GUIDE TO REPAIRING STEREO SYSTEMS

HiFi/Stereo Review

MAY 1965 • 50 CENTS

THE GREAT AMERICAN COMPOSERS SERIES:
VIRGIL THOMSON—PARISIAN FROM MISSOURI

Virgil Thomson
superiority of Scott solid-state

Scott 344 Tuner/Amplifier is identical to that in the 312 FM Stereo tuner.

3. **Silicons assure new standards of reliability**

New Scott transistor amplifiers, tuners, and tuner/amplifiers are far more reliable than equivalent vacuum tube units for many reasons: The lower operating temperatures within these Scott solid state units result in substantially longer life for electronic parts. Rugged silicon output transistors, and carefully tested solid state devices in all other critical stages, provide longevity of operation that far surpasses vacuum tube components.

Other design factors that contribute to Scott’s amazing reliability are heavy-duty electrolytic capacitors, massive extruded heat sinks, and the use of military-standard components. Scott stands behind this advanced engineering with their famous Two-Year Guarantee, assuring you of years of trouble-free enjoyment.

4. **Special circuits protect your investment**

Scott engineers have succeeded in designing a transistor amplifier that is truly fool-proof. The output stage is completely protected against these common problems: Accidental shorting of speaker terminals, operating the amplifier without a load, or subjecting the input to a high level transient signal.

Capacitive loads, such as electrostatic loudspeakers, will not harm the output transistors. Your expensive loudspeakers are protected from direct current by special circuitry combined with heavy-duty output coupling capacitors. Special quick-acting output fuses completely protect both associated equipment and the transistors themselves.

5. **Costs less because it performs better and lasts longer**

Scott transistor units give you more features, more performance and more reliability per dollar than any other components on the market. To achieve sound even approaching that of the Scott 260 Amplifier or 312 Tuner, you would have to purchase vacuum tube units of considerably higher price. For example, Audio Magazine said “The 312 is fully qualified to take its place beside such excellent tuners as the 310 and 4310. In some ways the 312 surpasses its predecessors...” Both the 310 and 4310 actually cost more than the 312.

When you consider the superior sound and long trouble-free operating life... when you consider that you never have to replace a tube... when you compare price in relation to features and performance... Scott solid-state components are obviously the best value on today’s market.

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*1*

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The Scott 312 solid state FM stereo tuner. $259.95

CIRCLE NO. 100 ON READER SERVICE CARD
the facts that prove the absolute

Scott has completely shattered the many myths about the inadequacies of solid-state. A combination of brilliant engineering concepts, and new manufacturing and testing techniques enable Scott solid-state FM stereo tuners, amplifiers and tuner/amplifiers to far exceed the performance, dependability, and value of any other components ever manufactured. This breakthrough in solid-state is the result of years of intensive research and development by the award-winning engineering team of H. H. Scott, Incorporated, the world's most respected name in high fidelity equipment. The facts that follow show why Solid State by Scott represents the most worthwhile investment you can make in high fidelity.

1. Driver and output transformers successfully eliminated

Scott's radically new solid state amplifier design completely eliminates both driver and output transformers. This Scott direct-coupled circuitry, utilizing military proved silicon output transistors, results in transient and high frequency response far superior to any previous design — whether transistor or tube — that relies on audio transformers.

Commenting on the new Scott 260 80-watt solid state amplifier, Hi Fi/Stereo Review (April, 1965) said, "The 260 has no 'sound' of its own. The listener hears the music, not the amplifier. The 260 will reproduce anything that is fed into it with well-nigh perfect exactness, and without adding any sound coloration of its own . . . ."

2. "As sensitive as any tuner I've come across"

Audio magazine (July, 1964) said, "If any doubt remains in the minds and hearts of audio fans as to the acceptability of transistors for use in high quality FM Stereo tuners, the Scott 312 should still these fears for evermore . . . . It is one of the finest tuners anywhere." Radio-Electronics magazine, (March, 1965) reported "As a fringe area tuner, the 312 did magnificently . . . . as sensitive as any tuner I've come across . . . . in places where stations were crowded closely on the dial, the Scott's excellent selectivity kept them neatly apart . . . ."

To shatter Myth #2 even further, Audio in their review, concluded, " . . . the sound quality of the 312 is to our ears the best Scott has ever produced." Note: The tuner section of the

The Scott 260 80-watt solid state stereo amplifier. About $259.95

The use of silicon in Scott's unique IF section provides matchless selectivity.

The myths of solid-state shattered by Scott research
Here were the myths:

1. "Transistor Amplifiers don’t really sound any better than tube units, and have a lot more distortion."

2. "Selectivity and sensitivity in transistor tuners are inferior to that in good vacuum tube units."

3. "Transistor units are not reliable . . . their breakdown rate is high."

4. "Transistor equipment is critical to connect, and without special precautions trouble is likely."

5. "You must pay much more for transistor units than for tube units of equivalent performance."

Here are the facts:
20 Larkspur Avenue
February 20, 1965

British Industries Corp.
Harvard Division
68 Shore Road
Fort Washington, New York

Gentlemen:

About 1 1/2 weeks ago I purchased a Harvard LAB 80 (I turned in an m-

(DELETE) and I wish to tell you I am so
delighted with the unit that am compelled
to make periodic trips into the living room
to reassure myself it is still there.

I consider the LAB 80 a remarkable
achievement. The Arm tracks perfectly at
pressure 1/4 to 1/2 a gram lighter than
the excellent (DELETE) arm I had before,
its defect it must handle even my most difficult
records flawlessly at one gram and the unit will trip with ease at 1/4
of a gram.

The cutting device is a delight to use.
You score 100% on the appearance of your
unit—it is a very handsome addition
to our living room: The finge lift seems
to be in the perfect spot—it makes
manual handling of the arm a delight. What
more can I say?

Upon opening my unit I found
the instruction manual (which I also must
complement you on for its clearness and
completeness) but included in the box
there was no Warranty Card. The
number of my unit is #1293.

To complicate matters I have now
lost or misplaced my instruction book. Would
you please:
1. Register my LAB 80 under
Warranty if this is standard procedure and
2. Send me another instruction booklet
and bill me for any cost involved.

I again complement you on
an excellent and exciting automatic
transcription turntable.

Sincerely,

Allan Goldfragen
This issue brings to readers of HiFi/Stereo Review the second article in our continuing series on "The Great American Composers." The first (September 1964) was "Charles Ives: An American Original," by David Hall; the second is "Virgil Thomson: Parisian from Missouri," by Harold Schonberg, the New York Times' distinguished music critic. Composer Thomson has also, from time to time, been a practitioner of that demanding branch of literature known as music criticism, a subject that, if not always in our hearts, at the very least is often on our minds—and on the minds of our readers.

We get a surprising (to us) amount of mail each month taking us severely to task for doing our job—that is, criticizing. Some of these letters imply that our critics are either stupid or dishonest—or both. Others are characterized by such curious observations as "It's not fair to criticize," "Those who can do; those who can't, criticize," or "If you can't say something nice, don't say anything." This brand of irrelevance is not likely to disappear until our culture as a whole reaches intellectual maturity—which is to say never—so we waste no time on it. To criticize is inescapably human. We are critics every time we send back a badly cooked steak in a restaurant, switch from one TV channel to another, or reject a necktie in a shop. True, the opinions thus expressed don't usually get into print, but they could conceivably result in a cook's getting fired, a TV program's being discontinued, a tie manufacturer's going bankrupt. Nasty results, but all the poor critic wanted was to get the best.

Be that as it may, since we do think of ourselves as a journal of opinion, reviewing the products of the recording industry for the readers who are after all our ultimate employers, we have to see our critics unjustly treated. But this can be expected to happen each time an eagle-eyed reader discovers not only that critics disagree, but that they disagree even within the very pages of HiFi/Stereo Review. Just such a catastrophe occurred in our February issue, in which critic Martin Bookspan endorsed and critic David Hall deplored the same recording: Vanguard's new disc, with Sir John Barbirolli and the Hallé Orchestra, of Sibelius' Fifth Symphony (Vanguard SRV 137/137SD).

A computer could conceivably be programmed to judge a recording more accurately than the human ear ever could, measuring tempos in microseconds, comparing dynamics against perfect parabolas, pitch against fractions of

(Continued on page 6)

Coming in June HiFi/Stereo Review—On Sale May 22

HOLLYWOOD'S TOP MUSIC MAKER: HENRY MANCINI
THE BASIC REPERTOIRE UPDATED
BUYER'S GUIDE TO PORTABLE STEREO
SHOULD WE REHABILITATE EDUARD HANSLICK?
With the new Royal Grenadier

You can turn down the sound

You can sit to the left of it

You can sit to the right of it

You can sit behind it

You can turn up the sound

You can examine it

And you can say so much about it
KENWOOD introduces the ultimate luxury in solid state stereo powered by SILICON TRANSISTORS to provide the never-before-possible pleasure of an unsurpassed wide frequency range...a dynamic, clear, authentic sound reproduction with utopian quality.

**TK-80 SPECIFICATIONS**

**AMPLIFIER SECTION**
- Total Music Power: 80 watts (IHF Standard)
- RMS Power: 32 watts
- Harmonic distortion at 1Kc per channel: 10% (0.9%)
- Frequency Response: 20 - 60,000 cps ± 1 db
- Hum and Noise: 15 - 120,000 cps ± 3 db
- Input Sensitivity: Phono - 60 db, AUX - 72 db below rated output
- Bass Control: -10 db (5000 cps) -10 db (10,000 cps)
- Treble Control: -10 db (5000 cps) -10 db (10,000 cps)
- Loudness Control: MAG 1.5 mV, Tape HD 1.5 mV, AUX 100 mV
- Power Consumption: 50 - 60,000 watts
- Net Weight: 30 lbs

**FM TUNER SECTION**
- Usable Sensitivity: 1.8 microvolts (IHF Standard)
- Signal to Noise Ratio: 60 db at 100% modulation 1mV input
- Image Rejection: 55 db
- SCA Rejection: 2 db
- Capture Ratio: 38 db at 1Kc
- Frequency Drift: 0.02%, without AFC
- Special Circuit: Automatic switching FM Stereo Tuner, Automatic Mono Stereo Indicator, Output Selector Switch, Silicon Power Transistor, Main Amplifier, Tape Monitor, Muting Circuit.

**POWER TRANSISTOR PROTECTION CIRCUIT (U.S. Patent pending)**
- Automatic Mono/Stereo Indicator with Illuminated Pin-Point Tuning Circuit: Professional, Illuminated pin-point tuning meter shows maximum reception of FM broadcasts while red and blue lights automatically indicate mode.
- Illuminated Program Source Indicator: Lights indicate instantly whether program selector is set at FM, Phon, Tape HD or AUX.
- Smooth Precision Tuning: KENWOOD's larger flywheel is designed for smoother, exact tuning of FM broadcasts.
- Inter Station Muting Circuit: Supresses inter-station noise.

