1. Kit-Pak Container
You assemble your Scott kit right in the unique Kit-Pak container. It opens to a self-contained work table with all parts conveniently in place. It closes like a suitcase for storage when you are not working on your kit.

2. No Wires to Cut or Strip
Wires are already cut to the precise length required. Even the insulation is removed at the ends. This Scott innovation saves hours of tedious assembly time and assures professional results.

3. Many Parts Already in Place
Mechanical parts such as terminal strips and tube sockets are firmly riveted to the chassis at the factory. This Scott extra gives more rugged construction... longer life.

4. Full Color Instruction Book
Accurate assembly of parts is assured by full-color drawings illustrating each part exactly as it appears in the finished kit. Only a few parts are shown and explained on each page, avoiding the possibility of confusion.

5. Unique Part Charts
There is no loose bag of parts. Kit comes with special Part-Charts, a separate one for each page in the full-color instruction book. All parts needed for each page are mounted on the chart in exactly the order you need them. It is virtually impossible to use the wrong part by mistake.

6. Massive Output Transformers
All transformers and electronic parts are the same high quality specified for Scott factory-wired units. Your finished kit will perform to the same exacting standards set by Scott factory-built components.

7. Smart Scott Styling
Extra attention to detail, as in the Scott front panel, makes your kit as professional in looks as in performance. You will be proud to display Scottkits in your home. Their superb styling is perfect for any setting.

No Special Equipment Needed
Amplifier kits require no laboratory instruments for balancing. Tuners are aligned with the unique H.H. Scott Ez-A-Line method using the meter on the tuner itself. This eliminates the need for expensive signal generators.
Hermon Scott could make this new kit for $30 less, If...

Hermon Scott faced a basic choice... bring out his new LK-48 amplifier kit at $124.95 or make it to sell for $30 less like many other amplifier kits. All his engineering department had to do was make a few compromises.

The LK-48 is rated at 48 watts. By using a smaller power supply, ordinary output transformers, and pushing the output tubes to their limits, the amplifier might still produce 48 watts at 1000 cycles where many amplifier kits are rated. But measured at 20 cycles, where Scott engineers feel power is really important, output would be down considerably. No compromise was made. The LK-48 actually produces 28 watts per channel at 20 cycles, and delivers full power throughout the audio range.

Many kits use a one color instruction book. Hermon Scott decided to continue to use full color to ensure factory-built performance, even at the hands of a novice.

Important Scott engineering extras like the all-aluminum chassis, DC operated preamp heaters and unique hum-null balancing could have been eliminated. Hum would have been audibly higher and distortion at levels normal to many kits, but Hermon Scott felt that the kit builder was entitled to the same performance he has come to expect from Scott factory-wired units.

Yes... Hermon Scott could have made the LK-48 to sell for $30 less... but it would have meant compromising life-long standards. This is something he would never do. You can choose any Scott kit with complete confidence — the LK-48, the LK-72 80 watt complete stereo amplifier, the LK-150 130 watt stereo power amplifier, the LC-21 professional preamplifier, the LT-110 multiplex tuner, LT-10 FM tuner or the LM-35 multiplex adaptor. These superb kits have all the features and performance you've come to expect from the world's leader in audio engineering.
Always playing, always tracking... right side up or upside down. The sensational Empire Troubadour demonstration of a continuously rotating turntable amazes the crowds at hi-fi shows across the country.

Right down the line, America's music magazines have been using some well-turned phrases in editorial evaluations of the Troubadour. High Fidelity, turning to the United States Testing Company for its report, found the Troubadour to be a "precision-engineered product of the highest quality...wow, flutter and rumble completely inaudible." Audio said: "precise performance...an excellent buy...no acoustic feedback." American Record Guide: "...these (performance) figures have not been bettered by any turntable I have tested."

If you think you've never heard the Troubadour, think again. More stereo FM radio stations across the country use the Troubadour than any other record playback system. As Don Hambly, station manager of KRE AM/FM said: "The Empire tables have all the basic requirements of design and simplicity of operation and maintenance."

The Empire Scientific Corp. turns out a limited number of Troubadors for the music lover who appreciates the very finest in record playback. Complete price $200.

empire troubledour

...world's most perfect record playback system

...WORLD'S ONLY TURN-TABLE!
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EDITORIALLY SPEAKING

by FURMAN HEBB

THANKS to the genius of the late and truly great Major Armstrong, we enjoy today the most marvelous medium for the propagation of music that has ever been devised, FM radio, which the inventor always regarded as the favorite of his electronic brain-children, is virtually an ideal system for transmitting and receiving music broadcasts.

And it is this very potential for perfection that makes all the more disturbing the fact that the sound quality of so many FM stations is substandard; and I base this on conditions as they are in the New York City area, which I assume is one of the more favorable areas insofar as the general level of program quality is concerned.

At one time or another I have heard almost every hi-fi failing on the air: turntable rumble, wow, and flutter; misadjusted equalization or tone controls; fluctuating volume levels; distortion caused by lint-clogged playback stylus; faulty contact between tape and playback heads; and so on. It is not too surprising, perhaps, that these faults, caused by inadequate equipment and sloppy control-room work, could occur on some of the smaller, shoestring-operation FM stations. But recently I tried to listen to a taped broadcast of the New York Philharmonic playing Bruckner's Ninth Symphony on CBS, a network that one would assume to be in little danger of going bankrupt. Not only was the sound so distorted as to make listening entirely unpleasant, but its restricted dynamic range made a mockery of the music's dramatic contrasts of loud and soft.

It used to be that I would complain to the station in question when its program quality was objectionable, but this never had much effect, so far as I could determine. Then I conceived the idea to hit the stations where it hurts—in the pocketbook—and I recommend it to you if you are annoyed by programs that are below standard in audio quality. Simply take pen in hand and write not to the station, not to the FCC, but to the sponsor of the program. Tell him you would like to listen to his radio program, but that its sound quality is so poor as to make listening unenjoyable. This procedure is almost guaranteed to get results. If all of us will complain when complaint is justified, the quality of FM radio as a whole will most certainly improve.

********************************************************************************

Coming Next Month in HiFi/Stereo Review

THOUGHTS ON CONTEMPORARY MUSIC AND RECORDING

by Igor Stravinsky

BASIC HI-FI TROUBLESHOOTING

by Alexander Rosner

GEORGE GERSHWIN: A PICTURE PORTFOLIO

by Edward Jablonski

********************************************************************************
Fill the gaps in your classical record collection—at tremendous savings!

COLUMBIA RECORD CLUB now invites new members to take

ANY 6 of these $4.98 and $5.98 records

REGULAR or STEREO

$189 FOR ONLY $99.98

if you join the Club now and agree to purchase as few as 6 selections from the more than 400 to be offered during the coming 12 months

... and with membership you also receive

FREE RECORD BRUSH and CLOTH

Specially treated cloth picks up surface dust; brush keeps grill and grooves mint without any record player's troublesome tone arm.

A $1.50 VALUE

HERE IS A WONDERSFUL SELECTION OF CLASSICAL RECORDINGS that belong in any record collection! As a new member of the Columbia Record Club, you may have ANY 6 of these records—up to a $35.88 value—for only $1.89. And you receive a record brush and cloth—an additional $1.19 value—FREE!

TO RECEIVE YOUR 6 RECORDS FOR ONLY $1.89—fill in and mail the coupon below. Be sure to indicate whether you want your six records (and all future selections) in regular high-fidelity or stereo.

HOW THE CLUB OPERATES: Each month the Club's staff of music experts selects outstanding classical recordings—as well as records from other fields of music. All of these selections are fully described in the Club's music magazine, which you receive free each month.

You may accept the monthly classical selection... or take any of the wide variety of other records offered in the magazine... or take no record at all in any particular month. Your only membership obligation is to purchase six selections from the more than 400 to be offered in the coming 12 months.

Thereafter, you have no further obligation to buy any additional records... and you may discontinue membership at any time.

FREE HUNDRED RECORDS GIVEN REGULARLY. If you wish to continue as a member after purchasing six records, you will receive—FREE—a bonus record of your choice for every two additional selections you buy.

The records you want are mailed and billed to you at the regular list price of $4.98 for each regular (or $3.98), plus a small mailing and handling charge. Stereo records are $1.00 more. Mail the coupon today!

NOTE: Stereo records must be played only on a stereo record player.

COLUMBIA RECORD CLUB • Terre Haute, Indiana

SEND NO MONEY—Mail coupon now to receive 6 records for $1.89

COLUMBIA RECORD CLUB, Dept. 217-7
Terre Haute, Indiana

I accept your special offer and have circled at the right the members of the club... I wish to receive for $1.89, plus small mailing and handling charge. Enroll me in the Classical Division.

Send my 6 records and all future selections in (check one): ☐ REGULAR ☐ STEREO

I understand that I may select records from any Division. I agree to purchase six selections from the more than 400 to be offered during the coming 12 months, at regular list price, for the small mailing and handling charge. Thereafter, if I decide to continue membership, I may receive a stereo record or select any other record for which my choice FREE for every two additional selections I accept.

Name: ___________________________ (Please Print)
Address: ___________________________
Fisher StrataKits were the world's most difficult to engineer.

Few things are more difficult to design than a complex electronic instrument that can be conveniently and correctly wired by a layman. When the task is to develop a full line of superlative stereo components in kit form, guaranteed to meet laboratory standards even when assembled without a trace of skill, the engineering difficulties become rather formidable.

The creation of the new Fisher StrataKits had to be the industry's most difficult engineering project because each kit had to be not only the finest of its kind but also the easiest to build. Fisher would not have it any other way. Even a brief look at one of the incredibly explicit StrataKit construction manuals (see sample page above) will tell the story.
STAGE 4

In this stage you will wire the Channel A High Frequency Filter, the
High Frequency Filter switch S4 and some of the wiring in other circuits.

Step 4A Connect the 1½ inch white wire to lug C of switch S4 and lug C of strip STF. Solder lug A.
Step 4B Cut a 1½ inch white wire and connect it between lugs C and E of switch S4. Solder lug B.
Step 4C Connect the black wire between lug A of switch S4 and lug A of strip STF. Solder lug A of the switch.
Step 4D Cut both leads from the 10 megohm resistor R17 shown black, blue, and yellow. Connect the resistor between lug C of switch S4 and lug A of strip STF. Solder both lugs.
Step 4E Remove the 5-inch length of insulation from one end of the shielded cable and cut off the ground wire. Connect this end of the cable to lug B of strip STF.
Step 4F Locate the high frequency filter printed circuit board — it is nearest of the three in StrataKit 4. Cut each lead to be:

Step 4H Solder lug No. 2 of CP3 to lug C of strip STF.
Step 4J Connect lead No. 1 of CP3 to lug B of strip STF.
Step 4K Solder the end of the 4 inch white wire (the shorter one) to lug D of switch S4.

Step 4L Locate the two equalization printed circuits and cut the leads of bulbs as follows:

<table>
<thead>
<tr>
<th>No.</th>
<th>1½ inch</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>1½ inch</td>
</tr>
<tr>
<td>3</td>
<td>2 inch</td>
</tr>
</tbody>
</table>

Step 4M Position one of the printed circuits as CP2 on the right hand side of switch S3. The printing on the circuit plate should be facing you. Solder lead No. 3 to lug F of switch S3.
Step 4N Solder lead No. 2 of CP2 to lug B (the top lug) of switch S3.
Step 4O Cut a 1½ inch length of insulating spaghetti and slip it over lead No. 1 of CP2. Connect lead No. 1 to lug B of strip ST4.

Step 4Q Route the remaining printed circuit CP1 as shown in Fig. 4Q. The printing on the circuit plate facing away from you can't read it this way — but it isn't very important. Solder lead No. 3 to lug F of switch S3.
Step 4R Solder lead No. 2 of CP1 to lug A of switch S3.
Step 4S Cut a 1½ inch length of insulating spaghetti and slip it over lead No. 1 of CP1. Connect lead No. 1 to lug A of strip ST4.
Step 4T Solder one end of remaining white wire to lug B of strip ST4.
Step 4U Solder one end of the 4 inch white wire (the longer one) to lug D of switch S4.

That's why they are the world's easiest to build.

The StrataKit method of kit construction permits assembly by error-proof stages (Strata), each separate stage corresponding to a particular page in the construction manual and to a separate transparent packet of parts. Major components come already mounted on the heavy-gauge chassis, and wires are pre-cut for every stage—which means every page!

Errors of omission, if any, can thus be checked stage-by-stage and page-by-page, before proceeding to the next stage. There are no last-minute surprises with a Fisher StrataKit, no unexpected problems, only the pleasure of accomplishment and of effortless learning. For the first time, a totally inexperienced kit builder can achieve the same successful end result as a highly skilled laboratory technician.

*In birch, sanded and ready for finish. In walnut, $64.50. Factory assembled, $84.50 in birch, $89.50 in oiled walnut. Prices slightly higher in Far West.
HALF a century after he nearly single-handedly changed the course of Western music with his Le Sacre du Printemps, Igor Stravinsky, who celebrates his eightieth birthday this month, continues to make news. The third and latest installment of his memoirs, Expositions and Developments, has been the talk of musical cocktail parties over the past few months. The premiere, on television, on June 14 of his latest major work Noah and the Flood to choreography by George Balanchine is certain to stir up his supporters and detractors. And in September Stravinsky will climax his eightieth birthday year by visiting Russia, the land of his fathers, for the first time since the Bolshevik Revolution. There he will conduct not only the early masterpieces for which he is known on both sides of the Iron Curtain; he will also introduce to his erstwhile countrymen some of his music that not many years ago was condemned in Russia as hopelessly bourgeois and decadent. It will be interesting to see if Stravinsky’s Russian tour will affect the creative musical climate in the USSR, which since the death of Prokofiev seems to have lapsed into a state of reactionary parochialism.

It seems to me that few of us fully appreciate the astonishing scope of Igor Stravinsky’s creative work. Most of us, after all, are still hidebound to the trinity of the three great pre-World War I ballets, The Firebird, Petrouchka, and Le Sacre du Printemps. Indeed, Le Sacre did not become a concert repertoire work in this country until the 1940’s—a quarter-century after it was written—nor was it customary to hear Petrouchka in any form but a drastically truncated suite. Today Le Sacre and the complete Petrouchka are standards. Part of this is because a whole new generation of orchestral players has grown up, for whom the playing of music in this style is as natural as the playing of Beethoven, Tchaikovsky, and Wagner was fifty years ago. More recently we have seen Stravinsky’s powerful oratorio, Oedipus Rex, which back in the late 1920’s was considered a perverse bit of Handelianism, come into its own with the broad musical public. This would seem to bear out the idea that there is at least a twenty-year lag in the acceptance by the music-listening public of major creative works—even those by such an eminent composer as Stravinsky. Beethoven spoke of his middle-period string quartets as being “for a later age.” So perhaps in fifteen or twenty years Stravinsky’s currently controversial scores, such as the Cantium Sacrum and Threni, will achieve the recognition long granted the three great early ballet masterpieces, and which is currently accruing to Les Noces and Oedipus.

Like many a living legend, Igor Stravinsky has been the object of incense burning in some quarters and of belittlement in others. What must be remembered, however, is that the work of a creative artist has a way of living its own life. But we must be willing to put aside what is said about Stravinsky’s post-Le Sacre music and periodically give it a fresh hearing. The new perspectives that emerge from such a survey can be surprising.

(Continued on page 10)
A clock or watch is undoubtedly more convenient for telling time. Yet, it is actually possible to keep accurate track of time with a hysteresis motor-driven Miracord turntable. The speed of a hysteresis-synchronous motor is precisely regulated and timed by the frequency of the line current. This speed is constant even with variations in line voltage and load.

Consequently, a hysteresis motor-driven turntable will rotate at the precise record speed, and maintain that speed regardless of voltage fluctuation, or the number of records on the platter.

The Miracord 10H uses the famous Papst hysteresis motor with the outside rotor. It's the same motor employed by the finest professional turntables and tape transports. The external rotor is a dynamically balanced mass. As it spins, it acts as a flywheel, further smoothing and evening out the motion of the turntable.

You can see this flywheel effect with the turntable platter removed. After starting the motor by lifting the arm from its rest, you let it run for about 10 seconds. You then shut the power off, by replacing the arm. The rotor will continue to spin by the sheer momentum of its own mass for at least 20 to 30 seconds. Most motors will stop in about 3 seconds.

The Miracord is the only record playing instrument with hysteresis motor, dynamically balanced turntable and mass-balanced transcription arm which you can play manually, or as automatically as you please. The Miracord is also available with 4-pole induction motor—the Model 10, priced at $79.95. The Miracord 10H with hysteresis motor is $99.50. Prices include arm, but are less cartridge and base.

Make it a point to see the Miracord at your high fidelity dealer soon. For details, write to:

**an accurate timepiece**

BENJAMIN ELECTRONIC SOUND, INC. 57-03 43RD AVENUE, CORONA 68, NEW YORK. SOLE U.S. DISTRIBUTOR FOR ELECTROACUSTIC RECORD PLAYING COMPONENTS
DO YOU LIVE NEAR ONE OF THESE STEREO-FM CITIES?

Arizona: Phoenix—KPNX, KPHX
Cali: Fresno—KCFM, KCBF
Los Angeles—KFUN, KUSC
Sacramento—KUVB
Santa Barbara—KUSI, KVER
San Diego—KNFV, Kludio, KPRI
San Francisco—KQED, KFAS
San Jose—KSBU, KUSC
Woodland—KATT

Connecticut: New Haven—WNNX
Duluth—KBVA
Fla.: Miami Beach—WZZZ, WWCC
Florida—WGOO
Sarasota—WMAA
Georgia—WRAL
Hawaii—KHON
Illinois—WBBM, WBBH
Indiana—WIBC
Kansas—WQSB
Kentucky—WDRM
Louisiana—KLCR, WRBM
Waco, Tex.—KCDJ
Wisconsin—KWAL, WQMX

For example, we discover that aside from being the painter of "fauvist" tonal canvases and the great liberator of rhythm and percussion, Stravinsky is deeply pre-occupied throughout the whole of his work with timeless human ritual, be it sacred or profane, and with basic problems of morality: Le Sacre, Les Noces, Apollo, Symphony of Psalms, the Mass, Canticum Sacrum, Threni apply in the first instance, while Renard, L'Histoire du Soldat, Oedipus Rex, and The Rake's Progress are striking examples of the second.

Not the least fascinating aspect of Stravinsky's career is the fact that he has been the first composer of major stature to attempt a systematic documentation of his own music as interpreted by himself. More than two dozen Stravinsky-directed performances are listed in the current record catalog, and fully a dozen more are slated for release by Columbia before the end of the year. For anyone attempting a fresh evaluation of Stravinsky's creative achievement, the composer's own recordings are the necessary point of departure. In connection with Stravinsky and his recordings, we are proud to say that next month this magazine will include an article by Stravinsky in which he discusses the state of contemporary music and recording.

In conclusion, for Stravinsky the creator, we hope for continued fruitful production; for Stravinsky the man, good health; for Stravinsky the recording artist, sufficient time and energy to complete the disc documentation of all his major scores, from earliest to latest.
Here's a matched pair of stereo components that lets you do an
engineer-quality job of fine recording from FM stereo multiplex broadcasts

Special built-in filter circuits in the Bell 2419 FM Stereo Tuner provide interference-free recording. No squeal, whine or other noise that so often plagues made-in-the-home off-the-air stereo tapes.

This new Bell tuner is extremely sensitive; ideal for fringe area recording and listening. Its exceptionally stable multiplex circuits provide and maintain wide channel separation (50 db) for drift-free, consistently top quality FM reception.

The new Bell T-347 4-track stereo recorder is the obvious companion piece to the 2419 tuner. Three motor professional tape drive provides full control and safety for your tapes through all functions and at all speeds. And, separate play-back heads mean you always know that your recording is good, because you monitor off the tape giving you a constant check of the recorded program.

Additional features permit sound-on-sound recording, while built-in, variable echo provides many special dramatic effects. And, the sensational DUOSOUND ... the most amazing recording feature you've ever heard ... lets you put new dimension in monaural recordings! Re-record monaural records, tapes or broadcasts with such stereo effect that many ears will not detect the difference!

Be sure to see and hear the new 2419 FM Stereo Tuner and the T-347 Tape Transport at your Bell Dealer soon! They are your answer to professional quality stereo recordings at a modest price.

You'll be absolutely thrilled by Bell's DUOSOUND!
Now is the time to come to the aid of your party!

Electro-Voice®
High-Fidelity Speaker System
...it’s Weather-Proofed!

Now you can easily add the luxury of high-fidelity music to your outdoor fun!

Whether you’re dancing under the stars, swimming in the pool or relaxing around the barbecue...the new Electro-Voice Musicaster provides high-fidelity music from your present hi-fi system, radio, phonograph or TV set.

Specially designed for indoor-outdoor use, the E-V Musicaster features a heavy-duty weather-proofed speaker mounted in a rugged aluminum die-cast enclosure. It’s easy to connect for permanent use outside. And you simply move it into the recreation room for year-round pleasure.

Send now for full information...plus the name of your nearest E-V sound specialist!

LETTERS TO THE EDITOR

Cristofori’s Other Piano
- John Molloson’s article on the evolution of the piano “From Cristofori to Steinway” (February, 1962) states correctly that the older of the two surviving pianos made by Cristofori now stands in the Metropolitan Museum of Art in New York. However, Mr. Molloson says nothing about the other Cristofori piano, and I understand that there has been some uncertainty about its whereabouts and condition.

It is my pleasure to assure you that the other piano, built in 1726, was not destroyed during the recent war, as has been rumored. The piano, along with three harpsichords and a virginal built by Cristofori, has been returned from a war-time repository to the Grassi Museum at Leipzig, where, to the best of my knowledge, it is still on view. The outer case and the legs have suffered damage, but the essential mechanism of the instrument is well preserved. The person responsible for the return of the three instruments to Leipzig is Friedrich Ernst, presently a member of my staff here in Berlin. You may therefore regard as authentic the information here provided.

ALFRED BERNER, Director
Institute for Music Research
Berlin, Germany

Power Ratings
- Reading Hans Fantel’s discussion of the various methods of measuring amplifier power (“Beginners Only,” March, 1962) reminds me of the terminology employed by some finance companies. If the company says “six percent interest,” one is still left wondering whether it’s per year or per month, or whether it is on the full amount or the unpaid balance. Similarly, you see a lot of advertising proclaiming forty watts, sixty watts, or whatever, without specifying whether it is sine-wave power, music power, or peak power, and at what percent distortion.

I think the industry would gain a great deal of public confidence by settling on a single standard so that all power ratings could be compared directly.

OSCAR KEMMER
Tarrytown, N.Y.

Creative Tape Recording
- In his article “Communicating with Tape” (March, 1962) Tony Schwartz argues that tape recording can be a creative art rather than a mere copying of sounds. To substantiate his point, Mr. Schwartz draws parallels between the imaginative use of a tape recorder and the imaginative use of a camera. Speaking as a serious amateur photographer, it seems to me that this comparison is not wholly just.

A photographer can be creative by presenting his subject from a personal point of view. He can choose his light and his perspective, his colors and textures. What comparable expressive freedoms are at the disposal of the tape recordist?

Granted, the tape recordist can select and arrange his subjects much as the photographer does, but he cannot infuse a personal element into the recording itself. Unlike the camera, the tape recorder always remains objective. One may, to be sure, create sound sequences that emphasize a mood or a message; but this is in an editorial, rather than a creative, skill that might be compared to assembling a successful phonomontage—not to the taking of a great picture.

DONALD ASHFORD
Hartford, Conn.

Sonic Overdose
- I wish that Dr. Stern, in discussing “Music and Medicine” (March, 1962) had dealt with the wholesale dispensation of musical sedatives now prevalent in restaurants, plants, offices, hotel lobbies, airline terminals, elevators, and planes. Whatever therapeutic value music may have in specific cases, should it be indiscriminately sprayed on the population in massive doses, like DDT during a typhus epidemic?

GLENN MANLEY
Chicago, Ill.

HIFI/Stereo Review
LONGINES

The World’s Most Honored Watch

STANDARD OF EXCELLENCE FOR ALMOST A CENTURY

It is not hard to find the reason why those who own, or those who merely know of Longines, regard them so highly. Over the past 95 years Longines has become the standard of comparison among watches. Decade after decade Longines watchmakers have been guided by one simple principle: constantly to strive, not merely for Excellence, which was attained at the beginning, but for absolute Perfection. The truth about Longines can be read in its many achievements.

* At World’s Fairs and International Expositions

In the era of great invention—the electric light, the telephone, the automobile, the airplane—the international juries at World’s Fairs and International Expositions established a product as representing the highest achievement of its special art. From 1883 to 1929, Longines received this distinction 38 times, winning 10 Grand Prizes and 28 Gold Medals.

* In Observatory Accuracy Competitions

Safety of a merchant or war ship at sea depends on a timepiece of known and predictable accuracy. The national observatories began testing timepieces as a matter of national security. Longines won its first Observatory First Prize in 1883. Since then, in almost continuous competition, Longines watches have established many records for accuracy, won thousands of prizes. In 1981 at Neuchatel Observatory Longines Wrist Chronometers established a new record and won a total of 43 First Prizes, a major horological record.

* In Aviation, Exploration and Science

Over the years Longines acquired the reputation of “doing the impossible” in watchmaking. As a result, requests came for special watches. They were used by pioneer aviators; helped chart commercial airways; served a host of explorers, scientists, astronauts.

* In Sports Events and Time Competitions

Longines watches and timing instruments meet the rigid standards of accuracy of all International Sports and Contest Associations. “Official Timing by Longines” is a universally accepted guarantee of accuracy. Annually, Longines times more than 1000 major national and international sports events. In the U.S.A. the roster includes major league baseball, college and “pro” football, the national horse shows, the great regattas, automobile rallies and races, and many others.

THE LONGINES CREDO

Every Longines watch, whatever its type, for whatever its purpose, today, as for almost a century, is manufactured to be the finest of its kind and worthy in every respect to be called the world’s most honored watch.

LONGINES INTERNATIONAL INSTITUTE OF TIMING

Competitive sports, world championships, and new speed records on land and sea and in the air have become important to national prestige. For almost a century Longines has pioneered in the scientific timing of such events. The Longines International Institute of Timing will put this vast experience to greater use. Acting through its directors and qualified committees, the institute will endeavor to: (1) Foster the adoption of uniform standards in timekeeping; (2) Give to qualified timing officials recognition and professional standing; (3) Furnish timing facilities for major national and international events; (4) Research into methods for accurately measuring and recording extremely small intervals of time for scientific and space use.

The Longines-Wittnauer Watch Company

LEADING MAKER OF WATCHES OF THE HIGHEST CHARACTER FOR ALMOST A CENTURY

CIRCLE NO. 27 ON READER SERVICE CARD
just **LOOKING**

...at the best in new hi-fi components

- **Altec Lansing** introduces a partly transistorized stereo tuner-amplifier, the Model 708A Astro, which includes an FM tuner with built-in stereo adapter, an AM tuner, and a dual-channel amplifier with complete control facilities.

  Output is rated at 22.5 watts music power per channel with less than 1 per cent total harmonic distortion at 20 watts over the range from 25 to 10,000 cps. Over-all frequency response covers 20 to 20,000 cps ±1 db. FM usable sensitivity is 2 microvolts; the detector bandwidth is 650 kcs., and the FM stereo circuit provides 30 db channel separation over the audio range. The power stages of the amplifier are fully transistorized, permitting compact design and heat reduction. Dimensions: 15 x 6 x 13½ inches. Price: $397.00. (Altec Lansing Corp., 1515 South Manchester Ave., Anaheim, Calif.)

  **circle 175 on reader service card**

- **Graetz**, a West German tape recorder, is now imported by Warman Precision Products Corporation. The four-track recorder is a luggage-type portable with self-contained playback amplifiers and a single speaker system that reproduces a monophonic blend of both channels. For stereo playback, an external speaker can be plugged in to reproduce one channel while the internal speaker reproduces the other. Alternately, external speakers or amplifier-speaker systems can be used.

  The Graetz operates at 7½ and 3⅞ ips and has a dynamic range of 48 db at 7½ ips and less than ±0.5 per cent flutter and wow. It features a hysteresis motor, separate recording level controls for phonograph and microphone inputs, and a mechanism to stop the machine at the end of a tape. Dimensions: 15 x 6½ x 12 inches. Price: $399.95. (Warman Precision Products Corporation, 172 Madison Avenue, New York 16, N.Y.)

  **circle 176 on reader service card**

- **Harman-Kardon** updates the Citation line with the new Citation III-X tuner, which incorporates a stereo-FM circuit. The Citation III-X is available both as a kit and factory-wired. The kit comes with all parts sorted in separate transparent bins. Price: $219.95 (kit), $299.95 (factory-wired). (Harman-Kardon, Inc., Plainview, N.Y.)

