The American Composers Series: William Billings
Why are there no great women composers?
Fisher engineers have done much more than just install a top-of-the-line all-solid-state FM-stereo and phono playback system and some walnut cabinets. We have designed a system that is unusually simple to operate. Controls are on the front of the lifter-changer cabinet, so that they are accessible at all times, when the dust cover is on. The gold-plated front panel is easy to access, making all controls easy to see and to use. The loudspeakers connected to the amplifier on the bottom of the cabinet, holding connecting wires inconspicuously close to the shelf. Fisher has done everything to combine in the 95 the performance of quality components with the convenience of a decorator-planned custom installation.

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

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

Fisher 95!
How to match and install six top-quality stereo components without lifting a finger:
Now Fisher has made the process of selecting, matching and installing a component system as easy as placing the Fisher 95 on a bookshelf. No longer is it necessary for a music lover to worry about anything but the music. The world-famous Fisher engineering staff has done it all for you.

They have chosen the Fisher tuner and amplifier which are best for each other, and then carefully selected a pair of Fisher speakers plus a record changer and a cartridge to match. The only finger lifting you'll have to do is when you turn the 95 on.
This is the Lab 80. Add up the galaxy of innovations which Garrard has developed and engineered into it...including built-in cueing...variable anti-skating compensation...ultra-sensitive magnetic tripping...and you will begin to visualize why this superbly performing automatic has revolutionized the turntable industry.

Only Garrard could have created the Lab 80. Only Garrard could have produced it to sell for $99.50. This results from more than 50 years of leadership, supported by the great advantages of substantial international volume, vast manufacturing facilities, and truly exceptional engineering resources.
THE MUSIC

THE BASIC REPertoire
Mahler's Ninth Symphony ........................................... Martin Books

WILLIAM BILLINGS AND THE YANKEE TUNESMITHS
The first Great American Composers—neglected but still vital .......... Wiley Hitchcock

THE DOUBLE BASS
Beginning a new series on the instruments of the orchestra .......... Irving Godt

MUSICAL COMPOSITION: IS IT FOR MEN ONLY?
Producing great music seems to be a masculine monopoly .......... Leonard Altman

BEST OF THE MONTH
Reviews of outstanding new record releases ................................ 77

SWEDISH SYMPHONIST FRANZ BERWALD
A new recording reveals a neglected Romantic master .......... David Hall

THE EQUIPMENT

HI-FI Q & A
Answers to your technical questions ........................................ Larry Klein

JUST LOOKING
Surveying the latest in hi-fi equipment ........................................ 30

AUDIO BASICS
Record Care: Part Two ........................................ Hans H. Fantel

TECHNICAL TALK
A discussion of velocity as applied to disc recording; lab reports on the Dual 1019 automatic turntable and the Shure SA-1 headphone amplifier .......... Julian D. Hirsch

WHAT IS THE MEASURE OF A GOOD HI-FI SYSTEM?
A panel of audio professionals discuss an important question .......... 73

TAPE HORIZONS
Family Archives ........................................ Drummond McInnis

THE REVIEWS

CLASSICAL ........................................ 83

ENTERTAINMENT ........................................ 111

TAPE ........................................ 129

THE REGULARS

EDITORIALLY SPEAKING ........................................ 4

LETTERS TO THE EDITOR ........................................ 6

ADVERTISERS' INDEX; PRODUCT INDEX ........................................ 138
EDITORIALLY SPEAKING

By William Anderson

It is possible to find a great deal of innocent merriment in the linguistic ingenuity displayed in Variety each week, but a recent headline in that Bible of Show Biz gave me a little more of a lift than usual: "3 B’way Flopotal Total 900G Loss..." Now the closing of these unsuccessful shows does mean that a lot of people are out of work, and in that there is no pleasure. But one of the flopotas was Anya, a musical that critical opinion—mine included—was united in damnation, and with reason. Anya was based on Anastasia, a pleasant-enough straight drama of a few years back, and was set to the music of Sergei Rachmaninoff. Not that Rachmaninoff himself returned from the beyond to lend either hand or presence to the effort. No, he was given this generous chance at immortality through the conjoined talents of Robert Wright and George Forrest, two musical mechanics who have previously arranged such once-after-a-lifetime opportunities for Grieg (Song of Norway) and Borodin (Kismet).

Both Song of Norway and Kismet were, I would guess, financially successful: they played on Broadway for reasonable lengths of time, went on the road, sold a lot of record albums, and, for all I know, may even be playing somewhere yet. For minds that equate financial with artistic success, this may be enough. Not for me. I remember both of them as being the instruments that ruined for me some of the best music of Grieg and Borodin. I cannot listen to Grieg’s sprightly Norwegian Dances, for example, without also hearing an insistent voice nonsensically singing “Freddie and his fiddler” in mocking obligato. And who can listen to Borodin’s beautiful D Major Quartet these days without suffering the unwelcome intrusion of some sappy rendition of “And this is my (ugh) beloved”? The awful insidiousness of such doggerel is hardly a measure of its quality: how many people have had Schubert’s Eighth Symphony permanently defiled for their ears by that perverse little jingle of the music-appreciation racket, “this is...the symphony...that Schubert wrote and never finished”? There is considerable evidence that the effect can be summed up in the Law of Wright & Forrest, which I have just discovered: bad lyrics drive out good music. Another canard that often flies in with these musical abortions should also be shot down: the claim that such “adaptations” introduce classical music to people who would not otherwise have discovered it. Rubbish. Anyone who can learn to appreciate good music from these travesties will learn to appreciate fine art through acquaintance with Salvador Dali’s Mona Lisa with Mustache.

Subtitled “The Musical Musical," Anya was apparently an all-out effort to wreck the best of my pleasure in Rachmaninoff: two piano concertos, two symphonies, several Etudes Tableaux, preludes, and—horror of horrors—the Vocalise, Op. 34, No. 14. But the “musical musical” has folded, to open, I hope, no more. Perhaps the public is at last getting tired of this feeble dodge; perhaps they are coming to believe, as I do, that a country of 200 million people should produce music of its own, that audiences have a right to expect composers, not rascals, in the musical theater. If so, this newly discovered distaste for the worked-over, re-done, and re-processed comes not a moment too soon. Can’t you just imagine a musical built around an old Shirley Temple script and using the “unforgettable melodies of Johann Sebastian Bach as you have often heard them in his great hits The Well-tempered Clavier and the St. Matthew Passion?”
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.

Prompt 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______

S-268

CITADEL RECORD CLUB
Goof-Proof

Can you make a mistake with a Minolta Hi-matic 7? Yes. But only on purpose. The Minolta Hi-matic 7 is not only goof-proof but also fumble-proof and wife-proof.

With complete automatic action, the Hi-matic 7 will do everything but pick the subject and press the button. A programmed shutter automatically picks the best shutter/aperture combination. All you do is point, focus and shoot.

If you're a "do-it-yourselfer," the Minolta Hi-matic 7 also operates on manual (you set speed and lens opening) or semi-automatic (a built-in viewfinder scale gives you correct settings that you make yourself).

The ultra-sensitive CdS electric eye is actually located in the lens barrel (a Minolta exclusive). This way it measures only the light that hits the lens...even with filters. A professional-quality 6-element 45mm f/1.8 Rokkor lens provides razor-sharp snapshots and slides...color or black-and-white. You can't ask for any better, even in higher priced cameras.

The Minolta Hi-matic 7 is great in other important ways too...with lots more features your dealer will gladly explain. Under $95 plus case. Want to know more? Write Minolta Corp., 200 Park Avenue South, New York, New York 10003, Dept. M2.

Minolta Hi-matic 7

LETTERS TO THE EDITOR

Dvořák and Kodály

I must take time out in this busy season to thank you for two articles in your December issue: the account of Antonín Dvořák's visit to the U.S. by Frederic Grunfeld, and Tibor Serly's piece about the Zoltán Kodály weeks at the Dartmouth College Congregation of the Arts last July.

What is left to say about Mr. Grunfeld's contributions to your magazine? They are always witty, authoritative, and pleasingly civilized in tone. Thanks to Mr. Grunfeld, I turn back to my favorite compositions by "Old Borax" with a fresh view of the composer and the man.

My introduction to Kodály was through studying his theories of musical education for children, and I was delighted to see that Mr. Serly sensibly placed Kodály's work in this area among his most important achievements. Then, too, I heard several of the performances of Kodály's music at Dartmouth last summer: they were eye-openers (or ear-openers, if you prefer). After the composer, the man most responsible for their success was certainly Mario di Bonaventura, the festival's director, who conducted many of the performances. Not the least of his accomplishments was that, with what we can be sure was just a handful of rehearsals, he molded a motley group of student instrumentalists into an orchestra that would not have sounded out of place in Philharmonic Hall.

After one of the performances, I spoke to several of the participating students, all of whom told me that playing in the Kodály festival was both instructive and pleasurable. Perhaps the aggregate of the experiences of students like these will be the Hungarian master's greatest gift to the world of music.

Roger Best

Phrenology Head

Would you please inform me as to where a phrenology head, such as the one that appeared on your November cover, may be obtained?

E. H. Cramer
Concord, Calif.

Dr. Frey's phrenology heads have recently blossomed in the windows of many New York antique shops, most of them, according to experts in these matters, broad-
WHO SAYS
ALL RECORD CLUBS ARE ALIKE?

S A V E — n e v e r  l e s s  t h a n  3 3
N o  " q u o t a s "  t o  b u y !
C h o o s e  a n y  L P . . .  o n  a n y  l a b e l !
T h e r e  i s  n o  c a t c h !  H e r e  i s  t r u l y  o n e  R e c o r d  C l u b  w i t h
A T  L A S T !
3 0 0 - p a g e  S c h w a n n  C a t a l o g  t o  p i c k  y o u r
T Y P I C A L  " D O U B L E  D I S C O U N T "  S A L E  ( M o n o  &  S t e r e o )
M U S I C  S E L E C T I O N S  T O  A R R I V E ?
D O  Y O U  E V E R  R E C E I V E
D A N C E ,  P O E T R Y ,  N I G H T  C L U B  C O M E D Y  a n d  P A R T Y  F U N !
T E X T  N O  5 2  O N  R E A D E R  S E R V I C E  C A R D

M E M B E R S H I P  C A R D ,  w h i c h  g u a r a n t e e s
( 2 )  F R E E  3 0 0 - p a g e
C O M M A N D  A L B U M S
$ 4 . 7 9  &  $ 5 . 7 9  A U D I O  F I D E L I T Y ,
$ 4 . 7 9  &  $ 5 . 7 9  V O X ,  R C A  V I C T O R ,  E V E R E S T ,
T Y P I C A L " D O U B L E  D I S C O U N T "  S A L E  ( M o n o  &  S t e r e o )
B E S T S E L L E R S
W E E K S  W E E K S
I N  P L A Y B O Y
R E C O R D  C L U B  O F  A M E R I C A
1 2 8 5 5  E a s t  P r i n c e s s  S t r e e t ,  Y o r k ,  P e n n s y l v a n i a  1 7 4 0 5
Y E S  N E V E R !
S e d
8 ,
N O  N O  A L W A Y S
6  6  N O N E !

R E C O R D  C L U B  O F  A M E R I C A
D E C C A ,
U a  S A M E  D A Y  R E C E I V E D !
( 3 )  D I S C ® ,  C R E M E  M A S T E R S  A N D  M I N I M U M s,

R E C O R D  C L U B  O F  A M E R I C A
C A T A L O G ,  D I S C ® ,  a n d  L I F E - T I M E  M E M B E R S H I P  C A R D .  E n c l o s e d  i s  $ 5 ,  w h i c h
e n t i t l e s  y o u  t o  b u y  a n y  L P  i n  t h e  C a t a l o g  o r  D I S C ®  a t  d i s c o u n t s  o f  a t  l e a s t  3 3 1 / 3 %  a n d  a s
h i g h  a s  6 0 % ,  p l u s  a  s m a l l  p o s t a g e  a n d  h a n d l i n g
F E B R U A R Y  1 9 6 6
C I R C L E  N O .  5 2  O N  R E A D E R  S E R V I C E  C A R D

9 1 7 - D
R E C O R D  C L U B  O F  A M E R I C A
BEFORE YOU BUY
Compare
KENWOOD
STEREO RECEIVERS
For...Quality
...Features
...Price!

TK-80 FM MULTIPLEX STEREO RECEIVER

Because KENWOOD's Model TK-80 offers magnificent luxury in solid state stereo, together with unexcelled performance, we invite you to compare it with other units — for quality, features and price.

With silicon power transistors that provide widest frequency range, and total music power of 90 watts (IHFP at 4 ohms), 80 watts (IHFP at 8 ohms), the TK-80 has all the interesting features that make it an exciting value.

For instance, KENWOOD's TK-80 has 5 I.F. Stages. Other stereo receivers on the market, having 5 I.F. Stages, retail for approximately $170 more than our unit! Model TK-80 is priced at only $289.95, with no extra charge for the cabinet.

So make comparisons. The stereo receiver you buy could well mean the difference between a so-so enjoyment of hi-fi stereo and the keen delight experienced by KENWOOD enthusiasts.

Write us today for your nearest KENWOOD Franchised Dealer.

TK-80 FM MULTIPLEX STEREO RECEIVER

Because KENWOOD's Model TK-80 offers magnificent luxury in solid state stereo, together with unexcelled performance, we invite you to compare it with other units — for quality, features and price.

With silicon power transistors that provide widest frequency range, and total music power of 90 watts (IHFP at 4 ohms), 80 watts (IHFP at 8 ohms), the TK-80 has all the interesting features that make it an exciting value.

For instance, KENWOOD's TK-80 has 5 I.F. Stages. Other stereo receivers on the market, having 5 I.F. Stages, retail for approximately $170 more than our unit! Model TK-80 is priced at only $289.95, with no extra charge for the cabinet.

So make comparisons. The stereo receiver you buy could well mean the difference between a so-so enjoyment of hi-fi stereo and the keen delight experienced by KENWOOD enthusiasts.

Write us today for your nearest KENWOOD Franchised Dealer.

TK-80 FM MULTIPLEX STEREO RECEIVER

Because KENWOOD's Model TK-80 offers magnificent luxury in solid state stereo, together with unexcelled performance, we invite you to compare it with other units — for quality, features and price.

With silicon power transistors that provide widest frequency range, and total music power of 90 watts (IHFP at 4 ohms), 80 watts (IHFP at 8 ohms), the TK-80 has all the interesting features that make it an exciting value.

For instance, KENWOOD's TK-80 has 5 I.F. Stages. Other stereo receivers on the market, having 5 I.F. Stages, retail for approximately $170 more than our unit! Model TK-80 is priced at only $289.95, with no extra charge for the cabinet.

So make comparisons. The stereo receiver you buy could well mean the difference between a so-so enjoyment of hi-fi stereo and the keen delight experienced by KENWOOD enthusiasts.

Write us today for your nearest KENWOOD Franchised Dealer.

TK-80 FM MULTIPLEX STEREO RECEIVER

Because KENWOOD's Model TK-80 offers magnificent luxury in solid state stereo, together with unexcelled performance, we invite you to compare it with other units — for quality, features and price.

With silicon power transistors that provide widest frequency range, and total music power of 90 watts (IHFP at 4 ohms), 80 watts (IHFP at 8 ohms), the TK-80 has all the interesting features that make it an exciting value.

For instance, KENWOOD's TK-80 has 5 I.F. Stages. Other stereo receivers on the market, having 5 I.F. Stages, retail for approximately $170 more than our unit! Model TK-80 is priced at only $289.95, with no extra charge for the cabinet.

So make comparisons. The stereo receiver you buy could well mean the difference between a so-so enjoyment of hi-fi stereo and the keen delight experienced by KENWOOD enthusiasts.

Write us today for your nearest KENWOOD Franchised Dealer.

TK-80 FM MULTIPLEX STEREO RECEIVER

Because KENWOOD's Model TK-80 offers magnificent luxury in solid state stereo, together with unexcelled performance, we invite you to compare it with other units — for quality, features and price.

With silicon power transistors that provide widest frequency range, and total music power of 90 watts (IHFP at 4 ohms), 80 watts (IHFP at 8 ohms), the TK-80 has all the interesting features that make it an exciting value.

For instance, KENWOOD's TK-80 has 5 I.F. Stages. Other stereo receivers on the market, having 5 I.F. Stages, retail for approximately $170 more than our unit! Model TK-80 is priced at only $289.95, with no extra charge for the cabinet.

So make comparisons. The stereo receiver you buy could well mean the difference between a so-so enjoyment of hi-fi stereo and the keen delight experienced by KENWOOD enthusiasts.

Write us today for your nearest KENWOOD Franchised Dealer.

TK-80 FM MULTIPLEX STEREO RECEIVER

Because KENWOOD's Model TK-80 offers magnificent luxury in solid state stereo, together with unexcelled performance, we invite you to compare it with other units — for quality, features and price.

With silicon power transistors that provide widest frequency range, and total music power of 90 watts (IHFP at 4 ohms), 80 watts (IHFP at 8 ohms), the TK-80 has all the interesting features that make it an exciting value.

For instance, KENWOOD's TK-80 has 5 I.F. Stages. Other stereo receivers on the market, having 5 I.F. Stages, retail for approximately $170 more than our unit! Model TK-80 is priced at only $289.95, with no extra charge for the cabinet.

So make comparisons. The stereo receiver you buy could well mean the difference between a so-so enjoyment of hi-fi stereo and the keen delight experienced by KENWOOD enthusiasts.

Write us today for your nearest KENWOOD Franchised Dealer.

TK-80 FM MULTIPLEX STEREO RECEIVER

Because KENWOOD's Model TK-80 offers magnificent luxury in solid state stereo, together with unexcelled performance, we invite you to compare it with other units — for quality, features and price.

With silicon power transistors that provide widest frequency range, and total music power of 90 watts (IHFP at 4 ohms), 80 watts (IHFP at 8 ohms), the TK-80 has all the interesting features that make it an exciting value.

For instance, KENWOOD's TK-80 has 5 I.F. Stages. Other stereo receivers on the market, having 5 I.F. Stages, retail for approximately $170 more than our unit! Model TK-80 is priced at only $289.95, with no extra charge for the cabinet.

So make comparisons. The stereo receiver you buy could well mean the difference between a so-so enjoyment of hi-fi stereo and the keen delight experienced by KENWOOD enthusiasts.

Write us today for your nearest KENWOOD Franchised Dealer.

TK-80 FM MULTIPLEX STEREO RECEIVER

Because KENWOOD's Model TK-80 offers magnificent luxury in solid state stereo, together with unexcelled performance, we invite you to compare it with other units — for quality, features and price.

With silicon power transistors that provide widest frequency range, and total music power of 90 watts (IHFP at 4 ohms), 80 watts (IHFP at 8 ohms), the TK-80 has all the interesting features that make it an exciting value.

For instance, KENWOOD's TK-80 has 5 I.F. Stages. Other stereo receivers on the market, having 5 I.F. Stages, retail for approximately $170 more than our unit! Model TK-80 is priced at only $289.95, with no extra charge for the cabinet.

So make comparisons. The stereo receiver you buy could well mean the difference between a so-so enjoyment of hi-fi stereo and the keen delight experienced by KENWOOD enthusiasts.

Write us today for your nearest KENWOOD Franchised Dealer.

TK-80 FM MULTIPLEX STEREO RECEIVER

Because KENWOOD's Model TK-80 offers magnificent luxury in solid state stereo, together with unexcelled performance, we invite you to compare it with other units — for quality, features and price.

With silicon power transistors that provide widest frequency range, and total music power of 90 watts (IHFP at 4 ohms), 80 watts (IHFP at 8 ohms), the TK-80 has all the interesting features that make it an exciting value.

For instance, KENWOOD's TK-80 has 5 I.F. Stages. Other stereo receivers on the market, having 5 I.F. Stages, retail for approximately $170 more than our unit! Model TK-80 is priced at only $289.95, with no extra charge for the cabinet.

So make comparisons. The stereo receiver you buy could well mean the difference between a so-so enjoyment of hi-fi stereo and the keen delight experienced by KENWOOD enthusiasts.

Write us today for your nearest KENWOOD Franchised Dealer.

TK-80 FM MULTIPLEX STEREO RECEIVER

Because KENWOOD's Model TK-80 offers magnificent luxury in solid state stereo, together with unexcelled performance, we invite you to compare it with other units — for quality, features and price.

With silicon power transistors that provide widest frequency range, and total music power of 90 watts (IHFP at 4 ohms), 80 watts (IHFP at 8 ohms), the TK-80 has all the interesting features that make it an exciting value.

For instance, KENWOOD's TK-80 has 5 I.F. Stages. Other stereo receivers on the market, having 5 I.F. Stages, retail for approximately $170 more than our unit! Model TK-80 is priced at only $289.95, with no extra charge for the cabinet.

So make comparisons. The stereo receiver you buy could well mean the difference between a so-so enjoyment of hi-fi stereo and the keen delight experienced by KENWOOD enthusiasts.

Write us today for your nearest KENWOOD Franchised Dealer.

TK-80 FM MULTIPLEX STEREO RECEIVER

Because KENWOOD's Model TK-80 offers magnificent luxury in solid state stereo, together with unexcelled performance, we invite you to compare it with other units — for quality, features and price.

With silicon power transistors that provide widest frequency range, and total music power of 90 watts (IHFP at 4 ohms), 80 watts (IHFP at 8 ohms), the TK-80 has all the interesting features that make it an exciting value.

For instance, KENWOOD's TK-80 has 5 I.F. Stages. Other stereo receivers on the market, having 5 I.F. Stages, retail for approximately $170 more than our unit! Model TK-80 is priced at only $289.95, with no extra charge for the cabinet.

So make comparisons. The stereo receiver you buy could well mean the difference between a so-so enjoyment of hi-fi stereo and the keen delight experienced by KENWOOD enthusiasts.

Write us today for your nearest KENWOOD Franchised Dealer.
HERE'S A CONVENIENT, ECONOMICAL WAY TO BUILD A STEREO TAPE LIBRARY!

IF YOU ARE ONE OF THE FORTUNATE PEOPLE who owns stereo tape playback equipment, you know the thrill of the near-perfect fidelity, the unsurpassed sound of tape. Now you have an exceptional opportunity to build an outstanding collection of superb stereo tapes at great savings through the most generous offer ever made by the Columbia Stereo Tape Club!

By joining now you may have ANY FIVE of the magnificently recorded 4-track stereo tapes described here—sold regularly by the Club for up to $41.75—for only $2.97!

TO RECEIVE YOUR 5 PRE-RECORDED STEREO TAPES FOR ONLY $2.97 simply fill in and mail the postage-paid card provided. Be sure to indicate the type of music in which you are mainly interested. Classical or Popular. HOW THE CLUB OPERATES: Each month the Club's staff of music experts chooses a wide variety of outstanding selections. These selections are described in the entertaining and informative Club Magazine, which you receive free each month.

You may accept the monthly selection for the field of music in which you are primarily interested—or take any of the wide variety of other tapes offered—or take no tape in any particular month.

Your only membership obligation is to purchase 5 tapes from the more than 250 tapes to be offered in the coming 12 months. Thereafter, you have no further obligation to buy any additional tapes—and you may discontinue your membership at any time.

FREE TAPES GIVEN REGULARLY. If you wish to continue as a member after purchasing five tapes you will receive — FREE — a 4-track stereo tape of your choice for every two additional tapes you buy.

The tapes you want are mailed and billed to you at the regular Club price of $7.95 (occasional Original Cast recordings somewhat higher), plus a small mailing and handling charge.

SEND NO MONEY—Just mail the card today to receive your five pre-recorded 4-track stereo tapes — ALL FIVE for only $2.97!

IMPORTANT NOTE: All tapes offered by the Club must be played on 4-track stereo playback equipment. If your tape recorder does not play 4-track stereo tapes you may be able to convert it simply and economically. See your local service dealer for complete details.

COLUMBIA STEREO TAPE CLUB
Terre Haute, Indiana
Yes, Mr. Ames, Sergio Franchi is a "good professional showman"—and you are a well qualified, interested, and interesting reviewer.  
MRS. JOHN P. McCARTHY  
BUFFALO, N. Y.  

Miss Ames, who blushes prettily, thanks  
Mrs. McCarthy for the kind words.  

Movie Music  

I feel compelled to thank Gene Lees for his reviews of two fine film scores—The Sandpiper and The Knack—in the November issue. I have always felt that motion-picture music has been somewhat neglected in your magazine. Being something of a collector of film scores, I was pleased to find Mr. Lees' truly knowledgeable review of the music from The Sandpiper, which I believe to be one of the best scores of the year. I certainly hope to see more film music reviewed—in particular, some by Quincy Jones, Elmer Bernstein, Lalo Schifrin. Jerry Goldsmith, and others who are making so much of modern film scoring. I have, however, a question to ask: Mr. Lees states that Johnny Mandel used jazz in the score for I Want to Live. Elmer Bernstein used it throughout the score for The Man with the Golden Arm. So what justification does he have for asserting, in an article last June, that Henry Mancini's jazz score for Peter Gunn, composed later than the foregoing, opened the way for jazz in motion-picture scores?  

R. Kirby Timmons  
Atlanta, Ga.  

Mr. Lees replies: "The point that Mandel and Bernstein used jazz in movie underscores before Mancini has been made by several correspondents. The fact is that jazz was used in scores even before Mandel and Bernstein, sometimes badly but sometimes brilliantly, as in Alex North's near-masterpiece A Streetcar Named Desire. All I've claimed for Mancini is that he opened the way for the widespread use of jazz in films: he broke down the resistance of tin-eared Hollywood executives to jazz, something neither Mandel nor Bernstein achieved with their scores. As Mandel told me at a recent recording session: 'If Hank (Mancini) did has been good for all of us. There's a big difference between being the first soldier to enter hostile territory, and being the tank that crunches the forces resisting your invasion. Where jazz in film scores is concerned, Mancini was the tank.'"  

Judy, Liza, and Gene  

I am writing in protest against the hideous, ridiculous, and malicious "review" of the album "Judy Garland and Liza Minnelli at the London Palladium" (November). Gene Lees has attacked everyone from Barbra Streisand to Rodgers and Hammerstein, and even folk music. And now his stomach-turning review of the new Garland-Minnelli album!  

RAYMOND TEAGUE  
Fort Worth, Tex.  

The thing that I find ridiculous in Gene Lees' critique of Judy Garland is his personal vendetta against her. If he dislikes her, let him, but he should never devote a whole page to his personal feelings.  
The eminent linguist C. S. Lewis states (Continued on page 16)
If you were buying a speaker system, which one would you choose?

Now take your time. Don't let beauty sway your mind. Think performance only. The one on the left is the new Empire Grenadier 8000P. It's the only speaker system that features a revolutionary wide angle die-cast divergent acoustic lens, assuring fuller frequency and separation, plus broader sound propagation (over 50% more sound dispersion of its highs and mids than conventional speakers). Let’s you sit anywhere, hear everything. Its exclusive dynamic reflex stop system allows you to adjust the bass and treble response to suit your individual room acoustics. A 12” mass loaded woofer with floating suspension, facing downward for a 360 degree dispersion of sound; a 4” voice coil coupled to the world's largest (18 lbs.) speaker ceramic magnet structure; an ultra-sonic domed tweeter; full presence mid-range radiator and a front loaded horn round out the outstanding features of the Grenadier ... world's most perfect speaker system. Can a piece of furniture that elegantly styled really deliver such performance? Only a live demonstration will bear it out. Visit your Empire dealer today. For complete color literature write: EMPIRE

EMPIRE SCIENTIFIC CORP., 845 STEWART AVE., GARDEN CITY, N.Y.
### JUST A FEW OF THE CLASSICAL RECORDINGS NOW AVAILABLE

**THE MOST WIDELY ACCLAIMED RECORDING OF OUR TIME!**

**An Historic Return**

**HOROWITZ AT CARNEGIE HALL**

1977-1978. Two Record Set (Counts As Two Selections.)

The fabulous "live" performance, his first concert in 12 years! Hailed by critics and fans alike!

---

**SPECIAL OFFER**

This Deluxe 7-record set counts as only 4 selections

**BEETHOVEN'S 9 SYMPHONIES**

George Szell and the Cleveland Orchestra

2203-2204-2205-2206. Seven-Record Set (Counts As Four Selections.) All nine Beethoven Symphonies in a monumental recording! Includes informative brochures.

---

### ANY 8 REGULAR or STEREO RECORDS

if you begin membership by purchasing any one of these records, and agree to buy a record a month during the coming nine months (you will have over 200 records a month to choose from)

<table>
<thead>
<tr>
<th>2212</th>
<th>2213</th>
<th>2068</th>
<th>1109</th>
<th>2215</th>
<th>1405</th>
<th>2217</th>
<th>1082</th>
<th>2216</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROSSINI: STABAT MATER, THOMAS, STANLEY</td>
<td>PAVCALDI TEMPORE, FOUR SEASONS, LEO FREDERICK</td>
<td>Respighi THE FIVE CAPERS OF ROME, JOHN CUMMINGS</td>
<td>LEONID AND NEILSON, ROYAL Dansk ORCH</td>
<td>BERLIOZ SYMPHONIA FANTASTICA, TILLY ABRAMS</td>
<td>PHILIPPE EXTEYHT, LILA, SONG CONCERTOS</td>
<td>BACH, ORGAN SUITE, JOHN CUMMINGS</td>
<td>LEONARD BERNSTEIN, PHILADELPHIA SYMPHONY ORCH</td>
<td></td>
</tr>
</tbody>
</table>

---

<table>
<thead>
<tr>
<th>2214</th>
<th>1696</th>
<th>1606</th>
<th>2218</th>
<th>1909</th>
<th>1108</th>
<th>1105</th>
<th>1084</th>
<th>1097</th>
</tr>
</thead>
<tbody>
<tr>
<td>TCHAIKOVSKY: PETER AND THE WOLF, JOHN CUMMINGS</td>
<td>A FESTIVAL OF MARCHES, LEO FREDERICK</td>
<td>Dvorak NEW WORLD SYMPHONY, JOHN CUMMINGS</td>
<td>REVERIE CAMERATA DE WAGNER, JOHN CUMMINGS</td>
<td>HANDEL, ORCHESTRA</td>
<td>BACH, ORGAN SUITE, JOHN CUMMINGS</td>
<td>LEONID AND NEILSON, ROYAL Dansk ORCH</td>
<td>BERLIOZ SYMPHONIA FANTASTICA, TILLY ABRAMS</td>
<td></td>
</tr>
</tbody>
</table>

---

<table>
<thead>
<tr>
<th>1079</th>
<th>1928</th>
<th>1083</th>
<th>2131</th>
<th>1065</th>
<th>1098</th>
<th>1910</th>
<th>1065</th>
</tr>
</thead>
<tbody>
<tr>
<td>VERDI: REQUIEM, RICHARD TUCKER</td>
<td>CHOPIN: THE WINTER WALTZ, JOHN CUMMINGS</td>
<td>DIABOLO, PETER AND THE WOLF, JOHN CUMMINGS</td>
<td>TCHAIKOVSKY: PETER AND THE WOLF, JOHN CUMMINGS</td>
<td>MUSIC FOR JUBILEE, JOHN CUMMINGS</td>
<td>BACH, ORGAN SUITE, JOHN CUMMINGS</td>
<td>LEONID AND NEILSON, ROYAL Dansk ORCH</td>
<td>BERLIOZ SYMPHONIA FANTASTICA, TILLY ABRAMS</td>
</tr>
</tbody>
</table>

---

<table>
<thead>
<tr>
<th>1711-1712 Set Counts As 5 Selections</th>
<th>1645</th>
<th>1264</th>
<th>1281</th>
<th>1263</th>
<th>1290</th>
<th>1573</th>
<th>1296</th>
</tr>
</thead>
</table>

---

<table>
<thead>
<tr>
<th>1502</th>
<th>1300</th>
<th>1322</th>
<th>1651</th>
<th>1321</th>
<th>1100</th>
<th>1073</th>
<th>1329</th>
</tr>
</thead>
</table>

---

© Columbia Records (Distributors Corp., 1965)
TO NEW MEMBERS OF THE COLUMBIA RECORD CLUB

BAYREUTH FESTIVAL RECORDING OF PARSIFAL
Conducted by Hans Knappertsbusch

2007-2208-2209-2210-2211, Five-Record Set (Counts As Five Selections) Features Jess Thomas, George London, Hans Hotter, Irene Dalis. "An acoustical banquet, served up by a master chef."—Saturday Review

SPECIAL OFFER
This Deluxe 3-record set counts as 2 selections
4 FAVORITE VIOLIN CONCERTOS
ISAAC STERN plays Beethoven, Mendelssohn, Brahms, Tchaikovsky

SPECIAL OFFER
This Deluxe 3-record set counts as 2 selections
GREAT ROMANTIC PIANO CONCERTOS
PHILIPPE ENTREMONT plays
RACHMANINOFF: Concerto No. 2;
Rhapsody on a Theme of Paganini
GRIEG: Concerto in A Minor
TCHAIKOVSKY: Concerto No. 1

Here's how to get your 8 records — FREE
1. Print your name and address in the spaces provided at the right.
2. Write in the numbers of your 8 free records — then choose another record as your first selection, for which you will be billed $3.79 (regular high-fidelity) or $4.79 (stereo), plus a small mailing and handling charge. In short, you will receive nine classical records for less than the price of one! Record rack is included FREE!
3. Check whether you want your 9 records (and all future selections) in regular or stereo.

How the Club Operates: Each month the Club's staff of music experts selects several outstanding classical recordings — as well as records from other fields of music. These recordings are described in the Club's music magazine, which you receive free each month. Your only membership obligation is to purchase a record a month during the coming nine months. You may discontinue membership at any time thereafter. The records you want are mailed and billed to you at the regular Club price of $4.79 (Regular $3.79), plus a small mailing and handling charge. Stereo records are $1.00 more.

Money-Saving Bonus-Record Plan. If you wish to cancel after fulfilling your enrollment agreement, you need buy only 4 records a year to remain a member in good standing, and you will be eligible for the Club's bonus-record plan which enables you to get the records you want for as little as $2.80 each (plus small mailing charge).

Send no money—Just mail coupon now
COLUMBIA RECORD CLUB, Dept. 234-4
Terre Haute, Indiana 47808

1. Name (Please Print) First Name Initial Last Name
   Address
   City State Zip

2. Send me these eight records — free (fill in numbers below)
   Also send me this record as my first selection
   □ Regular High-Fidelity □ Stereo

3. Send my eight free records, my first selection and all future selections in
   (check one box)
   □ Regular High-Fidelity □ Stereo

AF0, FPO addresses: write for special offer 1/15/66 03-AQ

February 1966
CIRCLE NO. 25 ON READER SERVICE CARD

15
you’ll LOVE the new Koss KO-727 stereophones

Brand new! They combine the deep, full bass response of famous Model SP-3X Stereophones with design and comfort features of the popular Model PRO-4. Foam-filled ear cushions, sturdy, spring steel headband (fully adjustable for tight ear seal), convenient coiled cord. Will accept up to 60 watts per channel from normal program sources and can be used with any 4, 8, or 16 ohm system. Treat yourself to a completely new experience in stereo music listening. We know you’ll love it. $34.95

ALMOST EVERYBODY LOVES Koss STEREOPHONES

KOSs REK-O-KUT
2227 NORTH 31ST STREET • MILWAUKEE, WISCONSIN 53208
KOSS IMPETUS: 2 VIA BERNAB LAUGANO, SWITZERLAND

CIRCLE NO. 34 ON READER SERVICE CARD

that many critiques are disasters because of "their willingness to wound." Gene Lees is guilty of this.

HOWARD FINK
Jackson Heights, N. Y.

- Re Gene Lees’ review of the Judy Garland album, I would like to borrow one of his words and call it plain "hogwash." Would you please inform him that the disc has been on Variety’s chart of the top fifty albums for several weeks now? I am quite surprised that Lees didn’t find something wrong with the album cover as well—he must be slipping.

BARB COLLINS
Toronto, Ontario Canada

- Gene Lees’ review of the Judy Garland-Liza Minnelli album was absolutely smashing. I have been waiting for years for some reputable music critic with guts enough to say that Judy Garland’s singing is just plain lousy. What any intelligent music lover could ever see in her is beyond me.

No doubt there will be cries of blasphemy and libel from the Garland cult, but little matter. It has been said, and I’m glad.

FRANK BUZZELL
Spring Lake, Mich.

Our Musical Chauvinism

- Two comments made in your October issue require refutation, if not on the grounds of accuracy, then on the grounds that to an Englishman they display pure, unadulterated American chauvinism.

The first arises in Mr. Robert Strippy’s letter concerning the Westminster Abbey organ, most of which is sound common sense. His implication that the English do not know how to play and record Vivaki or Mozart is spurious.

Mr. Strippy should investigate just a few of the recordings which have come from these shores in the last three years: the Menuhin-Bath Festival recordings, the Academy of St. Martin-in-the-Fields discs of Baroque repertoire, and the Colin Davis-London Symphony versions of Mozart symphonies, for example. There is nothing inflated in either style or timbre in these recordings—they are clear, clean, and above all musical—and they represent the norm, rather than the exception, in English musical life today.

The second point arises from William Flanagan’s statement, in a review of the Maelz recording of Ravel’s L’Heure espagnole, that "outside France . . . this opera is an obscure leaf in Ravel’s catalog." Mr. Flanagan is in error. In this country, the opera has been taken into the Sadler’s Wells company’s repertoire, where it now plays as part of a double bill with L’Enfant et les sortilèges, and is highly successful. There has also been a Covent Garden production. Admittedly, the opera does not translate terribly well, but that is possible to mount the work in English as a critical and popular success should not go unnoticed.

PAUL BOWEN, Music Critic
The New Daily
Isleworth, England

Tape Talk

- I strongly second Mr. Joseph L. Nogee, who, in the Letters to the Editor column for (Continued on page 18)
SOLID STATESMANSHP

again Bogen practices dollar diplomacy in your behalf

Steering the difficult, but rewarding course that starts with designing superb transistorized circuitry, continues through painstaking manufacture and results in outstanding products at a realistic price. That's Solid Statesmanship — the fine art that Bogen inaugurated over ten years ago with the industry's first solid state amplifiers. And it's what now makes possible the magnificent new RT4000.

The RT4000 looks as though it should cost a lot more. And it performs as though it does. (Because we don't stint on the inside, either.) Ample power (40 watts IHF) to drive any speaker system. FM sensitivity to pull in and hold any station you'll get on any other receiver. Frequency response ±1 db from 15 to 30,000 cps. Plus every feature you really need: instrument-type tuning meter, Stereo Minder signal, automatic switching when station broadcasts in stereo, AFC, front panel phone jack, tape monitor, smooth flywheel tuning. We don't cut corners on longevity either. The RT4000 boasts the same kind of reliable circuitry that has made our RT6000 one of the most dependable performers of all time.

Bogen's thirty-three years of experience, ten of them in Solid Statesmanship, are your assurance (to put it in very undiplomatic terms) that we never have to pass the cost of failures along to you. Just the savings.

Bogen's new
RT 4000
Solid State 40 Watt FM-Stereo Receiver only $279.95*
Here is the tape recorder acclaimed throughout the world. Now, finally, ReVox is ready for its American debut. Is there another tape recorder anywhere that matches it? Decide for yourself.

The remarkable ReVox boasts features found only in the most expensive, professional tape recorders. Each of the two reels, for example, has its own Pabst motor. Direct coupling eliminates wow and flutter; no belts to break or slip. Tension adjustment control allows use of any reel up to 10½ inches with assurance that tape will not snap or break. (ReVox is the only recorder in its price class that takes a 10½-inch reel.) All operating modes are switched electrically by push buttons.

**OUTSTANDING FEATURES**
- Records up to 4800 feet of LP tape
- Complete 4-track stereo recorder
- Exceptionally fast rewind
- 10½" reels
- For horizontal or vertical mounting
- Cathode follower outputs
- Oversize solenoid brakes assure quick, positive breaking even with extremely fast rewindable speeds
- Automatic stop at end of tape
- Built-in mixing facilities
- Two VU meters included

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

---

**Sad Horns**
- I purchased the tape 'The Happy Horns of Clark Terry' on Gene Lees’ recommendation (August).

The very title of the album is misleading. My friends and I are on Mr. Lees' side one hundred per cent when he remarks about Terry's playing that 'Sometimes it's quite pretty and unostentatiously sad.' In fact, the latter quality dominates one whole sequence of the tape; it is strictly blues, so there are no 'happy horns' at all.

But for all that others may say about Gene Lees, I continue to trust his judgment.

ROGER GAGNON
Bare-Canieau, Quebec Canada

---

**Death of Hermann Uhdé**
- As a way of paying my final respects to my dear friend the bass-baritone Hermann Uhdé, I should like to inform the readers of HIFI/Stereo Review of his recent death.

Many record collectors still cherish his performances in the title role in The Flying Dutchman on London 4235 and his Amfortas in the same company's Parsifal. (London

(Continued on page 22)
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 5¼" x 2½" black simulated leather box with gold leaf tooling. Compartmentalized and fully lined. Holds up to 4 cartridges and 6 extra stylis—or 3 cartridges and 6 extra stylis, 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 OR STYLUS

(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 tracking distortion. A purist's cartridge throughout. $62.50.

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. 56 ON READER SERVICE CARD
HOW TO BUILD YOUR OWN
STEREO TAPE RECORDER...

Start out by engineering a mechanical transport to move tape from one reel to another, tracking accurately within 1/5000 inch over three hyperbolic heads at 3-3/4 and 7-1/2 ips. Tape must run very smooth to hold flutter and wow below 0.2%. Provide high speed-take-up and rewind with a dependable brake system to stop the tape instantly without snapping or stretching. Add tape lifter, counter, automatic stop, pause control, cueing. Connect a fool-proof record interlock to the amplifier section. Design separate amplifiers for recording and playback with a 30-18,000 cps frequency range and facilities to monitor the tape while recording. Provide a bias/erase frequency of 95Kc, signal-to-noise ratio of 55DB with no wow below 0.2%. Provide for forced air cooling and cover with a decorator styled stainless steel panel.

IF YOU DON'T FEEL QUITE UP TO MAKING YOUR OWN TAPE RECORDER, ASK YOUR NEAREST VIKING DEALER ABOUT THE...

88 STEREO COMPACT

Hear the magnificent sound, see the smooth action, all set and ready to take home for less than $340.00. Walnut base $29.95 extra.

Viking OF MINNEAPOLIS®
9600 Aldrich Ave. S. Minneapolis, Minnesota, 55420

CENTRAL & SOUTH AMERICA; ManRep 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. Available in Canada.
WHY PAY $78 FOR THE AR TURNTABLE
WHEN YOU CAN GET A QUALITY AUTOMATIC
FOR $99.50?

1. The above price comparison doesn't reflect actual cost. The $78 price of the AR turntable includes an oiled walnut base, transparent dust cover, and center piece for 45-rpm records. These necessary parts of a record player must be purchased separately for the "$99.50" automatics, increasing their total cost to at least $114.75 and as much as $125.20.

2. Assuming that you are prepared to spend from $36.75 to $47.20 more for a changer, you should know exactly what you are paying for. 96% of records must be turned over by hand whether you use a changer or a manual turntable — outside of the old 78's, only 4% of recorded selections take up more than one disc.*

3. The AR turntable is guaranteed, as a condition of sale, to meet NAB broadcast turntable specifications for rumble, wow, flutter, and speed accuracy. There is no possibility of the player slowing down, and the music going slightly flat, as a load of records builds up on the platter. The AR turntable has been selected by professional equipment reviewers** above all other turntables in the field, including those costing twice as much. Selection was on the basis of outstanding performance, including insensitivity to mechanical shock and acoustic feedback.

*If you are stacking records for background music, of course, you can load a changer with unrelated singles.

**Lists of the top equipment choices of four magazines are available on request. All four chose the AR turntable. (Three of the four, incidentally, chose AR-3 speakers.)

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge, Massachusetts 02141

FEBRUARY 1966  CIRCLE NO. 18 ON READER SERVICE CARD  23
THE SUPERB NEW

HARMAN-KARDON
SR-900B

STRATOPHONIC
ALL-TRANSISTOR FM RECEIVER

DELIVERING

100 WATTS
FROM 5 TO 60,000 CYCLES
AT FULL RATED POWER

$449.00
Slightly higher in the West
At full 100-watt power, the flat frequency response of the SR-900B far exceeds the 1-watt response of any other receiver

The world's finest FM stereo receiver now delivers more power than ever. With this new instrument we've taken advantage of our considerable lead time in transistor know-how to bring you usable power unmatched by any other receivers regardless of their power ratings.

As the industry pioneer in both silicon and germanium transistor application, we discarded silicon output transistors in designing the original Stratophonic Series. One of our reasons was the greatly increased power-bandwidth capability inherent in the latest diffused-junction germanium output devices. Thus, the great new SR-900B actually puts forth more pure undistorted sound than is attainable in receivers rated as high as 120 watts.

Seldom is any amplifier called upon to deliver its full power. However, even at the power levels normally used for stereo listening, only Harman-Kardon Stratophonic components deliver full usable power...flat response throughout the bandwidth, even at maximum power (the severest test ever put to an amplifier). In fact, the frequency response of the new SR-900B at full power far exceeds the response of other receivers at one watt (where any amplifier's response is greatest). This extraordinary power/frequency-response capability explains the transparency of sound achieved throughout the entire Stratophonic Series.

The new SR-900B employs the ultra-sensitive (1.85μV IHF) all-transistor FM front end which made the original SR-900 famous. Here is the most sensitive and selective solid-state tuner ever developed—the first to surpass vacuum-tube performance. A new easy-to-read D'Arsonval tuning meter and positive-action automatic stereo indicator complement the handsome front panel.


Tone quality, reliability, freedom from heat...
Harman-Kardon's compelling reasons for switching from silicon to germanium output transistors

1. Tone quality
With germanium output transistors we attain a flat and undistorted frequency response up to 60,000 cps, as compared with the bare 20,000 cps (with poor linearity) of the silicones used by other manufacturers. Germanium outputs are directly responsible for the outstanding power bandwidth and frequency response which give our Stratophonic components their characteristic clean, transparent sound quality.

2. Reliability
Since the cost of silicon and germanium output transistors is now equal, let it be emphasized first that economy does not enter the picture. In an industry plagued in the past by transistor failures, we solved this problem by defining a safe operating contour specification for our output transistors. Transistors capable of passing this specification do not fail in operation. To our knowledge, no silicon transistor now commercially available can operate safely within this specification.

3. Freedom from heat
Silicon transistors must be operated at higher idling current and voltages to overcome inherent poor linearity, high saturation resistance, and low amplifier efficiency. These shortcomings all add up to heat in operation. And heat is the reason for the elaborate heat-dissipation devices in present-day silicon transistor amplifiers. But, despite the precautions, many of these units run actually hotter than their vacuum-tube predecessors. Harman-Kardon Stratophonic components do not require complex heat sinks, for the simple reason that, even without them, they operate as much as 50 degrees cooler than competitive components.

harman kardon
A subsidiary of The Jerold Corporation
LEADER IN SOLID-STATE STEREO COMPONENTS
**Hi-Fi**

By Larry Klein

**Old Speaker, New Box**

Q. I have a 15-inch co-axial speaker that was one of the first high-fidelity speakers manufactured. In celebration of its twentieth birthday this year I would like to mount it in a new enclosure that will, hopefully, give it a somewhat better bass response. The speaker's free-air resonance is listed at 75 cps by the manufacturer, but the article in the August 1961 issue of Hi-Fi Stereophonic Review ("A Specially Designed Do-It-Yourself Speaker Enclosure") did not cover a resonance of 75 cps. Should I construct the enclosure described in the article and extrapolate the number of holes required for my speaker, or is there some other approach?

