesome" harmony peculiar to bluegrass and perform with bristling verve and vinegary flavor, with instrumental accompaniment, particularly the fiddling of Chubby Wise, is relaxed, resilient and high-spirited.

N. H.

Sleepy John Estes is one of several elder bluesmen who have been "rediscovered" as a result of growing interest in their work and have been recorded primarily on small labels. These bluesmen are becoming, I think, an extremely specialized taste, as passionate and esoteric as collecting old Barnaa Comics.

Mr. Estes sings of his life and experiences in and around his home town, Brownsville, Tennessee. If one listens attentively and struggles through the sometimes difficult pronunciation, one will find out a good deal about the ways things are done down there. But I doubt that many will be willing to make the effort. "Authentic" Negro blues are becoming a small handicraft industry, and possibly the most valuable aspect of recordings such as this is that they will remind us of what the music used to sound like. Not a necessarily pleasing prospect, but a very probable one.

J. G.

John Hammond has made a considerable reputation for himself as a singer of Negro blues. I didn't see why before, I don't see why now, and his new recording forces me to be more personal than I would like to be.

Possibly I hold against Hammond the fact that he is a young white boy singing Negro blues; that may be my problem. But what I hear is someone who, with highly assured backing, is simply going through an anthology of the approaches and mannerisms of Negro bluesmen. He has it all down, no doubt about that. But with all his stylistic aping and exaggerated pronunciation, I really

(Continued on page 146)
GUARANTEED

5 years or 50,000 miles*

no break-in period—
no oil changes—
no grease jobs—
no thousand mile check ups

A new guarantee for an outstanding new compact loudspeaker. The 1965 Jensen Model PR-200 is an engineering triumph. The "power plant" within the beautifully crafted oiled walnut cabinet is a skillfully engineered 3-speaker, 3-way system with a 12-inch woofer.

Three famous, exclusive Jensen loudspeakers faithfully reproduce every sound in the 25 to 20,000 cycle frequency range. Contemporary wrap-around fabric of textured rattan compliments the beauty and sophistication of fine Jensen craftsmanship.

For the analytically minded write to the Technical Service Department for a full explanation of the 50,000 mile guarantee.

*whichever comes first

Suggested resale price $179.50
See your Jensen hi-fi dealer.

This product carries
the JENSEN
FIVE YEAR
WARRANTY.

JENSEN MANUFACTURING DIVISION/ THE MUTER COMPANY / 6601 SOUTH LARAMIE AVENUE, CHICAGO, ILLINOIS 60638

DECEMBER 1965
CIRCLE NO. 33 ON READER SERVICE CARD

145
Can't believe that Hammond is expressing himself in song in any way—which is, after all, what the blues are supposed to be about. Further, I find something slightly monstrous in this kind of imitation. If I have misjudged Hammond, I apologize, but I doubt that I have.

J. G.


Performance: Hopkins at his best
Recording: Good
Stereo Quality: Artificial

Originally released by Folkways in 1959, this was the first album by blues singer Lightnin' Hopkins. He had had some rhythm-and-blues success with single records in the 1940's but had slipped into obscurity until tracked down in Houston by folklorist Sam Charters, producer of the record. Now re-packaged for the Verve/Folkways label, it has also been "enhanced" for stereo—as have all the rest issues so far. I continue to find this rewriting of sonic history highly dubious, and in this instance, the "stereo" is not at all convincing.

In any case, this has endured as one of Hopkins' most important recordings. His gnarled voice, often sliding between speech and song, conveys constant urgency. His guitar is a harbinger of crisis too, but when the mood is bright, both guitar and voice can also sing out good times and the promise of more sensual pleasures to come. Among the revelations on the album are fascinating spoken reminiscences of Blind Lemon Jefferson, a mesmeric version of "See That My Grave Is Kept Clean," and a distillation of the loneliness of hard traveling in "Bad Luck and Trouble."

N. H.

© @ PETER LA FARGE: Peter La Farge Sings Women Blues. Peter La Farge (vocals, guitar). Bad Girl; The View is Clear; Rainbow Race; Epistle Blues; and ten others. VERVE/FOLKWAYS FVS 9004 $5.79, FV 9004 $4.79.

Performance: Dull
Recording: Good
Stereo Quality: Competent

Born in Colorado, raised as a cowboy, familiar since childhood with Indian customs, a rider on the rodeo circuit and then an actor and singer-composer, Peter La Farge has made his reputation so far largely through his Indian protest songs. Here he has assembled songs "for, of and from" women, written by himself. La Farge has a soft, pleasant voice, but his innocence of dynamics and his penchant for understatement produce a blur of sound and mood. His songs, though honest attempts to explore the universal complications of the woman's role in life, are seldom distinguished either in their lyrics or their melodies.

N. H.

© © LEADBELLY: Take This Hammer. Leadbelly (vocals, guitar) and unidentified instrumental accompaniment. Grey Goose; We Shall Walk Thru the Valley; Rock Island Line; Leavin' Blues; Good Mornin' Blues; Bring Me Up Water; and fourteen others. VERVE/FOLKWAYS FV9001 $5.79, FV9001 $4.79.

Performance: Quintessential Leadbelly
Recording: Adequate
Stereo Quality: Excellent

This is one of a new series of albums compiled on the Verve/Folkways label from the Folkways catalogue. The Leadbelly set consists of selections from recordings originally supervised by Alan Lomax or Fred Ramsey. Unfortunately no recording dates are given. A stereo version has been manufactured from the monophonic originals, and it sounds manufactured. Accordingly, the mono issue is preferable.

The numbers here are among Leadbelly's best known songs and constitute a superior introduction to his fiercely intense style. He was a John Henry of Negro folk singing, a man whose work encompassed the full range of human expression—pain, tenderness, exaltation, bitterness, grief, and the bluest of blues. There are illustrations of all these moods in the collection. Some of them are preceded by eloquent spoken introductions by Leadbelly.

N. H.

© FRED AND ANNIE MAE MC DOWELL: My Home Is in the Delta. Fred McDowell (vocals, guitar). Annie Mae McDowell (vocals). Waiting for My Baby; Diving Duck Blues; Amazing Grace; Keep Your Lamp Trimmed and Burning; and nine others. TESTAMENT T 2208 $4.98 postpaid

Recording: Very good

(Continued on page 148)
Now, there's a tape that lets you record twice the music per foot.

How? It's so sensitive you can cut recording speed in half with no loss in fidelity. Your budget will applaud.

Savings start with this box.

SCOTCH® Brand "Dynarange" Series Recording Tape is the name on the box. The tape that just prepared your recorder for the best performance of its life. This new tape makes all music come clearer, particularly in the critical soprano or high-frequency range. So much clearer, you can now record at 3⅞ ips and enjoy all the fidelity until now possible only at 7½ on your recorder. Your dealer has a demonstration reel that proves the case.

And by cutting your recording speed in half, you won't need as much tape—can save 25% or more in costs. Or, you can use new "Dynarange" Tape at 7½—and discover sound quality you didn't know your recorder had.

The technical achievement behind all this... we've cut background tape noise (what little there is in "SCOTCH" Recording Tape) in half so the listening's better. And we made the wear-life better, too! 15 times greater than ordinary tape. Exceedingly low rub-off keeps equipment clean. Lifetime Silicone lubrication assures smooth tape travel, protects against head wear and extends tape life. Comes in new sealed pack so the tape is untouched from factory to you. Hear new "Dynarange" Tape demonstrated at your dealer. Then try a roll on your own recorder.

"SCOTCH" and the plaid design are reg. U.S. & CAN. TRADEMARKS OF 3M CO., ST. PAUL, MINN., 65119. @1965, 3M CO.

Magnetic Products Division 3M Company
Now past sixty, Fred McDowell was born in Tennessee; he currently lives in Mississippi and has worked as a farmer, laborer, and most recently as a tractor driver. He is a blues singer of probing strength. His voice is rough but gentle, and always sounds as if it were coming from way inside. It is as if one were suddenly able to hear someone else's interior monologue. Even more absorbing than his voice is his guitar, which he makes into an assertive but supple second singer. Both the intricately interconnected playing and singing are, as Pete Welding says in the notes, "rich and complex, beautifully and subtly detailed." McDowell is a major survivor of the Delta blues tradition.

On the second side, he is joined by his Mississippi-born wife, Annie Mae, in a program of spirituals. I suspect that their aching, archaic sound and intimate interplay are close to the musical roots of the Staple Singers—particularly the father of that group, Roebuck Staples. The Staple Singers are more sophisticated because Staples' children are urbanized, but there is a strong, stylistic link between that family and this husband-and-wife team. One has the sense of overhearing a family at prayer, a family that has gradually extended the spoken word into music—music that, like McDowell's blues, has the cadences of inner thoughts and desires.

REVIEW

ROEBUCK, CLEOTHA, MAVIS, AND PURVIS STAPLES: Fervent family gospel singing

A small investment can bring quick results, and complete data is printed in the Classified Advertising Section. Write your ad and mail it today, with your payment to:

HAL CYMES
Classified Advertising Manager
HI FI/STEREO REVIEW
One Park Ave., N. Y., N. Y. 10016

FEBRUARY ISSUE CLOSES DEC. 6th

A saving of $0.50 a word from our commercial rate of $0.50.

RECORDING OF SPECIAL MERIT

© © THE STAPLE SINGERS: Freedom Highway. Mavis, Cleothe, Purvis Staples (vocals); Roebuck Staples (vocals, guitar). What You Gonna Do?, Help Me Jesus; We Shall Overcome; He's All Right; and seven others. Epic BN 26163 $4.79, LN 24163 $3.79
Performance: Commandingly powerful
Recording: Excellent
Stereo Quality: First-rate

To my knowledge, this is the first album by the Staple Singers to be recorded before an audience in a church (Chicago's New Nazareth Church). The resulting interplay between singers and congregation makes this one of the most fervent Staples recitals so far. The foundation of the group is Mississippi-born Roebuck Staples, whose speech-like guitar evokes the country roots of this rawly traditional music. The major soloist is his daughter Mavis, a resonant, seize-storyteller; but the Staples' particular strength and individuality of impact come from the poignant, intricately intertwined, passionate family harmonies.

In addition to songs celebrating religious faith, there is a Staples' version of We Shall Overcome, the anthem of the civil rights movement, that brings a new and deeper dimension to that song as it evokes centuries, not just decades, of Negro resistance to oppression. And from the family itself comes a new song of militancy, Freedom Highway, which should become a permanent part of the current body of folk-song affirmation that has accompanied and supported the workers on the freedom highway during the past five years.

N II

© © JOSH WHITE JR.: I'm On My Own Way. Josh White Jr. (vocals and guitar); Bobby Scott (piano); Dick Rosmini (guitar); John Sebastian (harmonica); Bob Matthews (bass); Beverly, Fern, and Judy White (chorus). East Virginia: Portland Town; Shenandoah; Turn Around; and eight others. MERCURY SR 61022 $4.79, MG 21022 $3.79
Performance: Pleasant
Recording: Very good
Stereo Quality: Good depth

Josh White Jr. has been working as a singer and actor for more than twenty years, sometimes with his father, sometimes not, and this is his first album. He has a good, pleasant voice, and, surprisingly, sounds more like a young Belafonte than a young Josh White. Comparison with his father is inescapable only on Baby, Baby" where he employs his father's guitar style. On Cotton-Eyed Joe, one of his father's specialties, he changes the style to gospel.