  **circle 177 on reader service card**

- **Kodak** enters the high-fidelity field with a new sound-recording tape. The Kodak tape maintains a high degree of uniformity, assuring constancy of frequency response and level, and a low signal-to-noise ratio. The magnetic coating is applied to the same tri-acetate base used in Kodak films, which is said to have sufficient chemical stability to last a thousand years in storage. A radial slot in the reel flange simplifies threading, and a splicing guide is molded into each reel. Kodak tape is available in 1200-foot and 1800-foot 7-inch reels as well as in 3- and 5-inch reels. (Eastman Kodak Company, Rochester 4, N.Y.)

  **circle 178 on reader service card**

- **Lafayette** offers a stereo-FM tuner, the Model LT-81, that has a sensitivity of 2 microvolts and frequency response from 20 to 20,000 cps ± 0.5 db. The stereo circuit provides separation of 30 db with less than 1 per cent harmonic distortion.

  The tuner employs dual limiters, a Foster-Seeley discriminator, and a ground-grid front end. Operating features include defeatable AFC, a stereo pilot light, a noise filter, and a separation control. Dimensions: 13⅛ x 5⅜ x 9½ inches. Price: $76.50. (Lafayette Radio, 111 Jericho Turnpike, Syosset, Long Island, N.Y.)

  **circle 179 on reader service card**

- ** McIntosh** announces a new stereo preamplifier, the Model C-11. The unit has a frequency response from 20 to 20,000 cps ± 0.5 db with distortion of less than 0.1 per cent at 2.5 volts output. Sensitivity of the magnetic-phonograph inputs is 2 millivolts, and concealed input-level controls are accessible from the front. Treble and bass controls (separate for each channel) have eleven stepped positions. Dimensions: 15⅞ x 5⅛ x 12. Price: $199.99 (walnut cabinet $25.00). (McIntosh Laboratory, Inc., 3 Chambers Street, Binghamton, N.Y.)

  **circle 180 on reader service card**
"She has never sounded so rich and ample"—N.Y. HERALD TRIBUNE

"The enduringly admirable artist of old"—SATURDAY REVIEW

"A splendid Marcellina, bright but full, and never coy"—HIGH FIDELITY

"Performance is admirable, recording is excellent"—NEW YORK TIMES

FIDELIO

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Other new releases:
BACH: St. John Passion, conducted by Scherchen.
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MARTIN: Le Vin Herbé, conducted by Victor Desarzens, with the composer at the piano.

JUNE 1962
LAST MONTH I spoke about the sonic factors determined by the reverberation and reflectivity of your listening room. Now I shall round out this discussion of room acoustics with the equally important topic of loudspeaker placement. Proper speaker placement results mainly in efficient bass projection and good distribution of sound.

To operate efficiently in the lower bass range, a loudspeaker should be at least fifteen to seventeen feet from the wall toward which it faces. This allows a sound-projection path long enough to accommodate half the wave lengths of the lowest musical notes and lets these deep tones come through more powerfully. That is why, especially in rooms of moderate size, you often get richer sound by placing the speakers against the short walls so that they face the full length of the room. Setting the speakers in corners provides still stronger bass, and such placement might be advisable in small rooms where extreme lows are difficult to reproduce.

In searching for the optimum stereo effect, the general rule is to separate the two speakers so that they subtend an angle of roughly thirty to forty degrees as seen from the listening position. But since each room has its individual characteristics and since furniture arrangements are rarely alike, this general rule is subject to all sorts of variations. More often than not it serves merely as a starting point for experiments. For instance, you can put the speakers farther apart and compensate for the added separation by means of the blend control provided on some amplifiers. Or, if your room is so narrow that you cannot separate the speakers far enough, you can place them at right angles against two adjoining walls with the listening area approximately at the intersection of the two sound-projection lines.

It is also possible by means of speaker placement to emphasize either the directionality or the depth of sound that together make up the stereo effect. Directionality is stressed if the speakers face directly toward the listener. But if your preference runs towards greater depth of sound, with music seeming to fill the whole room without a discernible source, try angling the speakers outward towards the nearest wall so that they face away from each other and their sound reaches the listener only on the rebound. This method is especially effective in enhancing the sense of acoustic spaciousness in small rooms, although with it a good deal of stereo separation is lost. In high-ceilinged rooms or under a gabled roof you can even turn your speakers on their backs so that they face upward and their sound is reflected from above. Though this reduces stereo separation, the use of reflected sound widens the area of the stereo effect so that the location of the listener becomes less critical. When a group of people are listening, it is then no longer necessary for them to huddle close to the imaginary center line between the speakers.

It may take several evenings of experimentation with various speaker locations until you find the one that best suits your surroundings and your taste. But once you have discovered the right spot for your speakers, the effect is like getting the best seat at a concert.
this small, bright light indicates a whole new world of listening pleasure


Let it guide you to the wonders of stereo music being broadcast by FM Stations throughout the country. With this all new Heathkit Stereo tuner you can enjoy AM, FM, or FM Stereo... listening unlimited (and when your FM station shifts to stereo, the light turns on; automatically alerting you). Throughout this amazing unit, both professional and hobbyist will appreciate the design, performance, durability, and styling that has made Heathkit the world leader in high fidelity electronic kits. And, as always, this superb engineering is accomplished within a price range that makes this truly remarkable instrument available to anyone really interested in fine music.

Kit A4-41... $119.95  Assembled AJW-41... $189.95

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CIRCLE NO. 21 ON READER SERVICE CARD
Franz Schubert was a ripe old twenty-two at the time he wrote his "Trout" Quintet, but he had already composed six symphonies, eleven string quartets, four masses, and nearly four hundred songs. What gives the "Trout" Quintet pride of place in the composer's instrumental output up to that time is its wonderfully effective blending of the qualities that together add up to the magic of Schubert's early art. It gives off an irresistible lyric glow; its instrumentation is transparent and pure; its thematic development is masterful. To this I might also add that this combination of sheer melodiousness, together with the instrumentation that calls for piano with strings, makes the "Trout" Quintet an ideal introduction to chamber music. It has always seemed to me that one should tackle the string-quartet literature only after becoming acquainted with some of the masterpieces for piano and strings, or clarinet, oboe, or flute and strings.

The circumstances that produced the "Trout" Quintet were extremely casual. Schubert was spending the summer of 1819 on a walking tour of Upper Austria with his friend, Johann Vogl, the renowned baritone of Vienna's Imperial Opera. Only once before had the composer been out of Vienna, during the previous year, when he spent some dreary time as music teacher to the Esterhazys. Now he was enchanted by everything—the beauty of the countryside, the congeniality of the people, the excitement of discovery.

The two friends spent some time in the little town of Steyr, the birthplace of Vogl, and they soon became
with UNIVERSITY true outdoor high fidelity speaker systems

Now—outdoor systems that not only promise high fidelity performance—but deliver it. Just as they do in concert halls around the world, and for all the astronaut countdowns. Now these same superb outdoor speaker systems—systems chosen by discerning music lovers as well as top government sound engineers—are yours: to perk up your barbecue with frankfurters and fugues; to make mere swimming a new and exciting experience; or to bring the finest indoor concerts to your backyard!

You can connect a University outdoor speaker system (or two, for stereo) to the speaker terminals of your radio, TV set, phono or hi-fi amplifier and thrill to full-bodied high fidelity outdoors—at any time. Because they're totally weatherproof, they stay outdoors for good. Why hardly anything short of a hurricane can mar their performance. And they can be put anywhere—at patio or pool, on the house, a pole, a shelf, a fence—even on a tree. All you need is a screwdriver; adjustable 'U' brackets make installation a snap!

Interested? Really interested in how outdoor high fidelity speakers can glorify your summer and make the neighbors sit up and take notice? Just write: Desk D-6, University Loudspeakers, White Plains, N. Y.

MUSIC UNDERWATER, TOO!
That's right. For the penultimate in outdoor living, without ever missing a note when you dive into the pool, University offers—in limited supply—the same underwater speakers that are required equipment in commercial and luxury resort pools. Write for separate information about the MM-2FW and the MM-2FW underwater speakers. Just another 'first' by University.

A Division of Ling-Temco-Vought, Inc.
Outstanding stereo recordings of Schubert's "Trout" Quintet include London's, which features Clifford Curzon's distinguished pianism, and Angel's, which is notable for the string playing of the Almune Quartet. Unique as an artistic document, and with surprisingly good sound, is the 1935 Artur Schnabel-Pro Arte reading, available in Angel's Great Recordings of the Century series.

The leading participants in the town's intellectual life. Regular musical evenings were held at the home of Sylvester Paungartner, an amateur cellist and the assistant manager of the local mines. Paungartner conceived the idea to commission a work from Schubert, specifying that one of the movements should be a set of variations on Die Forelle (The Trout), a charming song Schubert had composed about two years earlier.

Schubert set to work on the piece soon after his return to Vienna in the early autumn. He was filled with the pleasant memories of his delightful summer, and the music he produced was the perfect mirror of his warm, amiable experiences. It is quite likely that he composed the work with specific performers from the Steyr circle in mind, which probably explains the unusual instrumentation: piano, violin, viola, cello, and double bass. Only one other work for the same combination is readily recalled, a quintet by Schubert's contemporary, Johann Nepomuk Hummel. An earlier theory had held that Schubert was acquainted with the quintet by Hummel, that in fact the score might have been one of those played in Paungartner's house. Recent research shows, however, that Hummel's quintet was not published until 1821, in Vienna, and the likelihood of a performance from manuscript two years earlier is extremely slim. It is more probable that Hummel took Schubert's quintet as a model, rather than vice versa.

The "Trout" Quintet has been well represented in recorded literature for a quarter-century, ever since the release in the mid-1920's of the performance by Artur Schnabel with members of the Pro Arte Quartet, and Claude Hobday, double bass. One could occasionally raise an eyebrow at the out-of-tune playing from the violinist, Alphonse Onnou, but the performance was one of great good spirits and contagious gaiety. It is now available once more in Angel's Great Recordings of the Century series (COLH 40), with astonishingly good sonics (no other recording captures the bite of the double bass so successfully) and in a smooth-surfaced LP transfer. Unless you must have stereo, the Schnabel-Pro Arte version is still the one to own.

In stereo, however, there are several excellent performances from among the eight available. (Is there any other piece of chamber music so abundantly represented in the record catalogs?) My own first choice among them, despite its moments of untidy ensemble, is the version by Clifford Curzon with members of the Vienna Octet (London CS 6090, CM 9234). The pianist's limpid tone and gentle geniality are a thorough delight, and the recorded sound offers fine depth and balance.

Angel's version (S 35777) by Hephzibah Menuhin and members of the Amadeus String Quartet reverses the order of values. Here it is the string playing that is uncommonly perceptive and imaginative, but there are moments when the performance verges on the precious. The reproduction is very impressive, with wide frequency and dynamic range.

A clean-cut, healthily extroverted account of the music is provided by Frank Glazer, with members of the Fine Arts String Quartet and Harold Siegel, double bass (Concert-Disc 206, 1206). The reproduction is really outstanding, with especially fine stereo spread.

Westminster's newer recording of the score with Baruda-Skoda and the Bavalli Quartet (WST 14074) doesn't have quite the exuberance and spontaneity that marked the pianist's original recording with the Vienna Konzerthaus Quartet (XWN 18264), but it is a perfectly agreeable, if small-scaled, performance.

Vanguard (VSD 1901, VRS 1034) has an edition that is most sensitively played by pianist Dennis Matthews, but his warmth and insight have failed to excite similar qualities from the rather stodgy players of the Vienna Konzerthaus group. A version on Deutsche Grammophon (136,038,19206) has Joerg Demus in the pivotal piano part, but it is for the most part a detached, unsmiling performance that is further handicapped by recording that is unbalanced in favor of the piano. Finally, Telefunken (18023) offers a bargain-price ($2.98) stereo edition with Helmut Roloff as pianist in a straightforward and sincere performance that is beautifully recorded.

When all is said and done, however, it is to the Schnabel version that I find myself returning most frequently.
The corporate charter of Acoustic Research, filed in the Massachusetts State House, states the purpose for which AR was founded:

"To engage in research, development and manufacture... in the field of acoustical, electronic, electrical, and mechanical engineering and devices..."

AR now introduces its first product outside of the loudspeaker field. The AR turntable cannot be used for records other than 33 1/2 rpm, and its starting time is not short enough for cueing applications. Apart from these qualifications, its performance should be judged by professional standards and on an absolute basis, without consideration of price.

**STABLE** performance. The suspension design makes it possible to deal a moderate hammer blow directly to the top plate without making the needle jump grooves. This is not a recommended procedure, but it does serve to demonstrate the turntable's insensitivity to floor stoms or to acoustic feedback.

**COMPLETE** (except for cartridge) including arm, cables, oiled walnut base, transparent dust cover, and even needle force gauge and overhang adjustment device. Overall dimensions with the dust cover are 12 1/4" x 16 3/4" x 5 1/4".

**FOR BUTTERFINGERS.** This is a picture of the tone arm a second after it has been "accidentally" dropped. It floats down to the record, yet as soon as the needle touches the groove the damping is released and the arm is freed of restraint. Needles and records are protected against predators.

**PROFESSIONAL** quality. The AR turntable is guaranteed, as a condition of sale, to meet NAB specifications for broadcast equipment on wow, flutter, rumble, and speed accuracy. The 3.3 lb. machined, individually balanced aluminum platter is belt-driven from synchronous motors.

The AR turntable is sold under a one-year guarantee that includes parts, labor, and reimbursement of any freight to and from the factory. It is on demonstration at dealers' showrooms and at AR Music Rooms, on the west balcony of Grand Central Terminal in New York City, and at 52 Brattle Street, Cambridge, Massachusetts. No sales are made or initiated at these showrooms.

$58.00

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JUNE 1962
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CIRCLE NO. 25 ON READER SERVICE CARD

HIFI/STEREO REVIEW
According to their proponents, transistorized amplifiers are ultrareliable, free from hum and noise, nonmicrophonic, cool-running, and have a unique sound character that distinguishes them from tube-operated equipment. Although at the present time there are relatively few manufacturers that are offering transistorized equipment, according to the grapevine some of the oldest and most respected names in high fidelity will enter the field before the current year is out.

On the surface, the advantages of using transistors in amplifiers appear to be overwhelming. They are vastly more efficient than tubes, and they are well suited to driving low-impedance speaker loads without the use of an output transformer, which is an amplifier's chief performance limitation. Transistors are inherently hum-free and nonmicrophonic. And some transistors have noise levels that are as good or better than those of tubes.

Sounds good, doesn't it? But surely transistors must have some disadvantages. Their detractors point out quite a few. One stumbling block is the frequency response of moderate-price power transistors. Many popular types cannot span the 20,000-cps width of the audible spectrum, to say nothing of the several additional octaves required for stable application of distortion-reducing negative feedback. Wide-band, high-power transistors are available, but they are expensive compared to audio power tubes.

The elimination of the output transformer, attractive though it may be, requires a fair amount of circuit complexity. Some transistor amplifiers use a capacitor to couple to the speaker, but this limits low-frequency performance. A stable direct-coupled output stage, the most desirable type, is likely to be costly.

Another drawback to most transistors is that they are sensitive to heat. It is therefore customary to include temperature-stabilizing circuitry into the amplifier. This design technique works satisfactorily, but several transistors may be needed to do the job formerly handled by a single tube. Here, again, the transistor is at an economic disadvantage.

My personal feelings about transistorized equipment are mixed. I haven't tested all the units that are now available, so it is perhaps not entirely fair of me to report that those transistorized amplifiers I have checked so far have not equaled the performance of comparable conventional units. It could well be that the units I haven't tested measure up better, but I haven't been very impressed with the models I've had experience with so far.

There is also the problem of damage caused by overload. In contrast to a tube, which can take short-time overloads without damage, a transistor can be burned out by even a very brief overload. This difficulty can presumably be gotten around by careful circuit design, but most of the transistorized units I have checked have exhibited this weakness.

It does seem to me, however, that there is something in the idea that transistorized amplifiers produce a special type of sound. The units I have tested have sounded far better than their mediocre measurements would indicate. In general, I find transistorized amplifiers to have a tight, well-controlled sound that is quite pleasing.

Looking to the future, it seems to me that there are no technical reasons why transistor amplifiers should not live up to their special potential. This level of performance, however, will most likely be rather expensive to achieve, and I believe that for some time to come really good transistor amplifiers will sell for somewhat more than comparable conventional units. As to whether their aural characteristics will make them worth the difference in price, we will just have to wait and see.

SCOTT LT-110
STEREO TUNER

- The Scott LT-110 is a kit-type stereo-FM tuner that is furnished with its two most critical sections—the front end and the stereo demodulator—prefabricated and aligned at the factory. Like other Scott kits that I have seen, the LT-110 is designed for easy and foolproof assembly. There is a separate bag of parts and
wires, cut to size and pre-tinned, for each of twelve construction steps. The instruction manual shows a full-size pictorial view, in color, of the section of the set being constructed. The kit I tested took ten hours to construct and align, and I believe this would be a typical time for the job.

The LT-110's measured IHFM usable sensitivity was 2.5 microvolts, and total harmonic distortion at 100 per cent modulation was under 1 per cent for most signal strengths. Frequency response was plus or minus 1.5 db from 20 to 20,000 cps. The drift was the least I have ever measured on an FM tuner—less than 2 or 3 kilocycles from a cold start. The LT-110's hum was very low, being -60 db in reference to 100 per cent modulation, and its capture ratio was 6.7 db.

The stereo performance of the LT-110 was very good. At times the quality of stereo programs seemed to leave something to be desired, but I ascertained that any audible deficiencies were due not to the LT-110 but to the transmitted signal.

The LT-110 has two means of filtering out noise that may occur during stereo reception if signal strengths are marginal. First, there is a switchable subchannel filter that is quite effective in reducing noise—at the expense, however, of a reduction in channel separation at high frequencies. I found that this loss of separation was hardly detectable. Also supplied is a noise filter that cuts off the higher frequencies rather drastically. I would use this only as a last resort.

I had only two criticisms of the LT-110. Although its distortion at 100 per cent modulation was acceptably low at signal strengths from perhaps 8 to 1,000 microvolts, at higher signal levels distortion increased (although it would probably not be discernible to the ear). Of course, if one is located near a strong station it would be possible to attenuate the signal in the antenna circuit, but this is somewhat inconvenient. My other criticism is that the LT-110 provides no indicator to show when a stereo broadcast is being received. Scott recommends switching from stereo to mono position on the selector switch, in which case the sound is supposed to be louder in the stereo position. The difference, unfortunately, is not too apparent. A positive indicator would be a welcome addition to this otherwise highly satisfactory tuner.

The price of the LT-110 kit is $159.95.

MARANTZ 8B
STEREO AMPLIFIER

- In high-fidelity circles, the name Marantz connotes quality of an exceptional degree. The engineering and extraordinary quality control that go into Marantz products have built an enviable reputation for the company among knowledgeable audio hobbyists. The Model 8B dual 35-watt stereo power amplifier is a good example of the Marantz approach to high fidelity.

The Model 8B is basically similar to the Model 8 dual 30-watt amplifier, which it supersedes. A comparison of their circuits reveals the addition of some phase-correcting components in the feedback loops of the Model 8B, as well as redesigned output transformers. The Model 8 was unusual in having a tertiary feedback winding on the output transformers instead of taking feedback from a voice-coil output. The Model 8B goes one step further, with two feedback windings and various factory-adjusted components to trim the output transformers for improved stability.

Each amplifier comes with a certificate that gives specifications for that particular unit. In the past I have found this data to be so accurate and so reliable that I ordinarily use it as a check on the accuracy of my test equipment. The specifications accompanying the Model 8B were no exception in this respect.

The power response of the Model 8B at 2 per cent harmonic distortion was perfectly flat down to 20 cps at 40 watts per channel (with both channels being driven). It rolled off slightly at the high end, to about 32 watts at 20,000 cps. At 0.5 per cent harmonic distortion the output was over 35 watts per channel from 30 to 10,000 cps, dropping to 32 watts at 20 cps and 28 watts at 20,000 cps. Measurements were made on the 8-ohm output tap, which usually gives somewhat lower output than the 16-ohm tap.

Intermodulation distortion was unmeasurable below 2 watts per channel and rose smoothly to 0.3 per cent at 20 watts per channel and 0.5 per cent at 40 watts per channel. One of the most noteworthy characteristics of the Model 8B was the similarity between its channels. Both channels measured almost identically in all respects. The suggestion is that variations in tubes and components have practically no effect on the performance of the amplifier.

The Model 8B was outstanding in other respects. Its 6CA7 output tubes operate at only 20 per cent of their rated dissipation. Various capacitive loads caused no instability and had only a slight effect on the unit’s near-perfect square-wave response. The hum-and-noise measurement was extremely good, being 101 to 104 db below 10 watts, depending on the input termination.

After all this, I have nothing to say about the sound of this amplifier. Quite frankly, I have never heard a Marantz amplifier, and I'm not sure anyone ever has. It contributes no detectable noise, hum, distortion, or coloration to the sound, delivering simply an enlarged replica of the input signal to the loudspeaker. This, plus the probability that the Model 8B will continue to maintain the same level of performance for a long time, seems to me like enough justification for its $249.00 price tag.
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the distortion-free, wide-band response and sensitivity of

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In the way it looks, and in the way it performs, the Award Stereo Festival is the embodiment of creative engineering at its finest. Simply add two speakers and a record player and your stereo installation is complete. The Award Stereo Festival III, Model TA5000X—$200.95. Walnut Enclosure WW80—$29.95; Metal Enclosure CX80—$12.95. All prices slightly higher in the West.

For further information on the Award Stereo Festival and other fine Harman-Kardon products write Dept. R-6, Harman-Kardon, Inc., Plainview, New York (Export Office, EMEC, Plainview, N.Y.)
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HIFI/STERO REVIEW
THE SOUND OF WORDS

Nearly a decade ago, hi-fi living rooms all over America began to reverberate with the ear-tingling sounds of a Bacchanalian revel. Decked out with verses in the lusty bar-room Latin of the Middle Ages, *Carmina Burana* extolled the virtues of drink, sex, and springtime in a way that made husbands wistful and bachelors restless. Musically, nothing quite like it had been heard before. Some passages were sung in the dulcet tones of a love goddess awakening from sleep; others sounded as though a squad of angry men were pounding on granite with hammers and chisels.

When *Carmina Burana* made its first appearance hereabouts, little was known about its composer, Carl Orff, except that he was an Austrian teacher of church music. (continued overleaf)
CARL ORFF  THE SOUND OF WORDS

that he was a modernist and experimenter who had made a name for himself in the German musical theater. Yet the score was surprisingly free of the dissonances and key-clashes that roll the twentieth-century cardrum, and perhaps that was what accounted for its success among collectors who normally give modern music a wide berth. Audiophiles were further intrigued by the plangent sonority of the orchestra, a heady mixture of brass and percussion that has since become known as the Orff Sound.

Since the establishment of that initial beachhead with Decca's release of a Deutsche Grammophon master, Orff's music has cut an increasingly wide swath in the U.S. His popularity on records is all the more remarkable because his works are all intended for the theater, don't translate well, and are rarely seen on stage in this country.

When Orff visits the New World for the first time, as he intends to do this summer, he may be puzzled to discover how many thousands here are fascinated by his music without understanding a word of his texts. When I saw him in Germany last winter he made it perfectly plain that words are what interest him above all else. He loves the sheer sound of them and the magical meanings they can convey. "With everything I write it's not a question of music but of ideas," he told me. "Just to make music by itself doesn't interest me. Music is an inborn means of expression for me, but surely there are others who are better at it."

Despite the modest disclaimer, Orff is the only German composer who has won a solid international reputation during the postwar years. Recognition has been late in arriving, for Orff will celebrate his sixty-seventh birthday on July 10, but now he is a prophet with honor in his own country and abroad. German critics credit him with having brought about the renaissance of their musical theater, and he is often compared with Richard Wagner. Certainly he ranks as the most versatile and original figure in this field since the halcyon days of Bayreuth.

Photographs of Orff tend to stress his magisterial side—his cerebral forehead and stern, hawklike gaze. What the camera usually fails to capture is the astonishing energy and puckish wit that make him a genial host and brilliant conversationalist. His whole vigorous manner suggests an affinity for the mountains of his native Bavaria: he brings to mind those resourceful schoolmasters one still encounters in remote Alpine villages, men who can quote Virgil or lead a climbing expedition with equal facility.

In the past thirty years, Orff has composed no concertos, no symphonies, no chamber music, in fact practically no purely instrumental works of any kind, but he has written the texts for many of his own "pieces"—he never calls them operas. Richard Wagner may have done the same, but the comparison is misleading. At best, Wagner's librettos are third-rate literature, totally valueless without the music they are meant to support. Orff is a noted poet in his own right who comes close to Britain's Christopher Fry in his use of language. As a result, his texts are not subordinate to the music, as librettos have been ever since the dawn of opera. Words and music stand on an equal footing, as closely and intimately related as the Gemini Brothers of the old Zodiac Circuit. The dangerous Orff Sound never illustrates the words; rather, it intensi-

Reading from the ribald verses of Carmina Burana, Orff explains the text as folk songs that had lost their music. His composition, he feels, restored the missing element.
ties them. Usually Orff has about ten percussionists in his theater pit, playing drums, xylophones, glockenspiels, and a vast assortment of other instruments designed to be struck, rattled, or clashed. But unlike avant-garde composers who value percussion for its own sake, Orff uses it for the very practical reason that it doesn’t cover up his texts. “Horns and strings blanket the sound of words,” he explains, “perussion emphasizes it.”

Orff doesn’t see the point of writing music that is not for the theater. “Why should I bother composing a concerto when I know it is a form now undergoing its decline? All I care about is telling people something that will make them think. There are already enough of those who give audiences what pleases them.”

In common with other theatrical innovators of our time—one thinks of Brecht, Becket, and Ionesco—Orff has a slightly sadistic urge to administer traumatic shocks to this audience, to outrage their feelings if necessary. The Swedish director Ingmar Bergman once told me that so long as each of his films “assaulted people’s nerves in a new way,” he considered himself satisfied. Orff says, “I feel I’ve accomplished something only when I strike the hidden nerves that all people possess. But that takes more than music.” Violence and eroticism are scarcely newcomers to the world of music-drama, but in Orff’s hands they become stylized and primitive. When his Burana choruses sing about deflowering virgins, or when Catullus’ cry of “Breasts! Breasts!” goes up, he seems to be invoking the powerful spirits of the Black Mass.

Orff, always the slow, methodical craftsman, arrived at his theory of theater only after many years of experiment. Born in Munich, he comes from an old Bavarian family whose sons traditionally served as officers in the army. Orff preferred music, and went on to the Munich conservatory after classical studies at a boys’ school. As an adolescent he wrote poetry and music, including an ambitious series of songs and a choral setting of Nietzsche published before he was twenty. From the very first he struggled against the suffocating influence of late German Romanticism, and despite his academic training he regards himself as a self-taught composer.

For several years Orff conducted orchestras in various theaters—though, significantly, never in an opera house—and wrote incidental music for new plays. In the early Twenties he launched a trial balloon in music education. Together with the dancer Dorothee Guenther he founded a school whose purpose was to teach dancing and gymnastics “so as to restore the natural unity between music and movement, which both arise from a single source.” Although the school was destroyed during the war, music education for children remains one of Orff’s chief preoccupations. Over the years he has compiled an elaborate teaching method, known in German as the Orff-Schulwerk, which begins with the simplest songs and leads to the musical equivalent of calculus. I have seen the Orff-Schulwerk in action: a pretty young teacher in a sunlit German kindergarten leading a chorus of enraptured finger-painters. Half the class chants “Rumpate, pumpate, pummy,” while the rest gallop along to “Rumpate, pumpate, rumpate, pumpate, pumpate.” To get into the rhythmic swing of things, they also learn to manipulate a whole battery of percussion. Orff’s kindergarten orchestra bears a startling resemblance to the arsenal with which his theater musicians are equipped, and the “rumpate, pumpate” chorus is first cousin to the insistent ostinato chants that occur in so many Orff scores.

Most modern composers of the Twenties aligned themselves with either the Stravinsky or the Schoenberg camp, Orff, who was still trying to get his musical bearings, found himself dissatisfied with both. “I am not one of those who can make music out of their inner sensivities and conflicts,” he comments drily. Orff’s search for a style led him, ultimately, to the old masters, notably to the half-forgotten giant of the musical theater, Claudio Monteverdi (1567-1643). His transcriptions of three Monteverdi scores, including Orfeo (which the wags call Orfeco), are still in the German
CARL ORFF: THE SOUND OF WORDS

repertoire. Further research into the dustier recesses of the library produced *Euridice*, the only pure orchestral work still listed in his catalog, based on William Byrd's harpsichord study, *The Bells*. Orff scored it for five separate orchestras, principally brass and percussion, that build up an immense web of sound over a two-note bell ostinato.