**A.**

First, congratulations to your loudspeaker on its twentieth anniversary! There is no reason why your speaker should not continue to give good service for many more years to come. However, certain changes do take place through normal aging, and these have bearing on your re-cabineting plans. When you remove the speaker from its enclosure, check the condition of the cone. If you find a number of small splits in the outer rim corrugations, do not attempt to repair them except at the point where they meet the main body of the cone. Place a spot of non-contracting glue such as Elmer's Glue-All there to prevent the tear from extending into the core. You will probably find that, owing to twenty years of flaring, the cone-suspension elements have softened and that the free-air resonance of the speaker is much lower than the originally specified 75 cps. For this reason, I would suggest that, if possible, you tune the cabinet specifically to your speaker using the cabinet-tuning technique outlined in the August 1965 issue of Hi-Fi Stereophonic Review.

**Equalizing Old 78's**

Q. How important is it for a preamplifier to have a phono-equalization position for old 78-rpm records? Can 78-rpm equalization be added to an amplifier that is without it?

**A.**

PETER CARROLL

Boston, Mass.

Because of vagaries in the recording equalization used on very old 78-rpm discs, I doubt that you would bear any improvement in playback fidelity even if you were able to adjust the playback frequency response to the ideal 78-rpm curve—whatever that may have been. Use a modern preamplifier and make your playback adjustments by setting the tone controls and scratch and rumble filters for the best audible results.

**Adding a Tape-head Input**

Q. I am very impressed by one of the transistor stereo amplifiers, but I hesitate to buy it because it has no tape-head input facilities. I have a tape deck, without amplifiers, that I would like to continue using. I wrote to the manufacturer of the amplifier and he informed me that in order for it to accommodate a tape head it would have to have its input stages completely redesigned. He did not suggest that such a conversion be made. Have I reached an impasse, or is there some way I can use my old tape deck with this new amplifier?

**A.**

G. F. SYLVESTER

Berwick, Pa.

The solution to your problem will be found in the use of a separate stereo tape-head preamplifier such as is available from Lafayette Radio, Shure, Fisher, and a number of others. These units are usually sold as magnetic-phono cartridge preamps, but most of them have a slide switch that will change their built-in equalization so that they can also be used with a stereo tape head. These stereo preamps are available for about $10 and up and simply plug into the unused auxiliary high-level inputs on your amplifier.

**Tube/Transistor Incompatibility**

Q. I have been considering the purchase of a transistorized FM tuner for use with my otherwise all-tube Hi-Fi system. Am I likely to encounter any incompatibility problems when mixing tubes and transistors?

**A.**

WILLIAM MORGAN

Tampa, Fla.

There are no longer any inherent matching problems when mixing tube and transistor components, but certain precautions should be taken. For one thing, while transistor components generate very little heat themselves, they are somewhat sensitive to heat produced elsewhere. It is never a good idea to install any transistor component in an area where the heat from some tube-operated component can pass over or through it. You might also check any input or output impedance warnings printed in the manufacturer's instruction manual. In

(Continued on page 28)
EVEN AT $219.95 RADIO SHACK'S RECEIVER IS THE ONE THAT DIDN'T LEAVE OUT "AM"!

New for '66

REALISTIC® SOLID STATE 40-WATT TUNER/AMPLIFIER

- Tunes FM, AM and FM-Multiples!
- American Made! 27 Transistors, Plus 15 Silicon Diodes
- Everything a $350 Receiver Should Have Except the Price!

New for '66! Radio Shack breaks the price barrier on solid state stereo receivers! The model STA-60 has the power, performance and features of far costlier components. Here's what you get. 40 husky watts of power. Clean, smooth power to drive the tuner section, tape player or stereo phono. A stereo indicator light that signals FM-Multiplex broadcasts. Automatic stereo switching. A professional VU meter for pinpoint tuning. On top of that, the STA-60 has a convenient up-front stereo headphone jack; and no tubes, so no destructive heat, longer life! 13½"×14½"×4½"H. #31-2060

AND RADIO SHACK REMEMBERS MONOURAL HI-FI, TOO!

REALISTIC MONOAURAL FM TUNER AND 18-WATT AMPLIFIER

Full-Feature Hi-Fidelity Music Components—Both Perfectly Matched! Priced Unbelievably Low!

Perfect for the Practical Man who Wants Quality Music Reproduction at an Affordable Price!

AF-15D 18-Watt Amplifier: including built-in preamplifier, control center, and free (deal). 

FREE 1966 Radio Shack Catalog

MAIL COUPON TO RADIO SHACK STORE NEAREST YOU

☐ Please mail my FREE 1966 Radio Shack Catalog to the address below.  ☐ I would also like to receive a FREE copy of your latest Bargain Bulletin in money-saving Special Purchases, Closeouts, and Sale Items.

Name (please print) ________________________________

Street ________________________________

City __________________ State ______ Zip Code ______

CIRCLE NO. 51 ON READER SERVICE CARD

FEBRUARY 1966
How many FM stations do you get?

And how good?

Have you noticed how FM buffs (stereo and monaural) fall into three categories? There are the ones who pull-in all kinds of stations—but with every kind of interference and noise and multipath distortion imaginable. Others enjoy big, bold, beautiful sound reproduction. Trouble is, they pull-in only some of the stations available in their area.

The rest?

They have a Winegard “made-for-FM” Stereotron antenna. You might say they get the best of both: the most stations and the best sound reproduction—truly magnificent sound with the least possible interference and distortion.

No secret how the Stereotron does it. Its high directivity eliminates interfering signals from the sides and rear of the antenna. And its extremely high gain lets you pull-in more stations than ever before. And, if you like, you can add a Stereotron Antenna Amplifier and pull-in 85% of all FM stations within a 200 mile radius.

Isn’t it time you joined the rest? Isn’t it time you received the best FM sound reproduction, stereo or monaural? Talk to your Winegard dealer today. Or write for free literature.

WINEGARD ANTENNA SYSTEMS
WINEGARD CO., 3019-A KIRKWOOD • BURLINGTON, IOWA 52602

CIRCLE NO. 65 ON READER SERVICE CARD
A high-fidelity loudspeaker by Fisher sounds good even through an apartment-house wall. But if your music-loving neighbor lives two miles down the road, he will come running anyway. Fisher sound in your home is the kind of thing people will hear about, even before they hear it.

The loudspeaker is perhaps the most critical component of a high-fidelity system. It is the device that actually pushes the air in your listening room to produce sound waves. It is the only component you literally listen to. Consequently, your tuner, pickup and amplifier cannot possibly sound better than the loudspeaker through which you hear them.

Strangely enough, this most important hi-fi component is the least standardized today. There are almost as many ways of designing a speaker system as there are speaker manufacturers. And, of course, this is where the traditionally perfectionist approach of Fisher makes a particularly big difference.

Fisher speaker enclosures are rock solid. Fisher speaker magnets are huge. Fisher coils are lavish with copper. Prohibitively costly features if it were not for Fisher engineering and Fisher production methods.

Take the Fisher XP-7 loudspeaker system, for example. It is neither the most ambitious nor the most modest Fisher design, but in terms of value perhaps the most remarkable. At only $139.50, it has been ranked by independent authorities with speakers well up in the $200's. With a pair of XP-7's for stereo, you are ready even for a concert violinist neighbor.

(Other Fisher speaker systems from $54.50 to $249.50, all in oiled walnut. For a free copy of the 80-page Fisher reference guide to high fidelity, 1966 edition, use card on magazine's front cover flap.)

The Fisher
OKI 300 gives you such quality sound and weighs so little—at so quiet a price.

Only OKI 300 sounds so magnificent, and costs so little. It's a compact concert hall, lighter than 16 lbs., spectacular solid-state 4 track stereo. And it dresses up any room it's in. Hear it today—the matchless sound of OKI 300. Only $219.95*. 1 year warranty.** See and hear it at your OKI dealer.

Acoustic Research is offering a free brochure of instructions for building the wall-mounted shelf shown below. Designed specifically to house high-fidelity components, the shelf hooks over a single strip that can be attached simply to any wall that has studs. Along with the plans the company will also send some of its literature, including a sheet which illustrates photographically the hook-up of a typical stereo system for which the shelf is suited.

GJ-Phonic is importing the HSB-20 speaker system made by Isophon of Germany. The completely enclosed system incorporates a low-resonance woofer and two mid-range/tweeters. Frequency response extends from 40 to above 20,000 cps. A presence switch is installed with which mid-range response can be boosted approximately 5 dB if desired. The system will handle 20 watts continuously or 35 watts on peaks. Input impedance is 4 to 8 ohms. The cabinet size is 241/2 x 11 x 81/2 inches. Price: $150.

Lafayette announces the RK-237 four-track stereo tape recorder. The two-speed unit can be operated vertically or horizontally and has a positive-action lever control for quick selection of record, wind, stop, fast-forward, play, record, and pause functions. Pushbutton interlocks prevent accidental erasure. Included are a pair of 4 x 6-inch detachable wing speakers, a three-digit counter, left- and right-channel volume controls, separate record-level meters, a speaker on-off switch, tone control, and front-panel stereo headphone jack. Frequency response is 40 to 15,000 cps at 7 1/2 ips; wow and flutter are 0.2 per cent; signal-to-noise ratio is -55 dB. There are inputs available for stereo microphones or phono/radio. Outputs are available for direct connection to a hi-fi system and for headphones. Size is 161/2 x 11 x 71/2 inches. Price: $139.95.

Olson Electronics is importing two new stereo headphones, Model PH-98 and Model PH-108. The PH-98 (shown) features an inflated headband for maximum comfort during long periods of use. Impedance is 8 ohms and frequency response is 40 to 12,000 cps. Price: $8.98. The less-expensive PH-108 has similar specifications but lacks the inflated headband. Price: $6.79.

Scott has announced its new free 1966 guide to custom stereo. The illustrated twenty-page brochure includes photographs, descriptions, and specifications of all current Scott components, kits, and speakers. The guide includes information on how stereo works and how to choose the components best suited to individual requirements.

Sherwood's S-9000A transistor stereo amplifier has a continuous sine-wave power rating of 60 watts per channel with (Continued on page 32)
You'll capture her fancy as well as her attention when you turn on the Fisher 440-T stereo receiver. The greatest weaver of sonic spells since Circe, the 440-T will make her forget everything but the music. Be careful though: the Fisher power at your fingertips is great enough (70 watts!) to transport her to the concert hall. Of course, it's easy to join her there. Just listen.

The 440-T will capture her fancy in other ways, too. Its impressive front panel is at home in the most elegant interiors and its modest space requirement (16\(\frac{3}{4}\) inches horizontally and only 11 inches front-to-back) allows extraordinary flexibility in placement. Yet this compact electronics package incorporates a superb, all-solid-state FM-multiplex tuner with automatic mono-stereo switching, a versatile stereo control-preamplifier and a 70-watt stereo amplifier. All the stereo electronics you are ever likely to need, all with Fisher reliability.

But there's nothing fancy about the price of the Fisher 440-T. Only $329.50. (Cabinet, $24.95.) When she hears that, she's sure to keep listening while you tell her about the Fisher speaker systems designed to match the 440-T.

For a free copy of the 80-page Fisher reference guide to high fidelity, 1966 edition, use card on magazine's front cover flap.

How to make your wife listen:

FEBRUARY 1966

CIRCLE NO. 26 ON READER SERVICE CARD
"...The finest stereo reproduction that it has ever, and anywhere, been my good fortune to witness...some five years ahead..."

Percy Wilson, Technical Editor, The Gramophone, Sept. 1965

To quote Mr. Wilson again: "...but there are less expensive Acoustech units..." For complete information on the above system plus a free color catalog on the complete line of Acoustech solid state amplifiers and kits, write to:

ACOUSTECH
ACOUSTECH, INC. div. KOSS/Rek-O-Kut, Dept. R-2, 139 Main Street, Cambridge, Mass. 02142

CIRCLE NO. 1 ON READER SERVICE CARD

Acoustech Vi, Stereo Control Center (not shown)—$249 (slightly higher West of Rockies)

COLOR

MOSLEY ANNOUNCES AN EXCITING COLOR BREAKTHROUGH!

Now Mosley offers you a colorful NEW line of TV outlets designed for coax installations! Available to you are coax outlets in decor-harmonizing colors of Antique Ivory, Fawn Beige, and Grey Mist; packaged complete with matching C-59 receptacle plug for use with RG-59/U Coax.

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

CIRCLE NO. 41 ON READER SERVICE CARD

output: phono, —70 db; tuner, —80 db.
The S-9000a's transformerless output circuits will handle 4-, 8-, and 16-ohm speakers and are short-circuit proof.
The S-9000a's front-panel controls include a selector for tape-head, phono, tuner, and auxiliary inputs; a stereo-mono mode selector; bass, treble, loudness, and channel-balance controls; switches for tape-monitoring, high- and low-frequency filters, loudness compensation, phasing, and speaker on-off. A stereo headphone jack is also provided. Chassis size is 11 x 4 x 12½ inches. Price: $299.50.

CIRCLE 186 ON READER SERVICE CARD

Superscope has incorporated a series of refinements in the top-of-the-line Sony Model 777-4. The 777-4 records four-track stereo and four-track mono, plays back two- and four-track stereo and mono. The recorder is two-speed (7½ and 3⅞ ips), completely transistorized, and incorporates four head functions within three heads. There are separate two- and four-track stereo heads, three motors (a hysteresis-synchronous drive motor and two high-torque spooling motors). The recorder can be operated either vertically or horizontally and has push-button solenoid-activated mechanisms. The signal-to-noise ratio on this latest 777 model is 55 db and the frequency response is 30 to 16,000 cps at 7½ ips. Wow and flutter has been reduced to 0.08 per cent at 7½ ips.

Other features of the Sony 777 series include stereo mixing of the microphone and line inputs, separate input and output controls, automatic tape lifters, two large VU meters, and a stereo headphone monitor jack. All models are furnished with carrying case and remote-control unit. Price: $695.

CIRCLE 187 ON READER SERVICE CARD

HI-FI/STEREO REVIEW
New from Garrard
Model SP 20
at only $37.50

an excellent 4-speed manual record playing unit with high fidelity features. This compact, efficient player is recommended for basic music systems and quality audio-visual applications.

Garrard
WORLD'S FINEST
Amazing tower test proves superiority of Scott $300 receiver!

Revolutionary new "Field-Effect" circuits end cross modulation problem without sacrificing sensitivity

Paul Hurd, Engineer-in-Charge of WHDH-FM, Boston, Mass., is shown checking new Scott 342 FM Stereo Receiver for sensitivity and cross modulation rejection. The 1250-foot FM stereo and television transmitting tower operates at multi-kilowatt power 24 hours a day.
The toughest place to test a solid-state FM tuner is right at a strong transmitter site. Being this close to the overpowering signal of the station causes ordinary tuners to 'cross modulate.' A powerful station will appear at many points on the dial, obliterating other FM signals listeners want to receive.

To prove the superior cross modulation rejection of Scott's new Field Effect circuitry, the 342 FM Stereo Receiver was tested right at Boston's WHDH-FM transmitter tower. Here the radiated energy from the multi-kilowatt transmitter is at maximum level, and any susceptibility of a receiver to cross modulation would be drastically evident. Not only did the Scott 342 reject cross modulation exceptionally well, but, equipped only with the normal FM dipole antenna supplied with the unit, the 342 picked up 31 stations loud and clear in spite of impossible reception conditions.

Outstanding Engineering Accomplishment

Until development of Field-Effect circuitry by Scott engineers, it was impossible for an all-solid-state FM receiver to provide the listener with both high sensitivity and freedom from annoying cross modulation. This test strikingly demonstrates achievement of both desired results. Cross modulation rejection is at least 20 db better than conventional designs ... and there is no sacrifice of sensitivity. In separate tests reported by Texas Instruments, Inc., a new Scott field effect transistor (FET) front end gave 1.6 microvolts sensitivity, over 96 db cross modulation rejection ... hailed as an outstanding engineering accomplishment.

Transformerless, All-Silicon Design

In addition to new FET FM front end design, the Scott 342 incorporates direct-coupled output circuitry featuring rugged silicon transistors. Output and driver transformers, major sources of distortion and diminished power, are eliminated from Scott's advanced solid-state amplifier design.

Other pioneering features incorporated in the Scott 342 are: Silicon IF circuits with superior selectivity, stability, and wide bandwidth; silver-plated front end for maximum sensitivity; and sophisticated circuits to safeguard the receiver and associated speakers from such common occurrences as accidental shorting of speaker leads, or subjecting the input to a high level transient signal. Unconditional stability protects the amplifier even if operating without a load, and assures satisfactory operation with capacitive loads, such as electrostatic loudspeakers.

Technical Specifications of 342

Controls include tape monitor; speaker switching; balance; stereo bass, treble, and volume; automatic stereo switching, and front panel stereo headphone output.

Specifications: Usable sensitiv

Write for Scott's informative new booklet on field-effect transistors ... the most important development in FM reception since multiplex:

Scott...where innovation is a tradition

H. H. Scott, Inc., Dept. 245-02, 111 Powdermill Road, Maynard, Massachusetts

Export: Scott International, Maynard, Mass. Prices and specifications subject to change without notice. Prices slightly higher west of Rockies.
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 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 exposure 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 excellent enlargements from your black and whites.

A precision camera. Small enough to fit into your pocket, light enough to operate with one hand... and surprisingly 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

Fujia Photo Optical Products, Inc.
A subsidiary of Ehrenreich Photo-Optical Industries, Inc.
623 Stewart Ave., Garden City, Dept. A-25, N.Y. 11533
CIRCLE NO. 27 ON READER SERVICE CARD
As of now, practically everything you've heard about solid-state receivers is out of date—including how much you should pay

Presenting the new ADC Six Hundred all solid-state 60 watt stereo receiver

A receiver like this is the heart of your music system. It has to perform very, very well. This one does. And truth to tell, so do several other fine American makes, priced from about $285 on up.

From there on out, this ADC Six Hundred is so different it starts a new generation. ADC never made tube units. This is no adaptation of a tube circuit, or tube parts, or tube assembly line. It's pure solid-state from the concept on.

As we did in cartridges and speakers, we created this advanced receiver with an approach we call Integrated Production design. The usual method in the industry is to design the unit, then figure out how to produce it. Instead, we work out design and production together. Good ideas flow both ways. So when we go into production, no compromises are necessary—and we have a simpler, sturdier, better functioning piece of equipment. And a lot of the old "rules" are apt to go out the window.

For example, you may have heard that each transistor needs a big, complicated "heat sink". Nonsense! We use a simple aluminum extrusion that dissipates the heat through the chassis. It's more efficient and less costly.

You've been warned that turning on the unit with a speaker lead loose could blow the transistors. Stop worrying; this one can't. No special protectors, just better design. You've been told all transistors have to be silicon? That's from the past. We use two types, each where it functions best, each totally damage-proof.

Our Integrated Production Design also makes this a "permanent" unit you can probably hand down to your son, and maybe grandchild. The electronics is wholly free of wires and tube-styled assembly. The rugged, etched circuit boards and solid, bonded modules could go on a moon-trip. And note the size (a tip-off to newness)—yet inside it is strikingly uncrowded and uncluttered. Peek in and admire.

Now as to price. As you know, transistor unit prices have crept down year by year as technology advanced. With this ADV development, they really crack. Compare. This beautiful, trouble-free, foolproof, soul-satisfying unit leaves from about $60 to $150 more in your pocket. Should you buy a semi-obsolete model and pay more for its silly question? See the new ADC Six Hundred (and the companion ADC Sixy Amplifier) at your dealer.

SPECIFICATIONS—ADC Six Hundred RECEIVER: • List price, $248.00. TUNER SECTION: Sensitivity (IHFM Standard), 2.0 µV. Stereo separation, 35 db. • Automatic stereo switching. • Tuning meter • Visual stereo indicator. AMPLIFIER SECTION: Power output (IHFM), 60 watts at 8 ohms. (Provides full output with any conventional speakers regardless of impedance) • Power per channel, 22 watts RMS • Full, independent control on front panel for 2 pairs of speakers • Separate fuses for each channel prevents shorting • Headphone jack • Full tape and monitoring provisions • Automatic contour • Total harmonic distortion at rated power, 0.5% • Intermodulation distortion, 0.8% • Power hand width at rated distortion, 20-20,000 cfs • Frequency ± 2 db, 10-100,000 cfs • True bookshelf size, only 8½" deep in finely crafted walnut cabinet (extra, optional).

ADC Sixy Amplifier has identical power (60 watts at all impedances) and same features as Amplifier Section of the Six Hundred Receiver. Also available in walnut cabinet (extra, optional). List price, $149.50.

AUDIO DYNAMICS CORPORATION Pickett District Road, New Milford, Conn.
As of now, practically everything you've heard about solid state receivers is out of date including how much you should pay.

How to go about selecting the best hi-fi equipment in your price range (avoiding all the nerve-racking guesswork, to say nothing of the costly disappointments) ... in a nutshell.

The "meat" in this nutshell is guaranteed to whet the appetite of every audiophile and music lover who plans to buy hi-fi equipment during the next twelve months.

In over 172 fact-and-photo-filled pages, the new 1966 STEREO/HIF DIRECTORY gives you all the vital statistics on amplifiers, changers and turntables, cartridges, tonearms and accessories, receivers, tuners, tape machines, speakers and cabinets—on every hi-fi component being manufactured today!

With this authoritative guidebook, you can compare similar items, feature-for-feature, dollar-for-dollar, before you buy! You'll avoid making even one costly mistake by making sure, in advance, that you get the best value for your money, on anything and everything you buy!

The 1966 STEREO/HIF DIRECTORY will help you select the finest equipment in your price range, so that you can derive greater pleasure than ever from your records and tapes. Now, to ask a redundant question: where else can you get this kind of "satisfaction insurance" for a mere $1.25?

--- FILL IN, DETACH & MAIL COUPON TODAY! ---

ZIFF-DAVIS SERVICE DIV., Dept. SD
589 Broadway, New York, N.Y. 10012
Yes! Send me the new, 1966 STEREO/HIF DIRECTORY checked below:

☐ $1.25 enclosed, plus 15c for shipping and handling.
☐ $3.00 enclosed. Send me the Deluxe Leatherflex-bound edition, postpaid ($3.75 for orders outside U.S.A.) Allow three additional weeks for delivery.

First Time Ever Offered!
A DELUXE, GOLD-EMBOSSED LEATHERFLEX-BOUND EDITION
... just $3.00 postpaid

This deluxe edition is a permanent, hand-bound collector's item that belongs in your hi-fi library! Check appropriate box on coupon.

<table>
<thead>
<tr>
<th>Name</th>
<th>Please print</th>
</tr>
</thead>
<tbody>
<tr>
<td>Address</td>
<td></td>
</tr>
<tr>
<td>City</td>
<td>State</td>
</tr>
<tr>
<td>Zip</td>
<td>Code</td>
</tr>
</tbody>
</table>

--- PAYMENT MUST BE ENCLOSED WITH ORDER ---
No other solid state stereo portable has it.

This is the control center of the new EMI/SCOPE "201". No other portable phonograph system can do so much.

With this control center the "201" becomes a complete home entertainment unit: if you have an electric guitar, you can use the guitar input. Two guitars? You've got two inputs.

For mixing or paging there are two microphone inputs. Yes, two of them. Want to listen in private? Use the stereo headphone receptacle. Feel like recording on tape? You have a tape output for that purpose.

And tape inputs too.

The auxiliary inputs also take a tuner.

You get all these professional features for only $199.50.*

And much more. Like the flexible, balanced speaker system. You can have extra speakers, if you like, in another room or out on the patio. All controlled by the selector knob.

The EMI/SCOPE Model "201" portable has larger speakers in each enclosure than any other solid state stereo portable. Remember, too, that these are the famous EMI "dangerous" loudspeakers. Famous for realistic sound reproduction that approaches concert hall clarity.

The "201" utilizes technical advances like the superb 36-watt SCOPE pre-amp/amplifier, the Garrard 4-speed record changer with Pickering V-15 magnetic cartridge and retractable diamond stylus.

It's a whole new era neatly packaged in one elegantly styled portable.

* price slightly higher in the West

EMI SCOPE
Scope Electronics Corporation, 470 Park Avenue South, New York, N.Y. Available in Canada
“Whatever the reason, we doubt that any other amplifier we have heard can match it, and certainly none can surpass it.”


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

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

CIRCLE NO. 39 ON READER SERVICE CARD
**TECHNICAL TALK**

**By JULIAN D. HIRSCH**

- **RECORD-GROOVE VELOCITY:** A letter from a reader raises a few pertinent questions regarding some of the terms used in my reviews of phono cartridges. Several of the questions relate to the meaning of “velocity” as applied to disc recording. In order to place the term in proper perspective, it is necessary to take a close look at some of the mechanics of disc reproduction.

  Viewed from the top, a monophonic record has a spiral groove starting at the outside of the record and terminating near the record label. Upon close examination, we see that the V-shaped groove does not follow a perfect spiral course but has small “wiggles” superimposed on it. These side-to-side wiggles (technically referred to as lateral modulation) embody the entire recorded program information—and it is sobering to realize that this single undulating groove can store the complex sound structure of a full symphony orchestra.

  In the playback process, a tiny jeweled stylus rests in the groove and follows its side-to-side, or lateral, modulation as the spiral track carries it toward the inside of the record. The magnetic cartridge used in most high-fidelity systems can be considered a miniature electrical generator producing an output voltage proportional to the velocity of the movement of its stylus. Velocity is the rate of side-to-side motion of the stylus (i.e., lateral velocity) as it follows the groove. This lateral velocity is logically measured at right angles to the groove path—in other words, along a radius of the record itself. (Note that lateral velocity has nothing to do with linear groove velocity, which is the rate at which the groove passes under the stylus.)

  Velocity is defined as amplitude times frequency. If the side-to-side modulation of the groove has a width of 0.0025 cm (one-thousandth of an inch) between its points of maximum excursion, its amplitude is 0.0025 cm. If the recorded frequency, or rate at which the stylus moves from side to side, is 1,000 times per second (1,000 cps), the product of the two is the velocity: 2.5 cm/sec. (This, by the way, is a fairly typical average velocity for most records.)

  A phono cartridge that responds linearly to changes in velocity will deliver the same level of output voltage for the same driving velocity, regardless of the frequency.

  For example, a modulation amplitude (groove wiggle) of 0.1 cm at 25 cps, 0.0025 cm at 1,000 cps, or 0.00025 cm at 10,000 cps should all produce the same level of output voltage. Unfortunately, disc recording of music at a constant velocity is not practical. No pickup stylus assembly could follow a groove with an excursion as large as 0.1 cm at low frequencies, and the high-frequency amplitudes of less than one ten-thousandth of an inch are comparable to normal groove imperfections—which would mask the program with noise. (The “equalization” technique used to overcome this problem will be treated in more detail in a future *Technical Talk.*)

  Since, all else being equal, the output of a phono cartridge is proportional to the velocity of its stylus, this velocity is directly related to volume level. The recording engineers adjust the level controls of their equipment so that the loudest passages exceed neither the maximum velocity which can be tracked by practical pickups, nor the maximum capabilities of the recording equipment.

  So far, I have referred only to lateral velocity, as used in mono recording. On stereo discs the “wiggles” on one side of the groove are not duplicated on the other groove wall. Each side of the groove carries one stereo channel. The same relationship between velocity and amplitude applies to stereo as to mono recordings, except that the direction of modulation in stereo is at 45 degrees to the record surface instead of parallel to it. In my cartridge test reports, I frequently mention a stereo-reference groove velocity of 3.54 cm/sec in each channel, corresponding to a lateral (mono) velocity of 5 cm/sec. This means that each channel of a stereo pickup playing this groove is driven at a 3.54 cm/sec velocity and produces a corresponding output voltage. A mono recording having the same modulation amplitude on both groove walls will drive the pickup to an output corresponding to \( \sqrt{2} \) times 3.54, or 5 cm/sec. This results from the geometry of the groove walls, and is simply another way of describing the same recording conditions. This particular recording level is found on the CBS STR-100 test record, which I use for many of my measurements.

  I measure a phono cartridge’s intermodulation distortion with the RCA 12-5-39 record, a 78-rpm microgroove mono disc with 400- and 4,000-cps test tones recorded.*
at a number of levels from 4.3 cm/sec to 27.1 cm/sec. As the velocity is increased, the pickup stylus experiences more difficulty in following the groove modulation. This difficulty is manifested as an increase in intermodulation distortion (as indicated on an instrument known as an IM analyzer) and is analogous to the increase of distortion in an amplifier as power output is increased. Just as some amplifiers can deliver more power with less distortion than others, some pickups can track higher velocities at lower forces with less distortion than others. A plot of distortion against velocity, for different tracking forces, gives an excellent (though by no means definitive) picture of the tracking ability of a cartridge. Next month, I will go into the matter of average and peak velocities.

**EQUIPMENT TEST REPORTS**

By Hirsch-Houck Laboratories

**DUAL 1019**
**AUTOMATIC TURNTABLE**

- When I reported on the Dual 1009 automatic turntable in the January, 1964 issue of HiFi/Stereo Review, I commented on its excellent performance, which was in every way comparable to that of the finest separate arm-and-turntable combinations.

  The designers of the 1009, however, did not choose to rest on their laurels, and have now come forth with the Model 1019, in most respects identical to the 1009, but with three noteworthy additions: an adjustable antiskating-force compensation, a viscous-damped cuing control, and a single-play spindle that rotates with the turntable.

  For the benefit of readers who did not see my earlier report on the Dual 1009, I will briefly describe the 1019. It is a four-speed mechanism, with an overall 6 per cent speed adjustment about each nominal setting. The fine-speed control functions by moving the idler wheel up and down on tapered sections of the motor shaft.

  The 71/2-pound, nonferrous turntable rotates on low-friction bearings. The tone-arm is balanced with an easily adjusted, damped counterweight. Tracking force is set by and read directly on a dial calibrated in a continuous range from 0 to 5 grams. A flat spiral spring in the arm base applies the tracking force directly at the vertical pivots. The balance of the arm is such that leveling of the turntable is quite unnecessary, regardless of the tracking force being used.

  For single play (with the short spindle inserted), the pickup is placed on the desired portion of the record, and the turntable turned on by moving the control lever to MANUAL. The turntable platter comes up to full speed in less than one revolution. If desired, the control lever can be set to AUTO, and the arm will set down at the beginning of the record without being handled. A separate indexing lever can be set for 7-, 10-, or 12-inch records. At the end of the record, the arm returns to its rest and the turntable shuts off.

  For automatic operation as a changer, a tall spindle is inserted; up to ten records can be placed on it. The change cycle, which requires about 13 seconds, begins with the stack of records being raised to remove its weight from the bottom record, which drops gently to the turntable where it is supported by its edges on the ribbed mat. The remaining discs are then lowered to the three supporting prongs to await the next change cycle.

  In the 1019, a cuing lever arm on the right side of the motor board raises the pickup from the record by a distance adjustable over a 1/8-inch range. This does not otherwise interrupt or affect the operation of either the AUTO or MANUAL modes. Flipping the cuing lever to its down position lets the pickup descend slowly to the record surface under silicone damping. With or without antiskating compensation, the pickup returns precisely to the same groove that it left. Overall, the mechanism is impressively precise and smoothly functioning.

  The cartridge shell of the 1019 is removed by simply pushing the tone-arm finger-lift back through 45 degrees, letting the plastic cartridge insert drop out. The cartridge-mounting position in the shell is adjustable so that the stylus coincides with a mark on a locating jig, thus insuring minimum tracking error with any cartridge.

  The antiskating adjustment is to compensate for forces that act on any cartridge in any tonearm with an offset head (this includes all conventional arms). This force tends to push the arm toward the center of the record, increasing the stylus pressure on the inner groove wall and decreasing it on the outer wall. This results in a measurable increase in distortion on the stereo channel corresponding to the outer groove wall, and a possible increase in wear of the inner wall.

  The Dual antiskating system uses a coil spring in an ingenious mechanism that maintains a constant corrective force over the playing area of the record. It operates at the horizontal pivot, and is set by a dial which is calibrated to correspond to the tracking-force dial. Normally, the two are set to the same value, but the owner's manual for the 1019 has information for the correct settings with stylus of various types and radii.

  The antiskating-force adjustment, when set according to the instructions, was quite accurate and resulted in a substantial reduction in the measured distortion of the outer-groove wall channel at very high velocities. With (Continued on page 46)
In this age of extravagance we set out to build the sensible receiver!

We assume your first interest is in the music, not the machine—with no zest for unneeded bulk, excess cost, or useless gewgaws in your equipment.

That's why controls are uncomplicated on the E-V 1178 receiver, despite its versatility.

That's why it is one of the smallest all solid state receivers you can find, despite its 50 watt amplifier power and full AM/Stereo FM capabilities.

And that's why our performance standards meet the most critical musical taste, not some theoretical ultimate of perfection in printed specifications. The sound is just exceedingly good.

The crisp decorator look of the E-V receiver is your extra bonus. Just $315.00 with integral walnut-paneled enclosure. Guaranteed for two years — the new Model E-V 1178.

We also offer a Stereo FM receiver (E-V 1177) realistically priced at $260.00. Separate tuners and amplifiers, too. A postcard will bring our color brochure. It makes good sense.

ELECTRO-VOICE, INC.
Dept. 264F, 616 Cecil Street
Buchanan, Michigan 49107

CIRCLE NO. 46 ON READER SERVICE CARD
normal program material, I found no audible improvement from the use of antiskating compensation, but it does permit some reduction in the tracking force.

I measured the tracking error of the Dual 1019 as less than 0.5 degree per inch of radius. Near the center of the record, where low tracking error is most important to minimize distortion, it was approximately zero. The calibration of the tracking force dial was very good, within 0.2 gram on a balance-type gauge. There was no change in force over a 1-inch change in arm height.

The turntable speeds, of course, were adjustable to exact values, using the stroscopic disc supplied with the 1019. The range of adjustment was between approximately 2 per cent slow to approximately 4 per cent fast. Speeds were unaffected by line-voltage variations from 100 to 130 volts.

The rumble of the Dual 1019 was even lower than that of the 1009 previously tested. It was about —36 db, mostly in the lateral plane. This is very low, comparable to the very best manual-play turntables, and far better than most automatic players. The wow and flutter were also extremely low, 0.07 and 0.02 per cent, respectively, at 16½ and 33⅓ rpm. At 45 and 78 rpm the wow increased slightly to 0.09 per cent, and at 78 rpm the flutter rose to 0.04 per cent. All of these figures are of the order encountered in good professional equipment.

I found the Dual 1019 to be exactly as represented—without a doubt one of the finest record-playing mechanisms I have used, and one that is difficult to fault. It combines the best features of manual and automatic players in an unusually compact package. Priced at $129.50, it is not inexpensive. However, the Model 1009 offers the same basic performance at $99.50, lacking only such niceties as the antiskating mechanism, cueing lever, and the rotating manual-play spindle.

For more information, circle 188 on reader service card

SHURE SA-1 HEADPHONE AMPLIFIER

Music heard through a pair of good stereo headphones sounds quite different from the same music heard through loudspeakers. The almost total separation of left- and right-channel sounds, plus the exclusion of room noise, gives headphone reproduction a startling and unique sense of immediacy. Even though most headphones do not have the wide frequency response or smoothness of a really good loudspeaker, their subjective effect (depending somewhat upon the taste of the listener) often seems to be cleaner and more natural.

Most of the stereo headphones now available cover the same impedance range (4 to 16 ohms) as loudspeakers and are meant to be connected, directly or indirectly, to the speaker outputs of a stereo amplifier. Since phones require only a few milliwatts of power, special attenuator circuits are built into the amplifier’s headphone jack (or are available as an accessory) to prevent damage to the phones.

Shure Brothers has introduced an unusual transistorized amplifier designed solely for headphone use. The Model SA-1 “Solo-Phone” is a very low-powered stereo amplifier, with inputs for a tuner and a magnetic cartridge and jacks for driving one or two pairs of stereo headphones. It has a concentric volume control with friction-clutch coupling for adjusting channel balance. The only other controls are two slide switches: one a mode switch that selects tape/tuner or phone inputs, the other a power on-off switch. The complete amplifier comes in a walnut-finished cabinet measuring only 10⅛ inches wide, 3½ inches high, and 3½ inches deep; it weighs 2½ pounds.

In our lab tests, the SA-1 delivered 0.03 watt into a 4-ohm load, 0.04 watt into 8 ohms, and 0.05 watt into 16 ohms. It can be driven at comfortable listening levels by any magnetic cartridge, or from any tuner or tape-recorder high-level output of 0.1 volt or more. Separation between channels was 42 db and hum was —50 db at maximum gain (completely inaudible in our phones). Some hum could be induced by touching the input selector switch, but this was not heard in ordinary use.

The unit’s frequency response was smooth and flat, except for a broad rise of about 5 db in the region below 150 cps. This boost is quite beneficial in compensating for the normal loss of bass in headphones. The RIAA phono equalization was accurate, except for a gradual 2.5 db rise around 60 cps.

The listening quality of the unit was excellent and was apparently limited only by the quality of the headphones used. Shure rates the Solo-Phone’s distortion at 1 per cent for a 0.1-volt output into 8 ohms. Our distortion analyzer could not be used to measure the very low-level output signal of the SA-1, but in listening tests there was no distortion at any tolerable listening level. The overall subjective effect is that the program material is definitely cleaner than we are accustomed to hearing from speakers. One minor shortcoming of the SA-1 is the lack of a mono-stereo switch or blend control that would enable the listener to reduce the two-channel noise annoyance on older mono recordings.

This excellent little amplifier, which has a switched a.c. outlet for powering a record player, tape recorder, or FM tuner, can be the basis for a quality miniature high-fidelity system. Not only can it drive phones, but, connected to a pair of efficient speakers, it will deliver comfortable room volume (in a small room) with only a few milliwatts of drive. The Shure SA-1 Solo-Phone sells for $45.00.

For more information, circle 189 on reader service card
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 endur-ingly 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.

SONY SUPERSCOPE The Tapeway to Stereo

Portable Model 350C

FEBRUARY 1966
CIRCLE NO. 58 ON READER SERVICE CARD
EXPERTS’ CHOICE:
The editors whose job it is to know—recommend DYNACO

STEREOPHILE
In this perfectionist magazine’s selection of Recommended Components in each issue, Dyna preamps, amplifiers, and the Dyna-tuner have consistently dominated Groups B and C in all applicable categories. In their own words: “Component categories are as follows: Class A — Highest in price and prestige value, top quality sound; Class B — Sonic quality about equal to that of Class A components, but lower in cost; Class C — Slightly lower-quality sound, but far better than average home high-fidelity; Class D — Good, musical sound, better than the average component system but significantly less than the best sound attainable.”

POPULAR SCIENCE — 1963 and 1964
“The Low-Down on Hi-Fi Stereo” in September 1963 picked the Dyna PAS-2 preamp and the Stereo 70 amplifier for their top-most system at $700 “selected to please the true hi-fi buff” with the further comment “It was the unanimous opinion of the panel that you could spend well over $1000 and not get any better sound from your records.”

The “Low-Down on Hi-Fi Stereo Tuners” in September 1964 picked the Dyna FM-3 in both major categories. It was one of the three assembled tuners over $150 selected as “outstanding buys,” and one of two tuners which were ranked as “definitely the best of the under-$150 kits.”

Complete specifications and test reports are available on request.

DYNACO INC. 3912 Powelton Avenue, Philadelphia 4, Pa.
DYNACO IS BEST
for quality, performance and value!

Modern Hi-Fi & Stereo Guide '64
"Experts Choose The Most Sound For The Money" with the Dyna SCA-35 in 3 out of 6 systems, and the PAS-3 with 2 Mark IIIs, and the FM-3 separately picked in two other systems.

HI-FI TAPE SYSTEMS 1964
"Editor's Choice Of Hi-Fi Systems": "Maximum Fi — The Dyna . . . (FM-3, PAS-3 and 2 Mark IIIs) . . . is the least expensive way to obtain state-of-the-art performance. Music Lovers — The Dyna . . . (FM-3, PAS-3 and Stereo 70) . . . has been recommended by more experts, and their nephews, than any other hi fi system. We don't hesitate to join the parade knowing that we run no risk whatever that anyone will be unhappy with the expenditure. Most Fi Per Dollar—This makes it three in a row for Dyna but we won't apologize. The SCA-35 is the finest low powered amplifier on the market, delivers 16 watts from 20 to 20,000 cycles at less than 1% distortion and below 3 or 4 watts the distortion is unmeasurable."

CHANGING TIMES — The Kiplinger Magazine
"The Best Stereo You Can Buy" in the July 1965 issue recommends the Dyna SCA-35 amplifier in its $400 system, and the Dyna PAS-2 preamplifier and Stereo 70 amplifier in both its $600 system and in its $800 recommendation "for perfectionists." Succinctly placing solid state equipment in its proper perspective, it advises that "transistors are useful in some special circumstances, relatively expensive and so far not inherently better than tubes."

In Europe write Audiodyne a/s Christian X's vej 42, Aarhus, Denmark

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

FEBRUARY 1966
CIRCLE NO. 16 ON READER SERVICE CARD
pick up an AMPEX

complete with speakers and 2 microphones...

for only $329.95

Unbelievable? Just ask your dealer to show you the new Ampex #860. It's a 3 speed portable unit that records and plays back great sounds in 4-track stereo or mono. With its exclusive Ampex dual capstan drive, die-cast aluminum construction, twin VU meters, solid state electronics, 2 dynamic mikes and slide-on extended range speakers all included, it's the biggest little bargain ever! So, why go on dreaming of owning an Ampex? Listen to this one first chance you get. Also available: the #850 deck-only model, the #865 in rich walnut-finished cabinet, with matching #815 speakers, and the #890 with fingertip reverse. Price just slightly higher than the portable. (If you're thinking of bigger things, try our new #1160, with automatic threading and reversing. Costs very little more . . .)

Special offer: Get $50 in Stereotapes for just $12.95! Ask your dealer.
Throughout the last works of Gustav Mahler—
Das Lied von der Erde (1908), the Ninth Symphony (1909), and the unfinished Tenth Symphony—a preoccupation with death is manifest. By nature Mahler was given to melancholia, and yet many pages of his earlier music reflect a naive, almost childlike infatuation with life and its joys. Probably his surrender to a fixation on death was precipitated by the loss (from scarlet fever) of his five-year-old daughter, Maria Anna, in October, 1907, and by his discovery shortly afterward that he was himself suffering from chronic heart disease. His decision to come to the United States late in that same year was based on a hope that he would be able to earn a fortune sufficient to permit him to retire from his exhausting work as a conductor and to devote himself to composing, which he had always had to crowd into summers (those were in the days before summer festivals were invented). Mahler was never to know such leisure, however. His duties as conductor of the New York Philharmonic Society, coupled with his work at the Metropolitan Opera House, probably only hastened his death, which took place in Vienna in May, 1911, two months before his fifty-first birthday.

According to Bruno Walter and other intimate friends of the composer, Mahler was very reluctant to assign the number nine to a symphony, recalling that Beethoven had completed only nine symphonies, and Bruckner had not lived to complete his ninth. Though Mahler called Das...
The performance of Gustav Mahler's Ninth Symphony that Bruno Walter recorded in stereo for Columbia Records shortly before his death is a glorious achievement. Almost its equal in emotional impact is Sir John Barbirolli's reading for an Angel stereo disc. Jascha Horenstein's interpretation, issued as part of a Vox Box (mono only), is also impressive.

*Lied von der Erde*, which followed his Eighth Symphony, a "song-symphony," he would not attach a number to it, and a few years later, when he had completed the score of a new symphony, he hesitated before showing it to anyone. Bruno Walter, in his book *Gustav Mahler* (1941), wrote: "He probably brought it [the manuscript of the Ninth Symphony] back to Vienna in the spring of 1910, but I cannot recall having seen it at the time and it is likely that it came to me only after his death. Perhaps, too, he was prevented by superstitious awe from telling me of the fact that after all a ninth had come into existence. Up to that time, I had never noticed even a trace of superstition in his clear, strong spirit, and even on that occasion it turned out to be not that but an only-too-well-founded foreboding of the terrible consistency of the Parcae [the Fates]."

The prevailing mood of the Ninth Symphony is one of liberation and profound release. In spirit it is linked to the *Abschied* movement of *Das Lied von der Erde*: its opening Andante and concluding Adagio are imbued with the feeling of peace found in the mystery of eternity that characterizes the *Abschied*. Contrast is provided by the two middle movements: the second is a vigorous Austrian *Ländler* and the third a mocking Rondo-Burleske.

It was Bruno Walter who conducted the first performance of the Ninth Symphony, in Vienna in June, 1912, about a year after Mahler died. But nearly twenty years were to elapse before the symphony was heard in the United States. Serge Koussevitzky conducted the American premiere of the Ninth in October, 1931, with the Boston Symphony Orchestra. Koussevitzky became an ardent champion of the work, and repeated it in Boston three times during the next ten seasons, long before Mahler had begun to attain popularity in this country. His last performances of the symphony were given in February, 1941, and this writer remembers them as burning acts of faith. Along with his many other extraordinary accomplishments, Koussevitzky was an unusually persuasive Mahler conductor. It is a pity that he was never given an opportunity to record any of the Mahler symphonies.

The first recording of the Mahler Ninth, appropriately enough, was a concert performance by Bruno Walter and the Vienna Philharmonic Orchestra in Vienna on January 16, 1938. The recording was released in this country by RCA Victor, first as a bulging album of ten 78-rpm discs, then as one of the early issues in the company's long-playing catalog. The sound was never very good, but the performance was a marvel of emotional communication. In his last series of recording sessions, in 1961, Walter returned to the Mahler Ninth Symphony. This time the place was Hollywood and the orchestra was the Columbia Symphony, the remarkable group of Los Angeles and Hollywood musicians with whom Walter recorded so much of his repertoire during his final years. The recording of the Mahler Ninth Symphony made then (Columbia M2S 676/M2L 276) is surely one of the glories of recorded music. The lucidity and directness of the performance are extraordinary, the playing of the orchestra is pure poetry, and Columbia's engineers captured it all in magnificent sound. The album was released as a memorial tribute to Bruno Walter; he could have wished for none more fitting.

Another vitally compelling recording of the score is the one by Sir John Barbirolli with the Berlin Philharmonic Orchestra (Angel S 3652/3652). Generally, Barbirolli's reading is even more passionate than Walter's; where intense feeling is required, as in the final movement, Barbirolli makes his biggest impact. Elsewhere, the performance is not on such a lofty plane, but the overall impact is deep, and it is increased by fine playing and sound.