There is a slight problem in programming here. East Virginia is followed immediately by Portland Town. The first line of each is "I was born in..." When one is supposed to believe the singer, such a juxtaposition is unsettling.
Producer Bobby Scott plays his unique funky piano on one track. The whole thing adds up to a pleasant, earnest, but not unusually distinguished debut.  

**COLLECTIONS**

MODERN CHICAGO BLUES. Johnny Young, Wilbert Jenkins, Maxwell Street Jimmy, Big Walter Horton, Robert Night- 
hawk, John Wrencher, John Lee Granderson (vocals); various accompanists. Bad Blood; Crawling King Snake; Everybody’s Fishing; Hard-Hearted Woman; and twelve others. Testament T 2205 $4.98.

Performance: Various
Recording: Various

Peter J. Welding, my predecessor in this reviewing slot and now on the staff of Down Beat, has long been interested in contemporary bluesmen, mostly of the street-musician variety. When he lived in Philad- 
ephia, he recorded several of them, and now he is doing the same in Chicago. The result, on this disc, is a good anthology of the kind of blues that can be heard currently in Chi-

There is a wide variety of styles, most of them shaped, as Welding notes, by the now generally accepted use of electronically ampli-

Some of the recording is poor, with little presence on the singers; in other parts it is quite good. Otis Spann, one of the best blues accompanists, is here on several tracks. For my taste, the best vocalist is the man who calls himself Robert Nighthawk; the best, and most poignant, song is John Lee Grand-

The audience for this music is small, un-

STRING BAND PROJECT: Various 
groups. Cocaine; Jealous; Stoney Point; Rag-
time Annie; Single Girl; and fifteen others.

Performance: Variable
Recording: Okay
Stereo Quality: Okay

"Old time string band music, by definition," writes John Cohen in the liner notes to this disc, "refers to the music from the South, especially from the mountains, rural in flavor. Anglo-Saxon in background, influ-
enced by jazz, ragtime and blues, as well as by its own ancient ballad and dance tune traditions." Old-time music, Cohen adds, is a preserve of Old-World culture and he notes that "a string band is a social gathering."  

Accordingly, he has gone around the country and recorded many groups who meet at least fairly regularly in people’s homes to play this music. The groups give them-
selves splendid names. We have here, among others, Uncle Willie’s Brandly Sniffers, the 

Dock Boggs: Excerpts from Inter-
views with Dock Boggs. Folkways FH 5458 $5.79.

Performance: Natural
Recording: Fair to poor

This is another of Moses Asch’s scholarly projects and no other record manufacturer would even dream of releasing. Dock Boggs is a banjo player and singer from Kentucky and Virginia who previously recorded in those capacities for Folkways (FA 2351).

D OCK  B OGG S:  I N C .
D e p t .  R - 1 2 ,  1 3 9  M a i n  S t r e e t
C a m b r i d g e ,  M a s s ,  0 2 1 4 2
F R E E  N e w l y  r e v i s e d ,  e d i t i o n
F R E E  N e w l y  r e v i s e d ,  e d i t i o n
P L E A S E  s e n d  f r e e  b o o k l e t  " W h y  S o l i d  S t a t e  A m p l i f i e r s C a n  S o u n d  B e t t e r "  a n d f u l l  i n f o r m a t i o n  o n  A c o u s t e c h  s o l i d s t a t e  h i t s  t o  
N a m e ____________________________
A D D R E S S ____________________________
C I T Y ____________________________ S T A T E ____________________________
C I R C L E  N O .  4 9  O N  R E A D E R  S E R V I C E  C A R D

J. G.

Mr. Allen continues to relate, with verve, economy, and a respect for his listeners, the strange adventures of his harried childhood, marriage to a "reptile," and assorted humili-
ations as a near-sighted, somewhat out-of-

Few words are wasted—in fact, there’s one 

B A D  B L O O D ;  V a r i o u s

Mr. Allen has long been interested in

SECOND — Add the preamp module

World-famous, "State of the Art" Acoustech amplifying system can now be yours at mod-
erate cost. See your dealer, or mail coupon below for full details.

New from Acoustech
The Add-A-Kit Amplifier
An excitingly different way to build a solid state amplifying system

In less than four hours, a stereo power am-
plifier kit with 35 watts, equalim RMS power per channel at less than 1% IM — PC boards, pre-wired and tested — all parts in bags mounted on KitKloth in order of use — works well with any good preamplifier, tube or transistor, only $129.30.

First — Build the Acoustech XI

ANYTIME you want, the preamplifier fits right into the same chassis — inaudible hum and noise — amazing transient response — all the features you need — only $99.50, complete with gold anodized panel.

ACOUSTECH
ACOUSTECH, INC.
Dw, of Koss/Reel-O-Kut
Depl. R-12, 139 Main Street
Cambridge, Mass. 02142
FREE Newly revised edition

Please send free booklet "Why Solid State Amplifiers Can Sound Better!" and full information on Acoustech solid state hits to

Name ____________________________
A D D R E S S ____________________________
C I T Y ____________________________ S T A T E ____________________________
C I R C L E  N O .  4 9  O N  R E A D E R  S E R V I C E  C A R D
little chunk of history. It might seem more appropriate for the Library of Congress, but because of Moses Asch it is available commercially for those who want it. J.G.

© WALT DISNEY PRESENTS NATIONAL ANTHEMS AND THEIR STORIES. Dick Whittinghill, narrator; orchestra, Tutti Camerata cond. DISNEYLAND ST 3931 $3.79.

Performance: Shobby Recording: Mediocre

Uninspired arrangements of anthems from India, Mexico, France, Greece, the Netherlands, Australia, Russia, England, and Canada and our own Star Spangled Banner are thinly played and poorly recorded in this album, which plainly sets out to be uplifting but should depress any youngster with the slightest sophistication or discernment. Interpersed with the musical numbers is one of those narrations stuffed with the sort of educational information that sounds as if it were written by a computer, recited in a bland manner by a dull voice, and packaged with full-color drawings in a particularly academic and offensive style. Shoddy merchandise, drearily served up.


Performance: Skillful Recording: Superior

The poetry of the late T.S. Eliot not only added new treasure to the store of poetical riches in the English tongue, it has also haunted our time with its insistent rhythms, its purity of language, its quiet rebuke to the formlessness and shallowness of life in our age. In Eliot's work, the biological tenet that "ontogeny recapitulates phylogeny"—that the history of the individual repeats the history of the race—is carried over into literature. Embodied in the flow of Eliot's song are recurring references, quotations, and paraprases from the whole body of our literary inheritance. The more of these echoes one recognizes in these new contexts, the richer the adventure of experiencing Eliot's poetry.
The Waste Land was written in the early 1920's just when the Russian and German movie-makers were producing their great documentaries, and it, too, is a kind of scenario. The scene shifts from a day in only a month in early April to the close-up of a dubious London fortune-teller casting horoscopes of doom, to the barren dialogue of an irritable upper-class couple, to a pub where the talk is of abortion and sterility, to a typist's bed-sitting room where a loveless sexual encounter is played out, to the Thames as it winds to sea, and ultimately to a scorched landscape troubled by "dry sterile thunder without rain." The thunder speaks out of the Upanishads in Sanskrit—we are weighed in the balance and found wanting, hope failed in generosity, sympathy, and control. The episode culminates in a frightening vision of a dried-up desert world, haunted by the specter of a blind Tiresias returned from the dead to witness all and warn us of the cosmic drought we are bringing upon ourselves.

To the reading of this major poem of our century, Mr. Speight brings formidable equipment—years of experience as an author, actor, and lecturer. (He was Eliot's own choice for the role of Thomas à Becket in Murder In The Cathedral.) It is a well-sustained treatment obviously prepared with great thought. Yet, for those who have heard the wit in Eliot's own voice as he re-creates the characters in the "Game of Chess" section or the remote evocation of doom in his majestic recital of the passage "If there were water but no rock..." (Caedmon TC 2006), the Speight treatment is likely to be a disappointment. Those who prefer Speight's pleasantly embalmed voice to the somewhat dry, reptilian sound of Eliot's own should choose the Argo, which also contains a somewhat cursory reading of the familiar Prufrock, a rather declamatory run-through of The Hollow Men ("This is the way the world ends..."), and a respectful performance of the Dante-inspired, liturgical Ash Wednesday. Most of this material, however, is read less rigidly and with a better ear for the music of language by Eliot himself on Caedmon TC 1045.

The last and greatest of Eliot's poems are the Four Quartets, an exalted sermon-essay made up of contrasting spoken "movements" woven together through a rich complexity of rhythms, images, and religious, philosophical, and literary references. Once again, Eliot himself, reading this work on Angel 4012, makes all seem simple as he unhurriedly but with a subtle melodiousness delivers the total text of his profoundest achievement.

Yet Eliot did not consider his own interpretation "definitive" since the poem "if it is of any depth and complexity will have meanings in it concealed from the author, and should be capable of being read in many ways, and with a variety of emotional emphases." Speight's reading here is exceptionally lucid, reflective, and mature, and is more expertly recorded than any of Eliot's own. If Speight neglects anything, it is the human qualities of the lines—the humor and irony particularly—and the musicality, which he mostly underplays and sometimes seems not to discern in the dirges, dances, and lyric

(Continued on page 152)
It's easy to be an authority on tape when you have a copy of HiFi/Stereo Review's all-new 1966 TAPE RECORDER ANNUAL handy. This fact-filled volume contains over 130 pages, more than 20 complete features, covering every aspect of tape recording. You get expert tips by the dozens, on equipment—making better tapes—editing—copying—sound—on everything you want and need to know about tape recording. PLUS a complete directory of the latest monaural and stereo recorders—the only complete buyer's guide available in the tape recorder field! Over 100 photos—full data on 220 models from 30 different manufacturers! All the model numbers, specifications, dimensions and prices...every vital statistic you need to compare the newest recorders and select the finest one in your price range.

The 1966 TAPE RECORDER ANNUAL is an indispensable guide for everyone who wants better performance, greater versatility and a lot more fun from his tape recorder...month after month...tape after tape!

If you fit this description...

GET THE EXQUISITE LEATHERFLEX-BOUND EDITION for just $3 POSTPAID!

The 1966 TAPE RECORDER ANNUAL is also available in an attractive, gold-embossed, Leatherflex-bound edition—a superb addition to your library of permanent reference books. This deluxe volume will be mailed to your home, postpaid, for just $3.00, when you check the appropriate box on the order form.

SEND JUST $1.25 TODAY FOR YOUR COPY OF THE 1966 TAPE RECORDER ANNUAL

Ziff-Davis Service Division • Dept. TR
589 Broadway • New York, N.Y. 10012

Send me a copy of the 1966 TAPE RECORDER ANNUAL, as checked below:

☐ $1.25 enclosed, plus 15¢ for shipping and handling. Send me the regular edition. ($1.50 for orders outside the U.S.A.)