Carmina Burana, the turning point in Orff's career, arrived like a bolt from the blue in 1937. Its uninhibited lyrics stemmed from the goliards, the wandering scholars of the thirteenth century, whose Latin verses were preserved by the scribes of the Bavarian monastery of Benediktbeuern. "The Carmina Burana manuscript had been famous among literary scholars since its rediscovery in 1803," Orff told me. "They used to quote little pieces of it in textbooks. But it was not really alive because one important element was missing: the music. Whenever folk songs lose their music they wind up on the library shelf. After my work appeared, students became excited about the poems. That proves, I think, that music is an indispensable function of such poetry."

Since Carmina Burana consists of a series of verses without a real story line, many people have wondered why Orff went to the trouble of mounting a complete stage production, with scenery and costumes. "I didn't write it that way just to amuse myself," he explains. "Those poems can't be declaimed on a concert platform; they have to be acted out. Take the drinking episode. Could that be carried off in white tie and tails? You need costumes, miming, body movement. The theater is the only place where words, music, and gestures can make their full impact."

After the premiere, Orff told his publishers, "You can scrap everything I've written up to now. My collected works begin with Carmina Burana." But despite its success with the German public, the work drew sharp criticism from the Nazi authorities. Orff was called a Communist (he had composed music to works by Bertolt Brecht, the exiled Marxist poet) and pilloried for his close friendship with leading Jewish musicians. Gradually he withdrew into a state of semi-retirement that German writers have since termed "the inner emigration."

Yet the war years were productive. Orff worked steadily on new scores, including Catulli Carmina, based on erotic Latin poems by Catullus, and two one-act fairy-tale operas for which he wrote both text and music. Der Mond relates how the moon is stolen from the heavens and then restored. Die Kluge deals with a clever wife who succeeds in taming her Moody husband.

As the war drew to a close, Orff wrote a stage work in which his daughter, the actress Godela Orff, could play the title role. Die Bernauerin, a fifteenth-century tragedy of a woman condemned for love, is essentially a vehicle for actors, with tightly interwoven strands of incidental music. It was Orff's first venture into Old Bavarian, a broad and beautiful dialect that has a far more lilting rhythm than contemporary High German. Like Latin and Greek it holds a special fascination for Orff because it is a dead language. "Actually dead languages are the most alive of languages," he says. "Nothing can be added to them, and nothing taken away."

In Asturide — the astute ones, or better yet, the know-it-alls — he tried his hand at an Old Bavarian comedy, and two further works in this archaic dialect have earned him critical plaudits as a "literary and linguistic genius." Both of the latter are based on the tradition of the medieval mystery play. The Easter legend, Commedia di Christo Resurrectione, had its premiere in 1956; the Christmas parable, Ludus de nato Infante mirificus, in 1960. "Everything in them proceeds directly from the text, and the words themselves are
almost a spectacle," Orff says. "When I read the plays aloud people claim they can actually hear the music in them. I call it primal music, Urgrundmusik. It is strongest in ancient languages. Long ago people talked much less, but more graphically. Our language grows more and more abstract all the time, and there are no images in it. But Old Bavarian is full of vivid pictures, and language that is close to the visual is also close to the musical. And, naturally, close to the theater."

It was Antigonae, in 1949, that first called international attention to Orff's work. In this classic tragedy and its 1959 companion piece, Oedipus der Tyrann, Orff fused all the elements that have marked his style since the Thirties: rhythms that echo the motions of actors onstage, speech that breaks into chant, percussion that rings clear as a silver hammer. "Here I had to come to grips with the whole weighty problem of Greek drama," he told me. "And to complicate matters, the texts I used were Hölderlin's versions, which are not translations but free poetic interpretations. When I began, everyone said 'Why Hölderlin, of all people, with his dark language?' but now even the Viennese have grown used to it."

In 1953, Orff completed his tryptich of theater spectacles that began with Carmina Burana, a hymn to Eros and Lady Fortune, and continued with Catulli Carmina, a sharp-honed dissertation on the uses of passion. The third panel, Il Triunfo de Afrodite, celebrates the triumph of love, intoning Latin and Greek poetry by Catullus, Sappho, and Euripides. Orff called the entire cycle Triunfi, acknowledging his old debt to Monteverdi and suggesting the court pageants of the Baroque with all their pomp and ostentation.

Shortly after the premiere of Triunfi at La Scala, Orff and his wife moved into a large country house that stands at the edge of a forest about an hour from Munich. "Here with my garden and trees and meadows I can have some peace," he says. But he still leads a hectic and peripatetic life, supervising stage productions, revising Schulwerk editions, sitting in on recording sessions. He is not unaware of his increasing fame as the hi-fi composer par excellence.

Last December the Salzburg Mozarteum officially inaugurated a permanent center "for the propagation of the Orff-Schulwerk," which has already appeared in American, Danish, Dutch, English, French, German, Portuguese, Spanish, and Swedish editions. African, Japanese, Turkish, and South American versions are in preparation. In Canada this summer, he will address a full-scale conference of American Schulwerk teachers. "Gradually, though, I'd like to pass the educational problems into other hands," he says, a trifle wearily. "It takes up a tremendous amount of time, and I have only twenty-four hours a day."

Last year, Orff completed his latest setting of A Midsummer Night's Dream, a play that exerts a perpetual spell over him, although, since he speaks no English, he knows it only in Schlegel's translation. "I composed my first version when I was twenty. Then I returned to it every ten years—at thirty, forty, fifty, and sixty. Four of these settings were published and withdrawn. Now I look forward to the premiere of the new one. People think I'm mad; I could have written four other pieces instead. But I tell myself that since I know this piece so well, I can do it better each time. It's something that can only be improved, never perfected."

Orff remains a solitary figure among modern composers. His style, like Bartók's, is too personal to be effectively copied by his students. But his example has given German music-makers a powerful push in the direction of the theater, and toward a simpler, more muscular kind of sound. He finds that his own work is growing more primitive all the time. "The more I try to refine my sounds, the more they lead me back to the most elemental simplicities," he says. "I've sent my music up to such dizzying heights that very soon I'll be able to catch it all as it comes down, on the head of a single drum."

Frederic Grunfeld, formerly a music commentator and record producer in New York, now covers the European scene as a free-lance reporter. His most recent article for this magazine concerned RIAS, the U.S.-sponsored radio station in West Berlin, which appeared in the May, 1962 issue.
On this and the following pages the record critics of HI/STEREO REVIEW have indicated their choices of the best records issued during the 1961-1962 season. The record listings reflect considered critical judgments, made over a period of time, and the records chosen are discs the reviewers have enjoyed living with and listening to repeatedly.

Of special note are the six records that were selected by more than one reviewer. Headling these are two triple-choices, both operas and both on the Deutsche Grammophon label, Richard Strauss’s Elektra and Maurice Ravel’s L’Enfant et les Sorcières. Other multiple-choice discs include Columbia’s “de luxe” package of Stravinsky conducting Petrouchka and Le Sacre du Printemps; the same company’s release of the late Bruno Walter’s reading of the Bruckner “Romantic” Symphony; RCA Victor’s complete version of Ravel’s Daphnis and Chloé, with Charles Munch conducting the Boston Symphony Orchestra; RCA Victor’s recording of Artur Rubinstein playing the Chopin First Piano Concerto; and, in the field of jazz, Columbia’s four-disc anthology, “Fletcher Henderson: A Study in Frustration.”


© ® BRAHMS: Symphony No. 2, in D Major. Pittsburgh Symphony Orchestra, William Steinberg cond. COMMAND 11002 SD $3.98, 11002 $4.98. “Extraordinary engineering plus a perceptive reading make this recording an unusually fulfilling experience.”

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© © BARTÓK. Music for Strings, Percussion, and Celesta. HINDEMITH: Mathis der Maler. Berlin Philharmonic Orchestra, Herbert von Karajan cond. Angel S 35949 $5.98, 35949 $4.98. "Two modern masterpieces in performances that are striking for their mellowness, poise, expressivity, and meticulous attention to musical detail. The stereo recording is revelatory."

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© © DEBUSSY: Fêtes galantes I and II; Le Prémémoir des deux amants; and other songs. Gérard Souzay (baritone), Dalton Baldwin (piano). Deutsche Grammophon 13875 $5.98, 16758 $5.98. "Important wedges of the Debussy repertoire sung with degrees of refinement, perfection, and subtlety that are most probably unsurpassable."


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HOW TO CHOOSE A MICROPHONE

associated electronic equipment, are the highest-priced of the available types. They are the most favored by professional users, mainly because of their outstanding frequency range and transient response.

Which of the four types is for you? To answer this, you must ask yourself how often you will be using your microphone and what you will be using it for. There's no sense in spending several hundred dollars for a microphone that may be used a few times to record party guests and daughter's piano practice before it ends up gathering dust in the hall closet. And even if you expect to use your microphone often, it is pointless to buy one with a 20-to-20,000-cycle response if you're only going to use it to record speech.

In general, your microphone should have about as good a frequency response as your main speaker system. If most of your recordings will be of voices or solo instruments (excluding organ, which is something else again), and you don't demand the nth degree of realism, something less ambitious will suffice. On the other hand, if you plan to do frequent tapings of local band, orchestral, or choral concerts, and aren't happy with anything but the best possible sound, your microphone should have as good a frequency response as you can afford.

A microphone's frequency response, like a loudspeaker's, is usually expressed in terms of a range between whose limits the mike will yield usable output. Response curves, or numerical ratings that include a statement of maximum frequency deviations in decibels, give a more accurate indication of a microphone's capabilities, but since most microphones are far less smooth in response than even the cheapest hi-fi amplifiers, this information is rarely volunteered. When it is, this in itself is often a sign that the response is unusually smooth within its specified limits.

For recording speech only, a microphone's range need not exceed 100 to 5,000 cycles, although a wider-range unit will of course give more natural voice reproduction. For recording music, no microphone is too good, so let your own quality standards and your budget be your guide.

If you're buying two microphones for stereo recording, should you buy two modest ones now or should you get one excellent one now (and record mono only for the time being) and add the second matching one later? It is a strong temptation to go ahead and get the two so that you can start right in recording stereo. But if you're quality-conscious, you'd do well to be

Crystal or ceramic microphones work by having a diaphragm concentrate sound pressure on a rochelle salt crystal or a ceramic slab whose vibrations then generates the signal to be amplified.

Dynamic microphones work like loudspeakers in reverse. Sound pressure acting on the diaphragm moves a coil within a magnetic field, thereby inducing a voltage proportional to the motion.
patient and follow the second course. Two mediocre microphones won't sound any smoother than either one by itself, and pairing nonidentical microphones will usually yield unpredictably weird stereo effects.

The best microphone made won't be of much use to you if it spends half its time at the factory's repair department, so it is wise to rule out at the start any units that will not withstand the kind of treatment you're going to give them. Ruggedness is not a measure of quality; some of the finest microphones are exceedingly delicate. The better units often do have some sort of internal shock-absorber arrangement, but by and large, a microphone's ruggedness depends on what kind of moving element it uses to convert sounds into audio signals.

Ceramic microphones, for instance, are exceedingly rugged, and will survive just about anything that doesn't actually break their cases. Dynamics are rather rugged, too, but a hard knock or a drop onto a hard floor can do them serious, and possibly permanent, damage. Capacitor microphones vary in ruggedness, depending on their construction, but most of them are comparable to dynamics in this respect. Crystals, on the whole, are quite fragile, while ribbons are exceedingly so. Ribbons are also very susceptible to wind damage, outdoors or as a result of close talking, but all other types are immune to wind blasts.

Two other aspects of weather—heat and humidity— affect crystal microphones, and even though some models are scaled against humidity their heat sensitivity remains. Prolonged exposure to temperatures above 115 degrees, such as might be encountered in a closed automobile under the summer sun, will ruin any crystal microphone. Ceramics and all other types are unaffected by heat and humidity, although extreme humidity may cause extraneous noises from some capacitor microphones until the unit warms up enough to dry itself out.

A microphone works best when its internal electrical impedance is properly matched to the tape recorder's input impedance. Microphones come in three widely differing ranges of impedance, which are arbitrarily categorized as high-impedance (Hi-Z), medium-impedance (Med-Z) and low-impedance (Lo-Z). Values of 25 to 50 ohms are considered as Low-Z, 125 to 250 ohms are Med-Z, while anything over 1,000 ohms is Hi-Z. It is not necessary to match a microphone's impedance exactly to the impedance of the recorder, but it is essential that a Hi-Z microphone be used with a Hi-Z input, a Med-Z mike with Med-Z input, and so on.

The first tube in a microphone preamplifier has a high-impedance input, and a high-impedance microphone will match this directly. This mike-to-tube arrangement is standard for nonprofessional tape recorders, so all such recorders normally demand a high-impedance microphone. To match a medium- or low-impedance mike to the preamp tube, the mike's impedance must be raised to Hi-Z. This calls for a special

Ribbon microphones have a thin corrugated metal ribbon vibrating between the poles of a magnet, thus generating a voltage that corresponds to the sound waves striking the metal ribbon.

Capacitor microphones consist of two plates whose spacing changes in accordance with varying sound pressures. The corresponding changes in capacitance then affect variations of voltage.
HOW TO CHOOSE A MICROPHONE

matching transformer, an item that is usually included with a professional tape recorder.

Since all microphones must eventually end up at high impedance, it may seem rather pointless to confuse the issue with Lo-Z and Med-Z models. But there are very good reasons why amateur recorders have Hi-Z microphone inputs and professional ones have Lo-Z or Med-Z inputs. Cost is always a consideration in nonprofessional equipment, and high-impedance operation is the cheapest since it doesn't call for an expensive input transformer. But while Hi-Z microphones are fine in the home, where the microphone is always fairly near the recorder, they are not so good in auditoriums or out of doors, because they don't work well with long cable connections.

The lower a microphone's impedance, the less it tends to pick up hum in its interconnecting cables. If these are short—fifteen feet or less—hum pickup is not likely to be any problem. But the longer they are, the more hum they'll gather in. Crystal and ceramic microphones have extremely high impedance, so they are the most susceptible to long-cable hum interference. Other types are available in different impedance values, or with built-in facilities for selecting their output impedance. Most professional microphones are available only in medium- or low-impedance types.

Long cables will also affect a high-impedance microphone's frequency response, since the conductors in the cable, being in close proximity to one another, act like the plates of a capacitor. Each running foot of cable provides a certain amount of capacitive coupling between its conductors, so the longer the cable, the higher its total capacitance and the more high frequencies are lost. The effect isn't noticeable with a short cable, because all the losses occur at frequencies above 20,000 cycles. But the longer the cable the lower the frequency at which the losses start to occur, and it doesn't take much cable to cause marked loss of audible high-frequency response.

If you anticipate having to use cables more than fifteen feet in length, or if you want professional-quality microphones, you must choose from those models that are available in low- or medium-impedance types. And if your tape recorder happens to have a high-impedance microphone input, you will have to add a matching transformer. Some recorders will accept a special plug-in transformer (supplied by the manufacturer), but if yours lacks this provision, you can use an external cable-type transformer such as the Shure A86A or the Electro-Voice 502A. This must be located at the recorder, not at the microphone.

If you expect to use short microphone cables, and don't require professional performance, choose a microphone that will match your recorder's present input impedance. If yours is a nonprofessional machine, it will have high-impedance inputs. If it is a professional or semiprofessional model, it may have high-, medium-, or low-impedance inputs, so check its instruction manual.

Another aspect of electrical matching that may be important to you is the matter of output. Professional recorders have high-gain low-noise microphone preamps, but many nonprofessional units are marginal in both these respects. Consequently, if you expect to be recording fairly quiet material, such as speaking voices, you may not be able to use a low-output mike with your recorder.

Output ratings are expressed as a certain number

Recorders that have a three-circuit microphone input of the type shown here usually have enough gain to be used with professional-type low-output microphones.

Recorders equipped with inputs either of the RCA type (above right) or the phone type (below right) generally do not have enough gain to work well with low-output microphones.
of decibels below some reference level, for a certain intensity of sound. Unfortunately, however, different manufacturers use different reference levels and sound pressures for rating their microphones, so it is not always easy to compare one output rating with another. On the other hand, there is a simple way of telling whether or not your recorder has enough reserve amplification to take a low-output mike.

If your recorder is equipped with professional-type three-circuit microphone sockets (see sketch), it is safe to assume that it is designed for use with professional-type microphones and will consequently have a high-gain low-noise preamp section. Such a recorder will accept any high-quality microphone.

If your recorder uses RCA jacks or phone-type jacks (see sketch), check it as follows. Using the microphone supplied with it, or any inexpensive microphone, make a tape of a voice speaking at normal volume at a distance of about ten feet in front of the microphone. If you cannot get a full recording-indicator reading the preamp doesn't have much reserve gain. If, on playback, the tape is loaded with hum and hiss, the preamp's noise is too high for so weak an input signal, or the microphone is feeding hum to the recorder. To check the latter possibility, short a small wire across the microphone's conductors at the plug and record some tape at the same volume control setting as before. If the noise level in playback is unchanged the noise is coming from the preamp.

Thus far we assumed that a microphone will pick up every sound that reaches it. This is not always true. Some types favor sounds coming from certain directions and discriminate against sounds coming from other directions. A microphone's behavior in this respect is called its directivity characteristic, and this can be plotted as a polar pattern on a graph that resembles a map of the top of the world, with latitude and longitude lines surrounding the North pole. According to its pickup pattern, a microphone is classified as nondirectional (or omnidirectional), unidirectional (or cardioid), or bidirectional (which indicates a figure-8 pickup pattern).

The average inexpensive microphone that is supplied with a home recorder looks as if its "live" area is in front, where its grille cover is. But such a microphone is, in fact, nondirectional over most of its frequency range. Only at high frequencies will it exhibit a unidirectional pickup pattern. Nearly all microphones tend to be directional at higher frequencies, which is why polar graphs often show several directivity patterns, at different frequencies.

Since an omnidirectional microphone receives sounds equally well in all directions, the only thing you need consider when using it is its distance from the performers. Balance between instruments is varied by adjusting their relative distances from the microphone, and the ratio of direct sound to reflected sound is purely a matter of the microphone's distance from the entire performing group. For stereo recording, the spacing between the microphones adds another variable, but again distance is the only consideration.

Directional microphones add complications, because both their distance and their orientation will affect the sound. Directional microphones are considerably more flexible than omnidirectional types, and they are a lot more fun to experiment with. But they are also quite a bit trickier to use properly, particularly for stereo recording. Of the directional types, bidirectional ones are the most difficult to use to best advantage, because their live area is narrower than that of most unidirectional microphones, and their rear sensitivity must be considered when placing them.

There is, however, one kind of directional microphone that makes an easy job of stereo recording. This is the so-called stereo microphone, which consists of two directional microphones in a single case or mounted on a bracket that holds them a fixed distance apart. These can give excellent stereo, with remarkably good center fill, and their fixed spacing eliminates one variable in stereo mike placement, allowing them to be used in much the same way as a single broad-field unidirectional microphone. They are, in fact, easier to use than a pair of omnidirectional microphones. So if you want the best stereo with the least possible experimentation, a stereo microphone will be your logical choice.

A stereo microphone cannot be used to make hyperstereo recordings with extreme separation and ping-pong effects. If you want to experiment along these lines you will need separate microphones that can be well isolated from one another. In this case you should choose their directivity on the basis of how much time and experimentation you're willing to devote to learning to use them properly.

Your final choice of a microphone will depend on the points just discussed and on the basis of the manufacturer's reputation and the price of the microphone. Although price isn't always an accurate index of a microphone's quality, it usually is, and you're never likely to be sorry for having paid a little more than you originally intended.

J. Gordon Holt speaks of microphones with the first-hand knowledge of an experienced engineer whose recordings for the Door-Bennett label have been noted for their excellentural characteristics. A regular contributor to this magazine, Mr. Holt conducts the monthly column "Sound and the Query."
INSTALLATION OF THE MONTH.

ACCOMMODATING THE SECOND SPEAKER

Finding a place for that second speaker has been a problem for many stereo owners, including George E. Schroeder, an attorney who lives in Ottawa, Ohio. When Mr. Schroeder began to plan his stereo system he decided immediately to fit one of his AR-3 speakers into a custom-built cabinet for equipment and records. However, the logical place for the second speaker on the other side of the room was occupied by Mrs. Schroeder’s piano. The problem was solved rather ingeniously—by suspending the second speaker between the legs of the piano bench. Not only did this provide a place for the speaker without taking up additional floor space, but it made the speaker easily movable, allowing it to be faced at different angles for shifting the optimum stereo listening area to various parts of the room.

Because of the sparsity of near-by FM stations, Mr. Schroeder has installed a Taco ten-element antenna with an Alliance rotor atop a fifty-foot tower behind the house. This enables his Scott 330 stereo-FM tuner to pull in about a hundred stations within a radius of 250 miles, with dependable reception up to 150 miles.

The amplifier, a Scott 272, is mounted in the walnut equipment cabinet along with the tuner and a Garrard Type A record changer equipped with a Shure cartridge. Heat generated by the amplifier is exhausted out the open back of the cabinet by a small fan that turns on and off with the amplifier. The components were purchased from Allied Radio in Chicago, but Mr. Schroeder takes pride in having designed the entire setup himself.

One of Mr. Schroeder’s speakers fits into a corner cabinet that also houses his tuner, amplifier, and record changer.

JUNE 1962
SOUND and the QUERY
by J. Gordon Holt

a forum for eliminating the most common—and often most exasperating—problems of stereo hi-fi

Orderly Conversion

Q. I am about to convert my mono system to stereo, but I must do so in small steps. What would seem to you to be the most logical order in which to do this? I would think the cartridge should be replaced first, but I’m open to suggestions.

A. First, replace the cartridge, so you can start buying stereo discs right away and listening to them monophonically. Second, add the second speaker and use this in parallel with your present one. Finally, buy the stereo amplifier, or a stereo converter and another monophonic amplifier like the one you are using at present.

Fuzzy-Fi

Q. My British-made speakers have been my pride and joy for over four years, but one of them has recently developed fuzzy, distorted reproduction. I have tried changing the speakers to the opposite amplifier channels and the distortion stayed in the same speaker, so I’m pretty sure the amplifier isn’t acting up. What is the probable cause of this, and how can it be corrected?

A. This sounds like a rubbing voice. It could, perhaps as the result of a warped cone or voice coil or an accumulation of metal particles in the magnet gap. In either case, the repair is a job for the factory or for the U.S. import agency for the speakers.

Hideaway Speaker Leads

Q. Is there any reason why TV antenna lead-in wire cannot be used for speaker wire? It is much easier to conceal under a rug than is ordinary lamp cord.

A. The wires in TV twin-lead cable are lighter than those in lamp cord, so less of it can be used before cable resistance starts to become a problem. Otherwise, there's no reason why it shouldn't be used for speaker interconnections.

If you must run the speaker leads farther than about 25 feet, though, you'd be wise to use heavy lamp cord for exposed cables, splicing to the TV twin-lead only where the wires run under carpets.

Variable Hum

Q. My stereo pickup is behaving as if it is picking up hum from my turntable motor, but this doesn't seem to be the case. The hum is barely audible when the cartridge is over the rim of the turntable, but as it moves toward the spindle, the hum rises to a deafening level. This would seem to be a case of pickup from the turntable motor, except that it does the same thing when the motor is shut off. I haven't been able to do much experimenting to try and locate the source of the trouble because all my equipment is in a cabinet and isn't very accessible. I am hoping you'll be able to put your finger on the trouble so I won't have to pull everything out of the cabinet.

A. You may have to pull everything out of the cabinet anyway. A turntable motor isn't the only source of this kind of hum; anything that contains windings that carry alternating current can cause inductive hum interference, and in your case, a power transformer in the amplifier or tuner is probably the culprit.

To check this, remove the phone wire from the cabinet and try it about two feet away from the associated equipment. If the hum is gone, you'll either have to mount the phone farther from the other components, install a less hum-sensitive cartridge, or use an amplifier that has a carefully shielded power transformer.

Foreign Power

Q. I will be moving to Germany shortly for a stay of a few years, and would like to take my audio equipment with me. I am told, though, that the electric power provided there is 230 volts at 50 cycles, and I would like to know whether I can use my American-made components with the different a.c. supply. I imagine a step-down transformer would take care of the voltage difference, but what about the frequency difference? My turntable has a synchronous motor, and I'm also wondering if the lower frequency might not damage the other components. What do you advise?

A. The step-down transformer will indeed take care of the voltage difference, but in order to use your synchronous turntable from a 50-cycle power source, you'll have to obtain a 50-cycle adapter sleeve for its drive motor. Nearly all turntable manufacturers can supply such an adapter, with installation instructions, for a nominal charge.

As for the other components, these will probably work fine from the 50-cycle supply through a step-down transformer. Their power transformers will tend to run a little warmer, though, so if they get very hot when operating on 60-cycle current, I would think twice before using them with 50-cycle current. The resulting overheating could shorten their life.

Worn-Record Stylus Wear

Q. We are always being told how a stylus that's in bad shape can ruin a record with a single play. What about the reverse? Can a record in bad shape ruin a stylus? If not, will it wear the stylus faster than a new record?

A. A record that has been played several times with a worn metal stylus will accelerate stylus wear, because of the abrasive action of tiny particles of the stylus that become embedded in the grooves. Otherwise, a worn record will not wear styli significantly faster than a new one.
Ever since the early days of high fidelity, a limited but growing number of listeners has been willing to pay premium prices for custom-assembled sound systems. Whether because of lack of time or a disinclination to investigate the component market on their own, they often seek out the help of a custom installer, both for the choosing of components and the handling of all details, including cabinet-work, involved in an installation.

To get an expert's view on these and other matters, a trip was made to the New York shop of Jack Hardoff, one of the top custom installers in the country. Mr. Hardoff is the owner of Amperon Electronics and Sound Systems, a custom salon located in, and appropriately camouflaged by, a residential brownstone house on New York's upper East Side.

Singularly qualified for the role of audio advisor, Mr. Hardoff has an approach to audio that is unusually direct and systematic. Shortly after coming to this country from Israel in 1949 he enrolled in Brooklyn Polytechnic Institute and decided to make high fidelity his major, as far as was possible at a time when there were few formal courses on the subject. With permission from school authorities, he went on to do semi-independent research, and after graduate work he spent some eighteen months in diverse practical training in the plant of the David Bogen Company. Then, after a brief period of free-lancing in...
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industrial sound systems, he founded Amperon, which, apart from occasional excursions into the more prosaic industrial field, has kept him happily occupied with hi-fi ever since.

With several years now behind him at Amperon, Mr. Hardoff has some decided views on what a custom installation should be. But he is not doctrinaire on the ground rules for successful stereo. "Good stereo," he says, "doesn't always measure on graph paper—less so, in fact, than mono. Two speakers tend to break up standing waves and smooth out response in almost any room. And even two slightly dissimilar speakers sound better together than they have any right to. But that doesn't mean that there's anything mysterious about stereo. A good dose of common sense works every time."

"Any custom installation," he points out, "begins right where it ends—in the owner's living room. Unless it is completely impossible, I go to a customer's home before we begin to discuss any specific components. This is worth more than hours of general conversation—and drawings. I can see for myself what the listening area is going to be and what obstacles there may be to conventional speaker placement. I also meet the whole family."

This last is Mr. Hardoff's way of acknowledging the problems occasionally caused by wives. "Anyone who wants to enter this business," he says, "should be ready to be a domestic-relations counsellor once in a while. Women aren't so much opposed to hi-fi; they just want to make sure their living rooms don't become laboratories. The only real problem comes when a husband wants to give his wife a stereo system instead of a fur coat."

With men the problems have mainly to do with misconceptions about stereo, according to Mr. Hardoff. "I'm always surprised at the number of people who think that good stereo is a ping-pong affair," he says. "I have to point out that seating positions aren't as important as most people think, and that their living rooms aren't too small or too big or too oddly shaped for good stereo. At the same time, though, I have to talk down any interior decorator who thinks that a speaker by your elbow would be nice."

In fact, on the subject of interior decorators, Mr. Hardoff's views are quite positive. "I think they have to be kept under control," he says. "And the same goes for the ladies who edit the home-furnishings magazines. Putting a stereo system into a credenza doesn't make it a custom installation—unless the members of the family can operate the system conveniently and get good sound into the bargain. I had to deal with one situation recently where the only way to see the controls on the amplifier—where the decorator wanted to put it—was to lie flat on the floor."

Assuming there are no insurmountable difficulties with the female side of the family or with the decorator, Mr. Hardoff's next step is to help the customer select suitable equipment. "There are two basic questions," he says: "how much equipment and how much money there is to spend. Unless the customer is really familiar with hi-fi and knows what equipment he wants, I do two things. If price is no object, I try to explain what I call the exponential price curve of audio equipment: the fact that your investment pays definite dividends in sound quality and reliability up to a certain level, and that the return then slopes down as fast as it went up. Without getting too involved, I try to give the customer a good idea of what costs most and least. If price is an object, I do the same thing, and I try to find the right level. But here..."
there is also the question of how many program sources the customer needs and of what is the best way to provide for an expanding system later on. Apart from the ethics of the question, there's no point in pushing any customer into buying an overly expensive system—or in trying to make him care more than he really does about sound quality.