There are three other recordings of the symphony: Jascha Horenstein's with the Vienna Symphony (Vox VBX 116, a set that also includes Mahler's First Symphony and the *Kindertotenlieder*); Paul Kletzki's with the Israel Philharmonic Orchestra (Angel 3526); and Leopold Ludwig's with the London Symphony Orchestra (Everest 3050-2/6050-2). Horenstein is the most interesting and successful of the three, but the monophonic recorded sound is far outclassed by that of both the Walter and the Barbirolli recordings.

The Walter and Ludwig performances are also available on four-track stereo tapes (Columbia M2Q 516 and Everest TT4 3011, respectively). The Walter tape is by far the better of the two, technically as well as musically.
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. Microphon sens. 1.8 mv. Hum and noise (phonos) —70 db. FM sens. (IHF) 1.6 µv for 30 db quieting. FM signal-to-noise: 70 db. Capture ratio: 2.4 db. Drif ±0.01%. 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 (IHF)</th>
<th>Sensitivity</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sherwood S-8800</td>
<td>S</td>
<td>100</td>
<td>0.10%</td>
<td>$359.50</td>
</tr>
<tr>
<td>Altec 711</td>
<td>S</td>
<td>100</td>
<td>0.15%</td>
<td>$378.00</td>
</tr>
<tr>
<td>Bogen RT 8000</td>
<td>T</td>
<td>70 (41t)</td>
<td>0.3%</td>
<td>$319.95</td>
</tr>
<tr>
<td>Dyna FM-3, PAS-3, &amp; S-70</td>
<td>V</td>
<td>90</td>
<td>0.1%</td>
<td>$394.85</td>
</tr>
<tr>
<td>Fisher 600 T</td>
<td>V &amp; T</td>
<td>120</td>
<td>1.6%*</td>
<td>$459.50</td>
</tr>
<tr>
<td>Harman-Kardon SR-900</td>
<td>T</td>
<td>75 (41t)</td>
<td>0.9%*</td>
<td>$429.00</td>
</tr>
<tr>
<td>McIntosh MR71 &amp; MA230</td>
<td>V &amp; T</td>
<td>88</td>
<td>0.25%*</td>
<td>$748.00</td>
</tr>
<tr>
<td>Marantz 8B, 7, &amp; 10B</td>
<td>V</td>
<td>75</td>
<td>0.2%*</td>
<td>$1170.00</td>
</tr>
<tr>
<td>Scott 348</td>
<td>V &amp; T</td>
<td>100</td>
<td>0.5%</td>
<td>$479.95</td>
</tr>
</tbody>
</table>

SHEWDWOOD SPECS

SPEAK FOR THEMSELVES

References: "T" added may include some silicon transistors. Figures above are manufacturers' published specifications except (*) which are published test findings.

SHERWOOD S-8800 100-watt FM ALL-SILICON Receiver
$359.50 for custom mounting
$368.50 in walnut leatherette case
$387.50 in hand-rubbed walnut cabinet

Sherwood Electronic Laboratories, Inc., 4300 North California Avenue, Chicago, Illinois 60618 Write Dept. R2

CIRCLE NO. 55 ON READER SERVICE CARD

FEBRUARY 1966
INTRODUCING THE NEW MAGNECORD 1020

Looks can be deceiving! Some of your customers may be fooled the first time they see the new Magnecord Model 1020 with its decorator face and optional walnut base. Put the 1020 through its paces and show them that beauty is more than skin deep. WHY THE MAGNECORD 1020? What more could you ask for in a recorder than you found in our 1024? We asked you — you told us — we performed. You said give us the 1024 in a consumer-styled, one piece package and we will sell a million of 'em. You've got it — now do it. YOUR CUSTOMER may not believe his eyes, but he'll believe his ears when you demonstrate the new Magnecord 1020. The Magnecord Model 1020 is sold through authorized dealers only and the number of available franchises is limited. Contact your Magnecord representative for a demonstration and place your initial order today!
HiFi/Stereo Review presents the third article in the continuing series
THE GREAT AMERICAN COMPOSERS

WILLIAM BILLINGS
AND THE
YANKEE TUNESMITHS

By WILEY HITCHCOCK

There is more variety in one piece of fusing music than in twenty
pieces of plain song. . . . Each part seems determined by dint of harmony
and strength of accent, to drown his competitor in an ocean of
harmony, and while each part is thus mutually striving for mastery, and
sweetly contending for victory, the audience are most luxuriously
entertained, and exceedingly delighted; in the mean time, their minds are
surprisingly agitated, and extremely fluctuated. . . . Now the solemn
bass demands their attention, now the manly tenor, now the lofty counter,
now the volatile treble, now here, now there, now here again.
—O enchanting! O ecstatic! Push on, push on ye sons of harmony.

William Billings, The Continental Harmony (1794)
A few years after he wrote the excited account of "fusing music" quoted on the previous page, William Billings—early American composer and singing teacher—died at Boston, penniless. His body was interred in an unmarked pauper's grave on Boston Common. Two days later, Salem pastor William Bentley commented in his journal entry for September 28, 1800:

This self-taught man thirty years ago had the direction of all music in our churches. ... He may justly be considered the father of our New England music. Many who have imitated have excelled him, but none of them had better original powers. His late attempts, and without a proper education, were the true cause of his inferior excellence. ... He was a singular man, of moderate size, short in one leg, with one eye, without any address, and with an uncommon negligence of person. Still he spake and sang and thought as a man above the common abilities. He died poor and neglected.

We can add few details to Rev. Bentley's account of Billings' life. Born in Boston in 1746, Billings had a common-school education, was apprenticed to a tanner, and practiced that trade most, if not all, of his life. Besides the gimp leg and the one eye, he seems to have had a withered arm, a harsh voice, and an addiction to sniff. He also had a wife—née Lucy Swan—and at least six children. If he was "without any address"—graceless and lacking in manners—he was also sublimely self-confident, judging by the introductions he wrote for his collections of music. These began with The New England Psalm Singer, or American Chorister, published at Boston in 1770—about the time when, according to Rev. Bentley, Billings had "the direction of all music in our churches."

That was probably an exaggeration, but, as a singing master and choral director, Billings was placing advertisements in Boston newspapers in the late 1760's, and for a time in the 1770's he taught the singers at the fashionable Brattle Street Church, where John Adams met him in 1778. Despite the popularity of his six books of choral music, Billings never was financially successful and died an indigent.

Even if Billings died in real poverty, he was the first, and many would claim the greatest, of a whole group of American composers who fashioned a distinctive music during the Revolutionary War and the Federalist period, and who published thousands of pieces in hundreds of music books, until the taste for their music declined early in the nineteenth century. This group of New Englanders made up our first school of native-born American composers. They have been called "Yankee tunesmiths," and perhaps that is the proper term for them, for they regarded themselves unselfconsciously as artisan composers, not as artists. Musicians they were, and proud of it, but theirs was a rugged, homespun, social music forged for the community at large; a music shared by all, rich and poor, young and old; a music as comfortable and familiar a part of everyday life as bean pots and New England rum.

Although Billings was regarded by some of his contemporaries as "the father of our New England music," he had quite a tradition behind him. The Yankee composers that he typifies got their start early in the eighteenth century, when some Puritan ministers in Massachusetts, agitating for better psalm-singing in their churches and meeting-houses, wrote the first American music instruction books. Thus, the Reverend John Tufts of Newbury published in 1721 An Introduction to the Singing of Psalm-Tunes which explained in a few pages how to read music and added a small number of English psalm- and hymn-tunes for actual practice. In the same year, complaining that "the tunes are miserably tortured, and twisted and quavered ... into an horrid Medley of confused and disorderly Noises," Rev. Thomas Walter of Roxbury published his Grounds and Rules of Musick Explained. At the call of such Puritan reformers—musical do-gooders, we might say—the first kind of American music education was instituted: the singing school.

A broadside leaflet or a newspaper advertisement would alert a community that a singing school was about to be organized. The "singing master" would arrive in town and enroll students for classes meeting one evening a week or more, for a month or so. Their text was a "tunbook," partly composed by the singing master, partly "borrowed" from other sources. (Copyright was nonexistent until late in the century, and piracy was as common among literary landlubbers as on the high seas.)

Characteristically oblong in shape—thus sometimes called an "end-opener"—and headed by some sociable title like The Chorister's Companion, The American Singing Book, The Rural Harmony, or The Easy Instructor, the tunebook was first of all a how-to-do-it manual, containing an introduction to the rudiments of music theory and notation. It was also a what-to-do anthology, with a collection of psalms, hymns, anthems, and perhaps some secular songs, all harmonized in three or four parts for men's and women's voices. There was no instrumental accompaniment provided—the old Calvinist suspicion of instruments as belonging not to the Lord but to the Devil (or the Catholics) died hard, and the prejudice was only gradually given up during the eighteenth century.

The classes of a singing school would typically culminate in a "singing lecture"—a concert embellished by a sermon from the local minister—or a "singing assembly" (without the sermon), to demonstrate the scholars' pro-
ficiency in choral music. Having taught his pupils to read music accurately, having enlarged his reputation and the use of his tunebooks, and perhaps having got in a few licks for some other business enterprise (many of the singing masters were veritable prototypes of the itinerant Yankee peddler), the singing master would move on to another community to begin a new singing school.

The main purpose of the singing school was to teach, practice, and demonstrate the technique of reading music at sight. But although they were begun in an attempt to improve psalm-singing in the churches, and although the music that was taught in them was religious music for the most part, the singing schools were as much secular institution as sacred, as much social outlet as pious assembly. One student at Yale, for example, wrote to a friend with characteristic undergraduate querulousness:

At present I have no inclination for anything, for I am almost sick of the World & were it not for the Hopes of going to the singing-meeting tonight & indulging myself a little in some of the carnal Delights of the Flesh, such as kissing, squeezing &c. &c. I should willingly leave it now... For many New England youngsters, the singing school was the center of social life. One Massachusetts girl's diary suggests that her preoccupations were but two, household chores and the singing school:

Dec. 1, 1790. I minced the Link meat.
Dec. 6, 1790. Timmy has gone to singing meeting.
Dec. 22, 1790. David Perry here to get Timmy to go to the singing school with him.
Jan. 21, 1791. I am writing Grammar today. Pleasant weather. Nathan Perry put our horse into their sleigh and carried me to the singing school and back again. I had a fine ride and a fine evening; they sung a great many Tunes. I sang with them.

It was out of the tradition of the singing school that our first group of native-born American composers emerged—the New England Yankee tunesmiths of the last third of the eighteenth century and the early years of the nineteenth. The first such composer to make his mark, and certainly the one with the sharpest personal profile, was William Billings.

Billings' first tunebook, The New England Psalm Singer, was engraved in 1770. The name of the engraver was Paul Revere—which reminds us of Lexington and Concord, of the Colonies vs. Britain, of growing national consciousness and the spirit of independence in the Colonies during the Revolutionary decade of the 1770's. The twenty-four-year-old composer Billings made no bones about his independence:

I don't think myself confined to any rules for composition laid down by any that went before me... Nature is the best Dictator, for all the hard dry studied rules that ever were prescribed will not enable any person to form an Air any more than the bare knowledge of the four and twenty letters [sic], and strict Grammatical rules will qualify a scholar for composing a piece of Poetry.

Warming to the analogy between music and poetry, Billings went on:

As I have often heard of a Poetical Licence, I don't see why with the same Propriety there may not be a Musical Licence. Here spoke the rebellious, self-confident young American of 1770! Here was a composer—slovenly perhaps, and "without any address"—but with a mind of his own.
Nevertheless, after stating his conviction that "I think it best for every Composer to be his own Carver," Billings proceeded more moderately to instruct his readers in the rudiments of music, and even to make some qualifications in his eulogy of native genius:

Perhaps some may think I mean and intend to throw Art entirely out of the Question. I answer by no Means, for the more Art is display'd, the more Nature is decorated. And in some sorts of Composition, there is dry Study requir'd, and Art very requisite. For instance, in a Page, where the Parts come in after each other, with the same Notes; but even there, Art is subservient to Genius, for Fancy goes first, and strikes out the Work roughly, and Art comes after, and polishes it over.

Many years later—in the preface to his last tunebook, The Continental Harmony of 1794—Billings was still the self-confident autodidact, putting his faith not in dry-as-dust rules declared by others, but in himself, and insisting on the pre-eminence of self-expression and of "fancy":

Musical composition is a sort of something, which is much better felt than described (at least by me). ... But in answer to your question, although I am not confined to rules prescribed by others, yet I come as near as I possibly can to a set of rules which I have carved out for myself; but when fancy gets upon the wing, she seems to despise all form, and scorns to be confined or limited by any formal prescriptions whatsoever.

The music of The New England Psalm Singer, and of the five other tunebooks Billings was to publish, consisted of psalm-settings, hymn-settings, anthems, and canons for chorus, with a smattering of patriotic songs included for good measure. Perhaps it was the latter which accounted for Billings' early popularity. Among the more than one hundred pieces in The New England Psalm Singer was one, Chester, which so caught the fancy of young America that it became the battle song of the Revolution. When he published his second tunebook, The Singing Master's Assistant (1778), at the height of the Revolutionary War, Billings added to the stirring, stomping, march-like tune a patriotic text of his own authorship, speaking for—shouting for—his whole generation:

Let tyrants shake their iron rod,
And Slav'ry clank her galling chains.
We fear them not, we trust in God,
New-england's God for ever reigns.

Later verses went on with even more fire and sarcasm:

Howe and Burgoyne and Clinton too,
With Prescott and Cornwallis join'd,
Together plot our Overthrow,
In one infernal league combin'd.
The Foe comes on with haughty stride,
Our troops advance with martial noise,
Their Vet'rans flee before our Youth,
And Gen'ral's yield to beardless Boys.

The Singing Master's Assistant also included an address "To the GODDESS of DISCORD" with a short choral piece, Jargon, accompanying it. Billings' reasons for writing these are not clear. Perhaps his first tunebook had been criticized as lacking dissonance, for he begins his manifesto to Lady Discord by saying: "I have been sagacious enough of late, to discover that some evil-minded persons have insinuated to your highness, that I am utterly unmindful of your Ladyship's importance." But if he was retorting to critics, he affirmed his fealty to concord: "I shall be so condescending as to acquaint your uglyship, that I take
great pleasure in subscribing myself your most inveterate, most implacable, most irreconcilable enemy." Then follows the notoriously dissonant Jargon, a musical joke (antedating Mozart's more famous one by about a decade) full of harsh intervals and awkward harmonic progressions but, heard with twentieth-century ears, oddly prophetic of the music of an Ives or a Copland. The text is a brief quatrains:

Let horrid Jargon split the Air,
And rive the Nerves asunder.
Let hateful Discord greet the Ear
As terrible as Thunder.

Billings gives explicit instructions for performance with a rough humor that also prefigures some of Ives' salty marginal comments:

In order to do this piece justice, the concert must be made of vocal and instrumental music. Let it be performed in the following manner, viz.: Let an Ass bray the base, let the filling of a saw carry the tenor, let a hog who is extremely weak squeal the counter [i.e., the alto part], and let a cart-wheel, which is heavy-loaded, and that has long been without grease, squeak the treble; and if the concert should appear to be too feeble you may add the cracking of a crow, the howling of a dog, the squalling of a cat, and what would grace the concert yet more, would be the rubbing of a wet finger upon a window glass. This last mentioned instrument no sooner salutes the drum of the ear, but it instantly conveys the sensation to the teeth; and if all these in conjunction should not reach the cause [i.e., should not suffice], you may add this most inharmonious of all sounds, "Pay me what thou owest."

By 1781 Billings had published two more tunebooks. The first, Music in Miniature (the title referred to its unusually tiny size), included mainly reprints of successful earlier pieces. The second, The Psalm-Singer's Amusement, had plenty of new pieces, among them two that must have been great favorites in the singing schools. One, Consonance, was a setting of a poem by Rev. Mather Byles titled "On Music." It begins, "Down steers the Bass with grave majestic air/And up the Treble mounts with shrill carect." Billings is at his most melodious as he graphically "explains" each of the lines in a technique of musical word-painting that goes all the way back to the Elizabethan madrigal composers. The other, Modern Music, explains several musical matters even more explicitly, beginning with the lines, "We are met for Concert of modern invention./To tickle the Ear is our present intention." The singers chant littingly that "...we all agree/To set the tune on E./The Author's darling Key/He prefers to the rest," and they go on to sing, in various meters, modes, tempos, and textures, a naïve but engaging demonstration of "modern" American music.

Billings was to offer to the public two more tunebooks, The Suffolk Harmony in 1786 and The Continental Harmony in 1794. It was the latter that included the comments on "fuging music" quoted at the head of this article. To Billings and his American contemporaries, a "fuge" or "fuging music" meant simply music in which the various voice-parts imitate each other melodically ("the Parts come in after each other, with the same Notes"), hence it is useful to preserve the archaic spelling of the two words and thus to distinguish the New Englander's fuging style from the classical European fugue. Billings' enthusiasm for fuging music, obvious in his ecstatic comments about it in The Continental Harmony, is even reflected in his definition of "Fuge or Fuging" included in a little glossary of musical terms in The New England Psalm Singer:

Fuge or Fuging—Notes flying after of the same. N.B. Fuging is accounted the most ingenious and generally the most grateful both to Performers and Auditors, of any Part in Composition.

Why was Billings so excited about "fuging music"? Why did "fuging tunes" make up such a solid proportion of the New Englanders' repertory? The answer lies in the fact that Billings, and after him many other Yankee composers, were in a sense rediscovering the pleasures of counterpoint. They were writing, let us remember, a performers' music—music to be sung even more than music to be listened to. Their predecessors, the earlier tunebook compilers of the pre-Revolutionary period, had been content to offer their singing schools nothing but simply harmonized versions of traditional psalm tunes: the principal air was in the tenor voice, and the other voices filled in the harmony with more or less nondescript melodic parts. No wonder the idea of contrapuntal imitation between the voice-parts seemed to offer a much better world of musical pleasure to the singers than had the old "plain song." No wonder Billings called the idea of imitative counterpoint—not a new idea, by any means, but one with which the early Americans had lost contact—a "most ingenious and...most grateful" one. It may be true, but it is certainly irrelevant, that neither Billings nor, perhaps, any of the other Yankee composers had the background or the technical skill needed to write real fugues. What they were after, and what they achieved, was music grateful to perform—music that would give every voice a good tune to sing. It was enough for them that the regular, four-square chorale texture of the music would occasionally give way to a "fuge," and, as we have read in Billings' animated description, each part would seem to be "mutually striving for mastery, and sweetly contending for victory."

Once Billings introduced the idea of fuging music into his tunebooks, other American composers picked it up enthusiastically. In fact, they turned the fuging tune into an American stereotype. The characteristic fuging tune, as composed by Billings' successors, goes something like this: beginning like a choral hymn, in three- or four-part harmony with the principal air in the tenor, it gives way about halfway through to a series of staggered entrances.
by each of the voice-parts (the fusing section), which are then led to a full close; then the fuge is repeated. Some women usually doubled the tenor part in a higher octave; conversely, some men doubled the treble an octave lower. Thus the New England style resulted in an organ-like sonority of six parts. Billings preferred a really solid bass: he complained in *The New England Psalm Singer* that “in most Singing Companies I ever heard, the greatest Failure was in the Bass,” and he cautioned that “in order to have good Music, there must be Three Bass to one of the Upper Parts. So that for Instance, suppose a Company of Forty People, Twenty of them should sing the Bass.”

That the New England fusing tune, sung lustily and with the balance suggested by Billings—and even perhaps with the singers dispersed in the galleries of a New England church—could be thrilling music, “an ocean of harmony,” is suggested by a passage in Harriet Beecher Stowe’s novel, *Pogauce People*. Mrs. Stowe, born in 1811, remembered the singing in the Connecticut church of her youth when she wrote:

...there was a grand wild freedom, an energy of motion, in the old ‘fusing’ tunes of that day that well expressed the heart of a people courageous in combat and unshaken in endurance.... Those old fusing tunes were like [the] ocean aroused by stormy winds, when deep caUth unto deep in tempestuous confusion.... Whatever the trained musician might say of such a tune as old ‘Majesty,’ no person of imagination and sensibility could ever hear it well rendered by a large choir without deep emotion. And when back and forth from every side of the church came the different parts shouting,

> On cherubim and seraphim
> Full royally he rode,
> And on the wings of mighty winds
> Came flying all abroad—

there went a stir and a thrill through many a stern and hard nature. ....

To William Billings must go credit for reinvigorating the singing school tradition of eighteenth-century New England. And Billings has deservedly captured our imagination by virtue of his colorful personality, his apostleship of artistic freedom and individuality, his sense of humor, and his flair for tuneful melody. But he died “poor and neglected.” Other composers, from outside the Boston area, had even more successfully caught the popular fancy in the post-Revolutionary War period. Like Billings, they were singing masters and singing-school tunebook compilers. Most of them came from Connecticut or central Massachusetts.

Daniel Read (1757-1836) was one of the most active composer-compilers. He also ran a general store in New Haven. His immense popularity as a composer can be suggested by the fact that his fusing tunes were pirated time and again by other tunebook compilers; one of his Christmas hymns, for instance (*Sherburne*), was reprinted (with or without permission) no less than fifty-five times between its first appearance in Read’s *The American Singing Book* in 1785 and 1810.

Timothy Swan, born in 1758 at Worcester, Massachusetts, was first apprenticed to a merchant, then to a hatter. In later life termed “poor, proud, and indolent” by his neighbors, he wrote many popular singing-school pieces. His *China*, which was printed in *The New England Harmony* (1801), has a strange, angular melody and pungent harmonies.

Supply Belcher (1751-1836) was a tavernkeeper in Stoughton, Massachusetts, before he moved to the northern frontier, where his popularity as a composer and singing school master was such that he became known as the “Handel of Maine.” Justin Morgan (1747-1798) is perhaps best known as breeder of the Morgan horse; he was also known in West Springfield, Massachusetts, and later in Vermont, as a schoolmaster, tavernkeeper—and singing master. Andrew Law (1749-1821) was a minister, with several college degrees; but eventually all his energies went to organizing singing schools and to engaging in endless angry correspondence with musical pirates who were, he claimed with righteous indignation, “pillaging my books.”

Even more than those of Billings, the melodies of the other New Englanders are apt to be of a folkish quality, now simple and flowing, now angular and rhythmically powerful. They arose partly out of the Anglo-Celtic folksong tradition, and indeed in many of the tunes can be heard echoes of such folksongs as *Green-sleeves* and *Lord Randall*. But perhaps the most characteristic feature of the Yankee hymns and fusing tunes was their harmony. It abounded in open or parallel fifths or octaves—sounds not at all typical of European music of the same time—and was peppered with modal progressions and surprising dissonances. In many ways, this American harmony seems a throwback to the style of a much earlier period in music history (learned scholars have even discussed its similarity to thirteenth-century French Gothic motets!). Not that the Americans were imitating older music; they were simply retracing the steps that much earlier generations of European composers had taken in their development of a polyphonic music based on a fabric of interwoven melodic parts.

Most of the texts found in the tunebooks are, as noted above, religious. Isaac Watts, early eighteenth-century English minister and poet, was by far the most popular source for the hymns and fusing tunes. His doughty translations and paraphrases of the psalms fit the rough-hewn, forthright New England music perfectly, and on occasion he could rise to greatness; witness a stanza of his that was set as a hymn by Justin Morgan under the title *Amanda*:

> Death, like an overflowing stream,
> Sweeps us away; our life's a dream;
> An empty tale; a morning flow'r,
> Cut down and withered in an hour.
Nahum Tate and the Wesleys were also favorite poets, and so was John Newton, whose *Olney Hymns* (1779) were full of powerful (some said extravagant) imagery and emotionalism.

Patriotism and religion were often intermingled. One can imagine the political overtones that singing schoolers must have read into Supply Belcher’s lusty *Jubilant*, set to a text by Charles Wesley and published in Belcher’s *Harmony of Maine* (1794) not long after the United States was proclaimed a new constitutional republic:

> Blow ye the trumpet, blow  
> The gladly solemn sound;  
> Let all the nations know,  
> To earth’s remotest bound:  
> The year of jubilee is come,  
> Return, ye ransom’d sinners, home!

Stephen Jenks voiced the same sentiments even more directly in his fuging tune, *Liberty*:

> No more beneath the oppressive hand  
> Of tyranny we groan,  
> Behold the happy, smiling land  
> That freedom calls her own.

In 1775, Andrew Law found appropriate verses for his *Bunker Hill* in Nathaniel Miles’ poem, ”The American Hero”:

> Why should vain Mortals tremble at the sight  
> Of Death and Destruction in the Field of Battle,  
> Where Blood and Carnage clothe the Ground in Crimson,  
> Sounding with Death-Groans?

> Life, for my Country and the Cause of Freedom,  
> Is but a Trifle for a Worm to part with;  
> And if preserved in so great a Contest,  
> Life is redoubled.

We may find Billings’ paraphrase of the 137th Psalm amusingly presumptuous, but certainly it was no smiling matter to him when, remembering the siege of Boston, he wrote:

> By the rivers of Watertown we sat down and wept.  
> We wept when we remembered thee, O Boston...  
> Forbid it, Lord God, that those who have sucked  
> Bostonians’ breasts should thirst for American blood.

If there was ever a popular music, the singing-school music of the New Englanders was popular: it arose from deep, old popular traditions of early America; it was accessible to all and enjoyed by all; it was a plain-spoken music for plain people. Herein lay its downfall, at least in the cities that had created it.

Once the Revolution was over and the new country established, communication with Europe was restored and a wave of immigration ensued. In the cities along the Eastern seaboard, wealth began to accumulate, and an increase in leisure was a consequence. So was a taste for European standards of culture—and cultural models as well. The tendency of more-or-less aristocratic Americans to look to Europe for “lessons in living well” had always been latent; it was reinforced as Americans, at least those in the Eastern cities, sought increasingly to act “urbane.” A typical example in the world of music was Francis Hopkinson, Esq., of Philadelphia. According to John Adams, Hopkinson was a “pretty, little, curious, ingenious” man, “genteel and well-bred.” He was something of a poet—his “Battle of the Kegs” is well-known. He was also a political figure—his signature is on the Declaration of Independence. Among the members of what has been called the ”republican court circle” of Philadelphia, Hopkinson was a social lion and an arbiter of artistic taste. He seems to have played the harpsichord, and he wrote some pretty little songs, aping the Britishfad for gentle music
to gentee lyrics. In 1788 he dedicated a set of *Seven Songs for the Harpsichord* (really eight, and for voice with harpsichord accompaniment) to General George Washington. In the preface, with total ignorance of—or, more likely, disdain for—the solid, strong tradition of the New Englanders' music a couple of hundred miles to the north, he wrote somewhat fatuously: "I cannot, I believe, be refused the credit of being the first native of the United States who has produced a musical composition."

This kind of attitude—that the Yankee tunesmiths were not writing real musical compositions—became stronger and stronger as knowledge of European music increased in the Eastern cities of America. Even some of the New Englanders were affected. Andrew Law, after a lengthy career as partisan of the native New England style, turned his back on it completely. He said that as his knowledge of "the sublime and beautiful compositions of the great Masters of Music" had grown, he sought to substitute "serious, animated, and devout" music for "that lifeless and insipid, or that frivolous and frolicsome succession and combination of sounds" which the New Englanders had created. Elias Mann, whose tunebook appeared in 1807 in Billings' own home town of Boston, made a point of saying in his preface that he had included "none of those wild fugues, and rapid and confused movements, which have so long been the disgrace of congregational psalmody." Even Daniel Read felt the impact of the new wave, although he refused to become a self-styled reformer. Without disavowing entirely his older musical values, he nevertheless confessed to new ones when, in his old age, he wrote in a letter:

...since studying the writings of such men as D'Alambert [d'Alembert]...since carefully examining the system of harmony practically exhibited in Handel's Messiah, Haydn's *Creation* and other similar works...my ideas on the subject of music have been considerably altered; I will not say improved.

Ironically, the reaction against the Yankee style in the nineteenth century was often voiced in some of the same terms used by the Puritan ministers, early in the eighteenth, at the very inception of the singing school tradition. The catchword at both moments was "science." The early Puritan preachers had sermonized on the need for learning the "science" of reading music at sight. In the early 1800's, the "scientific" music was that of Europe—the music of Handel, Haydn, Mozart, even Beethoven. To the degree that the New England tunesmiths' style differed from this norm, it was considered "unscientific"—awkward, uncouth, embarrassingly incorrect. One powerful exponent of the anti-Yankee school was Thomas Hastings (1784-1872). One of his publications—in the tunebook tradition, believe it or not—was titled The *Mendelssohn Collection* (New York, 1849). It contained hymns and other choral pieces in a "correct"—that is, European-style; it even included European melodies adapted to hymn texts. It also included, as a kind of concession to those who still insisted on singing the old American favorites, an appendix of New England-style tunes. But not without changes: we find Timothy Swan's famous piece, *Chimes*, but in a completely bowdlerized...
version, and with a condescending footnote which sums up the reformers' view of the Yankees' music. "Extensively sung in former times, at funerals," explained Hastings. "The original harmony was, of course, inadmissible."

"Inadmissible..." The New Englanders' music was inadmissible to the increasingly sophisticated writers of, and writers about, nineteenth-century American music. More and more under the sway of European art-music, American composers turned their backs on their own heritage, failing to see that perhaps in the New England music they had a "usable past," the foundation of a national music. Thus, we find no echoes of Billings in Stephen Foster's music, let alone of Belcher in Gottschalk's. No reminiscences of earlier New England music do we hear in New Englander John Knowles Paine's works, nor hints of fugal tunes in Horatio Parker's choral cantatas. Even Charles Ives, who based many pieces on American hymn tunes, seems to have been unaware of the old New England tradition; the hymns he did use came either from the "scientific" school of Hastings and Lowell Mason or—less often—from the gospel hymn tradition.

The first historians of American music, writing late in the nineteenth century, similarly treated the early New England school with disdain—since they, too, were under the spell of Europe and applied European standards of "correctness" in their criticism of early American music. Thus, for Henry Krehbiel, Billings and his contemporaries wrote hymns that were "crude and vulgar in text as in music...as frivolous and commonplace in melody, meagre in harmony, and secular in rhythm as their words are shocking." F. L. Ritter, in his Music in America (1883), really fulminated against "Bill Billings":

...an awkward harmonist and a worse contrapunctist.... Hideous consecutive fifths and illogical progressions of octaves.... All that renders a composition, the shortest as well as the most elaborate, an art-work is to a great degree wanting in Billings' productions.

Even the reputable historian John Tasker Howard, as late as 1946, referred to Billings' music as "merely the crude attempts of a tanner to produce something different." One would think, reading these earlier historians of American music, that the Yankee music had, fortunately, lived a short, dubiously happy life and had died, un lamented, when "better" music took over.

But the music of the New England Yankees had not, in fact, died at all. The high-minded historians of American music were unaware that it lived on in its vital, pulsating way during the nineteenth century and indeed into our own. But it had gone underground, so to speak. If it had been rejected by the very New England towns and villages that created it, and by the Middle Atlantic seaboards centers that had learned to sing it, the Yankee music had not ceased to be sung; it had simply moved down, and out—to the South and to the West (which meant, early in the nineteenth century, any area beyond the Appalachians). It had been taken up by the great religious revival movements, beginning with the "Great Revival" of 1800 in Kentucky. These open-air camp meetings created a brand new market for good "singing music," spawned hundreds of new folkish hymns with religious texts set to traditional secular tunes, and carried forward the New England singing-school tradition and its music. Thus, in the favorite tunebooks of the revivals of the nineteenth century—such as Allan Carden's Missouri Harmony (1820), William Walker's Southern

This Billings anthem was "borrowed" and rendered in shape notes by John Wyeth in Repository of Sacred Music, Part Second (1813).

DAVID'S LAMENTATION. Minor Key on A.

---

David the king was grieved and moved; he went to his chamber, his chamber and wept: And as he went, he wept, and said,

O my son! O my son! Would to God I had died, would to God I had died, would to God I had died for thee, O Absalom, my son, my son.
Harmony (1835), and White and King's The Sacred Harp (1844)—alongside great folk hymns ("white spirituals," they were called by the collector George Pullen Jackson) like Amazing Grace and Wondrous Love, we find old New England fuging tunes like Daniel Read's Sherburne and William Billings' Majesty.

The diffusion of the New England style to the South and West, and the maintenance of the singing school tradition, probably owed something to a new type of musical notation that made it easier to learn to read music. This was "shape-note" notation, in which the musical notes were shaped differently according to their position in the scale. Shape-notes had the simplicity and the practicality of genius. The early American singing masters taught people to read music, as we still do today, by naming the different notes of the scale with simple syllables. However, instead of saying "Do, Re, Mi, Fa, Sol, La, Ti, Do" they said "Fa, Sol, La, Fa, Sol, La, Mi, Fa."

It was the happy idea of one pair of tunebook compilers—William Smith and William Little—to let each of the four syllables be represented on the musical staff by a different-shaped note—a square, a triangle, a circle, or a diamond. Otherwise, the notation was the same as that which used only "round" notes. The great virtue of shape-notes was that they graphically depicted the intervals a singer was to sound, and thus made the technique of reading music much easier to master.

Of course, the reforming adherents of "scientific," European-style music had nothing but scorn for these American shape-notes—Thomas Hastings dubbed them "dunce notes"—but the practical, unselfconscious compilers of the southern revivalist tunebooks took them up enthusiastically, and many generations of singers learned to read no other notation. The lusty tradition of the revivalists, and of the shape-note tunebooks, lives on even today, as one can hear at an annual "Big Singing" meet-

BILLINGS (AND OTHER TUNESMITHS) ON DISC

By David Hall and James Goodfriend


THE ORGAN IN AMERICA: E. Power Biggs. COLUMBIA MS 6161, ML 5186. This fascinating survey of American organ music up to and including Charles Ives contains Billings' Chester, Selby's Fugue or Voluntary in D Major, and a brief suite of tunes from colonial America.


HERITAGE: The DeCornier Singers. COMMAND 88140, 881. This recently released recording offers polished performances of Billings' Chester, David's Lamentation, Assurance, and the only available rendition of Modern Music, as well as many early American songs of unknown or doubtful authorship.


A CHRISTMAS FESTIVAL: University of Redlands Choir. Epic BC 1271, LC 3871. In company with other unrelated Christmas songs here is Billings' A Virgin Unspotted (Judea), a bit prettied up, but with some sense of the "ocean of harmony."

THE ROBERT SHAW CHORALE. RCA VICTOR. Various albums include Billings' A Virgin Unspotted (LM 1117), An Anthem for Easter (LM 1201), The Shepherd's Carol (LM 2139, LM 2139), When Jesus Wept (LM 2103, LM 2103), and Chester (LM 2662, LM 2662).
SACRED HARPS AND FOLK SONGS:

**SYRACUSE MUSIC FESTIVAL:** Syracuse Festival Choir. DESTO 5102, 102. Contains performances of Billings' *Anthem for a Fast Day* and *When Jesus Wept.*

**HYMNS OF PRAISE:** Yale University Divinity School Choir. OVERTONE LP 2. A varied program, including Billings' *When Every Breath,* and two anonymous American hymns from 1615 and 1835, respectively.

**ENGLISH MADRIGALS AND AMERICAN PART SONGS:** The Randolph Singers, CONCERT HALL CHC 52 (out of print). Two tunes of Billings are included: *David's Lamentation and Lamentation over Boston.*

**UNIVERSITY OF THE SOUTH CHORUS:** UOS (10-inch, private recording). Includes Billings' *The Dying Christian to his Soul.*

The following recordings are of later versions of the early American music, deriving from the southern Sacred Harp tradition.

**THE OLD HARP SINGERS:** FOLKWAYS FA 2356. Includes versions of Ingalls' *Northfield* and *Swan's Ocean.*


**ALL-DAY SINGING FROM "THE SACRED HARP."

- Belcher, Supply (1751-1836)
- Belknap, Daniel (1771-1815)
- Billings, William (1746-1808)
- Brownson, Oliver (1751-1817)
- Coan, Simeon (fl. 1793-98)
- Dean, 2 (fl. c. 1816)
- Edson, Lewis, Sr. (1748-1820)
- Edson, Lewis, Jr. (1771-1845)
- French, Jacob (1754-1827)
- Hill, Uriah K. (177-1822)
- Holden, Oliver (1763-1844)
- Holyoke, Samuel (1762-1820)
- Ingalls, Jeremiah (1764-1828)
- Jocelyn, Simeon (1746-1824)
- Kimball, Jacob, Jr. (1761-1826)
- Law, Andrew (1748-1821)
- Maxim, Abraham (1773-1829)
- Morgan, Justin (1747-1798)
- Read, Daniel (1757-1816)
- Summer, Jezeliah (1718-17)
- Swan, Timothy (1758-1842)

- Includes Billings' *David's Lamentation,* Morgan's *Montgomery,* and Read's *Windham, Sherburne,* and *Greenwich.*


**78-rpm RECORDINGS**

**AMERICAN PSALMS AND FUGUING TUNES:** The Madrigalists, COLUMBIA Set M-151 (three 10-inch records). This full album devoted to the works of William Billings includes *An Anthem for a Fast Day,* *New Plymouth,* *When Jesus Wept,* *Creation,* *A Virgin Unspotted,* *The Dying Christian to his Soul,* and *Chester.*

**AMERICAN SONG ALBUM:** The Madrigal Singers, Lehman Engel cond. COLUMBIA SET 329 (four 10-inch records). Covering a broad spectrum of American music through the Civil War, this album includes Kimball's *Bradford,* Sumner's *Ode on Science,* Law's *Banister Hill or the American Hero,* and Billings' *Chester.*

**SONGS OF EARLY AMERICA:** Singers directed by Elie Siegmeister. BOSTON ES-1 (three 12-inch records). Includes Billings' *Chester* and *A Virgin Unspotted (Judah),* and Sumner's *Ode on Science.*

Additional recordings of Billings' *Chester* are be found in RCA VICTOR Set E-100 (Vocal Quartet), and single record V-1502 (Fiedler, Boston Pops Orchestra, arranged by Maganini), and of his *Shepherd's Carol* in the RCA Victor Set MO 1077 (Robert Shaw Chorale).
The DOUBLE BASS
By IRVING GODT

The DOUBLE BASS is the largest instrument in the orchestra. Too big to hide, it skulks around in the bottom registers of the symphonic literature under a large assortment of aliases: bass, contrabass, string bass, bass viol, bass fiddle, bull fiddle, and even violone. In appearance it seems to be a monster violin played with a hopelessly tiny bow. Because of its great size (it stands six feet tall), it is played in the vertical position like the cello, the senior member of the violin family, but the player must sit on a high stool or stand beside his instrument.

Although the double bass is considered the lowest member of the string section, it doesn't really belong to the violin family. Like some dinosaur left over from another era, it has closer ties to the violin's ancestors, the viols, than to the modern strings. Its sloping shoulders,
flat back, and deep ribs would make it a wall-flower at a violin family reunion, but then the big sad fiddle would be just as uncomfortable at a gathering of refined, aristocratic viols. It is not really a bass viol, though it sometimes pretends to be; it is in fact "sub-bass," and not quite a viol. A viol has six strings; the bass does not. A viol has a fretted fingerboard (something like the ridged neck of a guitar); the bass does not. Moreover, its coarser construction and rougher tone make it embarrassingly obvious that it is really not a viol.

Modern jazz musicians give the bass a terrific slapping around: they toss away the bow and use the helpless giant as a rhythm instrument either by plucking the strings (pizzicato) or slapping them. This indignity may suggest that the contrabass has definitely gone downhill. But if it has seen better days, it has also seen worse. Starting life with five strings, it began losing them one at a time. It had only three left by the time young Haydn was down and out in Vienna. These three strings were tuned, from bottom to top, A, D, and G (in fourths). By Beethoven's day this had progressed (if you can call it progress) to G, D, A (in fifths). But then it began to seem unfair that the bass should have only three strings while the other fiddles all had four. Besides, Beethoven and others began to ask for lower and lower notes, notes the basses didn't have. Consequently, it became the custom to restore the old tuning and to add a fourth string an equal distance below, making the tuning E, A, D, G.

The primary job of the contrabass is to double the cello (that is, to play the same notes as the cello an octave lower) and that, by the way, is how it got the name double bass. But the bass could not always match the cello part note for note because it lacked the two lowest notes in its octave (C and D) which are available to the cello above. To resolve this awkwardness, a fifth string was finally added (in the unequal tuning C, E, A, D, G). Some bassists prefer the four-string design supplemented by an extension gadget (attached to the lowest string) that makes the extra notes available when needed.

The double bass is not the lowest instrument in the orchestra, but it comes very close. With C as its lowest note, it finds the harp a semitone (that is, a half step) lower, and the contrabassoon a whole tone lower. However, its seniority in the orchestra wins for the double bass the honor of the lowest line on the score.

If a violinmaker named Vuillaume had had his way, the double bass would not now be the largest instrument in the orchestra. In 1849 he built a colossal 12-foot fiddle he called the octobasse. It was so big that the player had to stand on a small platform, and his bow required the support of earlocks. In order to "finger" the strings—they were completely out of his reach—the player operated a set of levers which Vuillaume had thoughtfully provided. Except, however, for a brief fling in the monster orchestras organized and conducted by the mad Louis Antoine Jullien during the 1850's, the machine never caught on.

The bulky double bass can do anything a cello can do—only worse. Its longer, heavier strings do not permit the flexible fingering techniques used on the higher fiddles. But the bass is not just a work-horse; its best players pride themselves on coming as close as they can to the skill of their neighbors an octave higher, and there have been a few composers—Beethoven was among the first—who dared throw the bass a few scraps of music different from the cello part.

People who are surprised that a fat lady can have a lover may be equally surprised to learn that the contra-bass has known a few virtuosos who have been able to lug their instrument out to the front of the orchestra and play some of the rare solo music written for it. Domenico Dragonetti (1763-1846) and Giovanni Bottesini (1821-1889) have become legendary; they habitually played cello parts in chamber music on their bass to the amazement of all who heard them. The first reputation of Boston's Serge Koussevitzky was made, not as a conductor, but as a solo bassist whose mastery of the instrument eclipsed all predecessors. Besides playing concertos of his own composition, he played Saint-Saëns' First Cello Concerto—on the bass! There is even a small but distinguished repertory of chamber music employing the bass: Schubert's "Trout" Quintet and his Octet, Beethoven's Septet, Dvorak's String Quintet in G, and Spohr's delightful Nonet (yes, it's on disc).

Basses open Tchaikovsky's "Pathétique" Symphony, accompanying most of the bassoon solo without the assistance of the other strings. One of the longest passages for basses alone occurs in Verdi's Otello (Act IV), when gloomy, muted basses mark Otello's stealthy entrance just before the murder of Desdemona.

In general practice, though, the bass is important not for its solo capacities, but for its range. Its deep tone is vague and dark, but when allied to the cellos an octave higher, its part comes firmly into focus and the combination fills the orchestra with a warm yet powerful, well-anchored tone. The bassist is therefore most conspicuous by his absence. When he sits out for a few bars and lets the cello carry the bass part alone, the sound of the string section becomes quite transparent—as in the first eighteen bars of Wagner's Siegfried Idyll, for example. But when the bass enters, however softly, the walls and the floor seem to become a part of the score. You may not always hear the bass but you can feel it.

Irving Godt, presently a Ph.D. candidate, is a practicing musicologist and choral conductor and an occasional teacher. His writings have appeared in many periodicals and on record jackets.
MUSICAL COMPOSITION:

THERE APPEAR TO BE NO GREAT FEMALE

"Good art," Ernst Toch once remarked, "is the kind of art at whose center stands man." And, with profuse apologies to the many and assorted ladies who may have chosen to peruse this article, this writer is inclined to venture the opinion that, by "man," Toch meant exactly that—the male sex—rather than the humanistic generalization that embraces all mankind. Let's face it: women in music, especially those involved in the compositional aspect of the art, just haven't made it, and, all male mankind hopefully is inclined to suspect, they never will.

Before hurriedly leaving town (the Komposer's Koffee Klutch of Kokomo, Indiana is after me), I should explain that I, noble soul that I am, have no real prejudice against lady composers. I'd gladly attend any recital at which some sweet young thing plays the twelve hitherto-unpublished Scarf Dances of Cécile Chaminade, even if the performer is completely unknown and in the perilous situation of making her New York debut. But, under such circumstances, and doubtless in accord with the composer's unconscious wishes, I would quite rightly direct my critical faculties toward the visual aspect of things (the scarves, naturally!), leaving the more obvious aural experience to those less familiar with the subtleties of musicology and high-level music criticism.

Rightly or wrongly, rationally or based on the fantasies created by their unconscious wishes, men have come to believe that, "by nature," women are less adventurous, less daring, less ambitious, and less strong-willed—in other words, less "masculine"—than themselves. And, even if an egalitarian nature had not originally intended it to be that way, men have contrived to make it so. Over countless generations, they have more or less successfully shaped the nature of women by controlling women's own concept of themselves and their place in society. Thus, the weaker sex, in order to win men's favor and support, has had to learn (or pretend to learn) to act in accordance with the wishes of their physically stronger partners.

But, as is inevitable in the evolution, growth, and socialization of a species, nature produces monsters; thus, all along the path of human growth, some ladies have simply refused to be ladylike. As the world moved into the twentieth century, the number of these non-conformist females can be seen to have swelled enormously, especially in those countries where the benefits of civilization and a highly industrialized economy have been visited on the unfortunate citizenry. As a result, we, in our own time, have come to see a vast number of women who clearly demonstrate those characteristics of
IS IT FOR MEN ONLY? By LEONARD ALTMAN

COMPOSERS IN THE MUSICAL HALL OF FAME

personality once distinctly assigned to men and, at the same time, a growing number of men who seem ready and willing to abandon their heritage of manhood.

What does all this mean? Are we to assume that the current bumper crop of self-assertive ladies is more likely to produce a top-flight composer than was possible in the days of yore? Or, to look at it another way, can it be that the increase in the number of delicate males will mean less first-rate—i.e., masculine—art music in the twentieth century? It's hard to tell. While this writer could easily name any number of (at least) psychologically bewhiskered woman composers, there would seem to be no prospective Louisa van Beethoven or Pauline Hindemith among them. As for the feminine gentlemen, one must admit that quite a number of them, along with their more masculine colleagues, continue to write decent, if not always great, music in prodigious quantities.

One possible explanation of the masculine-feminine dilemma in musical composition would seem to lie in the fact that, in the arts (and perhaps in many aspects of life), the feminine personality is most often interested in content, while the masculine more readily becomes absorbed in form. Of the two, form is the larger and more dynamic facet of art. Like the surge of power required to start your air-conditioner, the ability to conceive form requires the greatest output of creative energy and, as any real artist knows, creativity is 99 per cent perspiration and one per cent inspiration; it boils down to hard, grinding, mercilessly grueling labor which involves not only the development and maintenance of technique, but that intuitive creative thrust which, seemingly, is a gift from God. You're right, there is something biological about it!

Yet, if one may try to summarize, from time immemorial man has been a builder; woman, a child-bearer and homemaker. It may be (to quote Dr. Daniel Schneider) that "female creativity—bearing and caring for children—still absorbs, at least in our culture, the greater portion of woman's total creative dynamism . . . ."