☐ $3.00 enclosed. Send me the DeLuxe Leatherflex-bound edition, postpaid. $3.75 for orders outside the U.S.A.) Allow three additional weeks for delivery.

name please print HF-125
address

PAYMENT MUST BE ENCLOSED WITH ORDER.

december 1965
passages that contribute so much to the beauty of the whole.


Performance: Breathless

Recording: Inaudible to expert


They're all here and a great many more, speaking in their own voices across the years, and when the words are too fuzzy or the recording too scratchy, there is the courtly Mr. March on hand to interpolate a translation in high fidelity. The rest of the time, he reads with reverence a corny narration by Irve Tunick, who assumes total ignorance of history on your part, while a "glowing score" by Nathaniel Shilkret drones in the background. It all goes by before you know it, and that's the trouble: too much, too fast, in a hopeless attempt to condense a century of history into less than an hour. Yet it must be admitted that this is one spoken word recording that never drags.


Performance: Overbearing

Recording: Dreadful

The late Ernest Hemingway hated microphones, but his friend A. E. Hotchner managed to persuade him during his last years to record his voice for posterity on a transistorized pocket gadget and on an old wire recorder he had around. By and large, the whole thing was a mistake. There are a few words of wisdom in the speech Hemingway wrote when he accepted the Nobel prize, and they apply most aptly to this enterprise: "A writer should write what he has to say and not speak it." Especially if he's bad at it, as Hemingway was! He reads that statement aloud here.

He also reads a long, rambling, slovenly saga in "free verse" entitled Second Poem To Mary, a heavy-handed parody of his own novel Across the River and into the Trees, which he recorded in anger after seeing E. B. White's parody of that book in the New Yorker. Also included is a salty sampling, complete with four-letter words, of youthful memories in Saturday Night at the Whorehouse in Billings, Montana. The disc contains a rather good introduction to a television series that was supposed to be made from the stuff of his muscular short stories and a bit of latter-day, unintentional self-mockery, in the manner of The Old Man and The Sea, from a fragment called Work in Progress.

Hemingway was a tough champion of style in the days of A Farewell to Arms and The Sue Also Rites, but somewhere along the line he fell in love with the rhythm of his own prose and began repeating himself in a succession of increasingly hollow works. His self-love, arrogance, and juvenile pugnacity are all in evidence on this disc, conveyed through the young sound of his surprisingly colorless treble. The amateurishness of it all is more irritating than illuminating. And the sound, of course, is terrible.

® MOMS MABLEY: Now Hear This. Moms Mabley, speaker. MERCURY SR 61012 $5.79. NRG 211012 $5.79.

Performance: Whirlwind

Recording: Indistinct at times

Stereo Quality: Superfluous

FOREIGN CURRENCY RATES
for 1-year subscriptions
outside the U.S.A.,
its Possessions & Canada.
(All prices include postage.)

Australian pounds: 2/14
Austrian schillings: 155
Belgian francs: 300
Colombian pesos: 78
Danish kroner: 40
Dutch guilders: 20
English pounds: 2/3
Finnish new markka: 20
French francs: 30
Greek drachmas: 180
Hong Kong dollars: 35
Indian rupees: 29
Irish pounds: 2/3
Israeli pounds: 17
Italian lire: 3,745
Japanese yen: 2,150
Lebanese pounds: 18
Mexican pesos: 75
New Zealand pounds: 2/3
Norwegian kroner: 43
Pakistan rupees: 23
Philippine pesos: 23
Portuguese escudos: 172
South African rands: 4.25
Spanish pesetas: 375
Swedish kronor: 31
Swiss francs: 26
Venezuelan bolivares: 27
West German marks: 24

Mail order with remittance to:
HIFI/STEREO REVIEW
Portland Place / Boulder, Colo., U.S.A. / 80311
Jackie "Moms" Mabley, a seventy-year-old Harlem entertainer with the energy of a teenager and a voice like a foghorn, is billed as "raucous, ribald, and irreverent," and all these things she surely is. She is also utterly irresistible as she grabs her audience and holds on for dear life, and in her serious moments she is intelligent company as well.

In her latest album, she offers her own version of the midnight ride of Paul Revere, who knocks on doors to tell the housewives to wrest their lazy husbands away from their TV sets because the British army is coming. She also orders Lyndon Johnson to "get TV sets because the British army is coming."

In her latest album, she offers her own version of the midnight ride of Paul Revere, who knocks on doors to tell the housewives to wrest their lazy husbands away from their TV sets because the British army is coming. She also orders Lyndon Johnson to "get TV sets because the British army is coming."

"Moms" couches her material in a corny, slambang, homespun style, but behind the slangy approach there is an earnest message to her race to stand up straight, light right, fight hard, and not blame every personal failure on the white man. When she tells of a Southern official ordering a Negro registrant to 'recite the Constitution backwards' or refers to the freedom marcher who carries a rabbit's foot in his briefcase because "he needs all the luck he can get," bitterness is expertly concealed by her sunny, vigorous style. "Moms" is a bit hard to understand at times, and when she sings, she's not exactly Lena Horne, but she's well worth the extra attention necessary to catch every scorching phrase.

"Eggheads, unite! You have elected. There's plenty of sense on this record, along with the wit for which the speaker was famous ("Eggheads, unite! You have nothing to lose but your yolk's!"). The selections have been edited better than is usual on this sort of disc. The statements made in the course of his career by this wise and honest statesman are heard in a fast-moving series of dramatic highlights. These include excerpts from the campaign speeches, a lively debate with Eisenhower, a eulogy on the death of Eleanor Roosevelt, and portions from various speeches at the UN, climaxcd by Stevenson's famous exchange with the Soviet delegate Zorin over the issue of Russian missiles based in Cuba. When Zorin refuses to answer his insistent questions about the presence of these missiles on the island, of which our intelligence had amassed ample evidence, there sound loud and clear all of Stevenson's integrity and denunciation of fraud as his voice rings out to the evasive Zorin, "I am prepared to wait for my answer until hell freezes over!"

The package is tied together gracefully by a narration spoken by the reassuring voice of Alexander Scourby, and album notes filled with the usual fulsome encomiums. P. K.

---

**RECHARGE USED BATTERIES**

**AUTO AND BOAT ADAPTER**

Recharge 12 Volt Car and Boat Batteries... Keep Them At Peak Efficiency!

**ONLY $6.95 COMPLETE INCLUDING AUTO AND BOAT ADAPTER**

Mail this coupon today!

**CONSUMER SERVICE COMPANY**

160 Mercer St., New York, N. Y. 10012

Rush _____ Model 888 Universal Battery Chargers. Each $6.95 plus 50c shipping and handling.

Enclosed is check or money order for $_____

I must be completely satisfied or my money will be refunded immediately.

N. Y. C. residents please add 5% sales tax. N. Y. State residents 2% sales tax.

Name ________________________________

Address ...........................................

City ...............................................

State ............................................. Zip

S O R RY, NO. C.O.D.'S

S A T I S F A C T I O N G U A R A N T E E D

Now for the first time a new improved battery charger not only gives many extra hours of crackling power and performance for radio, toy, flashlight, tape recorder batteries, etc... but also recharges car and boat batteries! In excessively cold weather, you can keep your auto battery charging overnight and be sure of starting in the morning!

Model 888 Universal Battery Charger charges THREE TIMES as fast as any other charger. An approved transformer guarantees protection from shock and prevents over-charging.

For just pennies a month keep EVERY battery operated device — including auto and car — at peak performance. Absolutely safe. So safe a child can use it! U.L. Approved plug and cord.
Now RCA, the company that makes tape recorders for Gemini, offers 9 tape recorders you can buy.

They're from RCA VICTOR. They start at $49.95*

4 Solid State snap-in cartridge models
A Snap in a tape cartridge and you're all ready to record or play—no reels to thread. The Relay I 4 track, 2-speed recorder has VU meter recording level indicator, fast forward. B The Relay II snap-in cartridge recorder has big 5" oval speaker, VU meter, and controls for volume, record, rewind/att/play, tone, fast forward, speed and track selectors, public address and earphone switches. C Stereo tape recorder, the Relay III, is RCA Victor's finest tape cartridge recorder. Two 9" oval speakers, two 3½" tweeters in swing-out, detachable enclosures. Four-track recording at 3½ or 1⅞ ips. Sound-plus-Sound permits addition of new sound to a previously recorded tape. Also available as a modular unit to play through your own stereo system. See the Module Mark I.

*Optional with dealer

RCA Solid Copper Circuits are the circuits of the Space Age... they replace old-fashioned handwriting for better performance, greater dependability, fewer service headaches.

5 Solid State reel-to-reel models
D The Tiros I is battery operated—records whenever you go. All Solid State (no tubes to burn out); has VU meter recording level monitor and battery level indicator. Includes mike, batteries, earphone, tape and reels. E Reel-to-reel recorder, completely Solid State, battery-operated—but plays on house current, too, with optional AC adapter. 4" oval speaker, earphone jack, tone control, VU meter, fast forward. See the Tiros II. F Deluxe monaural 4-track reel-to-reel recorder, the Score I comes complete with microphone, 7" reel of tape, reel and auxiliary cable. G Stereo reel-to-reel model, the Score II, has two 9" oval speakers, two 3½" tweeters in swing-out, detachable enclosures. Sound-plus-Sound feature lets you add sound to previously recorded tape. Or see the Module Mark II reel-to-reel tape deck—plays through your present amplifier-speaker system.

CIRCLE NO. 55 ON READER SERVICE CARD
This set of symphonies by Handel's younger sense, but rather sinfonias after the manner of Bach's sons, averaging about six minutes each in length. Stylistically, however, this music harks back to the Purcell-Handel tradition with its combination of fugal textures and aria and dance elements. My own favorites among the eight are the two big festive pieces, Nos. 5 and 8, and the sprightly No. 3 with its folk-like middle movements. The basic scoring is for strings, woodwinds, and continuo bass, with trumpets and timpani added in No. 5.

A new edition based on authentic sources, begun by the late Max Goberman and finished by the indefatigable H. C. Robbins Landon, was used for this recording, and the results are a joy to the ear on every count—musical interest, performance style, rhythmic vitality, and elegance of phrasing. Mr. Janigro and his players have done themselves proud here, and they have been served ably by the Vanguard engineering staff. A heartily recommended release! D. H.

DONIZETTI: Lucia di Lammermoor.

Maria Callas (soprano), Lucia; Ferruccio Tagliavini (tenor), Edgardo; Piero Capucilli (baritone), Enrico; Bernard Lodysz (bass), Raimondo; Margretta Elkins (mezzo-soprano), Alisa; Lenard del Ferro (tenor). Arturo; Renzo Cattellato (tenor), Normanno; Philharmonic Orchestra and Chorus, Tullio Serafin cond. Angel Y 25 3601 $11.98.

Performance: Dramatic
Recording: A mitte cavernous
Stereo Quality: Generally good
Speed and Playing Time: 3¼ ips; 111'11".

In 3¼-ips format, this Maria Callas Lucia represents a saving of some $12 over the rival 7½-ips version starring Joan Sutherland. However, mere dollars are not the sole consideration here. The Sutherland performance is (a) a singer's Lucia and (b) truly complete; while Callas is willing to sacrifice vocal niceties to dramatic truth as she sees it, and her performance has most of the cuts standard for theater performances.