"But," he continues, "almost every customer says that he just wants to listen to good music. And the only way to find out what he considers good is to take him to the shop for a listening test, starting with a medium-price system and working up or down."

For this purpose, or for comparing the merits of competing equipment at the same price level, Mr. Hardoff ushers the customer into Amperon's main showroom, a realistic living-room arrangement with a full complement of furniture. Convenient plug-in facilities permit two-at-a-time comparisons, but Mr. Hardoff does not favor a complex switching arrangement because, in his view, it encourages endless comparisons and is an invitation to confusion.

After the equipment has been decided upon, Mr. Hardoff prepares a complete estimate of all costs, including any made-to-order cabinetry, and presents it in contract form. The total cost generally comprises the net price of the equipment, the cost of cabinetry, and a ten-per-cent premium for the usual built-in installation and a year's unconditional warranty coverage in the home.

As for the installations themselves, Amperon is equipped to handle all details. Besides the showroom and office, the facilities include an enviable electronics laboratory and a woodworking shop. No components except speakers ever leave Amperon in their original sealed cartons. They are thoroughly tested in the lab. Some amplifiers are left on to "cook" during working hours for a week. Whenever necessary, tuners receive touch-up alignment.

"This is what the customer pays that ten per cent for," says Mr. Hardoff. "And when you provide in-the-home service for a year, you can't afford not to check out equipment in advance."

"Now," he continues, "what does 'custom' imply when the equipment arrives for installation in the customer's home? Well, the most difficult-looking part of it—the actual building-in—is actually the easiest. The challenge is to make things really convenient for the customer's use. The equipment should be installed where the owner can use it without lying down or getting on his knees. What many people don't realize is that this aspect of convenience will have at least as much to do with their enjoyment as the quality of the equipment itself.

"The other touches may never be noticed by the customer. First of all, with stereo, there's making sure that there's no acoustic feedback. Then there's the matter of servicing. I believe in frontal servicing unless there's room to actually walk behind the equipment without moving anything. Generally, we hinge all panels to tilt forward. If we can't provide for easy servicing—which almost never happens—we won't build it at all.

"Aside from the provisions for servicing, the main thing is to provide for the expanding system, or the changing one. If the customer is a really dyed-in-the-wool audiophile who plans to keep up with every improvement, we automatically set aside extra matching wood panels that can be cut out for new equipment. Another important matter—which has to be worked out with the customer—is storage for a growing li-

The owner of this installation insisted on preserving period furniture appearance, so tambour doors that can be closed over the entire system were provided.

brary of records and tapes. With a good stereo system he's going to buy more records and tapes than he thinks he will."

For the audiophile, probably the most interesting aspect of an Amperon custom installation is the special control panel designed by Mr. Hardoff that is included in almost every system he sells. It is designed to extend the convenience and versatility already built into the components themselves, and it has several noteworthy features. First, a pair of microphone inputs provide for making live tape recordings; whenever necessary, transformers are built in to permit the use of low-impedance microphones and long cables. A pair of special high-level tape inputs are also incorporated for sound-on-sound recording and dubbing. (Normal high-level connections for taping off the air or from records are made out of sight, since they needn't be
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disconnected in normal use.) A headset output, with a resistor network to prevent overload, is wired for the customer's choice of the new low-impedance stereo headphones or a professional headset of higher impedance. Also provided is a set of four switches for present or future extension speakers, together with a level control for one set of remote speakers. Two VU meters permit phase-checking and precise balancing of stereo channels. Finally, a heavy-duty on-off switch and master fuse provide for switching a heavier complement of equipment than the average amplifier is meant to handle.

All of this supplies evidence as to what Mr. Hardoff feels a custom system should be. But what about the listener who is not in a position to use, or afford, the services of a custom installer.

"I'm resigned," he says with a smile, "that no one is interested in good stereo is going to come to me, and that custom work isn't a necessity for everybody. But that doesn't mean that I approve of the hook-it-up-and-hope approach for anyone. If you're interested in components in the first place, the point is to plan to make full advantage of the custom features that are built into them.

"The first thing I'd recommend for anyone who wants to put together a custom system on his own is to take a good, hard look at his listening room. The idea is to position your speaker systems where they will provide a good coverage of your favorite listening location—not just where there's a convenient place for them. Second, there is that all-important matter of convenience in use. If you can't use existing furniture or shelves, I would suggest investigating the wall-hung furniture on the market. It is simple and fairly inexpensive; it lets you put control units at convenient heights; and it doesn't give the average room a cluttered look. You may have to go to a little trouble to get interconnecting cables between shelves out of sight, but it can be done. And if you don't place speaker systems on the same shelf with a record player, there should be no trouble with acoustic feedback.

"What the average person should avoid," he continues, "is building something in irrevocably. Don't mount speakers in a wall, for instance, unless you're sure their stereo separation is right. Don't cut out an expensive piece of furniture to mount a component unless you're sure you intend to keep it, or to get one that will require a still bigger cut-out. And, above all, don't make servicing impossible or nearly impossible."

To non-Amperon customers, Mr. Hardoff offers what he feels is important advice for hi-fi shoppers.

"If you can, buy from a dealer who offers a secure store warranty on the equipment he sells. This is more important than the biggest discount bargain you will find. The cut-rate dealer may be conveniently 'out of town' when you bring something back for service. The importance of a store warranty cannot be overemphasized. Component manufacturers run quality-control checks that are far more thorough than those run on mass-market radios and phonographs.

I've seen both types, and the difference is almost incredible. But human beings are human, and defects occasionally slip by. If so, the manufacturer will make good on his warranty. But he's probably not around the corner, and the shipping and elapsed time make for aggravation. Since the chances are that any defect is a minor one, a good dealer can usually take care of it in a matter of minutes in his shop. But no matter how impressive a dealer's warranty seems, make sure he has a real service department to back it up.

"I would like to stress one bit of advice again," says Mr. Hardoff. "Of all the considerations for a good custom installation, the most important is utility, and I don't mean fancy cabinetry or an interior decorator's concept of handsome stereo. If you consider buying hi-fi at a furniture store or through a decorator, make sure that either can supply a wide choice of current components and the know-how for a good installation.

"Most of all, don't feel that 'custom' and 'expensive' are synonymous. Custom systems come in all shapes, sizes, and price ranges. If you choose equipment that is scaled to your needs and install it after careful consideration, you will, in fact, have what amounts to a true custom music system."

Mr. Hardoff instructs one of his technicians in a rigid routine of pre-testing components before final installation.

John Miller, himself a hi-fi salesman, has frequently written on customer problems relating to home-music systems. "The Do's and Don'ts of Buying a Tape Recorder" (March, 1962) and "How Much to Pay for Stereo" (February, 1962) are his most recent contributions to this magazine.
A LITTLE HAYDN AFTER BREAKFAST
by John J. Stern, M.D.

Was ever played a tune more fair than one upon the sylvan air?

On the flank of a rise in the Berkshire Hills of Massachusetts, overlooking a pleasant valley and nestled in a lush growth of water ashes, firs, and birches, there stands a proud house, its pillared façade like the bridge of a ship accepting homage from the rolling waves of the green hills. Where the winding driveway leaves the wooded road, a hand-painted sign displays a violin, its bow pointing like an arrow, and bears the words:

BRAEBROOKE,
A Resort for Lovers
Of Music and Art

When you approach it by car at night, a peculiar rise in the road makes the headlights throw a shadow that obscures the last line and causes many a second look and a shake of the head by passers-by. Lovers are not excluded at Braebrooke, of course, but they must also love to make music. Braebrooke is to a group of chamber-music lovers what Mecca is to pious Moslems. It was dreamed up by two improbable people, Max Weiser, a violinist, and Mildred di Lorenzo, a pianist, and, like a dream, it is intensely personal, unlikely, and recurring. Once chamber-music enthusiasts have inhaled the air of
A LITTLE HAYDN AFTER BREAKFAST

Brabrooke, they always come back, attracted like butterflies to a flower.

The flower is the stately building, made over into a guest house accommodating twenty to thirty people; and the nectar, of course, is chamber music. Amateur musicians congregate here all summer long to make music together. Some stay just over a weekend for a sip of Mozart and Brahms. Others stay for weeks, resting, swimming in the pool, reading, going for walks, always ready to open their instrument cases at the sound of an A.

They are business men, teachers, housewives, and doctors, old and young, from near and far. Brabrooke does not advertise. It draws its guests from a large circle of chamber-music devotees who once have heard about it and have been coming back ever since. They may not see each other for a year or two, but when they stop their cars in front of the portico and hear the strains of a Mozart quartet floating through the windows, they know that they are going to meet some friends from last year or the year before.

Misfits are somehow weeded out after a visit or two. The angular woman cellist who cannot count will either learn to keep time or will not come back. The violent violinist who grabs the first violin part and proceeds to murder a Beethoven quartet will not last long. Yet there is no auditioning, no tutoring, no coaching. It is the spirit of the house that separates the visitors. Selfishness, poor musicianship, lack of humor just don’t last.

Far from being an organized music camp, Brabrooke is a place where things musical just happen. “How about a little Haydn after breakfast?” you may hear in the sunlit dining room some morning. “Sure; who will play viola?” “Why don’t you ask Fred; I think he just finished breakfast.” “Right—by the way, what’s Fred’s last name?” “Golly, I don’t remember, I don’t know him that well.”

It turns out Fred is delighted to play, and his last name becomes common knowledge when he exchanges addresses as he leaves at the end of the week. “A little Haydn,” of course, means one of those heavenly string quartets; and after that, a Mozart string trio is pulled out because the second violin insists on going down to the pool to have a swim and a tanning session before lunch.

While the chamber-music sessions seem to be un-premeditated and improvised, there is always the guiding spirit of Max Weiser in the air, whether he plays or just hangs around. He is a fine violinist, once a member of one of the great string quartets, with an uncanny knack of guiding and teaching amateur players without seeming to. He may pick out a few difficult passages and smooth them out before you embark on a difficult work, but most of the time it is just his sensitive tone—he is one of the rare violinists who can play pianissimo—and his beautiful phrasing that make playing with him a revelation. He even knows how to handle pianists; string players look at pianists with misgivings... pian-
ists all play too loud, they say. But Mildred di Lorenzo is an angel. To play a piano quartet or quintet with her is like floating on a cloud; she carries without making herself felt.

Still, there are other pianists, nice people, fine musicians, but problems when it comes to chamber music. There is the devoted gentleman who plays all year by himself, lovingly practicing the piano part of chamber-music works. When his weeks of fulfillment

come and he turns up in Braebrooke with his carefully annotated scores, he continues to listen only to himself and is hardly aware of the presence of the other string players. If they don't follow his rather erratic tempos—slow when the going is hard, fast when he can afford it—that's just too bad for them. This is the way he has practiced for a whole year; this is the only way he knows how to play. It takes the tact and sweetness of a Max to convince him that he must listen to the others, and to persuade the others that they must try and adapt themselves a little bit to him.

Max has a natural gift for finding the right word. There was the enthusiastic lady who played her piano parts like a soloist with an orchestra, not like a member of an ensemble. She didn't take it at all badly when the cellist finally blurted out in despair, "Look, Anne, you play too damned loud!" But she kept playing loud all the same. When Max walked in and listened for a few minutes to the struggle, he smiled and said gently, "Now look, let's all underplay the dynamics." That did it. The unhappy string players had tried to outplay the pianist, who was bound to win in this competition because she had the loudest instrument. When Max took over, they all played softer, so that Anne simply had to play softly, too, in order to hear them.

Not that string players are not sometimes problems, too. There was the puckish little old cellist, somewhat hard of hearing, who did all right with his hearing-aid glasses, but who had to change them to his "music glasses" for playing. While he saw better, he heard less, and his fellow players had quite a time staying with him. Or the television producer who had come from twenty years of playing the violin in the orchestra pits of Broadway and ten of producing television shows to fall in love with chamber music. His show-business slang, applied to the delicate qualities of chamber music, came as a shattering experience to many. After the slow movement of a late Beethoven quartet, a glimpse into Heaven after which one can only lower one's bow, take a deep breath, and try to get back to earth. he would blurt out happily: "Gee, that's a nice number!"

Braebrooke is run in an unobtrusively business-like fashion by Mildred's husband. Mr. di Lorenzo sits in the office, with big charts in front of him, showing reservations, arrivals, departures and room numbers. Minna, Max's charming, motherly wife, operates the kitchen and dining room, and Mildred, in addition to serving as staff pianist, supervises the house and the chambermaids, who are really music students, as are the two waitresses; after work is done they are always ready to help out in music sessions. The cook is a tenor and practices with records on his little portable phonograph while he washes the dishes after dinner.

Things usually go smoothly, but it has not always been that way. Before Mrs. Weiser and Mr. di Lorenzo pitched in a couple of years ago, Max and Mildred tried to run the house alone, and this sometimes caused a breakdown in the organization.
A LITTLE HAYDN AFTER BREAKFAST

There is the story of the young lady with a suitcase and her fiddle turning up one day and being shown to the room reserved for her by Mildred. She washed up, stacked her little suitcase away and departed for a concert at Tanglewood, which is only five minutes away. An hour later, a couple of young fellows came in and met Max, his violin under his arm, looking for his players. They wondered if he could put them up overnight. "Sure," Max said, thinking mostly of the post-siesta quartet he had arranged, and they went upstairs together. Opening a couple of doors he found an empty room with two pristine beds. "There," he said, "this will do nicely." The two boys dropped their knapsacks in a corner, brushed their hair, and went off to Tanglewood. Three hours later, returning from the concert, the young lady had a cup of tea with the other guests, who had just finished a session of chamber music, and went to bed. The two boys had met some friends at the concert and had separated. The first one to return saw a sleeping form in one of the beds and did not turn on the light. He undressed quietly in the dark, slipped into the second bed, and fell asleep. A little later, his friend came home. He, too, not wanting to disturb his friend, did not turn on the light; the bed on the left contained a sleeping body. He went to the other bed; here was another sleeping body. There was nothing left but to turn the light on. Tableau: his friend in one bed, a strange pretty girl in the other. They sat up, blinked, stared at him and then at each other. The people at Braebrooke are still talking about it.

While informality does not go this far anymore, activities at Braebrooke are still very much played by ear. It is not rare that Max has had to give up his room and sleep on a couch in the music room because a guest has arrived who was somehow expected a week later. And it is a common sight to see a new arrival, carrying an instrument, wander into the hall, while a string quartet plays in the music room, a pianist practices in the library, assorted spouses wander around or sit on the terrace playing bridge, with nobody on duty in the office to take care of him. However, within half an hour he is likely to be absorbed into the ensemble and be playing a string quintet, while his suitcases still stand in the hall waiting to be taken up to his room. The same informality prevails in the dining room. Meals are little festivities by themselves, with light banter and serious musical discussions making a lively counterpoint. The waitresses are watched by Minna Weiser from the adjoining kitchen, but it sometimes happens that one girl takes your plate away and the second comes a minute later with a big platter, offering you a second helping of roast.

But all that really counts is the music. The library holds everything from duos for two violins to works for string orchestra, from Buxtehude to Shostakovich. And everything is played at one time or another. Max will take a shy, inexperienced violinist under his wing in the library and play some simple duos while others play a Brahms sextet in the music room. Mildred will take pity on a surplus cellist who is wandering around and give him a wonderful time by playing Beethoven sonatas with him. Everybody is somehow kept happy, regardless of the number of eager players present. If there is a seemingly impossible imbalance, like the six cellists who turned up one week, there is Popper's Prayer, for six cellos, to keep them happy for a day or two.

As a matter of fact, though, cellists are a special breed. Two can always be used for sextets, Schubert's C Major Quintet or Mendelssohn's Octet; a third can play sonatas with a pianist, or pick up one or two more string players. When there are more, or when no extra string players are available, they sit around, seemingly unconcerned, but with one ear carefully attuned to the sound of Max's voice calling out "Anybody for a Dvořák quartet?" or to the sound of tuning in the music room. It is a matter of survival of the fittest, and only sharpness of ear and fleetness of foot will make sure that the poor cellist gets to play. Not one of them dares to leave the house for a walk in the woods or a drive into Lenox to get the paper lest he miss his chance to play. After all, how often can you play Popper's Prayer?

But usually the law of averages prevails, and the balance among violins, violas, and cellos is fine. The result is evenings of deeply satisfying, unforgettable chamber music, afternoons of leisurely delving into the unbelievably rich literature, and mornings of a little Haydn after breakfast with old and new friends.

Dr. John J. Stern has supplied the cello part on many impromptu chamber-music sessions at Braebrooke. In his last article in this magazine, "Music and Medicine" (March, 1962), Dr. Stern explored the relation between his two principal interests.
KARL RICHTER LEADS A SUPERB BACH B MINOR MASS

The Munich Bach Choir and Orchestra join in a near-perfect performance

From the opening outcry, "Kyrie!" by the full choral-orchestral body in the new Deutsche Grammophon Archive recording of Bach’s B Minor Mass, it was evident that this was to be no ordinary performance of the mighty masterwork. And, wonder of wonders, throughout the two-hour span of six LP stereo sides, the promise of that opening phrase was magnificently sustained. It is perhaps sacrilegious to speak of a definitive recorded performance of such a many-sided, deeply probing score as this, but the Munich Bach Choir and Orchestra, with a splendid roster of soloists, under Karl Richter’s direction has come about as close to achieving such a miracle as I expect to hear in my lifetime.

The first impression from this recording is one of enormous power and rhythmic life with a complete absence of strain or excess tension. But Richter and his singers and instrumentalists bring yet another quality to their performance—a warmth and polish that can come only from loving familiarity with a vital tradition of Bach interpretation. Perhaps the most imposing accomplishment of all, is in the singing of the twelve-minute fugal "Kyrie eleison" that is the opening movement of the work. Under Richter’s direction, it sounds as an ever more intense plea, "Lord! Have Mercy on us!" building inexorably to soul-shaking anguish. And so one could summarize through one movement after the other of the twenty-five. Similarly, the instrumental playing is phenomenal in both solo and ensemble passages. With one exception, the soloists are all but perfect. Maria Stader’s tone and phrasing are clear and true as a bell; Ernst Haefli-

(continued overleaf)
ger's Benedictus is a joy; Kieth Engen does a fine, bluff job with the trying "Quoniam" bass solo; and Dietrich Fischer-Dieskau fully lives up to his artistic reputation in the "Et in Spiritum Sanctum Dominum" episode of the Credo. Only the alto Hertha Töpper seems a bit out of place because of excessive vibrato in the Laudamus te and elsewhere. However, her minor sins may well be forgiven in view of the poignance that she brings to the Agnus Dei.

The DGG recording engineers have done a glorious job from first to last in this recording. The stereo sound has a fine spread, a realistic sense of depth, and plenty of presence, especially to the bass. Volume levels seem a trifle low, but the discs have flawlessly clean, quiet surfaces. Last, but far from least, the de luxe album packaging, typography, and accompanying booklet are models of how a presentation of this importance should be handled. David Hall

© @ BACH: Mass in B Minor (BWV 232). Munich Bach Choir and Orchestra; Maria Stader (soprano), Hertha Töpper (alto), Ernst Haefliger (tenor), Kieth Engen (bass), Dietrich Fischer-Dieskau (baritone); Karl Richter cond. Deutsche Grammophon Archive ARD 3177/79 three 12-inch discs $20.24, ARC 3177/79 $17.24.

A GRIPPING NEW SALOME IN STEREO

Solti conducts with Nilsson in the title role

Once one gets past the ludicrous cover art of London's new Salome album and listens for a while, it becomes evident that Birgit Nilsson, Eberhard Wächter, Gerhardt Stolze, Grace Hoffman, and the Vienna Philharmonic under Georg Solti have teamed up with the record company's production staff to produce a magnificent companion-album to the superb Deutsche Grammophon recording of Strauss's Elektra.

In a way the presentation of a really frightening, blood-curdling Salome is a tougher proposition than Elektra, because in the latter there is the stark Sophocles-Hoffmannsthal text that can more than meet the music on its own ground. The decadantly overcolored Oscar Wilde text of Salome, on the other hand, can defeat its own purpose unless musical and dramatic values are handled with great precision—as they are here. The result is that one comes from a hearing of these four sides with a full realization of why Salome was such a devastating shocker to the public when first heard in 1905.

What is most remarkable about this performance is the care within which every role, large and small, is delineated by the singers. Birgit Nilsson in the title part sings with unerring power and marksmanship the taxing high and low notes that Strauss wrote into her music, and she displays a really keen sense of drama. Powerful as is her confrontation with Jokanaan, she saves her real thunder for the scene with Herod, when after her celebrated dance, she demands the head of the prophet as her reward. And the final scene, in which Salome kisses the lips of the severed head, is a chilling study in the ecstatic and the grisly.

At times almost stealing the show from Miss Nilsson is Gerhard Stolze, as the drunken, lech-
erous, half-mad Herod. To the role of Jokanaan, Eberhard Wächter brings not merely harsh fanaticism but an element of genuine nobility, and the London engineers have done a remarkable job of conveying the difference between what is sung by Jokanaan from the depths of his siren prison and what he sings before Salome without in any way obscuring the sense of the words. Grace Hoffmann is a suavely malignant Herodias, and the singers entrusted with the episode of the argumentative Jews and Nazarenes do an absolutely first-rate job.

The playing of the Vienna Philharmonic under Solti's precise and exacting baton is nothing short of miraculous, and the engineers have done a stereo miking job that makes every detail of the Straussian tonal web audible without seeming to indulge in mere microscopic dissection.

The balancing of singers and orchestra has been handled with extraordinary care: the voices at first seem to be deliberately a shade out of focus, so that the orchestra at climactic moments almost but not quite overpowers the situation. Only in the final scene does the microphone focus seem to be more fully on the voice. The resulting effect is that of an actual performance heard from an ideal perch above the stage. Altogether, this first stereo Salome is one that does not seem likely to be surpassed for some time to come.

David Hall

S & S STRAUSS: Salome. Birgit Nilsson (soprano), Salome; Eberhard Wächter (baritone), Jokanaan; Gerhard Stolze (tenor), Herod; Grace Hoffmann (mezzo-soprano), Herodias; Waldemar Kmentt (tenor), Narraboth; Josephine Veassey (mezzo-soprano), Page to Herodias; and others; Vienna Philharmonic Orchestra, Georg Solti cond. London OSA 1218 two 12-inch discs $11.96; A 4247 $9.96.

*****JAZZ*****

THE NEW ASSURANCE OF DONALD BYRD

His relaxation now lets the melody sing through

After some years of relative obscurity, trumpeter Donald Byrd has returned to the jazz limelight with a Blue Note release called "The Cat Walk." This set shows him as an assured, confident musician. No longer inclined to show everything he can do in every number, he is sufficiently relaxed to employ space judiciously. This allows a previously hidden melodic impulse to come through. His two best solos are the muted ones on Say You're Mine and Hello Bright Sunflower. On the latter, a charming variant of Lullaby of Broadway, he engages in a casually brilliant series of four-bar exchanges with drummer Philly Joe Jones that are some of the high points of the album. A trumpeter with more technique than Miles Davis, Byrd has learned lessons in restraint from the style that Davis' limitations have forged into an art, and has emerged with a happy, personal style.

The other major solo voice of the group is Byrd's long-time partner Pepper Adams, who plays baritone in much the way that Sonny Rollins played tenor several years ago. The originals, which are richly varied in mood and far superior to most new music on such records, are primarily the work of pianist Duke Pearson. And a special word is due the amazing Philly Joe Jones, whose drumming manages to be light and easy while powerful and complex. The album, though, is Byrd's, and it is a joy to hear.

Joe Goldberg

© DONALD BYRD: The Cat Walk. Donald Byrd (trumpet), Pepper Adams (baritone saxophone), Duke Pearson (piano), Laymon Jackson (bass), Philly Joe Jones (drums), Say You're Mine; Duke's Mixture; The Cat Walk; and three others. Blue Note 4075 $4.98.
ORNETTE COLEMAN
Complete command of emotion and technique

ORNETTE COLEMAN’S LATEST WORD

His originality
has its own
inner logic

As the stimulating new Atlantic release titled “Ornette!” demonstrates, there are few modern jazzmen who are as immediately accessible as Ornette Coleman in terms of unalloyed emotional force and exclamatory, speech-like phrasing. Nor is it logical to exile so fiercely expressive a bluesman from the precincts of jazz.

An additional claim to attention is the sinewy boldness of Coleman’s original themes, four more of which are introduced here—nor is there nearly as much discontinuity as has been claimed between the opening contours of these originals and Coleman’s subsequent improvisations. What probably puts some listeners off at first is the fact that Coleman dispenses with the usual harmonic guidelines; but as Gunther Schuller writes in his able defense of Coleman in the jacket notes, the alto saxophonist does create and sustain his own “innermost logic and discipline.”

Coleman is in coruscating command of his horn, and his support is brilliant, particularly that from Eddie Blackwell and the late Scott LaFaro. Both men solo with stunning imaginative breadth and technical ease, providing Coleman with a rhythm section that is as ingenious in its complementary melodic ideas as it is in creating a complex but springy beat. Don Cherry, who has been erratic on previous Coleman recordings, is much more confident and assertive in these performances. The Atlantic engineers have kept to their usual high standards of reproduction, and have exceeded them in their handling of LaFaro’s bass. —Nat Hentoff

© © ORNETTE COLEMAN: Ornette! Ornette Coleman (alto saxophone), Don Cherry (pocket trumpet), Scott LaFaro (bass), Ed Blackwell (drums). W.R.U.; T. & T.; C. & D.; R.P.D.D. ATLANTIC SD 1378 $5.98, 1378 4.98*

*ENTERTAINMENT*

THREEPENNY OPERA
IN ITS CLASSIC RECORDING

Weill’s masterwork
is available again
with its first cast

To anyone even vaguely familiar with the original German-cast version of Kurt Weill’s and Bertold Brecht’s Die Dreigroschenoper, the good

LOTTE LENYA
Pirate Jenny is back once more

58
news is that this masterpiece of the musical theater is again available in this country—and at only $1.98.

All the bitterness and disillusionment of European life in the late 1920’s can be savored in this remarkable work. By the time Hitler came to power it had become one of the most popular stage works throughout Europe, but the Nazis tried to make sure that no production would ever be given again by destroying all the copies of the book and the score that they could find. The recordings were smashed, and people were arrested merely for humming the tunes. After the war, however, enough copies of the original discs were found to piece the sequence together, and to issue it on a long-playing record. The current release marks the third time that this particular version has been sold in the United States. But it is the first time that it has been sold at such a low price, and it is the first time that the original recording of two songs from another outstanding Weill-Brecht work of the period, Mahagonny, have also been included.

Lotte Lenya, Kurt Weill’s widow, has practically made a career of the role of Jenny, but the remarkable thing is that all the performers, and especially Kurt Gerron as the street singer, manage to create the mood of the era with such telling effect. Telefunken has put the songs in the proper sequence (not true in previous releases) and has identified both the singer and the character for each song. The sound, granted its age, is acceptable throughout. Stanley Green


THE WEAVERS: FRESH AS EVER

No matter how long the Weavers stay together or how successful they become, they seem never to lose the first joyful spontaneity that made them famous, and this freshness permeates their newest Vanguard release “The Weavers’ Almanac.” Their repertoire here includes spirituals, cowboy songs, and lullabies, and the program is broken up by giving various members solo tracks, one of which, by Ronnie Gilbert, is done unaccompanied.

The Weavers’ singing is in the tradition established by Pete Seeger (an original member of the group) and by Woody Guthrie, and they are still at their best when evoking the peculiar rage and nostalgia of the Depression years, when unions were the answer to everything. To that end, they enlist a popular song of the 1930’s, Brother, Can You Spare a Dime. On such material, the superb instrumental rhythmic drive of the group and their inimitable, thrilling open harmonies combine to give the unmistakable aura of authenticity, no matter how much hid-

© THE WEAVERS: The Weavers’ Almanac. Lee Hays (vocals), Fred Hellerman (vocals, guitar), Ronnie Gilbert (vocals), Erik Darling (vocals, banjo). We’re All Dodging; Jackhammer John; Fight On; Bill; True Religion; When the Stars Began to Fall; Brother, Can You Spare a Dime; A-Walkin’ and A-Talkin’; Rally Round the Flag; and three others. Vanguard VSD 2102 $5.98, VRS 9100 $4.98.
BACH: Mass in B Minor (see p. 55).

© © BACH: Musical Offering. Munich Instrumental Ensemble: Heinz Endres, Susanne Lautenbacher, and Josef Rottenfusser (violins); Fritz Ruf (viola); Adolph Schmidt (cello); Karl Heinz Zöller (flute); Hanspeter Weber (English horn); Martin Galling (harpsichord). Vox STDL 500490 $4.98, DL 590® $4.98.