While there have been no great lady composers in the past, there have been some whose music has achieved an immense, if transient, popularity. Take Thekla Badarzewskia, for example. Born in Poland in 1838, she was inspired to write The Maiden's Prayer at the tender age of eighteen, and then, in true Romantic fashion, proceeded to die at twenty-four (cough, cough) of lung disease. Her masterpiece—what Arthur Loesser has called "that dowdy product of ineptitude"—lives on. In the dusky areas of the great American hinterland and,
one reluctantly admits, in certain swampy areas of Brooklyn, a copy of The Maiden's Prayer on the piano is, even now, not an uncommon sight. Some of you may have played the thing back in the daze of your dismal youth: it employs a rather vapid melody supported by trite harmony and lacks even the single redeeming feature of being "brilliant and effective." Nevertheless, some folks must have loved it for, between 1859 and 1900, over a hundred European and American editions of the piece were printed.

Then there was Charlotte Barnard, who, under her pen name of Claribel, wrote the once-famous ballad, Come Back to Erin—a gem of that large and once-popular repertoire of bar-room lieder that has been superseded by television. On the same level of artistic excellence, but with an entirely different social orientation, are the songs of Carrie Jacobs Bond, whose A Perfect Day was superbly suited to that wondrous and almost-forgotten style of Bostonian refinement that characterized the ladies' musicales at the Women's Republican Club. The same composer's I Love You Trulymade it in a different manner: the song became the pièce de résistance—the in-dispensable acknowledgment of culture—at middle-class wedding ceremonies, on which solemn occasions, I might add, it was usually sung by some member of the choir with quite unjustifiable solo ambitions. And an equal likelihood at many of those same weddings was a moving rendition of Because, by Guy d'Hardelot, who started life as Helen Guy in 1858 at the Chateau d'Harde-lot, Boulogne-sur-Mer, France, traveled with Emma Calvé, and ended up in London as Mrs. W. I. Rhodes.

One very dear lady whose romantic piano music achieved an immense vogue was Cécile Chaminade. A pianist and mistress of the small and charming "saloon" (oops! "salon" style, Madame Chaminade also made an occasional attempt to write on a larger scale. A Concertstück for piano and orchestra and a lyric symphony for chorus and orchestra called Les Amazones are among her larger works. Her American counterpart, Augusta Zuckerman (Mana-Zucca to you), was a pianist, singer, and composer. She wrote a couple of operas, a ballet (The Wedding of the Butterflies), some chamber music, and enough teaching material to permanently maim the musical sensibilities of entire generations of young people. Her collection of three hundred and sixty-six piano pieces ("a piece a day keeps the neighbors away!")
published under the general title of My Musical Calendar, represents but one of her many comprehensive efforts.

Of course, there were others. Who, once having heard it, can forget the gentle bit of British whimsy entitled There Are Fairies at the Bottom of Our Garden, composed by Liza Lehmann? Miss Lehmann, a soprano of great repute in the 1880's and 1890's, found time to compose two albums of German songs, one of English songs, a host of small instrumental pieces, and a song cycle entitled In a Persian Garden, after Omar Khayyam. There was a time when the songs of Liza Lehmann were to be found on the "B" side of every "classical" ten-inch record released in Great Britain, and one wonders how many purchasers got their first hearings of "A"-side composers through those discs.

Another name that lies still strong in the memory is that of Amy Woodforde-Finden, whose Four Indian Love Lyrics on poems of Laurence Hope (pseudonym of Adela Florence Cory), particularly the third, Kashmiri Song, achieved a hard-dying popularity. An edition of the music, published in 1903, carries on its title page, along with "Price Three Shillings, Net," and the fac-simile signature of Mrs. Woodforde-Finden, a curious notation: "These songs may be sung in public without fee or license. The public performance of any parodied version, however, is strictly prohibited." Could they have known even then?

Over the centuries, the not-so-popular wives, mothers-in-law, maiden aunts, sisters, sisters-in-law, and even grandmothers of famous male composers, inspired no doubt by their proximity to genius, have also been tempted to try their hand at musical composition. It is probably fortunate that few of their efforts have survived; the inevitable comparisons that would result would doom even the most creditable efforts. However, pianist Clara Schumann (née Wieck), as well as being an authoritative interpreter of her husband's work, was the composer of some pleasant, if innocuous, keyboard music, and Fanny Hensel (née Mendelssohn) was similarly successful in turning out songs and piano pieces. Much earlier in music history, in the family of Giulio Caccini (c. 1546-1618), there were no less than two musical females: the composer's first wife, and his daughter Francesca. Both ladies composed operas and, I suspect, were the first of their sex to do so. Alas, de mortuis nil
nisi bonum... Finally, in this category of harmonic relations (sounds like a marriage manual, doesn’t it?), comes Luise Reichardt, daughter of the eminent German composer Johann Friedrich Reichardt (1752-1814). Luise wrote a few lovely songs which, from my admittedly prejudiced point of view, show her to have been a woman of uncommon talent and exquisite sensibilities. (I’ll bet she was pretty, too!)

Another of the seriously considered lady composers was Elisabeth Jacquet de la Guerre (1659-1729), who was born into one musical family and married into a second. Her sonatas and harpsichord pieces (the latter now available on records) stamp her as an unusually capable and often imaginative composer, if still of minor rank.

Something of the opposite cast is represented by Rosine Stoltz (her real name was Victoire Noël). Although only six songs were ever published in her name, she blazed across the face of the compositional world like a multi-colored comet. A mezzo-soprano of somewhat questionable talent, Rosine was truly gifted in the art of being a woman. On that basis, she built a kaleidoscopic career—one that almost came to a halt when, after a series of violent attacks on her character in the French press, she was expelled by the Paris Opéra. Undaunted, Madame Stoltz promptly accepted the invitation of no less a personage than Emperor Dom Pedro of Brazil to make a few seasonal tours of his realm at a salary of 400,000 francs per season. (If you suspect that the reason for the invitation and the generous salary was extramusical, you’ll just have to live with your own suspicious nature; no one can prove a thing!)

Give Rosine her due—she was an operator. After a marriage of convenience (to legitimize a child), she divorced her husband of the moment and married Duke Carlo Lesignano. This made her Princess Lesignano. Later, because she somehow managed to wrangle the gift of a castle from Ernest Ketschendorf, Duke of Sax-Coburg-Gotha, she chose to assume the grandiose title of Baroness von Ketschendorf... So did the daughter of a Paris janitor rise from rags to riches. But when she died in 1903, her songs, which she herself probably never wrote, were already quite dead.

The music of two ladies, Dame Ethel Smyth and Germania Tailleferre, both active in the twentieth century but strongly oriented toward the nineteenth, shows a growing seriousness in the feminine approach to musical composition. Madame Tailleferre won wide recognition as the only female member of Les Six (the others: Honegger, Auric, Milhaud, Poulenc, and Durey) and wrote in a pleasant, unaffected style. Dame Ethel, once an enormously important figure in English music and now known to most of us only through her many books of reminiscences, composed a number of operas (one of them—Der Wald—was produced at the Metropolitan in 1903), a concerto or two, and any number of pieces in small forms. A militant leader for women’s suffrage in England, this tea-drinking English lady supported the movement by writing The March of the Women—a battle song! It has always surprised me that she failed to bring forth either a Schlacht bei Birmingham or an Overture Salonelle 1928 (with church bells, cannon, and a rousing final chorus of God Save the King) when, after many years of bitter struggle, the voting rights of men and women were finally equalized.

The contemporary scene is confusing, and the confusion has been caused by the elevation to a position of prodigious importance of the concept of "technique." This is an age in which the difficulties and hazards of trying to be one’s self are greater than ever before. It is a time in which the economic and political aspects of life are so changed from what they were, say, twenty-five years ago that everything in our existence seems to reflect those changes, their newness, their seeming novelty, and their state of constant flux. In its attempt to combat this frenetic pace of change, ours has become an era of supreme technical achievement.

In the arts—an area in which self-evaluation is of immeasurable importance—the twentieth-century yearning for “success” has too often led to self-deception. We become increasingly unable to differentiate, especially in our own work, between the technically perfect expression of a truly creative idea and a mere technically perfect expression—know-how for its own sake. But one cannot learn to be an artist; one is an artist, and training serves merely to develop one’s innate artistry to its highest possible point of growth.

Women are still composing music—more of them, and more music, than perhaps ever before. One hesitates to name names; they could certainly not be mentioned in scorn, and probably not even in fun. For women now share fully the increased technical resources available to all, and in doing so they may have escaped some of the historical stigma of the “lady composer.” However, they may have walked into a new pigeonhole (along with many of their male counterparts), that of the “technician.” The surge of true creativity that has, in the past, been man’s activity in the field of composition would not yet seem to have crossed the sex line, and if it eventually does so, it may well be a phenomenon of the centuries ahead. At that time, this writer, sitting on his tiny cloud, with an angel (lady) on his lap, will probably have far too much on his mind to be concerned with the early operas of the musical mistress of the twenty-ninth century, even should her name be Claudia Monteverdi.

Leonard Altman, who has observed the musical world about us as pianist, professor, musicologist, writer, editor, and publisher, is presently Assistant Manager of New York’s Carnegie Hall.
A panel of audio professionals tackles a question of interest to every audiophile:

**WHAT IS THE MEASURE OF A GOOD HI-FI SYSTEM?**

For the past several months, HiFi/Stereo Review has been sponsoring, on New York's radio station WABC-FM, a weekly program called "Men of HiFi," a panel-discussion show dedicated to bringing to FM listeners in the metropolitan area informed opinion on the various aspects of high fidelity. Topics range all the way from basic how-to-buy information to the latest technical advances in the field, and guest panelists are drawn from the ranks of equipment manufacturers, record companies, musicians, editors, and others with close ties to or interest in audio matters.

The open-discussion format is moderated by Harry Maynard, a writer and lecturer prominent in the New York audio world, and the opinions expressed in these unrehearsed sessions are the spontaneous reactions of the participants. Such uninhibited discussions among audio professionals do on occasion generate some heat, but they more often are successful in throwing a little light onto some taken-for-granted or poorly understood aspect of audio.

Such was the case with a recent program which had as guests Larry Seligson, in charge of audio testing at Consumers Union, publishers of Consumer Reports, and Edgar Villchur, president and research director of Acoustic Research, Inc., and author of many books and articles on all aspects of hi-fi. The provocative subject was a difficult-to-answer question: "How do you know when you have a good hi-fi system?" We believe the discussion that followed was a particularly fruitful one, and we present its high points herewith.

---

Maynard: We might begin this discussion about how to tell whether or not you have a good hi-fi set by deciding just what are the principal points of view on what constitutes "good hi-fi" in the first place.

Seligson: Well, there are two principal points of view. One conceives of sound reproduction as essentially a matter of taste, with the listener as king, and is the result of the commonly taken position "I don't know much about it, but I know what I like." The other viewpoint, the orthodox viewpoint—and the one that is probably subscribed to by most engineers—is that there is an absolute measure of equipment performance, and that measure is fidelity to the original.

Maynard: Ed, what is your feeling about that?

Villchur: I have for a long time held the second point of view—that is, that high fidelity has to do with the reproduction of an original sound, and that the engineer is not a creative artist but a man designing or operating equipment that will make as accurate a copy of the original as possible.

Seligson: Right. It's a copy essentially of the acoustic expression of the music director's ideas on the subject, or the composer's, or the conductor's, as the case may be. But it is a copy of a concept—that must not be overlooked. Concert halls treat sound differently, depending on where you are sitting. The reproduced sound ought to be a real image, something approaching what you would hear at some ideal point in the concert hall.

Villchur: That's perfectly true, Larry, and the recording engineer has the right—as a matter of fact, he has the duty—to select the kind of sound within a given concert hall that he thinks is best. He cannot simply put his microphone any old place and then say: "I must be faithful to the sound that exists at this particular point." He should exercise musical taste in finding a good seat, or the best seat in the concert hall, for his musical purposes. But the engineer who is designing equipment to reproduce the signals once they are recorded has a job that is a lot more mechanical than that. For example, the loudspeaker designer should not, through the nature of his design, try to influence the kind of tone color that will be produced—except in imitation of the original tone color that was picked up by the microphones.
In 1936, New York’s Museum of Modern Art publicized a new process of color reproduction called “colotype” that worked with a gelatin plate. The Museum staged an exhibition of American painting, and next to each painting they hung its color reproduction—exactly the same size and in a matching frame. In some cases, particularly the watercolors, the match was so close that it was difficult, or even impossible, to tell the difference. It was perfectly obvious to everyone—both the directors of the exhibit and the people who came to see it—that the only way you could judge the excellence or lack of excellence of the reproductions was to make a direct comparison between the color reproduction and the painting itself.

Seligson: Ed, before we get too deeply involved in the subject of accuracy of reproduction, I just want to return for one moment to the concept that the listener is king, that his taste should determine the ultimate result. There is a certain amount of validity in this viewpoint, and it probably derives from our concept of this country as a democratic society, with one man’s opinion being as good as another’s. However, I want to emphasize CU’s special viewpoint in this regard: that is, if taste is judged to be paramount, then the manufacturer has the responsibility to state and to indicate to what particular taste he is catering. Such a statement would enable the purchaser to make an intelligent choice at the time of purchase, or at least would guide him in the right direction. At CU, we object to the fact that both those manufacturers who believe that taste in sound is paramount and those who believe that accuracy in sound is paramount advertise under one common denominator—high fidelity. But high fidelity, by implication, means accuracy.

Villebon: The literal meaning of high fidelity, of course, is “high degree of faithfulness.” If at the exhibition of paintings and reproductions that I referred to someone had commented, without reference to the original, “Well, look, my taste in art is just as good as yours, and I don’t like this reproduction because it has a bluish cast to it; that’s my taste and you can’t argue with it,” he would have been laughed out of the Museum. Whether the reproduction should have had a bluish cast or not was purely a function of whether the original had that bluish cast. The reproduction could not be judged by itself.

Seligson: Right. In the case of pictures, of course, it’s easy to make a side-by-side judgment of fidelity of reproduction. In the case of music, such a judgment is far more difficult. We must remember first that a large segment of our population, unfortunately, never gets to hear the real thing, never attends a concert, and is therefore not in a position to make an accurate judgment. Second, acoustic memory is very short. So just how does one go about making this comparison?

Villebon: Well, that is related very directly to the subject under discussion here. What my company has done, and what others have done also, is to stage live concerts. We have used different kinds of music, including pipe organ and guitar, and we have worked a lot with the Fine Arts Quartet, one of the most distinguished string quartets in the world. The musicians start to play just as they would at any normal concert; at a predetermined point in the music they simply lift their bows from their instruments, and the reproducing system, playing a previously made recording, takes over without missing a note, without a change in tempo. And so the audience, having gotten used to the live music, is able to make an immediate judgment, is able to judge whether the reproduced sound is identical to, or close to, or is very different from the live sound.

Maynard: I’d like to go back, if I may, to the original performance. Don’t most seats in a concert hall provide the listener with a compromise performance? From one seat, the violin is muffled; from another, a flute passage will be lost. Even excellent halls suffer from inadequate or excessive reverberation or lack of response at certain frequencies.

Villebon: Well, that’s true, Harry. But it is a problem that has existed for centuries, and it will not be solved by a high-fidelity engineer designing reproducing equipment, although he might help a little with tone controls.

Seligson: On the question of loss of response, CU’s experience has shown, and I think this has been borne out by many, many tests, that Western man has a severe hearing loss at high frequencies, beginning at age thirty-five and progressing as he grows older. Most people at age sixty and above have rather little hearing left at frequencies above ten or twelve thousand cycles per second, and their hearing at frequencies in the area of fifteen thousand cycles per second is non-existent. This, incidentally, is apparently a characteristic of Western societies, since some recent studies have shown that in Africa, Bushmen can hear better at the age of ninety than we can at the age of sixteen—whatever that may mean! We may be exposed to too much noise, or pollution, or heaven knows what. But if we are speaking about young listeners, or those with unimpaired hearing, the high frequencies play a very important role. To begin with, much of the inherent character of musical instruments depends upon these very high frequencies. With bells and cymbals, for instance, it doesn’t take an expert ear to determine that if all the tones above eight thousand cycles per second are suppressed, the instruments lose their character and flavor.

Maynard: Then what are we to listen for? What are your criteria at Consumers Union, for instance, for determining what makes a good hi-fi set?

Seligson: To begin with, we think it’s very nearly impossible for an uninformed purchaser to go to a store, buy equipment, come home, and be confident that he has made the wisest choice, or that he has bought equipment that is really up to the highest modern standards. He
must depend, basically, upon doing a good deal of research and reading. Part of the research is to gather the opinions of as many knowledgeable people as possible. All these will help him make a wiser choice than he might have if he had simply gone alone into a store and bought whatever was recommended there at the time. 

Villchur: Some people, I think, have answered in their own minds the question of how to tell when you have a good hi-fi set—on the basis of how loud it can play. "The louder, the better," so to speak. If you're sitting in a reasonably good seat in a concert hall and your neighbor rustles a program or coughs and sneezes occasionally, he doesn't make a lot of noise, but it competes with the music, even in loud passages. What I'm getting at is that the concert-hall level of sound, while it may be quite loud in the forte passages, never comes near the ear-splitting levels of sound which are sometimes mistakenly used to demonstrate high fidelity. And while we are talking about concert halls, we at AR always suggest that, before making a selection of loudspeakers or any other high-fidelity component, the consumer first purchase a test instrument—a ticket to a live concert. Then, while the sound of the live music, not the sound of somebody else's hi-fi set, still rings in his ears, that he go and listen to different components, using records that contain the same kind of music he has recently heard "live."

Seligson: With one warning, I would say. If he has never been to a concert before and decides to go to a concert so that he might use it as a standard or yardstick for measuring components, he may be vastly misled. It really takes a knowledgeable person to make that comparison. 

Villchur: But the ultimate reference for high-fidelity values must still be live music.

Seligson: That is true. But there is a very interesting fac-
tor that sometimes throws the entire experiment out of kilter. There is one reason, I think, that individuals working by themselves—and some testing organizations too—have achieved results that we think are far from accurate: our notoriously short memory for sound. It takes only a few minutes to lose a picture of the sound that we want to compare with some other sound. To make meaningful tests, it takes almost instantaneous comparison, and we've gone to great lengths at CU to make this instantaneous comparison possible—component A against B against C against D.

Villchur: Yes, you can listen to a particular reproducing system and, after a few moments, you tend to accept its sound as "right," even though it may be highly colored. What you need is to be brought back into perspective. And, of course, the closer you can come—the closer in time you can come—to the original live music, the better off you are.

Seligson: Man's ability to recreate images—almost to formulate his own images—is quite fantastic. I remember with something of a shock seeing CU's music critic listening to an old acoustic recording of a favorite composition and thoroughly revelling in the sound. I believe that—in his own mind—he was simply recreating the original image in its totality. And perhaps that is one of the reasons why experienced musicians don't make very good evaluators of high-fidelity equipment. They tend to fill in for the deficiencies of the hi-fi system. They know the music too well.

Maynard: Larry, who's your favorite listener?

Seligson: My favorite listener is that non-existent person, the musically knowledgeable engineer with a completely unbiased ear—but I'm afraid he really doesn't exist.

Maynard: Well, then, how can we set up some standard
so the average listener will have something to go by? Seligson: This problem has plagued the industry for quite a while, and no two individuals will agree on the proper minimum standards, much less on methods of measurement. But at least some broad outlines can be stated. For one thing, I think the frequency range encompassed by the equipment should cover the entire musical spectrum—and this includes the harmonics. That means from about 30 cycles per second to 20,000 cycles per second. Another important criterion would be distortion—the kind of harshness and raspsness that we hear in inferior equipment ought to be almost totally absent in high-quality gear. The relative background-noise level is also important. The audiophile wants a system that is quiet when the music dies away. He doesn't want to hear hum, he doesn't want to hear hiss. Another point of concern for the listener would be the preservation of his record collection—this may represent an investment of several thousand dollars, and he wants to be sure that the pickup he's using will not damage his records after several playings. This was quite common only a few years ago. A deterioration of sound quality can usually be heard after only two or three playings with an inferior pickup. All these are things that CU usually tests for.

One—very common—thing the hi-fi shopper ought to avoid like the plague is souped-up highs and lows, the kind of sound in which the middles are depressed relative to the two extremes of the frequency range. Villchur: I would like to add to that. We have found that the smoother the frequency response, particularly in the mid-range and treble, and the better the dispersion of the treble frequencies, the better the speaker is able to transmit a sense of the acoustical environment of the hall in which the recording is made. The high-fidelity system doesn't bring the orchestra—the seventy-five piece orchestra—into your living room; it transports you to a seat in the concert hall. Seligson: That should be mentioned specifically in reference to the very often touted "presence" effect. What is this "presence"? Well, we have found that it usually means an undesirable peak in the middle high-frequency range, one that projects the voice of a singer or certain portions of the orchestra out into the room, thereby providing a sense of immediacy that is quite false to the original performance.

Villchur: High-fidelity components shouldn't make a positive contribution. A perfect high-fidelity component simply passes on the program. It succeeds in not introducing coloration; it succeeds in not spoiling the music.

Maynard: Larry, are there many loudspeaker engineers who build in these exaggerations of overemphasized bass or overemphasized mid-range for presence, or overemphasized treble for brilliance?

Seligson: Some certainly do. But the point we want to stress is that if the listener wants any of these effects, then the place to have them available is at the amplifier, with a switch marked on and off. If you want them, that's fine—you have them. But once they are engineered into a loudspeaker, it's difficult to take them out when you want to, and you're simply stuck with those characteristics.

Villchur: It's impossible to take them out.

Seligson: Almost impossible. But I want to go back to the other end—the problem of record wear—because I think that it is one of the areas in hi-fi that the purchaser ought to pay a lot of attention to. As I mentioned before, a badly designed or defective phono cartridge can actually ruin records. Also, it is the other element—besides the speaker—in the high-fidelity chain that can introduce significant tone coloration. Pickups can have many of the tonal characteristics of loudspeakers. For instance, many of them have a high-frequency peak which gives the sound a kind of undesirable hardness. Reproduced sound should bear none of the earmarks commonly—and mistakenly—associated in the public mind with high fidelity: that is, no shirlliness or harshness or excessive brilliancy. Villchur: Yes. A common reaction at AR's live-vs.-recorded concerts with the Fine Arts Quartet was surprise at how dull the sound of live strings was. It didn't have the brilliance that some members of the audience thought it ought to have—either the live or the reproduced sound. Seligson: The presence of any of these qualities is usually a clue that something is wrong with the system. For instance, if you are still using a phono cartridge purchased more than four or five years ago, the chances are that it is causing serious degradation of performance.

Maynard: Is it possible to make rational decisions about high-fidelity components simply by reading the specifications published in the catalogs?

Seligson: Specifications are frequently so broadly written that they are almost meaningless, but that is not to say that the specifications aren't true—it is just that they don't give enough information to make the necessary distinctions that will allow you to make a good choice.

Villchur: It is a problem. Often—for example, in the case of loudspeaker frequency response—it is impossible to state the specifications in a simple manner. To say that a loudspeaker has a frequency response from x to y is a meaningless statement. Actually, I think it takes a person with a fair amount of specialized technical knowledge to interpret a valid set of speaker specifications. Seligson: When I am faced with advising a novice about how to go about purchasing a hi-fi rig, I usually reply that it is very difficult to give definite advice. The novice will have to own his equipment, listen to it for a long time, and go to many concerts before he will be able to make for himself the rather subtle kinds of judgments required. But since the novice has to take somebody's advice, I believe he should do his best to find an impartial source, one that doesn't have an ax to grind—and he should also read, read, read!
HERCULES

Hector Berlioz’ extraordinary opera, *The Trojans* (1856-1859), is by more or less common consent one of the composer’s masterpieces and also one of the landmarks of nineteenth-century grand opera. Yet, its fate has not been a happy one. While *The Damnation of Faust*—in reality a dramatic cantata and not an opera at all—is often given in staged performances, *The Trojans* languishes in neglect. Part I, in two acts, was performed exactly twenty-one times at Paris in 1863—five years after the entire work was completed. Part II, in three acts (*The Trojans at Carthage*), did not reach the stage until 1890, twenty-one years after the composer’s death.

To this day, the expensive requirements of staging this immense work, its unorthodoxy and originality, its length and its difficulty have kept it among the untouchables of operatic masterpieces. In the most recent Schwann record catalog, for example, it is represented by nothing more substantial than a couple of orchestral excerpts. Welcome, then, to Angel’s new release of *The Trojans*, even in an excerpted version. Whatever it may lack in the way of total representation of the work, it gives us so eloquent an account of the selected “highlights” that we can hear also a vivid projection of the sweep, virtuosity, and extraordinary originality of the whole.

The words of the libretto—by Berlioz himself, after Virgil’s *Aeneid*—have been set with consummate mastery in a vocal conception of breathtaking power. The orchestration has a vitality and sheer presence that make the orchestral fabric of any opera contemporary with the work sound like so many seconds left over for quick sale on the musical bargain counter. Yet, the vocal and choral writing here remain dominant despite the orchestral brilliance. In no sense does the pit take over the position of dramatic supremacy as it does in the works of Wagner.

The individual performances are equally spectacular. Régine Crespin brings a full-blown epic drive to her singing of the roles of both Cassandra and Dido, retaining at the same time an elegance of articulation and a quite classical purity—stylistic features that are, after
all, at the basis of the work's French aesthetic. And if Guy Chauvet, who sings the role of Aeneas, makes a somewhat less dazzling impression, it is not owing to any failure on his part, but to the fact that the music assigned to him is by its nature not quite as impressive. Indeed, faced with a lack of previous familiarity with the work in either live or recorded precedents, I am nonetheless tempted to throw caution to the winds and suggest that the solo performances, from top to bottom, are close to ideal.

The choral performance, the orchestral playing, and Prêtre's conception of the score are big in scope—grand in the very best sense of the word. And Angel has abetted the performance with recorded sound of vitality, remarkable clarity, and exquisite taste. William Flanagan

@ @ BERLIOZ: The Trojans (highlights). Régine Crespin (soprano), Guy Chauvet (tenor), Jeanne Berbié (soprano), Marie-Luce Bellary (contralto), Jean-Pierre Hurteau (bass), Gérard Dunan (tenor). Orchestre, brass and chorus of the Théâtre National de l'Opéra, Georges Prêtre cond. ANGEL SB 3670 two discs $11.58, B 3670* $9.58.

DIE SCHÖNE MÜLLERIN PERSUASIVELY INTERPRETED

Fritz Wunderlich's tasteful, intelligent reading is supported by a bold and assured delivery.

The appropriateness of Schubert's chosen keys for Die schöne Müllerin, a side issue when the cycle is performed by a Gerhard Hüscher or a Dietrich Fischer-Dieskau, is re-emphasized whenever the right tenor can be found to make the point. There are qualities in the character of Wilhelm Müller's young hero—youthful ardor, impulsiveness, immaturity, overt sentimentality—that find a more persuasive echo in the tenor voice than in the implied strength and masculinity of the baritone sound. Fritz Wunderlich, a tenor heretofore admired in operatic roles, can now be added to the select group of the cycle's tenor interpreters.

The operatic influence on Wunderlich's style is undeniable, but he has the taste and intelligence to turn this fact to artistic advantage. While his singing does not exhibit the wide dynamic range and coloristic variety that are second nature to recital specialists, it has a convincing, built-in drama vivified by bold and assured delivery. His voice, moreover, is a superb instrument, ringingly produced yet sensitively modulated. From the mellow resonance of the mid-range to an effortless top, the timbre remains even, and there is no break in his smooth legato curve. Nor are there any mannerisms in his singing style—everything is musical and clearly projected. I know of no other Ungeduld that surpasses the convincing, impulsive ardor of this one, and Mein!, which has taxed so many baritone interpreters, rolls off with tripping ease and pearly articulation. As for Morgengruß, Wunderlich's melting treatment of the opening phrase makes it easy to understand why Donizetti could not resist borrowing the melody for Edgardo's "Fra poco a me ricovero."

My reservations on the release relate to a few imperfectly focused tones in Die liebe Farbe and Des Baches Wiegenlied, and to two instances of tempo choices that are not quite ideal. The opening Das Wundern calls for a more confident jauntiness and, conversely, Danksegnung an den Bach appears to be too confident, without imparting enough of the contemplative, melancholy mood. Needless to say, these reservations are dwarfed by the many pleasures that make this a cherishable interpretation, superior to any other on records—except Fischer-Dieskau's.

The cycle is captured in spacious sound on three record sides, with the balance slightly in favor of the singer. Without quite realizing his music with Gerald Moore's kind of penetrating insight (but then who else can?), the accompanist makes a very valuable contribution.

George Jellinek

@ SCHUBERT: Die schöne Müllerin, Op. 25. Fritz Wunderlich (tenor); Kurt Heinz Stolze (piano). EURODISC 70880 two discs $7.50.

A TREAT FOR HANDELIANS: WESTMINSTER'S NEW SERSE

Handel's comic opera receives an effective production in its first recorded appearance.

Written three years before Messiah, Handel's Serse was first presented at London's Haymarket Theatre in 1738. It was not a success, and even Dr. Charles Burney railed against its "feeble writing" and a libretto that didn't seem to have any place in serious opera. It was, however, a comic opera, a departure for Handel, and today it is known almost solely through the incredible popularity of the first of its arias, Ombra mai fu—better known as Handel's Largo. This aria, sung by Serse (an imaginary King of Persia) as an apostrophe to a plane tree, sets the general tone for a story and cast of characters that may best be described by paraphrasing a portion of the synopsis included with Westminster's libretto: Serse, the fickle King, though betrothed to Amastre (a female warrior who returns home to find herself forsaken by the King), is infatuated with Romilda; Romilda, how-
Two characters remain: Ariodate, father of Romilda and Sersse.

than the usual complications for a present-day audience.

were originally sung by an alto castrato and a female mezzo-soprano, this comic opera begins to take on more than the usual complications for a present-day audience.

Be all that as it may, Westminster must be congratulated for its enterprise in releasing this first recording of Sersse. The music, which is obviously superior to the libretto, is light and charming—though not, I think, quite as good overall as Rodelinda, Westminster's previous Handel release. Obvious care has been taken with the casting, and all voices, it is a pleasure to report, are of high quality. I was particularly impressed with the Romilda, Lucia Popp, but all the singers seem to relish their roles and play their parts with dramatic abandon. Special mention must be made of the continuo harpsichordist. Martin Isepp, who enlivens the music considerably with his imaginative touches. Brian Priestman paces the score with understanding, including the all-important recitatives, and he has provided more in the way of vocal cadenzas than in his earlier Rodelinda. To be sure, even though there is a dearth of da capo arias in this opera, Priestman's added embellishments and cadenzas are still very much on the conservative side (an elaborate vocal display at the end of Ombra mai fu would surely have been expected in Handel's time). A comparison of what is done here with the type of spectacular flourishes in such Sutherland productions as Alcina or the arias from Julius Caesar makes the point very obvious.

Nevertheless, this is a worthy production, one that Handel enthusiasts will certainly welcome. The recording, dramatically spaced for stereo, is extremely effective, and the album includes both libretto with translation and notes by Winton Dean.

Igor Kipnis

**HANDEL: Sersse (Xerxes)**. Maureen Forrester (alto), Sersse; Lucia Popp (soprano), Romilda; Maureen Lehane (alto), Ariodate; Marilyn Tyler (soprano), Atalanta; Mildred Miller (alto), Anamast; Thomas Hemsley (bass), Ariodate; Owen Brannigan (bass), Elviro; Martin Isepp (harpsichord continuo); Vienna Radio Orchestra and Vienna Academy Chorus, Brian Priestman cond. WESTMINSTER WST 321 three discs $11.37, XWN 3321 $14.37.

---

**THE TRIUMPH OF BEN BAGLEY**

*His album "Jerome Kern Revisited," third of its kind, is an affectionately witty exercise in nostalgia.*

"Jerome Kern Revisited" is the third album of its kind producer Ben Bagley has brought out in the past few years—"Rodgers and Hart Revisited" and "Cole Porter Revisited" are the others. The latter two were done for a small label called Ric. Neither was in any way in the current commercial image, but both were successful. This album is as excellent and tasteful as the previous packages, and it is released by Columbia, a major label. That means Bagley made it on his own terms. So don't believe the sellouts—you could succeed with high quality, if you don't settle too soon for less.

The first obvious thing about this album is its intelligence. The second is its wit. Strange how often the two go together. One paragraph of Bagley's lively jacket
A CHALLENGING BIG-BAND JAZZ SUMMATION

Lalo Schifrin’s resourceful consolidation. The New Continent, features Dizzy Gillespie in remarkable form

Lalo Schifrin, once Dizzy Gillespie’s pianist, now devotes most of his time to film music. His loss to jazz as a composer of large orchestral works is underlined in Limelight’s release of Schifrin’s The New Continent, commissioned in 1962 by the Monterey Jazz Festival to feature Dizzy Gillespie, and recorded with big band that year. As has been evident in his intermittent leadership of orchestras, the imagination and technical virtuosity of Gillespie are particularly stimulated in the context of sizable background forces which spur him to new levels of daring and power. This recording should prove to be a major addition to the Gillespie big-band discography.

Because Gillespie’s playing has been influenced by so many different forces—music of the Middle East, Africa, Latin America, and the West Indies among them—Schifrin decided to write a work for the trumpet player that would incorporate the sounds and forms of a number of these cultures. In order for Schifrin himself to be free, he chose to create the overall shape of the work as he went along rather than circumscribe it within the limitations of a suite or other conventional form. In that sense, he too was improvising.

The six-movement composition utilizes a variety of devices: imitations and canons in Atlantis, shifting rhythms in The Empire and The Conquerors, a blues waltz in The Chains, standard jazz theme-and-variations in The Sword, and a synthesis of all that has gone before in Chorale. In that last movement, among other compositional techniques, Schifrin has two orchestras playing together in different keys and one bass playing Latin rhythm with the percussion section while the other is swinging in traditional jazz terms. None of these diversified techniques takes away from the sweep and flowing emotional impact of the music as a whole. Schifrin works in strong, vivid colors and he has also created a continually challenging, absorbing rhythmic substructure.

The orchestral performance is brilliant. The sidemen sound as if they had been caught up in the surge of pleasurable self-surprise that Schifrin clearly experienced in writing this blazing fusion of different but organically linked idioms. As a concert work, The New Continent is not to be considered a direction-setter for jazz composers, for Schifrin has essentially consolidated past influences rather than forged entirely new forms and textures. But as a resourceful consolidation, the piece is a delight to hear because it does sharpen our perception of how richly diverse the roots of jazz are in general and specifically in the case of Dizzy Gillespie.

The trumpeter is superb: in full command of the entire range of his horn, his technical skill is stunning. Added to that are his continually fresh improvisatory structures, his precise sense of dynamics, and his capacity for full-strength emotions from exultancy to tenderness. It is unfortunate that Gillespie finds it economically impossible to keep a big band together. If he were able to, his artistry might well attract a number of composers to create for him a library of originals that could bring new dimensions to writing for large jazz ensembles. In any case, everyone concerned with this performance—including the production staff—will receive plaudits for a long time to come.

Nat Hentoff

© © DIZZY GILLESPIE: The New Continent. Dizzy Gillespie (trumpet); orchestra, Benny Carter cond. Atlantis; The Empire; The Conquerors; The Chains; The Sword; Chorale. Limelight LS 86022 $5.79, 82022 $4.79.

AR-2* (new model of the AR-2)—$85 to $102
AR-2a* (AR-2* plus super-tweeter)—$109 to $128
AR-3—$203 to $225

[Speakers are shown with grille cloths removed.]

why AR INC. guarantees its speakers for 5 years
(covering all repair costs, including freight):

1. It's fair.
2. It's good business.
3. It keeps our quality control department on its toes.
4. Because of #3, it doesn't cost us very much.*

AR turntables are guaranteed for one year, with freight and repair costs covered.
The superior performance of AR speakers and turntables, attested to almost universally in equipment reviews,** is not likely to change after years of use. If the unlikely does occur, we take care of it.

Literature on AR products will be sent on request.

*The return rate of some models over the entire 5-year life of the guarantee is less than 1%.
**Lists of the top equipment choices of four magazines are available on request. All four chose the AR turntable, and three of the four chose AR-3 speakers.
THE 5 ELEMENTS OF A MAJOR LIEDER RECORDING!

music, ROBERT SCHUMANN: Dichterliebe, Op. 48
Liederkreis, Op. 24

text, HEINRICH HEINE

voice, DIETRICH FISCHER-DIESKAU
"the major German art-song interpreter of our era. He is a master at making music—a master and nothing less."
—The New York Herald-Tribune

piano, JOERG DEMUS

label, DEUTSCHE GRAMMOPHON GESELLSCHAFT

A FLAMING VOICE IN RICHLY SENSUOUS MUSIC

Mezzo-soprano Grace Bumbry joins Lorin Maazel and the Berlin Radio Orchestra in two masterpieces from twentieth century Spain: Manuel De Falla's El Amor Brujo and Dances from "Three Cornered Hat"

RECORDING DEBUT OF A BRILLIANT NEW VIOLINIST

Edith Peinemann, an important new violinist, and the Czech Philharmonic in authoritative readings of Dvorak's songful Violin Concerto and Ravel's dazzlingly difficult Tzigane

AND 4 MORE FINE DGG ALBUMS

Harp Concertos of the 18th Century—Eichner: Harp Concerto No. 1 in C; Wagenseil: Harp Concerto in G; Dittersdorf: Harp Concerto in A; Mozart: Adagio & Rondo in C Minor, K. 617; Nicanor Zabaleta, Harp; Paul Kuentz Chamber Orchestra

Brahms: Symphony No. 1 in C Minor; The Berlin Philharmonic, Herbert von Karajan, Conductor

Chopin: Piano Concerto No. 1 in E Minor; Four Mazurkas, Tamas Vasary, Piano; The Berlin Philharmonic, Jerzy Semkow, Conductor

Beethoven: Piano Sonatas, Op 2: No. 2 in A and No. 3 in C; Wilhelm Kempff, Piano

FREE! ON REQUEST: The new, illustrated DGG/Archive Catalogs. Write MGM Records, Classical Division, 1540 Broadway, New York, N.Y. 10036
HIFI/Stereo Review's Choice of the Latest Recordings

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

BACH: The Brandenburg Concerto.
Alexander Schneider (violin); Robert Nagel (trumpet); Ornulf Gulbransen, Nancy Daley (flute); John Mack (oboe); Rudolf Serkin (piano, in Nos. 1, 4, and 5); Peter Serkin (harpsichord, in Nos. 2, 3, and 6); other soloists; Marlboro Festival Orchestra. Pablo Casals cond. Columbia M2S 751 three discs (including a free bonus rehearsal disc) $11.58, M2L 531 $9.58.

Performance: Bach & Casals
Recording: Very good
Stereo Quality: Fine

There is an old story that at some gathering Wanda Landowska had an argument about the interpretation of Bach with another woman performer. The altercation reached a fever pitch until, as a telling coup de grâce, Landowska delivered her memorable line: "My dear, you go on playing Bach your way; I will go on playing him his way." This new set of Brandenburgs, I am afraid, is Casals' way. It is, of course, a remake of the first set he recorded at the Prades Festival, which was released in 1950. A bonus disc, containing parts of the rehearsal for these new recordings, is included in the album, and it explains a great deal about why Casals' Bach sounds the way it does. The conductor, first and foremost, is concerned not with musicianship but with bringing printed music to life. Expressiveness is his primary concern, and stylistic details do not interest him. As far as expression goes, these Brandenburgs are undeniably deeply felt, and the conductor's enthusiasm radiates to all the performers involved. Some of the movements, interestingly, sound more driven than I remember the earlier set to have been (notably the very fast first movement of No. 2 and the last movement of No. 4). As for Romantic vestiges, rhythmic waywardness is not to be found here.

Stylistically, however, quite apart from such curious paradoxes as using piano continuo in some concertos and harpsichord in others (the latter is virtually inaudible except in No. 2), Casals' idea of phrasing is totally removed from the world of Baroque music. His dynamic scheme, through constant exaggerations and swellings, is not only thoroughly Romantic but also, on occasion, somewhat mannered. About ornamentation, I can only report that this is one of the things Casals is least concerned with, and much of the ornamentation is inconsistent. In fairness to the overall approach, I must say that there are moments of genuine eloquence (i.e., the slow movements of Nos. 5 and 6), but there are performances of the Brandenburgs in the Baroque style that are far preferable. Columbia's sound is very good.

I. K.

BACH: Christmas Oratorio (BWV 248). Gundula Janowitz (soprano); Christa Ludwig (mezzo-soprano); Fritz Wunderlich (tenor); Franz Crass (bass); Munich Bach Orchestra and Choir, Karl Richter cond. Deutsche Grammophon ARCH 73253/4/5 three discs $17.94. ARC 3253/4/5 $17.94.

Performance: Curiously paced
Recording: Superb
Stereo Quality: Admirable

This Christmas Oratorio is obviously intended by DG to replace the mono-only set (Archive 3079/30/81). The first recording made by the late Fritz Lehmann (in fact, it had to be completed by Günter Arnild). That set, made in 1955 and 1956, was a splendid achievement from every standpoint. Although now, of course, it is somewhat dated sonically, the often-made point that up-to-date recording techniques (and the new set is particularly brilliant in this regard) cannot alone enable a recording to displace a favored older version is again demonstrated here.

Johann Sebastian Bach
After Brandenburg's memorial at Eisenach

Orchestra and Choir, Karl Richter cond. Deutsche Grammophon ARCH 73253/4/5 three discs $17.94. ARC 3253/4/5 $17.94.

Performance: Curiously paced
Recording: Superb
Stereo Quality: Admirable

This Christmas Oratorio is obviously intended by DG to replace the mono-only set (Archive 3079/30/81). The first recording made by the late Fritz Lehmann (in fact, it had to be completed by Günter Arnild). That set, made in 1955 and 1956, was a splendid achievement from every standpoint. Although now, of course, it is somewhat dated sonically, the often-made point that up-to-date recording techniques (and the new set is particularly brilliant in this regard) cannot alone enable a recording to displace a favored older version is again demonstrated here.

Richter, for all his skill as a Bach conductor, does not convey anything like the same festive feeling, nor the spiritual conviction, that vitalized the older interpretation, a truly inspired one. One cannot fault Richter's soloists, either vocal or instrumental (Maurice André, the trumpeter, must be singled out in particular for his almost incredible playing), nor can one decry the precision and clarity of the chorus. However, the conductor is often not particularly successful in his pacing; some of the arias in the opening cantata (six of them make up this "ora tory") sound drugged. Later on, are rushed to the point of nervousness. The tendency toward excessive speed also affects the chorales, which Richter seems to take in a particularly hard-hitting manner. Above all, one misses the gracefulness of the earlier recording. The reproduction of the new performance, however, could not be bettered.

I. K.

BACH: Sonata No. 2, in A Major, for Harpsichord Concertante and Violin; Sonata No. 3, in E Major, for Harpsichord Concertante and Violin. Hans Pichner (harpsichord); David Oistrakh (violin). Deutsche Grammophon SLP 138989 $5.79, LPM 18998 $5.79.

Performance: Warm and vital
Recording: Excellent
Stereo Quality: Good

The Pichner-Oistrakh recording of the Bach Sonatas Nos. 1 and 6, released a few years ago by DG, seemed to me a curious mixture of misplaced Romanticism on the part of the violinist and cool severity on the part of the harpsichordist. This newly released disc of the second and third sonatas, I am happy to report, seems to indicate a closer meeting of minds (of course, the two discs may have been recorded at the same time). The music on this new release is rendered with personal involvement and some degree of stylistic acumen on the part of both players. Oistrakh is still inclined to some long-line phrasing, mainly in slow movements, but the vitality, sensitivity, and expressiveness of the playing by both musicians make these recordings quite outstanding. The recording is extremely well balanced.

I. K.

BARBER: String Quartet, Op. 11 (see DIAMOND)

RECORDING OF SPECIAL MERIT

BEETHOVEN: Piano Concerto No. 4, in G Major, Op. 58. Artur Rubinstein (piano); Boston Symphony Orchestra, Erich (Continued on page 86)
There are sit-ins, stand-ins, teach-ins. Why not a listen-in?

Columbia Masterworks New Releases for January. Heading the list is the première recording of Mahler's Tenth Symphony, by Eugene Ormandy and the Philadelphia Orchestra. Last November, when Mr. Ormandy conducted the first New York performance of Deryck Cooke's reconstruction of the work (left incomplete at Mahler's death in 1911), both the press and the public were deeply moved. It was "fascinating," wrote the New York Times. "The final movement ends with an extended passage of such beauty that it alone would make the symphony's completion worthwhile."

Both the Mahler Tenth and an LP of two popular Tchaikovsky ballet suites—"Swan Lake" and "The Nutcracker"—are exciting additions to Mr. Ormandy's extensive catalog of more than 150 albums on Columbia Records, for whom he has recorded for 23 years. And we join the entire music world in saluting Mr. Ormandy on his 30th anniversary as conductor of the Philadelphia Orchestra.

For Tchaikovsky fans we also offer
another sparkling new release: Andre Kostelanetz conducting romantic waltzes. All your favorites are here, from "Waltz of the Flowers" to the waltz from "Sleeping Beauty."

The master of the organ, E. Power Biggs, starts the new year with a new sound: "Bach on the Pedal Harpsichord."

Included in this brilliant album are "The Great" Prelude and Fugue in G Major and the Passacaglia and Fugue in C Minor.

Hailed in Brussels as "aristocrats of their art" and praised in Vienna for their "style, precision and truly beautiful tone," I Solisti Veneti, under the direction of Claudio Scimone, make their debut on Columbia Masterworks with "Four Concerti for Festive Occasions" by Vivaldi. These magnificent performances are valuable additions to every collection of Baroque music.

A Sensational Offer: Bernstein, Beethoven and a Bonus LP. A new release of Leonard Bernstein and the New York Philharmonic performing Beethoven's Third Symphony ("Eroica") is news in itself... but Columbia Masterworks has added a special 7-inch bonus LP absolutely free with the album. On the 7-inch LP, Mr. Bernstein discusses "How a Great Symphony Was Written" and analyzes in detail the first movement of the "Eroica," using musical illustrations. In addition, you will be interested in Bernstein's acclaimed reading of Beethoven's Fifth Symphony; this Columbia Masterworks album also includes a 7-inch bonus LP which offers Mr. Bernstein's celebrated television lecture on the first movement of the Fifth Symphony. "This little record is a fascinating thing to hear," wrote the New York Herald Tribune, "presenting Bernstein at his unique best as a musical spokesman with taste, wit and discernment." As to the performance itself, High Fidelity stated, "This is as attractive a Beethoven Fifth as you can find today." We are sure you will agree. See your dealer soon.

THE SOUND OF GENIUS ON COLUMBIA RECORDS

Six solid hours of great music.
The masterpiece of Arts reading on Concert-Disc. Performances are anticlimactic after the drama phases on the glitter of the piano passage Minor.

Best of the Month, page work and on the rhetoric of solo-orchestral most convincing case.