KENWOOD ELECTRONICS, INC.
Los Angeles Office: 3709 South Broadway Place Los Angeles, Calif. 90007. Phone: 612-7272
New York Office: 212 Fifth Avenue, New York, N.Y. 10010. Murray Hill 2-1135

Special KENWOOD features

**TWO STEREO SPEAKER SETS AND EAR PHONE SWITCHING**
TK-80 provides speaker output terminals and power for two (2) sets of stereo speakers plus stereo headset jack. Front panel switching permits easy selection of either speaker set, both sets, or ear phones.

KENWOOD ELECTRONICS, INC.

SOME, amid shifting sands of opinion, faced with the responsibility of deciding for themselves and unscripted by the absence of absolutes, surrender to panic. Others fall into the easy trap of concluding that anybody's opinion on anything is just as valid as anybody else's. Not on your life. Let us say rather that every informed opinion is at least worth listening to: don't, in other words, ask your taxi driver whether you should have an appendectomy—although he would likely tell you if asked. When you seek the advice of a friend, it is because you have learned from past experience to trust in his judgment, his honesty, and, perhaps, his slight predisposition to have your best interests at heart. But if (to preserve the medical metaphor), you have learned to mistrust the opinions of your friend Dr. Booksawan on Sibelius, you are always free to seek another opinion—in this case, that of Dr. Hall. "Perhaps," as outspoken critic Virgil Thomson says, "criticism is useless. Certainly it is inefficient. But it is the only antidote we have to paid publicity."

We hope you find effective some of the various antidotes dispensed in these pages.
We've made nine (9) improvements in Audiotape.

Can you hear them? We don’t know. But we can.

If you can’t hear the difference in a reel of new Audiotape, if you don’t think it sounds better, mail it back to us with your sales slip within 10 days.

Back will come your money.

Laboratory instruments show the difference. You can see the better tone. We’re betting that your ears are just as sensitive as the instruments.

But—Holy Smoke!—listen carefully.

Hear our new Low-Noise tape, too.
Dear Subscriber:

Over the past few months, HiFi/Stereo Review has been moving its subscription-service department from its former offices in Chicago to a new, ultra-modern facility in Boulder, Colorado. At the same time, we have revamped the subscription-handling operation itself, turning this extremely complicated and important job over to a speedy (135,000 address labels per hour), accurate Univac III computer.

You may have noticed some evidence of this change on the address label that brought you your most recent copy of HiFi/Stereo Review. The first letter in the code line at the top of the label represents the name of the magazine, in this case “H” for HiFi/Stereo Review (Ziff-Davis publishes nine other magazines, by the way). The four numbers immediately following this first letter indicate the month and year that your subscription will expire. For example, in the label below,

H1266 means that Mr. Anderson’s subscription to HiFi/Stereo Review will expire with the December 1966 issue. Or, for another example, H1065 would indicate a subscription expiring with the October, 1965 issue. The other numbers on the code line you may safely ignore—they are what makes the computer come running.

This changeover in our subscription-handling processes is being made for all Ziff-Davis magazines to enable us to give a constantly increasing number of subscribers the fastest and most reliable mail service possible. We try—and we’re still trying—for perfection, but although every precaution is taken at every step to avoid errors, occasional slips will occur. We therefore ask that you be patient with us—and with Univac III—for the period of our shakedown cruise. Should you have any problem with your subscription, please let us know at once at our new address:

HiFi/Stereo Review, Portland Place
Boulder, Colorado 80301

Cordially,

F. T. Heffernan, Publisher

Stradivarius Violins

- I read Henry Pleasants’ article “Danger: Old Violins for Sale” in the February issue with great interest, for I believe I have a very old and valuable Stradivarius. Inscribed inside the instrument is the following: “Antonius Stradivarius Cremonensis Fecit Faciebat Anno 1717. No. 3.”
- If you agree with me that my violin is a genuine Stradivarius, could you please recommend an appraiser who can tell me what it is worth?

David McClung
Altoona, Alabama

In answer to the many, many letters we have received on this subject, the chances of a previously unknown Stradivarius turning up in 1965 are very, very slim. Phony “Stradivarius” labels were commonly affixed to inexpensive violins made in the 1920’s and 1930’s, and these instruments have since become the source of many false hopes. Sometimes violins having such labels are even stamped “Made in Germany” or “Made in Japan.” These are obviously not genuine. This is not to say that a valuable old instrument—and not necessarily only a Stradivarius—cannot turn up somewhere. If one suspects that he owns a fine old instrument, we suggest that he first read the short novel, “The Small Stradivari,” by Deane Narayan (Abeledo-Scherman. N.Y., $3.95), for a further introduction to the amazing violin business. Then, if he wishes to carry the matter further, he can get a preliminary expert opinion by mail from Renbert Wurlitzer, Inc., 120 West 42 St., New York, N.Y. 10018, for $10. Simply send professionally made 5-inch x 7-inch photographs of side, back, and front view of the instrument.

Moriz Rosenthal
- Louis Biancolli is to be commended for his wonderfully revealing article about Moriz Rosenthal (February). At the conclusion of the article the article is a note to the effect that Mr. Biancolli has been writing about music and musicians for quite a span of time, and this piece alone is worthy of all his labor.
- My goals of music have been artists of Rosenthal’s caliber—Wanda Landowska, Pablo Casals, and others. I know this statement dates me, but these artists were truly wonderful.

Myron Wood
Lake Luzerne, N.Y.

- I want Louis Biancolli to know how much I enjoyed his interesting and informative article about the late pianist Moriz Rosenthal in your February issue. The great pianist’s comments regarding Liszt, Chopin, Schumann, and Brahms were most rewarding.

I first had the privilege of seeing this eminent artist in a special concert presented by the Metropolitan Opera on March 20, 1927, under conductor Giuseppe Bambushek. (I was a boy of eighteen at the time.) On January 31, 1937, the Metropolitan gave another concert at which Mr. Rosenthal was a guest artist, with Wilfred Pelletier conducting. I also attended the fiftieth anniversary of the pianist’s concert debut in the United States, at Carnegie Hall on November 13, 1958. On this occasion he played on a gilded piano which had been built especially for the occasion.

William W. Granger
Los Angeles, Calif.

Schlockmeister Merchandising?
- In your March issue there is a review of a Decca album “Ella Sings Gershwin” which has made a very bad impression on us here. Although we would like all our records to be reviewed favorably, we cannot expect this to be the case, and so we have always felt that your publication has judged our records fairly and it is your function to present to your readers public your objective view point on our albums. This editorial comment we have always understood was never in any way to be affected by our advertising plans with your organization and up until now this has been the case.
- This review has created a somewhat different attitude on our part. Insofar as your reviewer has injected his opinion into areas which we feel are outside a music critic’s jurisdiction, we, on our part, feel that we now have the right to complain about this reviewer’s remarks regarding the Decca organization and commercial art.

To start with how would this reviewer know about “Schlockmeister merchandising.” It is very possible that the merchandising for this album has been very successful and that we have sold a great many of these albums. If, as he claims, we were trying to cash in on the Verve song book series how does he know that this situation is not a ubiquitous one in the record industry. After all, isn’t the covering of a hot single record standard operating procedure throughout our industry a prime example of such a tendency, among others. Besides, we have recorded Ella Fitzgerald for many, many years longer than Verve has had her under contact and a reissuance of these great standards has been found to be, by the public, a worthwhile venture on our part.

(Continued on page 10)
THE INCOMPARABLE CONCERTONE 800

Every listening moment is more enjoyable, more memorable, with the incomparable Concertone. Only the Concertone provides an exclusive combination of features which makes up a sound system beyond compare. Reverse-o-matic—an industry first by Concertone—allows you to play or record in both directions automatically, continuously, without having to change reels. Behind the distinctive performance of the Concertone 800 are more than fifteen years of experience in the engineering and production of quality professional and home tape recorders. When you're ready to buy your tape recorder, consider Concertone for greater listening pleasure, greater versatility, and a price that is to your liking. For our free brochure, write today to Concertone, Box 3227, South El Monte, California.  

CONCERTONE

IN CANADA: HARTONE ELECTRONICS, 298 BRIDGELAND, TORONTO, ONTARIO, CANADA. OVERSEAS: APO/FPO PERSONNEL WRITE BOX 3227, SO. EL MONTE, CALIF.

MAY 1965
Our Vice President in charge of recording, Milt Gabler, (probably one of the most respected names in the recording industry) has culled these great standards and edited them for release to the public and, not to detract from Mr. Conover's worth in this area it is my feeling that Mr. Gabler, who recorded Ella for so many years is as able if not more so than anyone else in the industry, and for this reviewer to have made such an all encompassing statement as Decca being very prone to this type of merchandising; it is an area again which is outside the jurisdiction of a music critic and is not necessarily accurate.

As for having wrapped our package in some of the "crummiest commercial art to be found in the entire music business" our reviewer has now become an expert in the art field. This comment is not only indicative of a very personal view point but indicates also an ignorance about the art field that is abyssmal.

In past years Decca has received many awards for our art and printing and on various occasions our covers have been nominated by the National Academy of Recording Arts and Sciences for their cover award.

This "rap" at the Decca organization as well as our covers on such a broad scale was uncalled for, unwarranted, and displays a shamefull lack in the areas of merchandising and art and should not have been injected into the review. He has a right not to like the recording and the sound of the finished product.

Murray Lorrer
Decca Records, Inc.
New York, N.Y.

P.S.: By the way, who is Gene Lees?

Lees and Broadway

Let us all hope and pray that Broadway performers never learn "how to swing" as Gene Lees so irreverently suggests they do in your February issue. He should be reminded that East is East and West is West, etc. He might also take note that his synthetic iconoclasm, the atirical ignorance, and obsession with the personal pronoun are becoming increasingly intolerable.

Thomas W. Shales
Washington, D.C.

The New Carmen

The new Carmen is superb. Viva Callas! Vive Prêtre! But save some enthusiasm for that silvery throat of Nicolai Gedda! How could you leave him out of your picture spread (February issue)? He may not bring your blood to the boiling point, but he can carry your heart and soul to celestial heights, which is more than some other tenors can do— even if they were to sing Are Maria? Olga Taylor
Arlington, Va.

Teach your dollars to have more cents

Anybody can spend money but it takes sense and savvy to get the most for your dollar. That's why smart record buyers join the University Record and Tape Club. They have learned how easy and how pleasant it is to buy any LP record and tape at whopping discounts—discounts that leave money jingling in your pockets—not ours.