There are some painful squawks from Callas in this 1960 performance, most noticeably at a crucial point in the celebrated Mad Scene; and I find Tagliavini's singing of the more intimate expressions of Edgardo's love verging perilously close to the fine art of crooning. Capucilli's Enrico, however, is a powerful and veengeful figure. The minor roles and the choral and orchestral work are splendid, thanks to Tullio Serafin's sensitive and well-paced conducting.

Despite the reservations noted above, the one thing that does come out of this recorded performance is the person of Lucia as a believable, suffering human being—a truly poignant figure—and for this the credit goes wholly to Callas.

The recorded sound at the 3¾-ips speed compares favorably with the discs, despite an occasional touch of overload in masked vocal climaxcs (namely the famous Sextet). If I were a complete opera buff, I would want to have both the Callas and Sutherland tapes; but if budget is a paramount consideration, this Angel tape represents prime value. D. H.


Performance: Electronically perfect
Recording: Early effective
Stereo Quality: Highly dramatic
Speed and Playing Time: 7½ ips; 48'.

(Continued on next page)
The art of musical composition processed from sine-wave, electronic tone generators was still in its infancy in 1956, when Karlheinz Stockhausen (then the German enfant terrible of avant-garde modernism) brought forth his Gesang der Jünglinge. It is a thirteem-minute dramatic tour de force based on the famous episode in the biblical Book of Daniel about the youths who, through their faith in Jehovah, survived unharmed the ordeal of Nebuchadnezzar’s fiery furnace. To his pure electronic sounds, Stockhausen has added the processed sounds of boys’ voices singing (in German) the praises of Jehovah. Their song, however, comes through only in snatches of phrases and parts of words in an infinite variety of pitches. The result is uncannily effective, and it adds a fascinating psychological dimension to the familiar Bible story.

Kontakte is something else again. Here Stockhausen provides no dramatic framework for his thirty-five minutes of processed sine-wave and percussion sounds. After ten minutes, the whole business falls apart, despite the elaborate mathematical rationale underlying the composition itself. George Perle, distinguished American composer and authority on twelve-tone music, sums up my own reaction precisely in his Musical Quarterly review of the July 11, 1960 premiere of Kontakte: "Long before Mr. Stockhausen had come to the end of his thirty-five-minute composition this listener had lost all curiosity as to the source, direction, and character of the sounds."

D. H.

COLLECTIONS
© MARIA CALLAS: Maria Callas Portrays Verdi Heroines, Macbeth: Nel di della vitiora... Vieni a f r e s c h i a ; La luce langue: Una macchia è qui tutt'ora (Sleepwalking Scene). Nabucco: Bien ti l'inveni... Anch'io dischiuso un giorno. Ernani: Er-


Performance: Controlled and brilliant
Recording: Impressive
Stereo Quality: Good
Speed and Playing Time: 7 1/8 ips; 88'12"

As the one and only tape pairing of the Tchaikovsky Fifth and Sixth Symphonies, these Lorin Maazel performances are in a sense without competition.

Controlled brilliance is the keynote of the Maazel readings. He takes very few of the opportunities for rubato and accelerando effects offered by the essentially episodic character of the E Minor Symphony. Whether one prefers Tchaikovsky sternly controlled or whipped to a frenzy, it must be said that Maazel elicits superb playing from the Vienna Philharmonic, and he receives splendid recording from the London engineering staff. I would rate this as the best Fifth on tape. But I lean to Ormandy’s equally well-controlled yet warmer version of the Sixth.

D. H.


Performance: Dramatic
Recording: Grasp and clear
Stereo Quality: Impressive
Speed and Playing Time: 7 1/8 ips; 41'

This is the fifth version of Vivaldi’s picturesque concerto sequence to find its way onto four-track tape. Those by Ricci (Decca), the Virtuosi di Roma (Angel), the Solisti di Zagreb (Vanguard), and the Società Corelli (RCA Victor) are all chamber orchestra versions, but Bernstein uses a fuller string body, elaborating his own continuo from the harpsichord.

In contrast to the transparency and lyricism of the other recordings (especially the Vanguard and Angel performances), Bernstein emphasizes the music’s drama and pictorial aspects. Concermtaster John Corigliano delivers a clean and rhythmically vital account of the solo part, and Columbia’s recorded sound has a truly "you-are-there" quality of body and presence.

D. H.

PRACTICAL AIDE-OUT SYSTEM?
TRADE-INS O.K. TIME PAYMENTS
Up to 2 years to pay!

Send Us Your List Of Components For A Package Quotation
FREE TIME STEREO RECORDS WITH ORDER
All merchandise is brand new, factory fresh.
Visit our N.Y. showroom Free Hi Fi Catalog

AIREX RADIO CORPORATION 85-MR Cortlandt St. N.Y. 7, WO 4-1820

CIRCLE NO. 67 ON READER SERVICE CARD

LINCOLN CENTER

D. H.
Some plain talk from Kodak about tape:

The meat of the matter... and some boxing news

Undistorted output from a tape—as from any other link in the chain of audio components—is at the very heart of high fidelity enjoyment. Distortion (or the lack of it) is in theory simple enough to evaluate. You start out with something measurable, or worth listening to, and you reproduce it. Everything added, subtracted or modified by the reproduction, that can be measured or heard, is distortion. Since most kinds of distortion increase as you push any component of your system closer to its maximum power capability, you have to label your distortion value to tell whether you did this while coasting or at a hard part.

Cry “uncle”

To make the distortions contributed by the tape itself big enough to measure and control, we simply drive the tape until it hollers “uncle” and use that power reference as our benchmark. Here’s the procedure. Record a 400-cycle signal (37.5-mil wavelength at 15 ips) and increase its level until in a playback, which is itself pristine, you can measure enough 1200-cycle signal (third harmonic) to represent 2% of the 400-cycle signal level. This spells “uncle!” We use 400 cycles for convenience, but insist upon a reasonably long wavelength because we want to affect the entire oxide depth.

The more output level we can get (holding the reproduce gain constant, of course) before reaching “uncle,” the higher the undistorted output potential of the tape.

Simple, what?

“Wadayamean—undistorted output at two percent?”

That’s what makes a Miss America Contest. Two percent third harmonic is a reference point that we like to contemplate for a picture of oxide performance. Since distortion changes the original sound, it becomes a matter of acumen and definition how little a change is recognizable. If you’re listening, two percent is a compromise between a trained and an untrained ear. If you’re measuring, it comes at a convenient point on the meter. It’s like a manufacturer testing all sports cars at 150 mph, even though some cars are driven by connoisseurs and some by cowboys. Same goes for tape. Two percent tells us a lot about a tape even if, on the average, you never exceed the 0.5% level.

Because undistorted output helps to define the upper limit of the dynamic range, it has a further effect on the realism of the recording. The higher the undistorted output, the easier it is to reproduce the massed timpani and the solo triangle each at its own concert hall level. And this is just another area where Kodak tapes excel... our general-purpose/low-print tape (Type 31A) gives you up to 3 decibels more crisp, clean output range than conventional tapes.

The great unveiling—Kodak’s new library box with removable sleeve!

EASTMAN KODAK COMPANY, Rochester, N. Y.

DECEMBER 1965

CIRCLE NO. 20 ON READER SERVICE CARD
of the full-blooded orchestral accompaniments sound rather more smooth and mellow than sharply etched and brilliant—undoubtedly a result of the slower playback speed. In my opinion a slight treble boost is advisable. A card is enclosed so that you can ask Angel to send you a free copy of the text.

I K


Performance: Stokowski
Recordings: Good 1937 sound
Stereotone Quality: Excellent
Speed and Playing Time: 314 ips; 95'17"

Vestiges of Stokowski's Hollywood showmanship predominate throughout this tape, instead of the lean and streamlined music-making that has characterized much of the veteran maestro's work with his American Symphony Orchestra in New York over the past few years and was also typical of his work with the Philadelphia Orchestra in the 1920's. I was interested to note that here the performance of the justly famous Bach Toccata and Fugue transcription takes a full minute longer than in the original 1929 Victor 78-rpm disc, with Bach being the loser thereby. The less said of the cinematic Clair de lune orchestration the better, and whether one wants the Afternoon of a Faun Tristaniized to a full two minutes beyond its normal performance time is a matter of taste.

With Sibelius and Holst, however, Stokowski is on relatively safer and saner ground. His Finlandia packs plenty of dramatic thrust and rhythmical wallop, and as always he makes a spellbinding tone poem out of the Swan of Tuonela, though purists will object to the excessive variety of dynamics over and above what appears in the score. Holst's The Planets is played all-out for its dramatic and cinematic qualities, which is highly effective, if not always Simon-pure Holst. The only other recording of this work on tape is the sternly disciplined and rather unpersuasive performance by Karajan and the Vienna Philharmonic (London).

But if quality of sound is the overriding consideration, the Karajan tape is the one to own. As for this Stokowski tape as a whole, it is a memento of one aspect of a fascinating and sometimes infuriating artist, who can be heard at his best elsewhere, as in Columbia's new Ives' Fourth disc. D. H.

© WILLIAM TELL AND OTHER FAVORITE OVERTURES. Hérold: Zampa Overture; Thomas: Mignon Overture; Ray-mond Overture; Suppé: Post and Peasant Overture; Rossini: William Tell Overture; New York Philharmonic, Leonard Bernstein cond. COLUMBIA MQ 735 $7.95.

Performance: Vital
Recording: Handsome
Stereo Quality: Good spread and depth
Speed and Playing Time: 7½ ips; 46'10"

Breathing new life into old chestnuts was the stock in trade of such past greats of the baton as Willem Mengelberg, Sir Thomas Beecham, and Arturo Toscanini, and it is against the memory of these recorded performances (some still available) that the veteran record listener inevitably judges the Bernstein achievement here.

Mr. Bernstein is wise in avoiding the flamboyant techniques of Mengelberg and Toscanini, and concentrating instead on the lyrical and dance aspects of these pieces in the Beecham manner. The Gallic sparkle of the Thomas overtures comes through particularly well as a result. Bernstein's expansive, panormamic treatment of William Tell also turns out to be a happy inspiration here. Good sound all the way. D. H.

ENTERTAINMENT

© SERGIO FRANCHI: Live at the Cocos-nut Grove. Sergio Franchi (vocals); or-

Sergio Franchi
Good showmanship in a variety of songs

Despite the expansiveness of his voice, Franchi is primarily a showman—and a good one. Whether or not you date on the booming style of singers like Franchi, it's satisfying to hear a pro at work. This tape was recorded in Los Angeles and covers a wide range of material. Franchi has the choice of material firmly under control. There is not one tune in this set that he's not on top of (with the exception of Stella by Starlight, where he loses through bad taste—no matter how hard he thumbs through this lovely ballad, Stella is not Pagliacci).