G Major Concerto; but I shall certainly movement is stunningly dramatic in its delivery, and when Rubinstein does give full rein to lyrical expression in his playing of the poignantly final bars for solo piano, the impact is unforgettable. The finale in most performances is anti-climactic after the drama that has gone before, but in the hands of Rubinstein and Leinsdorf it becomes a dazzling capstone for the whole.

RCA's recording produces a nicely proportioned sound—intimate enough for the lyrical character of the music, but reverberant enough to give the glitter of Rubinstein's pianism its ample due.

I am not about to dispose of my Schnabel and Flescher recordings of the Beethoven G Major Concerto; but I shall certainly keep this one as a striking reminder of the fact that there is always more than one way to the truth or truths of any genuinely great masterpiece of creative art.

BERLIOZ: The Trojans—highlights (see Best of the Month, page 77)

RECORDING OF SPECIAL MERIT


Performance: A-1 Recording: Excellent Stereo Quality: Good

The masterpiece of Brahms' last years, the Quintet for Clarinet and Strings, receives here its third outstanding stereo recording, and for me the most satisfactory of the lot. It is warmer-heu in performance than the Boleskowsky-Vienna version for London and not so near-saccharine as the Kell-Fine Arts reading on Concert-Disc.

The blend of passion and autumnal nostalgia is just right here, reaching its peak in the climactic slow movement. The string players of the Melos Ensemble constitute a beautiful quartet, and Gervase de Peyer's clarinet playing is a joy in its controlled tone and strength of phrasing. The mildly macabre Regger scherzo strikes me as an odd choice for a filler in view of the fact that the side could have accomplished something more substantial. D. H.

Next month in HiFi/Stereo Review

Seventh Annual TAPE RECORDER ISSUE

- What to Look for in a Tape Recorder
- The New Video Recorders
- Battle of the Tape Speeds
- Automobile Tape Players
- Library of Romantic Organ Music

Benjamin Britten cond. LONDON OS 25937 $5.79. A 5937* $4.79.

Performance: Authentic Recording: A-1 Stereo Quality: Highly effective

The Clarinet Quintet, composed for the centenary of the International Red Cross, is a highly dramatic and effective setting of the Latin text of the Good Samaritan parable from the New Testament, one that can trace its musical roots back to the unforgettable Ur Requiem. In this sense, it is a chip from the composer's workbench. Yet, it has a life very much its own, thanks to the performances here by Messrs. Pears and Fischers-Dieskau (whose artistic collaboration in the larger work will not soon be forgotten either).

The Sinfonie da Requiem, though ostensibly commissioned in connection with the pre-Pearl Harbor celebration of the 2600th anniversary of the Japanese Empire, was actually intended by Britten to be a memorial to his recently deceased parents. Despite this element of strong personal motivation, however, the Sinfonie da Requiem partakes more of gesture and rhetoric than of the substance and profound compassion to be found in Britten's mature masterpieces that call upon the resources of the human voice and the English language. The Triple Concerto for Tenor, Horn, and Strings, Peter Grimes, The Turn of the Screw, the Nocturne for Tenor, Obbligato Instruments, and Strings, and the War Requiem.

Granted the sheer brilliance of the Sinfonie da Requiem—at least as central pieces as the Frank Bridge Variations for Strings and the Diversions for Piano and Orchestra—Britten seems to need the voice of Peter Pears and the treasure trove of English literature to bring out his creative best. I remember well my disappointment on hearing the Sinfonie da Requiem at the 1940's with Bertram Ross and the Boston Symphony, who gave their very best to the music. Britten himself, bringing his interpretative gifts to this music more than twenty years later, is no more able to breathe life into what for me remains simply gesture without genuine compassion. The Cantata, however, is good, convincing, and moving second-drawer Britten.

The performances of both the Sinfonie and the Cantata as recorded here are superb, as is the stereo sound.


Performance: Powerful Recording: Locks body Stereo Quality: Good enough

In terms of length and weighty musical substance, the Eighth stands as the colossus among the nine Bruckner symphonies, and it takes a conductor gifted with an uncertain sense of proportion and pacing, as well as an orchestra with unlimited stamina and lung power, to give convincing realization to its near apocalyptic, near darkly brooding utterance.

Veteran conductor Carl Schuricht and the Vienna Philharmonic Orchestra fill these musical qualifications splendidly. Unfortunately, their endeavors are hampered to a considerable degree by the recorded sound, which tends to emphasize the middle register at the expense of the range of 100 cycles and below, which is all-important to a true Brucknerian sonority. A side-for-side comparison with the recent Berlin Philharmonic recording with Eugen Jochum on Deutsche Grammophon tells the story, for certainly his is sonically the finest of the seven other disc versions of the Bruckner Eighth I have heard to date.

A word about the Nowak edition used by Schuricht (and also used by Horenstein in his Vox recording, which is on the latter of Bruckner's two autograph scores [1890]), which is some 150 bars shorter than the first version of 1887. The Robert Haas edition used in all the other recordings is based on the first version in its entirety, but with the dynamic retouchings and changed order of movements (i.e., Scherzo-Adagio) found in the later score.

For comparison with Schuricht I spotted the recordings by Karajan (Angel), Jochum (DG), and Furtwangler (EMI) and found the greatest tempo variances to be between Karajan (generally slower) and Furtwangler (generally faster). This was (Continued on page 88)
We will soon be delivering the finest moving-coil loudspeaker system we have ever made.

The new Model Twelve by KLH*
Listen for it.

* A trademark of the KLH Research and Development Corp.

30 Cross Street, Cambridge, Mass.

FEBRUARY 1966

CIRCLE NO. 32 ON READER SERVICE CARD
most notable in the Scherzo. The most excitingly dramatic performance for me is still that of Mravinsky and the Leningrad Philharmonic, with the Furtwängler-Berlin Philharmonic a very close second. However, neither of these recordings offers the ultimate in modern recorded sound.

As a combination of satisfying interpretation and superb recording, I would stick with the DGG Jochum album. If the new Schuricht set were remastered from the original tape with an equalization more favorable to the bass, it would take its place as a close competitor. D.H.

**DELius**: *Concerto for Cello and Orchestra; Songs of Farewell; A Song Before Sunrise.* Jacqueline du Pré (cello). Royal Choral Society, Royal Philharmonic, Sir Malcolm Sargent cond. Angel: S 36285 $5.79, 36285* $4.79.*

Performance: Poetic

Recording: Very good

Stereo Quality: Underrated

A quick glance at the Schwann catalog suggests that Delius' capacity for international survival greatly needed every bit of propaganda that the late, great, and influential Sir Thomas Beecham could make for him, for he is represented there by relatively few works, few of which are in multiple performances.

One sees quickly enough why he is not holding his own. Regarded as impressionism, the music pales rapidly next to the catalogs of that movement's great French innovators. Viewed as English landscape evocation, there is something purer, truer, and ultimately far stronger about the work of Vaughan Williams that makes Delius seem soft and mushy by comparison.

If you fancy this composer's work, however, this new release should give you pleasure. The *Songs of Farewell*, for all their static chromatic slipperiness, sustain their single mood and texture quite prettily. The Cello Concerto, a somewhat stronger piece, is eloquently played here by Jacqueline du Pré. Furthermore, neither work has been currently available in this country, and, my own tepid feelings for Delius' music aside, the release may be more interesting to more collectors than I give it credit for.

The performances seem entirely eloquent, and both the recorded sound and stereo are all one could require.

W.F.


Performance: Intense

Recording: Tout-sounding

Stereo Quality: Good

A more sharply contrasted coupling could hardly be imagined than the tersely dramatic, meticulously laid out early Samuel Barber Quartet and the elaborate, fierce, and recent Fourth Quartet of David Diamond.

To those readers who have admired Barber's Adagio for Strings it will be interesting to know that its original version is included in the Quartet between the dramatic first and last movements. There have been other recordings of the Quartet—by the Stradivari Records Quartet in 1951 (Stradivari 606) and by the Bronson Quartet on the Soviet (Continued on page 92)
Victoria de los Angeles has conquered most nations of the world simply by raising her voice.

It's not just her incredible repertoire of Italian, French, German, Spanish, and English opera roles. Or a versatility that lets her range from Sephardic chants to Schubert Lieder. Or even her lyric soprano voice and scholarly musicianship. It is really the sheer joy she communicates to everyone who hears her. Enjoy a little joy yourself. Listen to her newest recording, "A World of Song". Or any of these other magnificent albums.
T he enterprising Nonesuch label has come up with a fascinating surprise in the form of the two most important works from the pen of Franz Berwald (1796-1868), a Swedish contemporary of Schubert and Berlioz.

Born in Stockholm, the son of a musician-father who had emigrated from Germany twenty-three years before, Franz Berwald was largely self-educated. His father played in the Royal Court Orchestra, and by the time he was sixteen, Franz was also on its roster, where he was joined by his younger brother August two years later. August eventually became the orchestra's concert master; but Franz, after a spate of composing that resulted in violent controversy, began his symphony, a Grand Septet, and a remarkable String Quartet in G Minor (1818), eventually turned his back on a career of musical drudgery in provincial Stockholm, and moved to Berlin. He was thirty-three at the time and had ideas of making his mark as an operatic composer. He took some lessons in counterpoint and made the acquaintance of Mendelssohn, but a half-dozen years later, Berwald was still in Berlin, no longer engaged in music.

Despite his lack of formal training or medical expertise, the unsuccessful composer established an orthopedic institute for physiotherapy based on the "Swedish gymnastics" principles of Per Henrik Ling. Even by today's standards, it is agreed that the apparatus Berwald invented himself and his principles of treatment were both ingenious and sound. Like our own Charles Ives two generations later, Berwald evidently had a good business head, for within a half-dozen years, he was able to drop the institute and concentrate on serious composing. He married in 1841, and over the next decade produced his four major symphonies and his most important chamber music, as well as the opera Estrella di Sora.

He returned to Sweden in 1842, and the following year the recently completed Symphonic Sérénade was performed under the direction of his cousin Johann Frederik. The critical response was a disaster. When, in 1848, Berwald made one last attempt to establish himself in the professional music life of Stockholm, only to lose out in his application for the post of Kapellmeister at the opera, the frustrated composer turned once again to other pursuits, and in 1850 he became the manager of a glassworks in northern Sweden. Although he was highly successful in this work, he continued to compose and was able to spend winters in Stockholm. At this point in his life, when asked by a foreigner whether he was Berwald the composer, he rejoined, "No, I'm a glass-blower!" Nevertheless, Berwald could look back on a certain degree of musical recognition achieved on the European continent, chiefly in Austria, where he was made an honorary member of the Mozarteum in Salzburg. The ever-generous and great-hearted Franz Liszt was also on its roster, where he was joined by his younger brother August two years later.

Franz Berwald

A noble and original Romanticism

took an interest in Berwald and his work. Berwald visited Weimar in 1857, and hearing Liszt play at sight his C Minor Piano Quintet was one of the great experiences of the Swedish composer's life. Only during the very last years of his life did Berwald begin to gain some recognition from his own countrymen in the form of commissions and honors, but then he was no more able to turn around. He died at seventy-two, a lung in bitation. At his funeral, the court orchestra, which had ignored Berwald during his lifetime, played the slow movement of the Symphonic Sérénade. However, it was to be another forty years before rediscovery, publication, and appreciation of his creative work.

The Swedes—in view of the fact that they have produced no symphonists on a par with Finland's Sibelius or Denmark's Carl Nielsen—understandably have tended to build up Berwald's international stock in somewhat the same way as we did MacDowell's before World War I.

My own hearings of all the Berwald repertoire recorded thus far (including pre-war 78's) indicate that three of the four symphonies and the string quartets definitely deserve regular performance. The trios, the two piano quartets, and the smaller orchestral pieces (possibly with the exception of the Estrella di Sora Overture) strike me as borderline.

The Nonesuch disc of the Sérénade and Singulière symphonies reveal both Berwald's strengths and weaknesses. This is music in the true high-Romantic tradition. It is reminiscent of Berlioz in the boldness of its wind scoring, of Schubert and Schumann in its rhythmic drive. Somewhat Nordic, it is curiously noble in a marmoreal way in its melodic content, especially in the slow movements.

While the astounding conclusion of the Sérénade and the fiercely jagged theme that dominates the finale of the Singulière are clearly the products of a highly original mind, there are occasional lapses of Berwald that fall back on the standard figurations and sequences of the day. He had an abundant command of style and he developed, furthermore, in the Singulière, a highly effective type of combined slow movement and scherzo. Throughout both of these symphonies, one is aware of Berwald's use of violent contrast both in sonority and dynamics.

The recorded performances, under Schmidt-Isserstedt's baton, were taped in Stockholm by the French Cygnus label. They offer precise and accurate playing, and in the Singulière, clean and full-bodied sound. The nearly thirty minutes of the Sérénade are accommodated with considerably less success on the Nonesuch pressing. The sound becomes quite fuzzy toward the last half of the side, though on my copy of the original Cygnus pressing, the quality is decidedly better.

This, by the way, is not the first Berwald recording, to be issued on an American label. Back in 1957, Decca released an excellent Marketh-Berlin Philharmonic disc of the Sérénade and the Symphony No. 4 in E-flat (DL 9853, now deleted). The fact that Nonesuch has issued their disc from Cygnus in Paris would seem to presage some Berwald chamber music during the coming months. Inasmuch as Cygnus has recorded—and very well—both of the Berwald piano quintets, two of the quartets, and the Grand Septet, The quartet disc, I can assure you, is well worth purchase and if it is released here.

Meanwhile, we can be grateful to Nonesuch for opening up our ears and minds to one of the more fascinating secondary masters of the high-Romantic era.
If you're not impressed with these 10 exclusive features in the new Uher 9000 tape deck,

listen to this.
MK label a decade later (MK 1565). This new Epic recording is the best and most exciting of the lot.

Those who associate David Diamond with the delightful diatonicisms of the Rounds for String Orchestra are in for a rude shock when they hear the Fourth String Quartet, for he has joined the company of composers, such as Leon Kirchner and Elliott Carter, who take the view that good contemporary quartet writing should stretch the ears and minds of listeners, not merely soothe their hearts. Of course, they have good precedents for this in the late Beethoven quartets and the work of Bartók.

At any rate, Mr. Diamond has come up with a challenging and substantial piece here. It is dense in texture, intense and insistent in its chromatic-dynamic expressivity, and elaborate in its developmental course, which encompasses sonata, fugue, scherzo, and theme and variations. Were it not for the fact that Diamond eschews unusual string effects and sticks close to basic quartet sonority and texture, one would be tempted to compare it to the Beethoven Große Fuge and Bartók Fifth Quartet. In any event, only repeated listening will help the listener to assimilate the substance of Diamond's new quartet. Conceivably it may one day stand with the Second Quartet of Roger Sessions as one of the most viable major works in the medium by an American composer.

The recording is tight and close-to, the performance gripping and brilliant. D.H.

ESTEBAN DE VALERA: Two Miniatures
(see TANSMAN)
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

FEBRUARY 1966
If anyone had suggested a year ago that a really good automatic could be offered for $70 or less, he would have been met with disbelief...

any doubters need only investigate the DUAL 1010**

AUTO/STANDARD TURNTABLE

That one quote sums up what all the leading audio publications* have reported about the $69.50 Dual 1010 Auto/Standard Turntable. Not surprising. Underneath, it offers the renowned Dual motor and engineering of the Dual 1009 at $99.50. And on top, the same flexible operation... automatic and manual start in either single play or changer mode. Flawless 2 gram tracking... with 0.5 gram click stop settings so precise, no gauge is needed. As for the 1010's wow, flutter and rumble, The American Record Guide rates them "specifications for a fine manual turntable, but not for a low-price automatic." Now, if you want the finest medium-priced turntable and still have any doubts, you'll leave them at any franchised United Audio dealer.

* Such as High Fidelity, HiFi Stereophile and Audio. Write for complete reprints.

---

From American Record Guide

legros often become Prestos), and one occasionally wishes for more charm and grace in the slow ones. The recording balance of instruments tends to equate the flute and the harpsichord, when in fact the harpsichord should be in the foreground of an accompanying instrument. Veyron-Lacroix's right-hand realization is highly inventive, but his manner of playing is sometimes disconcertingly choppy. Balances aside, the sound of the recording (made by Erato) is full-bodied, rather high-level, and very clean. 1. K.

** RECORDING OF SPECIAL MERIT


Performance: Refreshing
Stereo Quality: Excellent

---

From American Record Guide

"The Marriage of Figaro" overture moves along at a smart pace and with great clarity of texture, and Klemp er is obviously at pains not to let the piece become a mindless nothing. The sound is well balanced in both stereo and mono. Full texts and notes are supplied.

G. J.
Every major high fidelity and music critic recommends Dual

17 out of 20 have already taken their own advice

An impressive consensus—coming from those whose professional responsibilities make them intimately knowledgeable with all high fidelity equipment.

What has earned it? No less than the complete fulfillment of every claim of performance we have made. And these have hardly been modest.

Flawless tracking as low as 1/2 gram... well beyond the limits of today's finest cartridges. Total operation so silent, tonearm so isolated from external vibration, that you can actually play a Dual atop a speaker system with bass turned up full and still detect no acoustic feedback.

Plus such exclusive Dual operating and design features as: fully automatic and manual play in either single play or changer mode, 6% variable Pitch-Control for all four speeds, continuously variable direct-dial stylus force adjust, powerful constant speed Continuous-Pole motor, 7½ lb. dynamically balanced platter, compact dimensions of just 12¾" x 11¼".

And to all this, the new Dual 1019 adds: continuously variable direct-dial anti-skating compensation, feather-touch "stick-shift" Cue-Control, single play spindle that rotates with your records...plus other exclusive Dual features.

For further details, write for brochure and complete reprints of test reports. Better yet, visit any authorized United Audio dealer and see for yourself why Dual is the only choice for the perfectionist.

Dual 1009 Auto/Professional Turntable
...closes the gap between the automatic and manual turntable. $99.50.

Dual 1019 Auto/Professional Turntable
...most sophisticated record playing instrument in the world. $129.50.

united audio Dual

FEBRUARY 1966
Are These Fallacies Stopping You From Building Heathkit® Components?

A "YES" ANSWER CAN COST YOU HUNDREDS OF DOLLARS!

**Fallacy:** "Too Technical & Complicated To Build".

**FACT:** Every Heathkit is designed to be "beginner-built". This is proven by the thousands of people from children to senior citizens, from all walks of life, who have built them. Over 300 years of accumulated kit-engineering, the most experienced staff in the business, insure your success. No special skills or knowledge are needed . . . just some spare time and a few simple tools . . . we supply everything else. Famous Heathkit non-technical, step-by-step instructions and clear "exploded" diagrams identify each part, show you exactly what to do and how to do it . . . even how to solder. Nothing is left to chance. Send for a manual and see for yourself!

**Fallacy:** "Takes Too Much Time To Build It".

**FACT:** The average Heathkit can be built in just a few evenings. Kit builders regard this time as well spent, not only in terms of dollar savings, but in fun and relaxation. It's like getting two hobbies for the price of one! You'll be surprised how fast you finish, working only a few hours each evening. And the pride of craftsmanship and self-satisfaction when you're done makes it more than worth the small effort.

**Fallacy:** "Doesn't Perform As Well As Factory-Built Models".

**FACT:** The first Heathkit design consideration is performance. Our special staff of audio engineers use the latest, most sophisticated techniques in the "state of the art". And much effort is devoted to developing new design. For example, Heath introduced the first successful all-transistor stereo components. Only after rigid performance tests are passed, does kit assembly enter the picture. But don't take our word for it. Compare the specifications . . . read the Heathkit component reviews by respected hi-fi authors and editors . . . or ask any Heathkit owner!

**Fallacy:** "Kits Use Inferior Parts".

**FACT:** Heath's reputation for top quality has always been respected by kit builders and non-kitbuilders alike. In fact, we're noted for our conservative ratings. Actually our engineers "over-specify" parts to insure that extra margin for best performance and long, dependable life. As you build your kit, you'll recognize famous names like GE, Sylvania, RCA, Weston, Tung-Sol, etc., on the parts you use.

**Fallacy:** "Because Of Its Low Price, It Just Can't Be As Good".

**FACT:** Because you build it yourself, you save the labor cost of factory-built models. Even more significant, buying direct from the Heath factory eliminates high dealer markups. With Heath, your money goes where it should . . . in parts quality, not product distribution.

**Fallacy:** "Takes Special Test Gear To Align It".

**FACT:** A prerequisite to every Heathkit design is that they meet specifications after assembly without instrument alignment. All critical circuits are completely wired and prealigned at the Heath factory. All other alignment steps are accomplished with the simple "Alignment Without Instruments" instructions in each Heathkit manual.

**Fallacy:** "If Something Goes Wrong, I Can't Get It Repaired".

**FACT:** The Heath Company's most vital concern is your satisfaction, and every effort is made towards this end. If you do encounter problems, first check the "In Case Of Difficulty" section, and "Trouble-Shooting" chart in each manual. Because of the intimate knowledge gained through kit assembly, most kit builders make repairs themselves, thus saving service charges. Heath also maintains a staff of consultants to help & advise you . . . just drop them a note. And you can always take advantage of factory service facilities, as well as local authorized Heathkit service centers.

**Fallacy:** "I'd Rather Not Buy Through The Mail".

**FACT:** Mail order selling is one of the oldest and most reliable forms of product distribution. Its current growth rate is higher than retailing. The Heath Company's success has been built on it. We offer more services than many retailers . . . liberal credit terms, advice on product selection, and complete servicing facilities. In addition, you enjoy the added savings of direct-to-you delivery, and the convenience of shopping right in your home. And who doesn't get excited when a package arrives in the mail?

*Join The Thousands Who Put Their Confidence In Heath...Send For Your FREE Catalog Now!*
66-Watt All-Transistor Stereo Receiver

AM/FM/FM Stereo Receiver AR-13A . . . $184.00. 66-transistor, 17-diode circuit for cool, instant operation & natural "transistor sound." 40 watts continuous, 66 watts IF/RF music power @ ±1 db from 15 to 30,000 cps. Rich walnut cabinet. 35 lbs. We couldn't say it better than Electronics World did in their December '65 issue. "Despite its low price, it is one of the best stereo receivers we have tested and is comparable to many manufactured units costing twice as much."

New 30-Watt All-Transistor Stereo Receiver!

FM/FM Stereo Receiver, AR-14 . . . $99.95. 31 transistors, 11 diodes for cool, natural transistor sound. 20 watts RMS, 30 watts IF/RF music power @ ±1 db from 15 to 50,000 cps. Wideband FM/FM stereo tuner plus two preamplifiers and two power amplifiers. Compact 3 7/16" H x 15 3/4" W x 12 3/4" D size. Assembles in about 20 hours. Custom mount it in a wall, custom cabinet, or optional Heath cabinets (walnut $9.95, beige metal $3.95). 16 lbs.

New Lowest Cost All-Transistor Stereo "Separates"

FM/FM Stereo Tuner, AJ-14 . . . $49.95. Assembles in just 4 to 6 hours! 14 transistors, 5 diodes; less than 1% distortion; 5 uv sensitivity; 4-stage IF. Mount it in a wall, or either Heath cabinet (walnut $7.95, beige metal $3.50). 6 lbs. Says AJ-14 Owner, J. K. Czerw. Little Rock, Ark.: "Why don't you tell people the truth about your AJ-14 FM Stereo Tuner? The quick construction time, fabulous performance, and low price have left me at a loss of words to describe my satisfaction."

Matching 30-Watt Stereo Amplifier, AA-14 . . . $59.95. Assemble in about 10 hours. 20 watts RMS, 30 watts IF/RF music power @ ±1 db from 15 to 50,000 cps. No audio transformers . . . assures minimum phase shift, extended response, lower distortion. Accommodates phono, tuner, auxiliary . . . 4, 8, 16 ohm speaker impedences. Install in a wall, or optional Heath cabinets (walnut $7.95, beige metal $3.50). 10 lbs.

Deluxe All-Transistor Stereo "Separates"

AM/FM/FM Stereo Tuner, AJ-43D . . . $109.00. 25 transistor, 9 diode circuit; automatic switching to stereo; filtered outputs. 15 lbs. Install in a wall, or Heath cabinets (walnut $12.95, metal $6.95). Says Julian Hirsch, Hi-Fi/Stereo Review: "The AJ-43 is an excellent tuner, and holds its own with any other tuner of comparative ratings. I particularly appreciated being able to stick the AJ-43 on top of the AA-21 amplifier, and run them for hours without either becoming perceptibly warm."

Matching 100-Watt Stereo Amplifier, AA-21D . . . $137.00. 70 watts RMS, 100 watts IF/RF music power @ ±1 db from 13 to 25,000 cps. 26-transistor, 10-diode circuit. 23 lbs. Install in a wall, or Heath cabinets (walnut $12.95, metal $6.95). Says Electronics Illustrated: "The sound from the AA-21 is quite startling. Compared to tube amplifiers, the most noticeable difference is the clarity and crispness of reproduction of transients. In terms of measured specs the AA-21 performs as well, and in most cases better than claimed by Heath."

Medium-Priced All-Transistor Stereo "Separates"

AM/FM/FM Stereo Tuner, AJ-33A . . . $94.50. Boasts 23-transistor, 8-diode circuit, built-in stereo demodulator, filtered stereo outputs, walnut cabinet. 17 lbs. Says Radio-Electronics: "...it will get any station that can possibly be pulled in. Dead fringe areas prove to be not so dead as other tuners would have us believe! The quality is indistinguishable from high-quality record reproduction."

Matching 66-Watt Stereo Amplifier, AA-22 . . . $99.95. 20-transistor, 10-diode circuit; 66 watts IF/RF music power, 40 watts RMS @ ±1 db from 15 to 30,000 cps; 5 stereo inputs; walnut cabinet. 23 lbs. Says Julian Hirsch, Hi-Fi/Stereo Review: "It has the unstrained effortless quality that is sometimes found in very powerful tube amplifiers or in certain expensive transistor amplifiers . . . delivers more than its rated power over the entire range from 20 to 20,000 cps."

FREE! 1966 Catalog

Describes these and over 250 easy-to-build Heathkits. Save up to 50%. Mail coupon or write Heath Company, Benton Harbor, Michigan 49022.
least bit of virtuoso fluff. The Szeglio performance is perhaps a bit too sober-sided, and the Turkish percussion is decidedly subdued—at least when compared with the exuberant treatment of it by the late Sir Thomas Beecham.

Recording is fine throughout, and there can be no question of the indispensability of this disc for any representative Mozart collection.

D. H.

THE MOST HONORED
CONDUCTOR ON RECORDS

Georg Solti

His Wagner records are universally recognized monuments, and his Mahler has been acclaimed for its warmth and humanity. Under his baton Von Suppé overtures have breathtaking zest and sparkle, whereas his Schubert and Mahler display delicacy and affection. Georg Solti is a musician of contrasts as he is a man of contrasts. In conversation, his eyes have a gentle, elf-like gleam, yet on the podium he seems at times to be possessed by a demon. Critics have compared his brilliance, intensity and accuracy with Toscanini, while they evoke the name of his other great inspiration—Furtwängler, when speaking of his warmth, sweep and nobility.

Perhaps Solti's greatness is the fusion of these musical and human virtues. Certainly his stature among contemporary conductors is universally recognized, so much so in fact that he is the most honored conductor in the history of recorded music. He has again been given the most sought after award in the record world—the French Academy du Disque Prix de la Plut Grandes Realisation Phonographique Mondiale. It would be historic to have twice received this award for the world's finest phonographic accomplishment, but Solti has now received it no less than five times.

in 1959—
Wagner: Das Rheingold, with Kirsten Flagstad; George London and See Swanholm

in 1962—
Wagner: Tristan und Isolde, with Birgit Nilsson; Fritz Uhl, Regina Resnik and Tom Krause

in 1963—
Strauss: Salome, with Birgit Nilsson; Gerhard Stolze, Eberhard Wächter and Grace Hoffman

in 1964—
Wagner: Siegfried, with Wolfgang Windgassen, Hans Hotter and Birgit Nilsson

and now—
Wagner: Götterdämmerung, with Birgit Nilsson; Wolfgang Windgassen, Gottlob Frick; Dietrich Fischer-Dieskau and Christa Ludwig

BERNARD cond. MUSIC GUILD MS 249 $2.49.

Performance: Good
Recording: Good
Stereo Quality: Artificial

The Indian Queen, Purcell's last work for the stage, is not an opera but a series of vocal and instrumental numbers written for a rather fast-fetched play about Montezuma, Peruvians, and Mexicans. Despite its exotic setting, however, the music is reassuringly English. The score contains some lively orchestral intermezzi and several beautiful vocal passages for solo voices as well as ensembles. While all the soloists are at least satisfactory (though I have some reservations about the countertenor), they do not have the kind of vocal polish that creates really first-class ensembles. Two of the arias, however, are sung in excellent style and irrefutable vocalism: the solo "Ye twice ten hundred deities" (Richard Standen) and the affecting 'They tell us that your mighty powers above' (Patricia Clark). Bernard, who is also responsible for the editing of the music, directs a briskly paced performance, enlivened by the fine harpsichord work of George Malcolm and other good instrumental contributions. While the 'technically augmented' stereo version is skillfully accomplished, it adds nothing immediately discernible to the excellent mono version.

G. J.

REGER: Clarinet Quintet, in A Minor—Scherzo (see BRAHMS)

RECORDING OF SPECIAL MERIT

ROSSINI: Sinz of My Old Age (excerpts).

Recording: Expert and sprightly
Performance: Fairly good
Stereo Quality: Subdued

Perhaps the most amazing thing about this disc is that its delectable contents have so far eluded recording. It has always been a known fact that Rossini's premature retirement from the operatic scene did not mean an end to his creativity. Aside from composing choral works (including the magnificent Stabat Mater), he also wrote a large quantity of short vocal and piano pieces during this period, primarily for the entertainment of his guests (and himself) at his Paris soirées. According to Francis Toye, there are no fewer than one hundred and eighty-six of these pieces preserved in the Liceo Musicale of Pesaro under the title of Sinf of My Old Age, most of them unpublished (or at least so they were in 1947, when Toye's excellent Rossini biography appeared). Nevertheless, some of this music did manage to reach a large audience through the ballet scores of Ottorino Respighi and Benjamin Britten (La Boutique Fantasque, Rossiniana, Matinée Musicales), which drew heavily and brilliantly on the Rossini riches.

And here they are, some of them: a colorful mixture of random inspiration. At one end of the range is the solemn, lugubrious elegy for Meyerbeer; at the other, the deliberately obnoxious La Chanson du Bébé (where the monstrous brat is none other than old, hypochondriac Rossini himself in a moment of cruel self-criticism). In between, there are Italian madrigals and pastorals, French songs, and a strange sequence called Musique avouée, consisting of a piano prelude and six different aria settings of the same Metastasio poem. Everything is intimately scaled, brightened by humor and sophistication, full of fresh melodic invention, and sparked by a mind that, caring not a whit about critical opinion, took obvious delight in the joy of creation.

Two of these piquant pecadillos are of (Continued on page 102)
The Lively Sound of 66! New from UNIVERSITY — A lively trio of new, enjoyable compact 3-way speaker systems. Modern Scandinavian styling in rich, natural oiled walnut with contemporary boucle grille. Three sizes that go anywhere.

The SENIOR 66 Description — New high compliance 12” woofer, high efficiency mid-range, patented Super Tweeter. • 30 watts IPM*. • 22-24,000 cps. • 23¼” x 15¾” x 11½” D. • Brilliance/Presence control. • Selling Price $123.50

The COMPANION 66 Description — New high compliance 10” woofer, high efficiency mid-range, new 3½” wide-angle tweeter. • 30 watts IPM — 24-20,000 cps. • 24” x 13½” x 11½” D. • Brilliance Control. • Selling Price $99.50.

The MINI-FLEX 66 Description — Exclusive mass-loaded long throw woofer, direct radiator mid-range, new 3½” wide-angle tweeter • 20 watts IPM — 10-18,000 cps. • 15½” x 9½” x 6” D. • Sealed air suspension system — ebony trim on oiled walnut. • Selling Price $61.50

*IPM — Music Power

Listen to the lively 66’s at your franchised University dealer today — ask him about his special component stereo systems that feature University’s total lively sound of music. Send for University's newest catalog and guide to Stereo. All free. Write to Desk B62S.

Listen—University Sounds Better

UNIVERSITY SOUND
A DIVISION OF LTV LINING ALTEC, INC.
9500 W. Reno Oklahoma City, Oklahoma

FEBRUARY 1966
CIRCLE NO. 63 ON READER SERVICE CARD
unusual musical interest. Vous pour le voue au may have been the inspiration for some of the smuggets' music in tone. (Bizet idolized Rossini, and was a frequent guest at his parties.) The other, L'amour à Pekin, experiments with the whole-note scale and thus anticipates Debussy by several decades. There is, then, a world of riches in these "sins" of Rossini, a genius you may not, perhaps, in full, deserve measure.

The performances capture the infectious spirit of the pieces. The three soloists are excellent (although there is some strident singing by an unnamed soprano), and pianist Sguciari carries out his assignment with virtuoso aplomb. Though technically the recording is rather undistinguished, this is a thoroughly delightful package, good entertainment, a worthwhile musical discovery—and an enormous bargain.

G. J.

Performance: Powerful
Recording: Good
Stereo Quality: Okay

Recordings of Schubert's lengthy and impassioned four-movement Fantasia for violin and piano have been relatively few. Adolf Busch and Rudolf Serkin performed the music on 78-rpm discs, and Yehudi Menuhin, Johanna Martzy, Rafael Druijan, and Maro Ajemian made microgroove versions. The Menuhin-Kentner disc is available as an Odeon import, also containing the Brahms D Minor Sonata. However, this new Lyric chord disc is well worthy of consideration.

The Fantasia, composed in 1827 for the Czech virtuoso Josef Slavik, is of a piece with such late Schubert masterworks as the E-flat Trio. However, it is not quite as consistent in its level of inspiration. The opening section is intensely dramatic; the second movement has a distinctly Hungarian flavor; the Andantino slow movement is a variation set based on the song Sei mir getröstet; and the finale is a highly virtuosic rondò.

Mr. Zsigmondy and his wife, Anneliese Nissen, give a powerful performance of both this music and the great D Minor Violin Sonata of Brahms in the finest Central European tradition. This is to say there is little striving for tonal sweetness or super-elegance of phrasing, but rather a seeking for intense dramatic expressivity and for proportioning of tempo and phrasing that aims to bring out the architectural aspects of each movement and of each work as a whole.

The recorded sound, too, is no miracle of refinement, but it is wholly adequate. For those whose interest is primarily in the Schubert Fantasy, this disc can be heartily recommended.

D. H.

@ SCHUBERT: Die schöne Müllerin (see Best of the Month, page 78)

@ SCHUBERT: Symphonies: No. 1, in D Major (D. 82); No. 2, in B-flat (D. 125): No. 3, in D Major (D. 200); No. 4, in C Minor (D. 417, "Tragic"); No. 5, in B-flat (D. 485); No. 6, in C Major (D. 589); No. 8, in B Minor (D. 759); No. 9, in C Minor (D. 944, "The Great"); Italian Overtures: D Major (D. 590); C Major (D. 591). The Orchestra of Naples, Denis Vaughan cond. RCA Victor LSC 6709 five discs $28.95. LM 6709* $23.95.
Performance: Polystylish
Recording: Somewhat diffuse
Stereo Quality: Good

There are two elements of unusual interest in this integral recording of the Schubert symphonies conducted by Denis Vaughan, Austrian-born protégé of the late Sir Thomas Beecham. The first is that the performances are based on a re-study of the composer's autograph scores, which has led to a number of changes from the current published and recorded versions of the symphonies. The second is Mr. Vaughan's completion and orchestration of what Schubert began as a third movement for the Eighth Symphony, which we know now as the "Unfinished" Symphony. As source material, Mr. Vaughan had Schubert's own orchestral version of the first nine bars, plus a piano sketch complete except for the second half of the trio.

The most immediate appeal of Mr. Vaughan's revisions of the symphonies—especially the earlier ones—has been the alteration into accented soventuno chords of many that have been published with diminuendo markings. This is true particularly of the slow introductions of the First, Second, Third, Fourth, and Sixth symphonies, and of the concluding chord in the first movement of the Eighth. The audible result is a considerable strengthening of line and dramatic effect.

As for the new third-movement scherzo for the B Minor Symphony, Mr. Vaughan's completion has been lovingly and stylishly done, but this does not alter my opinion that Schubert stopped work on the symphony because he realized that the projected scherzo and finale were not going to match either in style or inspired content what he had done in the two completed movements.

As for the recorded performances as a whole, authentic texts or no, Mr. Vaughan's readings will not efface the accomplishments of Beecham with the early symphonies, of Beecham-Walter and Grinnell with the Eighth, or of Szell and Josef Krips with the "Great" C Major. Vaughan does best with the earlier symphonies, notably the First, Third, and Sixth, which together with the Second and Fourth fall well within the scope of sonority available to the modest-sized Naples Orchestra. However, Mr. Vaughan has not yet achieved the refinement of style and nuance that his older colleagues display with this music; nor does he have at his disposal here the seasoned virtuoso wind players he will be heard in the symphonies before New York, London, Vienna, and Cleveland.

The recorded sound of the Naples Orchestra as taped in the Hercules Hall of the Royal Palace is generally pleasing, if a bit diffuse and occasionally weak in the violin department. All things considered, I would say that this five-record set is of decided interest to serious students and connoisseurs of Schubert's works, but I rather doubt that the general record buyer would want to invest in the entire set. I hope that RCA will make available as separate discs the symphonies of the first six symphonies, as well as the amusingly Rossinian "Italian" Overtures that round out this album, taking the place of the non-existent Seventh Symphony.

D. H.

RECORDING OF SPECIAL MERIT

@ STRAVINSKY: Renard; Mavra; Scherzo à la Russe. Gerald English (tenor), John Mitchinson (tenor), Peter Jouossip (bass), Joseph Rouleau (bass), Joan Carlyle (soprano), Kenneth Mac Donald (tenor), Helen Watts (contralto). Monica Sinclair (contralto), Suisse Romande Orchestra, (Continued on page 104)

HIFI/STEREO REVIEW
Most of these students have stereo phonographs of their own. Why do they bring their favorite records to Pete's room?

The records sound better there. It's that simple.

We found out all about Pete's room from his dad. Pete's father happens to work for our advertising agency. So it was natural that when Pete left for college this fall, he took along one of our portable stereo phonographs—the Model Eleven.

A few weeks ago Pete's father visited his son at school. After discussing Pete's grades, the lack of qualified quarterbacks and the abundance of pretty coeds, he asked Pete about the record player.

It was fine, Pete said. But he had a complaint. It interfered with his sleep. It seems that after the other students in the dorm heard the Eleven, they began bringing their records to Pete's room. At all hours.

Not a man to fumble an opportunity, Pete's father asked if KLH could tell the story in an ad. Pete asked his friends and they agreed.

Some of Pete's friends are in the photo above. Ironically, Pete isn't. He had to go to class. But Pete told us that it's not unusual for his friends to use his Eleven when he's gone. "They've kind of adopted it," he said.

When we took the picture, we decided to ask Pete's friends for some testimonials.

Elliot—he's the one kneeling in the center—said: "Pete's phonograph makes the music sound bigger. I hear things on my records now that I never knew were on them."

Richie—he's sitting on the bed at the left—said: "I play French Horn so I figure I know how the instrument should sound. Pete has a machine that makes a horn sound like a horn."

That's the story of Pete's room. For more on the Model Eleven, go to your KLH dealer. Write to us for a list of them, plus information on all music systems by KLH.* The address is: KLH, 30 Cross Street, Cambridge, Mass. 02139, Dept. 400.

* A trademark of the KLH Research & Development Corp.

Suggested Retail Price: $199.95.
Ernest Ansermet cond., LONDON OS 25929 $5.79, 5929* $4.79.

Performance: First-rate
Recording: Excellent
Stereo Quality: Subdued but opt

It seems to me that there is very little for the flaw-seeking critic to latch onto in this newest addition to Ansermet's rapidly growing catalog of Stravinskiana. There are those, I know, who find his approach to the overall Stravinsky a little too refined, a little lacking in rhythmic animation. But given this approach to the composer's work, he executes his intentions just about perfectly, and—particularly where the so-called neo-classic pieces are concerned—I am myself more partial to Ansermet's way of dealing with the music than I am to anyone else's.

A useful case in point might be made by comparing Stravinsky's own recent recording of Requiem with Ansermet's. While the work is in no sense a neo-classic one—it dates from the years of World War I—the classical approach to composition that was always there after Le Sacre du Printemps is manifestly present. Ansermet brings to this work the essentially classical interpretive components of clarity, directness, and understatement that are themselves hallmarks of his style as a conductor. Stravinsky, in turn, tends more and more to make his interpretive points by shifting emphasis to the more or less technical features of the music: the Picasso-like extension of familiar materials into fresh meaning, the stylistic allusions to traditional composers, to mention two. Ansermet just lets all this happen; Stravinsky underlines it, rather didactically.

If I read the current Schwann catalog correctly, this new Marva is the only one available. It would surely rank high in an excellent bumper crop of them. Standing alone, the work is a must for the collector of the complete Stravinsky. There is an enchantingly mellowness of performance of the Scherzo à la Ruse as a bonus, and both sound and stereo are above reproach. W.P.


Performance: Elegant
Recording: Good
Stereo Quality: Okay

The available discs by the renowned Segovia now total nearly two dozen. On this latest, he offers us a pleasant suite in "olden Polish" style by Polish-born, Parisian-resident Alexander Tansman, a mildly folksy work by the seventy-two-year-old Catalan, Federico Mompo, as well as two sensitively written mazurkas by the woman composer. Maria Esteban de Valera.

The Segovian temperament and beauty of tone are present here in all their loveliness, with virtuosity kept somewhat in the background by the nature of the music itself. The recorded sound is true to a fault, even to that of capturing every movement of Segovia's left hand over the frets. D.H.

ERNEST ANSERMET
Stravinsky with clarity and understatement

André Segovia
Elegance and tonal beauty for guitar works

© VIVALDI: Concerto, in B-flat Major, for Violin, Cello, Strings, and Continuo (P. 388); Concerto, in A Minor, for Two Oboes, Strings, and Continuo (P. 51); Concerto, in G Major, for Strings and Continuo ("Alla Rustica," P. 133); Concerto, in C Major, for Oboe, Strings, and Continuo (P. 9); Concerto, in G Major, for Two Violins, Strings, and Continuo (P. 132). Eugene Smirnov, Andrey Abramenko (violinists); Alja Wassileva (cello); Eugene Napol, Simon Trebnishnik (oboes); Moscow Chamber Orchestra, Rudolf Barshai cond. MERCURY SR 90425 $5.79, MG 50425* $4.79.

Performance: Instrumentally superior
Recording: Very good
Stereo Quality: Excellent

This concert of Vivaldi works for oboes and strings reveals that the Moscow Chamber Orchestra can match any other renowned chamber ensemble—I Musici, I Virtuosi di Roma, I Solisti di Zagreb—for tonal quality and precision. Like these others, the Soviet players render their Vivaldi with a good deal of spirit and fire (and I personally do not find them quite as glib in their interpretations as I find the others on occasion). Stylistically, the Moscow group is similar to the others, too, for the music is presented with little consideration for the performance practices current in the time of Vivaldi. Thus, we have here the notes as given in the score, devoid of added ornaments or embellishments. Although the result is consequently duller than it might have been, by and large the selection of pieces is of high enough quality and the playing sufficiently vital to offset most objections. Mercury's sound is in every way satisfactory, though the harpsichord continuo is not sufficiently prominent. I.K.

COLLECTIONS

RECORDING OF SPECIAL MERIT

At left, the gigantic Altec A7-500 "Voice of the Theatre"® speaker system, whose massive perfection in sound thunders forth in the nation's recording and broadcast studios. (Studios don't have wives concerned with room décor, but they do have a strict requirement for the best speaker system anywhere!)

At right, Altec's new, Magnifique A7-500W-1. Same components, same cubic volume, same sound. Different exterior design.

(Designed for wives and room décor and husbands who won't settle for less than the best speaker system anywhere!)

Hand-fitted sculptured walnut hardwood cabinet, elegantly patterned in natural wood grain. Delicate, Spanish-inspired fretwork grille, curving gently. A gracefully rounded facade for a massively rounded sound.

The Magnifique Altec A7-500W-1. For the man who won't compromise sound...and the woman who won't compromise beauty.

Besides the glorification of style, you will be aware of something new in the sound from the A7-500W-1 which transcends even that which placed the earlier A7-500's at the summit of loudspeakers. Listen to the new Magnifique; or if you're French, the new Magnifique; or if you're Spanish; the new Magnifique!

Altec's PLAYBACK. A7-500, as used in recording and broadcast studios, and in its new, A7-500W-1 decorator model, is a high-efficiency system with an unusually wide, smooth frequency range of 35-22,000 Hz (cps). A large cast-aluminum sectoral horn accurately reproduces frequencies above 500 Hz. Altec's famous high-efficiency 802D high-frequency driver coupled to the 511B horn achieves the cleanest, distortion-free midrange of any h.f. speaker. Low frequencies are reproduced by our 15" Model 416A bass speaker combined with a front-loaded exponential horn and full-size rear-loading reflex baffle.

Designed to operate on 8 or 16 ohms, the Magnifique A7-500W-1 has a 30-watt power-handling capacity. Dimensions: 44" H x 32" W x 25" D. Consumer net: A7-500 (the brute at left) $327; A7-500W-1 (the beauty at right) $498. Same sound! Write for complete Altec catalog, Dept. SR-2.
Harry Tuckwell (horn); Kenneth Heath (cello); John Churchill (harpsichord continue): The Academy of St. Martin-in-the-Fields, Neville Marriner cond. L'OISEAU-LYRE 277 $5.79. OL 277 $5.79.

Performance: Splendid
Recording: Very good
Stereo Quality: Fine

The novelties in this collection are, of course, the Bellini Concerto, which sounds exactly like an aria from one of his operas, and the Cherubini etude, the virtuoso demands of which are spectacularly met by Barry Tuckwell. However, they are of more interest as curiosities than as musical experiences, and the best works on the disc are undoubtedly those by Geminiani and Corelli, done with the same polish and stylistic sensitivity heard in the previous recordings by this ensemble. The Vivaldi is given a suitably chamber-styled reading, and, except for a general lack of embellishment, the solo part is handled very well.

Sound reproduction is rather reverberant but otherwise quite satisfactory. The disc can be recommended to those who are interested in music that is off the beaten path, as well as to those who, like myself, consider every recording by the Academy of St. Martin-in-the-Fields worthy of repeated hearing.

IRENA KOLASINSKA

RECORDING OF SPECIAL MERIT

G. PETER ANDERS: Operetta Recital.
Arias and duets from Lehár: Gidulita, The Merry Widow, The Land of Smiles; Kál- man: Grálda Maritza; Raymon: Marie in Blau; Millöcker: Der Bettelstudent; J. Strauss: Eine Nacht in Venedig; Stola: Ich liebe alle Frauen; Zaubern der Bolivia: Künstner: Der Vettri aus Digida. Peter Anders (tenor); Aulikki Rautawara (soprano); Orchestra of the Deutsche Oper, Berlin, various conductors. TELEFUNKEN HT 9 $5.79.