What's this all about? Just in case you haven't heard, University Record and Tape Club brings you:

- $1.98 albums for only $3.71, $3.98 albums down to $2.47, $4.98 albums for $3.03. And so on right down the line. At least 38% off at all times on every LP record or tape of any label.
- Complete RCA Victor and Classical Catalogs a full 50% off. Complete Westminster and Vox Catalogs (both mono and stereo) that list at $4.98 only $1.99. Your dollars are beginning to have more cents already!
- "Pops"—Barbra Streisand, Sinatra, Joan Baez, Hello Dolly... and many others... all 45% off!
- Tapes! Name it and you've got it... at least 38% off. Every single RCA, Capitol, Angel currently at 50% off.
- No purchase obligation. Buy just what you like... the Club doesn't send a thing until you ask for it.
- Sounds great!... But what else can we do for you?
- Free Schwann and Harrison catalogs listing 25,000 albums and every available tape.
- RECORDING NEWS lists frequent specials and latest releases at extra discounts.
- When you order anything it's shipped the same day received—that's right, the same day!
- Book Division provides every book published at cuts of up to 50% off.
- Lifetime membership is only $5.00—that's all. No dues, no yearly assessments—just loads of record and tape bargains.

Join Now For Free Gift! 25 polyethylene jackets to protect your records. Got the idea? Now all you have to do is fill in the coupon and mail it to us pronto. Gift memberships are only $2.95, because you're acting as our representative. (Makes a thoughtful birthday, graduation or anniversary gift.)
the totally new
sound is why . . .

Stratophonic is the
largest-selling
all-transistor stereo
receiver today

Clean, pure, spacious sound . . . a sound never before achieved in stereo . . . is the reason for the great popularity of the three Stratophonic FM stereo receivers introduced last Fall. Freed at last from the heat and distortion of tubes and output transformers, the majestic Stratophonics offer Sound Unbound in your choice of IHFM music powers from 36 to 75 watts, at prices from $279* to $469*. And now, with the addition of the three new components shown at right, the Stratophonic line includes six 100% solid-state instruments for every listening wish.


LEADER IN SOLID-STATE STEREO COMPONENTS
more truthfully that this performance has little to distinguish it, except the Callas wobble (I mean tremolo, of course).

It will be interesting to read what Mr. Jellinek has to say about the new Callas recording of Tosca.

Arnett H. Butler
Los Angeles, Calif.

Mr. Jellinek’s review of the Callas Tosca will be found in this issue’s classical section—and another opinion on the Carmen in the tape section.

Testy Testas

* Regarding the comments of M. Testas in the March issue’s Letters column (“The View from the Continent”), it seems that the age of musical dogmatism is not past. It is true that critical comments are bound to evoke antagonistic responses, but the inflated, overly-prejudiced folly of our esteemed übermensch is ridiculous. I agree that Furtwängler was a great conducting genius, but to reply to criticism by attacking Toscanini is utterly unfair. I am confident that this petulant view is not characteristic of all music lovers on the continent. To those admirers of the great Furtwängler who are also broadminded enough to recognize genius that knows no geographical boundaries, M. Testas owes an apology.

Laurence H. Ladd
Brooklyn, N. Y.

* The Greeks gave it to the Romans, the Italians to the French, the French to the English, the English to the Americans, and any of these to any nationality after it on the time scale: what they gave was vulgar snobbery. The typical attitude in each case was that of superiority—but superiority earned by someone else. M. Testas’ indifferent lumping of Copland with Grofé is an example of identity thinking which would make semanticist Korzybski happy. Just to be feline, why isn’t it that France is incapable of supporting any first-rank musical organizations outside Paris?

John D. Roberts
Huntsville, Ala.

Hearts and Flowers

* I really must compliment you on the general format of your magazine. Let me list the features I like (you are almost unique in having them):

Your index is actually at the front of the magazine—where one can find it.

The whole magazine is laid out in a consistently systematic way—“Editorially Speaking,” “Audio Basics,” “Technical Talk,” and so forth.

But perhaps most important is the fact that you present all your articles complete, in a body; you don’t continue them “on page 110” and give an annoying half a column there.

Also, you have a good general balance (Continued on page 14)
You can’t pigeonhole this amplifier

How do you classify a product that begins where similar products leave off?

The Model 16 Integrated Stereo Amplifier is an amplifier like no other. It costs $249.95 — but it sounds like $650. It doesn’t even look like other amplifiers.

What makes it different? It’s a music amplifier. We designed it not only against every known test instrument, but against the musical performance of the finest, most expensive amplifiers made. Researched, revised and refined it until its musical performance cannot be distinguished from that of amplifiers costing three times as much.

In the Sixteen, you pay no premium price for transistors. You get more high quality power per dollar than in any other integrated amplifier you can buy — either vacuum tube or transistor. 70 watts of wide band steady state power. More than 100 watts of music power. More than 200 watts peak. Enough power to drive nearly any pair of speakers on the market.

The Sixteen really delivers all the advantages of transistor design that others have promised so long. It will easily outlast the expensive amplifiers against which it was tested. And its performance won’t go downhill from the day you first turn it on. (There is no known aging process in a transistor). You can’t short it out or burn it out in use either. A unique electronic circuit, designed by KLH, eliminates the need for fuses or circuit breakers in the speaker outputs.

At KLH we make only one amplifier. We don’t make ones that are bigger or smaller or with more knobs.

We make just one amplifier — the Sixteen. It’s the only one you’ll ever need — whatever your music requirement.

Can you pigeonhole it? Can you pin it down to any one place? Yes. In your home.
An Engineer's or Music Critic's dream of the ultimate speaker system?

NO!
They're just two of the many experts' reports on the sensational NEW LEAK MARK II Piston-Action Sandwich

It's the NEW SOUND . . . exciting sound . . . alive and natural. Perfect sound—at any and every dynamic and harmonic level. Sound made possible only by the exclusive, patented "sandwich" principle—a major breakthrough in the art of sound—which completely eliminates cone-breakup and distortion. That's why the new LEAK MARK II has received such a triumphant reception by both audio engineer and music critic.

Now you too, can evaluate its sound . . . like a professional music critic. Visit your nearest Leak Franchised Specialist—ask for your copy of the LEAK REPORT FILE. It contains a well-known music critic's listening techniques . . . the methods of an expert who "listens" to music up to 12 hours a day! The LEAK REPORT FILE also includes technical performance data by such respected audio engineers as Julian D. Hirsch. . . . it's yours for the asking.

Insist on hearing the NEW LEAK MARK II Piston-Action Sandwich Speaker System. . . . a naturally sound idea!

Published report by Julian D. Hirsch noted Audio Engineer

Unpublished report by one of America's leading Music Critics

Published by THE HIFI/STERO REVIEW

ERCONA CORPORATION
432 PARK AVE. SO.
NEW YORK 16, N.Y.

HIFI/STEREO REVIEW

CIRCLE NO. 64 ON READER SERVICE CARD

HHS-5
AM/FM MULTIPLEX STEREO TUNER AMPLIFIER
(when only the finest sound will do)

With 50 Watts on each channel, this AM/FM Stereo Tuner Amplifier puts you right among the musicians. The natural sound you've been waiting for comes over with all the power and full range once thought possible only with studio equipment.

Model 1000A has a built-in FCC licensed Multiplex Adopter for FM Stereo. It's equipped with an AM/FM 3-gang Variable Capacitor, and uses the latest NUVISTOR Cascode and 7591 (P.P. AB, class) power tubes. Tuner reception for FM is from 88 to 108 MC. AM broadcast band: 535 to 1605 KC. And a dial scale indicates the ideal reception point.

Other features include a High cut, Low cut Filter for virtually interference-free enjoyment; an Automatic Frequency Control switch that eliminates "drift" (common on very high frequency FM stations); a Muting switch that further reduces noise; a Presence switch that compensates for the low frequency characteristics of woofer speakers; a Direct Tape Monitor that lets you record and listen to the program simultaneously; metal control knobs set against an attractive "diamond cut" surface; and all the others that make Sansui the great name in Stereo it is today.
HI-FI

Q&A

By Larry Klein

Common Headphone Problem

Q. I have a stereo amplifier that works well except when I try to use it with stereo headphones that have a three-conductor plug. Whenever the two common terminals on the speaker output are connected together for use with an adapter box, the signal becomes very distorted. Why does this happen, and can you suggest any way to eliminate it?

Terry L. Black
Springfield, Ill.

A. Although you did not mention the brand and model number of your amplifier, I assume it is a unit that provides for a powered center-channel output. By powered, I mean that a center-channel speaker can be driven directly from a center-channel output connection on your amplifier. Amplifiers with this type of center-channel circuit usually do not have the common or "0" speaker terminals connected to ground, but instead have the 4-ohm speaker-output terminals grounded. You can check whether this is true for your amplifier by consulting the schematic of your unit (which will show a ground connection from the 4-ohm terminals) or simply by removing the case from the amplifier and observing whether there is a wire connected from each of the 4-ohm output terminals to the chassis. If the 4-ohm terminals of your amplifier are grounded, then connect the negative or common lead going to the headphones to either of the 4-ohm terminals. Connect one of the other two leads to the 16-ohm speaker tap on one channel and the other lead to the 16-ohm speaker tap on the other channel.

The headphone manufacturer's normal precautions relating to series resistors or the use of an adapter box should also be followed.

More Record Noise

Q. My problem concerns surface noise on records. I find that a new record will play perfectly several times, and then will acquire an unbearable amount of surface noise, sometimes accompanied by the cartridge's inability to track the grooves. I have ruled out a bad stylus or cartridge, because I've tried three different cartridges, each with the manufacturer's original stylus. I have ruled out dirty surfaces because I've kept records free of dust and lint with the various solutions and cloths available for this purpose. I've even tried the recommended methods of washing a dirty record—that is, with a mild detergent and soft cloth. I chanced upon one solution to the sur-

face-noise problem: keeping the grooves of the records wet as the stylus tracks them. I feel rather silly standing by the turntable holding a wet cloth on the record, but this does work and when it's done the record sounds as if it were new.

Do you have an alternative or—hopefully—a more practical suggestion?

David F. Rogers
Decatur, Ga.

A. With the small stylus and light tracking pressures in use today, practically any record-cleaning solution that leaves a residue will also cause mistracking. (Cartridges that track at higher pressures can plow through the gummy substances in the grooves without difficulty.) Therefore, as a first step toward the elimination of your tracking problem, throw away all the sprays, solutions, and cleaning cloths you have been using. Then, to get rid of the static electricity that is apparently causing the surface noise you complain about, you might try a technique I have used with relative success. I use, trailing behind an Elco Dust Bug, a small square of dampened lint-free cloth or chamois. As the record revolves under the dampened cloth, the static charge on the record is dissipated. The cloth is not wet enough for any moisture to get into the grooves, and since the cloth is riding on the Dust Bug rather than on the tone arm, there is no deleterious effect on stylus pressure or tracking.