Interest: Royal chamber music
Performance: Highly efficient
Recording: Bright
Stereo Quality: Unexaggerated

Bach's thirteen-part offering to Frederick the Great, at whose court his son Karl Philipp was harpsichordist, combines the learned, contrapuntal style (which Frederick quite despised) with the sensitive, gallant manner of the famous trio sonata, a style much more compatible with the not very broad tastes of the king. Regardless of the monarch's reaction (there is no record of his having expressed his appreciation of the gift), the Musical Offering remains one of the milestones of the Baroque and has perpetuated Frederick's theme, on which the work is based. The edition used in this recording (the scoring and solution of the canon puzzles here has been supplied by Heinz Jansen) achieves quite a bit of instrumental variety, and the order of movements is somewhat different from that found in other editions. The playing is extremely good, with fine articulation and sense of style, and, although the performance is not especially warm, it is certainly among the best on records. The bright sound is resonant but with no loss of detail, the overall reproduction being clean except for some distortion near the end of the very long (twenty-nine minutes) second side. I.K.

BASSETT: Clarinet Trio (see PERLE).


Interest: Early Bizet
Performance: Good
Recording: Satisfactory
Stereo Quality: Good

The Pearl Fishers exudes the same spirit of youthful and romantic innocence that illuminates Bizet's buoyant Symphony in C. It is true that this opera can be criticized for its naïve pseudo-orientalism and some of its all-too-obvious musical devices that reveal the composer at a stage still short of full maturity (he was twenty-four at the time). But it is equally true that the high points of its haunting, piquantly melodic score can charm even the hardest-boiled cynic. Heard with frequency only at the Opéra-Comique these days, The Pearl Fishers has been recorded three times prior to the appearance of this, its first stereo version.

In depth, brilliance, and extended dynamic range the new set clearly surpasses all competition. Musically it offers an idiomatic but unexceptional performance on the level of the earlier Angel 3524 (with Angeleci and Legay in the roles of Leïla and Nadir) but less impressive than Epic 6002 (with Alarie and Simoneau). Nicolai Gedda does some very fine singing, and he performs the exceptional feat of delivering "Je crois entendre encore" in the original key of C. (Caruso, McCormack, and Gigli sang this aria gloriously on records, but in a downward transposition of a half or a full tone.) In the duet "Au fond du temple saint," however, he is surprisingly unsteady. There are flashes of lyric beauty in Janine Micheau's Leïla, but her performance is uneven (she finds the Act I coloratura air "Dans le ciel" particularly tough going). The vigorously sung and well-characterized Zurga of Ernest Blanc is a strong asset, and Jacques Mars is an acceptable Nourabad. Dervaux's direction is also satisfying, though Jean Fournet brings more incisiveness and variety to the Epic set. Neither the choral work nor its reproduction is all it should be, and the recording, for all its gloss and effective stereo placements, reveals certain balancing weaknesses. In sum, this is an enjoyable and convincing account of a charming opera, but I find that Epic 6002 (which is by no means outdated sonically) is more satisfying.

G.J.


Interest: Lyrical Bizet
Performance: Excellent
Recording: Handsome
Stereo Quality: Natural

Like most of his recent series of recordings for London, Ansermet's version of the Bizet symphony is relaxed, mellow, leisurely, and completely without virtuoso high-jinks. This performance is, for...
example, quite wanting in the crisp sassing and lean-textured clarity of Capitol's recent version with Beecham. Ansermet gives us less Mozart and more Carmen in his reading. Neither approach is without truth, but my own leaning is toward Beecham's.

The Ansermet performance of Jules d'enfants is loving and lovable in every way, and the recorded sound leaves nothing to be desired. W. E. BLACKER: Thirteen Ways of Looking At a Blackbird (see EINEM).

© © BOCCHERINI: Cello Concerto, in B-flat Major. HAYDN: Cello Concerto, in D Major. Maurice Gendron (cello); Orchestre des Concerts Lamoureux. Pablo Casals cond. EMI BC 1152 $3.98, LC 3817* $4.98.

Interest: Original scorings
Performance: Devoted and lyrical
Recording: Satisfactory
Stereo Quality: Good spread

In addition to the novelty of having Casals conduct for another cellist (Maurice Gendron is a former pupil), this recording boasts another noteworthy feature: the original scores of both pieces are used. In the past, these concertos have suffered in performance from heavily tampered editions, particularly the Boccherini, which, until Gendron's recent transcribing from the original manuscript, always has been performed in a version by Friedrich Grützmacher. The latter, it is now known, practically rewrote the B-flat concerto, substituting a slow movement from another of Boccherini's concertos, rewriting themes and passagework, and scoring the whole in nineteenth-century instrumentation. Every recording, including the one made by Casals in the Thirties, has used this synthetic concerto, and listeners who are familiar with it will be surprised to find that much of Gendron's edition sounds almost like a new piece: much lighter, wholly charming, and infinitely preferable to the bowdlerized Boccherini of Grützmacher. The Haydn, in comparison, has suffered less, but its authenticity at times has been highly suspect. The critical edition published several years ago (there is also a DGG Archive recording of it) restores not only Haydn's name as the composer but also his lighter string accompaniment. The results of both performances, with an ideal accompaniment by the senior cellist in the role of conductor, offer an impressive argument for the effectiveness of such scholarship. Gendron, who had previously recorded the Haydn concerto a decade ago in the older version, exhibits none of the pitch problems that plagued him then (the high register in both concertos is a traditional stumbling block for most cellists). There is plenty of virtuosity as well as lyricism in his interpretation, although the quality of his tone cannot be said to be the most handsome to be heard from today's cellists. The sound is satisfactory, if not as ideally transparent as one would like, and the somewhat distantly recorded orchestra is effectively spread across the two channels.

I. K.

RECORDING OF SPECIAL MERIT


Interest: Basic Brahms
Performance: Very good
Recording: Excellent
Stereo Quality: Outstanding

One may question the rather slow tempo of Steinberg's opening movement, yet when all is played and done, this is a powerful, finely directed reading of the Brahms First. Clearly, the conductor favors a classical rather than a romantic concept of the work. It is the strength of will, the nobility, and the legitimate drama in the music that Steinberg emphasized, not its sheer muscular energy and excitement. The recording itself is excellent. I have rarely come across a disc that offers to perfect a stereoephonic realism, in depth, breadth, stability, and coherence of sound.

R. B.

© CILEA: Adriana Lecouvreur. Renata Tebaldi (soprano), Adriana Lecouvreur; Maria del Monaco (tenor), Maurizio; Giulio Tavarnelli (bass); Michele; Giuletta Simionato (mezzo-soprano), La Principessa di Bouillon; Silvio Maionica (bass); Il Principe; Franco Riccardi (tenor), L'Abate. Chorus and Orchestra of L'Accademia of Santa Cecilia, Rome, Franco Compagnini cond. London OSA 1331 three 12-inch discs $17.94, A 4359* $14.94.

Interest: Impending Met revival
Performance: Vivid
Recording: Opulent
Stereo Quality: Excellent

Thanks to Renata Tebaldi's devotion to the title role, Cilea's Adriana Lecouvreur may now be able to capture America—something the combined talents of Enrico Caruso and Lina Cavalieri failed to achieve when the opera was first produced at the Met in 1907. While hardly a masterpiece, it is one of the better examples of the romantic-verse genre that flourished in post-Verdi Italy. Cilea's music lacks Puccini's unmistakable originality and even the excitement of the best Giordano, but it is skillful and melodious in an engagingly unsubtle way.

MARIO DEI MONACO AND RENATA TEBALDI
For Adriana Lecouvreur, more passion than finesse

JUNE 1962
The plot relates, in an idealized and somewhat inaccurate guise, a basically true story: the love affair between Adrienne Lecouvreur, the celebrated actress of the Comédie Française, and Maurice, Count of Saxony. It ends when Adrienne dies after receiving a bouquet of poisoned flowers from a jealous rival. Serhiy's drama, on which the libretto is based, served as a grand acting vehicle for Sarah Bernhardt. As for the singing role of Adrienne, it offers two lovely arias, scenes of rapturous love and passionate jealousy, and a heart-rending dénouement. The text, which is grateful without being overly demanding in range, and the vocal line is replete with fermate on climactic high notes (for soprano as well as tenor) indicating that Cilea was unusually thoughtful of his singers.

Tebaldi's voice is not in its happiest estate here. The warm and velvety plushness are in evidence, but her tones are unevenly produced, by her standards, and sometimes uncertain of intonation. But she gives herself to the part with passion and utter sincerity, bringing rare tenderness and heartbreaking pathos to the music.

Mario del Monaco is not without impressive moments, but his seldom-modulated, florid fortechissimos do not suggest the irresistibly suave lover Maurizio is supposed to be. Giulietta Simionato, on the other hand, is little less than perfect—her haughty, impetuous Princess is a perfect foil to Adriana, and she sings superbly. The regisseur Michonnet, who loves Adriana with a selfless, Wolframlike devotion, is admirably sung by Giulio Fornaroli.

Capuana's reading communicates the score's vigor and lyricism with consistent effectiveness. Aside from slight distortion toward the end of Side 4, the sound is opulent, brilliant, and startling in definition of detail. Very informative background annotations by Peggie Cochrane are supplied. This is not a faultless performance, but it is a true-sounding and exciting one, and it is highly recommended.

G. J.

COUPERIN: Concert Pieces (see MENDELSSOHN).

RECORDING OF SPECIAL MERIT

© DEBUSSY: La Mer; Fêtes; Ibérien. L'Orchestre des Concerts Colonne, Pierre Dervaux cond. COMMAND CC 1108 SD $5.98, 1108* $4.98.

Interest: Spectacular Debussy
Performance: Splendid
Recordings: Remarkable
Stereo Quality: Superb

While the performances of these works from the Debussy catalog are quite beyond cavil, it is Command's truly spectacular recording of the music that raises

EGK: Quattro Canzoni (see EINEM).


EGK: Quattro Canzoni. Gerty Herzog (piano); Ernst Haefliger (tenor); Irn- gard Seefried (soprano); Doro Quartet. Bayerisches Radio Symphony Orchestra, Werner Egk cond. Radio Symphony Orchestra Berlin, Ferenc Fricsay cond. DEUTSCHE GRAMMOPHON SLP 138759 $3.98, LPM 18759* $4.98.

Interest: Conservative German moderns
Performance: Splendid
Recording: Very good
Stereo Quality: Just

This record of contemporary German music is a remarkably pleasurable experience. One does not have to recommend it for its "interest," or because it is "provocative." It is, for the most part, just extremely well-composed music of considerable sensibility, and it may be enjoyed for the precise, unproblematical pleasure that it gives.

This is particularly so of Einem's concerto. Here is an exquisitely made score that says its piece with the utmost of precision and elegance. A distant cousin of Stravinsky's neo-classic manner, it is toot, rather starched of texture, yet quite pure in its restrained sensibility. Craft and content are quite perfectly merged here.

Blacher, in spite of an occasional gauche gesture in his English-language prosody, has made a remarkably tight, notably expressive gesture out of Wallace Stevens' oft-set chain of poems. The expressive intent is lucid, and the musical shapes work.

Egk's Quattro Canzoni are rather odd and ingenious with their heavily Latinized musical accent, and, so far as style goes, I am at some loss as to what the composer is getting at. In any case, one would never guess this bouncy score to be by a German!

The recording is good DGG, and the performances seem excellent.


Interest: Fauré piano literature
Performance: Distinguished
Recording: Good

This is the second album of Golden Crest's extraordinarily valuable project of having Grant Johanneson record the complete piano works of Gabriel Fauré. There would seem to be a stirring in the air these days of a reawakened interest in Fauré—a composer whose American reputation rests too exclusively with his songs—and this project seems all the more appropriate in view of it.

PIERRE DERVAUX
Superior sound for Debussy

MIDI/Stereo Review
Johannesen's approach to the music is serious, properly grave of expression, and the obvious result of a good deal of thought. And he brings a beautifully shaped line to the more reflective, lyrical pieces. The recorded sound may be just a little lacking in brightness, but it is more than serviceable. W. F.

FRANK: Violin Sonata (see BRAHMS).

RECORDING OF SPECIAL MERIT

R. GESUALDO: Madrigals: Volgi, mia luce; O dolcissima gioia; Ardo per te; Quando ridente; Che hai meco; Questa crudel; Artide sanzentella. Responses: Recessit pastor; Aeternatus sum. Gagliarda: Canzon francese del Principe. STRAVINSKY: Momen tum pro Gesualdo. Grace-Lynne Martin and Marilyn Horne (sopranos); Cora Laurisien (contralto); Richard Levit (countertenor); Richard Robinson (tenor); Charles Scharbach (bass); Robert Craft cond. E. Power Biggs (organ, in Gagliarda); Carol Rosenblum (harp, chord, in Canzon); Columbia Symphony Orchestra, Igor Stravinsky cond. (in Stravinsky). COLUMBIA KS 6318 $6.98, KL 5718* $5.98.

Interest: Gesualdo tribute
Performance: Loudable
Recording: Very good
Stereo Quality: Excellent

Columbia's third record devoted to that fascinating composer of madrigals, the Italian prince who murdered his bride, her lover, and even (so it is said) his own child, is entitled "Don Carlo Gesualdo, Prince of Madrigalists—Tributes to his astonishing life and music." As with Robert Craft's previous collections, most of the content here is vocal, with some fine examples ("Ardo per te" is among the most spectacular) of the composer's advanced harmonic writing, guaranteed to raise the eyebrows of any devotee of modern as well as Renaissance music. Especially interesting, too, are the two sacred responses, where Gesualdo's fantastic harmonic imagination has full play in the somber texts of the unaccompanied service. Two instrumental selections, the only two that have definitely been ascribed to the composer, are also contained here: a fairly short galliard (played on a Dutch tracker-style organ by Biggs) plus a canzon (harpsichord solo), whose almost weird toccata passages makes it an instrumental equivalent to Gesualdo's vocal novelties. The final tribute (except for a lavish, illustrated brochure with extensive notes and complete texts and translations) is the first recording of Stravinsky's Monumentum pro Gesualdo (1960). This recomposition of three of the Renaissance composer's madrigals, which has since won acclaim also as a ballet, is primarily an orchestration, with Stravinsky's personal, dry, yet imaginative colors lending a completely modern twentieth-century dress to the sixteenth-century chromaticisms of Gesualdo.

Craft's vocal group does extremely well with this difficult music and its problems of intonation, although theirs is a fairly straight approach and not fully geared to the passions this music ideally demands. The instrumental pieces are equally well done, and, of course, Stravinsky's own conducting of the Monumentum may be considered authoritative. The spread of voices and instruments in stereo is excellent, as is the naturalness and depth of the sound. I. K.
en Tauride, with a concentration on the score's strongest pages, this volume is a welcome replacement for a more complete but far less successful earlier edition (Vox 7822, now deleted).

Gluck reached his summit as a musical dramatist in this, his last important opera. In a plot that is a chain of emotional crises, nearly every vocal utterance is charged with passion. And the orchestral writing, which once left an overpowering impression on Berlioz, mirrors an aura of tension and turbulence with expressive means known only to Gluck in that period (1789). Georges Prêtre communicates this powerful music with unremitting skill and unabating excitement—his occasional tempo deviations (suggesting a revised edition of the score) invariably benefit the music.

The aria "O malheureuse Jphigénie," with its high soprano tessitura, proves a bit taxing for Rita Gorr, but elsewhere she is in radiant voice and assured stylistic command. Meeting the sustained power of declamation and firmness of tone that Gluck's writing demands is not always possible without a measure of strain. Nevertheless, Gellda, Blanc, and Quilico rise to their tasks with eloquence and conviction. Singers attuned to the poise and discipline Gluck calls for are not in ample supply; Angel may be congratulated for this well-conceived and rewarding enterprise.

G. J.

HAYDN: Cello Concerto (see BOCCHERINI)

@ @ HAYDN: Quartet, in D, Op. 20, No. 4; Quartet, in D Minor, Op. 76, No. 2 ("Quinten"). Fine Arts Quartet. CONCERT-DISC CS 228 $4.98, 1228 $4.98.

Interest: Major repertoire
Performance: Excellent
Recording: Excellent
Stereo Quality: Good perspective

These two works make a marvellous choice for presentation on one disc, for while both contain lovely and exciting music, a comparison shows how great an advance in imaginative inventiveness Haydn had made between 1772 and 1797.

The Fine Arts Quartet's playing is almost everywhere excellent, perhaps a trifle wooden in the remarkable minuet of the earlier work, but elsewhere vital and, in the last movement of the Op. 76, quite dazzling. This disc should be placed in the collection of everyone who takes pleasure in the music of Haydn. R. B.

RECORDING OF SPECIAL MERIT

@ @ HAYDN: Symphony No. 98, in B-flat; Symphony No. 22, in E-flat ("The Philosopher"). Vienna State Opera Orchestra, Max Goberman cond. L-

It seems entirely extraordinary that Charles Ives's long, ponderous, fantastically difficult Concord Sonata should cross this reviewer's desk in two performances in as many months. This is the case, however, and the job of rating one over the other is uncommonly dis- tasteful.

Interpretatively, the present version and CRI's issue of last month are very different. And in so rarely performed and difficult a work—a work that, in fact, has yet no real performance tradition—both seem legitimate. Kondrashov stresses the sonata's granite formal span, and tends, in fact, to play it with maximum "hardness" and thrust. Pappa Stavrou, on CRI, searches out the poetry and regional flavor of the piece and seems rather less concerned with making it sound astonishing.

Both, in sum, are interesting, although I personally incline toward Pappa Stavrou's performance. This version, however, provides better, more full-bodied piano sound. W. F.

RECORDING OF SPECIAL MERIT

@ LEE: Five Songs on poetry by Federico Garcia Lorca. BUCCI: Summer Aria and Spring Aria from "Tale for a Deaf Ear," Vocalise and Tug of War from "Concerto for a Singing Instrument." Adele Addison (soprano); Samuel Baron (flute); Rea De La Torre (guitar); James Payne (piano). COMPOSER RECORDINGS CRI 147 $3.95.

Interest: Younger Americans
Performance: Exemplary
Recording: Good

Noel Lee, a young American composer-pianist, has for better than a decade been expatriated in France and, as a consequence, is not nearly as well known in our contemporary music circles as he deserves to be. Anyone who approaches this personality through the music here recorded will quickly see why he deserves to be, for this is music of uncommon delicacy and sensitivity. CRI's sleeve annotator tells us that the work is cast in a limited, highly flexible serial procedure—a fact that will surprise most listeners confronted with the sound of the music itself. For lyricism and tender-ness of a near-Ravelian cast hover over the songs. It is just possible that the work falls in quite sustaining its length, but the achievement is an impressive one in any case.

The second side of this disc has, for all practical purposes, been squandered. It is a mistake to represent the work of any composer through piano reduction...
of opera scores and orchestral pieces; and any comment I might make on my recollection of any of this music in its original orchestral guise would be beside the point so far as this record is concerned. In short, Bucci is yet to be properly represented on records. 

The sound is well above CRT's average.

W. F.

© LISZT: Concerto No. 1, in E-flat Major; Concerto No. 2, in A Major, Swiatoslaw Richter (piano); London Symphony Orchestra, Karel Kondrashin cond. PHILIPS PHS 500-000 $5.98, PHS 500-001 $4.98.

Interest: Pedigreed warhorses 
Performance: Very good, on the whole 
Stereo Quality: Very good 

Comparing this record with those of Richter recently reviewed, one must conclude that the Liszts concern us not the ideal vehicle for the expression of the Russian pianist's art. Richter is not a grandiose pianist of the shattered keyboard, but rather an artist of concentrated intelligence and subtle perception. True, the melodic passages in these works are played with more plasticity and attention to shading than they usually receive, but they do not seem to be strongly felt. Kondrashin does remarkably well with the accompaniment, and at every point conductor and pianist are as one. However, the recording is not to be rated better than good.

R. B.

© MACHAUT: Messe de Nostre Dame. PEROTIN: Vidiem Omnes; Sedemunt Principes. Deller Consort (Alfred Deller, countertenor; Wilfred Brown and Gerald English, tenors; Maurice Bevan, baritone); instrumental ensemble, Alfred Deller cond. BACH GUILD BGS 5045 $5.95, BG 622 $4.98.

Interest: Medieval sacred music 
Performance: Revelatory 
Recording: Resonant but somewhat harsh 
Stereo Quality: Spacious 

Machaut's 'Messe de Nostre Dame,' the first Mass known to have been written by one composer, is one of the most celebrated of pre-Renaissance works. In the past it has been recorded by a large chorus (the Dessoff Choirs) as well as by solo voices with little more than one person per part (Safford Cape and the Brussels Pro Musica Antiqua). The even earlier works of Perotin, the greatest exponent of the organum (in which one or more parts are embroidered over the held notes of the chant), also have been satisfactorily committed to records, 'Sedemunt Principes' being available in versions by both DGG Archive and Expériences Anonymes. These early examples of the 'ars nova' and 'ars antiqua' require some acclimatization on the listener's part, but the works are quite fascinating once one has become accustomed to their sound with its 'modern' melodic and harmonic intervals (especially the augmented fourth) and rhythms. Compared with practically all previous recordings of Machaut and Perotin, however, the present performances by the Deller Consort and ensemble of ancient instruments are a revelation: Deller's treatment of the music as a decoration of the plainchant (rather than a full-fledged polyphonic work with full exposition of the disjoint melodic and rhythmic lines that in complexity often rival today's compositions) presents the stylistic essence of the Notre Dame school as it has never been heard in our time, and the vitality of the performances make these anything but museum pieces. Complete texts and translations are included with this splendid disc, but the recording of the church-like acoustics is marred by some distortion on both the heavily cut mono and stereo copies. I. K.

RECORDING OF SPECIAL MERIT

© MAHLER: Symphony No. 3, in D Minor. Martha Lipton (mezzo-soprano); Women's Chorus of the Schola Cantorum; Boys' Choir of the Church of the Transfiguration; New York Philharmonic, Leonard Bernstein cond. Co-
**DATA**

- **BARTOK:** Mikrokosmos. György Sándor (piano). Vox VBX 425 three 12-inch disc $4.95.


- **GRAINGER:** Molly on the Shore; Irish Tune from County Derry; Country Gardens; Spoon River; Justish Medley; Mock Morris; The Sussex Mummer’s Christmas Carol; and four others. Eugene List (piano). Vanguard VRS 1072 $4.98.

- **HAYDN:** Piano Sonatas: No. 35, in C Major; No. 41, in A-flat Major; No. 50, in C Major; No. 52, in E-flat Major. Robert Riefling (piano). VALOR MB 421 $5.95. (Distributed by Discophile, Inc., 26 W. 8th St., New York 11, N.Y.)

- **LALO:** Cello Concerto in D Minor. André Navarra (cello); Czech Phil. Orch., Constantin Silvestri cond. FRANCK: Symphonic Variations. Eva Bernathova (piano). Prague Symphony Orch. SUPRAPHON SUA 10005 $5.98.

- **LISZT:** Transcriptions. Mendelssohn’s Midsummer Night’s Dream; Gounod’s Faust; Beethoven’s Adelaide; Mozart’s Marriage of Figaro; Liszt’s Mephisto Waltz, Egon Petri (piano). WESTMINSTER WST 14149 $3.98, XWN 18968 $4.98.

- **MENDELSSOHN:** Symphony No. 4, in A (“Italian”); Symphony No. 5, in D (“Reformation”). Berlin Philharmonic Orchestra, Lorin Maazel cond. DG SLP 18368 $6.98, LPM 18365 $5.98.

- **MOZART:** Eine kleine Nachtmusik (K. 525); Divertimento in D Major (K. 156); Musical Joke (K. 322). Stuttgart Chamber Orchestra, Karl Münchinger cond. LONDON CS 6207 $3.98, CM 9276 $4.98.


- **PURCELL:** Four Suites for String Orchestra. Chamber Orchestra of the Hartford Symphony, Fritz Mahler cond. BACH GUILD BGS 5032 $5.95, BG 605 $4.98.


**COMMENTARY**

For all their charm and quality these works tend to remain student pieces. It is to Sándor’s credit that his readings are vivid and that he never condescends or tries to embellish the material. The sound is good.  

W. F.

In this recording Jimmy Giuffre’s most fanciful ideas have been forced into molds that contain them badly and which the composer handles with but infelicitous skill. With rare exceptions, crossing over from one musical camp to another produces a hybrid rather than an integrated work. Passable sound.  

W. F.

Eugene List plays these works to a turn, bringing such remarkable clarity to the inner part writing of which Grainger was so fond that the pieces sound almost as if they are being played on two pianos. The recording is clear and sonorous.  

W. F.

This collection of four well-known Haydn sonatas is played with great technical efficiency by Robert Riefling, a Norwegian pianist. One misses the warmth and interpretative insight of the Landowska recording, but the quality of piano tone in this imported disc is superlative.  

I. K.

André Navarra makes the Late concerto a thing of decided strength and beauty. He is a musician of taste and refinement, and he has a remarkable tone. In contrast, the emotionally detached Bernathova delivers rather superficial interpretation of the Franck piece. The recorded sound is fair.  

M. B.

Students of piano playing may delight in Petri’s brilliant yet unemphatic presentation of these faded Romantic relics, but musically there is little justification for the appearance of these pieces on records other than the 150th anniversary of Liszt’s birth. The recorded piano tone is good.  

R. B.

Here is another fine disc to add to the growing list of Lorin Maazel’s accomplishments. A reading of fine thrust and energy is given the “Italian” Symphony, and the “Reformation” is treated with dignity and strong conviction. The orchestral performance is excellent, as is the recorded sound.  

M. B.

Münchinger’s new recording of these Mozart gems is notable for the clarity and spaciousness of its stereo sound. The playing is genial, precise, and well-phrased throughout, and, although a slight top-cut is required, the recorded sound is full-bodied.  

I. K.

While the jazz idiom of this music is eminently suitable to choreography, it seems of dubious musical interest sans the staged images it was intended to accompany. The performance is precise and the stereo quality good.  

W. F.

There is little Restoration stage music available in better readings than this. Fritz Mahler’s string group is a good one, although the interpretation is very much in the modernized vein and lacks stylistic content. The recorded sound is clear and well-balanced, especially in stereo.  

I. K.

Each of these sonatas is a masterly achievement that is characteristic of its composer’s most typical manner. Miss Yudina’s playing is solid, expansive, and virile, but the recorded sound, though clear, could be more resonant and full-bodied.  

W. F.
IT'S EFFORTLESS STEREO WITH THE
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It takes a little longer to make a good thing better, and the long-awaited Dynatuner FMX-3 is proof that multiplex stereo reception is as simple as mono. Hidden within the Dynatuner chassis, it performs every stereo function automatically without need for switching or adjusting.

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And Dynakit has thought of everything: there are no problems with tape recording off-the-air; mono broadcasts come through both low impedance outputs at the same level as stereo; front panel volume control adjusts both channels; silent, all-electronic switching; no increase in interstation noise; and best of all, its modest cost.

dynatuner

FMX-3 integrator kit $29.95
FM-1 tuner kit $79.95; Factory Wired multiplex tuner $169.95; both including covers.

There may be those who obstinately refuse to concede that this wildly extravagant score is a symphony, but no one has ever heard the piece will deny that it is an extraordinary listening experience. Mahler once said that a symphony must be like the world, "It must embrace everything!" and everything is what the composer put into the four-and-three-quarter-hour span of his Symphony in D Minor: premiered symphonies, panic-stricken outcries, children's tunes, military marches (first movement); a gentle rustic minuet with macabre overtones (second movement); a folk-like piece with nostalgic posthorn interludes (third movement); a trance-like setting with mezzo-soprano of the Midnight Song from Nietzsche's Thus Spake Zarathustra; a charming choral treatment of a folk poem about heavenly life in the hereafter; and a seraphically exalted slow movement by way of finale. The whole thing is scored with a resource and dramatic power that makes the clearest of today's film composers seem puerile by comparison. From the wildest roaring, bellowing, shrieking climaxes of the first movement to the most gossamer solo textures in the minuet, every detail of Mahler's orchestration comes off superbly. Unlike some of Richard Strauss's orchestral scoring of the 1890's, Mahler's work of the same period still has an astonishingly modern sound.

Mahlerites have long been acquainted with a recorded performance of the Mahler Third by F. Charles Adler on the SPA label. It was and remains a remarkable accomplishment. However, the vast tonal panorama of this music needs superlative recorded sound, and preferably stereo, to make their full effect. This is precisely what Columbia's engineers have provided for this performance under Leonard Bernstein's eloquent baton. One may take issue with Mr. Bernstein's treatments of the standard symphonic repertoire, but he seems to have a positive genius for putting across such great musical "machines" as the Beethoven Missa Solemnis (Columbia M2S 619/M21 270). Indeed, we would rate this Mahler performance next to the Missa as Bernstein's best on records to date.