G. PETER ANDERS: Schumann, Strauss, and Schubert Songs. Schumann: Frühlingsgarten; Die beiden Grenadiere; Intermezzo; Schöue Freunde; Zum Schluss; R. Strauss: Breit über mein Haupt; Die Geige; Nachtigall; Schubert: Lied eines Scherers an die Muse; Der Musicusohn; Gemünd; Frühlingsglaube; Wohin; Liebesbotschaft; Nacht und Träume. Peter Anders (tenor); Hubert Giesen (piano). TELEFUNKEN HT 33 $5.79.


Performance: Top-level throughout
Recording: Fair to good

The tragic death of Peter Anders (as a result of a motor accident in 1944) deprived opera of a top-ranking heldentenor. Only forty-six at the time, he was then at the juncture when he was beginning to find the heavier dramatic roles (Otello, Siegmund, Florestan) more congenial. He is remembered, however, as a lyric tenor of unusual versatility, who excelled in opera, operetta, and lied. With the new, available orchestral material from broadcast sources added to his many recordings, the Anders legacy is beginning to assume important proportions. The three Telefunken imports under review embrace a period of seventeen years in the singer's quite distinguished career.

When the operetta disc first appeared here as a low-priced issue in 1962 (TH 97006). I called it "a feast for the operetta fan." And that's what it certainly is, for the selections are sure-fire charmers, and though the orchestral sound is cramped and faded, Anders' voice is captured in its youthful vigor. As a master of the operetta style, he rates very high in my book—his name is entered following the pages marked "Taubner" and "Witttrisch."

Disc HT 33 presents the tenor in two groups of songs recorded in 1947 and 1949. He chose his songs well, for they highlight the most attractive qualities of his art: firm, masculine tone, unmanndered projection, narrative power, and a special flair for ardent, rapturous expression. There was some tightness in his top notes, but the midrange was uncommonly rich and resonant. This is a beautiful program indeed—Frühlingsgarten and Die beiden Grenadiere show the artist's lively narrative skill to best advantage, while Nacht und Träume demonstrates his sensitive, delicate lyricism.

The four Strauss songs on HT 36 are especially interesting because they are sung here with orchestral accompaniment. With the handicap of dated (1938) reproduction, however, the total effect cannot be fairly judged. The orchestrations are credited to such experts as Robert Heger and Felix Motl, and in three instances they remain reasonably faithful to the spirit of the music. The exception is Heimliche Anforderung, which seems somewhat inflated in this context, especially when capped by Anders' ecstatic approach.

Lest the casual listener dismiss the Tchaikovsky songs as undiomatic, it should be noted that the group includes one Goethe and two Heine settings, and the music fits the original text as neatly as it does Anders' passionate delivery. Both the Tchaikovsky
songs and the Beethoven cycle were recorded in 1951. Except for some unsuitable tempo accelerations in the opening and closing song of An die ferne Geliebte, the performance is excellent. The tightness at the top is more pronounced here, the dynamic shadings less sensitive, but the tonal flow is always beautiful in its sustained richness and evenness. The piano accompaniments are excellent, and the technical quality of the 1951 recordings entirely satisfactory.

G. J.

Miss Bloch, who is noted for her one-woman lecture-recitals, deepening instruments and music of the Renaissance and of medieval times, presents here a well-considered sampling of this repertoire. It ranges from early Hebrew cantillations (played on the recorder) through a variety of songs of the thirteenth to sixteenth centuries (sung in Latin, French, German and English with lute accompaniment) to Elizabethan virginal pieces. As a performer, Miss Bloch is anything but a virtuoso, but then, again, much of this repertoire was for use as Hausmusik rather than for public performance. Thus, if the singing style of the solo lute pieces, for example, lacks the dexterity that one might hear from a Julian Bream, Miss Bloch's playing is undoubtedly much closer to that of the average dilettante of that earlier age. It is only in the self-accompanied pieces that the listener may suffer some distress, for the performer's vocal equipment is decidedly on a lower level than her instrumental skill.

What is enjoyable about the collection is the general stylistics of the playing and, perhaps above all, the degree of enthusiasm that Miss Bloch brings to her repertoire. This is certainly among the reasons why she is able to charm her audiences. Vox's recorded sound is very realistic.

I. K.

This unusually interesting collection fills a gap in the recorded documentation of operatic activities in Germany before the advent of Gluck. The focal point was Hamburg, always a busy port, fortunately untouched by wars, and flourishing in the cross-currents of arts and ideas as well as commerce. No fewer than two hundred sixty-four different operas were produced in Hamburg's own opera house—founded in 1677 on a street called Gänsemarkts (Gossemarket)—during its sixty years of existence. The theater's golden period (1692-1703) was probably unmatched in Europe at the time. Handel's first operas were staged in Hamburg, and at the time they were considerably overshadowed by the works of such contemporaries as Reinhard Keiser (1674-1739), Johann Mattheson (1681-1764), and the unbelievably prolific Georg Philipp Telemann (1681-1767).

French and Italian influences notwithstanding, Keiser was undoubtedly a composer of considerable originality. The excerpts from his Croesus (1730) include a colorful overture in Italian style, a very Handelian opening chorus, pastoral scenes, a song (Mein Kitzchen ist ein Mädelchen) in a folk-song style, and Croesus' very moving aria. The inventiveness of Keiser's orchestral writing appears to be his most striking individuality, but his melodic inspiration and expressiveness are also noteworthy.

Johann Mattheson's Boris Godunow deals with a remarkable operatic subject which, at the time, was almost contemporary history. His music, however, adheres to the prevailing style without revealing an individual quality. It was characteristic of the times that Italian arias could be interpolated into a German libretto as a matter of course.

The long duet from Telemann's Pimpinone not only displays the composer's indebtedness to the Italian style, but also a close similarity in subject matter to Pergolesi's La Sera Padrona. Historical records indicate that the latter followed Telemann's opera by eight years, but it is very likely that the two had a common Italian predecessor.

The rich-toned, impeccable playing of the Berlin Philharmonic takes the honors in this performance, but the vocal accomplishments are impressive. Manfred Schmidt reveals a smooth and steady tenor voice in his arias, and soprano Otto and Siemeling handle some high-lying and not always vocally rewarding music creditably. Hermann Prey brings pathos (and also a certain amount of overemphasis) to Croesus' aria, and Theo Adam is a vigorous Boris in a characteristic aria. There is ample interest in this unusual repertoire to appeal to opera scholars, but the record combines good music, fine performances, and beautifully detailed, rich sound to a degree that should give great pleasure to all adventurous lovers of opera.

G. J.

Performance: Very good
Recording: Outstanding
Stereo Quality: Excellent

THE BAROQUE BEATLES BOOK
REDISCOVERED AND EDITED BY
JOSHUA RIFKIN

DISCOVERED AND EDITED BY
JOSHUA RIFKIN

THE BAROQUE BEATLES BOOK
REDISCOVERED AND EDITED BY
JOSHUA RIFKIN

the best known Beatles tunes in a fascinating 18th century
Baroque setting

1. The Royal Beatleworks
Musicie, MBE 1963
11. Epstein Variations, MBE 69A

III. Trio Sonata
Das Käferlein, MBE 004¼

IV. “Last Night I Said…”
Cantata for the 3rd Saturday after
Shea Stadium, MBE 58,221

EKL-306 mono EKS-7306 stereo

CHAMBER ORCHESTRA
of the
MEREYSEIDE
KAMMERMUSIKGESSELLSCHAFT
under the direction of
JOSHUA RIFKIN

ELEKTRA RECORDS
Presents
THE BAROQUE BEATLES BOOK
under the direction of
JOSHUA RIFKIN

51 West 51st Street • New York City • U.S.A.
7. Poland Street • London W.1 • England

CIRCLE NO. 20 ON READER SERVICE CARD

107
PERCUSSION

3 smashing, dashling pieces composed by Harold Farberman — a percussionist par excellence himself — on a new Cambridge recording, "Classical Percussion". Conducted by Mr. F., The Boston Chamber Ensemble scintillates through: "Progressions", with flute (John Perreis), "Impressions", with oboe (Ralph Gomberg) and "Evolution", with French horn and voice (Phyllis Curtin).

DIGRESSION

We also have large, gorgeous quantities of her talents on another new (only available) recording: Faure's song cycle "Le Chanson d' Eve" and 6 Verlaine poems, a setting each by Fauré and Debussy. Piano accompaniment by Ryan Edwards.

Available in both mono and stereo from your dealer or direct.

CAMBRIDGE RECORDS
471 Washington St., Wellesley, Mass. 02181

CIRCLE NO. 8 ON READER SERVICE CARD

"Which microphone should I use for tape recording?"

Free!

Microphones '66 — a book every owner of a tape recorder should have. Send coupon today!

UNIVERSITY SOUND
A DIVISION OF LTV ANESTER INC.

Dept. B35W P.O. Box 1056 Oklahoma City, Okla.

Name
Address
City
State Zip

CIRCLE NO. 70 ON READER SERVICE CARD

orchestral accompaniment. ODEON 83395 $5.95.

Performance: Spectacular
Recording: Lo-fi

ODEON's fascinating Die Goldene Stimmre series of historical reissues scores again with this scintillating souvenir of Maria Ivogün, Europe's reigning coloratura soprano in the decade following World War I. Aside from confirming the contemporary raves about Ivogün's remarkable technique and command of the highest notes, the disc also justifies the high regard in which she was held by such musical eminences as Richard Strauss and Bruno Walter. Evidently, she was an artist of lively temperament and keen interpretative flair, whose musicianship could find expression virtually unhamppered by technical considerations.

The two Mozart selections document Ivogün's uncommon mastery of the style, particularly her blend of musical accuracy and dramatic thrust. Although in the brilliant Queen of the Night aria she exhibits some rhythmic unsteadiness, her Martern aller Arten is stunning in all respects. As could be expected, Rosina's aria is lively and charming, if a shade capricious in execution by today's more exacting standards. In the non-coloratura excerpt from Nicolai's Merry Wives of Windsor the voice is in top form for expressive ends—the role of the vivacious Frau Fluth in this opera (in which Ivogün appeared in the Manhattan Opera House in 1921) must have been ideal for her gifts. The best known Ivogün recording, Zerbinetta's aria, is given here in its entirety, and a dazzling achievement it is. She tosses off the convoluted tracery of Strauss' writing as though its difficulties did not exist. In the Don Quixote duet the soprano is seconded by her onetime husband, Karl Erb, whose contribution is louder but less ingratiating. Breathing runs and staccato's decorate the Strauss waltz and the musically nondescript Villanelle. Ivogün's range extended to an effortless-sounding E in alt, which she hit often and with pin-point accuracy (the dizzying E at the end of the Rosmini aria, however, is more piercing than pleasing).

Ivogün's art was passed on to her pupils Erna Berger (also honored by a similar Odeon recording which contains four of the selections featured here) and Rita Streich. The annotations disclose that the artist's name is a contraction of Ilsie von Günther, but otherwise they are sketchy and inaccurate. Technically, the sound (1920-ish vintage) is adequate. G. J.


Performance: Vivid
Recording: Good

Although the liner notes claim all of the works recorded here to be manifestations of what is called Third Stream thought—that is, the voguish fusion of "modern" jazz with contemporary "serious" musical practices—it seems to me that only Hall Overton's Sonorities can be taken at all seriously as serious music. And even here, the jazz element is so deeply assimilated into the music that, except for certain apparent instrumental usages, it strikes one as a straight concert hall piece (an extremely good one, by the way) derived from Viennese disdainfulness. The rest of the concert is not much more for sound effect. Macero's Pressure piles massed dissonant sonority on massed dissonant sonority, producing nothing remarkable. When asked for a program note on Hex, composer Jimmy Guifre submitted only the following: "'Hex'—may a six-sided spell of music be cast upon you—'Hex.' I'll buy that—what ever it means.

As for Lewis' Spiritual, it is a conventional, big-hand-setting of Swing Low Chariot. I do not know what the piece is for. And the musical style of Miljenko Prohaska's Concerto No. 2 for Orchestra
might do very nicely for the accompaniment to a sentimental revue tag line film.

The performances are spirited, and the recorded sound is good enough. W. F.

RECORDING OF SPECIAL MERIT

Peter Pears and Julian Bream: Lute Songs. Dowland: Five kyacks for ladies; Sorrows: Stay; If my complaints; What if I never speed; Rossetter: Sweet come again; What is a day?; Whether men do laugh or weep. Morley: Thyrist and Nilla: I saw my lady weeping; With my love my life was nestled; What if my mistress now. Ford: Come Phyllis come. Pilkington: Rest. sweet nymphs. Anon.: Have you seen but a white lily grow?; Miserere. My Maker. Campian: Come let us sound with melodies; Fair if you expect admiring: Shall I come sweet love? Peter Pears (tenor); Julian Bream (lute). LONDON OS 25896 $5.79, 5896* $4.79.

Johann Joseph Fux (1660-1741)
Contrasting the French and Italian styles

Performance: Expert
Recording: Very good
Stereo Quality: Satisfactory

Like the recent "Julian Bream in Concert" (RCA Victor LSC 2819, IM 2819), which featured the guitarist-lutenist and tenor Peter Pears in an affecting group of Dowland songs, this collection provides another first-rate sampling of the Elizabethan lute song. The inescapable Dowland is here, too, of course (though only Sorrows Stay is duplicated on the earlier disc), but his representation is most tastefully supplemented by a good share of both familiar and unfamiliar items by a variety of other composers. The majority are love songs, although two pieces, of which the anonymous Miserere. My Maker is particularly impressive, are sacred.

Unlike the RCA Victor recital, which was made at actual concerts, the present collection is studio-made; it was, in fact, recorded and released in England five years ago, but is only now being made available in the United States. The artistry of both of these performers is of the highest caliber; one would not think, consider Pears' voice, as heard here, among the most beautiful of instruments, yet he handles it with such intelligence and subtlety that one would be hard pressed to find a finer alternative among present-day tenors. Bream, acting as partner rather than mere accompanist, is a perfect match for Pears: together they bring out all the flavor of these marvelous songs. London's recording has the sound of a recital in a fairly small chamber, and stereo balance is naturally achieved. Texts of the songs are included. I. K.

Trios of the Late Baroque


Performance: Delightful
Recording: Very good
Stereo Quality: Excellent

During the Baroque era the trio sonata was as common a chamber-music form as the string quartet was to some hundreds years later. Most of the pieces in this collection are musically pleasing rather than monumental. Among the pieces by lesser-known composers here is Johann Joseph Fux's partita, a programmatic work deliberately contrasting the French and Italian styles. The trio of Baldasare Galuppi is quite charming, and the trio of the obscure Sebastian Bodinus (a chamber musician for the Prince of Württemberg and Koeppenmesser to the Margrave of Baden-Durlach during the first half of the eighteenth century) is delightful. Equally delightful is the playing of the Camerata Musicale, a stylistically knowledgeable group of performers who embolden their parts with what sounds like unconscious enthusiasm and who give to these pieces a spirit and an understanding rarely to be found in recordings of music of this period. Nonesuch's reproduction is excellent. I. K.

Twentieth Century Spanish Piano Music


Performance: Revelatory
Recording: Good
Stereo Quality: Good

I am impressed here, as before, by Gonzalo Soriano's built-in capacity for making newer Spanish music sound Spanish by the most beautifully simple means. The trouble is, of course, that the more popular forays made by both Ravel and Debussy into Spanish folklore have made us imagine its rendition in terms of a sort of Franco-Spanish hybrid. Even in so brief an illustration as Soriano's performance of the Falla Quatre Pièces Espagnoles we see that the influence of French Impressionism on the Spanish master was rather less than many of our interpreters would make it out to be.

Soriano, in short, minimizes coloration in the Impressionist manner, and instead throws maximum stress on the black-and-white strength of folk-derived Spanish lyricism and the raw intensity of indigenous dance rhythms. None of this is seen through a French glass hazily, but in sharp nationalistic profile.

The playing, I repeat, is authentic, the point of view crystal clear. The recorded sound is good. W. F.
Jensen Loudspeakers Sound
Better... Naturally

A standard of excellence was established when Jensen introduced the famous TF-3 shelf loudspeaker system. In a blindfold test the Jensen TF-3 was overwhelmingly preferred over many of the more expensive systems.

The new Model TF-3A represents another step forward in listening enjoyment. Engineering improvements result in greater efficiency with the same natural sound and high quality of performance in every range from 25 to 20,000 cps. The TF-3A, is a 4-speaker-3 way shelf loudspeaker system and is completely compatible with the TF-3 for superior stereo fidelity.

The new Jensen TF-3A is available in oiled walnut cabinet at $115.50 or unfinished hardwood at $99.50.
CHAD AND JEREMY: I Don't Want to Lose Your Baby. Chad Stuart, Jeremy Clyde (vocals); orchestra, Frank Hunter cond. Should I: The Woman in You: Baby Don't Go: and eight others. COLUMBIA CS 9198 $4.79; CL 2398 $3.79.

Performance: Youthful
Recording: Deliberately bad
Stereo Quality: Poor

Rock-and-roll, or "market music," is recorded to be heard on car radios and cheap record players. It is carefully harsh; the harshness is salable. One rarely hears this sort of thing on good equipment, and when one does experience the trade is frustrating. Occasionally it is frustrating. In the case of this album by Chad and Jeremy, it is possible that one of them, Jeremy Clyde, sings fairly well, but there's no way to find out with this muffled recording. Now I'm curious. Will I ever know for sure?

The group has one other thing to recommend: wit. The Beatles have gotten a lot of mileage out of the same thing. Invariably, humorless groups in this field dry up and frug away. Jeremy puts wit into The Woman in You (brilig' out the man in me, or something). The Girl Who Sang the Blues is about a singer in a club who is approached by a man who says, "My name's Brian Epstein" (the man responsible for the Beatles' success). But the songs are all predictably dumb, which is not to say that I don't mildly enjoy certain dumb songs.

The professional shyness of Chad and Jeremy is rather pleasant. They have the enthusiasm that marks the better groups in the current market. As for their product, I find it interesting, but I prefer music. M.A.

RECORDING OF SPECIAL MERIT


Performance: Warm
Recording: Good
Stereo Quality: Good

It is not rare for someone to set out to make a good album and fail at it. It is distinctly unusual when someone sets out to make a bad album and makes a good one by mistake. It would appear that this is what has happened in this case. It seems likely that somebody decided that, to bolster her sagging record sales, Chris Connor should do an album of current pop hits. They reckoned, it would seem, without two things: the warm sensitivity of Miss Connor's singing and the arranging skill of Pat Williams. Between them they've come up with a completely fresh vocal album and a charming one.

The album title is a misnomer. Although all the tunes are done with bossa-nova-like figures, not one is a true bossa nova. They're all American or British pop songs. But the treatment works.

Williams has been on the New York scene for some time, making his living writing television commercials, among other things. He is revealed here as an exceptionally fresh and imaginative writer. There are no gimmicks in his charts, yet they sound like no one else's you've ever heard. The orchestra he uses here is small. Instead of trying to conceal the fact, he has gone for intimacy, and he's achieved it.

Miss Connor is not infrequently flat in the course of the album, but it doesn't seem to matter. Her quiet warmth more than compensates for technical shortcomings. She does wonderful things to good songs like Bobby Scott's A Taste of Honey, Tony Hatch's Downtown, and Johnny Mandel's The Shadow of Your Smile. And even inferior material, such as Mancini's Dear Heart and Frank DeVoll's Hash, Hash Sweet Charlotte, becomes at least digestible.

The collaboration of Chris Connor and Pat Williams turns out to be surprisingly felicitous. Encore, please.

One of the most interesting phenomena in contemporary popular music is the career of a thirty-five-year-old arranger from Germany named Claus Ogerman, Ogerman, who once wrote film scores in Europe, moved to this country in 1959. In the years since, he has become known among a & r men as the one to call if you want a hit record. He has written garbage arrangements for a surprising number of hit singles and albums, grinding them out for many an ugly-voiced singer. For a time, it was widely believed that Ogerman was just another of the successful hacks who infest the music business, a man with an unerring taste for trash.

But a couple of years ago, he wrote the arrangements for a Verve album of the music of Brazil's Antonio Carlos Jobim. The writing in that album—sensitive, spare, serene, and sad—starrled a good many musicians and critics, including me. It was so good that some smiled and ascribed its beauty to Jobim: himself a good arranger. He had no doubt virtually dictated the arrangements to Ogerman. But another Verve album of last year, this one by Cal Tjader and titled "Warm Wave," proved that the sensitivity in Ogerman's writing is his own. Since then, I have heard a good deal more of his quality writing, including parts of some serious musical works, and have become convinced that Ogerman is one of the two or three most brilliant arrangers in America today.

Further proof of this is to be found on a new RCA Victor album titled "The New Sound of Brazil," featuring the piano of João Donato. The album in fact is Donato's. But Donato here becomes an instru-
John Gary: All-Time Favorite Songs. John Gary (vocals); orchestra, Dick Reynolds cond; Night and Day: Fascination; Star Dust; and nine others. RCA Victor LSP 3411 $4.79, LPM 3411* $3.79.

Performance: Erotic
Recording: Excellent
Stereo Quality: Excellent

John Gary is a puzzle. When a singer is consistently or at least frequently out of tune, it is usually because of defective technique —the voice isn’t getting proper breath support. But Gary has a very good vocal technique. The voice is almost as good as that of Vic Damone, but he sings startlingly out of tune. The opening note of this album, the word “You” which begins All the Things You Are, is fiercely out-of-whack. Some of Gary’s notes are so far out they hurt the ears. Making the puzzle more complicated is the fact that he’ll knock out difficult notes in tune and then sing easy ones with a jolting lack of pitch control. And there is no pattern to it: he is sometimes sharp, sometimes flat. One wonders whether Gary simply doesn’t hear well. Yet I can’t even make this speculation with assurance. I used to know Gary when he was getting started in the Midwest, and I don’t remember his intonation as being this bad. As a matter of fact, though it was far from precise, it wasn’t this bad in his last album.

The style of Gary’s singing is dated, reminiscent of the Morton Downey-Kenny Baker-Dennis Day approach. Dick Reynolds’ arrangements for this album are ponderously overwritten, though the orchestra plays them beautifully. The album was recorded in Hollywood, which accounts for the level of playing: studio string players in Hollywood consistently knock the spots off the bored crowd in New York recording studios.

I have great respect for the instrument that is John Gary’s voice, but not for the sloppy way it is used in this album. G.L.

Brooks Atkinson

JOÃO DONATO AND CLAUS OGERMAN: Latin pianist’s tunes backed by sensitive arrangements

João Donato and Claus Ogerman: Latin pianist’s tunes backed by sensitive arrangements

resting is its sure-handed simplicity. Half the arrangements in New York should go to Ogerman for austerity lessons. He never overwrites. He never uses strings in harmony when strings in unison will be as effective. He keeps his string sections from using romantic vibrato, thus eliminating the danger of corn in his lyricism. He prefers clean well-placed counterlines behind a melody to thick masses of chords. Ogerman sounds like a man in love with Latin romanticism but unable to go overboard about it.

Ogerman is one of the busiest men in the business today. It is a legend that he writes much of his stuff in taxicabs while hustling through Manhattan from one record date to the next. How he remains so consistently good is a mystery; one hopes he doesn’t burn himself out. In addition, he’s establishing himself as a music publisher (he published the six Donato tunes in this album) with offices in Broadway’s Brill Building, that horror house of hustlers, fast-buck boys, and moronic young singers with long hair and high-heeled boots. Nobody knows how he keeps it all together. Said one of his friends, an a-s-r man who often works with him: "I don’t understand Claus. He turns out those commercial ar-

ment of the orchestra, which consists of guitar, a Latin rhythm section, strings, one trombone, and woodwinds, with an emphasis on bass flutes. Donato’s biggest contribution lies in the tunes, six of which he composed. This exquisitely recorded album is reminiscent of the Jobim album, but with these differences: Ogerman’s writing, though still soft and translucent, is a little more complex here—and Donato is a better pianist than Jobim.

Donato has limited imagination as an improviser. But he has an impeccable rhythmic sense, and a way of laying back ever so subtly on the beat that makes his single-note lines seem to float. He also has an exquisite and highly personal tone, particularly in chorded passages. Part of the explanation for this distinctive tone may lie in the way he pedals the instrument.

What makes Ogerman’s writing so ar-

rangements one minute and the next writes things so beautiful he’ll take your breath away." I concur in confusion with this gentleman, with one qualification: his own mind has the same strange split as Ogerman’s, and they both puzzle me.

G.L.

FRANÇOISE HARDY: Maid in Paris. Françoise Hardy (vocals), orchestra. I Wish It Were Me; Pas gentille; Nous étions amis: and nine others. Four Corners FCS 24199 $4.79, FCL 2419 $3.79.

Performance: Innocuous
Recording: So-so

It is difficult to sing in any language other than our own. It’s so much a matter of getting the pronunciation more or less correct—that’s the easy part. More crucial is the question of stress, of knowing the natural inflections of the other language so well that you can phrase properly for meaning. Singers facing this problem tend to stiffen up and grow conscious of what they are doing, and the results are usually awkward. Piaf, for example, didn’t sing well in English.

Françoise Hardy, who has a sweet, gentle, pleasant voice, is an attractive French girl who is more popular in France than anyone since Edith Piaf. Her records sell by the million and have been a major influence on French pop music. The French love her; David Borgenicht, writing in the Christian Science Monitor, called her "France’s No. 1 Pop Star, 1969." For a pop singer, that’s high praise.

It is no surprise that she has been wooed by many major labels. She chose the Phantoms because they are French and because they have a well-established English-language record company to handle the distribution. The Phantoms have their own in-house production, with Gus Dudgeon as executive producer, and they have been careful to keep Françoise’s role in the project to a minimum. The English-speaking world has been waiting for her to record; this is the album she has been waiting for. As a French star, she would not have been allowed to record outside France —a situation similar to that of Peter Gabriel, who is prevented from recording outside England. But the English-speaking world is very much interested in her, and she has been approached by several labels. The Phantoms, who are unusually sophisticated about their business, chose to release the album herself, and the result is a well-produced, well-recorded album.

The album is not without its drawbacks. The songs are mostly original English-language material, and the arrangements are rather harsh. But the singing is sweet and gentle, and the production is smooth. The result is an album that is commercially successful and artistically satisfying. It is a credit to Françoise Hardy’s talent and to the Phantoms’ production skills.

G.L.
Leave it to us.
The new, integrated
Miracord 40A
comes with its own
cartridge.

Factory cartridge installation insures correct
installation — optimum playback quality and lowest
record wear. Distortion and tracking problems due to
incorrect positioning and angling are eliminated.

It is natural that the manufacturer who built the
first turntable-quality changer, and the first moving
magnet stereo cartridge, should be the first to combine
the two in an integrated unit.

The new Miracord 40A plays records manually or
automatically, singly or in sequence, at all speeds. Its
features include: heavy, one-piece, dynamically
balanced 12” turntable; dynamically balanced tone
arm; calibrated stylus-force dial; high-torque, 4-pole
induction motor; and the famous feathertouch push
buttons which help make the Miracord the most gentle
of all turntables.

The new Elac 240 mono/stereo cartridge in the
Miracord 40A has an 0.7 mil diamond stylus. It is
distinguished by clean channel separation, low
distortion and smooth, flat response. Its performance
is comparable to many highly reputed, stereo-only
cartridges available today.

The new Miracord 40A is priced at $89.50,
complete with Elac 240 cartridge, but less base. See
and hear it at your hi-fi dealer. For further details,
write: Benjamin Electronic Sound Corp.,
Farmingdale, N.Y. 11736

new Miracord 40A
and inconsequential voice in French, stiffens on side two of this album, which is in English. In French she sounds like a small but natural talent; in English she sounds like the manufactured product of her publisher, anxious to expand the income of her folk-rooted songs to include royalties in dollars and pounds sterling. Frankly, if I heard Miss Hardy singing in someone’s living room, I would think her a nice little amateur who should be encouraged by all means to go on entertaining her friends in this ingenuous way.

**G. L.**

**WALTER JACKSON: It’s All Over.**

Walter Jackson (vocals); unidentified instrumental accompaniment. A Blossom Fell. Opportunity; What Would You Do; They Only Then; and eight others. Okeh OKS 14107 $3.79.

Performance: Urgent, hyperemotional

Recording: Good

Walter Jackson, originally from Florida and now based in Detroit, is a rhythm-and-blues singer trying to expand into broader areas of pop music. Most of this set consists of banal ballads, and although Jackson tries hard to fill them with fervor, their flat lyrics and the equally predictable arrangements by Riley Hampton and Ray Ellis defeat him. Twice—in That’s What Mama Say and Lee Cross—there is enough life in the material to let Jackson indicate the expressive capacity he might have if he were given songs about reality. The rest is labored sentimentality, a chock full of Jackson and for the listener.

**N. H.**

**QUINCY JONES: Quince Plays for Passycrats.**

Orchestra, Quincy Jones cond. What’s New: Passycrat; Blues in the Night; The Hucklebuck; and nine others. Mercury SR 61050 $4.79, MG 21050 $3.79.

Performance: Uninspired

Recording: Muddy

Stereo Quality: Indistinct

When Quincy Jones became an a-and-r man and later a vice-president of Mercury Records, one of the best writers in the fields of jazz and popular music faded into the executive suite. Highly unpredictable now, Jones has worked his way back and forth between Hollywood, Chicago (Mercy’s headquarters), New York, and Europe. He keeps putting albums like this one on the market, but it is impossible to say how much, with his frantic schedule, he actually writes of this music. Arrangement Billy Byers ghost-writes a lot of things for him. And lately, with Byers living in Los Angeles, others have been picking up a few bucks by wearing the Quincy Jones mask. All of this is regrettable and pathetic. It is only one of the music business who is saddened by the disappearance of Quincy Jones’ talent. His appearance is exactly the word. No one, least of all me, is prepared to say it no longer exists. But it is assuredly in hiding.

“Go” by all the cluttered collection of things supposed to have appeal to today’s market. The separate styles don’t match, and even within the charts, the writing is a hodgepodge of “commercial” sounds. But there are two or two nice things. Luiz Bonfa’s Non-Stop to Brazil is an attractive melody nicely done with strings. But even when the writing is good, the performance isn’t. The band is a studio pick-up group, and there is no finesse in their playing. If you listen to, say, one of Lalo Schifrin’s recordings with a studio band and then to this one, you’ll hear a world of difference. Schifrin demands and gets cracking performances from a band; Jones doesn’t. The playing here is lifeless, limp, and heavy.

Finally, the album is badly recorded. Here, too, Jones must be held accountable. As a vice-president of the company, he is in a position of sufficient power to demand and get good sound, at least for his own stuff. He hasn’t here. Not only is the sound dreadfully muddy, but the stereo quality is vague, muffled, and indefinite. This record is a disheartening comment on what the music business can do to the talent of those who let it.

**G. L.**

**GRETA KELLER.**

Greta Keller (vocals); Harry Jacobson, piano. Remember Me?; That Old Feeling: Lights Out: Darling, je t’oublie beaucoup; and eight others. London 1926 $4.79.

This album’s liner notes open with an interesting statement: “To those hoping for the return of beautiful music to its rightful supremacy in show business, no recent development has been more encouraging than the great success of the King Family on television.” Since these notes are unsigned and can therefore be considered a “house” message, this could amount to a tacit admission by at least one record company that most of the popular music of recent years has been pure swill. Interesting.

So is the album. The King Sisters come from an astonishingly musical family and their success on television is encouraging. The female vocal groups of the 1940’s never knocked me out, but the King Sisters were the best of them, and they still are. They have amazing ears. They sing tight dissonances with a precision of intonation that is startling. And the arrangements are excellent with interesting voice leading and warm blends.

This album is for the most part a reissue of material originally recorded on monophonic tapes. The stereo reprocessing is good; Capitol does this sort of thing better than any other company.

**G. L.**

**JANE MORGAN: In My Style.**

Jane Morgan (vocals), orchestra. Side by Side: My Coloring Book, Downtown; and nine others. Epic BN 24166 $4.79, LN 24166® $3.79.

Performance: Stiff

Recording: Harsh

Stereo Quality: Good

Though she has occasionally made a record I’ve liked, on the whole Jane Morgan has been for years one of the singers I most enjoy not listening to. When I find it hard to listen to her at all, I decided to sit down and by assiduous study of this disc figure out just what it is I don’t like about her. The answer turned out to be simple: Jane Morgan is the most rhythmically insensitive singer this side of Eddie Fisher.

She has beautiful pitch, by the way. But (Continued on page 116)
Q. Mr. Marantz, your new 10B stereo FM tuner has caused quite a stir in the hi-fi industry. Now that a large number are in the field, what reactions have you received?

Mr. Marantz: The overwhelming reaction has been one of surprise from owners who found our claims were not exaggerated. One user wrote he had "...taken with a grain of salt your statement that reception was as good as playback of the original tape or disc. However, after using the tuner for several days I felt I owed an apology for doubting the statement." This is typical.

Q. What success have users had with fringe area reception?

Mr. Marantz: Letters from owners disclose some rather spectacular results. From the California coast, which is normally a very difficult area, we have had many letters reporting clean reception from stations never reached before. An owner in Urbana, Illinois told us he receives Chicago stations 150 air miles away with a simple "rabbit ears" TV antenna. Another in Arlington, Virginia consistently receives fine signals from Lancaster, Pennsylvania, 125 miles away; Philadelphia, 200 miles away; and three stations in Richmond 100 miles over mountains, which he said "...come in as good as local stations."

Q. For the benefit of these readers interested in the technical aspects, what are the reasons for this improved fringe area performance?

Mr. Marantz: Technical people will find it self-evident that the rare four-way combination of high sensitivity—better than 2 µv, IHF—both phase linearity and ultra-sharp selectivity in our new advanced IF circuit, and a unique ability to reach full quieting with very weak signals—50 db @ 3 µv; 70 db @ 24 µv—virtually spells out the 10B's superior reception capabilities. Engineers will also appreciate the additional fact that our circuitry exhibits very high rejection of "ENST," or equivalent-noise-sideband-interference.

Q. Considering the 10B's excellent fringe area performance, shouldn't one pick up more stations across the dial?

Mr. Marantz: Yes. The paper published in the April edition of Audio Magazine claimed to have logged 53 stations with an ordinary folded dipole used in the reviewer's apartment, which was "more than ever before on any tuner!"

Q. I appreciate, Mr. Marantz, that the 10B's built-in oscilloscope tuning and multipath indicator is very valuable in achieving perfect reception. How big a factor is this device in the total cost of the 10B?

Mr. Marantz: Well, first we should note the fact that no manufacturer would offer a quality tuner without tuning and signal strength meters. Therefore, what we should really consider is the difference in price between ordinary tuning meters, and our infinitely more useful and versatile Tuning/ Multipath Indicator, which is only about $30! While our scope tube and a pair of moderately priced d'Arsonval meters costs about the same—slightly under $25—the $30 price differential covers the slight additional power supply complexity, plus two more dual triode tubes with scope adjustments and a switch. The rest of the necessary associated circuitry would be basically similar for both types of indicator. The price of the 10B tuner is easily justified by its sophisticated precision circuitry and extremely high-quality parts.

Q. With the 10B's exceptionally high performance, does it have any commercial or professional application?

Mr. Marantz: Yes, very much so. In fact, a growing number of FM stations are already using 10B's for monitoring their own broadcast quality. One station wrote that they discovered their 10B outperformed their expensive broadcast monitoring equipment, and were now using it for their multiplexing setup adjustments and tests.

Q. Just how good is the general quality of FM stereo broadcast signals?

Mr. Marantz: As I have remarked on previous occasions, the quality of FM broadcasting is far better than most people realize. The Model 10B tuner has proven this. What appeared to be poor broadcast quality was, in most instances, the inability of ordinary FM receiving circuits to do the job properly. The Model 10B, of course, is based on a number of entirely new circuit concepts designed to overcome these faults.

Q. In other words, the man who uses a MARANTZ 10B FM tuner can now have true high fidelity reception?

Mr. Marantz: Yes, very definitely—even under many conditions where reception may not have been possible before. This, of course, opens up a tremendous source of material for the man who wants to tape off the air, and who needs really good fidelity. He can, as many of the 10B owners are now doing, build a superb library of master-quality tapes, especially from live broadcasts.

**MARANTZ 10-B TUNER: "...rather spectacular results."**

Also see the exciting Marantz Stereo Pre-Amplifier, Stereo Amplifier, and Straight Line Tracking SLT-12 Turntable.
where she puts her notes in time is another thing entirely. She's liable to drop them anywhere, including on her toe. Sometimes she sings behind the time, sometimes she sings ahead of it. There is nothing wrong with this practice as such. Indeed, properly employed, lagging behind the time or leaning into it can be very effective. The late Nat Cole was a master of these devices. But Miss Morgan does it all wrong. All wrong! She does it in such a way, in fact, that she impedes the projection of the meaning of the lyrics. She takes *Old Cape Cod*, a rather nice little tune with a fair lyric, and makes it as bland and insincere as a travel poster from the Massachusetts Chamber of Commerce.

Such insensitivity alone is enough to turn one off on her singing, but on top of that, she has a lot of bad habits, such as overused downward skids on terminal words of her phrases. Finally, she has affectations of pronunciation, particularly on the sound "oh." "Lonely," for example, comes out very close to being "lay-only."

The liner notes say Miss Morgan was trained at the Juilliard School of Music. Well, even Juilliard can't win 'em all.

© CLAUS OGERMAN: *Watusi Trumpets.* Orchestra, Claus Ogerman, cond. Stingray; Downtown: *Harlem Watusi; Poi- ciana;* and eight others. RCA VICTOR LSP 3455 $4.79, LPM 3455* $3.79.

Performance: Mechaniocal
Recording: Rather shrill
Stereo Quality: Very good

Claus Ogerman has assembled four trumpets, three trombones, reeds, organ, piano, and a percussion section in arrangements of his own devising. The intent, judging from the notes, is to produce a "discotheque program" for dancers and to produce one "that will outlive fads and popularity eruptions." In view of the dismayingly low level of dancing at the average discotheque, Ogerman may well have succeeded here in the first part of his goal. The music, however, is so plodding in conception and so machine-like in execution that it is impossible to speak of its outliving anything. It never breathed to start with.

© LOU RAWLS: *Lou Rawls and Strings.* Lou Rawls (vocals); orchestra, Benny Carter cond. *What'll I Do; Margie; Me and My Shadow; Charmaine* and seven others. CAPITOL ST 2401 $4.79, T 2401* $3.79.

Performance: Relaxed, warm
Recording: Superior
Stereo Quality: Excellent

A virile, easily swinging singer with a sure sense of dramatic relevance, Lou Rawls reawakens such long-dormant standards as *Margie, My Buddy,* and *Charmaine* along with several recent ballads. Benny Carter's arrangements are commercial but crisply crafted with an ear to letting Rawls stand out without undue orchestral obstacles. This kind of album could easily have slid into mawkishness, but Rawls and Carter fortunately have not confused romanticism with sentimentality.

© FRANK SINATRA, JR.: *Young Love for Sale.* Frank Sinatra, Jr. (vocals); orchestra, Sam Donahue cond. *Love for Sale; Too Close for Comfort; I Don't Know Why;* and nine others. REPRISE RS 6178 $4.79, R 6178* $3.79.

Performance: Promising
Recording: Good
Stereo Quality: Good

The son of any famous father faces problems, and they are multiplied when he decides to make his life's work in the father's field of eminence. When the son's name is identical to the father's, and when the father's fame is as great as Frank Sinatra's, then the pressures must be almost beyond another person's comprehension. Frank Sinatra, Jr., has chosen to become a singer, and it must be obvious to everyone that the boy (he's about twenty-two) is walking into a hurricane. Fortunately, he has talent.

I am advised by those who should know that it was on his father's firm recommendation, perhaps even insistence, that Sinatra Jr. went on the road with a band to learn his trade. At first his work was pooh-poohed in the business as a pallid imitation of his father's, but evidently he has learned through experience. Though there are moments in this disc where he is uncertain and afraid (fear shows instantly in a voice), some of the performances, particularly those at faster tempos, have some real authority. His intonation is generally good, and his time is better than his father's was at his age, as you'll hear in a moment if you listen to the Columbia disc Sinatra Sr. cut with the Harry James band years ago. Clearly, Sinatra Jr. is looking for his own identity, and he's beginning to find it.

To be sure, there are touches of his father in his work—but certain bends of phrase, the trick of clipping words off short, and so on. But half the singers in the business have borrowed from Sinatra; about the only ones who haven't are the stupid ones. Frank Sinatra taught *everyone* how to phrase for the meaning of lyrics, and to use the meaning of lyrics. Frank Jr. is the only one without the right to learn from the master would be a little preposterous.

Sinatra Jr.'s voice is attractive. There is youth and warmth in the sound. The range is good, though not spectacular—in *T'o so...*
His talent, he's going to be all right.

business. If Frank Sinatra, Jr., has inherited ample of raw courage I've ever seen in show business. He sings with a curiously vicious angry sound.

As surely as many of the folkie songs take their cue from the Communist line, the work of the Spokesmen has a Fascist ring. Musically, the group has nothing to offer. It is rhythmically and harmonically dull. The lead singer, whatever his name is, has a scratchy little tin-can voice of no quality whatsoever. He sings with a curiously vicious angry sound.

Their lyrics, which try pompously to be important, are ridiculously bad. Their concept of rhyming seems to be to string together a "laundry list" (as it is called in music-publishing and songwriting circles) of nouns ending in -ow. Their songs sound as if they were written with a rhyming dictionary in hand. Miserable, just miserable.

It seems to me that in the Spokesmen, the protest-song movement has reached its logical ridiculous extremity. I consider the whole movement unhealthy. It is hard enough for America's young people to sort out the conflicting views of well-informed and competent public leaders. It is unfortunate that they are being subjected to this kind of irresponsible left- and right-wing brain-washing by a cynical record industry whose only interest in the thing is money.

G.L.


Performance: Bad

Recordings: Fair
Stereo Quality: Fair

We live in an age of ugly art, an age in which art that has only its beauty to commend it is considered suspect. All too many people equate the "depth" of art with its message content—an acceptance, conscious or unconscious, of the Marxist idea that the function of art is propaganda. Afraid of being thought idealists, some of us claim to be realists. And realism is equated with ugliness. So when a man makes ugly music (as John Coltrane and Bob Dylan both do, for example) he has an automatic acceptance among those anxious to be thought of as realistic.

The mass of recent protest music has been most of the left—it first turned up in jazz, then spread over into folk, and now, for the love of heaven, has penetrated rock-and-roll. And now we're getting protest of the right as well.

A year ago, I wrote for this magazine an article on folk music, objecting, among other things, to the left-wing messages of folkies on the grounds that these were political incompetents with an extremely shallow grasp of social, economic, and political matters. Any object to the right-wing messages of the Spokesmen on precisely the same ground. They have the folkies' proclivity for taking enormously tangled contemporary issues and reducing them to simplistic and stupid flat statements.

One of the most complex issues of our time is that of Vietnam. Some of our finest political minds are stumped by it, and there is serious and responsible doubt about the legitimacy of America's position there. Yet the Spokesmen, in a song called Hare Craz e. Be Careful, reduce this agonizing mess to a simple matter of "fighting for freedom, taking a stand." The song is redolent of the worst jingoistic propaganda of forty and fifty years ago.

Consider another song, The Dawn of Correction. After long and arduous examination of the facts and evidence, the Roman Catholic Church is coming to a careful and thoughtful condemnation of the stock-piling of nuclear armaments, which is the most complex issue of our time. Yet these three little show-biz eager-beavers not only condom the game of the chicken, they make the frightening assertion that "the buttons are there to ensure negotiation—So don't be afraid, boy, it's our only salvation."

Ray Charles has been in love with show tunes almost as long as he can remember anything about music.

"When I was a kid in Chicago," he said, his eyes sparkling like a little boy recalling a particularly wonderful Christmas tree, "I used to go down to Lyon and Healy, the big music store, and just smell the sheet music from Broadway shows. Even the smell seemed wonderful to me."

And this wonder is precisely what he has brought to this delightful collection of contemporary show tunes—something original, something with that special Ray Charles touch that makes even the most familiar song shine with bright, fresh, new vitality.

Here are the hit songs by the Ray Charles Singers of this season's new shows—the title song from the latest show by the writer of "My Fair Lady" Alan Jay Lerner, On a Clear Day You Can See Forever, and If I Ruled the World from Pickwick . . .

Plus magnificent songs from long running Broadway hits—The Roar of the Greasepaint, Half a Sixpence, Fiddler on the Roof, and The Fantasticks.

Plus some of the greatest Broadway songs of the past decade from West Side Story, My Fair Lady, Oliver!, The Music Man, She Loves Me and Threepenny Opera.

All done in the different, lively, lovingly young way of The Ray Charles Singers.
strangely, it crops up in soft "sincere" cutting edge of her high register, but more enough handling an audience, but there's a smooth hostility about it. It shows in the cutting edge of her high register, but more strangely, it crops up in soft "sincere" passages, such as the lines that begin with "I want..." in All That I Want.

Streisand apparently searches for good material, but this album contains several pretentious songs. She is not altogether to blame; there are not many good new songs around. But she seems to choose material on the basis of Barbra image rather than musical merit. All That I Want is immediately recognizable as a Streisand-type song. Pianist Neil Wolfe wrote it for her. The song is unnecessarily complex, built on consecutive measures of 3/4 and 2/4 rhythm, and it is overlaid with chord changes and melody leaps. Its lyric is a maze of girlish desires, gowns, diamonds, sequins. He Touched Me, from Drat the Cat, the short-lived Broadway show in which her husband, Elliot Gould, starred, is shallow and repetitive.

She misses the point of Johnny Mandel's The Shadow of Your Smile by singing with cuteness, and the song's lovely mood is further spoiled by an overly busy rhythm section. I Got Plenty of Nothin' is an earbender that would have seemed more appropriate on her first album. She has developed her up-tempo tunes least. Even her fervent fans (the ones I know—and often I'm among them) merely abide her sardonic, overarranged rhythm numbers.

There is one superb song in this collection: Malibu and Shire's No More Songs For Me, sensitively arranged by Don Costa. After Wolfe's complicated All That I Want, No More Songs For Me is a moving example of the power of simplicity. Barbra Streisand appears to be a good judge of her own direction as a singer; her talent is growing and becoming refined. What she needs to develop now is a keener insight into which songs are worth all that energy. M. A.

COLUMBIA CS 9209 $4.79; CL 2409 $3.79.
Performance: Vital
Recording: Very good
Stereo Quality: Very good

Barbra Streisand's success happened so quickly and so hard that she could have developed in any number of directions and could still have coasted on momentum for quite some time. Many in the music business watched her flight with interest, some with concern. She completely oversized in her first album, yet the edge of embarrassment she rode fascinated even complacent ears. It was an ingenious debut album, but had she continued with total hysteria she would have exhausted her fans.

Instead, she took the substantial aspects of her odd talent and pressed in on them. She still oversizes in this album, but she does it better, which is to say she does it less. She's more sparing with her crises. Sometimes she gets into a phrase's meaning without the crutch of volume, which takes skill. As for comedy, she's got it covered—her reading of Buddy, Can You Spare a Dime is a break-up. So is Second Hand Rose.