TV Sound Take-Off

Q. Do you know of any television-sound tuner or other device I could use to feed TV sound directly into my hi-fi set?

Ford E. Kritz
Bethesda, Md.

A. Trutone Electronics, Inc., of Van Nuys, California, manufactures the Model 480, a TV sound adaptor (priced at $35.50) that is well-designed and free of shock hazard. To connect the Trutone unit, simply remove the shield (Continued on page 20)
HOBSON'S CHOICE?
NEVER AGAIN!

If, in 1631, you went to rent a horse from Thomas Hobson at Cambridge, England, you took the horse that stood next to the door. And no other. Period. Hence, Hobson's Choice means No Choice.

And, as recently as 1961, if you went to buy a true high fidelity stereo phono cartridge, you bought the Shure M3D Stereo Dynetic. Just as the critics and musicians did. It was acknowledged as the ONLY choice for the critical listener.

Since then, Shure has developed several models of their Stereo Dynetic cartridges—each designed for optimum performance in specific kinds of systems, each designed for a specific kind of porte-monnaie.

We trust this brief recitation of the significant features covering the various members of the Shure cartridge family will help guide you to the best choice for you.

THE CARTRIDGE

V-15

M55E

M44

M7/N21D

M99

M3D

ITS FUNCTION, ITS FEATURES...
The ultimate! 15° tracking and Bi-Radial Elliptical stylus reduces Tracing (pinch effect), IM and Harmonic Distortion to unprecedented lows. Scratch-proof. Extraordinary quality control throughout. Literally handmade and individually tested. In a class by itself for reproducing music from mono as well as stereo discs.

Designed to give professional performance! Elliptical diamond stylus and new 15° vertical tracking angle provide freedom from distortion. Low Mass. Scratch-proof. Similar to V-15, except that it is made under standard quality control conditions.

A premium quality cartridge at a modest price. 15° tracking angle conforms to the 15° RIAA and EIA proposed standard cutting angle recently adopted by most recording companies. IM and Harmonic distortion are remarkably low . . . cross-talk between channels is negated in critical low and mid-frequency ranges.

A top-rated cartridge featuring the highly compliant N21D tubular stylus. Noted for its sweet, "singing" quality throughout the audible spectrum and especially its singular recreation of clean mid-range sounds (where most of the music really "happens"). Budget-priced, too.

A unique Stereo-Dynetic cartridge head shell assembly for Garrard and Miracord automatic turntable owners. The cartridge "floats" on counterbalancing springs ... makes the stylus scratch-proof . . . ends tone arm "bounce."

A best-seller with extremely musical and transparent sound at rock-bottom price. Tracks at pressures as high as 6 grams, as low as 3 grams. The original famous Shure Dynetic Cartridge.

IS YOUR BEST SELECTION

If your tone arm tracks at 1½ grams or less (either with manual or automatic turntable)—and if you want the very best, regardless of price, this is without question your cartridge. It is designed for the purist . . . the perfectionist whose entire system must be composed of the finest equipment in every category. Shure's finest cartridge. $62.50.

If you seek outstanding performance and your tonearm will track at forces of ¾ to 1½ grams, the M55E will satisfy—beautifully. Will actually improve the sound from your high fidelity system! (Unless you're using the V-15, Shure's finest cartridge.) A special value at $35.50.

If you track between ¾ and 1½ grams, the M44-5 with .0005" stylus represents a best-buy investment. If you track between ½ and 1½ grams, the M44-7 is for you . . . particularly if you have a great number of older records. Both have "scratch-proof" retractor stylus. Either model under $25.00.

For 2 to 2½ gram tracking. Especially fine if your present set-up sounds "muddy." At less than $20.00, it is truly an outstanding buy. (Also, if you own regular M7D, you can upgrade it for higher compliance and lighter tracking by installing an N21D stylus.)

If floor vibration is a problem. Saves your records. Models for Garrard Laboratory Type A*, A-1-6, A-1-60 and Model 50 automatic turntables and Miracord Model 10 or 101 turntables. Under $25.00 including head shell, .0007" diamond stylus.

If cost is the dominant factor. Lowest price of any Shure Stereo Dynetic cartridge (about $16.00) . . . with almost universal application. Can be used with any changer. Very rugged.

SHURE ™
Stereo Dynetic®
HIGH FIDELITY PHONO CARTRIDGES... WORLD STANDARD WHEREVER SOUND QUALITY IS PARAMOUNT
Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois

MAY 1965
CIRCLE NO. 47 ON READER SERVICE CARD
You don't see much for your money

That's progress.

Time was when a good hi-fi system had to be big. But, thanks to transistor electronics, modern components are smaller, and so are systems. Which is a good thing, since most people don't have the room anyway.

The Benjamin Stereo 200 is a perfect example.

This full-powered, component-engineered stereo phonograph measures only 18 inches wide x 16 inches deep. It combines the famous Miracord 40 automatic turntable and a 36-watt, solid-state stereo amplifier in a walnut cabinet no larger than would be required for the Miracord alone. You simply add the speakers, and it's ready to perform.

It is equipped with a diamond-stylus magnetic cartridge, and plays mono and stereo records manually or automatically. The Stereo 200 can also be connected to play from a tuner or tape recorder. The cabinet is fitted with a convenient plexiglass cover.

Price is $229.50. Speakers are extra. Benjamin 208's are recommended for optimum performance, $49.50 each.

Ask to hear the Stereo 200 at your hi-fi music dealer soon. It's so delightfully compact, you'll wonder where the big sound comes from.

Benjamin Electronic Sound Corp. 80 Swain St., Westbury, N.Y.
The quality went in first. The kind of quality you can hear. Quality in the Seventeen's smooth, flawless response. Quality that gives the Seventeen the lowest harmonic distortion in the bass of any speaker in its price range. KLH quality in a handsome new oiled walnut enclosure. In the ingenious grillecloth that can be changed in a snap.

And while the quality was going in, the waste was coming out. All the waste that inflates the cost of speakers. The waste of rejects and varying quality in stock components from outside suppliers. (KLH builds, tests, and rigidly controls the quality of every component that affects the musical performance of a speaker.) The waste of obsolete design and engineering. Of inefficient and outdated manufacturing techniques. Of gingerbread 'features' that add nothing to musical performance.

When we finally had a speaker that was all quality and no waste, we put the price tag on. And you won't find a trace of puff in the price.

This is the Model Seventeen. A speaker that brings a whole new level of sound quality — a new distinction to speakers costing under $100.

But no description can tell you how the Seventeen sounds. You've got to hear it. Only then will you be able to understand what an unusual achievement the Seventeen is in high performance at low cost. See the Seventeen at your KLH dealer now. Listen to it. Then look at the price tag. We think you'll agree that nothing touches the Seventeen for honest sound at an honest price.

*Suggested retail for eastern U.S. Slightly higher in the West.
The new Fisher TX-200 transistorized stereo control amplifier
with 90 watts IHF music power, 35 watts per channel RMS power, transformerless output stage, four output transistors per channel; only $299.50* plus tax.

The new Fisher TFM-200 transistorized FM-multiplex stereo tuner
with STEREO BEACON†, Nuvistor-GOLDEN SYNCHRODE† front end, 4 IF stages, 3 limiters, 1.8 μv IHF sensitivity; only $249.50*. 

*Tax extra.
Now Fisher brings absolute reliability to transistorized components at a moderate price.

Last year, Fisher introduced a series of solid-state stereo components that set a genuine precedent in the high fidelity industry. These new designs offered not only state-of-the-art performance but also an order of reliability that justified for the first time the extra cost of transistorized equipment.

But that was only the beginning of the new Fisher solid-state program. Now comes Phase Two: the new TX-200 control amplifier and the new TFM-200 multiplex stereo tuner. Exactly the same reliability, almost the same performance, considerably lower price. A few special features have been omitted, but all the quality has been retained.

If you feel you do not want to pay a premium for the ultimate in transistorized Fisher components, these two new models will give you all the benefits of Fisher solid-state engineering at a substantial reduction in cost.

For your free copy of this 76-page book, use coupon on page 26.
You can now bring home a complete color slide show (24, 40, or 72 perfectly exposed pictures) on just one roll of 35mm color film with the new fully automatic FUJICA DRIVE half size 35mm camera.

It sets both correct shutter speed and lens opening all by itself. Advances film all by itself. It has a 5 element f/2.8 fast lens. Now at your camera dealer. Less than $75

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New York City Showroom,
111 Fifth Avenue
CIRCLE NO. 23 ON READER SERVICE CARD

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

- **Acoustic Research** announces a change in the mid-range unit of the AR-2a and the tweeter of the AR-2. The dual 5-inch speakers previously employed have been replaced by a single 3½-inch broad-dispersion cone unit, heavily damped by fiber glass on both sides of its diaphragm. There is an improvement in dispersion, mid-range smoothness, and, for the AR-2, in high-frequency response. The new speakers are designated the AR-2a and the AR-2a and are supplied with a new-style grille cloth. Easy-to-use kits for converting an AR-2 to an AR-2a (or an AR-2a to an AR-2a) are available at AR dealers, or directly from AR (post paid), at $15 each.

- **ADC** is now producing the 660/E, a new low-price stereo cartridge with an elliptical stylus designed for use with automatic record changers. The low moving mass of the 660/E enables it to track at pressures from 1 to 5 grams. Price: $50.50.

- **Altec's A7 Voice of the Theatre speaker system is now being made in a walnut-finish furniture cabinet with a contrasting front grille. Available either as the Model A7-W or A7-500W (priced at $481 and $111), the newly styled unit is 11 inches high by 30 inches wide by 24 inches deep, and stands on an angled recessed base. The furniture models have the same speaker components as the original A7 and A7-500 systems, which will continue to be available in utility cabinets at $288 for the A7 and $415 for the A7-500.

- **Benjamin's new Miracord 18H is an automatic turntable with an automatic tone arm that can also be operated manually. A built-in cueing device permits the tone arm to be raised or lowered into any desired band or groove. The standard Miracord push-button system and transcription arm are used. The four-speed drive employs a Papst hysteresis-synchronous motor and a heavy balanced turntable platter. There is a built-in stylus-force gauge. Specifications include: rumble, -55 db; wow and flutter, less than 0.1 per cent. List price of the 18H, less cartridge and base, is $119.50.