The New York Philharmonic plays with blinding variety, in the first movement especially, and Bernstein himself holds the varied episodes of the music together with admirable assurance (the recorded performance is in fact far more disciplined than the live performances we heard from Bernstein last season). Adler on the SPA recording brings a bit

DYNACO, INC., 3912 Powelton Avenue, Philadelphia 4, Penna.
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CIRCLE NO. 13 ON READER SERVICE CARD

JUNE 1962
more cohesion to his reading of the final slow movement, with its curious echoes of the Lento from Beethoven's last string quartet; and his solo and choral vocalists display more warmth and precision. Nevertheless, there is no getting away from the decisive gain afforded Bernstein by Columbia's splendidly rich, powerful, and spacious stereo sound. Only in one episode do things go somewhat awry, and that is in the lovely choral movement. Here the bright percussion instruments are too prominent, and the mezzo-soprano soloist regrettably stands out from the musical texture rather than emerging from it.

Minor criticisms such as these notwithstanding, this Mahler Third is a must for Mahler enthusiasts and for lovers of orchestral playing recorded in first-rate stereo.

D. H.


Interest: Great Artistry
Performance: Excellent
Recording: Very good

Pablo Casals' bow arm has lost a little of its sureness and strength after eighty-five years, but the old nobility of conception and the warm humanity are still there. This is not cello playing of the sad and soulful sort but mainly, intelligent music-making, rich but not loaded with opulence, and always in style. The performance of the Mendelssohn trio is the outstanding feature of the concert, for both string players are at their best. A touch of rhythmic fluidity in Horszowski's piano playing, a surprising thing in him, does not seriously mar a mature conception, which is clearly provided by the Catalan master. Considering the conditions under which it was made, the recording is very good. The image it presents is faithful to all three instruments.

R. B.

® ® MOZART: Le Nozze di Figaro. Dietrich Fischer-Dieskau (baritone), Count Almaviva; Maria Stader (soprano), Countess; Ignaz Seefried (soprano), Susanna; Renato Cappechi (bass), Figaro; Hertha Töpfer (mezzo-soprano), Cherubino; Lilian Bennington (mezzo-soprano), Marcelina; Ivan Sardi (bass), Bartolo; Rolf Schweiger (soprano), Barbarina. RIAS Chorus and Orchestra, Ferenc Fricsay cond. Deutsches Grammophon SPLM 138697/99 three 12-inch discs. $20.94, LPM 18697/99 $17.94.

Interest: Operatic masterpiece
Performance: Good, with reservations
Recording: Satisfactory
Stereo Quality: Natural.

It is hard to withhold praise from this well-intentioned and lavishly produced enterprise, but three superbly recorded versions of this opera have created such a state of affluence that another good Figaro is simply not good enough. DGG's effort is, at best, only a partial success; its strong points cannot fully compensate for certain shortcomings.

Conductor Fricsay obtains generally good ensemble work with a reading characterized by comfortable—occasionally languid—tempo and sensitive, caressing attention to orchestral nuances. His control over the singers, however, is not consistent.

This is not a homogenous cast; it reveals widely contrasting approaches to Mozartian interpretation. Recitatives are merrily delivered by some singers, stilled and rattled off by others, while the employment of appoggiaturas appears to be left to individual discretion. The roles of Susanna and The Countess are in the hands of faultless Mozartists. Seefried's voice may have lost...
1. The Faust legend intrigued and inspired many composers of the Romantic period. Two important composers wrote major pieces based on the tale of the savant who sold his soul to the devil, and each dedicated his composition to the other. Who were the two composers, and what are the names of their Faustian works?

2. The market places of commerce and industry are far from being ideal spawning grounds for composers of serious music, but they do not always stifle musical inspiration. I can think of three modern Americans, one still living, who have achieved fame as composers, yet who never gave up their full-time business careers. All are represented on records, and one of them may reasonably be considered our most significant composer to date. Can you name them?

3. It was easier to recognize a symphony back in the days when one consisted of three, four, or five movements, even in the rare instances where there was a vocal finale. Then came the one-movement symphony and, later, the completely choral symphony and the multi-movement symphony. Can you name a symphony in twenty-four movements, and a recent choral symphony?

4. After writing a symphony at the age of nineteen, Richard Wagner thereafter stayed away from that form. However, the musical theories he evolved in orchestrating his music dramas impelled other composers to try applying them to formal symphonic composition. The pro-Wagnerians inspired opposition in the more classical-minded anti-Wagnerians. Each side lined up behind its own particular symphonist, each of whom bore his champion’s shield more reluctantly than his enthusiastic followers thrust it upon him. Who was (a) the pro-Wagnerian symphonist, (b) the anti-Wagnerian symphonist?

5. The string quartet is generally considered a basically abstract form of music. Titles like "The Lark" for a Haydn quartet or "The Harp" for a Beethoven quartet are simply identification tags based on fancied resemblances. However, in his last quartet, Beethoven hinted at what the string quartet might become by writing a question and answer over the introduction to the finale. Smetana and Sibelius are among the composers who went on from there, and each wrote a highly subjective quartet bearing a distinctly autobiographical title. Can you name these compositions?

6. What is there in the following compositions that is intimately bound up with very solemn occasions: Handel’s oratorio Saul, Beethoven’s “Eroica” Symphony, and Chopin’s Piano Sonata in B-flat Minor, Opus 35?

7. It is hard to take the sentiments of Sweet Adeline seriously today, particularly when they are sung by a barber-shop quartet. However, when Richard Gerard Husch and Harry Armstrong titled it, back in 1903, they had a famous star—pictured above—in mind. Do you remember who she was?

8. When Haydn was fifty-three, he composed his lengthiest orchestral work, an hour-long devotional composition comprising nine sections. Two years later, he transcribed it for string quartet, and nine years after that made it into an oratorio. Can you name this protean masterpiece?

ANSWERS:
3. Alan Hovhaness’ “Saint Vartan” Symphony (34 movements); Benjamin Britten’s “Spring Symphony” (Choral).
4. (a) Anton Bruckner; (b) Johannes Brahms.
5. Smetana’s String Quartet in E Minor (From My Life); Sibelius’ String Quartet in D Minor (Voices Intimate).
6. Each contains an impressive funeral march; these are the three funeral processions most frequently used today.
7. Adelina Patti.
some of the freshness it possessed a decade ago, but her Susanna is vital, engagingly temperamental, and, executed within an impeccable stylistic frame, enriched by delightful individual touches. Maria Stader is her equal in stylistic accuracy, and, though we are accustomed to fuller-bodied voices in this part, her pure and effortless tones are a constant joy.

Both ladies leave their partners far behind. While Capocchi and Fischer-Dieskau give us intelligent and sharply drawn characterizations, neither effort is good Mozart. Capocchi is in good voice, but he is dedicated in this instance to overinterpretation—too much vehemence, too much *parlando*, and not enough respect for the printed score. Fischer-Dieskau's troubles may lie in his unfamiliarity with the Italian text; his recitatives lack nuance and emphasis, and in his aria "Vedrò menziria sapirio" the vocal line is sacrificed to interpretative exaggerations.

Of the remaining singers only the Barbara of Rosi Schweiger and the Don Basilio of Paul Kuen are entirely acceptable. Sardi, a good light baritone, is completely miscast in Dr. Bartolo's ponderous role, and the rather ordinary Chenhino and the inadequate Marcellina are further handicapped by faulty Italian diction. Both, however, are elevationary paragons compared to the interpreter of Antonio (Georg Winter), whose arroguous accents turn his brief appearance into a trial for the listener.

**RECORDING OF SPECIAL MERIT**

**MOZART: Requiem** (K. 626). Maria Stader (soprano); Hertha Topper (alto); John Van Keerten (tenor); Karl-Christian Kohl (bass); Munich Bach Orchestra and Chorus, Karl Richter (rec). **Telefunken** TCS 18052. $2.98, TC 8052 $1.98.

Interest: Mozart swansong Performance: Violal Recording: Very good Stereo Quality: Very good

This is beyond question one of the best bargains of the month. The solos are more than adequate; the chorus is excellent; and Karl Richter conducts with depth of feeling, inward energy, and a sense of drama and exaltation. Greater vocalists have sung the *Recordare*, but if you need to be convinced that here is Mozart, play the record through to the close of that movement. One may note imperfections, but there is also here life, urgent and unflagging. R. B.

**PERLE: Trio in E Minor** (see RAVEL).


Interest: American chamber music Performance: Professional Recording: Good

Both of these chamber works, composed by relatively little-known Americans, are highly respectable as to craft, independent of the influence of vogueish schools of composition, and quite evidently the work of dedicated composers. George Perle (b. 1915), whose quintet dates from 1958, composes in a free-chromatic style, long-breathed in its lyric gesture and intense of expression. The music starts a bit too much for my taste, but its musical statements are utterly convincing.

One senses, however, the stirrings of a rather more personal manner in the trio by Leslie Bassett—even if this work, which was composed in 1953 when the composer was thirty, is less totally convincing than Perle's. Much of the faster
music seems half-hearted and a little mechanical—as if to meet the necessary requirements for contrasting tempo. But the slow music, although there is nothing exceptional about the basic materials of its distinctly tonal language, hints at the sort of authentic musical personality that makes one anticipate with more than ordinary curiosity other and future works by this composer.

W. F.

PERONIM: Viderunt omnes (see MACHAUT).


Interest: Virtuoso trio
Performance: Problematical
Recording: Lackluster detail
Stereo Quality: Just

While this record should have been something to cheer about, it seems to this reviewer that the boat has quite clearly been missed. While the Ravel trio has a certain solemnity that is perhaps not usual with this composer, its mood is, in the main, very lively, and its solemnity is not to be confused with heavy pathos, its reflective sadness is not breath-taking. The performance here has a heaviness of articulation that produces a sort of Slavic monotony that seems to me quite unmitigated to the music. The Mozart, for its part, suffers some from being fused over and, on occasion, sentimentalized, although the overall conception is surely more sound than that of Ravel.

It should be pointed out that, taken simply as polished execution, the playing is altogether beautiful in both works. But the recorded sound, in emphasizing rich sonority rather than brightness and clarity, falls prey to the same error as the interpretation.

W. F.


Interest: Schubert masterwork
Performance: Inadequate
Recording: Possible

The somber hues of this music are properly displayed, but the over-all aura effect is tight, dry, rather harsh, and altogether too far forward. The playing would suit Beethoven better than Schubert. In the first movement a rough musicality often replaces energy, while the great hovering arch of tonalities in the adagio is but dimly perceived. The cavernous trio of the scherzo is fairly well explored, though by candlelight. The finale lacks conversational ease. R. B.

RESPIGHI: Land to the Nativity (see MONTEVERDI).

SCHUMANN: Adagio and Allegro (see MENDELSSOHN).


Interest: Pioneer oratorio
Performance: Expressive

Although Heinrich Schütz's Christmas Story was not his only work in oratorio form, the composer's imagination here, especially in the development of the recitative, far transcends anything he had done previously, as, for example, in The Resurrection (DGG Archive 73137/3137). Written in 1664, eight years before his death, this music is a touching account of the birth of Christ, built mainly around the part of the evangelist. It is no exaggeration to say that it is a work of true genius and a towering

Angel's Musical Offering for June:

BACH: THE MUSICAL OFFERING (S) 35731

YEHUDI MENUHIN
Members of The Bath Festival Chamber Orchestra

QUARTETTO ITALIANO
(S) 35732
Ravel: Quartet in F
Mozart: Quartet in G Major, K. 156

QUARTETTO ITALIANO
(S) 35733
Schumann: Quartet in A Major, Op. 41 No. 3
Stravinsky: Three Pieces For String Quartet

SPANISH SONG OF THE RENAISSANCE (S) 35888 FSL
VICTORIA DE LOS ANGELES
The Ars Musica Ensemble (Musical instruments of Renaissance Spain)

KARAJAN CONDUCTS
OVERTURES (S) 35950
Berlin Philharmonic Orchestra
Herbert von Karajan, Conductor
Weber: Der Freischütz
Mendelssohn: The Hebrides
Wagner: Lohengrin
Wagner: The Flying Dutchman
Nielsen: The Merry Wives of Windsor

HOFFNUNG ASTRONAUTICAL MUSIC FESTIVAL (S) 35828
The Hoffnung Symphony Orchestra
The Hoffnung Choral Society
The Trumpets & Drums of the Royal Military School of Music
The Flappy Wanderers

JOHANN STRAUSS: THE GYPSY BARON (S) 3612 B/L
Featuring: Hilde Gueden. Erich Kanz, Annellise Rotherberger and Karl Tekal
Vienne Philharmonic Orchestra
Singverein Der Gesellschaft
Der Musikfreunde
Heinrich Hollreiter. Conductor

Recording: Stresses clarity
Stereo Quality: Very good

A meticulous performance by a magnificent musician

An unbelievable performance

A brilliant collection of overtures

Across a musical nite.

A British sold out by far.

A wonderful fun at Beethoven, Mendelssohn and Walton.

Angel

CIRCLE NO. 1 ON READER SERVICE CARD
achievement. After a slightly staid beginning, the present performance warms up beautifully, attaining an admirable dramatic pulse and spiritual conviction with a range of expression that makes this disc a fair competitor to the version by the excellent Westfälische Kantorei on Cantate 772.295. In addition to the fine solists and clear diction of the chorus, mention must be made of the excellent instrumentalists (particularly gambas, recorders, and trumpet) who are spotlighted in the recording in a manner almost impossible to balance in a live performance. Notes are included, but the text can be obtained only by writing directly to Vox.

J. K.

STRAVINSKY: Salome (see p. 56).

STRAVINSKY: Monumentum pro Gesualdo (see Gesualdo).

RECORDING OF SPECIAL MERIT

© © VERDI: Aida. Leontyne Price (soprano), Aida; Rita Gorr (mezzo-soprano), Amneris; Jon Vickers (tenor), Radames; Robert Merrill (baritone), Amonasro; Giorgio Tozzi (bass), Ramfis; Plinio Clabassi (bass), The King. Rome Opera House Orchestra and Chorus, Georg Solti cond. RCA Victor LSC 6158 three 12-inch discs $17.94, LM 6154 $14.94.

Interest: Aida No. 2 in stereo
Performance: Some great singing
Recording: Excellent
Stereo Quality: Reasoned but good

The cast of this Aida is an impresario's dream. The sound represents the last word in tonal splendor. So painstaking was the musical preparation that, as we learn from the album essays, Egyptian trumpets (whatever they are) were imported to lend an extra touch of authenticity to the Triumphal Scene. What more can one ask? Well, one could ask for a conductor who is moved and inspired by this opera and who can communicate its poetry, pomp, and passion through the superlative means of expression placed at his disposal. In this instance, however, one must regretfully settle for the emphatically individual and unpredictable Georg Solti.

Virgil Thomson once observed that Bruno Walter's Magic Flute was so supremely satisfying "one was unaware there was any conductor at all." Georg Solti, on the other hand, is right there, between you and Giuseppe Verdi, and not for a moment does he let you forget it. There are, to be sure, moments of high excitement in his reading, and there are others of sustained, gripping lyricism. But everything seems so carefully studied and calculated that one is left to wonder whether Solti has any true feeling for the natural pulse of this music.

Extreme temps are the order of the day: andantes that often drag at a limp pace, prestos that are nearly always breathless. Like a four-minute miler in the last lap, Solti invariably wraps up finales and scene endings with a dash down to the wire. The understandable reluctance of orchestra and singers to follow the conductor's lead blindly explains the recurrent instances of rhythmic unsteadiness, ragged attacks, and some coarse-textured orchestral playing. There are also intonation flaws, no more than one would find in an average stage performance, but enough to become annoying on repeated listening.

The performance is redeemed by the exceptional contribution of the singers. The intense, elemental Aida of Leontyne Price embodies some of the qualities that have made the Callas, Milanov, and Tebaldi portrayals individually memorable. In sheer technical command of the role Price surpasses them all. Rita Gorr is less vital in her character delineation, but her singing is admirable in its tonal richness and perfection of line. True to his established form, Robert Merrill is a monument of vocal strength and expressive power. He should, however, check a growing tendency to break the line of his cantilena by melodramatic accents—this is a device to be left to singers who lack his vocal resources.

There is much to admire in Vickers's strongly conceived and artistically phrased Radames, but his singing cannot match Björling's, Tucker's, or Bergonzi's (on rival sets) in sonority of tone or ease of production. The supporting singers are adequate, headed by the sonorous King of Plinio Clabassi. Tozzi's

Leontyne Price
For sheer technical command, the greatest of today's Aidas

© VERDI: Falstaff. L'amore! (adrit, Revenza... Sia'vista il ciel); Ehi Tavoinieri. Mariano Stabile (baritone), Afro Poli (baritone), Vittoria Palmisani (mezzo-soprano), Otello: Una velo! (Opening Chorus); Fucio di gioia; Dio ti giocondi! (soprano), Nana: mi imena Aureliano Pértilé (tenor), Gina Cigna (soprano), Chorus and Orchestra of La Scala, Milan, Alberto Erede cond. TELEFUNKEN TH 97011 $1.98.

Interest: Historical
Performance: Authoritative
Recording: Unsatisfactory

Neither Aureliano Pértilé nor Mariano Stabile—two mighty pillars of La Scala during Toscanini's legendary reign in the
### MORE CLASSICAL REVIEWS

#### IN BRIEF

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<th>DATA</th>
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<td>◎ ◎ DITTERSDORF: Harp Concerto, in A Major, G. HOFFMANN: Mandolin Concerto, in D Major. Im-</td>
<td>The names of Karl Ditters von Dittersdorf and Johann Hoffmann are seldom resurrected today from history books. Of their works here, competently performed, are of interest primarily as novelties. Stereo quality is primitive at best, with little discernible localization of instruments other than the overly loud soloists. I. K.</td>
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<tr>
<td>◎ ◎ DVORÁK: Rusalka (excerpts). Ludmila Cervinkova (soprano), Beno Blahut (tenor), Eduard Haken (bass). Chorus and Orchestra of the Prague National Theatre, Jaroslav Kubelik cond. SUPRAPHON SUA 10101 $5.98.</td>
<td>Offered here are excerpts from Dvóřák's great operatic success of 1901. The music is lyrical and orchestrated with skill and delicacy, but it lacks individuality and a certain dramatic urgency. This performance is more idiomatic than the former Urania version, but the strained singing offers only moderate enjoyment. G. J.</td>
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<tr>
<td>◎ ◎ DVORÁK: Mass, in D Major, Op. 86. Prague Symphony Orchestra and Czech Philharmonic Choir, Václav Smilkaček cond. MUSA SACRA AMS 29 $5.98.</td>
<td>With the presentation of both of these works dating from the composer's peak period, the recorded representation of Dvóřák's liturgical music for chorus and orchestra is nearly complete. The performances are first-rate and the sound, though a bit rustic and restricted in dynamic range, is still enjoyable. G. J.</td>
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<td>◎ ◎ M. HAYDN: Concerto, in D Major, for Flute and Strings. K. STAMITZ: Concerto, in G Major, for Flute and Strings. TELEMANN: Concerto, in D Major, for Flute and Strings. Camillo Wanassek (flute); Orchestra of the Wiener Musikverein, Anton Heiller cond. Vox STDL 500.810 $4.98, 810 $4.98.</td>
<td>As far as I have been able to discover, these works, ranging from Telemann through Michael Haydn, are new to records. Although Camillo Wanassek's elegant tone and lively rhythmic sense are well supported by a stylish orchestral accompaniment, the recording is overly reverberant and the stereo effects obtuse. I. K.</td>
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<td>◎ ◎ MOZART: Eine kleine Nachtmusik (K. 525); German Dances: K. 600, No. 5; K. 602, No. 3; K. 605, No. 3 (&quot;Sleighride&quot;); Ave, verum corpus (K. 618). HANDEL: Water Music Suite (Attr. Harty). Chorus of Gesellschaft der Musikfreunde, Vienna, Philharmonia Orchestra; Berlin Philharmonic, Herbert von Karajan cond. ANDER $359.48 $5.98, 35948 $4.98.</td>
<td>With the exception of the delightful and enchantingly performed Mozart dances, the interpretations in this curious hodge-podge collection are overly sentimental. One can only regret the evident waste of such fine orchestral quality, for the playing of the Berlin Philharmonic is no less than magnificent. I. K.</td>
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<td>◎ ◎ PEPPING: Te Deum. Agnes Giebel (soprano), Horst Gunter (baritone); Choir of Dresden School of Church Music, Dresden Philharmonic Orchestra, Martin Flämig cond. DEUTSCHE GRAMMOPHON 138409 $6.98, 18409 $5.98.</td>
<td>This work, undeniably well-crafted and lavishly scored, is a lustily contrapuntal and, for all its wandering chromaticism, distinctly nonrevolutionary piece of music. It receives a sympathetic performance from the orchestra and its two excellent soloists. However, the recording is disappointing in its lack of resonance and inconsistent balance. G. J.</td>
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<tr>
<td>◎ ◎ PROKOFIEV: Violin Sonata No. 1, in F Minor, Op. 80. PORTER: Violin Sonata No. 2. Joyce Flisler (violin), Harriet Wingreen (piano). ARTIA MK 1571 $4.98.</td>
<td>This recording was made during Miss Flisler's 1960 tour of the USSR. One might wish for a better recording, for the sound is a little watery, and the violin-piano balance is oddly on-again-off-again. The works are extremely attractive and listenable, however, and the performances have sweep and conviction. W. F.</td>
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<td>◎ ◎ ERNA SACK: The Voice of Erna Sack. Johann Strauss: Voices of Spring; Blue Danube; Roses from the South. Audii: Paula Waltz, Silcher; Jubilante; Josef Strauss: Village Swallows; and ten others. Erna Sack (soprano); Berlin State Opera chorus and orchestra, various cond. TELEPUNKEN TH 9700 $1.98.</td>
<td>In the days of the Third Reich they called Erna Sack the &quot;German Nightingale,&quot; and her phenomenal vocal range and unusually facile staccato technique managed to camouflage some considerable artistic limitations. Contrary to the long-winded ecstasy of the jacket liner, this recording is nothing more than a trying display of sad Sack. G. J.</td>
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<td>◎ ◎ SHOSTAKOVICH: Concertos for Piano: No. 1, Op. 35; No. 2, Op. 101. Eugene List (piano); Berlin Opera Orchestra, George Ludwig Jochum cond. WESTMINSTER XWN 18360 $4.98, 14141 $4.98.</td>
<td>If it is true that the vogue for Shostakovich's music is on the wane, some reasons for this state of affairs are evident in these works, for the music simply does not wear well. Eugene List's performances are polished and sophisticated, but the recorded sound gives too much prominence to the piano. W. F.</td>
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Twenties—were ever noted for unusual vocal endowments. They were superbly gifted dramatic interpreters with a flair for making some of the most demanding roles of the repertoire strikingly their own. Pertile's Otello and Stable's Falstaff were such widely celebrated characterizations that there is every reason to welcome this generous documentation. Unfortunately, by 1942, when these excerpts were recorded, Pertile was fifty-seven and Stable fifty-four, both considerably past their peak. The magnetism of their portrayals and the complete identification with their roles is evident, but there is little aural pleasure to be gained here. Stable is assisted by a top-notch supporting ensemble in the roles of Ford, Bardolph, Pistol, and Dame Quickly, but on the Otello side the presence of the celebrated Gina Cigna as Desdemona adds far less than one would hope. Though a fair value, the disc is recommended only to historically minded listeners.

G.J.

© VIVALDI: Concertos: in A Minor for Oboe, Strings, and Continuo (P. 42); in E Minor for Bassoon, Strings, and Continuo (P. 137); in C Minor for Flute, Strings, and Continuo (P. 440); in D Major for Flute, Strings, and Continuo (P. 203); in A Minor for Two Violins, Strings, and Continuo (P. 28); in C Major for Two Violins, Strings, and Continuo (P. 133); in D Minor for Two Oboes, Strings, and Continuo (P. 302); Leo Driehuis and Ad Mater (oboe); Marco Costantini (bassoon); Severino Gasselloni and Giovanni Gatti (flutes); Felix Ayto and Roberto Michelucci (violins); Gino del Vescovo and Tonmaso Ruta (mandolins); I Musici. Epic BSC 111 $11.96 two 12-inch discs SC 6040* $9.96.

Interest: Vivaldi bouquet
Performance: Full-bodied virtuosity
Recording: Overly brilliant
Stereo Quality: Very fine

Of this varied and well-planned two-disc set, only the Flute Concerto in D (P. 203) seems to be completely new to records. The performances are typical of the effortless virtuosity and full-bodied playing of this fine ensemble, although in the lack of many stylistic practices, such as the addition of ornamentation and embellishments, and even in such necessary details as the correct execution of trills, I Musici are far from faultless. There is, however, an emotional involvement in their renditions, an Italian sentiment and a lovely singing quality that is most appealing. Furthermore, in such a work as the Concerto for Two Mandolins there is an infectious vivacity that is not equaled in the two other versions available (Max Goberman and Leonard Bernstein). The widely separated stereo is very effective, particularly in the double concertos, and the imaginatively played harpsichord continuo is completely audible. The over-all sound strives for more brilliance than some hi-fi owners may desire, and for me, at least, some treble cut is necessary.

J.K.

© VIVALDI: Psalm 126, "Nisi Dominus"; Magnificat in G Minor. Emilia Cundari and Angela Vercelli (sopranos, in Magnificat); Annamaria Rota (contralto); Bruno De Poli (viola d'amore, in Psalm); Polyphonic Choir of Turin (in Magnificat); Angelica Orchestra of Milan, Carlo Felice Cillario cond. Music Guild S. 11 (Available from Music Guild, 111 W. 57th Street, New York 19, New York) $4.87 to subscribers, $6.50 to nonsubscribers; M 11* $4.12 to subscribers, $5.50 to nonsubscribers.

Interest: Vivaldi vocal firsts
Performance: Good
Recording: Atmospheric
Stereo Quality: Fine

Psalm 126, a lengthy and often imaginative work for solo contralto, orchestra, and organ continuo, is unmistakably Vivaldian in its melodic and rhythmic devices, with a particularly striking and lovely siciliano, Cum dederit. The Magnificat, which is performed here in the composer's second setting, seems to have fired Vivaldi's inspiration mainly in the choral sections, which are grand in scope. The solo arias, though never mediocre, fall back on the same sequential patterns found in so many of his instrumental works. Annamaria Rota, who possesses an agreeable if not outstanding voice, handles her florid passages with great agility, while the other soloists, the chorus, and the orchestra are all highly competent. Stylistically, more might have been done with vocal ornamentation, especially in the cadences, but one should be grateful to have these first recordings that represent an aspect of Vivaldi that is too often neglected. The sound, aside for some unpleasant choral climaxes on the second side, is very good. Texts and translations are included. I.K.

COLLECTIONS

© ANTHEIL: Ballet Mécanique.
CHÁVEZ: Tocata for Percussion.

Interest: Percussion variety
Performance: Dedicated

I Mustet

Infectious vivacity and a singing quality for the music of Vivaldi

74
WHAT CARTRIDGE SHOULD YOU USE IN YOUR RECORD CHANGER?

The selection of a cartridge for use with a record changer—mono or stereo—would appear to pose no special problem. Yet, there are certain things to be considered.

A cartridge that tracks at some featherweight fraction of a gram may introduce problems if the record changer arm is not capable of tracking at that force. To adjust it, and attempt to use it at such a low force may introduce complications. Joe Marshal, noted audio authority, discussed this in his article INSIDE THE CARTRIDGE (High Fidelity Magazine, Jan. 1962)—"An attempt to reduce needle pressure with an arm not designed for low needle pressure will usually result in high distortion due to loading the needle with the mass and friction of the arm."

Induced hum is another problem to be considered and anticipated with a magnetic cartridge. The very nature of the magnetic cartridge makes it an efficient hum transducer. In the field of an unshielded AC motor, it is prone to reproduce hum in the loudspeaker system.

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Sonotone was the first to develop the use of ceramics in piezo-electric phono pickup applications. And today, the Velocitone cartridge stands out as one of the most notable attainments in high quality record reproduction. The Velocitone tracks at 2 to 4 grams—well within the capabilities of any record changer arm. And it will perform in the magnetic field of an entirely unshielded motor without the trace of magnetically induced hum.

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Recording: Good
Stereo Quality: Sensible

This neat package tells an interesting story about the various ways in which different composers approach the problem for composing music for percussion instruments.

The most celebrated work involved here is, of course, Antheil's Ballet Mécanique, which scandalized both Paris and New York during the Twenties. Wild and woolly as it may have seemed then, its logic is crystal-clear now, its bark worse than its bite. The work's continuity depends largely on the piano functioning as both a melodic and harmonic core; the percussion effects—the pure ones—are in the last analysis more external decoration than part of the essential structure.

The Chávez piece is pure percussion throughout; intellectual, poetic, without debt to pitch-giving instruments for its logic. Both the LaPresi and Hovhaness works use the percussion concept more or less impressionistically. W. F.