I noticed a side to her delivery here: sometimes she sounds mean. In a recent concert I sensed the same thing. Oh, she's cool enough handling an audience, but there's a smooth hostility about it. It shows in the cutting edge of her high register, but more strangely, it crops up in soft "sincere" passages, such as the lines that begin with "I want..." in All That I Want.

Streisand apparently searches for good material, but this album contains several pretentious songs. She is not altogether to blame; there are not many good new songs around. But she seems to choose material on the basis of Barbra image rather than musical merit. All That I Want is immediately recognizable as a Streisand-type song. Pianist Neil Wolfe wrote it for her. The song is unnecessarily complex, built on consecutive measures of 3/4 and 2/4 rhythm, and it is overlaid with chord changes and melody leaps. Its lyric is a maze of girlish desires, gowns, diamonds, sequins. He Touched Me, from Drat the Cat, the short-lived Broadway show in which her husband, Elliot Gould, starred, is shallow and repetitive.

She misses the point of Johnny Mandel's The Shadow of Your Smile by singing with cuteness, and the song's lovely mood is further spoiled by an overly busy rhythm section. I Got Plenty of Nothin' is an earbender that would have seemed more appropriate on her first album. She has developed her up-tempo tunes least. Even her fervent fans (the ones I know—and often I'm among them) merely abide her sardonic, overarranged rhythm numbers.

There is one superb song in this collection: Malibu and Shire's No More Songs For Me, sensitively arranged by Don Costa. After Wolfe's complicated All That I Want, No More Songs For Me is a moving example of the power of simplicity. Barbra Streisand appears to be a good judge of her own direction as a singer; her talent is growing and becoming refined. What she needs to develop now is a keener insight into which songs are worth all that energy. M. A.

JAZZ

CANNONBALL ADDERLEY;
Cannonball Adderley — Live! Cannonball Adderley (alto saxophone), Nat Adderley (cornet), Charles Lloyd (tenor saxophone, flute), Joe Zawinul (piano), Sam Jones (bass), Louis Hayes (drums). Work Song; Theme: Sweet Georgia Bright; and two others. Capitol ST 2399 $4.79, T 2399 $3.79.

Performance: Spirited
Recording: Very good
Stereo Quality: Good

Many of Cannonball Adderley’s most popular records have been the ones his groups have recorded in nightclubs. This is the first such album he has made for Capitol, and it does not quite measure up to his previous efforts in this vein. For one thing, Charles Lloyd, one of several young saxophonists entranced with the work of John Coltrane, lacks the power and versatility of Yusef Lateef, whom he replaced.

The other members of the group play in their standard manner—Nat Adderley, as

$379. CABINET

...SAME CABINET $151.
All you need is a screwdriver to house your equipment in fine cabinetry at superb savings. Furn-a-Kit know-how gives you the custom built look in hi-fi cabinets, front, bedroom and dining room pieces, wall furniture, many others... even if you've never done anything more ambitious than hang a picture. Dozens of styles to choose from. Results are guaranteed or money back. For complete catalog of Contemporary, Traditional and Period designs send 25c to Bronx address.

FURN-a-KIT
Dept. H26, 1308 Edward L. Grant Hwy., Bronx, N.Y. 10452
151 East 53rd Street, N.Y. 10022

SEND HI FI/STERO 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

Additional postage: Add $1 per year for Pan-Am and all other foreign countries.

Mail to: HI FI/STEREO REVIEW
Dept. 0204 Portland Place, Boulder, Colo. 80311

HIFI/STEREO REVIEW
usual, is reminiscent of Miles Davis. The one player to go beyond his usual scope is Joe Zawinul, in his solo on The Song My Lady Sings. Nat Adderley's Little Boy With the Sad Eyes seems intended as the hit of this session, but doesn't really make it. J.G.

@@ WILD BILL DAVIS AND JOHNNY HODGES: ConSoul and Sax. Wild Bill Davis (organ); Johnny Hodges (alto saxophone); Dickie Thompson, Mundell Lowe (guitar); Milt Hinton, George DuVivier (bass); Osie Johnson (drums). L'il Darlin'; No One; Johnny Come Lately; Drop Me Off In Harlem; and six others. RCA Victor LP 3393 $4.79, LPM 3393* $3.79.

Performance: Relaxed
Recording: Very good
Stereo Quality: Good

Johnny Hodges is a master—everyone knows that by now, and there are no new ways to say it. Of late, he has been involved in a series of albums with organist Wild Bill Davis. I am by no means an organ fan, and would rather hear Hodges in a different small-band setting, but Davis is one of the best organists in the business and Hodges seems at ease with him.

Much of Hodges's artistry resides in the sweet, lovely sound of his alto sax, which everyone has decided to call "creamy." I guess it is creamy, at that. But anyone wanting to know about Hodges should simply listen to his first entrance phrase on Sunny Side of the Street. Light, dancing, and airy, it serves instant notice of how easy-going and pleasing an album this is going to be.

About half the set is made up of Hodges' favorites from the Ellington band—which is good news. And anyone who can still find something new to do with Sophisticated Lady after all these years—wonderful song as it is—has to be a master. J.G.

DIZZY GILLESPIE: The New Continent (see Best of the Month, page 80)


Performance: Not Gordon's best
Recording: Good
Stereo Quality: Okay

Except for the highly accomplished bassist, who is a Dane, the performers on this record are semi-expatriate American jazzmen. The leader, tenor saxophonist Dexter Gordon, has experienced a remarkable resurgence in the last few years, playing very well and reminding those who need reminding of the debt owed him by Rollins and Coltrane. The debt of the latter is especially evident on the forceful blues solo Havea.

Pianist Kenny Drew is playing better than ever, and Donald Byrd's may be the best, purest trumpet tone in jazz.

Perhaps the finest track is the ballad Dare That Dream. So many players are unable to perform ballads that it is good to hear Gordon, who is both strong and romantic.

One entire side is given over to Byrd's Taunya, which is not that exceptional a line, and the choruses upon choruses of solos tend to make this just one more Blue Note blowing session, when it should have been much more. Don't miss Gordon, though; any of his other records for this company will do. J.G.

RECORDING OF SPECIAL MERIT

@@ CLIFFORD JORDAN: These Are My Roots. Clifford Jordan (tenor saxophone), Roy Burrowes (trumpet), Julian Priester (trombone), Chuck Wayne (banjo), Cedar Walton (piano), Richard Davis (bass). A l Heath (drums), Sandra Douglass (vocals). Silver City Bound; De Gray Goose; Goodnight Irene; Black Betty: Black Girl; and five others. ATLANTIC SD 1444 $4.79, 1444* $3.79.

Performance: Excellent
Recording: Very good
Stereo Quality: Apt

The subtitle of this album, "Clifford Jordan Plays Leadbelly," gave me some bad moments. Jordan had always seemed to me to be well down in the second or third rank of tenor players, working occasionally with post-bop East coast bands like those of Max Roach, but seldom distinguishing himself. So much for him, I figured. And the concept of the album seemed gimmicky as the devil. Gimmicks are gimmicks, and seldom anything more. Then I played the record.

The first few bars of the first track gave

The Tape Recorder Friends Recommend

Eight out of ten owners told us they bought their Tandberg on a friend's recommendation. What better way to judge a tape recorder than to hear the unbiased comments of users whose opinion you value highly?

There are many important reasons why friends do recommend Tandberg—its precision components are carefully assembled and meticulously pretested to insure years of continuous, care-free operation.

And you hear more than just plain sound—a Tandberg projects a vivid dimension that stirs your senses—makes fine music come to life.

Find a friend with a Tandberg—he'll tell you.

Stereo and Mono Models from $199.50 to $498.00 at franchised dealers only. One Year Guarantee.

Distinctly Better, Clearer, More Natural Sound...

TANDBERG OF AMERICA, INC./P.O. BOX 1718 THIRD AVENUE/PELHAM, NEW YORK 10803

FEBRUARY 1966

CIRCLE NO. 59 ON READER SERVICE CARD

119
me more kicks than I've had from a jazz record in months. With a few minor exceptions, the rest of the record sustained the feeling.

Jordan has made Dick's Holler into a piece of Thirriages-style Ellingtonian "jungle music," complete with Roy Burrows playing a growl trombone. He takes Goodnight Irene as a mocking, funky waltz. He is not afraid to use things like tambourines and banjos when he feels they are necessary, and he uses them with expert, moving effect.

The instrumentalists are splendid. Burrows sounds like Clark Terry, but without his occasional excessive cuteness. Richard Davis always finds the proper bass pattern (is it he who sounds like a guitar on Black Girl?). The vocals, on Black Girl and Take This Hammer, are by Sandra Douglass, who sounds to me like Odetta without the affectation. Nat Hentoff, on the liner note, expresses the hope that she gets her own album soon, and I couldn't agree with him more.

The only two less-than-excellent tracks are Jordan's own The Highest Mountain, which seems out of place, and a perfunctory Yellow Gal. Apart from these, Jordan, in his direct solos and sometimes shocking but always idiomatic arrangements, has created a unique, absorbing, and delightful album.

Roland Kirk: The Roland Kirk Quartet Featuring Elvin Jones. Roland Kirk (tenor saxophone, manzello, stretch, castansets, siren), Elvin Jones (drums), Jaki Byard (piano), Richard Davis (bass). Not as much as the other Kirk quartet did, but it's not bad. Kirk pays tribute to the jazz past while reshaping his materials into personal, contemporary statement. He has never before on records had such resourceful support. Jones and Davis are two of the most imaginative of all jazz rhythm-section players, and Jaki Byard is especially well suited to Kirk because Byard incorporates the whole jazz heritage in his playing while also remaining open to new possibilities of sound and conception.

Kirk does not always succeed fully in his restless, ambitious quests. The use here, for example, of pre-recorded sounds is still rather rudimentary, and his solos sometimes substitute sheer gusto for striking inventiveness. But he infuses everything he does with such devotion to the act of music and with such vitality that he draws and holds attention. The notes by musician-critic Don Heckman are a model of lucid information—a combination of an interview with Kirk and analysis.

LES MC CANN/GERALD WILSON: Les McCann and the Gerald Wilson Orchestra. Les McCann (piano), Victor Gaskin (bass), Paul Humphrey (drums), Dennis Budimir (guitar), Teddy Edwards (tenor saxophone), others. Could Be: Guts; Maleb; Sailor the Waiter; and four others, Pacific Jazz 91 $4.98.

Performance: Stock Recording: Okay

Critics are usually so delighted to have a big band around at all that they leap to praise any new one that manages to stay together, if only for recording. This is the best explanation I can offer for why that Gerald Wilson's group has received. The jacket annotator says that if Wilson had

Roland Kirk: Modern Jazz Quartet's lyrical vibist decided to go into motion pictures, he would have become "a great director in the tradition of Kramer, Preeminger, or Stevens." If he means by that tradition something massive, pretentious, and impersonal, I agree. It doesn't help to have as defiantly unimaginative a soloist as McCann, either. And judging from the compositions, all but one of which are his, McCann writes just about as well as he plays.

The band is absent on Lot of Living, and might as well be absent on Restin' in Jail, since it appears only briefly at the end. For the rest, Wilson confines himself to the Basie organization-man technique, and many of his sections sound as if he were being properly respectful to a guest soloist who didn't bother to show up. From this I except his interesting work on the Latin-styled Maleb. On Sailor, McCann sounds like Pete Johnson and Albert Ammons, but unfortunately, it only lasts for a moment. J.G.

MODERN JAZZ QUARTET: The Modern Jazz Quartet Plays George Gershwin's Porgy and Bess. John Lewis (piano), Milt Jackson (vibraphone), Percy Heath (bass), Connie Kay (drums). I Love You, Porgy; Summertime; My Man's Gone Now; Bess. You Is My Woman; and three others. Atlantic 5 1440 $5.79, 1440* $4.79.

Performance: Formal Recording: Very good Stereo Quality: Good

When the Modern Jazz Quartet performed these pieces from Porgy and Bess in concert, they were billed as a suite. Since I did not attend those performances, I don't know whether John Lewis strung them together with connecting material in a sort of long medley; here, at any rate, each piece is played separately.

The formalism that detractors of the MJQ deplore has never been more depressingly evident than it is here. It Ain't Necessarily So is all tricked out with different tempos; Oh Where's My Bess, which the quartet recently released, is now introduced by a figure Gil Evans used in his arrangement of the work for Miles Davis. The whole thing seems served under glass. From this criticism I except the marvellously lyrical Milt Jackson, who is as superb and emotionally open as ever. On Bess, You Is My Woman, his alteration of the phrase that goes with the lyrics "mornin' time and evenin' time" is one of the finest things he has ever done. But in the main, John Lewis has made a cold museum piece out of warm, vital songs.

GREAT MOMENTS IN JAZZ RE-CREATED AT THE NEWPORT JAZZ FESTIVAL. Max Kaminsky, Muggsy Spanier, Wingy Manone, Joe Thomas (trumpets), Edmond Hall (clarinets); Lou McGarity, George Brunis, J. C. Higginsinto (trombones); George Wein (piano); Buzzy Drootin, George Wettling, Jo Jones (drums); Bob Haggart, Slam Stewart (bass); Wingy Manone, George Brunis (vocals), The Roof Blues; Isle of Capri; Relaxin' at the Top; Stealin' Apples; and eight others. RCA Victor LSP 3369 $4.79, LPM 3369* $3.79.

Performance: Zestful Recording: Good except for over-recorded drums Stereo Quality: Excellent

For the 1964 Newport Jazz Festival, George Wein, the producer of the Festival, set up a series of reunions among jazz veterans of the Dixieland and swing periods. The program was a selection of songs strongly identified with particular jazz styles and stylistics of the past. Where possible, the musician who first put his mark on the song was asked to re-create the performance—Bud Freeman in I've Found A New Baby, Wingy Manone in Isle of Capri, George Brunis in I Wish I Could Shimmy Like My Sister Kate and so forth.

Especially memorable were the hot, tangy clarinet of Ed Hall, the ear-splitting Howlin' Wolf, the cool, understated, but beautiful, stuff-gusto of Bud Freeman, and the stabbing lyricism of trumpeter Joe Thomas. There were other robust performances, but at times, the effects of age were manifested in stale ensemble playing and a reliance on memories rather than on fresh inventiveness (At The Jazz Band Ball, Isle of Capri, Stealin' Apples). On the whole, however, the reunions were more stubbornly vivid than they were ghost-like; and much credit should be given the consistently buoyant piano of Mr. Wein himself.
Zen in stereophonic?

"softly clashing sounds; a bamboo grove
stirred by a vagrant breeze..."

It can be said that stereophonic parallel the philosophy of Zen—in the search for ultimate reality in purity and clarity of sound. Truest 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 CASCADE TUNER
- AUTOMATIC PROTECTION CIRCUIT

(Continued on next page)


**SONY**

**First Again!**

**NEW**

**"Easy Threader"**

Tab

...makes every tape reel self-threading!

2 "Easy Threader" Tabs — FREE — in each box of 7" and 5" (1800' and 900') of Sony Magnetic Recording Tape.

Other good reasons for buying Sony Magnetic Recording Tape with "Easy Threader" Tabs are: Convenience — instant take-up, no fumbling with tape ends. Performance — Lubri-Cushion, Permatizing, Oxi-Coat, are exclusive Sony tape features for everlasting performance.

![Image](https://via.placeholder.com/150)

Don't Lose Your Heads Over Price! Recorder heads, that is

It's false economy to buy cheap tape. Bargain break in white box tape — no bargain in the end! Magnetic Recording Tape MUST contain lubricants to minimize costly wear on your recording and playback heads. Cheap recording tape lubricants — if they use any — quickly wipe off. The tape becomes abrasive, causing pits in the heads which trap shedding oxide and form gummy film. You lose high frequencies and ultimately muffle all sounds. In the end, expensive recording and playback heads must be replaced and damaged tape-feeding mechanisms repaired.

For TRUE ECONOMY, full range fidelity and lasting performance, buy Sony tape. The heavy Oxi-Coat used on Sony Magnetic Recording Tape is impregnated with LUBRI-CUSHION, an exclusive silicone lubricant which can never wear off!

![Image](https://via.placeholder.com/150)

**SONY**

**SUPERSCOPE**

Dept. 18, Sun Valley, Calif.

**CIRCLE NO. 68 ON READER SERVICE CARD**


**SONY**

**First Again!**

**NEW**

**"Easy Threader"**

Tab

...makes every tape reel self-threading!

2 "Easy Threader" Tabs — FREE — in each box of 7" and 5" (1800' and 900') of Sony Magnetic Recording Tape.

Other good reasons for buying Sony Magnetic Recording Tape with "Easy Threader" Tabs are: Convenience — instant take-up, no fumbling with tape ends. Performance — Lubri-Cushion, Permatizing, Oxi-Coat, are exclusive Sony tape features for everlasting performance.

Don't Lose Your Heads Over Price! Recorder heads, that is

It's false economy to buy cheap tape. Bargain break in white box tape — no bargain in the end! Magnetic Recording Tape MUST contain lubricants to minimize costly wear on your recording and playback heads. Cheap recording tape lubricants — if they use any — quickly wipe off. The tape becomes abrasive, causing pits in the heads which trap shedding oxide and form gummy film. You lose high frequencies and ultimately muffle all sounds. In the end, expensive recording and playback heads must be replaced and damaged tape-feeding mechanisms repaired.

For TRUE ECONOMY, full range fidelity and lasting performance, buy Sony tape. The heavy Oxi-Coat used on Sony Magnetic Recording Tape is impregnated with LUBRI-CUSHION, an exclusive silicone lubricant which can never wear off!

**SONY**

**SUPERSCOPE**

Dept. 18, Sun Valley, Calif.

**CIRCLE NO. 68 ON READER SERVICE CARD**


**SONY**

**First Again!**

**NEW**

**"Easy Threader"**

Tab

...makes every tape reel self-threading!

2 "Easy Threader" Tabs — FREE — in each box of 7" and 5" (1800' and 900') of Sony Magnetic Recording Tape.

Other good reasons for buying Sony Magnetic Recording Tape with "Easy Threader" Tabs are: Convenience — instant take-up, no fumbling with tape ends. Performance — Lubri-Cushion, Permatizing, Oxi-Coat, are exclusive Sony tape features for everlasting performance.

Don't Lose Your Heads Over Price! Recorder heads, that is

It's false economy to buy cheap tape. Bargain break in white box tape — no bargain in the end! Magnetic Recording Tape MUST contain lubricants to minimize costly wear on your recording and playback heads. Cheap recording tape lubricants — if they use any — quickly wipe off. The tape becomes abrasive, causing pits in the heads which trap shedding oxide and form gummy film. You lose high frequencies and ultimately muffle all sounds. In the end, expensive recording and playback heads must be replaced and damaged tape-feeding mechanisms repaired.

For TRUE ECONOMY, full range fidelity and lasting performance, buy Sony tape. The heavy Oxi-Coat used on Sony Magnetic Recording Tape is impregnated with LUBRI-CUSHION, an exclusive silicone lubricant which can never wear off!

**SONY**

**SUPERSCOPE**

Dept. 18, Sun Valley, Calif.

**CIRCLE NO. 68 ON READER SERVICE CARD**


**BERNICE REAGON: Folk Songs:**

The South. Bernice Reagon (vocals). Cotton Need 'A Pickin'; Of Po' Stinner: Amazing Grace; Grey Goose; and ten others. FOLKWAYS FA 2457 $5.79.

**Performance:** Impressive solo debut

**Recording:** Very good

Twenty-three-year-old Bernice Reagon is one of the more distinctive "freedom singers" to have emerged from the civil-rights battlefield of the South in the past few years. At first, she used old tunes for entirely new, militant purposes—changing the lyrics to form contemporary imperatives. Gradually, she began to explore and take increasing pride in the old, rich heritage of Negro-American music for itself, and this album represents her approach to some of that material in terms of its intrinsic worth.

Deep-voiced Miss Reagon's rhythmic resiliency and mastery of dynamics are so compelling that she is able to sustain the entire recital without accomplishment of any kind. I would hope, however, that in the future, she might be joined by complementary instrumental voices, particularly by jazzmen who share her love and understanding of Negro musical roots. In any case, this album stands firmly on its own. Among the surprises is Miss Reagon's interpretation of Aunt Rhody as an unusually moving lament. And her plunge into the deep springs of religious faith in Amazing Grace results in one of the most powerful calls to the spirit in the long recorded history of this segment of American music. N. H.


**Performance:** Unselfconsciously ingratiating

**Recording:** Excellent

**Stereo Quality:** Good

A modern Johnny Appleseed of folk song, Pete Seeger probably travels more than any other American folk singer and has a broader and more diversified repertory than any of his colleagues. "The only reason I try to sing so many different kinds of songs," he explains, "is that I sing for many different types of audiences." Another reason, I would think, is Seeger's ceaseless curiosity about the way other people sing and live. In a sense, this album is a re-captulation of his world travels, containing the American material he has performed for audiences from Africa to Japan and also including songs he's absorbed on his journeys. One track, Bob Dylan's Masters of War, was recorded in Japan in 1963. Here Seeger is joined by a translator.

The other material ranges from a witty Scottish song about the "transport revolution," through a Moscow pop hit, a Hindu devotional song, an Irish revolutionary anthem, and a last cry of determination from a Jewish partisan in Poland in 1943. Seeger is not entirely at ease in all of the varying styles, but the performances are united by his own openness to new experiences and new life styles. His singing, as a result, is free of affectation and full of affection. There are more musically folk singers, but few communicating so basic a feeling of oneness with the world. N. H.

**GLENN YARBROUGH: It's Gonna Be Fine.** Glenn Yarbrough (vocals), unidentiﬁed orchestra. Sometimes; Never Let Her Go; Down in the Jungle; Where Does Love Go; Ring of Bright Water; and seven others. RCA Victor LSP 3472 $4.79, LPM 3472 C $3.79.

**Performance:** Unctuous

**Recording:** Good

**Stereo Quality:** Okay

If I enjoyed Glenn Yarbrough's albums as much as I do the work of his annotators (and for less perversian reasons), I would be eager to hear each new one as it came out. But as it is, I feel he gives his skiffilful notewriters a hard row to hoe because it must take considerable writing talent to justify such an album.

Yarbrough is more or less the Billy Vaughn of the folk movement, with saccharine narrations over sentimental music of a kind I thought had died with Mr. Vaughan's Melody of Love. These are the work of the man I nominate for a position as the new Edgar Guest: Rod McKuen. Elsewhere, Yarbrough makes passes at whatever else seems currently viable, including folk-rock. If enough people are gulled by this to make a Victor contract plausible, then they are welcome to it. I find it offensive and would rather say no more about it.

J. G.

**COLLECTIONS**

**ITALIAN FOLK SONGS:**

Collected in Italian-Speaking Communities in New York City and Chicago. Giambattista Murolo, Giuseppe Soru, and others (vocals, guitar). Quatro Stagioni, La Semana; Niona Nauna; Songs of Mastroigilia, the Bandit; and thirty-three others. FOLKWAYS FE 4010 $6.79.

**Performance:** Authentic, fascinating

**Recording:** Good

Sponsored by the Folklore Department of the University of Indiana, Carla Bianco, an Italian folk-music collector, has produced the first in a projected series of volumes documenting Italian folk-music survivals in the United States. Alan Lomax, who edited this album with Carla Bianco, has
often pointed out that not nearly enough effort has gone into collecting in the various ethnic neighborhoods of American cities. For many transplanted traditions, there is not much time left because the American process of acculturation is relatively quick. Hopefully, the quality of this set will stimulate researchers to examine the remaining musical heritage here of Hungarians, Greeks, Czechs, and other immigrants before it is too late.

In an attempt to "determine how Italian folk traditions were altered in America and what part they played in the adjustment of Italians in their new life here," Carla Bianco took a tape recorder to several Italian neighborhood in New York and Chicago. As she points out, the enthusiastic performers were ordinary city dwellers—"factory workers, housewives, small businessmen, secretaries, trade-union organizers, fishermen, garment makers..."—but they have kept alive the local, village-based songs of the old country. "The unique aspect about this survival," Carla Bianco emphasizes, is that "these songs, formerly sung in the fields under an open sky or under a balcony in the narrow street of a hill village, were preserved in the crowded tenements" of American cities.

The album includes an illuminating variety of music from many different regions—street tunes, satirical songs, serenades, religious services, recitations, harvesting songs, epic ballads, games, and folk prayers. The performers sing briskly and with such prideful conviction as to make the outside listener regret that in inexorable time, even such strong survivals as these will become attenuated. As children and grandchildren become separated from their families' roots in another continent and culture, The notes contain texts and translations.

**Performance:** Competent Recording: Good Stereo Quality: Okay

This is the first folk-rock throwaway record I've come across. Obviously made to cash in on a trend, it consists of instrumental performances on organ, harmonica, and guitar of some of the new protest songs. Most of the songs are Bob Dylan's, and there are also songs by Donovan and P. F. Sloan that might as well be his. Just to make sure they're on the right track, the group uses the Byrds' introduction to Mr. Tambourine Man. Which was a big hit.

But even if the songs were played properly (which they aren't—the organ has a distressingly inappropriate Mighty Wurlitzer sound), there would be little point. These songs are largely valuable for their lyrics, and some of Dylan's most popular numbers that are included here can be terribly monotonous without them—Rolling Stone and Subterranean Homesick Blues, for example. To take a kind of music that demands involvement and make a record like this one seems ludicrous.

J. G.
be the proof of musicality in a Broadway score. Hooey! They were able to hum them because they're relentlessly ordinary.

One thing shines brightly in this whole turdish mess, and that's the singing of Barbara Harris. I remember Miss Harris well from her performances in the lyric skits at The Second City in Chicago about five years ago. Her comic talent was already apparent, and she sang in a pleasant though small voice. Her voice has grown in strength and body and character since then, and apparently the scope of her talent has grown with it. She sings in a fresh natural way in this recording.

It may well be that one or two of these tunes will begin to sound good to us a year from now, when some of the superb arrangers of the record industry have had a chance to do something with them. (Come Back to Me has a good lyric and could be turned into an interesting witty ballad.) These arrangers will be more responsible than either Mr. Lane or Mr. Lerner for whatever longevity the songs enjoy.

The plot of the show? Oh that. Well, it's about this chick who can make flowers grow and remember a previous life and do similar leger-de-mind. Her psychiatrist falls in love with the earlier her, but she wants him to get hung up on the present her, and there's this other guy who's in love with her, and so on.

The rest is eminently forgettable, as with the songs too. The rest is merely an arrangement of the essential charm.

A mongrel musical made up of second-hand ideas left over from Lady in the Dark and The Secret Life of Walter Mitty, this hodge-podge about a daydreaming young lady who refuses to have her brownstone torn down to make room for an office building is at its worst when the music is playing. The tunes are belted in their mediocrity by the doggedly vulgar lyrics supplied by Sammy Cahn. Even the artless, well-scrubbed charm Julie Harris brings to her amateur singing cannot take the curse off lines about "smiling with egg on your face."

Peter Marshall's lusty, wholesome baritone is defeated every time he opens his mouth by the Hollywoodness of numbers such as More Than One Way (a ditty about the beauty of big buildings). Mr. Cahn is far more at home in The Gaiety, a song number about the allurements of a Broadway delicatessen store, and he has put some pointed, save-that-landmark references together in a finale called Spare That Building. The rest is eminently forgettable, tunes and all, including Local 403, where the tin-hatted construction workers whistle at passing girls, and Gershon, the plantation holler. Interpersed with these prizes are specimens of dialogue ("Are you trying to tell me I'm a nut, doctor?"..."No, I'm the nut doctor!") which the producers of the album have seen fit to immortalize in vinylity for obscure, no doubt perverse, reasons of their own.

P. K.

SPOKEN WORD


Performance: Mellificent
Recording: Uneven

Robert Donat was an actor with a keen intelli gence and a voice as caressing as a viola's. He liked to read poetry, and over the years recorded quite a bit of it privately for his own pleasure. His taste was nothing if not catho lic, veering from Wordsworth to Robert Bridges to T. S. Eliot. He once made an album of Eliot's Old Possum's Book of Prac- tical Cats with a musical background on the Angel label, and the results were delightful.

A reading of one of these is included here. On side one there are also samplings of lyrics by Keats, Wilfred Owen, Robert Browning, and Shakespeare. These are marked by an occasional descent to bathos, as well as by the overfamiliarity of much of the material.

There are no crescendos, however, on side two, which is made up of the lyrics of carousel, ballads, and poems of all sorts on the theme of Christmas, ranging from Thomas Hardy's The Oxen to Christmas poems by John Betjeman, Hilaire Belloc, and Walter de la Mare and concluding with a prayer attributed to St. Francis of Assisi. Although the sections are uneven in technical quality, recorded as they were on different machines over the years, the total impact is eminently pleasant—a joy in any season.

P. K.


Performance: Self-incriminating
Recording: Unbalanced
Stereo Quality: Clever

This is a smartly edited novelty wherein the actual recorded statements of eight public figures have been rearranged to correspond with a series of questions of the news-interview type for frequently hilarious effect. By taking excerpts from taped speeches and interviews and splicing them together in new ingenious sequences, the editors are able to coax our nation's leaders into some strange and telling byways. "Let me make one thing clear," Mr. Eisenhower says, and proceeds to a very sizable orgy of double-talk. "What is New York to you and your wife Ethel?" the interviewer asks Robert Kennedy, and the answer raps our lourd and clear, "Something that we will hand over to our children." In this way, in response to a question as to who treated his last...
head cold, President Johnson is heard naming an endless list of doctors; Mrs. Johnson conducts a lunatic tour of the White House; the words of Richard Nixon, Everett Dirksen, and Barry Goldwater are turned against them; and Nelson Rockefeller admits that he hasn't "the slightest idea" what the duties of a governor are.

The fellow who put this album together was also responsible for "The First Family," a heavy-handed, crashing bore.

Which sold four and a half million copies was also responsible for "The First Family," and it's a mystery about Harry's guilt, and the strange tensions between Agatha and Amy, lead the listener to expect turns of events more earthbound and immediately exciting than the religious and mystical ones which later develop. Eliot, always a severe critic of his own work, faults himself for having paid more attention in the play to verisimilitude than to plot and character development, and for having inserted poetic speeches "too much like operatic arias."

Yet the poetry in the play helps to hold the listener breathless, and in this recorded performance, completed the day before Eliot died at 76, it is spoken to perfection by a stunning cast he had chosen himself. Paul Scofield is magnificently remote and bemused as Harry; Sybil Thorndike supreme as the high-handed but ever-thwarted Amy; Flora Robson a muted but strangely sympathetic Agatha. Under Sucker's imaginative direction, tenuous encounters take on believable contours, the sounds of the chryses horses between humor and horror as their author intended, and the inferences and echoes of every live sustain a mythical intensity essential to the projection of the play's mood and meaning. Only the intrusion of overfamiliar snippets from the works of Ravel and Debussy as incidental music struck me as distracting—a minor flaw, surely, in a major recording achievement. P.K.

**JOHN FITZGERALD KENNEDY...**

As We Remember Him.


**Performance:** Modish
**Recording:** Excellent

In this chilling but compelling play, Eliot sought to "convey the pleasures of poetry" to a theater audience through a work that deals with the theme of sin and expiation in the manner of a modern detective story. He turned to the Greeks for his subject—this time to the Enneadides of Aeschylus. The House of Atreus is transformed into a stuffy family in the North of England. Amy, the indiscreet dowager Lady Mon-chensy, is discovered by her country house in Wishwood surrounded by a collection of relatives straight out of Charles Addams. They include her younger sisters—the frostbitten Agatha, the malicious Violet, the snobbish Ivy; Amy's dead husband's brothers—harmless Gerald and well-meaning Charles; and wistful Mary, the daughter of some deceased cousin. Amy has arranged this reunion to celebrate the homecoming of her oldest son Harry after eight years away from Wishwood, Harry, a haunted, distracted figure, arrives in no mood to take over the estate but pursued by the Furies (the actually sees them) and suffering from a guilty (he actually sees them) and suffering from a guilty conviction that he has murdered his late wife by throwing her overboard in a storm at sea.

As the play develops, the closer doors at Wishwood are, as it were, yanked open to reveal a succession of nasty skeletons. The atmosphere built up in the first scenes, with the relatives whispering together in eerie choruses, the mystery about Harry's guilt, and the strange tensions between Agatha and Amy, lead the listener to expect turns of events more earthbound and immediately exciting than the religious and mystical ones which later develop. Eliot, always a severe critic of his own work, faults himself for having paid more attention in the play to verisimilitude than to plot and character development, and for having inserted poetic speeches "too much like operatic arias."

Yet the poetry in the play helps to hold the listener breathless, and in this recorded performance, completed the day before Eliot died at 76, it is spoken to perfection by a stunning cast he had chosen himself. Paul Scofield is magnificently remote and bemused as Harry; Sybil Thorndike supreme as the high-handed but ever-thwarted Amy; Flora Robson a muted but strangely sympathetic Agatha. Under Sucker's imaginative direction, tenuous encounters take on believable contours, the sounds of the chryses horses between humor and horror as their author intended, and the inferences and echoes of every live sustain a mythical intensity essential to the projection of the play's mood and meaning. Only the intrusion of overfamiliar snippets from the works of Ravel and Debussy as incidental music struck me as distracting—a minor flaw, surely, in a major recording achievement. P.K.

**RECORDING OF SPECIAL MERIT**

**T. S. ELIOT: The Family Reunion.**


**Performance:** Spooky
**Recording:** Excellent
**Stereo Quality:** Ingenious

In this chilling but compelling play, Eliot sought to "convey the pleasures of poetry" to a theater audience through a work that deals with the theme of sin and expiation in the manner of a modern detective story. He turned to the Greeks for his subject—this time to the Enneadides of Aeschylus. The House of Atreus is transformed into a stuffy family in the North of England. Amy, the indiscreet dowager Lady Mon-chensy, is discovered by her country house in Wishwood surrounded by a collection of relatives straight out of Charles Addams. They include her younger sisters—the frostbitten Agatha, the malicious Violet, the snobbish Ivy; Amy's dead husband's brothers—harmless Gerald and well-meaning Charles; and wistful Mary, the daughter of some deceased cousin. Amy has arranged this reunion to celebrate the homecoming of her oldest son Harry after eight years away from Wishwood, Harry, a haunted, distracted figure, arrives in no mood to take over the estate but pursued by the Furies (the actually sees them) and suffering from a guilty (he actually sees them) and suffering from a guilty conviction that he has murdered his late wife by throwing her overboard in a storm at sea.

As the play develops, the closer doors at Wishwood are, as it were, yanked open to reveal a succession of nasty skeletons. The atmosphere built up in the first scenes, with the relatives whispering together in eerie choruses, the mystery about Harry's guilt, and the strange tensions between Agatha and Amy, lead the listener to expect turns of events more earthbound and immediately exciting than the religious and mystical ones which later develop. Eliot, always a severe critic of his own work, faults himself for having paid more attention in the play to verisimilitude than to plot and character development, and for having inserted poetic speeches "too much like operatic arias."

Yet the poetry in the play helps to hold the listener breathless, and in this recorded performance, completed the day before Eliot died at 76, it is spoken to perfection by a stunning cast he had chosen himself. Paul Scofield is magnificently remote and bemused as Harry; Sybil Thorndike supreme as the high-handed but ever-thwarted Amy; Flora Robson a muted but strangely sympathetic Agatha. Under Sucker's imaginative direction, tenuous encounters take on believable contours, the sounds of the chryses horses between humor and horror as their author intended, and the inferences and echoes of every live sustain a mythical intensity essential to the projection of the play's mood and meaning. Only the intrusion of overfamiliar snippets from the works of Ravel and Debussy as incidental music struck me as distracting—a minor flaw, surely, in a major recording achievement. P.K.

**CHECK YOUR SHURE STYLI PERIODICALLY**

True, it's unfortunate . . . and unfortunately, it's true: the diamond tip of ANY high fidelity stylus eventually wears out. Some sooner, some later. The new ultra-lightweight tracking force cartridges (1 oz or grams) extend diamond tip life many times. But even they need periodic inspection. Depending upon the degree of wear, a worn stylus will (at the very least) appreciably accelerate audible record wear—or it can actually damage a record beyond redemption, in a single playing!

**SHURE PERFORMANCE DEPENDS ON A GENUINE SHURE STYLUS**

The superior performance of all Shure cartridges DEPENDS upon the Shure Stereodyne Stylus Assembly. An inferior stylus replacement will audibly detract from and significantly reduce the cartridge's performance, and increase record wear. Obviously, if an imitation Shure Stereodyne Stylus is used, we cannot guarantee that the cartridge will perform to public specifications. Accept no substitute. Look for this wording:

"THIS DYNETIC STYLUS IS PRECISION MANUFACTURED BY SHURE BROTHERS, INC."

Write: SHURE BROTHERS, INC.
222 Hartrey Ave., Evanston, Illinois

CIRCLE NO. 6 7 ON READER SERVICE CARD
Because music is important to you—

You need this new guide to the fascinating world of stereo high fidelity components.

- Tells you everything you should know about stereo hi-fi music reproduction.
- Describes just what you ought to know about stereo hi-fi amplifiers, tuners, speakers, tape recorders, etc.
- Explains the flexibility and ease of placing your component system in all kinds of room arrangements and decor.

Send just $25 for postage and handling
TO: Institute of High Fidelity Dept. R
516 Fifth Ave., N.Y. N.Y. 10036

Name__________________________
Address________________________
City________________State_______

P. K. 

HIFI/Stereo Review

copyright 1972

Because music is important to you—

You need this new guide to the fascinating world of stereo high fidelity components.

- Tells you everything you should know about stereo hi-fi music reproduction.
- Describes just what you ought to know about stereo hi-fi amplifiers, tuners, speakers, tape recorders, etc.
- Explains the flexibility and ease of placing your component system in all kinds of room arrangements and decor.

Send just $25 for postage and handling
TO: Institute of High Fidelity Dept. R
516 Fifth Ave., N.Y. N.Y. 10036

Name__________________________
Address________________________
City________________State_______

P. K. 

HIFI/Stereo Review

copyright 1972

voice comes back later to make another point. If you turn the slick pages of the book while you listen, you’ll find the same tributes and reminiscences in slightly expanded form—which is just a mist confusion—along with magnificent photographs of events in Kennedy’s life, reproductions of letters, clippings, drafts of speeches—a monumentally, lavishly laid-out scrapbook.

It all should add up; somehow it doesn’t. Perhaps the paper is too shiny, the format too chic. Mr. Kuralt tries valiantly on the records to link the various statements by the late president’s relatives and admirers into an inspiring experience, but the statements seem too many, too apt, too bright—the whole package too pretentious—to add up to a moving tribute to an actual, fallible human being who lived and breathed and mattered in a real world not quite so shiny nor so beautifully bound. In fact, I kept wishing someone would hammer, or hesitate for one instant at a loss for words, or at least let out a little sigh. Nobody did. But it all looks mighty handsome up on a shelf.

P. K.

@ RUDYARD KIPLING: Gunga Din, Barrack Room Ballads, Recessional, and Other Poems, Boris Karloff, Edward Woodward, Nigel Davenport, Ronald Fraser, Murray Melvin (readers). CAEDMON TC 1193 $3.95.

Performance: Too refined

Recording: Satisfactory

On the top shelf in my hall closet I keep a blue-label Victor spoken word recording which dates back to the old acoustical days. On one side it reads "Gunga Din" and on the other he offers "Boots," rising to an insane shriek at the end, which used to drive my mother out of the house whenever my father played it. I certainly wish Caedmon had let me lend them this study in histrionics before they started recording Kipling!

Boris Karloff is all very well, and his readings here of "The Law of the Jungle," "The Way through the Woods," and "If" (whatever happened to all the samples it used to be embroilered on?) are pleasantly avuncular, but who is this Ronald Fraser to think he can read "Gunga Din" in coy Cockney tones without a shred of hysteria? And how did Nigel Davenport ever manage to get through all six stanzas of "Mandalay" without once bursting into song? If the people at Caedmon wish to make the White Man’s Burden fashionable again (and apparently they do, for the unsigned album notes describe Mr. Kipling as “one of the sensitive and gifted intelligences of literature”), they will have to abandon the homely, intimate approach suitable for twentieth-century neo-metaphysicians and teach their actors to rear back and scream “You’re a better man than I am” as if they meant it. It’s this "ere understatement that astened the settin’ of the sun on the ‘ole bloomin’ British Empire, if you ask me. Tommy Atkins didn’t go pussy-footin’ into Burma the way I read it, bless ‘is bleedin’ soul, No, sir, ‘e marched.

P. K.

@ @ SHAKESPEARE: Henry VI, Part One, Marlowe: Dramatic Society: Richard Maxquand, Laurence Devlin, Peter Orr, Freia Dowie, Gary Watson, David King, Patrick Garland, V. C. Clinton


Performance: Glamorous

Recording: Excellent

Stereo Quality: Convincing

This is the first of a trilogy of plays covering the fifty-year reign of the good but weak King Henry VI from 1422 to 1471. As English history, scholars consider the plays a mere jumble, but as studies in the dynamics of politics and the behavior of men as political animals they are unchallengable.

Part One opens in Westminster Abbey at the funeral of Henry V. His son, still a boy, has just been crowned king. News that Henry V’s hard-won dominions in France are being reclaimed by the Dauphin, Charles, propels the drama into headlong action, turning Henry VI into one of the noisiest and most eventful of Shakespeare’s dramas, full of alarms, excursions, fanfares, and flourishes as the French drive back the English besieging Orleans, attack Rouen, and encircle Bordeaux.

These battles are as nothing, however, compared to the in-fighting among the English themselves. Two of the leading nobles, the Duke of Somerset and Richard Plantagenet (who claims he is the real heir to the throne), actually touch off the War of the Roses in the second act when, in a garden, Somerset plucks a red rose and Plantagenet a white one, and they choose up sides. Meanwhile, the French advance, until the bickerish English at last are united, a peace is concluded with the intervention of the Pope, and the Earl of Suffolk talks Henry into marrying the duplicitous Margaret, daughter of the King of Naples—a match that sets the stage for revolution and treachery in Henry VI, Part Two.

Henry VI has a hero, it is surely not King Henry, who sits by ineffectually, but the English general Lord Talbot, who fights on to the death against impossible odds and dies with his son in the massacre of his forces at Bordeaux. The villain, or villainess, surprisingly, is none other than Joan of Arc known in the play as Joan La Pucelle. Shakespeare portrays her as such a spitfire and treacherous witch that his lines for her have often been disparaged as the work of some other playwright.

The play, like most of the histories, is full of courtly language. Most of the acting honors are shared by David King as the Duke of Gloucester, Denis McCarthy as the Bishop of Winchester, Peter Orr as Richard Plantagenet, Gary Watson as the Earl of Suffolk, and William Devlin in particular as the brave Lord Talbot. They hurl their choice stanzas to the air like real bluebloods and with a wonderful unity of style. Freda Dowie is a suitably virtuous Joan, while Richard Mar- quand paints the king in just the right saintly, subdued hues, and Terrence Hardiman supplies some touching moments between battles as the aged Edmund Mortimer, Earl of March. George Rylands is, as usual, delightful, solemn, exciting and somewhat overbearing.

P. K.
MORE ENTERTAINMENT REVIEWS

IN BRIEF

DATA

** BACK PORCH MAJORITY: Riverboat Days! Back Porch Majority (vocals and accompaniment). Mark Twain; Ol’ Bailey; Down the Ohio; Mighty Mississippi; and eight others. Epic BN 26149 $4.79, LN 24149 $3.79.

** DUKES OF DIXIELAND: “Lute” at Bourbon Street (Chicago). Frank Assunto (trumpet, vocal), Papa Jac Assunto (trombone, banjo), Dave Remington (trombone), Jerry Fuller (clarinet), Gene Schroeder (piano), Rudolph Brown (bass), Barrett Deems (drums). China Boy; Strutin’ with Some Barbecue; High Society; Fiddler on the Roof; and eight others. Decca DL 74653 $4.79, DL 4652 $3.79.

** EARL GRANT: Spotlight on Earl Grant. Earl Grant (vocals, piano, organ); unidentified orchestra. I Am in Love; Love Letters; Gravy Waltz; Work Song; and eight others. Decca DL 74624 $4.79, DL 4624 * $3.79.

** SON HOUSE: Father of Folk Blues. Son House (vocals and guitar). Death Letter; Louise McGhee; Sundown; Empire State Express; and five others. Columbia CS 9217 $4.79, CL 2417 $3.79.

** DR. SEUSS: Fox in Socks; Green Eggs and Ham. Marvin Miller, narrator. Musical accompaniment by Marty Gold. RCA Camden CAS 1063 * $2.49, CAL 1063 $1.89.

** DAVE VAN RONK: Sings the Blues. Dave Van Ronk (vocals, guitar). Bed Bug Blues; Tell Old Bill; Dick’s Song; Willie the Weeper; and eleven others. Verve/Folkways FVS 9006 $5.79, FV 9006 $4.79.

** NEIL WOLFE: Out of This World. Neil Wolfe (piano); orchestra, Peter Matz cond. My Romance; Matchmaker; Barbera; and nine others. Columbia CS 9178 $4.79, CL 2378 $3.79.

COMMENTS

After Randy Sparks sold his interest in the New Christy Minstrels, he formed a second group, the Back Porch Majority. Unsurprisingly, in its style, approach, and material it bears a marked resemblance to the Christy Minstrels. This program by the Majority is a slick, light, professional one dealing with the lore and legends of the riverboat days.

Since Dixieland has not been a viable part of the jazz scene for a long time, most of its practitioners are simply recapitulating the past. Some can still improvise in the idiom with fire and wit, but the Dukes of Dixieland are not among them. Occasionally, the heavy going here is lightened by flashes of bright, highly professional piano-playing by Gene Schroeder. The recording is very live.

Grant is a pretty fair pianist and organist, but he has the quality and approach and often uses the material of Nat King Cole. And he doesn’t restrict such imitating to Cole—several songs in this program have been more or less patented by Ray Charles. So, however skillful or ingratiating or versatile he may be, I can’t pay Grant much mind.

Son House, a superb guitarist and a better-than-average singer, is all-in-all one of the finest current practitioners of folk blues. He performs well here, and the recording is very good technically. I would not recommend this disc to everyone, but those who are passionately interested in blues singing should not miss it.

This is another recording of the popular children’s stories of Dr. Seuss (Theodor Seuss Geisel). Fox in Socks is an elaborate tongue-twister involving a wonderful variety of sounds. Side two relates the experiences of a creature who does not care for green eggs and ham (and who can blame him?). Mr. Miller, the voice of the cartoon character Gerald McBoing-Boing, tackles all the roles on this disc, and is obviously equal to anything.

Dave Van Ronk specializes in interpreting the Negro folk and city-blues traditions, and although he is exploring a heritage that is not his, he is more substantial than most others searching in this area for their musical identities. He has unfettered vitality and an impressive lyrical bent; moreover, he knows which are the best songs of the past.

Neil Wolfe plays the piano relatively well, but his chord changes and voicings are hackneyed, and his structures begin well enough but are resolved poorly. Peter Matz’s arrangements are first-rate but Wolfe plays at them, head-on, rather than with them. The album is well recorded.