- **Circle 183 on reader service card**

- **Knight** introduces the KN-370, a stereo AM-FM tuner-amplifier with 35 watts of music power per channel at less than 0.6 per cent distortion. Frequency response is -1 db from 20 to 20,000 cps; hum is -60 db on the magnetic-phono and tape inputs, -70 db at the high-level inputs. FM sensitivity is 2.5 microvolts for 20 db of quieting. Stereo signals automatically switch the receiver to the stereo mode. Dimensions are 5½ x 15½ x 16 x 15 inches. Price: $279.95. (Metal enclosure $29.95, walnut enclosure $32.95.)

- **Circle 184 on reader service card**

- **Lafayette** announces its Model LA-215, a 12-watt AM, stereo FM receiver. The FM tuner section has a sensitivity of 3 microvolts for 20 db of quieting and 20 db of separation at 100 cps. A stereo search circuit sounds a tone when the

(Continued on page 26)
Everything Fisher knows about tuners, preamplifiers and power amplifiers is in this transistorized stereo receiver.

Take the most advanced FM-multiplex tuner circuitry known to Fisher. Take the ultimate in Fisher control-preamplifiers. Take the most remarkable stereo power amplifier ever developed by Fisher engineers. Put them all together on one chassis, as Fisher did, and you have the incomparable Fisher 600-T. Is it as good as any combination of separate components? In 999 cases out of 1000, it's better!

The Fisher 600-T will easily fit on a standard 12-inch deep shelf, in less than 17 inches of horizontal space. (That's for all the electronics of your stereo system.) Thanks to its transistorized design, it will generate no heat to speak of. And thanks to the Fisher way of using transistors, it will stay in perfect alignment and optimum operating condition indefinitely. (Transistors don't necessarily mean progress. Fisher solid-state engineering does.)

The 600-T features the exclusive Fisher Nuviistor-Golden Syncrode® front end, 5 IF stages, 5 limiters and a wide-band ratio detector. FM sensitivity is 1.8 microvolts IHF standard. The famous Fisher Stereo Beacon® automatically lights up on stereo broadcasts and automatically switches between FM-mono and FM-stereo. The professional-type d'Arsynval tuning meter assures dead-accurate tuning. The transformerless power output stage, with 4 output transistors per channel, provides 110 watts IHF music power. No other stereo receiver comes even close to this kind of performance.

The sound? Listen! It makes you smile condescendingly at previously accepted standards.

(The Size: 16 3/4" wide, 5 1/2" high, 11 3/8" deep. Weight: 31 lbs. Price: $499.50; Cabinet: $24.95.) 

THE NEW FISHER HANDBOOK II
Use coupon on page 26.

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Long Island City, N. Y. 11101

FREE! $2.00 VALUE! Send for your free copy of The New Fisher Handbook. This entirely new, revised and enlarged edition of the famous Fisher high fidelity reference guide is a magnificent 76-page book. Detailed information on all Fisher stereo components is included.

MAY 1965
"Hear me out. I’m the New Uher 4000-S. The greatest little professional tape recorder in the whole wide world. There is no end to my versatility. I have traveled everywhere...from the top of Mt. Everest to the bottomless pits of Africa (take me anywhere, I weigh less than 9 lbs.). Here is just a resume of my most important features: (I hope I’m not going too fast for you). RANGERTONE: exclusive accessory for lip synchronization for professional and home movies. AKUSTOMAT: (a tape saver) You simply speak and I record. You stop speaking I stop. (quite intelligent.) DIA-PILOT: Impulse transmitter for fully automatic control of slide projectors and animated displays. Fully transistorized, four speeds (15/16, 1 7/8, 3 3/4, 7 1/2) Records up to 8 1/2 hours on 5" reel. Piano keyboard for rewind, start/stop, pause and fast forward. Built-in battery "pak" or AC powered. Large illuminated VU meter. My references: Well ask any professional radio or TV commentator, reporter, engineer or anthropologist. Thank you for your time. Additional information furnished upon request or see your dealer for a full demonstration. Sound begins and ends with a Uher* Tape Recorder."

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* Pronounced U-ER

LOS ANGELES 2756 SOUTH COOPER NEW YORK CITY 369 BROOKLYN CHICAGO 5455 NORTH LINCOLN AVENUE

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Receiver is tuned to a station broadcasting stereo, and the superheterodyne AM section has a built-in ferrite antenna. The amplifier has a power output of 6 watts per channel. Hum and noise on high-level inputs is 72 db below full output, and input jacks are provided for magnetic phono, crystal phono, and auxiliary. Output jacks are provided for stereo tape recording and headphones. Size is 16 1/2 x 5 1/2 x 11 1/2 (including legs and metal case). Price: $99.

CIRCLE 185 ON READER SERVICE CARD

Sonotone announces four new miniature ceramic cartridges designed for low-mass, lightweight tone arms. The new cartridges all have damage-proof Sono-flex styli, and are available in three different mountings: a metal bracket and a molded plastic bracket/cartridge combination (both for use in standard tone arms), and a cartridge without bracket (intended for direct replacement in integrated tone arms). Model 25T has an output of 0.2 volt, and a compliance of $15 \times 10^{-4}$ cm/dyne. It requires a tracking force of 1 to 3 grams. Separation is 27 db at 1 kc. Other cartridges in the series are the 26T high-output (0.5 volt) unit; the 27T, designed for transistor input circuits; and the medium-output, medium-compliance 28T. Prices of the models range from $11.25 to $11.70.

CIRCLE 186 ON READER SERVICE CARD

Toujay announces the X-26 stereo equipment cabinet. Constructed of rosewood and walnut, the cabinet is approximately 8 1/2 feet long and 3 1/2 inches high, and can accommodate all standard components. The X-26 accepts standard-size bookshelf speaker systems and provides complete acoustic isolation of the speakers. Each speaker section swings out for full stereo coverage. The flexible speaker mounting and a finished back enable the X-26 to be used as a room divider. As an optional feature, the speaker compartments can be rotated by a remote-control mechanism. List price: $1,300.

CIRCLE 187 ON READER SERVICE CARD
There are only a few bookshelf speakers that don’t sound like bookshelf speakers. Fisher makes all of them.

Despite their many celebrated virtues, loudspeaker systems between 1½ and 2 cubic feet in volume—today’s standard bookshelf speakers—all leave something to be desired if you are looking for completely open, spacious, unconfined sound. All except three, that is. The Fisher XP-6, XP-7 and XP-9.

This new family of three-way bookshelf speakers is based on the design principles of the incomparable Fisher XP-10, a totally original 5-cubic-foot system that ranks with the world’s finest. Among these principles is the assignment of more than three octaves of the audible spectrum to the midrange channel, with a considerably lower bass-to-midrange crossover than is conventional. This wide-band approach flattens the upper bass and lower midrange response to an unprecedented degree, completely eliminating one of the typical colorations of other bookshelf designs. Three highly specialized 5” drivers carry the midrange in the XP-9, two of the same drivers in the XP-7, one in the XP-6.

Another exclusive feature borrowed from the XP-10 is the Fisher soft-dome tweeter, whose exceptional dispersion characteristics and uniquely smooth, resonance-free response result in the most natural-sounding treble range ever achieved. In the XP-9, this 1½” soft-dome tweeter has an even more powerful magnet than in the other two models.

As for the bass, it is carried by a 10” Fisher free-piston woofer in the XP-6, a 12” woofer of similar design in the XP-7 and a very heavy-duty 12” woofer in the XP-9. In each model, the efficiency is considerably higher than previous experience with bookshelf speakers would make you expect. The end result is state-of-the-art sound in the XP-9 and something very close to it in the other two units.

You owe it to yourself as a high fidelity enthusiast to hear these new speakers at your Fisher dealer. Each has an impedance of 8 ohms and comes in handsome Scandinavian walnut. Prices: XP-6, $99.50; XP-7, $139.50; XP-9, $199.50.
If you are one whose stringent requirements or passion for perfection has been convinced of the need to spend at least $400 for a quality recorder, and if you have felt that nothing available to date for less than $1000 could meet your demands, then give serious consideration to the Dynaco Beocord 2000.

Judge it first on absolute performance—live recording is the most exacting test for the complete recorder—then luxuriate in its many exclusive features:

• 3 stereo mixing inputs with slide-type controls and plug-in multiple mike conversion
• low impedance transformer coupled mike output
• 8-watt amplifiers for PA use, home music system, monitor speakers, or low impedance headphones
• pushbutton selection of echo, sound-on-sound, and unique synchro monitoring from half the record head
• electronically protected fully transistorized plug-in electronics
• 3 speeds, 3 heads, 100 Kc bias, synchronous drive

Only a comparative evaluation in use with the finest associated components will effectively demonstrate the superior performance and unique flexibility of this superb instrument.

Write for full specifications and ask your dealer for a demonstration.

Dynaco Inc.
3912 Powelton Avenue

CIRCLE NO. 46 ON READER SERVICE CARD

TAPE TRACKS

Tape-recorder catalogs, specifications, and salesmen all speak glibly—as they must—of two-track, four-track, quarter-track, half-track, or even full-track models. But this sort of expertise often leaves the neophyte shopper wondering whether he even knows what 2 + 2 adds up to. At a recent audio show, for example, I overheard a visitor innocently ask if a four-track recorder was twice as good as a two-track machine. Rather than try to answer the question—which is, after all, an eminently plausible one—the salesman explained that the number of tracks on a tape recorder has little to do with the quality of its performance, that the number of tracks merely tells how many separate recordings the machine can put side by side on a standard-width (1/4-inch) tape.

To illustrate, let us take a two-track (or half-track—the terms are used interchangeably) monophonic recorder. With such a recorder, you first record one edge of the tape completely through to the end of the reel—that's track No. 1. Then you interchange the reels and record on the other edge—that's track No. 2. (The two tracks are of course not on reverse sides of the tape; both are on the side bearing the magnetic-oxide layer that holds the recorded signal.) Each track takes up a little less than half the tape width. Two-track (half-track) recorders may be either mono or stereo. The main difference between a mono and a stereo two-track recorder is that the stereo unit simultaneously records both tracks side by side in the same direction. This gives you stereo sound because one track (one half of the tape) provides the left channel, and the other track provides the right. Many recording-studio machines are half-track recorders of this kind.