Franchi, an Italian, makes a wise compromise between the continental and the American approach. Most of his songs are done partly in Italian and partly in English, and the transition is graceful. One glaring exception is Just Say I Love Her (Dicitencello vuole). The English half of this song is Franchi's finest moment in the set, But
suddenly he bursts into the Italian section with one of those hawking, off-pitch high notes tenors seem to love, and then he's off to the races. This is okay for people who "like to hear a nice big voice for a change," but the break in mood is violent. Franchi can hit a soft high note with extreme beauty, but when he belts up to those highs he runs into the same problem all trained tenors have when they shriek: they go sharp and nasal, and they will hold that note till your eyes water. For some mysterious reason, when he sings a high note coming up, he goes blind to lyric content and swoops up irresistibly, leaving me (down here) wondering what he thinks he sounds like up there. Franchi, though, resists this temptation more than most, and I for one am grateful.

To me, it's especially for opera. Franchi includes an aria from Tosca here. But his skill is more impressive when applied modestly to a little Italian song called Ay Maria, where he sings a long phrase including a sixth leap which he carries gracefully on and on, and at that point I had to stop the tape and go back to make sure I'd heard it right. It was not show-offish; it was just good singing.

Wally Stott's arrangement of Chicago is far away and the most swinging of the lot. One arrangement threw me off balance. This was In the Still of the Night, accompanied by Clair de luxe. I got nervous wondering which composer would finish first. Cole Porter won, but Debussy made a grandstand play in the last phrase, so that both pieces ended correctly and together. Congratulations.

Stereo tape reproduction is especially effective in live performances, and this one is very well recorded. It sounds as if there was a full house that night, so this is a good buy for lonesome listeners. M. A.

THEATER—FILMS


Performance: Eloquent
Recordings: Dated
Stereo Quality: Artificial
Speed and Playing Time: 3% ips; 104' 49".

Walt Disney's Fantasia was more than a movie; it was a gift. It gave children a look at classical music as something terribly real, not just a chore imposed by grownups. Suddenly dull old Beethoven is alive with fauns and centaurs. Funny-sounding Stravinsky makes the earth open up, and lava bubbles on dinosaurs' tails. The hand freezes in the popcorn box when Mickey Mouse is in trouble as the Sorcerer's Apprentice. The noble parent, having sacrificed an afternoon in the movie theater to the sake of the child's cultural enlightenment, finds himself falling out of his seat laughing over elephants in tutus and rediscovering a Bach fugue he thought he knew all about.

Buy the tape, and if you saw this film, close your eyes and remember. Even if you didn't see it, you will still have bought a collection of some of the world's finest music. The album is made up of masters recorded in 1939 (two years before the film itself was released). Not only was the recording process different then, the musical standards themselves were very different. Thus, this tape is also an interesting study in the changing styles of orchestral conducting over the years.

While Vista Records has seen fit to list technical information, such as who directed which sequence, they have not bothered to say anything about the film which might be of use or interest to the unfortunate listener who has not been saving data on the subject all these years. M. A.
COMMERCIAL RATE: For firms or individuals offering commercial products or services, 60¢ per word (including name and address). Minimum order $6.00. Payment must accompany copy except when ads are placed by accredited advertising agencies. Frequency discount: 5% for 6 months; 10% for 12 months paid in advance.

READER RATE: For individuals with a personal item to buy or sell. 35¢ per word (including name and address). No Minimum! Payment must accompany copy.

GENERAL INFORMATION: First word in all ads set in bold caps at no extra charge. Additional words may be set in bold caps at 10¢ per word. All copy subject to publication decision. Deadline: 1st of the 2nd preceding month (for example, March issue closes January 1st). Send order and remittance to: Hal Cymes, HIFI/STEREO REVIEW, One Park Avenue, New York, New York 10016.

FOR SALE

AUCHTUNG! Das machine is nicht fur Gegenfiihrer und mittergaben, is easy schnappen der Springen-werk, blowenfischen und poppencoren mit spitzens-parken nicht fur das Dunckerne. Das rubbernecken siehtscheitern keepe hands keep in hands in these pockets. Relaxen and watch the Blinkenlights. this affective, brass plaque only $2.00 ea. oop Southwest Agents, Dept. H, 8331 Hwy. W. 80 West, Fort Worth, Texas 76116.

TRANSISTORS—Miniature Electronic Parts. Send for Free Catalog. Electronic Control Design Company, P.O. Box 1432N, Plainfield, N.J.

JAPAN & Hong Kung Electronics Directory. Products, components, supplies. 50 firms—just $1.00. Issano Kaisha Ltd., Box 6266, Spokane, Washington 99207.

MESHINA'S TRANSISTORIZED CONVERTER KIT $4.50 Two models: 10,000-Watt converters to receive 30-50 mc or 100-200 mc (one mc tuning). Meshina, Lymn. Mass. 01901

MIRACORD 10H; Garrard Lab 80; Fisher XPO speaker, All Excellent. Best offer. N. England, Route 2, Dexter, New York.

OYNA & AIR STEREO SYSTEM. Write for Prices. Henry Martin, Box 1275, Bluefield, West Virginia 24701.

TAPE AND RECORDERS

"MY FAIR LADY," "HELLO, DOLLY," many other stereo and monaural albums. 10% off retail price. 25¢ puts you on mailing list. Topolopeco, P.O. Box 112, Wilmette, Ill.

RENT Stereo Tapes over 2,500 different—all major labels—free brochure. Stereo Partie, 1516-G Terrace Way, Santa Rosa, California.

Before renting Stereo Tapes try us. Postpaid both ways—no deposit—immediate delivery. Quality—Dependability—Service—Satisfaction—prevail here. If you have been dissatisfied in the past, your initial order will probably be our last. Free catalog. Gold Coast Tape Library, Box 2262, Palm Village Station, Hialeah, Florida 33012.

TAPE RECORDER SALE. Brand new, latest models, $10.00 above cost. Aray Sales, 1028-A Commonwealth Ave., Boston, Mass. 02215.

FREE membership to buyer with $25 purchase! Ron's Stereo Tape Club, 449 East 7th Street, Red Wing, Minn. 55066.

TENSIFIED MYLAR TAPES. 2400 $2.55; 3600 $3.75, TOWERS, LAFTAU, HILL, PA. 15207.

ANY RECORD out on tape: Single, LP, Stereo. Write for price quotations, Box 15852, Del Valle, Los Angeles, Calif. 90015.

TAPE MATES makes available to you—ALL 4 TRACK Stereo Tapes—ALL labels—at TREMENDOUS SAVINGS—also 3 HOUR Long-Play Stereo tape albums—CLASICAL—POP—JAZZ—BANJO and VARIETY—Top recording artists—ONLY $9.95 plus a complete CAR-STERO music LIBRARY and PLAYER—all POSTAGE-FREE to your door—FREE Tape-Mates membership with initial order—for FREE BROCHURE write TAPES-MATES, 5280-H W. Pico Blvd., Los Angeles, Calif. 90015.

STEREO TAPES. Save up to 60% (no membership fees, postpaid anywhere USA). Free 60-page catalog. We discount batteries, recorders, tape accessories. We guarantee every item on stock. Send Enclosed, P.O. Box 4764, Milwaukee, Wisconsin 53215.

HI-FI/STEREO REVIEW CLASSIFIED

WANTED


WANTED Laboratory Test Equipment. Electroniccraft, P.O. Box 13, Binghampton, N.Y. 13902

TOSCANINI CUT-OUTS Wanted. LCT-1041, LCT 1010, LCT 9000, LM 1221, LM 1043, LCT 9009, Written; Wiseman, 9-43 88 Av., Woodhaven, N.Y.

MADRIGALS direct from master tape, $3.00. Stereo TRUMPETER demostration of satire, sound montages, $1.25. Durant, Box 176, Lewiston, N.Y. 12756

RENT 4-TRACK STEREO TAPES—When narrowed down TRIMOR becomes the wide choice—Goodbye to part- tial satisfaction. Service and Dependability our key- note. ALL MAJOR LABELS. FREE CATALOG (40 States)—TRIMOR Company, P.O. Box 748, Flushing, N.Y. 11352.

RECORDS

BARE 78's, State Category. Write Record-List, P.O. Box 2122, Riverside, California.

"HARD To Get" records—all speeds. Record Exchange, 612 Seventh Avenue, New York, N.Y.

THE RECORD Collector Journal—comprehensive, valu- able data, varied record mart. Introductory six issues—$1.50. Record Research, 131 Hart, Brooklyn 6, N.Y.

DISCOUNT Records—All Labels—Free Lists, Write Cliff House, Box 42-N, Utica, N.Y.


60% OFF List Like New LP's. Lists 25¢. Box 323, Hilburn, New York.

PROTECT Your LPs. Heavy Poly Sleeves for Jackets 50c Light Inner Sleeves 3¢, Min. Shipment Heavy 50c, Light 100. Poly Sleeves, Box 323, Hilburn, N.Y.

RAF Record Finder. Write Post Office 9507, Los Angeles, Calif. 90045.

BARE LP's Write Aron Record Shop, 775314 Metrose, Los Angeles, Calif. 90466.

LP and Stereos at cost—at. No club, no fees. Pent House Hi-Fi, Box 3507, Grand Central, New York 10017.

RECORD YOUR records! Two Cleaning Cloths $1.00. Tower, Lafayette Hill, Pa.


2500 UNUSUAL hard-to-find war, fiction, sound effects. Hobby, party records, free catalog, Recordings, 300 Chelsea, Louisville 8, Ky. 40207.


RECORD Jackets, Replace old Lp Covers with Clean, Glossy, White Jackets. Inner Sleeves Also Available. Write for details, or send 50¢ for Samples. Card- board Co., 89 East Woodruff, Columbus, Ohio.

REPAIRS AND SERVICES

ALL Makes of Hi-Fi Speakers Repaired. Ampite, 168 W. 23 St., N.Y.C. 10011, Ch. 24-8122.


TV TUNERS Rebuilt and Adjusted per manufacturers specifications $25.00 each. Denders: Electronic Repair, 11352.

We ship COD Ninety day written guarantee. Ship complete with tubes or wire for free mailing kit and dealer brochure. JW Electronics, Bloomfield, N.J. Telephone. REPAIR, build beautiful cabinets. 100 woods, veneers. 2,000 needed workshop products. Illustrated color cat-alog 25¢. Constantine, 2060-T Eastchester Road, Bronx 10461.
PATENTS

AUTHORS' SERVICES
AUTHORS' Learn how to have your book published, promoted, distributed. Free booklet "ZD", Vantage, 120 West 31 St., New York I.

WANTED WRITERS! Short stories, articles, books, plays, poetry. Will help place, sell your work. Write today, free particulars! Literary Agent Mead, Dept. 37A, 915 Broadway, New York 10, N.Y.

PHOTOGRAPHS
PHOTOGRAPHS and transparencies wanted, to $500.00 each. Valuable information free—Write Intraphotograph-IF, Box 74607, Hollywood 90004.

MUSIC
AOB programs of continuous, commercial free music thru your FM tuner with our sub carrier detector plugged into tuner. Hear the famous background music programs now transmitted as hidden programs on FM. Wire to Dept. 75, Box 75.00. Music Associated, 65 Glenwood Road, Upper Montclair, N.J. 201-744-3387.

POEMS wanted for songs and records. Send poems. Crown Music, 49-07 32 St., New York 1, N.Y.