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. Lifetime 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-660/PRO: $60.00
MODEL HA-10: $43.50
MODEL HA-8: $24.50

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

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

CIRCLE NO. 54 ON READER SERVICE CARD
At last amplifier manufacturers are breaking the 20 to 20,000 cps response barrier.

IT'S ABOUT TIME.
After all, we've been making speakers that go well beyond those limits for years!

Let's start at the bottom (as much as an octave below most other woofers). Our thirty-inch diameter woofer reproduces 15 cps fundamental bass at full volume without doubling. Nothing less than a live performance can compete with the sound you hear—and feel—from this giant speaker. Model 30W $250.00

Over a decade of engineering refinement has made this E-V twelve-inch cone speaker unexcelled in mid-bass performance (and it's also an uncommon value as a full-range speaker from 30 to 15,000 cps). Model SP12 $65.00

It takes this sophisticated team of compression driver and patented diffraction horn to fully satisfy the rigorous demands of the treble range. There's no smoother combination than E-V T250 and 8HD. Model T250 $88.00 Model 8HD $21.00

Ruler flat from 3,500 to 23,000 cps! But extended range is just one of the benefits of the T350 VHF driver. Its exclusive throat and horn design spreads undistorted highs to every corner of your listening area. Delightful! Model T350 $66.00

These unusual component speakers have been combined in the Patrician 800—often acclaimed the world's finest loudspeaker system, $995.00 in Traditional or Contemporary cabinetry. It's waiting to be challenged by the most powerful, widest-range amplifier you can buy. Listen. The difference you hear is what high fidelity is all about!

Other E-V component speakers for every requirement—indoors or out—range in price from $14.00 to $250.00. Hear them at your nearby Electro-Voice high fidelity showroom. Write for free catalog.

ELECTRO-VOICE, INC., Dept. 264
616 Cecil Street, Buchanan, Michigan 49107

ElectroVoice
SETTING NEW STANDARDS IN SOUND
HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

STEREO TAPE

Reviewed by MORGAN AMES • DAVID HALL • IGOR KIPNIS


Performance: Exciting
Recording: Superb
Stereo Quality: Highly effective
Speed and Playing Time: 7½ ips; 49' 50"

Release of this tape makes available in four-track format all nine Beethoven symphonies in the Karajan-Berlin Philharmonic recordings for DGG. As I noted in reviewing the original disc release, the Eroica is perhaps the finest performance of the lot, combining dynamism with the broadly lyrical approach common to the Central European tradition. The recorded sound is wonderfully rich yet transparent in texture, and the stereo dimensionality leaves nothing whatever to be desired.

Despite the almost equally substantial merits of the Szell-Cleveland and Steinberg-Pittsburgh tapes (on Epic and Command respectively), this DGG-Karajan Eroica would be my choice among the currently available four-track versions.


Vladimir Ashkenazy (piano). LONDON LCL 80164 $7.95.

Performance: Romantic to the core
Recording: Mostly good
Stereo Quality: Satisfactory
Speed and Playing Time: 7½ ips; 41' 45"

This is a tape "first" for the Chopin Ballades and Nouvelles Etudes. However, the distinctive aspects of Ashkenazy's performances are brought into sharp relief by comparison with the Artur Rubinstein RCA Victor disc version of the Ballades.

Rubinstein accomplishes a brilliant and powerful exteriorization of Chopin's music through a combination of rhythmic vitality and tension of phrasing; Ashkenazy adopts a highly flexible phrase line, employs ample rubato in his treatment of rhythmic pulse, and tends to curb the dynamics of his climaxes for the culminating point of each ballade. His playing of the great F Minor is especially noteworthy in this respect. By and large, it is the lyrical A-flat Ballade that gains most from this treatment. Those who favor a more objective style of Chopin interpretation may find themselves taking issue with Mr. Ashkenazy. His reading of the Nouvelles Etudes is one of great elegance and tonal refinement.

The recorded piano sound tends to favor the lower middle register somewhat, though not annoyingly so. However, my review tape was rather high in hiss content and displayed a trace of flutter at the beginning. D.H.

CHOPIN: Piano Concertos No. 1 and 2.

János Vajda (piano), Vienna Symphony, Rudolf Kempe cond. Deutsche Grammophon DGG 8801 $7.95.

Performance: Exciting
Recording: Very good
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 14' 33"

This album contains the two most popular concertos, especially the No. 1. However, I must admit that I have been somewhat disappointed with some of the recently released concertos, and I don't think that the Kempe-Vajda version is likely to change my opinion. Kempe has the first movement, especially the exposition, rather deeply and early, which results in a rather heavy-handed performance. The recording is excellent, but the performances aren't quite as good.

FISCHER-DIESKAU AT THE REHEARSAL PIANO

A vivid Papageno for a fine Magic Flute

HANDEL: Messiah. Elisabeth Schwarzkopf (soprano); Grace Hoffman (contralto); Nicolai Gedda (tenor); Jerome Hines (bass); Choruses, Orchestra, Otto Klemperer cond. Angel Y35 3657 $17.98.

Performance: Traditional
Recording: Excellent
Stereo Quality: Fine
Speed and Playing Time: 3½ ips; 14' 33"

In spite of the fact that an essay in the booklet that accompanies this set (it is not enclosed but may be obtained free by mailing a postcard to Angel) stresses the historical—the changes Handel made in the original version of Messiah from performance to performance, the scoring, early casts—Klemperer's interpretation here is "traditional," in the sense that it is not a Baroque performance stylistically. It employs a chorus and string section that sound very large, and it is lacking in most of the proper Baroque practices, such as double-doubling, ornaments, and cadenzas at the ends of arias.

This, of course, is nothing new in recordings of the oratorio, and, in fact, only the Boult performance on London offers anything out of the ordinary. Joan Sutherland is given the opportunity of decorating the da capo's of her arias and of inserting cadenzas. Klemperer makes a somewhat ponderous impression in many of the numbers, although in the later sections, such as the Hallelujah Chorus, there is considerable, albeit rather austere, grandeur. But what is one to make of the aria "O thou thatittest good tidings to Zion" when its pace transforms any feeling of joyfulness into heavy assertion? There is much to admire in the clarity of the orchestral and choral execution, but overall this is not the Messiah for which I have been waiting. Angel's tape reproduction is very effective, with widely spaced stereo placement of the fine vocalists, and the tape version has greater transparency and cleanliness than the disc set.

RECORDING OF SPECIAL MERIT

MOZART: The Magic Flute. Roberta Peters (soprano), Queen of the Night; Evelyn Lear (soprano), Pamina; Fritz Wunderlich (baritone), Tamino; Dietrich Fischer-Dieskau (bass), Sarastro; others. Berlin Philharmonic and RIAS Chamber Chorus, Karl Böhm cond. Deutsche Grammophon DGS 8981 two reels $16.95.

Performance: Excellent
Recording: Very good
Stereo Quality: First-rate
Speed and Playing Time: 7½ ips; 14' 33"

Although I have had an opportunity to hear only the disc version—not the tape—of the Klemperer Magic Flute, I have little hesitation in recommending this DGG release of the opera as the better of the two. Both performances feature the kind of all-star cast that one seldom encounters in the opera house, but when it comes to conducting, Böhm is less heavy-handed than Klemperer.

DGG's album also has the advantage of including the spoken dialogue (not quite all of it), a necessary ingredient in the Singpiel, for without the dialogue it is merely a succession of isolated arias and set pieces. Of Böhm's vocalists, two must be singled out for special mention: Fritz Wunderlich, a wonderful Tamino, vocally and historically, and Fischer-Dieskau, whose characterization of Papageno matches that

Explanation of symbols:
① = stereophonic recording
② = monophonic recording

FEBRUARY 1966

129
of the superb Gerhard Hüsch in the old Beecham set. The tape processing, barring a few minor instances of pre-echo, is thoroughly satisfactory (the overall sound seems to me brighter on tape than on the disc equivalent). A libretto is included with the tape box. I.K.

RECORDING OF SPECIAL MERIT

© NIELSEN: Symphony No. 3, Op. 27 ("Sinfonia espansiva"). Ruth Guildbaek (soprano); Niels Moller (baritone); Royal Danish Orchestra, Leonard Bernstein cond. COLUMBIA HQ 753: $7.95.
Performance: Inspired
Recording: Excellent
Stereo Quality: First-rate
--- Speed and Playing Time: 7 1/2 ips; 38'

The renewed enthusiasm for the music of Carl Nielsen can only be increased enormously by this performance, released to commemorate the centennial of the composer's birth. Bernstein's direction of Nielsen's 1911 score is positively inspired in its fervor and dynamism. And this symphony, broadly romantic and massive in scoring and scope, makes as fine an introduction to Nielsen as one could find. The tape version features excellent stereo placement and clean, brilliant sound, although the bottom end of the frequency scale is not quite so rich as it is on the disc equivalent. I.K.

Performance: With loving care
Recording: Good
Stereo Quality: True to life
--- Speed and Playing Time: 7 1/2 ips; 38' 30"

Szigeti's pre-war recording of the youthful Prokofiev Violin Concerto was one of the gems of the entire repertoire, and for a brief period it was available on a Columbia 10-inch long-playing reissue. In terms of flawless violin technique, the present recorded performance is not substitue for the older one, but once the seventy-two-year-old Szigeti gets by a somewhat wavering start, he is in remarkably fine form here, getting from the music all the singing quality and all the enfant terrible acridiousness that Prokofiev wove into it. The backing from Herbert Menges and the London Symphony is solid but unexciting. The Stravinsky Duo Concertant is one of that composer's most atmospherically neo-classic scores—of a piece with the beautiful Apollo ballet composed a few years earlier. Again Szigeti approaches the music with great musicianship and rhythmic vitality, if not always with impeccable tonal steadiness. The piano accompaniment by Roy Bogas is exceptionally vital. Both recordings are first four-track tape versions of the works. D.H.

© R. STRAUSS: Daphne. Paul Schoeffler (bass); Peneios; Vera Little (alto); Greta Hilde Gueden (soprano). Daphne: Fritz Wunderlich (tenor); Leukippos; James King (tenor); Apollo: Rita Streich (soprano); First Maiden; other soloists, Vienna State Opera Chorus and Vienna Symphony, Karl Böhm cond. DEUTSCHE GRAMMOPHON DGH 8956: $12.95.
Performance: Idiomatic
Recording: Startlingly realistic
Stereo Quality: Excellent
--- Speed and Playing Time: 7 1/2 ips; 94'

Daphne, Strauss' one-act opera of 1937, was one of his last works to be written, and like so many of the composer's works of that period, it looks backward stylistically to previous Strauss and also sometimes to Wagner. Thus, an initial hearing of this "Bacchic Tragedy," as Strauss termed it, reveals little that one has not heard before. This is not to say that the score does not have its impressive moments (certainly the lengthy closing scene is one). And if a first exposure to this work results in a slight disappointment, I have little doubt that repeated hearings will reveal that the opera, though not a masterpiece, can give considerable pleasure.

Daphne was dedicated to Karl Böhm, and that conductor's performance of the work, opening the 1964 Vienna Festival, is its only presently available commercial recording (a performance led by Erich Kleiber has been privately issued on discs). For the most part this seems to be an idiotic reading, although Böhm, throughout much of the opening and middle portions of the opera, pushes the music in a relentless fashion. There is little of the tranquility, voluptuousness of color, and variety of pacing one usually associates with Strauss. The soloists, notably Gueden, Wunderlich, and King (despite his rather tight-throated quality), are very fine indeed, and the orchestral and choral work are better than satisfactory. The audience is amazingly quiet. I would have expected a much more furious barrage of applause at the end—the performance is far too good to have deserved only the feeble bit preserved here.

Finally, the sound on tape is superbly lifelike in its fidelity to the stage phenomena. Comendably, Ampex includes a complete libretto, a translation, and program notes with the reel. I.K.

STRAVINSKY: Duo Concertant (see PROKOFIEV)

COLLECTIONS

© THE FABULOUS VICTORIA DE LOS ANGELES. Sacristi: Proserpina: E dure l'aggiro; A Scarlatti: Pirro e Demetrio; Le Violette. Handel: Joshua: Oh! had I Judah's lyre; Schubert: Der Tod und das Mädchen; Wobin; Au die Musik. Fourteen other songs. Victoria de los Angeles (soprano), Gerald Moore (piano). DUETS BY VICTORIA DE LOS ANGELES AND DITTRICH FISCHER-DIESKAU. Purcell: Let us wander; Lost is my quiet. Haydn: Schlaf in deiner eugen Kämmer; J. C. Bach: Ah, la nena oh bella Irene; Beethoven: Oh! would I were but that sweet sleeper: He promised me at parting; They bid me slight my Dernot dear; The Dream. Six other duets. Victoria de los Angeles (soprano), Dietrich Fischer-Dieskau (baritone), Gerald Moore (piano). Eduard Diablo (violin), Ignatt Poppen (cello). ANGEL Y25 3665 $11.98.
Performance: Superb
Recording: Below standard
Stereo Quality: Adequate
--- Speed and Playing Time: 3 1/4 ips; 87" 2'

(Continued on page 132)

HIFI/STEREO REVIEW
Some plain talk from Kodak about tape:

The lowdown on low-noise tapes... and on low-speed tapes

Designing a "low noise" tape is a bit like trying to fit a six-foot man with a pair of pants tailored for a five footer. Cutting off his legs is a solution... but it lacks elegance. Tapewise, if all you do is use a low-noise tape, you end up with lowered output; i.e., mighty short legs. And if you push up the gain, where's the low noise you were hoping for?

The art of low noisemanship requires a bit more finesse. And it's not so hard to master if you take a listen to Kodak's Type 34A Hi Output Professional Tape. Try this test: Listen to a "no signal" tape at high gain. Now turn down the gain until the hiss disappears. Wouldn't it be nice if you could listen to the tape that way? The solution, obviously, is to pick a tape you can put a lot on—and play it back at low gain... and low noise, naturally!

Enters the star. Compared to our own Type 31A Standard Play Tape, and to the low-noise product from a competitor we must keep mum about, the chart below reveals that Kodak Type 34A Hi Output Tape gives five or more additional decibels of undistorted output. At similar output levels, Type 34A is just as quiet as the next fellow's. It does this with no increase in print-through over general-purpose tapes. Pretty nice for silence lovers. The values expressed in the chart are in decibels at optimum bias settings using our Type 31A as the reference.

Some like it slow. In medieval times, a favorite subject of theological discussion was just how many angels could dance on the head of a pin. Kodak can provide no informed opinion on this question, but leaps into the fray when it comes to how much signal you can squeeze on a given length of tape. Since tape started, tape speeds have been dropping. First it was 15 ips, then 7½ ips; the day of ¾ ips is here for some. And the recorder manufacturers still haven't stopped. Who knows where it will end.

But there are some problems involved. At 15 ips a single cycle of signal at 1,000 cycles-per-second covers 15 thousandths of an inch longitudinally on the tape as it travels by. At 1¼ ips (to go to extremes) it's down to less than 2 thousandths of an inch. As a result, as tape travel speeds decrease, tape "resolution," to borrow a photographic word, becomes more and more important. A second problem is that external magnetic flux on the tape available to thread the reproduce head also decreases in proportion. This means that you need a high-efficiency tape. Last but not least, the tape itself has to be thin for maximum footage on a given reel. People buy long-playing tapes because they play long.

Put all these problems together and our trusty Kodak 11P ½ Mil Double Play Tape sounds better and better. Look at the chart which compares it to a premium-priced famous brand recently improved for low speed...and to a competitive general-purpose tape. Kodak 11P shows off as well as the first, and better than the second. Figures are in decibels using our 11P as the reference.

<table>
<thead>
<tr>
<th></th>
<th>Competitive double-play tape</th>
<th>Premium-priced competitive double-play tape</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bias</td>
<td>0.0</td>
<td>+0.8</td>
</tr>
<tr>
<td>Sensitivity at 37.5 m wavelength</td>
<td>0.0</td>
<td>-3.0</td>
</tr>
<tr>
<td>Input at 7% harmonic distortion</td>
<td>+1.0</td>
<td>+2.1</td>
</tr>
<tr>
<td>Output at 2% harmonic distortion</td>
<td>+11.5</td>
<td>+16.3</td>
</tr>
<tr>
<td>Saturation Output</td>
<td>+20.0</td>
<td>+23.6</td>
</tr>
<tr>
<td>Maximum Dynamic Range</td>
<td>75.0</td>
<td>79.0</td>
</tr>
<tr>
<td>Modulation S/N Ratio</td>
<td>-20 to 1000 CPS</td>
<td>62.0</td>
</tr>
<tr>
<td></td>
<td>-1000 to 15,000 CPS</td>
<td>64.0</td>
</tr>
</tbody>
</table>

Kodak Sound Recording Tapes are available at most electronic, camera, and department stores. New, 24-page, comprehensive "Plain Talk" booklet covers all the important aspects of tape performance, and is free on request. Write: Department 8, Eastman Kodak Company, Rochester, N. Y. 14650.

EASTMAN KODAK COMPANY, Rochester, N. Y.

FEbruary 1966
Both of the disc albums this tape comprises were hailed at the time of their release in 1962 for the great artistry of the performers. Victoria de los Angeles, both solo and with Dietrich Fischer-Dieskau as her partner, turns in some lovely performances of repertoire ranging from the Baroque to the Romantic; the duet material, in particular, is fascinating, because it is so seldom heard, especially as done by artists of this caliber. Special mention must be made of the delightful Spanish selections (in one of which Miss de los Angeles accompanies herself on the guitar) that bring to a close the "Fabulous" sequence.

The 3 3/4 speed appears to work to the disadvantage of this recital, for piano flutter is very much evident. The processing also leaves something to be desired: the top register is not particularly smooth, and there is even a momentary pitch sag in "Oh! had I Jubal's lyre." Thus, in spite of the high quality of performance, it is difficult to recommend this tape. A postcard is enclosed in the box to enable the purchaser to send for free copies of the text folders included with the discs.

I.K.

ENTERTAINMENT

® DAVE BRUBECK QUARTET: Angel Eyes, Dave Brubeck (piano), Paul Desmond (alto sax), Eugene Wright (bass), Joe Morello (drums). Violets for Your Furs; Everything Happens to Me; The Night We Called it a Day; and four others. COLUMBIA CQ 757 $7.95.

Performance: Accomplished
Recording: Very good
Stereo Quality: Very good
Speed and Playing Time: 7 1/2 ips; 31' Rule One among intense hipsters is to ban the successful. Thus, when I was twenty-one and knew everything, especially about music, I rejected the Dave Brubeck Quartet in favor of the troubadours—the ill winds of jazz who offer such seductive explanations for failure (businessmen, society, mother). When I emerged, bored, from the wonderful world of washouts, Dave Brubeck was still making music and was still successful (why should a musician stop playing because one fan stops listening?). And I began liking him all over again. It's simple: this group plays extremely well. Why fight it, except when you're twenty-one?

This album is a collection of excellent tunes by Matt Dennis, Brubeck's opening solo on Angel Eyes is gorgeous. Brubeck sometimes plays block chords, hitting them staccato and ebbing the tone quickly by decreasing the pedal. The result is a little harsh. Like most other pianists, he needs some Bill Evans lessons to master this device.

Alto saxophonist Paul Desmond's playing is so personal and so steadily excellent that almost anyone familiar with jazz recognizes his records after a few notes. He plays lyrically, and often hilariously—in a dry sort of way. One wonders where Desmond would have gone without his early tie-up with Brubeck. Would he have done less, or grown broader? If you have a week to speculate, good hunting.

While jazz nuts tend to ostracize the successful, they have an auxiliary ruling which allows appreciation of the Big Name's sidemen. Thus, Ray Brown is praised by those who shrug off Oscar Peterson. Brubeck's drummer, Joe Morello, has long been accepted as first-rate, despite his steady job. In this album he and bassist Eugene Wright provide firm support. You don't have to be a jazz fan to enjoy this record (though it wouldn't hurt). The recording on the first side of this tape is shorter than that on the reverse side, and when you turn it over you miss the first part of side two. Columbia has further burdened the listener by packaging the tape in an opaque gray reel, so that it is impossible to see how far back to rewind to get to the first notes. You're likely to run the tape off the reel. That's called Creative Inconvenience, I think.

M. A.

® ROBERT GOULET: Summer Sounds, Robert Goulet (vocals); orchestra, Don Costa, Ralph Burns, and Sid Ramin cond. Maid'selle; If You Love Me; I'll Get By; and eight others. COLUMBIA CQ 752 $7.95.

Performance: Good
Recording: Fair
Stereo Quality: Poor
Speed and Playing Time: 7 1/2 ips; 29'

My mother likes Robert Goulet very much. He began his career some years ago in the musical comedy Camelot and won over many of his contemporaries. Now his appeal has shifted to listeners of middle age.

The selections on this tape are broad and puzzling. The program opens with sixty-two bars of insipidness called Summer Sounds, apparently aimed at the young at heart (but nobody is young enough to enjoy this tune). Goulet also includes the moving What Now My Love, in which he makes the common mistake of passing off sheer volume as emotion. In the process of jazzing up Summertime, he dates the song twenty years.

Along with the trash tracks, arrangers Ralph Burns and Don Costa have written some exquisite arrangements. Burns' Summertime and Once Upon a Summertime and Costa's Old Cape Cod and I'll Get By are among the most beautiful charts released this year.

Though Goulet's intonation is sometimes sharp, his voice is huge and manly. But his aged concept of what a song is about sepa-
rates him from many singers who work with less voluminous voices for more interested audiences. The recording quality is a bit heavy and muffled. M. A.

® QUARTETTE TRES BIEN: Boss Trés Bien. Quartette Trés Bien (piano, bass, rhythm), The Sweetest Sounds; Tonight; Rhodestian Chant; and seven others, DECCA ST74 4547, $7.95.

Performance: Trite
Recording: All right
Stereo Quality: Uneven
Speed and Playing Time: 7½ ips; 41' 30"

One of the several reasons that jazz, as an art form, has all but disappeared today is that everyone thinks he can play it. Cocktail pianists think they can do it. Mambo types think they throw it in with their cha-cha. The ordinary listener, who thinks he's hearing jazz by someone who thinks he's playing it, can't be blamed if he doesn't much like it.

What is going on in commercial quartets and quintets is a world away from what jazz could have become and didn't. People don't seem to like real jazz very much. They never have. Its level has been systematically lowered in an attempt to please crowds. It is questionable that the resultant commercial jazz enjoys any more, or less, popularity than did the jazz that was played before players discovered fakery. Today, with a few glorious exceptions, jazz has split into two groups: musicians who make a Cause out of it, and musicians who cash in on it. Together, they're doing pretty well at shredding its future.

The Quartette Trés Bien is in the cash-in-on-jazz category. I wouldn't mind so much, except they don't play very well. The pianist is uninteruptedly clichéd. His chord changes are dull and often wrong, and he makes little attempt to finish phrases he's begun. The drummer is so unsteady that he often lapses into accenting the first and third beats of the measure rather than the second and fourth (I Love Paris). There is no detectable resonance in the tone of the bass player. Almost all tempos are lumpy, medium-fast grinds. There's little reason to support this kind of album in any way. M. A.

Kay Starr
Talent, taste, and a mellow warmth

® GEORGE SHEARING QUINTET: Jazz Concert; San Francisco Scene. George Shearing (piano); unidentified guitarist, vibraphonist, bassist, drummer. Walkin'; When April Comes Again; Love Is Just Around the Corner; My New Mambo; and twelve others. CAPITOL Y2T 2266, $9.98.

Performance: Skilled
Recording: Excellent
Stereo Quality: Excellent
Speed and Playing Time: 3¼ ips; 80' 25".

Although there is no lack of respect for George Shearing's abilities among people who make their living in music, many tend to give him an approving nod and go on to other musicians—until they again hear one of his better albums. I don't know how many times I've rediscovered George Shearing, but I have just done it again.

Part of the reason that Shearing is overlooked as a superb pianist is that he is associated with a certain "sound" which has proved to have long-term appeal. The Shearing sound we have all grown used to employs the piano playing in block chords with the melody doubled by vibraphone and/or guitar and backed with rhythm. There's nothing wrong with this sound; it's quite pleasant. Shearing cannot be condemned for using a "sound" that enables him to make a steady living at his craft. The only trouble is that the famous Shearing sound is musically his least important, and thus one forgets how wide his range is.

When Shearing feels like flavoring a ballad with Bach or Chopin, as in This Nearly Wast Mien on this album, he tops anything Don Shirley or Calvin Jackson has to say in this vein. He out-Garners Garners in Love Walk In. He's continually putting on the gospel or Bluegrass style in up tunes. In his exquisite I Cover the Waterfront, he incorporates not only themes of Debussy, but the feeling of French impressionistic music as well.

Like all his albums, this one is full of the Shearing sound, which once excited the entire music business (remember, he was the first to use that sound) but which now pales with age and overuse. When it isn't locked into that complacent, block-chorded identity, the whole quintet swings. Though originality is not Shearing's chief asset, there are a few pianists active today who match him in sheer craftsmanship.

This tape, made at a concert, is extraordinarily well recorded. There have been many complaints about the lack of information in liner notes on disc albums; the situation is even worse on tapes. For all one can discern from this package, the guitarist might even be Andrés Segovia. M. A.

® KAY STARR: I Cry by Night: The Fabulous Favorites!. Kay Starr (vocals); Gerald Wiggins (piano); orchestra, Stu Phillips cond. Lover Man; My Kinda Love; So Tired; Wheel of Fortune; I'm Alone Because I Love You and twenty others. CAPITOL Y2T 2407 $9.98.

Performance: Mellow
Recording: Adequate
Stereo Quality: Adequate
Speed and Playing Time: 3¼ ips; 64' 2".

The only thing I ever had against Kay Starr was that she kept making hits of terrible tunes (which she sang well) with terrible arrangements that were played on my car radio from morning till night. I begrudging

it stores your tapes, as you can see

and best of all the rack is free!

·TARZIAN

Your tape dealer is joining us in this special offer to introduce you to Tarzian Tape. He'll give you the handy brass-plate tape storage rack free with your purchase of three reels of Tarzian Tape.

We hope you'll fill the other nine slots in the rack with additional recordings made on Tarzian Tape. You'll be pleased with the performance and quality of Tarzian Tapes, both acetate and polyester, Standard Play, Long Play, Extra Long Play, and Triple Play.

This offer continues only while our current supply of racks lasts. See your dealer now to get your tape rack free!

Ask your dealer for a free copy of our 24-page brochure, Everybody's Tape Recording Handbook, or write directly to us to receive one!

SARKES TARZIAN, Inc.
World's Leading Manufacturer of TV and FM Tuners • Closed Circuit TV Systems • Broadcast Equipment • Air Trimmers • Semiconductor Devices
MAGNETIC TAPE DIVISION • BLOOMINGTON, INDIANA
Export: Ad Astra, Inc., N.Y.

CIRCLE NO. 53 ON READER SERVICE CARD
Make your TAPE LIBRARY
"Bookcase Neat!"

... with "Custom Covers"

- Easy to apply.
- Fits all 7" reel boxes.
- Your choice of colors (Beige, Blue-Gray, Ochre) printed on varnished heavy-duty leather textured stock.
- 8 for $1.00 - 30 or more 10¢ ea.

POSTPAID - MONEY BACK GUARANTEE

Custom Covers
WINDSOR, CALIF. 95492

RENT 60
STEREO TAPES
- Over 2500 different, 4-track
- No deposit on tapes rented
- Postpaid 2 to 5 day delivery (48 States)

FREE BROCHURE
stereo-party
1688 Terrace Wy, Santa Rosa, Calif.

CIRCLE NO. 57 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 Plan
- Centrally located - as close as your telephone
- As long as your mail box - Free Mail Order/Hi Fi, Clinic Service - Fast Air Mail Services on Sale Line Requests & Franchised Distributors for Hi Fi Lines, 60 years of business

MENTS DOUBLED & FULLY INSURED
"Attractive" Prices - Warehouse or prem
- Fast Delivery - Large inventory permits processing and shipment promptly - All merchandise brand new in Factory sealed cartons - Save even more on complete system quotes - Export Packed - 220 Volts 50 Cycle merchandise a specialty - Free list of monthly specials.

UNITED STATES POSTOFFICE
FREE MAIL PEN with every quote

BALL POINT PEN with every quote

OVER 60 YEARS OF RELIABILITY

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

CIRCLE NO. 50 ON READER SERVICE CARD

her good fortune only so far as I was a victim of it. Disc jockeys are in the winner business; I usually like the reverse side of hit records.

On one side of this tape, "I Cry by Night," Miss Starr demonstrates her warm and easy stride with a small group led by pianist Gerald Wiggins. On the other side, "The Fabulous Favorit" she is accompanied by an orchestra, and her singing is more energetic. This side includes some of the lousy hits she sang so well—"Wheel of Fortune," "Rock 'n' Roll Waltz," and a couple of others—but she compensates with other tunes.

It takes a good ear to bend the notion of a song well. Miss Starr is able to bend, sln, sob, and even break some notes with a funny little yodel that is almost the signature of her style. All her devices work because of her sense of mood and taste. She practices moderation as all good singers do. Shades of country-and-western infect her singing, but her time sense is closer to jazz, almost Dixieland.

Disc jockeys don't play many Kay Starr records these days, which is a pity; most of today's darlings don't have half her talent. Let's hope she hits again soon, because on the flip side of the awful song she will sing well, there might be a gem worth buying.

Capital has used their "New Biasonic Process" to update these two old albums for tape release, and the process worked relatively well in this case.

FILM MUSIC


Performance: Sluggish
Recording: Dated
Stereo Quality: Dated
Speed and Playing Time: 7 1/2 ips; 39".

Songwriter Richard Rodgers has stepped into the larger forms of music several times, giving us such works as "Verso at Sea" and "Slaughter on Tenth Avenue." These are not so much integral compositions as groups of melodies with transitional passages, the whole of which is then orchestrated. (Rodgers does not do his own orchestration.) Though his larger works can be of some interest, Rodgers is not a composer but a song-

writer.

In this album, the ballet "Slaughter on Tenth Avenue" has been arranged and adapted by Herschel Burke Gilbert as background music for a film. Gilbert stays close to the original themes, adding new transitional music. The difficulty is that there is neither the length nor the substance in this new dated work of Rodgers' to support an entire film score. Although the music may work in the film, on tape it is monotonous.

Gilbert's adaptation is heavy, given the few segments of brighter tempos plod relentlessly. Part of the reason is poor recording in which the brass and reeds dominate darkly, while the strings are all but lost. Had the brightness of the stringed instruments, especially violins, been recorded advantagously, the music would not be so gray.

This is not music to clean the house by, unless you have three days. But if you like to whistle the tunes of "Slaughter on Tenth Avenue," buy this tape and wear yourself out.

M. A.
HI-FI/STEREO REVIEW CLASSIFIED

COMMERCIAL RATE: For firms or individuals offering commercial products or services, 60¢ per word (including name and address). Minimum order $8.00. Payment must accompany copy except when ads are placed by accredited advertising agencies. Frequency discount: 5% for 6 months; 10% for 12 months; 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 publisher’s approval. Closing Date: 1st of the 2nd preceding month (for example, March issue closes January 1st). Send order and remittance to: Hal Cymes, HISI/STEREO REVIEW, One Park Avenue, New York, New York 10016.

EQUIPMENT
LOW. Low quotes: all components and recorders. HIFI, Radio News, Penna.
WRITE FOR quotation on any Hi Fi components: Sound Reproduction Inc., 34 New St., Newark, N.J. Mitchell 2-8818.
BEFORE You Buy Receiving Tubes, Transistors, Diodes, Electronic Components and Accessories...send for your Giant Free Zalbyton Current Catalog, featuring Standard Brand Tubes: RCA, GE, etc.—all Brand New Premium Quality individuallyboxed, One Year Guarantee—all at Biggest Discounts in America! We serve professional servicemen, hobbyists, experimenters, engineers, technicians, Why Pay More? Zalbyton Tube Corp., 486-H Jericho Turnpike, Mineola, N.Y.
IT'S SUPERCALIFRAGILISTICEXPIALIDOCIOUS, Free information on Kit-of-the-Month Club and new catalog of etched circuit boards and radio books. Many exclusive items. Leader Enterprises, Box 447180W, Los Angeles 90044.
ATTENTION TURNTABLE OWNERS (Can Also Be Used for Tape Recordings) In ultra compliant pickups, surface dirt has become the weak link in clean sound reproduction. After much testing and research we have solved the problem. The device is called DUSTMITE. It cleans your records as you play them, both with static and mechanical action. Independent of the arm tone it tracks the record the same as a stylus, thoroughly cleaning every groove hundreds of times per play. It is now possible to extend the life and response of your records beyond anything previously thought possible. Simple 60 second installation, complete instructions included, installs on any machine. Only $2.00. DUSTMITE, Box 5095, Akron, Ohio, AM/FM/MMX-powered stations write for prices on six or more. DUSTMITE—The most important single addition you can make to your Hi-Fi.
BOZAN 310-A pair, McIntosh C-11-repro, Fairchild-275 amplifiers $107.00. R. Goewe, 32-46 St. Woodsley, N.Y., CANADA.

WANTED

WANTED
Experimenters, Stereo-reverb mechanisms—$7.00. Cal's, Box 234, Dearborn, Michigan.
HUM and cable losses eliminated with high impedance microphone preamplifiers. Transistorized, low-noise unit will drive 2000' cable with no measurable distortion, hum pickup, or signal degradation. Brochure, Marboro Engineering Corp., 5812 Marboro Avenue, Pittsburgh, Pa. 15217.


LONDON CALLING! BUY BRITISH HI-FI EQUIPMENT DIRECT FROM THE U.K. HI-FI MAIL ORDER SPECIALISTS AND SAVE UP TO 40% WRITE TODAY FOR FREE MAIL ORDER CATALOG: £2.50 (BRITISH POUNDS) PER COPY.

TAPE and RECORDERS
STEREO AND MONOURAL TAPES at 50% off retail price. Classical, pop, jazz, shows, variety, top artists, 4 tracks, 2 tracks, car stereo, boate stereo, Fidelophonic, 3M Cartridges, over 2000 items. Send $2.00 for membership (refundable with first order). TOPSELO, P.O. Box 121, Wilmette, Ill. 60091.

RENT Stereo Tapes—over 2,500 different—all major labels—free brochure. Stereo Port, 1816-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've been dissatisfied in the past, your initial order will prove this is no idle boast. Free catalog, Gold Coast Tape Library, Box 2252, Palm Village Station, Huntington Beach, Cal. 92648.

RECORDER SALE. Brand new, latest models, $10.00 above cost. Arky Sales, 102B-A Commonwealth Ave., Boston, Mass. 02115.


TAPES—STEREO or MONOURAL, 1350' $7.95; 2250' $13.95, 1785 30th Ave., Berkeley, Calif. 94704.

RENT 4-TRACK STEREO TAPES—When narrowed down trim or monster becomes the wide choice—Goodbye to partial distortion. Service and Dependability our key notes—all major labels—FREE CATALOG (48 States)—TRIMOR Company, P.O. Box 748, Flushing, N.Y. 11355.

TAPE-MATES now offers all TAPES—ALL LABELS at TREMENDOUS SAVINGS plus FREE Tape-Mates Membership. For FREE brochure write TAPE-MATES, 5280-H W. Pico Blvd., Los Angeles, Calif. 90016.

MYLAR TAPES: 1800'—$1.30, 2200'—$2.25, Tape Mart, Box 4301, LONG ISLAND CITY, N.Y. 11104.


PRE-RECORDED dual-track classical tapes. List: John Sunier, Sausalito, Calif.

REPAIRS AND SERVICES

Hi-Fi Problems solved by "The Hi-Fi Doctor!" on the spot. Audio, Accoustic, Radio Engineer, Professional visits, day, evening, New York area. William Bohn, Plaza 7-8559.

TV Tuners Rebuilt and Aligned per manufacturers specification Only $9.50. Any Make UHF or VHF. We ship COD Ninety day written guarantee. Ship complete with free mailing label and dealer brochure. JW Electronics, Box 51F, Bloomingdon, Ind.

MUSICAL INSTRUMENTS
POLISSELLI. Ideal recording VIOLINS. 1785 SOM Center Road, Cleveland, Ohio 44124.

FOR SALE
MESHA'S TRANSISTORIZED CONVERTER KIT $4.50. Two models convert car radio to receive 30-50 mc or 100- 200 mc. MESHA'S, 11014 Pacific Ave., Sausalito, Calif.

TRANSMITTERS—Miniature Electronic Parts. Send for Free Catalog, Electronic Control Design Company, P.O. Box 1423R, Plainfield, N.J.

HELP WANTED
AUDIO/RF ENGINEER WANTED Rapidly growing high fidelity manufacturer wants talented circuit designer with experience in audio and RF. Located in New England, firm offers tremendous opportunity. Send resume to: Box 117, HI-FI/STEREO REVIEW, One Park Avenue, New York, N.Y. 10016.

BOOKS
FREE CHECKLIST—HI-FI and MUSIC BOOKS THE WORLD OVER FROM EXCLUSIVE U.S. DISTRIBUTOR. LISTS AVAILABLE OF COUNTLESS OTHER SPORTS, Hobbies, Leisure Time Activities. INDICATE SPECIAL INTERESTS. ENCLOSE 10¢ FOR POSTAGE AND HANDLING. WIDE WORLD BOOK CENTER, P.O. BOX 153, NEW ROCHELLE, N.Y. 10802.


FEBRUARY 1966

135

100

100

90
FA M I L Y  A R C H I V E S

A candid tape recording can capture someone’s personality in a way that photographs cannot. A person’s accent, the rhythm of his speech, the pitch and intonation of his voice—all these tell a great deal more about him than the way he looks. With a camera you may freeze a smile on a friend’s face, but that conveys far less about him than a recording would. Many tape enthusiasts make albums of their children’s initial efforts with the English language without realizing that recordings of other members of the family or of friends would also give great pleasure in years to come.

An old friend of mine, who describes himself as a Southern émigré to New York, told me recently that he was expecting his parents’ annual visit to see how their children and grandchildren are getting along in exile from the Deep South. Although his parents are healthy and active, they have reached an age that will prevent them from making many more yearly forays north of the Mason-Dixon. My friend told me that he was sentimental about his parents’ old-fashioned accents and rich command of Southern idiom and very much wanted to preserve a lengthy sample of their conversation. He asked whether I thought this urge was morbid, and I answered that it was no more morbid than taking a snapshot as a souvenir of the way they look. With that encouragement, he proceeded.

Enlisting his sister as an accomplice, he intended to bug the dinner table the evening of his parents’ arrival, but he found that he did not have a long enough extension cable for the microphone. So when the assembled family moved into the living room for after-dinner coffee, my friend busied himself about his hi-fi installation, put away a few records, and unnoticed by anyone but his sister, he turned on the tape recorder and placed a small microphone on the table beside his father. Brother and sister then shifted the conversation to reminiscences of old times and got better results than they had expected: anecdotes about their parents’ courtship, a few indiscreet comments on absent relatives, a couple of family jokes that are now funny only because they have been retold so many times.

After their parents went to bed, the young folks stayed up to play back the tape. They were delighted with it, but the conversation was so intimate that they felt guilty of eavesdropping and decided they’d have to ask their parents’ permission to keep the tape. Far from feeling offended or tricked, the parents were flattered that their children wanted to record them. When they heard the tape, they laughed at their own unguarded comments, and the mother, hearing her recorded voice for the first time, asked, “Do I really sound that Southern?”

Since one stationary microphone was used for a number of people, the balances are imperfect, of course. There are moments when everybody is talking at once and moments when the volume of laughter causes overloading, but nobody wanted to edit out a thing. It is an extremely personal document—a treasurable hour of a family enjoying being together.

If you intend to get into this family-archiving business yourself, I suggest that you use a double-play Mylar-base tape at 3 1/2 ips for long life and about two hours of recording without turnover.
**HIFI/STEREO REVIEW ADVERTISERS' INDEX**

<table>
<thead>
<tr>
<th>READER SERVICE NO.</th>
<th>ADVERTISER</th>
<th>PAGE NO.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Acoustech, Inc.</td>
<td>32</td>
</tr>
<tr>
<td>18</td>
<td>Acoustic Research, Inc.</td>
<td>23</td>
</tr>
<tr>
<td>44</td>
<td>Acoustic Research, Inc.</td>
<td>81</td>
</tr>
<tr>
<td>2</td>
<td>Allied Radio</td>
<td>123</td>
</tr>
<tr>
<td>3</td>
<td>Altec Lansing Corporation</td>
<td>105</td>
</tr>
<tr>
<td>4</td>
<td>Ampex Corporation</td>
<td>50</td>
</tr>
<tr>
<td>5</td>
<td>Angel Records</td>
<td>89</td>
</tr>
<tr>
<td>6</td>
<td>Audio Dynamics Corporation</td>
<td>37, 38, 39</td>
</tr>
<tr>
<td>103</td>
<td>Audio Unlimited, Inc.</td>
<td>132</td>
</tr>
<tr>
<td>6</td>
<td>Benj Electronic Sound Corp.</td>
<td>113</td>
</tr>
<tr>
<td>9</td>
<td>Bogen Communications</td>
<td>17</td>
</tr>
<tr>
<td>103</td>
<td>British Industries-Garrard</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>Cambridge Records</td>
<td>108</td>
</tr>
<tr>
<td>9</td>
<td>Carston Studios</td>
<td>124</td>
</tr>
<tr>
<td>10</td>
<td>Citadel Record Club</td>
<td>5</td>
</tr>
<tr>
<td>11</td>
<td>Columbia Records</td>
<td>84, 85</td>
</tr>
<tr>
<td>25</td>
<td>Columbia Record Club</td>
<td>14, 15</td>
</tr>
<tr>
<td>45</td>
<td>Columbia Stereo Tape Club</td>
<td>9, 10, 11</td>
</tr>
<tr>
<td>12</td>
<td>Command Records</td>
<td>117</td>
</tr>
<tr>
<td>13</td>
<td>Deutsche Grammophon</td>
<td>82</td>
</tr>
<tr>
<td>14</td>
<td>Dresser</td>
<td>132</td>
</tr>
<tr>
<td>15</td>
<td>Dual</td>
<td>94, 95</td>
</tr>
<tr>
<td>16</td>
<td>Dynaco, Inc.</td>
<td>48, 49</td>
</tr>
<tr>
<td>17</td>
<td>Eastman Kodak Company</td>
<td>131</td>
</tr>
<tr>
<td>46</td>
<td>Electro-Voice, Inc.</td>
<td>45</td>
</tr>
<tr>
<td>56</td>
<td>Electro-Voice, Inc.</td>
<td>128</td>
</tr>
<tr>
<td>19</td>
<td>Electro-Voice, Inc.</td>
<td>4th COVER</td>
</tr>
<tr>
<td>20</td>
<td>Elektro Records</td>
<td>107</td>
</tr>
<tr>
<td>21</td>
<td>Elpa Marketing Industries, Inc.</td>
<td>18</td>
</tr>
<tr>
<td>22</td>
<td>EMI (Scope Electronics Corp.)</td>
<td>41</td>
</tr>
<tr>
<td>108</td>
<td>Empire Scientific Corp.</td>
<td>13</td>
</tr>
<tr>
<td>24</td>
<td>Finney Company, The</td>
<td>93</td>
</tr>
<tr>
<td>26</td>
<td>Fisher Radio Corporation</td>
<td>2nd COVER, 1, 29, 31</td>
</tr>
<tr>
<td>27</td>
<td>Fuji Photo Optical Products, Inc.</td>
<td>36</td>
</tr>
<tr>
<td></td>
<td>Furl-A-Kit</td>
<td>118</td>
</tr>
<tr>
<td>28</td>
<td>Harman-Kardon, Inc.</td>
<td>24, 25</td>
</tr>
<tr>
<td>29</td>
<td>Heath Company</td>
<td>96, 97, 98, 99</td>
</tr>
<tr>
<td>30</td>
<td>Hi-Fidelity Center</td>
<td>125</td>
</tr>
<tr>
<td>31</td>
<td>Jensen Manufacturing Company</td>
<td>110</td>
</tr>
</tbody>
</table>

**HIFI/STEREO REVIEW PRODUCT INDEX**

As an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

<table>
<thead>
<tr>
<th>CLASSIFICATION</th>
<th>PAGE NUMBERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accessories</td>
<td>32, 134</td>
</tr>
<tr>
<td>Amplification Systems</td>
<td>27, 32, 42, 48, 49, 96, 99, 109</td>
</tr>
<tr>
<td>Antennas, FM</td>
<td>28, 93</td>
</tr>
<tr>
<td>Cabinets</td>
<td>118, 124</td>
</tr>
<tr>
<td>Cameras and Coax Accessories</td>
<td>6, 36, 131</td>
</tr>
<tr>
<td>Cartridges</td>
<td>21, 37, 38, 39, 3rd Cover</td>
</tr>
<tr>
<td>Catalogs</td>
<td>27, 96, 99, 109, 123</td>
</tr>
<tr>
<td>Headphones</td>
<td>16, 127</td>
</tr>
<tr>
<td>Microphones</td>
<td>108</td>
</tr>
<tr>
<td>Music Systems</td>
<td>2nd Cover, 1, 41, 103</td>
</tr>
<tr>
<td>Receivers, Stereo</td>
<td>8, 17, 24, 25, 31, 34, 35, 37, 38, 39, 45, 53, 96, 99, 121</td>
</tr>
</tbody>
</table>

**CLASSIFICATION**

| RECORDS | 26, 82, 84, 85, 89, 92, 100, 107, 108, 117 |
| RECORD and Tape Clubs | 5, 7, 11, 14, 15 |
| SPEAKERS and Speaker Systems | 13, 28, 32, 37, 38, 39, 81, 87, 101, 105, 110, 125, 4th Cover |
| Styli | 125 |
| Tapes, Recording | 122, 131, 133 |
| Tape Recorders and Decks | 12, 17, 22, 30, 47, 50, 54, 91, 116, 119 |
| Tuners | 27, 48, 49, 96, 99, 109, 115 |
| Turntables and Changers | 2, 23, 33, 94, 95, 106, 113 |
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.

Pickering & Co., Plainview, L.I., N.Y.
The Best Buys Are Better Than Ever!

Take a close look at the all-new Electro-Voice SP12B and 12TRXB custom loudspeakers. Speakers with the honest beauty of precision...created by the sure, deft hand of a master designer.

Here is beauty with a reason...beauty that actively mirrors the superb performance of these famous speakers. Chosen for over a decade as “best buys” by listeners and laboratories alike, now the SP12B and 12TRXB look better and sound better than ever before.

No mystery about why they sound so good. Every detail of design has been refined, every manufacturing tolerance tightened to assure the highest level of musical performance and engineering integrity in your high fidelity system.

We urge you to carefully judge the SP12B and 12TRXB on every basis...on facts and figures, on appearance, and finally with your own critical ear. In every way these speakers give a full measure of satisfaction. And the real beauty is that they are very modestly priced.

ELECTRO-VOICE, INC., Dept. 264F, 616 Cecil St., Buchanan, Michigan

CIRCLE NO. 19 ON READER SERVICE CARD