For home installations, however, a four-track recorder offers important advantages. You may wonder why a machine has four tracks when stereo requires only two. The answer is that you use the four tracks, but only two at a time. First you record two stereo tracks (1 and 3 in the figure above). Then, after the tape has run all the way through the machine, you interchange the reels and record the other two stereo tracks (2 and 4). In other words, the four-track machine doesn't double the number of channels; there are still just two—left and right. But it does double the total stereo recording time you can put on a given length of tape by making it possible to record four separate tracks on a standard-width tape.
"...THE FINEST LOW-POWERED AMPLIFIER ON THE MARKET..."

the Dynakit SCA-35 gives superlative performance at less than $100

Now there's a Dynakit for everyone. Long acknowledged as the quality leader of the high fidelity industry, with performance directly comparable to the most extravagant designs, Dynakit now introduces high quality performance concepts at a remarkably low price. Take the time to listen to this latest Dynakit on your favorite speakers. Compare it to amplifiers at least twice its cost. Even with low efficiency speakers, the SCA-35 sounds like a big, powerful, expensive amplifier. Why does the SCA-35 sound so much better than higher priced designs? As detailed and as fine as its specifications are, they cannot adequately define absolute performance. Dyna's painstaking engineering and consummate concern with quality have evolved unique circuitry which fully utilizes the superior performance characteristics of patented Dynaco output transformers—transformers frequently used in far more expensive equipment than our own. Years of refinement have produced a new design with the stability, low noise, low distortion, full power bandwidth, and excellent overload characteristics usually reserved for much more costly equipment. One look inside the SCA-35 will convince you that this is the easiest of all such amplifiers to build. A clean, uncluttered layout and three factory assembled etched circuit boards speed assembly and assure consistent performance from unit to unit, even in the hands of novices. Detailed pictorial diagrams and step-by-step instructions leave nothing to chance.

"Hi Fi Tape Systems Annual, in their Editor's Choice of Hi Fi Systems, selected the SCA-35 and the FM-3 Dynatuner as offering the "Most Fi per Dollar" (after choosing other Dynakits unanimously for higher priced categories) with the following comments: "The SCA-35 is the finest low powered amplifier on the market, delivers 16 watts (on each channel) from 20 to 20,000 cycles with less than 1% distortion, and below 3 or 4 watts the distortion is unmeasurable."

High Fidelity Magazine (May 1964) reported: "A kit-built version of the SCA-35 proved to be an outstanding performer among low power amplifiers. (It) offers performance that belies its cost, meets or exceeds its specifications, and is in general an excellent high fidelity component."

Audio Magazine (March 1964) concludes: "The SCA-35 ... is perfect for a small installation where excellent quality, simplicity of construction and operation, and attractive appearance are requisites."

The FM-3 Steromatic tuner is the ideal companion to the SCA-35 for flawless mono and stereo FM automatically!

If you prefer the additional flexibility and matchless performance of the renowned PAS-3 Dyna preamplifier, the Stereo 35 offers the same power output as the SCA-35 with the recognized advantages of a separate power amplifier.

Complete specifications and impartial test reports are available on request.

DYNACO INC. 3912 POWELTON AVENUE, PHILADELPHIA 4, PA.
This is a survey (available for the asking) of the hi-fi equipment recommendations of four magazines.

These four lists of equipment choices, from stereo cartridge to speakers, were compiled independently by each of four national magazines — Gentlemen's Quarterly, a men's clothing magazine for the carriage trade; Bravo!, a concert program "wrapper" with a circulation of almost a million; Popular Science, the leading high-circulation science magazine; and Hi-Fi/Tape Systems, a hi-fi annual.

AR-3 speakers were the top choice of three of the four.

The fourth magazine, Gentlemen's Quarterly, chose speakers costing $770 each for its most expensive stereo system; AR-3's were relegated to the "middle-range" ($1,273) system.

The AR turntable was the top choice of all four.

The AR turntable is $78 including arm, oiled walnut base, and transparent dust cover. The AR-3 is $203 — $225, depending on finish (other speaker models from $51). AR's catalog is available on request.
A PLEA FOR CONFORMITY: This month I would like to air one of my long-standing gripes about the high-fidelity field: the deplorable lack of industry-wide standardization on input and output connectors and on other factors that affect the interconnection of high-fidelity components and auxiliary equipment.

For an example of one area where standardization does exist, consider the input and output connectors on the rear of any tuner or amplifier. Known as "RCA-type phono connectors," "pin plugs," or just plain "phono connectors," they are used almost universally on equipment made or intended for use in this country. Although perhaps not as reliable as some other types of plugs and jacks, they are very nearly ideal for permanently installed home-music systems. As a result of the complete acceptance of this one type of plug-and-jack connector, practically any piece of audio equipment may be connected to any other, and there is no need to search for special, hard-to-get connectors.

But to discover other areas in which conformity is not the rule, we need only examine the rear of any stereo amplifier. The dual sets of input and output connectors may be marked "L" and "R," "1" and "2," or "A" and "B." True, most amplifiers do not require that left- or right-channel outputs be connected to a certain set of inputs, so these arbitrary markings do not do much harm. However, one piece of equipment may be marked in one fashion, and to be connected to another that is coded differently. The user must then guess whether one manufacturer's "Left" equals another's "L" or still another's "A." I am in favor of using "L" and "R" universally, and locating the left set of connectors nearer to the left side of the amplifier, as viewed from the front. This would eliminate a lot of shifting about of the amplifier to find out which connectors are which, and it would cost manufacturers nothing at all.

In the case of a stereo FM tuner, there is no reason for manufacturers to be arbitrary. Left and right channels are completely defined by FCC standards on pilot-carrier phasing, and a correctly aligned receiver will duplicate the channel positions in transmission. Occasionally one will find a tuner with reversed channels, but this indicates only careless alignment (the quality of sound or stereo-channel separation is usually not affected by this type of misalignment). Why, then, should tuner outputs be marked other than "L" or "R"? This applies equally to the single-chassis stereo receiver.

Amplifier speaker-output terminals are always phased correctly, so that a pair of identical speakers, connected with their corresponding terminals to the "0" or "C" output terminals of the amplifier, will be in phase. When speakers are not identical, one cannot assume that they will be in phase when so connected. If the amplifier has a phase-reversing switch, this is easy to correct, but how much simpler it would be if all manufacturers marked one terminal of their speakers with a plus sign (+) indicating that a positive voltage applied to that terminal will cause the speaker cone to move outward. Imagine the chaos that would result if four-track stereo tapes or stereo discs were recorded with an arbitrary channel arrangement. Here, as in FM stereo, standards were established in the beginning (although there were numerous instances of channel reversal in early stereo discs).

One of the least standardized items on the high-fidelity scene is the stereo-cartridge terminal configuration. In rare cases, the internal design of the cartridge dictates its terminal arrangement. Cartridges also differ in size and shape, so that a simple, rectangular terminal configuration may not always be practical. However, with some distortion of the rectangle, I believe that 95 per cent of modern cartridges could be manufactured with some universally adopted terminal arrangement. I would prefer to see a square, or rectangular format, with the left and right "hot" terminals in the upper left and right corners and with the corresponding grounds directly below them. But any other reasonable configuration would do as well if it were universally agreed upon.

Also, why not establish common color coding for cartridge-shell and tone-arm wiring, so one does not have to look up the installation sheets for both arm and cartridge when making the installation? Color coding is standard for transformer leads, for example, and it would not be unreasonably difficult to apply it to tone-arm wiring.

My final gripe is directed at the manufacturers of transistor amplifiers. Most transistor amplifiers have fuses in both speaker lines, as well as the a.c.-power line. The
speaker fuses are easily blown by common accidents such as removing or inserting an input connector with the amplifier turned on, switching inputs at high volume settings, or accidentally shorting a speaker lead when the amplifier is operating. Usually the blown fuse has protected the output transistors from damage, which is as it should be. However, these fuses are of many types, sizes, and ratings, few of which are likely to be found in the average home. A couple of spare fuses supplied with each amplifier could save the user from being deprived of his music system for an unreasonably long period after a minor accident.

I welcome comments from readers and manufacturers on the need for further standardization. If there are good reasons against it, they should be made known; otherwise, let's take some steps toward industry-wide uniformity. The cost would be negligible, the benefits considerable.

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**GARRARD LAB 80 AUTOMATIC TURNTABLE**

- **Garrard's** new Lab 80 automatic turntable is the top unit in the Garrard line. It employs a heavy, balanced 12-inch aluminum platter driven by a four-pole induction motor through a stepped shaft and rubber idler wheel. Two levers on the control panel at the front right corner of the motor board select the operating speed (33 1/3 or 45 rpm) and set the pickup set-down point for 7, 10, or 12-inch records.

For manual record play, a short spindle is inserted into the turntable's center hole, and a manual lever is pushed. The motor starts, and the tone arm is placed over the desired portion of the record by hand. Pressing a section of the arm rest lowers the tone arm slowly and gently to the record surface. At any point on the record, the manual lever can be used to lift the arm about ½ inch above the record, holding it there until the lowering button is pressed. At the end of the record, the arm returns to its rest and the motor shuts off.

For record changing, a long spindle is inserted in the turntable's center hole. This spindle incorporates the record-dropping mechanism, and will support a stack of up to eight records. Operating the auto lever starts the automatic change cycle, which repeats until the last record has been played and the motor shuts off. The change cycle requires about 10 seconds. Again, at any point during play, the arm may be temporarily lifted from the record surface by pressing the manual lever as in the manual mode of operation.

The special features of the Lab 80 include a low-mass wood tone arm with a cut-away cartridge shell. The arm is counterweighted for balance, and the tracking force is dialed by a click-stop adjustment screw. Each click adds or subtracts 1/4 gram from the tracking force over a range of 0 to 5 grams. A calibrated scale on the side of the arm indicates the force. Another interesting feature of the Lab 80 is a conductive rubber turntable mat which drains off static-electricity charges from the records during play and thereby reduces not only the accumulation of dust, but minimizes static-caused clicks and pops. Further, the Garrard Lab 80 is the only automatic turntable I know of that has an adjustable bias compensator for overcoming the side thrust inherent in any tone arm with an offset head. Side thrust causes the stylus to press on the inner groove wall more heavily than on the outer groove wall, giving rise to increased distortion in one channel at high recorded velocities.

Garrard's bias compensator—a sliding-weight arrangement—is optional, since it can be swung out of the way. The position of the weight is set according to the stylus force employed, and several notches on the weight-support rod correspond to stylus forces of 1 to 5 grams. The tracking-force calibration tested accurate to within 1/4 gram over its entire range. I found that the bias compensator was quite effective, but had to be set to the 3-gram position, with the arm tracking at 1 gram, in order to obtain equal distortion (as determined by test instruments) in both channels. When so adjusted, the distortion was very low even at the highest velocities, and was observably lower than when no compensation was used. (The bias compensator causes the arm to move outward slightly as it is being lowered, which should be taken into account when accurate cueing is desired.) The tracking-angle error of the arm was under 0.2 degree per inch of radius over most of the record, rising to 0.5 degree per inch at the outside of the record and falling to zero error at the inner grooves. The arm-raising and lowering mechanism worked perfectly with impressive smoothness and silence.