INVENTIONS WANTED
INVENTORS. We will develop, sell your idea or invention, patented or unpatented. Our national manufacturer clients are urgently seeking new items for outright cash sale or royalties. Financial assistance available, 10 years proven performance. For free information, write Dept. 45, Wall Street Invention Brokerage, 79 Wall Street, New York 5, N.Y.


PLANS AND KITS
WEBER Labs. Transistorized converter kit $5.00. Two models using car radio 30-50Mc or 100-200Mc, one Mc spread. Easily constructed. Webster, 40 Morris, Lynn, Mass.

TACHOMETER! Fully Transistorized for all make cars. 0-10,000 RPM. Build for under $7.00. Send $2.00 for Details, Group Laboratory, Box 87, Prospets Hts, Ill. 60070.

HELP WANTED

EMPLOYMENT INFORMATION


EMPLOYMENT Resumes. Get a better job & earn more! Send only $2.00 for expert, complete Resume Writing instructions. J. Ross, 80-34 Kent St, Jamaica 32, N.Y., Dept. H.

BOOKS
FREE CHECKLIST—MFI and MUSIC EDGES THE WORLD—OVER FROM EXCLUSIVE U.S. DISTRIBUTOR. LISTS ALSO AVAILABLE OF COUNTERLESS OTHER SPORTS, HOBBIES, LEISURE ACTIVITIES. INDICATE SPECIFIC INQUIRY. ENCLOSE 10¢ FOR POSTAGE AND HANDLING.
WIDE WORLD BOOK CENTER, P.O. BOX 153, NEW ROCHELLE, N.Y. 10807.

POETRY WANTED for Artidology, Idelwrid Publishing (Poetry), 333 Frederick, San Francisco, Calif. 94117.

MAGAZINES
COMPLETE sets of HiFi/Stereo Review and High Fidelity Magazines. Best offer. A. Cassel, 56 Shama Drive, Miami, Fla.

BUSINESS OPPORTUNITIES

SELL CB Equipment! Dealerships available to aggressive people who can sell Citizens Band Radio full or part time. Knox Electronic, Dept. 174, Galesburg, Ill. FREE LISTING "Greatest, Little-Known Businesses." Work home! Plymouth-8469, Brooklyn, New York 11218. I MADE $40,000.00 Year by mailorder! Helped others make money! Start with $10.00—Free Proof. Torrey, Box 3566-N, Mexico City, Oklahoma 73106.


PHOTOGRAPHY—FILM EQUIPMENT, SERVICES

MEDICAL FILM—Adults only—"Childbirth" one reel, 8mm $7.50; 16mm $14.95. International H, Greenville, Long Island, New York.

CLASSIFIED ADVERTISING ORDER FORM
Please refer to heading on first page of this section for complete data concerning terms, frequency discounts, closing dates, etc.

1 2 3 4 5

1 2 3 4 5

Words@$.35 Reader Rate $15
35

Insert time(s) @ .60 Commercial Rate $30
Total Enclosed $35

NAME
ADDRESS
CITY ZONE STATE

SIGNATURE

CLASSIFIED ADVERTISING ORDER FORM

FLORIDA WONDERLAND—Home, cottage, Mobilistics. Established area. $500 full price, $9.00 a month. Swimming, fishing, boating. Write: Lake Weir, Box RC38, Silver Springs, Florida 16-1070 (F-1)

FREE!—FALL WINTER CATALOG Big, 180 pages! Selected Best throut the U.S. Thousands of products described pictured—Land, farms, homes, businesses—Recreation, Retirement. 490 offices, 35 states coast to coast. World's Largest. Mail Box STROUT REALTY, 50-ZD E. 42nd St., N.Y., N.Y. 10017

INSTRUCTION
REI First Class Radio Telephone License in (5) weeks Guaranteed. Tuition $250.00. Job placement free. Radio Engineering Institute, 1336 Main Street, Sarasota, Fla.


FLAMENCO, Blues, Finger Picking, Rock Cahu Guitar Tape Lessons. For catalogue write Inverness Publications, Box 22A, Inverness, Calif.

BRAFING (Electronic, Mechanical, Architectural, Art) Home Courses $25.00. Send $2.00 first lesson. PBIOR, INC., 23-09 169 Street, Whitestone 57, New York.

HYPNOTISM
FREE Hypnotism, Self-Hypnosis, Sleep Learning Catalog! Drawer H400, Ruidoso, New Mexico 88345.

MOVIE FILMS
16mm SOUND—Projectors, Films, New, Used for Sale, Free Catalog. National Cinema, 71 Dey Street, N.Y., N.Y.

CHRISTMAS COLOR FILM SPECTACULAR—1965 Tournament of Roses Parade $18.95 pdd. 1965 Rose Bowl action highlights (Michigan vs Oregon State) $19.95 pdd. 1965 NBA basketball tournament highlights $16.95 pdd. All in glorious 8mm color by professional cameramen. Send check for money order to SPORTLITE FILMS, Dept. CSFR, 20 N. Wacker, Chicago, Ill. 60606.
The casual collector should be more easily satisfied with these gems from the three most popular of the operettas, in crisp arrangements by the company that has been performing them since the turn of the century. Actually, the Pinafore, with plenty of space still left on the reel, could have been issued as a complete performance of the musical score to please those of us who get impatient with the spoken dialogue after the fifteenth playing. Almost all of the music is there now anyway in this version.

All three tapes offer generous samplings of particularly smart performances. In The Mikado, Donald Adams makes the most blood-curdling Emperor Shub of Japan you ever heard issue his crescendos of stereophonic screams. The three little maidens come through with every titter intact; Thomas Round is in excellent voice as Nanki-Poo, the wandering minstrel; and while there is little left on this tape of the formidable Katisha, the late Ann Drummond-Grant is there to make of her self-pitying ballad "Hearts Do Not Break" a more touching interlude than do most ladies who have tackled the part over the years.

Peter Pratt, possessed of a more felicitous voice than his predecessor Martyn Green and every bit as elegant a comedy manner, plays the cowardly Lord High Executioner Koko in The Mikado and Major General Stanley in this vigorous version of The Pirates of Penzance, while the rest of the cast is pretty much the same in both operettas. They never make the error, which some other groups certainly do, of trying to transform the marionette-like caricatures of these spoofs of grand opera into serious operatic personages. Their voices are not equal, perhaps, to Mozart, but they bite off the caustic Gilbertian lyrics with such breadth and spirit, they convey the charm of every tune, and make everything move with zing and speed.

Pinafore, recorded a bit later than the others, features a few of the company's younger players, with John Reed as prim Samuel, and Stubby Kaye and Sam Levene as both Joseph Porter Jr. and The Mikado's Ko-ko, and if your enjoyment of this album is not, after all, a religious one, you may put it aside. The voice here is still more brilliant, the stereo effect more realistic, and the work of the mock-nautical chorus more lusty than in the other tapes. All three bear the curse of a slight hiss, but are blessed with a greater clarity and shine than the technically fine record albums in this fastidiously tailored series.

© GUYS AND DOLLS (Frank Loesser). Original-cast recording. Vivian Blaine, Robert Alda, Sam Levene, Isabel Bigley, Pat Rooney, Sr., others (vocals); orchestra and chorus. I've Never Been in Love Before; Luck Be a Lady; If I Were a Bell; My Time of Day; and ten others. Decca ST 74 9023 $7.95.

Performance in Tune until the effort becomes re- fed, most Broadway singers feel no such responsibility to music. They sharp and flat all over the place with a glorious "what-the-hell, the-show's-the-thing" abandon that, distressingly, has become tradition on stage. Probably no singer has ever done less with I've Never Been in Love Before and the exquisite My Time of Day than Robert Alda. Reportedly, he was extremely effective in the role of Sky Masterson in the theater. But, recorded, his off-pitch harshness is disturbing. His best effort is Luck Be a Lady, where he projects with such energy and fun that one can almost ignore the fact that his intention is poor.

Vivian Blaine, however, is superb. She is Adelaide, as surely as Vivian Leigh is Scarlett. Stubby Kaye and Sam Levene are good, too. They range from charming to hilarious and back. But by far the most touching performance in the album is that of a lesser character, Pat Rooney, Sr., singing More I Cannot Wish You. With his undistinguished voice, Rooney would last about two bars in any church choir you'd care to name. But this mellow, seasoned man has something very rare: he knows what he's singing about. In More I Cannot Wish You, Loesser has provided him with something to say, and this little performance is heartbreaking.

Decca says that this album, re-recorded from the original, has been "enhanced for Stereophonic". It hasn't been enhanced very much. The original fidelity was not so hot either, but I don't care. Full dimensional stereo reproduction is not, after all, a religion, and if your enjoyment of this album is seriously impaired by the fact that the fidelity is old fashioned, or that it was souped up to sound "modern," if you're really bothered by all that in this case, then something is wrong with the way you listen. Either that, or you lack appetite for the music itself. There are times to be thrilled by full stereo sound; and there are times when it is unimportant. One of the best times to forget it is while listening to a new tape of a fifteen-year-old original cast recording of a show as magnificent as Guys and Dolls.

M. A.

GOVERNMENT SURPLUS

GOVERNMENT Surplus Receivers, Transmitters, Snooperscopes, Radios, Parts, Picture Catalog 20C, Mesha, Nahant, Mass.
JEPS from $3.90... Trunks from $78.40... Boats, Typewriters, Airplane, Electronic Equipment, 100,000 Bargains "as is" Direct From Government in Your Area. Complete Sales Directory and Surplus Catalog $1.00 (Deductible First $10.00 Order). Surplus Service, Box 820-L, Holland, Michigan.
CHEEP JEPS $53? Buy one or hundreds from U.S. Surplus. Official information plus Free Surplus Catalogue 50C. Surplus, Box 208-2ZT, Etters, Penna.
WAR Surplus Catalogue, Generators, Pumps, Gearboxes, Hydraulics, Winches, Motors, etc. Send 50C. Refundable on first order. Surplus Traders, Box 8 F2ZD, Thomasville, Penna.
CHEEP DEEPS. Buy Telluride 409T, Full Information 25C, Box 7892ZT, York, Penna.

DETECTIVES

DETECTIVE Opportunities. Experience unnecessary. Write, Watzner, 125 W. 86th, New York 10024.

STAMPS


MISCELLANEOUS

WINEMAKERS: Free illustrated catalog of yeasts, equipment, Semplex, Box 7208, Minneapolis, Minn. 55412.


How to get a nice red, white and blue feeling—and pocket a little green.

UNITED STATES SAVINGS BONDS

EDUCATIONAL OPPORTUNITIES

LEARN White Asteep, hypnotize with your recorder, phonograph. Astonishing details, sensational catalog Free Sleep-Learning Association, Box 24-20, Olympia, Washington.

LEARN White Asteep. Remarkable, Scientific, 92% Ef- fectiveness. Free AAR Foundation, Box 7201, Dept. g, Lexington, Kentucky.