Interest: Varied contemporary Americans
Performance: Fine
Recording: Satisfactory

In this well-planned and varied collection, an abundance of melodic substance is common to all four works. In other respects, their styles differ widely. The four Chinese Songs by Irwin Heilner, a music librarian in Passaic, New Jersey, and the least-known composer of the four, are extraordinarily simple, yet highly atmospheric. The Japanese soprano Mitsuko Maki sings them in English with great sensitivity. William Flanagan's lyric and well-organized Concert Ode is a fine addition to discs, and it receives a convincing reading from the excellent Japanese orchestra. Both Daniel Pinkham's and Arthur Berger's pieces were originally issued on MGM E 3245 in 1956, and their reissue is welcome both for the music itself and for the possibility that more performances in this now-defunct catalog may be resurrected. The playing of these disciplined, vital compositions is very good, and the recording is quite satisfactory, if not as smooth as that of the Flanagan and Heilner works.

JUNE 1962

CIRCLE NO. 34 ON READER SERVICE CARD
**RECORDING OF SPECIAL MERIT**


*Interest: Easy American moderns Performance: Smooth and professional Recording: Excellent Stereo Quality: Tastefully directional

This disc is designed as a sort of cautious introduction to contemporary American music, aimed, one gathers from the sleeve annotation, at younger listeners. The effort, from any point of view, is entirely successful. The music is all conservative, according to present standards, but it is all solid and good. The reading of Copland’s Outdoor Overture—a piece as clean, bright, and fresh as it must have seemed in its first performance nearly twenty-five years ago—is a special pleasure and worth the price of the record by itself.

**3. FRENCH ORGAN MUSIC: Wé-

*Interest: French organ romanticism Performance: Just right Recording: Excellent Stereo Quality: Excellent

This music, full of Wagnerian figures in the right hand, punctuating chords in the left, with weighty pedal themes below, demands boldly colored registration and a readiness to forget what might be called ecclesiastical style. Both demands are met, and to Mr. Biggs’ credit, it must be said that he also resists the temptation to play the organ rather than the music. Within the idiom this is true organ composition, for it is a common mistake to suppose that the composers of the romantic French school regarded their instrument as a rival or substitute for the orchestra. This is not a music of Baroque texture, and so the theoretic motifs are given symphonic salience. As for the recording, it achieves total success. The sound is bold and transparent, and the voluminous bass will gratify the hi-fi fan. The stereo effect is fine, distinctly antiphonal when necessary, and broadly massive when all octave couplers and combinations are brought into play.

R. B.

**3. SVIATOSLAV RICHTER**

\[etos: 13876 $5.98, LPM 18766 $4.98.**

*Interest: Richter in recital Performance: Often miraculous Recording: Fine Stereo Quality: Delicately apt

The more I am exposed to Richter’s performances of the twentieth-century repertoire, the more I am struck by the singularity of his approach to it. And the more I am led, at least occasionally, to question its validity even as I admire it. Observe, for example, his work with the Prokofiev Sonata on this program.

The hard dynamism that we think of as so characteristic of the composer’s style is softened; furthermore, the highly unified, essentially classical formal design that contains Prokofiev’s keyboard thought is given a treatment just as expansive as that of the Chopin ballade on the same recording.

Richter’s extraordinary musicality makes all of this work, and work convincingly. So convincingly, in fact, that one must forcibly remind oneself to question the relevance of what the pianist does to the actuality of the composer’s manner.

There is some ravishing work on this disc, of course. A wonderfully grave and pliant reading of the Haydn; a Chopin ballade full of a sort of touchingly reticent romanticism; and Debussy performances that are ravishing as pianism, but, once again, oddly personal to Richter.

The recording is clear, if subdued; the disc, as a whole, is a must for Richter fans.

W. F.


*Interest: America’s lady composers Performance: So-so Recording: Ditto

CRI’s annotator has asked us, with regard to
MORE CLASSICAL REVIEWS

IN BRIEF

DATA

© BOITO: Mefistofele. Giulio Neri (bass), Mefistofele; Gianni Poggi (tenor), Faust; Rosetta Noli (soprano), Margherita; Orchestra and Chorus of Milan Opera, Franco Capuana cond. Urania US 5230-3* three 12-inch discs $17.94, UR 230 $14.94.


© © JACOBY: Quartet No. 3; Ballade for Violin and Piano. Lyric Art Quartet. Composers Recordings Inc. CR 1146 $5.98.

© © ROBERTSON: Oratorio from The Book of Mormon. University of Utah Chorus and Utah Symphony Orchestra, Maurice Abravanel cond. Vanguard VSD 2098 $5.95, VRS 1077 $4.98.


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© © TCHAIKOVSKY: Between Birthdays Suite; The Nutcracker. Suite No. 1. Peter Ustinov (narrator); orchestra, Andre Kostelanetz cond. Columbia MS 6264 $3.90, ML 5064* $4.98.

COMMENTS

Were this eight-year-old recording a low-price reissue, one would hail it as a bargain. It is not, however, and while the performance is good, London's stereo production offers superior sound. In the present age of recording one cannot excuse Urania's noisy surfaces. G.J.

A relatively unacknowledged choice of repertoire and a rich recorded sound are the chief attractions of this disc. Although polished, the performance is heavy-handed; Britten's London recording is still the standard. D.H.

Felix Mott's arrangements of these operatic and ballet movements were made when the original music had been largely forgotten. These entertaining suites are particularly effective in the stereo version, for the recorded sound is realistic, and the performances are lively and expressive. I.K.

In hearing this work almost a decade after its composition one is struck by its modest integrity and lack of dated affectation. The performance is fine and the recorded sound good. W.F.

Thomson's poetically evocative folk sequence from Louisiana Story and Walton's poignant pieces from Henry V justify this release. Both are beautifully played and elegantly recorded, as is the entire disc. D.H.

Neither this performance nor the recording is free from faults, but it cannot bridge Offenbach's irresistible music. The over-all sound is harsh and the ensembles are muddy. Noisy surfaces are apparent. G.J.

A skilled academician, Leroy Robertson displays little more than sincerity as a composer, and the validity of his music as contemporary artistic expression is dubious. The recording is good, the stereo quality effective, and the performance honest. W.F.

This recital is top-drawer guitar repertoire. The extensive exploration of instrumental technique by the composers may cause one's attention to wander, but both editions are richly and realistically reproduced. G.J.

This new recording of music by Tchaikovsky accomplishes its original objective: to delight the listener. Ogden Nash's accompanying poetry, charmingly read by Peter Ustinov, recalls the earlier Columbia release of Saint-Saëns' Carnival of the Animals. The recorded sound and the stereo quality are excellent. M.B.
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Interest: Charminge repertoire
Performance: Pure silk
Recording: Excellent
Stereo Quality: Suitable

It would be difficult to imagine a better realization of this off-beat and charming recital of folk-song settings, commissioned by the Scottish folk-song collector and editor, George Thomson. The music is mostly lightweight, but there is not a number on the program that isn't graceful perfection itself.

Fischer-Dieskau attends the light mood of the pieces with just the right ease; there is not a trace of condescension, but a taste of the broadening for effect that the songs might, on occasion, tempt a singer to add. His voice, moreover, makes lovely sounds and is perfectly adapted to the music.

W. F.
DOROTHY ASHY: Dorothy Ashby. Dorothy Ashby (harp), Herman Wright (bass), John Teasley (drums). Secret Love; Glimmy Sunday; Satin Doll; L'il Darlin'; and six others. Argo 690 $4.98.

Interest: Jazz harp
Performance: Taste without depth
Recording: Good

There are few jazz harpists, and Dorothy Ashby is probably the best of them. The instrument would not, it seems to me, make any contribution to the standard trumpet-tenor-rhythm setup, and Miss Ashby apparently agrees, for she has always kept herself away from such situations. But Miss Ashby amply proves that in the proper setting the harp can produce jazz.

Here, accompanied only by bass and drums, she gives a recital of standards, superior jazz compositions, and two originals. It is a light program, tasteful, but with much depth. Within that limitation, she has a good melodic conception, although it is slightly oversymmetrical, dependent on repeated patterns, and relies too much on quotation. The best track is John Lewis' 'Django,' perhaps because that wonderfully flexible melody lends itself so well to the instrument. The accompaniment is aptly subdued. Another featured soloist would have added variety, which is why this set is not as satisfying as the excellent New Jazz LP Miss Ashby made a few years ago with flutist Frank Wass.

J. G.

DONALD BYRD: The Cat Walk (see p. 57).

BENNY CARTER: Further Definitions. Benny Carter, Phil Woods (alto saxophones), Coleman Hawkins, Charlie Rouse (tenor saxophones), Dick Katz (piano), Jimmy Garrison (bass), John Collins (guitar), Jo Jones (drums). Honeyuckle Rose; Crazy Rhythm; Cat-
ton Tail; Body and Soul; and four others. IMPULSE S 12$ $5.98, A 12 $4.98.

Interest: Timeless talent
Performance: Exhilarating
Recording: Sharp and clear

This bridging of generations of jazz personnel has resulted in Benny Carter's most invigorating album in the past ten years—a continually stimulating determination by jazz elders to prove that a quarter-century had not diminished their powers, while the younger musicians demonstrate that they have a strong enough jazz foundation to avoid being overloaded by such seasoned battlers.

Carter, who has long been a masterful arranger for jazz reed sections, has scored the eight numbers with considerable variety and ingenuity. Furthermore, calling on his experience in the 1930's as the leader of one of New York's most advanced orchestral training grounds for jazz musicians, Carter has managed to make the sections blend so vivid and cohesive that the four reeds sound as if they'd been on the road together for months.

It is a particular delight to hear in so lively a context the brightly lucid alto playing of Carter who still phrases with knife-like clarity and swings with seeming effortlessness, while also communicating intense force. Hawkins, obviously enjoying the challenges of the date, is at the top of his agoguing form. Phil Woods, whose clear, hard sound often resembles that of a somewhat up-dated Carter, holds his own impressively. Charlie Rouse, despite his long tenure with Thelonious Monk, has yet to develop a powerfully individual style. But Rouse too is lifted to a new level of consistency by the pressures of the occasion.

The success of the rhythm section is as much due to the flexibility and taste of pianist Dick Katz as it is to the indubitable Jo Jones. And bassist Jimmy Garrison has never before recorded with such robus tone and so elastic a beat. It's to be hoped that Further Definitions will encourage other A & R men to combine jazz generations. Not all musicians from either side of thirty-five are capable musically and temperamentally of such a union, but many are, and it is surprising how comparatively few attempts have been made to break down age barriers on jazz recordings. This experiment worked out excellently, emphasizing the continuing youthfulness of Carter, Hawkins and Jones and the confident maturity of Phil Woods and Dick Katz.

N. H.

COZY COLE: A Cozy Conception of Carmen. Cozy Cole (drums); Bernie Privin, George Holt (trumpets); Al Klink, John Hafer, Jerome Richardson (reeds); Bob Hammer (piano, glockenspiel); Milt Hinton, Jack Lesberg (bass); Phil Kraus, Douglas Allen (percussion). Chorus of Street Boys: Gypsy Song; Flower Song; and seven others. CHARLIE PARKER RECORDS 403 S 5$ $5.98, 403 $4.98.

Interest: Not enough temperament
Performance: Skillful
Recording: Good

Cozy Cole, once featured on Broadway in Oscar Hammerstein's Carmen Jones, has revisited Bizet. This version is for an eleven-piece combo, with arrangements by Dick Hyman and Bob Hammer. The scores are good-humored, often graceful, and employ inventively diversified voicings. There is too little emphasis, however, on extended, improvised arias for this to be a full-bodied jazz interpretation of Carmen's odyssey.

In Flower Song, the one veck on which a soloist is given enough room to expand his ideas, Bernie Privin on flugelhorn provides the most sensitive performance in the album. If he and the other soloists...
had been similarly liberated on the other numbers, this might have been more than a charming but lightweight diversion. As it is, however, this conception of Carmen should be credited at the very least with avoidance of both pretentiousness and vulgarity.

N. H.

ORNETTE COLEMAN: Ornette! (see p. 58).

RECORDING OF SPECIAL MERIT

© JOHN COLTRANE: Coltrane "Live" at the Village Vanguard. John Coltrane (soprano and tenor saxophones), Eric Dolphy (bass clarinet), Mc Coy Tyner (piano), Reggie Workman (bass), Elvin Jones (drums). Spiritual: Softly, As In A Morning Sunrise; Chasin' The Trane. IMPULSE S 12 $3.98, A 10 $4.98.

Interest: Coltrane in person
Performance: Passionate
Recording: Good for live

This is the first recording of the currently most controversial small group in jazz, John Coltrane's quintet. The set consists of three numbers recorded in November, 1961, at New York's Village Vanguard (since that time Jimmy Garrison has replaced bassist Workman). On the first side, Coltrane plays soprano saxophone. It has been said that he wishes to play with as few chords as possible; and on Spiritual, which he found in a songbook, he uses the irreducible minimum of one. It is a brooding, passionate minor theme, which he evokes without ever openly stating in choruses after hypnotic choruses. More melodic than usual, the solo displays Coltrane's characteristic fierce intensity.

On bass clarinet, Eric Dolphy abandons some personal cliches, and is lyrically moving in his final few bars, revealing a welcome new facet of his talent. The piece is marred by an overlong McCoy Tyner piano solo, but helped immeasurably by Elvin Jones, the most demanding drummer now playing. Dolphy is absent on Softly, As In A Morning Sunrise, which Coltrane turns into an exercise in the art of creating personal melody from standards. On both pieces, Coltrane proves conclusively that he is the contemporary master of his new instrument.

The second side is devoted to Chasin' the Trane, a blues not quite sixteen minutes long played on tenor and accompanied only by bass and drums. A furious, atonal excursion, the performance demonstrates Coltrane's growing involvement with the music of Ornette Coleman, whose short, field-holler phrases he sometimes evokes here. Also evident is Coltrane's pre-occupation with the music of India. At first hearing, this music may seem formless and repugnant; it demands much at first hearing. But unlike musicians who stay comfortably on the surface, Coltrane is taking the risks that go with creating a new thing.

J. G.

RECORDING OF SPECIAL MERIT

© @ EDDIE CONDON: Midnight in Moscow. Eddie Condon (guitar), Bobby Hackett (trumpet), Peanuts Hcko (clarinet), Lou McGarity (trombone), Dick Cary (piano and alto horn), Jack Lesberg or Knobby Torah (bass), Buzzy Drootin (drums). Midnight in Moscow; Dark Eyes; Hindustan; and seven others. Excel 17024 $4.98, LA 16024 $3.98.

Interest: Old pro at work
Performance: Skillful and relaxed
Recording: Good
Stereo Quality: Good separation

This album was apparently released to provide a competitive version of Midnight in Moscow, which an English band recorded with considerable success. Unfortunately, it is, largely due to the badly recorded rhythm section, the only unsuccessful track of the lot. The remainder includes Russian songs and a collection of such place-name folk and standard tunes from around the world as Loch Lomond and Londonderry Air.

Eddie Condon, who plays only part of the time, is the leader. His associates include Bobby Hackett, whose sound on Londonderry Air is a thing of beauty, trombonist Lou McGarity, and others. The real star of the proceedings is Peanuts Hcko, whose Goodman-styled clarinet swings lightly through most of the available solo space. The band is not above employing tricks like key changes and an introduction to The Sheik of Araby that comes right from Tommy Dorsey's Song of India, but it is all done in a spirit of such relaxed enjoyment that one couldn't care less. The album is simply an excuse for some old pros to have a ball. They do, and the feeling comes through delightfully.

J. G.

© @ TEDDY EDWARDS: Good Gravy. Teddy Edwards (tenor saxophone), Danny Horton or Phineas Newborn, Jr. (piano), Leroy Vinnegar (bass), Milt Turner (drums). Good Gravy; Could You Forget; Just Friends; Laura; and five others. CONTEMPORARY S 7592 $5.98, M 7592 $4.98.

Interest: The new formula
Performance: Perfunctory
Recording: Clear
Stereo Quality: Good

Teddy Edwards has customarily been one of the best and most underrated musicians on the West Coast. But this quartet reveals a new, radically changed Edwards. The old robust vitality is gone; in its place is a curious restraint and a near-alto sound to replace the old full-blown tenor one. The music here sounds like...
that usually played by rhythm-and-blues bands and behind strippers. There are good sidemen, such as pianist Phineas Newborn and bassist Leroy Vinnegar, but they are given little or nothing to do. A pianist unknown to me, Danny Horton, plays on all but one number in a faceless style that is apparently derived from Horace Silver. Edwards has shown us that he is capable of much better work than this.

J. G.

**RECORDING OF SPECIAL MERIT**

**DUKE ELLINGTON AND COUNT BASIE: First Time!**

Duke Ellington, Count Basie (pianos), and their orchestras. Battle Royal; Take the "A" Train; Jumpin' at the Woodside; and five others. Columbia CS 8515 $4.98, CL 1715® $3.98.

Interest: Provocative mixture
Performance: Mutually appreciative

“This first meeting of the combined Basie and Ellington bands has fortunately not been conceived pugnaciously. There is a welcome minimum of competitive tension, although there are moments, as in the opening and closing tracks, of gratuitous blasting. Most of the set, however, is relaxed and absorbing within its limitations.

The main limitation stems from the fact that the entire album was recorded in one session without any rehearsal. Accordingly, there was not time for the kind of careful scoring and preparation that could have taken fuller advantage of the different styles and textural colorings of each band. A successful balance between Ellington's harmonic subtlety and Basie's riff-built simplicity is achieved in places, especially the slow Segue in C, in which soloists and sections from the two orchestras are intriguingly juxtaposed. That one track and the following number, B D B, warrant adding the album to a jazz collection.

The other limitation is that the soloists are uneven, and even the better contributions are usually too short. Both drummers, moreover, are stolid in the medium- and up-tempo numbers. Nonetheless, there are passages of sharply contrasting expert solo work, and the occasional dialogues between the two leaders are pointed and witty. Columbia's sound engineers have balanced the parallel forces with taste and a great deal of accuracy.

**GIL EVANS: Into the Hot.**

Cecil Taylor or Eddie Costa (piano), Jimmy Lyons or Phil Woods (alto saxophone), Archie Shepp (tenor saxophone), Barry Galbraith (guitar), Moon Taj; Pots; Angkor Wat; Bulbs; Barry's Tune; Mixed. Impulse S 9® $3.98, A 9® $4.98.

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Interest: Contrasting jazz composers
Performance: Variable
Recording: Excellent

It takes some espionage work to determine what is happening on this album. The cover and song title listings are no help at all, but an extremely careful reading of the notes followed by a hearing of the record reveals that this is not Gil Evans at all, but only "Gil Evans Presents." He has apparently functioned here in the capacity of artists-and-repertoire man, and in doing so has brought together the work of two jazz composers whose work is in almost every way antithetical.

John Carisi, most noted for Israel, his contribution to the Evans-Miles Davis Nonet of 1949, offers three pieces that are almost completely written out, solos and all, but that are uncanny in their simulation of improvisation. Among the musicians are Phil Woods, Eddie Costa, and Barry Galbraith. The result is structurally fascinating, but it carries little impact.

The remaining three pieces are by Cecil Taylor. His work is all energy and emotion, and his own piano playing is some of the most demanding and rewarding we have. He seems, however, to have trouble finding a suitable group. He is generous in giving solo space to Ornette Coleman-influenced saxophonists Jimmy Lyons and Archie Shepp, but as with Thelonious Monk, Taylor’s accompaniment is often more fascinating than the solos he assists. His brief solos on Pots and Bulbs are gems, among the most powerful he has played on record. As for his compositions, Bulbs bears a similarity to Coltrane’s blues pieces, and the extended, programmatic Mixed, with its insistant repeated figure, contains elements of Anton Webern in the orchestration and Charlie Mingus in the execution. Taylor has yet to make a completely satisfying record, but everything he does contains moments that are among the most valuable in jazz.

J. G.

© © CURTIS FULLER: South American Cookin’. Curtis Fuller (trumpone), Zoot Sims (tenor saxophone), Tommy Flanagan (piano), Dave Bailey (drums), Jimmy Merritt (bass). Hello Young Lovers; One Note Samba; Autumn Leaves; and three others. Epic BA 17020 $4.98, LA 16020* $3.98.

Interest: Informal modern jazz
Performance: Zoot shows the way
Recording: Clear and resonant
Stereo Quality: Tasteful

The title of the album refers to a South American tour last summer in which all but Jimmy Merritt participated. Except for two numbers using Latin syncopations, the music itself is straightforward modern jazz. Fuller, whose regular post is with Art Blakey’s Jazz Messengers, has become one of the most technically accomplished jazz trombonists. His phrasing, moreover, is exceptionally fluid, and his tone is distinctive and attractive. Unfortunately, however, Fuller seldom does more than glide gracefully over the surface of a tune. In this collection, he appears to be emotionally involved only in Willow Weep for Me.

Zoot Sims, on the other hand, greatly enlivens the four tracks on which he appears. Sims seems irreplaceable of a routine performance; glib or glib performance, and although he is just as relaxed as Fuller, his playing communicates much more intensity. The rhythm section is firmly integrated and the soloists’ work stands out as models of clarity and fullness of tone.

© © THE AL GREY-BILLY MITCHELL OCTET: Al Grey (trumpone and baritone horn), Billy Mitchell (tenor and alto saxophones), Henry Boozer (trumpet), Gene See (piano), Art Davis (bass), Jule Curtis (drums), Ray Barreto (conga drum). Wild Deuce; Melba’s Blues; Home Fries; and four others. Impulse S 689* $4.98, 689 $4.98.

Interest: Minor
Performance: Heavy-lipped
Recording: Fair

Al Grey and Billy Mitchell left the Count Basie band in early 1961 and have been co-leading a sextet for the past year. Their unit was still groping for an identity when this July 6, 1961 concert at New York’s Museum of Modern Art was recorded, and the two leaders would have been better advised to defer their combo’s recording debut.

The originals and arrangements—by Thad Jones, Gene See, Randy Weston, Melba Liston, and Al Grey—are ambitious in that they try for more body than most small combos achieve. But the writing more often stodgy than stimulating, and most of the ensemble passages have too thick and leaden a quality. The solos are also disappointing. Neither Grey nor Mitchell have markedly individual approaches, and both have been more exciting on other recordings. Grey, one of the few modern trombonists with skill at the growling plunger style, misses the poignancy and subtlety of which that technique is capable. His open horn work is also unimaginative. Billy Mitchell’s usually blistering sound is only occasionally evident, and he plays most of the time with a strained, cloudy tone. The outstanding musician on the date is bassist Art Davis.

The sound is not as crisp as it might have been, and the balance is sometimes faulty. On Green Dolphin Street, for example, Gene See’s alto horn solo is off mike.

@ © SLIDE HAMPTON: Two Sides of Slide. Slide Hampton (trumpone, trombone, piano), Benjamin Jacobs-El (trumpone), George Coleman (tenor saxophone, clarinet), Jay Cameron (baritone saxophone, bass clarinet), Hobart Dotson (trumpet), William Thomas (trumpet), Eddie Khan (bass), Lex Humphries (drums). The Cloister; Bess You Is My Woman; Summertime; and three others. Charlie Parker 8055 $4.98, 805 $3.98.

Interest: Unique sound
Performance: Vivid
Recording: Good

The essential point of the Slide Hampton Octet is that it sounds much bigger than it really is. In the never-ever land between small group and big band, Hampton has opted for the latter. In person, the group can be almost overpowering, relying as it does on a unique sound whose main function is to generate excitement. It is not a soloist’s hand, although it includes some good soloists.

The album title refers to the fact that one side of the record is given over to a four-part dance suite by Hampton, The Cloister, while the other side contains five songs from Porgy and Bess. The Cloister, lasting not quite fifteen minutes, is a study in mood, building tension and different rhythms all based on variations of a single theme. The Porgy and Bess numbers bear a familiar resemblance to the Gil Evans arrangements for Miles Davis of the same work. Bess, You Is My Woman is labored and tricky, while It Ain’t Necessarily So becomes an exercise in Latin excitement. Hampton is a good arranger and performs some prodigies of shifting texture with the instruments at his disposal, but this is not his best work.

© © MILT JACKSON: Statements. Milt Jackson (vibraphone), Hank Jones (piano), Paul Chambers (bass), Connie Kay (drums). Statement, Slowly; Paris Blues; Put Off; and four others. Impulse S 14* $3.98, A 14 $4.98.
This is vibraphartist Milt Jackson’s latest in an ever-increasing series of excursions away from home—home being the Modern Jazz Quartet. He has with him drummer Connie Kay, bassist Paul Chambers, and a pianist generally confined to the studios, Hank Jones.

“It’s good to get away from the more formal scene every once in a while,” Jackson states in the liner. But this set shows how the MQJ’s formalism can be an advantage. Jackson is one of the very best players of romantic ballads and blues on any instrument, as he shows here on ‘The Bad and the Beautiful’, his own Moonlight Cocktail-like “A Beautiful Romance,” and the most immediately charming number of the collection, Ellington’s impressionistic ‘Paris Blues’. However, excellent though Jackson’s sidemen are, one misses, on the medium-up-tempo cookers that comprise the majority of this set, the intricate framework the MQJ uses to keep such performances from bogging down or degenerating into strings of solos. These performances also lack the buoyant exuberance of the album Jackson recently made with the Oscar Peterson Trio. But Jackson is always rewarding, even on a day that is not one of his best, and there is enough of his work here to make this set worthwhile.

J. G.

© QUINCY JONES: Quintessence.
Orchestra, Quincy Jones cond: Little Karen; Straight; No Chaser; For Lena and Leenie; and five others. Impulse S 11 & $5.98, A 11 & $4.98.

Interest: Young mainstreamer
Performance: Confident
Recording: Clear and warm

Although he is now on Mercury’s artists-and-repertoire staff, Quincy Jones also continues to function as an arranger and occasional bandleader. The nucleus of the shifting personnel for these big-band sessions here consists of sidemen who work with him regularly when he does have club and concert dates. As a result, the performances reflect the unity and ease of shared association.

The quintessence of Mr. Jones as an arranger and composer is simplicity. His melodic lines are always drawn clearly, and harmonic textures are never allowed to mask or overburden the melodic development. Soloists are led in and out of the pattern with a flowing naturalness that recalls the Count Basie band of the late 1930’s. Jones is indeed a modern traditionalist, having fused rhythmic and melodic elements of the swing era with more sophisticated contemporary harmonic language. Although he is an adroit consolidator of jazz traditions, Jones’s writing does not have enough tension to

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84

RECORDING OF SPECIAL MERIT

@ Jackie McLean: Blue Nite. Jackie McLean (alto saxophone), Freddie Hubbard (trumpet), Kenny Drew (piano), Doug Watkins (bass), Pete La Roca (drums). Drew’s Blues; Cool Green; and four others. Blue Note 4067 $4.98.

Interest: Carrying on the blues
Performance: Hot and unaffected
Recording: Excellent

Beneath the continual change in jazz styles is the permanence of the blues. Even the most far-ranging rebels from Ornette Coleman to Cecil Taylor still maintain a blues base. And the direct descendants of Charlie Parker, such as the men on this recording, are committed to blues form as well as blues feeling. In this headdily unified album, six modern nonexperiments have collaborated in a satisfying series of sparse, stinging blues.

This is simply basic blues playing, and while most of the themes are commonplace, the solos are consistently powerful and personal, particularly those of Freddie Hubbard, who constantly advances in assurance and range.

Jackie McLean has further condensed and intensified his adaptation of Charlie Parker’s style, and while the Parker stamp is still clear, there is also a searing, identifiable McLean way of playing. The rhythm section is exceptionally functional, and drummer Pete La Roca indicates again that he deserves more recording opportunities than he has received so far.

N. H.

RECORDING OF SPECIAL MERIT

@ @ Gerry Wiggins: Relax and Enjoy It! Gerry Wiggins (piano), Joe Comfort (bass), Jackie Mills (drums). One for My Baby; My Heart Stood Still; Blue Wig; and five others. Contemporary S 7595 $5.98, 7595* $4.98.

Interest: Relaxed swing
Performance: Unpretentious
Recording: Excellent
Stereo Quality: First-rate

This album, Gerry Wiggins’ best set of recorded performances so far, is most succinctly described by its title. Wiggins is in the tradition of those increasingly rare swing-era pianists who play with contagious, unhurried pleasure and seem to continually surprise themselves with the playful possibilities of what might be called party-piano jazz.

A jazz veteran who has worked with Louis Armstrong and Benny Carter and has accompanied several major vocalists, Wiggins is insufficiently recognized as a soloist, but this album may help remedy that oversight. His beat, incidentally, can serve as a quick definition of the essence of jazz pulsation.

N. H.

@ @ Oscar Peterson: West Side Story. Oscar Peterson (piano), Ray Brown (bass), Ed Thigpen (drums). Something’s Coming; Somewhere; Jet Song; and four others. Verve V 6 8454* $5.98, V 8454 $4.98.