The changer trip mechanism of the Lab 80 does not depend on mechanical contact with any part of the arm system—a pair of magnets actuate the trip when the arm reaches the end of the record. The effectiveness of this system is indicated by the fact that the change cycle will trip with tracking forces as low as 1/2 gram.

I measured the rumble of the Lab 80 (using the unweighted NAB standard) as -36.5 dB lateral, -33.5 dB combined lateral and vertical. This is a very low rumble level, and is, in fact, better than most manual turntables I have measured. The wow and flutter were 0.12 and 0.02 per cent, respectively, at both speeds. Speeds were fast by only a small fraction of a per cent, and did not change over a 90 to 135-volt line-voltage variation. The Lab 80 actually started up and ran, only about 2 per cent slow, with as little as 50 volts line voltage. The Lab 80's damped-spring mounting makes it quite insensitive to jarring and acoustic feedback.

Selling for $99.50, this handsome and smoothly performing record player is fully compatible with the highest-quality high-fidelity components.

*For more information, circle 188 on reader service card* 
*(Continued on page 34)*
The Sound of Marantz

is the compelling warmth of a Stradivarius.
It is a dancing flute, a haughty bassoon and the plaintive call of a lone French horn.
The sound of Marantz is the sound of beauty, and Marantz equipment is designed to bring you the subtle joy of its delight.
This wonderful adventure in sound awaits you when you discover that the sound of Marantz is the sound of music at its very best.
Ultimately, you will want Marantz.
IT HAS BEEN my experience that tape recorders selling for $200 or less usually fall considerably short of high-fidelity standards. The Criterion 1000, distributed by Lafayette Radio Electronics, is a notable exception to this rule. In many respects, its performance rival those of many far more expensive recorders.

Manufactured in Japan, the Criterion 1000 comes in a handsome teak cabinet with a lid that can be closed while the recorder is operating. The machine has three speeds (7½, 3½, and 1⅛ ips) and is capable of quarter-track mono or stereo recording and playback.

The two channels have separate volume and tone controls, with meters that indicate both recording and playback levels. There are rear-panel inputs for tuner or other high-level source, and front-panel jacks for a pair of high-impedance microphones. An input selector connects either the high-level or the microphone inputs to the recording circuits, or mixes the two. An output selector connects the monitor speakers for stereo, feeds both channels to mono playback, or turns off the speakers when an external hi-fi system is driven from the MONITOR jacks on the recorder's rear.

The tape-transport mechanism is controlled by push buttons that are positive-acting and fully interlocked to prevent accidents or improper operation. Independent recording-interlock buttons must be depressed together with the PLAY button in order to record. Connecting the monitor output of one channel to the radio input of the other allows one channel to be dubbed onto the other and to be mixed with a new input signal for sound-on-sound or other types of multiple recording.

The speeds are selected by a switch with off positions between each pair of speeds. The switch moves an idler wheel on a stepped drive wheel to change speeds, much like a turntable, and disengages the idler in the off position to avoid flats. A PAUSE lever stops and starts the tape instantly at normal forward speeds. The Criterion 1000 also has an excellent mechanical sensing device that shuts off the machine and disengages the rubber drive wheel when the tape runs out or breaks.

Playback frequency response, with the 7½-ips Ampex 31321-04 quarter-track test tape, was ±2 db from 60 to 15,000 cps. A slight difference in response between the two channels could easily be corrected by means of tone controls. At maximum boost, the tone controls elevated the response about 10 db between 3,000 cps and 10,000 cps; at maximum cut they introduced a gradual roll-off, amounting to about 5 or 6 db at 15,000 cps. Low-frequency response was not affected.

The overall record-playback response was a pleasant surprise. With the tone controls mechanically centered, response was within ±5 db from 20 to 20,000 cps, and judging from the shape of the curve, some tone-control treble cut could have flattened it to about ±2.5 db from 20 to 18,000 cps. This is approximately the claimed response of the Criterion 1000, and is quite unusual for a recorder in its price class. At 3⅓/4 ips, the response was flat from 100 to 10,000 cps, and down only 2.5 db at 60 and 14,000 cps, or 5 db at 45 and 16,000 cps. At 1⅛/8 ips, the response was ±2.5 db from 100 to 8,000 cps. Wow and flutter at 7½/2 ips were 0.05 and 0.11 percent, respectively. Flutter became greater at slower tape speeds, but was not particularly objectionable except at 1⅛/8 ips.

Signal-to-noise ratio was about 40 db, with the audible noise being divided between hiss and hum; the latter was inaudible under normal conditions, but the hiss under some circumstances might require some treble cut with the tone controls. Stereo crosstalk was −36 db at 1,000 cps, which is about as good as the better phono cartridges.

The tape speeds were exact, and fast forward and reverse handled 1.200 feet of tape in slightly less than three minutes of wind or rewind time.

The Criterion 1000 sounded as good as its measurements suggest. I recorded off-the-air stereo FM broadcasts and found that the played-back program was indistinguishable from the original, except for a slight increase in hiss. Even at 3⅓/4 ips, there was only a minor difference between the sound of the input and output signals from the recorder.

The built-in power amplifier has a nominal 6-watt-per-channel rating, and the built-in 4 x 6-inch speakers were quite pleasant sounding. The amplifiers did a creditable job of driving a pair of medium-efficiency bookshelf speakers, but best results require connecting the Criterion's monitor outputs to an external amplifier and speakers. The microphones furnished with the recorder have a rather high-pitched, nasal quality, acceptable for voice recording. All things considered, I would rate the Criterion 1000 as one of the best under-$300 recorders I have tested. It sounds fine, looks even better, and sells for $199.50.

For more information, circle 189 on reader service card.
If it wasn't for this monstrous 1,400 lb., $1,740 "Voice of the Theatre"

Because their no-distortion mid-range (with highs and lows to match) which embraces 90% of all musical material would be beyond the reach of anybody except people in the industry: the recording and broadcast studios, and the networks. Most of whom use them. (Who else in the hi-fi industry can make a claim like this?) Manufacturer A, B, E, F, J, K, L, P, Q, S, T, U, W?

And maybe even these discriminating speaker buyers couldn't afford to help us amortize the research and development costs of developing PLAYBACK systems like our beautifully furniture-styled 843A "Malibu", 838B "Carmel", and A7W. Thank goodness they (and you) don't have to. Theatre owners the world over have done it already. Ever since 1945, when Altec introduced the first (and only) commercially-available speaker systems approved by the Research Council of the Academy of Motion Picture Arts and Sciences.

So unless you have room for two of our 1,400 lb. "Voice of the Theatre" Systems, we'd suggest you consider the only next best thing: PLAYBACK systems like the ones available to recording and broadcast studios and you at the same reasonable, R&D-prepaid prices.

For example, the new Altec 843A "Malibu" is a bargain at $356.00 because it contains speaker components that are nearly identical to our giant two-way theatre models. Two low frequency speakers, a horn-loaded high frequency driver with low crossover, and a two-section dividing network. The "Malibu" is first and foremost a beautifully hand-crafted furniture piece tailored into a space-saving upright walnut enclosure that will do credit to any living room. For a horizontal version of the same thing, try the 838B "Carmel" at $346.50. Or, for $384.00, you can own the new Altec A7W which, is identical, in every way but looks, to our famous "baby" "Voice of the Theatre"; the A7. The difference is that the A7W comes in walnut finish, while the A7 comes in a rather spartan utility cabinet (though at only $288.00 who will complain?) for built-in installations. Other full-size Altec Speaker Systems available from $214.50 for the space-saving 841B "Coronado" to $411.00.

What more can we tell you? Just to "A-B" these PLAYBACK systems against anything and everything you can find at your nearby leading Altec Distributor's.

In the meantime, get your copy of Hi-Fi Stereo Review's Great Debate: "Is a good big speaker better than a good little speaker?" The affirmative, quite naturally, is presented by our own Chief Engineer of Acoustics/Transducers, Alexis Badmaeff. The negative is presented by a well-known manufacturer of little speakers. So find out for yourself why full-size speakers are now the rage. Merely write Dept. SR5.

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

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

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

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

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

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

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AM/FM/FM Stereo Receiver, AR-13A . . . $195.00 Just add 2 speakers for a complete stereo system! 46-transistor, 17-diode circuit for cool, instant operation, & natural "transistor sound." 40 watts continuous, 66 watts IHF music power @ ±1 db from 15 to 30,000 cps. Rich walnut cabinet. Radio-TV Experimenter, Feb.-March Issue: "Comparing the AR-13A on a feature versus dollar basis, one cannot help but admit that the receiver is a rock-bottom dollar buy, about the best you can hope for in the solid-state market place." See entire article.

Deluxe All-Transistor Stereo "Separates"

AM/FM/FM Stereo Tuner, AJ-43C . . . $129.95 Features 25-transistor, 9-diode circuitry, automatic switching to stereo with stereo indicator light, AFC, stereo phase control, filtered outputs for direct, beat-free recording, and handsome walnut cabinet. Julian Hirsch, Hi-Fi/Stereo Review: "The AJ-43 is an excellent tuner, and holds its own with any other tuner of comparative ratings. I particularly appreciated being able to stack the AJ-43 on top of the AA-21 amplifier, and run them for hours without either one becoming perceptibly warm."

Matching 70-Watt Stereo Amplifiers, AA-21C . . . $149.95 Enjoy 100 watts IHF music power at ±1 db from 13 to 25,000 cps. 26-transistor, 10-diode circuit, modern walnut cabinet styling. Electronics Illustrated magazine: "The sound from the AA-21 is quite startling. Compared to tube amplifiers, the most noticeable difference is the clarity and crispness of reproduction of transistors. In terms of measured specs the AA-21 performs as well, and in most cases better, than claimed by Heath."

Low Cost All-Transistor Stereo "Separates"

AM/FM/FM Stereo Tuner, AJ-33A . . . $99.95 Boasts 23-transistor, 8-diode circuit, built-in stereo demodulator, AFC, stereo indicator, filtered stereo outputs for beat-free recording, walnut cabinet. Radio Electronics magazine: "... will get any station that can possibly be pulled in." AJ-33A owner, James E. Skibo, Bethlehem, Pa.: "... with no external antenna on either AM or FM, I find that I can receive AM for a five-hundred mile radius and FM for a hundred mile radius! Stereo, too!"