HIGHLY-effective home study review for FCQ commercial phone exams. Free literature COD'S SCHOOL OF ELECTRONICS, Craigmont, Idaho 83523.
Audio Basics (Fantei)
Amplification, Oct. 34
Amplifier Power, Nov. 38
Elementary Questions on Audio, Mar. 26
Nature of Sound—I: Fundamentals and Overtones, Jul. 26
Nature of Sound—II: Pitch, Aug. 26
Nature of Sound—III: Loudness, Sep. 32
Power Ratings, Dec. 34
"Stereo" and "Hi-Fi," Apr. 24
Stereo Perception, Jan. 30
Stereo Seat, Feb. 26
Tape Tracks, May 28
Tone Controls, Jun. 22

Basic Repertoire (Bookspan)
Dvořák's Cello Concerto in B Minor, Aug. 35
Gershwin's An American in Paris, May 39
Handel's Messiah, Dec. 59
Handel's "Water Music," Apr. 41
Mahler's First Symphony, Jan. 41
Mozart's Symphony No. 39, Nov. 55
Rachmaninoff's Third Piano Concerto, Oct. 49
Sibelius' First Symphony, Sep. 41
Sibelius' Fifth Symphony, Feb. 45
Tchaikovsky's Serenade for Strings, Mar. 41
Updating and Second Thoughts, Jun. 45, Jul. 52

Technical Talk (Hirsch)
Amplifier Testing, Apr. 29
Amplifier Test Loads, Jun. 25
Audio Agnosticism, Sep. 35
Audio-ShoppingTips, and Hi-Fi Shows, Oct. 37
Distortion, Dec. 37
Frequency-Response Curves, Feb. 31
Plea for Conformity, May 31
Power Bandwidth, Aug. 29
Test Reports, Mar. 29
Thoughts on Testing, Nov. 43
Transistors, Jan. 33

Equipment Reviews
Amplifiers
Fisher TW-300 Amplifier, Aug. 30
KLH 16 Integrated Amplifier, Oct. 42
Knight-Kit KG-870 Amplifier, Aug. 32
Scott 260 Amplifier, Apr. 30
Sherwood S-9000 Amplifier, Mar. 30

Cartridges
ADC 600/E, Jul. 50
Dynaco Stereodyne III, Jul. 47
Empire 888P, Jul. 48
Empire 888R, Nov. 46
Euphonics GK-15 LS, Sep. 38
Grado Model A, Jul. 50
IMF Mark III, Jul. 60
Pickering V-15/AM-1 and V-15 AM-1, Jul. 48
Shure M55E, Jul. 49

Receivers
Harmon Kardon SR 600 Stereo Receiver, Jun. 26
Heath AR-13A Receiver Kit, Nov. 56

Record Players
Garrard Lab 80 Auto. Turntable, May 52
Weathers Townsend Record Player, Jan. 36

Speakers
Acoustic Research AR-2ax Speaker System, Oct. 38
Acoustic Research AR-4 Speaker, Jan. 34
JBL Lancer 77 Speaker System, Dec. 51
Leak Sandwich Speaker System, Feb. 32
Sonotone RM-1 Speaker System, Jun. 26

Tape Recorders
Lafayette Criterion 1000 Tape Recorder, Mar. 34
Magnecord 1024 Tape Recorder, Apr. 32
Oki 555 Tape Recorder, Sep. 36
Sony Stereocorder 600, Feb. 34

Tuners
KLH Model Eighteen FM Tuner, Mar. 30
Marantz Model 10B FM Tuner, Dec. 38

Installations of the Month
Roll-Away Stereo, Oct. 63
Second-System Stereo, Nov. 70
Stairwell Stereo, Dec. 73
Stand-up Stereo, Apr. 70
Stereo Central, Aug. 60
Stereo: Simply Shelled, Mar. 68
Suspension HI- Sterling Center, Jan. 64
Tailer-Made Hi-Fi System, Feb. 59

Feature Articles
Alkan, Charles, A Pianistic Enigma Solved (Offergell), Aug. 78
American Composer (Timbre), Oct. 44
American Music (Altman), Oct. 73
American Music, A Composalia from Desto and Mercury (Pflanzer), Sep. 106
Audophile's Five-Feet Shelf (Zide), Oct. 69
Baroque at Flood Tide (Kipnis), Dec. 110
Bass-Reflex Enclosure, How to Tune (Klein), Aug. 56
Bel Canto, A Basic Library (Ellsworth), Nov. 71
Books on Audio (Zide), Oct. 69
Boy Choir Music for Christmas (Ramsey), Dec. 74
Bream, Julian, Pied Piper of Battersea (Lees), Oct. 65
Broadway, Melody Returns to (Lees), Mar. 122
Bull, Ole, in America (Ellsworth), Sep. 58
Center-Channel Techniques (Morris), Aug. 43
Christmas, Music for (Offergell), Dec. 102
Churchill, Memoirs and Speeches (Kresh), Mar. 34
Columbia Records (Offergell), Jan. 45
Computer Musicology (Kuttner), Sep. 54
Concert Scene of the Twenties (Ellsworth), Oct. 51
Copyright Law and Phonograph Records (Goldberg), Jun. 56
Dvořák in the New World (Grufeld), Dec. 61
Flip, How to Produce a Smash (Ramin), Apr. 58
FM, Questions and Answers on Stereo (Kolbe), Feb. 69
FM Station, How to Start Your Own (Wels), Sep. 66
Folk-Song Heritage, American (Hentoff), Jun. 34
Four Saints in Three Acts (panel discussion), Mar. 64
Hanslick, Eduard, A Critical Reappraisal (Pleasant), Jun. 51
Harpischord, Hazards and Mysteries (Pleasant), Apr. 66
Headphones, A Buyer's Guide (Evans), Nov. 50
Ives, Charles, 4th Symphony (Hall), Jul. 55
Jazz Reissues (Goldberg), Dec. 134
Kama-Sutra Productions (Grevatt), Jul. 28
Kempff, Wilhelm, Complete Beethoven Sonatas (Hall), Jan. 80
Kodály at Darmouth (Selby), Dec. 79
Laboratory Tests of the New Stereo Cartridges (Hirsch and Houck), Jul. 45
Legrand, Michel (Lees), May 98
Library of Congress Folk-Song Archives (Hentoff), Jun. 34
Liebertson, a Talent (Offergell), Jan. 45
Lind, Jenny, in America (Ellsworth), Sep. 58
Liszt, Franz, In Search of the Real (Lewenthal), Nov. 64
Loudspeaker Questions, Answers to (Klein), Aug. 47
Maclaren, Heart of the Loudspeaker (Spurgler), Aug. 50
Mancini, Henry, Hollywood's New Master of Melody (Lees), Jun. 38

Mandolin, The Irrespressible (Goodfriend), Oct. 59
Mellers, Wilfrid (Altman), Oct. 73
Music in a New Found Land (Altman), Oct. 73
Music in the Mailbox (Anderson), Jan. 61
Musical Congress (Kuttner), Jan. 57
Nielsen, Carl, A Hundredth-Anniversary Examination (Hall), Sep. 43
Nielsen's Sinfonia Espansiva (Hall), Sep. 88
Newport Folk Festival 1964 (Hentoff), Nov. 154
New York, Music in Old (Ellsworth), Apr. 46

Opera Quiz, The Northern Stars (Livingstone), Sep. 63
Paraphilie de Chéroué (Lees), May 98
Piano, How to Play (Myers), Jan. 38
Piano Student, I Was an Overage (Mula), Nov. 51
Pop Music, Pop Art, Aug. 54
Portable Stereo (Gilmore), Jun. 48
Power: Live vs. Amplifier (Berkovitz), Dec. 69
Rampal, Pierre, On the Flute We Have (Kipnis), Apr. 82
Receivers, Guide to Stereo (Newman), Apr. 61
Recital, The Vanishing (Pleasant), Nov. 76
Recording Children, Secrets and Joys of (Wels), Mar. 54
Records, Best of 1964, Jan. 32
Records, 25 Stereo Demonstration (Hebb and Klein), Jul. 42
Repairing Your Own Stereo (Allison), May 52
Rosenhail, Moritz, Last of the Planistic Titans (Biancoli), Feb. 55
Salzburg Festival, Report (Kutner), Jan. 57
Scherchen, Interview with (Fantei), Apr. 54
Schoenberg, Arnold, and the American Composer (Timbre), Oct. 44
Schoenberg, Arnold: Socrates in Exile (Grufeld), Jun. 33
Sibelius, Jean, A Hundredth-Anniversary Re-examination (Hall), Sep. 45
Soundtracks, Movie (Lees), Dec. 142
Speakers, Extension (Morris), Aug. 43
Speaker Shopping, Basic Training (Milder), Aug. 39
Stamps, Musical (Anderson), Jan. 61
Stein, Gertrude (Thomson), May 102
Stereo Stethoscope (Allison), May 62
Stravinsky Reviews Three Rites of Spring (Stravinsky), Feb. 60
String Music, Four Centuries of (A Basic Library), (Goodfriend), Feb. 64
Tape Heads, What You Should Know About (Burstein), Mar. 50
Tape Horizons (McNiss), Jul. 103, Aug. 113, Sep. 137, Oct. 154, Nov. 166, Dec. 164
Tape Recorder, Selecting the Right (Milder), Mar. 45
Tape Recorders, Signal-to-Noise Ratio in (Burstein), Mar. 58
Tape, What Makes a Good Recording (Hines), May 60
Thomson, Virgil, The Composer in Person (Cook), May 98
Thomson, Virgil (see Four Saints in Three Acts), Mar. 64
Thomson, Virgil, Persian from Missouri (Schonberg), May 45
Treasury of Great Music (Bookspan), Nov. 124
Twenties, Concert Scene of (Ellsworth), Oct. 51
Upgrading Your Hi-Fi System (Milder), Jun. 65
Vardi, Emanuel (Jellinek), Feb. 36
Viola, The Shrinking (Jellinek), Feb. 36
Violin, Old, for Sale (Pleasant), Feb. 49
White, Richard Grant, and Music in Old New York (Ellsworth), Apr. 46
WPAX: Peace on Earth, Dec. 52

HIFI/STEREO REVIEW EDITORIAL INDEX FOR 1965

DECEMBER 1965
Perhaps some of you have heard, from time to time, an odd little phenomenon that bothers me occasionally: sometimes, five or ten minutes after my favorite radio station has gone off the air, a sepulchral voice will come on and give the station's call letters. Maybe an engineer, maybe the janitor. But I know it's not one of the regular announcers. Announcers don't sound that bad—they can't afford to. A friend of mine, for example, an announcer with about fifteen years of radio experience, and a man gifted with a really great speaking voice, still takes vocal coaching, still practices to improve. And he uses a tape recorder. He has his wife tape all of the shows he announces for, then plays them back when he gets home, watching for bad habits that may have crept into either his pronunciation or his vocal production. When he gets a representative batch of his work spliced together, he sends the lot to his vocal coach for criticism, and if any problems are discovered, these are what they work on at the next voice lesson. The neatest wrinkle in his use of the recorder, however, is an idea he borrowed from the commercial artist's habit of putting examples of his best work in a sample book for showing to prospective clients. It is customary in the broadcasting business for the advertising agency or sponsor of the show to have some say about the announcer to be used, and this generally means an audition. But at least one announcer has discovered that a taped sample—of his best work, naturally—can be a most persuasive salesman, and he is therefore careful to preserve examples from his regular broadcasting schedule.