Interest: Peterson versus Bernstein
Performance: Ray Brown is great
Recording: Good

Leonard Bernstein’s West Side Story emerges from this treatment by the Oscar Peterson Trio sounding like a collection of pleasant tunes in the current jazz style: funky on the one hand, flirid on the other. The score is much more than that, of course, but Peterson has made it conform to his terms rather than accepting it on its own. One number, Jet Song, is drastically revised, all its complexity gone, now just another rifftune. The difficult and musically interesting portions of the score America do not appear.

As for the musicianship, drummer Ed Thigpen is slight over assertive, while bassist Ray Brown, except for his harshly bowed section of Somewhere, is superb: powerful, pulsating, and endlessly inventive melodically. Peterson fans may love this set; Bernstein fans will not.

J. G.

HIFI/Stereo REVIEW
4-TRACK CLASSICS


Interest: Portraits of Spain
Performance: Ravishing
Recording: Superb
Stereo Quality: Near-perfect

Two corners of the Spanish repertoire are paired off on this reel, and discounting the short or less-than-significant works with which they were originally coupled on two separate discs, the overall tape edition can be considered a good buy. Ansermet’s performances, avoiding the exaggerated effects many conductors build into these scores to make them sound more “Spanish,” are meticulous and delicately colored but without a warm glow. The recordings in both instances are crystalline. Dynamic level is a triffe low, but line is minimal. Stereo separation and depth are exceptionally good.

C. B.


Interest: Repertoire staple
Performance: Ansermet more idiomatic
Recording: Ormandy’s balance better
Stereo Quality: Both OK

Neither of these recordings challenges the eloquent Monteux-Chicago Symphony performance for Victor (FTC 2092), but each has its good points. The reverential aura of Ansermet’s interpretation, moving with the inevitability of a massive choral score from one organ-like swell to the next, contrasts with Ormandy’s clean-cut, no-nonsense approach. The latter is simply an orthodox statement. To some tastes it may even smack of empty rhetoric. Ansermet discloses an involvement that at least brings the work into some kind of personal focus, unblushingly romantic as that may be. The contrast with Columbia’s stereo engineering that the customary disposition of the Philadelphia’s strings (seventy in all) is clearly traceable. The over-all sound is robust yet perfectly transparent.

C. B.


Interest: Familiar choral music
Performance: Unvamped by Show
Recording: Stokowski’s is richer
Stereo Quality: Satisfying

Without a single duplication of repertoire, these two tapes cover a fairly broad range of sacred and semi-sacred music, excluding, as they do, the pre-Bach and the contemporary. A good deal of “arranging” has gone into the Stokowski collection, either by the conductor’s own hand or by choral director Norman Luboff and orchestrator Walter Stott. The opening Beethoven chorus (an arrangement of one of the Gelfert lieeder) is given the full Hollywood treatment. A highly unorthodox setting of the
Doxology is redeemed by the moving simplicity of the a capella singing in the unfamiliar Tchaikovsky Pater Noster and in that most vulnerable of old favorites, Deep River. The other selections are variously, but inoffensively, transfigured. Under Stokowski, the program never lacks for color, and the Luboff Choir sounds glorious.

Shaw's chorus of Cleveland residents, amateurs all and two hundred voices strong, is a credit to the impeccable musicianship of its director. For all its size, it never sounds unwieldy or thick in texture. Its singing has a devotional cast, and by direct comparison with the Luboffs it may initially strike the listener as being fairly bloodless. That impression is quickly dispelled. Both groups sing in English, with exemplary diction. Perhaps for this entirely unsatisfactory reason texts are omitted.

The Stokowski recording is sumptuous; the Shaw is leaner in sound and somewhat lower in level. The fair-to-middling soloists in the latter, participating in the Beethoven Kyrie and in the excerpt from Haydn's The Creation, are a little too distantly milked to carry much weight. But a semblance of concert-hall balance is achieved thereby and is possibly intended.

C. B.


Interest: Prima donna assoluta
Performance: Exemplary
Recording: Very good
Stereo Quality: Ditto

This tape makes its appearance some two-and-a-half years after the LP edition, which to all intents and purposes introduced Miss Sutherland to American audiences. The recording was made shortly after her Covent Garden debut as Lucia, in 1959, and owners of the complete opera, which she taped for London last summer, will notice a difference. She sounds here very much the young thing fresh out of Australia, which of course she was not, having sung in and around London since the early Fifties.

But what singing! The engineering, too, marked by fine stereo perspective, is altogether satisfying.

C. B.

4-TR. ENTERTAINMENT

Miles Davis: In Person. Vol. I—Friday Night at the Blackhawk. Miles Davis (trumpet), Hank Mobley (tenor saxophone), Wynton Kelly (piano), Paul Chambers (bass), Jimmy Cobb (drums).

Walkin'; Bye Bye Blackbird; All of You; No Blues; Bye Bye; and Love, I've Found You. Columbia 428 $6.95.

Interest: Davis's first night out
Performance: Sporty
Recording: Clean
Stereo Quality: Well-defined

One of a pair issued in tandem on discs, this recording is the first the Davis Quintet has made on a club date for commercial release. But aside from this mildly interesting fact (the Blackhawk, incidentally, is in San Francisco), there is little more to commend than a few air-hole breaks by Davis himself, in the rather overwrought opening number and in the more cohesive accounts of Bye Bye Blackbird and All of You. In the latter his muted trumpet gets a little too close to the mike and tends to spit; elsewhere balances are agreeably maintained. The notes provided with this reel are entertaining enough but fail to credit the


Interest: Unfulfilled
Performance: Routine
Recording: Good
Stereo Quality: Adequate

Anyone who fondly remembers Our Gal Sunday, Pepper Young's Family, The First Nighter, Kay Kyser's College of Musical Knowledge, or any of the other gems of radio's fledgling years will be disappointed in this collection. Anyone, that is, who remembers what the theme music for those shows really sounded like. For De Vol has missed the boat by overarranging them, or by altering their inimitable original instrumentation. Too bad: it could have been fun. The recorded sound is entirely passable.

Ella Fitzgerald: Irving Berlin Song Book. Ella Fitzgerald (vocals); orchestra, Paul Weston cond. Let's Face the Music and Dance; You're Laughing at Me; Let Yourself Go, You Can Have Him; Russian Lullaby; and twenty-six others. Verve VST 4-203 $11.95.

Interest: Vintage Berlin
Performance: Genial
Recording: Excellent
Stereo Quality: Marked

These thirty-odd songs, contained in one of Ella Fitzgerald's first song books, were issued nearly four years ago on two LP discs. In this two-track package they occupy a single reel at an equivalent price.

Setting out with three of Berlin's tunes dating from the Thirties, Ella proceeds with flawless ear, crackerjack timing, and a matchless sense of style to pick over a forty-year reserve of pure lyric gold—songs by the country's dean of song writers—ranging from Alexander's
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Recording: Excellent; Performance: Excellent
Stereo Quality: Excellent

Ragtime Band (1911) to It's a Lovely
Day Today from Call Me Madame
(1950). Paul Weston's arrangements are
at all times right, and the recording has
a gem-like clarity throughout. C. B.

© AL HIRT: Horn A-Plenty. Al Hirt
(trombone); orchestra, Billy May cond.
Holiday for Trumpet: That Old Feeling;
Easy Street: Baby Won't You Please
Come Home: and eight others. RCA
Victor FTP 1109 $7.95.

Interest: Varied fare
Performance: Athletic
Recording: Full-bodied
Stereo Quality: Big

A heavyweight among hornmen in stature,
in stamina, and in swinging power, Al Hirt
starts off with a tongue-twisting
Holiday for Trumpet, only by way of
limbering up for That Old Feeling, which
is turned out with the free-form ease,
if not the liquid tone, of Bunny Berigan.
The recital rises in fever pitch from
the relative quiet of Easy Street to the
nervously scrambled, jungle-jungle version
of Rumpus. Billy May's arrangements are
appropriately full-voiced and are generous
in their support of Hirt, only once
stooping to the coyly self-conscious—in
the prankish quotation from Strauss's
Don Juan slipped into Margie. The re-
corded level is high, but the once-a-min-
ute peaks, marvelously, are free of dis-
tortion. The sound is bright, the stereo
evenly spread out. C. B.

© LENA HORNE: Lena on the Blue
Side. Lena Horne (vocals); orchestra,
Marthy Gold cond. Paradise: The Rules
of the Game: Darn That Dream: I
Wanna Be Loved: and eight others. RCA
Victor FTP 1118 $7.95.

Interest: Low-key Lena
Performance: Simmering
Recording: Fine
Stereo Quality: Balanced

Miss Horne is far too outgoing to sing
the blues as they should be sung, but she
is also too shrewd a judge of herself as
a performer to ever try. She does not
here. Nor do the songs she sings call
for any more than she gives them—a
pout on the lips, a glint in the eye. Rodgers'
ingenious It Might As Well Be Spring
barely stands up under this kind of treat-
ment, but ballads like Darn That Dream,
I Hadn't. Anyone Tell You, and most of
the others can and do, nicely. Marthy
Gold's accompaniments are tasteful,
easy-going, and generally unobtrusive.
The recording is up to its usual marks. C. B.

© JONAH JONES AND GLEN
GRAY. Jonah Jones (trumpet); the
Jonah Jones Quartet and the Great Gau
Loma Band, Glen Gray cond. After
You've Gone: Tenderly; Echos of Har-
lem; I Can't Get Started; and eight
others. Capitol ZT 1660 $6.95.

Interest: Trumpeters' tunes
Performance: Sizzling
Recording: Bright
Stereo Quality: Hole-in-the-middle

Stirring memories of the swing era and
pitching tributes to a few of its bright
lights, Jones leads the Casa Lomas
through some classic numbers identified
with chorus of the time—Harry
James's Tune O'Clock Jump, Louis
Armstrong's West End Blues, Bunny
Berigan's I Can't Get Started, and Cootie
Williams' Echoes of Harlem, among
others. Jones's approach is respectful
but at times overbearing. His somewhat
too flashy trumpet solos emerging from
the left are offset by salvos of massed brass
on the right, while the rest of Gray's big
band take sides, leaving a sonic no-man's-
land in the middle. The sound is other-
wise ample, though marred by distortion
on occasion. C. B.

© ELVIS PRESLEY: Blue Hawaii.
Sound-track recording. Elvis Presley
(vocals), the Jordanaires and orchestra.
Blue Hawaii; Almost Always True; Abba
Oe; No More; and ten others. RCA
Victor FTP 1132 $7.95.

Interest: Limited
Performance: Characteristic
Recording: Good
Stereo Quality: OK

Presley, backed by swooning Hawaiian
guitars and the crooning Jordanaires in
can in voices from the Paramount film, is still
Presley. Admirers will undoubtedly find
the recording has its charms. Technically
it cannot be faulted. C. B.

© JOE WILLIAMS AND COUNT
BASE: The Greatest! Joe Williams
(vocals), Count Basie (piano); orchestra,
Buddy Bregman cond. Thou Swell;
That Will Never Be Another You; Love
Is Here To Stay; 'S Wonderful; and
eight others. Verve VST 4-204 $7.95.

Interest: Pop standards
Performance: Straightforward
Recording: Good
Stereo Quality: Just right

The "voice" of the Basie band is hand-
somely showcased in this collection.
Depriving from the blues style that first
won him recognition, Joe Williams de-
livers a set of familiar ballads in an art-
less, forthright manner reminiscent of
Sinatra: Quaint and beguiling in a number like Singin' in the Rain, casually
debonair in A Fine Romance, huskily
mellow in Come Rain or Come Shine. The Count's piano interpolations are
direct, and the engineering is first-rate. C. B.
**SHIRLEY BASSEY: The Bettechishng Miss Bassey.** Shirley Bassey (vocals). Wally Scott and his Orchestra. The Wall; The Gypsy In My Soul; Love For Sale; and nine others. Epic LN 3834 $3.98.

**SHIRLEY BASSEY: Shirley Bassey.** Shirley Bassey (vocals); uncredited accompaniment. The Nearness of You; Fools Rush In; Angels Eyes; and nine others. United Artists UAS 6169 $4.98, UAL 1690* $3.98.


There is nothing wrong with Shirley Bassey's singing that a little self-control would not help. She is a better, a shouter, and a blaster who delights in knocking herself out with all sorts of vocal contortions no matter what the sentiments may be that she is allegedly presenting. This is rather unfortunate since the singer does have an attractive enough vocal quality and a range that is especially admirable.

Of the two LP's currently available, the United Artists collection is the more satisfactory because of superior sound and better-chosen repertoire.

S. G.

**EDDIE CANTOR: Carnegie Hall Concert.** Eddie Cantor; piano. Atlantic Fidelity AFLP 702 $4.98.


Taped during an actual Carnegie Hall one-man performance, this recording is notable both for the excellence of its sound and for the general dulness of Cantor's commentaries, anecdotes, and routines. My Forty Years In Show Business is the title of the monologue, which happily mixes fact and fantasy interspersed with occasional songs. The audience obviously is all up, although the applause and laughter sound dubbed in. S. G.

**DORIS DAY AND ANDRÉ PREVIN: Duet.** Doris Day (vocals), André Previn (piano), Red Mitchell (bas), Frank Capp (drums). Close Your Eyes; Remind Me; Fools Rush In; Wait Till You See Him; and eight others. Columbia CS 5552 $4.98, CL 1752 $3.98.


Doris Day and André Previn have combined their talents to produce an album that will be praised in some quarters and summarily dismissed in others. Sometimes with the assistance of bass and drums, more often without it, they go with careful tenderness through a collection of some of the best, and some of the

**ERMA FRANKLIN: Her Name is Erma.** Erma Franklin (vocals). It's Over; The Men I Love; and ten others. Epic LN 619 $4.98, LN 3824* $3.98.


Erma Franklin, twenty-three, is a sister of Aretha Franklin, who has had considerable success as a gospel-tinged pop singer. Like her sister, Erma was a member of Detroit's New Bethel Baptist Choir, led by her fiery father, Reverend C. L. Franklin. Although her gospel background is evident, Erma Franklin is essentially an unoriginal rhythm-and-blues singer with pop pretensions. She has small sense of dynamics and tries to overpower her material with her big, strident voice. Only in It's Over—a pop song translated into straight gospel style—does Miss Franklin generate excitement. The arrangements, heavy with trippers, are thumpingly dull. The recording is exceptionally live, thereby accentuating Miss Franklin's tendency to italicize everything she sings. N. H.

**JUDY GARLAND: The Judy Garland Story—Volume Two: The Hollywood Years.** Judy Garland (vocals); MGM Studio Orchestra. I'm Nobody's Baby; Trolley Song; Over the Rainbow. MGM 4005 $4.98.


Although MGM has failed to provide the information anywhere in this double-flap album, those dozen songs are all taken directly from the sound tracks of Miss Garland's films. The span covered is from 1938 to 1950, a time when her voice was still brimming with youth and a kind of controlled intensity that made every number her very own property. Of special interest is the inclusion of You Can't Get a Man with a Gun from Annie Get Your Gun, since Miss Garland withdrew from the film soon after recording the musical numbers. It should be enough of an appetite-whetters to make her fans demand that MGM release the entire sound track. S. G.
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© @ LENA HORNE: Lenna on the Blue Side. Lenna Horne (vocals); orchestra, Marty Gold cond. Darn That Dream; Someone to Watch Over Me; As You Desire Me; and nine others. RCA Victor LSP 2463 $4.98, LPM 2465 $3.98.

Interest: A softer Horne than usual
Performance: Calculated
Recording: Very good
Stereo Quality: First-rate

Lenna Horne's previous albums have often alternated between frenzy and coyness. These performances are among her least artificial on records, partly because of Marty Gold's understated arrangements. Nonetheless her phrasing is self-consciously overstylized, and her beat lacks fluidity. Miss Horne is better seen while heard.

© @ EDITH PIAF: Potpourri par Piaf. Edith Piaf (vocals); Robert Chauvigny and his Orchestra. Mon Dieu; La Belle Histoire d'Amour; Exodus; and nine others. Capitol ST 10295 $4.98, T 10295 $3.98.

Interest: French torch songs
Performance: The Princess of Walls
Recording: Slightly harsh
Stereo Quality: Lacks depth

Of the dozen songs in Edith Piaf's latest collection, half deal with some aspect of unrequited love, and in only three does the singer appear to have achieved any personal happiness at all. This is about as far as the lady's course, and although I could hardly imagine her blossoming out in Doris Day's repertoire, the unrelied gloom does get a bit oppressive. Nevertheless, Miss Piaf continues to be a brilliant performer whose skill triumphs over the heavy-handed orchestral backing. One ringer, Exodus, is remarkably affecting.

S. G.

**RECORDING OF SPECIAL MERIT**

© @ FRANK SINATRA: Point of No Return. Frank Sinatra (vocals); orchestra, Axel Stordahl cond. September Song; I'll See You Again; I'll Remember April; and nine others. Capitol SW 1676 $3.98, W 1676 $4.98.

Interest: A survey of nostalgia
Performance: The master balladeer
Recording: Superb
Stereo Quality: Excellent

These evocations of lost love represent a reunion between Sinatra and arranger-conductor Alex Stordahl, who supplied the backgrounds for most of Sinatra's Columbia recordings in the 1940's. As in those years, Stordahl's liabilities are his tendency to oversweeten the scoring and his reliance on voicings that are all too familiar.

The difference, however, between this album and their earlier collaborations is that Sinatra has gained so much casual confidence in the past decade. He brings more than enough of his own flair for seasoned regret to compensate for the salt-free settings. There is no male popu-

© @ CAL TJADER: Cal Tjader Plays Harold Arlen. Cal Tjader (vibraphone); rhythm group and orchestra. Ill Wind; Over the Rainbow; Out of This World; and nine others. Fantasy 8072 $4.98, 3330 $3.98.

Interest: Arlen's best
Performance: Relaxed jazz
Recording: Occasional surface noise

Vibraphonist Cal Tjader obviously has a great respect for the music of Harold Arlen. His approach—especially on the first side—is to keep the interpretations close to the composer's original concept of each piece, and his variations are distinguished by delicacy, warmth, and taste. The first side features Mr. Tjader with a trio; the second, unfortunately, involves a string-section backing that at times comes close to sounding like a Miklos Rozsa nightmare.

S. G.

© @ ANDY WILLIAMS: Andy Williams' Best. Andy Williams (vocals); orchestra, The Billbao Song; Lonely Street; Canadian Sunset; and nine others. Cadence CLP 25054 $4.98, 3054 $3.98.

Interest: Williams' biggest hits
Performance: Ingenuous
Recording: Good
Stereo Quality: Adequate

© @ ANDY WILLIAMS: "Danny Boy" and Other Songs I Love To Sing. Andy Williams (vocals); orchestra, Danny Boy; Toumny; Secret Love; Sun-

HIFI/STEREO REVIEW
Andy Williams' record for Cadence is a collection of his biggest hits. It provides a capsule anthology of the sources of popular music: included are an Italian song, a religious song, a country-and-western song, a rhythm-and-blues song, and a Kurt Weill-Berold Brecht collaboration. All of the recording tricks are used—echo chambers, choruses, barking tenor saxophones, and what sounds like multitrapping—but, except for one attempt at rhythm-and-blues style, Williams eschews vocal tricks and sings straight.

He emerges as a pleasant, musically honest singer, with something of the same "nice guy" quality that made Pat Boone such a success. One song, "In the Summertime," You Don't Want My Love, in the country style, is a hilarious semi-patter song that might have been intended as a satire.

The Columbia record is another matter entirely. It is a collection of standard ballads ranging from Danny Boy to Misty, and it employs no trickery at all. Included are at least two great neglected songs, both by Jerome Kern: "I'm Old Fashioned" and "Can I Forget You." Despite a few unsuccessful falsetto endings, Williams sings with more sureness and individuality than on the Cadence disc. This set suggests that he is pointing toward the sort of style and assurance of which Perry Como is the recognized master.

J.G.

RECORDING OF SPECIAL MERIT

@ RUDY VALLEE: The Young Rudy Vallee. Rudy Vallee (vocals); The Connecticut Yankees. Deep Night; The Stein Song; At Time Goes By; and nine others. RCA Victor LPM 2507 $3.98.

@ RUDY VALLEE: Stein Songs. Rudy Vallee (vocals); orchestra and Chorus. There Is A Tavern In The Town; Glorious Glorious; The Bistebake Song; and eleven others. Decca DL 74242 $4.98, DL 4242 $3.98.

Interest: For more on the RCA set Performance: Rudy young and old Recordings: RCA reinforced; Decca OK Stereo Quality: Satisfactory on Decca

Rudy Vallee made the original tracks on the RCA disc between the ages of twenty-eight and forty-one; his recent recording for Decca was made when he was sixty. Since Rudy's voice was never particularly robust, there is probably less aging than in most singers. Yet the listener cannot help but notice how the
male chorus on "Stein Songs" practically carries him along—that is when it doesn’t seem to be drowning him out entirely. The program of drinking songs, it might be noted, was selected with the co-operation of the United States Brewers Association.

The RCA set covers all of the crooner's best-known songs, and it would be almost impossible for anyone over thirty-five not to feel genuine nostalgia at the sound of that thin, nasal, but oh so warm and sincere voice bringing back such truly lovely songs as Deep Night, I'm Just a Village Lad, and As Time Goes By. Rudy's celebrated Drunkard Song, in which he inexplicably gets into a laughing fit, has also happily been included. And where else today can you hear the songs of Kitten from Kansas City, that thought of a mushroom was a street for making love, and that Rudy Vallee was a street in Paris? Gems, all gems.

E. G.

© ANDRÉ KOSTELANETZ: Star-Spangled Marches. Orchestra, André Kostelanetz cond. Colonel Bogey, 76 Trombones; Stars and Stripes Forever; and twelve others. COLUMBIA CS 8518 $4.98, CL 1718* $3.56.

Interest: Standard collection
Performance: Stereophonic
Recording: Spectacular
Stereo Quality: Engulfing

© PAUL TAUZMAN: Big Brass Band. Band, Paul Tauzman cond. Colonel Bogey, 76 Trombones; Stars and Stripes Forever; and nine others. Epic BN 612 $4.98, LN 3811* $3.98.

Interest: Standard collection
Performance: Remarkably spirited
Recording: Splendid
Stereo Quality: Very good

© MICHIGAN UNIVERSITY BAND: Touchdown. U.S.A. University of Michigan Band, William D. Revelli cond. Illinois Loyalty; Hail Purdue; Stars and Stripes Forever; and sixteen others. VANGUARD VSD 2100 $5.98, VRS 9905 $4.98.

Interest: For old grads
Performance: Routine
Recording: Dull
Stereo Quality: Acceptable

Since both Columbia and Epic are owned by the same company, it may seem supererogatory that they should release two such noteworthy collections of band music in the same month. André Kostelanetz adopts the more stylish approach; his reed and brass sections bounce the melodies back and forth in a generally dazzling display of "ears left, ears right" sound. Moreover, he has injected occasional touches of syncopation that liven
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up the proceedings quite considerably. Paul Taubman, whose set duplicates four pieces heard on the Kostelanetz parade ground, adopts a no-hoke, determinately brisk approach throughout. The conductor's purpose seems to be to recreate as closely as possible the atmosphere of a concert in the park, and he has achieved his aim with a larger and a really brisk ensemble than was ever assembled on anyone's village green. The program ends fittingly enough with the playing of The Star-Spangled Banner.

The Michigan University bandmen are no match for Kostelanetz or Taubman crews. They run through the girdiron songs of the Big Ten universities, plus assorted ringers from the East, in a fairly routine fashion, with little snap and dash. Moreover, Vanguard's sound, both stereo and mono, is weak. S.G.

THEREE - FILMS

© © BLACK TIGHTS. Sound-track recording, Maurice Chevalier (narrator); orchestra, The Diamond Cruncher; The Merry Mourners; Carmen; Cyana de Bergerac. RCA Victor FSO 3 $5.98, FOC 3* $4.98.

Interest: Attractive scores
Performance: Well-played
Recording: Slightly harsh
Stereo Quality: Good

The French film Black Tights is an all-ballet affair featuring a program of four works. These four have now been boxed into an LP, and, in general, make for a delightful program of ballet music. Perhaps the most attractive new score is the one for The Merry Mourners, which has a charming carnival theme, a persuasive romantic melody carried by the strings, and an intriguing variation on Tea for Two. The Carmen musical condensation has also been skillfully stitched together. Maurice Chevalier's narration seems to be a bit misleading when heard without any sort of printed program guide. S.G.


Interest: Not very much
Performance: Barely adequate
Recording: Close and metallic

It would require a good deal of concentration to recall another Broadway score so lacking in any distinction as that provided for A Family Affair. It's not that the songs are really bad; it's just that there is not one that can claim to have an especially appealing melody or a lyric.
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either poetic or witty. The Messrs. Goldman, Kander, and Goldman have turned out a series of numbers that are intended to reveal the frustrations, squabbles, and occasional sweet talk that occur during the preparations for a wedding. Interpreting these are a collection of some of the least musical voices ever heard on the stage. Then to make matters even worse, the choruses are completely unimag- nifiable, the orchestra sounds harsh, and the solos are almost too close.

What is especially regrettable is that with all the great Broadway scores of the past still unrecorded, United Artists should have chosen such an unpromising work as A Family Affair as its first musical-comedy album.

S. G.

THE THREEPENNY OPERA (see p. 38).

FOLK

RECORDING OF SPECIAL MERIT

@ @ MARIANO CORDOBA: Flamenco Virtuoso. Mariano Cordoba (guitar), Sevillanas; Dance More; Zo- rangeo Giana; and eight others. CAPITOL SP 8574 $3.98, P 8574* $4.98.

Interest: Reflective flamenco
Performance: Remarkable technique
Recording: Close and vivid
Stereo Quality: First-rate

Mariano Cordoba, originally from Spain and for four years a member of the touring Rosario and Antonio dance troupe, now performs at his own Spanish restaurant in San Francisco. His program here includes not only indigenous flamenco material but also Mexican songs and medieval Spanish Christmas carols, effectively transmuted into the flamenco idiom.

A formidable technician, Cordoba is a less fiery guitarist than most of his competitors. The usual exhortatory aside is absent and the sense of a rapidly gathering emotional storm are absent from this recital. Cordoba prefers to concentrate solely on the music, but while his interpretations are thoughtful and beautifully shaded there is still quite intense. The recorded sound is rich, and the intelligent stereo placement heightens and clarifies the listening experience of Cordoba's complex patterns.

N. H.

RECORDING OF SPECIAL MERIT

@ @ ODETTA: Odetta at Town Hall. Odetta (vocals, guitar), Bill Lee (bass). Let Me Ride; The Fox; Sunny Anne; Hound Dog; and eleven others. VAN- guard VSD 2108 $3.95, VRS 9103 $4.98.

Interest: Powerful presence
Performance: Deeply moving
Recording: Excellent
Stereo Quality: Little

Like most young people from the city, Odetta had to learn how to sing folk songs. Unlike most of them, she has worked until it came naturally to her, and now she does it beautifully. This concert recorded at Town Hall, New York, ranges through her entire varied repertoire of children's songs, comic songs, sea shanties, spirituals. She has a rich, imperious voice and a wonderful, warm personality that communicates instantly in her spoken introductions. Highlights are the stirring Sunny Anne and the mournfully tender: What Month Was Jesus Born In? But, not surprisingly, the two most startling moments occur in Negro protest songs. One is the stark, poignant Another Man Done Gone, sung only to the accompaniment of her own hand-clapping. The other is Freedom Trilogy, a set of spirituals that builds as inexorably as the movement it celebrates.

The entire program, with Odetta's fine folk guitar and Bill Lee's helpful banjo, is an outstanding sample of the work of one of America's best and most committed young folk singers. There is little difference in quality between the mono and stereo versions.

J. G.

RECORDING OF SPECIAL MERIT

@ CLARA WARD: Come In The Room. Clara Ward (vocals). If I Had My Way; Hold On; How I Got Over; and ten others. Vanguard VRS 9101 $4.98.

Interest: A joyful noise
Performance: Spontaneous
Recording: Excellent

Clara Ward and her singers have been spreading the gospel to jazz clubs in recent months, but they wisely continue to return to the Negro church audiences that nurture and renew the exceptionally lively art of gospel singing. In her first recording for Vanguard, Miss Ward and her exuberant colleagues retain the improvisatory zeal of their previous Dot and Savoy collections, and their fire burns all the brighter because of Vanguard's superior sound. The major solo voice is Miss Ward's, and she sings with driving conviction. Her functional, rock-steady piano is the group's rhythmic anchor as her singers answer and affirm her listening with spiraling enthusiasm.

In his jacket notes, Langston Hughes makes a useful point that is borne out by these performances: "... some gospel songs in themselves have little musical or lyrical value. But if in a song there is a good line of emotional significance, gospel singers can take this line and often so fill it with fervor that their excitement spreads to the entire song and makes of the whole a thrilling creation."
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