It is axiomatic, of course, that practically everyone, upon hearing his recorded voice for the first time, vows that the machine is a lousy one—because he knows he doesn't sound like that—and that he will never get within microphone distance of a recorder again. Now this strikes me as not a very good idea if the aural shock of hearing what your voice sounds like to others has really been a great one. A much better idea would be to take advantage of the opportunities only the tape recorder can offer you if you want to improve your vocal quality, delivery, diction, or whatever: absolute privacy and erasing privileges. I have given this advice many times to the vocally disadvantaged, and have at times been amazed at the results. Uncomfortably high voices have been lowered, harsh ones softened, and the inaudible have been made plain. Although really serious problems are best solved with the help of a voice teacher, there are a number of good books on the market that will serve to introduce you to voice improvement, and perhaps even give you all the guidance you need to bring your voice at least up to a level that satisfies you. The best I have found (recommended to me by my announcer friend) is Virgil A. Anderson's Training the Speaking Voice.

Speaking well, of course, is an acquired skill like any other, and it takes discipline, systematic application, and just plain hard work. When you first start out on your campaign to improve your pipes, make a recording, in your regular speaking voice, of a longish prose passage. As you progress in your vocal training it will give your spirits a real lift to be able to go back to this original tape from time to time—and be thankful that you don't sound like that anymore! This is the best way to check your progress. Who knows, the voice you fall in love with some day may be your own.

---

**ADVERTISERS' INDEX**

<table>
<thead>
<tr>
<th>Advertiser</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acouschem, Inc.</td>
<td>149</td>
</tr>
<tr>
<td>Acoustic Research, Inc.</td>
<td>39-50, 113</td>
</tr>
<tr>
<td>Air Age Corporation</td>
<td>146</td>
</tr>
<tr>
<td>Altic Lansing Corporation</td>
<td>18, 131</td>
</tr>
<tr>
<td>American Recording Tape</td>
<td>14</td>
</tr>
<tr>
<td>Ampex Corporation</td>
<td>114, 129</td>
</tr>
<tr>
<td>Archive Production</td>
<td>137</td>
</tr>
<tr>
<td>Audio Devices, Inc.</td>
<td>61, 62</td>
</tr>
<tr>
<td>Audio Dynamics Corporation</td>
<td>15, 94, 95</td>
</tr>
<tr>
<td>Audio Unlimited, Inc.</td>
<td>56, 54</td>
</tr>
<tr>
<td>Benjamin Electronic Sound Corp.</td>
<td>137</td>
</tr>
<tr>
<td>Bogen Communications</td>
<td>189</td>
</tr>
<tr>
<td>British Industries—Girard</td>
<td>2</td>
</tr>
<tr>
<td>Cadet</td>
<td>138</td>
</tr>
<tr>
<td>Cambridge Records</td>
<td>118</td>
</tr>
<tr>
<td>Carston Studios</td>
<td>159</td>
</tr>
<tr>
<td>Citadel Record Club</td>
<td>5</td>
</tr>
<tr>
<td>Columbia Masterworks Subscription Service</td>
<td>90, 91</td>
</tr>
<tr>
<td>Columbia Records</td>
<td>13</td>
</tr>
<tr>
<td>Command Records</td>
<td>32</td>
</tr>
<tr>
<td>Deserix—Gramaphon</td>
<td>68</td>
</tr>
<tr>
<td>Dresser, Inc.</td>
<td>152</td>
</tr>
<tr>
<td>Dual</td>
<td>56, 52</td>
</tr>
<tr>
<td>Dynaco, Inc.</td>
<td>108</td>
</tr>
<tr>
<td>Eastman Kodak Company</td>
<td>157</td>
</tr>
<tr>
<td>Electro-Voice, Inc.</td>
<td>105, 120, 4th Cover</td>
</tr>
<tr>
<td>ELM (Sound Electronics Corp.)</td>
<td>139</td>
</tr>
<tr>
<td>Empire Scientific Corp.</td>
<td>10, 11</td>
</tr>
<tr>
<td>Enron Corporation</td>
<td>157</td>
</tr>
<tr>
<td>Finney Company, The</td>
<td>127</td>
</tr>
<tr>
<td>Fisher Radio Corporation</td>
<td>16, 21, 23, 24, 25</td>
</tr>
<tr>
<td>Fuji Photo Optical Products, Inc.</td>
<td>28</td>
</tr>
<tr>
<td>Goodwin (Sales) Ltd., C. C.</td>
<td>126</td>
</tr>
<tr>
<td>Greenview Electronics</td>
<td>14</td>
</tr>
<tr>
<td>Harman-Kardon, Inc.</td>
<td>159, 157</td>
</tr>
<tr>
<td>Heath Company</td>
<td>136, 137</td>
</tr>
<tr>
<td>Hi-Fidelity Center</td>
<td>150</td>
</tr>
<tr>
<td>Honeywell Photograph Products</td>
<td>22</td>
</tr>
<tr>
<td>Jensen Manufacturing Company</td>
<td>145</td>
</tr>
<tr>
<td>KLM Research and Development Corporation</td>
<td>33, 35</td>
</tr>
<tr>
<td>+weight Pines, Pipes</td>
<td>8</td>
</tr>
<tr>
<td>Kenwood Electronics, Inc.</td>
<td>8</td>
</tr>
<tr>
<td>Leak &amp; Company Ltd., H. J.</td>
<td>119</td>
</tr>
<tr>
<td>Lear Siegler, Inc.</td>
<td>119</td>
</tr>
<tr>
<td>London Records</td>
<td>100</td>
</tr>
<tr>
<td>Magnecord</td>
<td>125</td>
</tr>
<tr>
<td>Marantz, Inc.</td>
<td>58, 93</td>
</tr>
<tr>
<td>Marfet Electronics</td>
<td>118</td>
</tr>
<tr>
<td>Matelles Electronics, Inc.</td>
<td>137</td>
</tr>
<tr>
<td>Minneapolis-Honeywell (see Honeywell)</td>
<td>147</td>
</tr>
<tr>
<td>Minnesota Mining &amp; Mfg. Co.</td>
<td>54</td>
</tr>
<tr>
<td>Minneapolis-Honeywell (see Honeywell)</td>
<td>147</td>
</tr>
<tr>
<td>Minolta Corporation</td>
<td>34</td>
</tr>
<tr>
<td>Mosley Electronics, Inc.</td>
<td>100</td>
</tr>
<tr>
<td>Nonesuch Records</td>
<td>32</td>
</tr>
<tr>
<td>OKI—Chandler Electronics</td>
<td>6</td>
</tr>
<tr>
<td>Olson Electronics, Inc.</td>
<td>144</td>
</tr>
<tr>
<td>Pickering &amp; Co.</td>
<td>3rd COVER</td>
</tr>
<tr>
<td>Pilot Radio, Inc.</td>
<td>141</td>
</tr>
<tr>
<td>Pioneer Electronic Corporation</td>
<td>111</td>
</tr>
<tr>
<td>RCA</td>
<td>154</td>
</tr>
<tr>
<td>Rabins—59th Street, Inc.</td>
<td>118</td>
</tr>
<tr>
<td>Radio Shack</td>
<td>118</td>
</tr>
<tr>
<td>Scott, Inc., H. H., Inc.</td>
<td>2nd COVER</td>
</tr>
<tr>
<td>Sereneus Corporation</td>
<td>24</td>
</tr>
<tr>
<td>Sharp Instruments, Inc.</td>
<td>52</td>
</tr>
<tr>
<td>sheriff Electronic Laboratories, Inc.</td>
<td>61</td>
</tr>
<tr>
<td>Shure Brothers, Inc.</td>
<td>31</td>
</tr>
<tr>
<td>Sony Corp. of America</td>
<td>26, 27</td>
</tr>
<tr>
<td>Sound Recording, Inc.</td>
<td>156</td>
</tr>
<tr>
<td>Superscope, Inc.</td>
<td>97, 98, 101</td>
</tr>
<tr>
<td>Studio Entertainment Products Division</td>
<td>107, 108</td>
</tr>
<tr>
<td>Tandberg of America, Inc.</td>
<td>24</td>
</tr>
<tr>
<td>Telek</td>
<td>146</td>
</tr>
<tr>
<td>Toyabe Designs</td>
<td>116</td>
</tr>
<tr>
<td>UIC Sound Division</td>
<td>16, 17</td>
</tr>
<tr>
<td>Uni's Pipe Shop</td>
<td>152</td>
</tr>
<tr>
<td>United Artists Records</td>
<td>126</td>
</tr>
<tr>
<td>United Audio Products</td>
<td>126</td>
</tr>
<tr>
<td>University Sound</td>
<td>132</td>
</tr>
<tr>
<td>Vanguard Records</td>
<td>98, 104</td>
</tr>
<tr>
<td>Vega Electronics Corp.</td>
<td>118</td>
</tr>
<tr>
<td>Viking of Minneapolis, Inc.</td>
<td>157</td>
</tr>
<tr>
<td>Winegard Co.</td>
<td>54</td>
</tr>
<tr>
<td>Wollensak</td>
<td>133</td>
</tr>
</tbody>
</table>

Printed in U.S.A.
Capture natural sound with Pickering.

From the softest flutter of the woodwinds to the floor-shaking boom of the bass drum, natural sound begins with Pickering. Right where the stylus meets the groove.

Any of the new Pickering V-15 stereo cartridges will reproduce the groove, the whole groove and nothing but the groove. That’s why a Pickering can’t help sounding natural if the record and the rest of the equipment are of equally high quality.

To assure compatibility with your stereo equipment, there are four different Pickering V-15 pickups, each designed for a specific application. The new V-15AC-2 is for conventional record changers where high output and heavier tracking forces are required. The new V-15AT-2 is for lighter tracking in high-quality automatic turntables. The even more compliant V-15AM-1 is ideal for professional-type manual turntables. And the V-15AME-1 with elliptical stylus is the choice of the technical sophisticate who demands the last word in tracking ability.

No other pickup design is quite like the Pickering V-15. The cartridge weighs next to nothing (5 grams) in order to take full advantage of low-mass tone arm systems. Pickering’s exclusive Floating Stylus and patented replaceable V-Guard stylus assembly protect both the record and the diamond. But the final payoff is in the sound. You will hear the difference.
You’ll never know how beautiful a room can be...

until you fill it with music from this miraculously small, modestly priced, solid-state, 50 Watt AM/FM Stereo Receiver.

The New E-V 1178.

The E-V 1178 is no taller than a coffee cup, no bigger than an open book. But listen. There’s power and sensitivity to spare, plus every control you need to satisfy your highest musical standards.

The handsome case with solid walnut end-panels is standard. So is our full-time stereo light, easy-to-use tuning meter, movable station locators, and a host of other features.

You do have one option. Choose the E-V 1178 with AM and FM Stereo for $315.00, or select the E-V 1177 with FM Stereo only for just $280.00. Either way you get 50 watts of fun that may well last you a lifetime.

Write today for free literature on the entire line of Electro-Voice solid-state electronics and co-ordinated loudspeaker systems. They make the difference that high fidelity is all about!

Also New From Electro-Voice
E-V 1155 Stereo FM Tuner, just 8 1/4" wide,