Matching 40-Watt Stereo Amplifier, AA-22 . . . $99.95 20-transistor, 10-diode circuit produces 66 watts IHF music power at ±1 db from 15 to 30,000 cps. 5 stereo inputs, walnut cabinet. Julian Hirsch, Hi-Fi/Stereo Review: "It has the unstrained effortless quality that it sometimes found in very powerful tube amplifiers, or in certain expensive transistor amplifiers . . . delivers more than its rated power over the entire range from 20 to 20,000 cps. Any enthusiasm I may seem to express for this unit, incidentally, is purely intentional."

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THE FIRST COMPLETE STEREO RECORDING
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RECORDED ON STAGE AT THE VIENNA FESTIVAL,
EXCLUSIVELY ON DEUTSCHE GRAMMOPHON

In reviewing the actual Vienna production of this "live" recording, the New York Times reported that HILDE GUEDEN "poured forth a plenitude of well-controlled tone... PAUL SCHOEFFLER and FRITZ WUNDERLICH were also strong-voiced singers" while JAMES KING gave "a fine performance" and "has Heldentenor potential." Also in this strong cast are RITA STREICH and VERA LITTLE.
The Vienna Symphony is conducted by KARL BOEHM.
(2-12" records, boxed, with libretto)
LPM 18 956-7 Stereo SLPM 138 956-7

SIBELIUS: VIOLIN CONCERTO/FINLANDIA
Stunning version of the concerto by violinist Christian Ferras with Herbert von Karajan conducting the Berlin Philharmonic
LPM 18 961 Stereo SLPM 138 961

BEETHOVEN: PIANO SONATAS
New stereo versions by Wilhelm Kempff of the "Appassionata", "Waldstein" & No. 25 in G
LPM 18 943 Stereo SLPM 138 943

HANDEL: MESSIAH
Gundula Janowitz, Marga Hoeffgen, Ernst Haefliger, Franz Crass; Munich Bach Choir & Orchestra/Karl Richter.
Sung in German (3-12" records, boxed, with libretto)
LPM 18 951-3 Stereo SLPM 138 951-3

VERDI: FOUR SACRED PIECES
Chorus & Orchestra of the Florence May Festival; Ettore Gracis, cond. (Leaflet of texts)
LPM 18 962 Stereo SLPM 138 962
Gershwin's
AN AMERICAN IN PARIS

On St. Valentine's Day, 1924, two days after the extraordinary concert in New York's Aeolian Hall at which Paul Whiteman and his orchestra introduced Rhapsody in Blue, George Gershwin received a letter from Carl Van Vechten, the novelist and writer about music. "The concert, quite as a matter of course," Van Vechten wrote, "was a riot; you crowned it with what I am forced to regard as the foremost serious effort by an American composer. Go straight on and you will knock all Europe silly." These words, addressed to a twenty-five-year-old composer whose career up to that time had been limited to Tin Pan Alley and Broadway successes, signalled a transition of major importance for Gershwin and for American music.

Gershwin may have had Van Vechten's advice in mind when, four years later, he went to Paris. During an earlier visit, he had conceived an idea for an orchestral score that would reflect an American tourist's impressions of the City of Light. Now, setting himself up in the Hotel Majestic, he went to work composing An American in Paris. In their invaluable words-and-pictures biography of Gershwin, called The Gershwin Years, Edward Jablonski and Lawrence Stewart wrote: "George worked on An American in Paris and readily played it for the usual stream of callers, among them the young British composer William Walton, Vladimir Dukelsky (better known now as Vernon Duke), Dick Simon, the publisher, pianist Mario Braggiotti. One day Leopold Stokowski dropped by and became greatly interested in the work in progress, but this lasted only until he heard that the first performance had been promised to Damrosch."

While Gershwin worked on An American in Paris, he also sought out the many great composers who were then living in Paris, among them: Milhaud, Ravel, Stravinsky, Poulenc, and Prokofiev. His life in Paris was a continuous social whirl, yet he managed to complete the orchestration of his new work in three and a half months. About a month later, on December 13, 1928, Walter Damrosch conducted the world premiere performance of An American in Paris at a Carnegie Hall concert with the New York Philharmonic-Symphony Orchestra.

(Continued on next page)
To an interviewer for *Musical America*, Gershwin had already described the work:

"This new piece, really a rhapsodic ballet, is written very freely and is the most modern music I've yet attempted. The opening part will be developed in typical French style, in the manner of Debussy and The Six, though the themes are all original. My purpose here is to portray the impression of an American visitor in Paris, as he strolls about the city, listens to the various street noises, and absorbs the French atmosphere.

"As in my other orchestral compositions I've never attempted to represent any definite scenes in this music. The rhapsody is programmatic only in a general impressionistic way, so that the individual listener can read into the music such episodes as his imagination pictures for him. The opening gay section is followed by a rich blues with a strong rhythmic undertone. Our American friend, perhaps after strolling into a café and having a couple of drinks, has suddenly succumbed to a spasm of homesickness. The harmony here is both more intense and simple than in the preceding pages. This blues rises to a climax followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impression of Paris. Apparently the homesick American, having left the café and reached the open air, has dosed out his spell of the blues and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant."

When one examines the formal structure of *An American in Paris*, the bones of its design are all too apparent. But the melodic vitality and freshness of Gershwin's creative gift far transcend his naïveté and insecurity in the handling of traditional musical forms.

Some years ago RCA Victor carried out an idea that in theory, at least, seemed to have considerable merit: Darius Milhaud was commissioned to write *An American in Paris* in reverse, as it were. The resulting score, called *A Frenchman in New York*, is unfortunately a tinned collection of musical clichés. Both pieces may be heard on an RCA Victor coupling by the Boston Pops Orchestra under Arthur Fiedler's direction (LSC/LM 2702). This performance of *An American in Paris* is one of the best available—flaky, exuberant, and vital.

*An American in Paris* and *Rhapsody in Blue* have naturally been recorded back-to-back many times. Among such couplings are those by Maurice Abravanel and the Utah Symphony Orchestra (Westminster WST 14002, XWN 18687), Leonard Bernstein and the New York Philharmonic (Columbia MS 6091, ML 5413), Antal Dorati and the Minneapolis Symphony Orchestra (Mercury SR 90290, MG 50290), and William Steinberg and the Pittsburgh Symphony Orchestra (Everest SDBR 3067, LPBR 6067).

The Abravanel performance is a genial, idiomatic one that bounces along in good-humored fashion. Its recorded sound is rather boisterous, in the familiar manner of early Westminster stereophonic engineering. Its principal drawback is the relative lack of polish in the playing—since this recording nearly a decade ago, Abravanel's orchestra has developed into a virtuoso ensemble of much greater skill.

Virtuosity aplenty is to be heard in the Dorati-Minneapolis Symphony performance, but the result, curiously, is only a superficial gloss. This high-powered, hard-driving reading robs the score of much of its easy spontaneity and infectiousness. The Steinberg-Pittsburgh Symphony performance, on the other hand, plods along in routine fashion, and the recorded sound is unfocussed.

Only the Bernstein-New York Philharmonic performance remains to be considered. In the days when he was recording for RCA Victor in the late 1940's, Bernstein led a splendid version of *An American in Paris*, one full of sparkle, vitality, and—the indispensable commodity for a performance of this work—brashness. He duplicated his success in the later Columbia performance, and the recorded sound of the Philharmonic is exemplary. This is clearly the first choice among all the currently available recordings of *An American in Paris*, and the *Rhapsody in Blue* on the second side (with Bernstein at the piano) also leads all others by a wide margin.

Still listed in the current Schwann catalog is a performance of *An American in Paris* recorded by Arturo Toscanini with the NBC Symphony Orchestra (RCA Victor LM 9020). On this disc, Toscanini treats the music rather literally, with the result that the loose formal structure is glaringly exposed. *An American in Paris* is impudent fun, and Bernstein captures this essence better than any other conductor who has recorded the music.

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VIRGIL THOMSON: PARISIAN FROM MISSOURI

By HAROLD C. SCHONBERG

Virgil Thomson's first book, The State of Music, was published in 1939. In it he had a few words to say about the composer as a type. "The composer," he wrote, "is a neat little man who lives in a hotel room and has charming manners." This generalized picture may have been somewhat conditioned by the fact that Virgil Thomson is a neat little man who lives in a hotel room and has charming manners. Hotel rooms, to be accurate. For many years he has had four rooms, plus kitchenette, in the old Chelsea, a hotel with an air of fading but unmistakable grandeur located on West 23rd Street in New York City. Everything is spic and span in those rooms. Books are neatly aligned on shelves, a grand piano is in instant readiness for action, oil paintings—many of them by his old friend Maurice Grosser—are carefully spaced on the walls. On the top of a glass-enclosed bookcase is a group of valises and other traveling equipment, poised for immediate flight. In the foyer there used to hang four diplomas. (A few years ago Thomson removed them; he was tired of looking at them.) One, dated June 6, 1949, conferred upon Virgil Thomson a Doctor of Fine Arts degree from Syracuse University. Another appointed him a member of the National Institute of Arts and Letters, as of 1948. The third, from Columbia University, awarded him a Pulitzer Prize (1949) for the music he wrote for the motion picture Louisiana Story. The largest of the four, complete with impressive seal, was dated June 25, 1947. It told the world that "M. Virgil Thomson, de nationalité américaine. Compositeur de Musique, est nommé Chevalier de la Légion d'Honneur."

As one who considers himself spiritually half French, the Chevalier Thomson (now Officer) is particularly gratified by this honor from the French government. There are two sides to his nature—the Kansas City half and the Parisian half. The Parisian half began life in the summer of 1921, when Thomson made his first trip overseas. His identification with the French became so complete that within a few months he was writing to a friend: "Looking forward to American life with interest and pleasure." At that time he was about twenty-five years old. Even today, when planning a trip to Paris, he says he is "going home."

He was born in Kansas City, Missouri, on November 25, 1896, and those who know him best say that the Midwest, small-town atmosphere is never far from him, manifesting itself in a combination of sentimentality, shrewd common sense, and a rigid feeling for certain approved ethical values. Most people, though, think of him as the perfect cosmopolite—sophisticated, bilingual, urbane, cultivated, witty. He is one of the most brilliant impromptu speakers in America, especially when surrounded by an admiring throng. "Virgil doesn't need a biographer," says Aaron Copland, one of his oldest friends. "All he needs is a Boswell to hang around and pick up his impromptu sayings." Thomson holding forth is indeed something to hear. He utters terse, epigrammatic remarks in a high-pitched voice, and he says them with such absolute finality, such authority, that nobody would think of contradicting him, even when he is demonstrably dead wrong.

Thomson is equally at ease before a few thousand people, and his public lectures are always successful. When he lectures, it is nearly always extemporaneously. He is a quick thinker, and words come easily to him. At public question-and-answer sessions he is a dangerous adversary: a master of the riposte, of the mot juste that can leave some of his unhappy opponents tongue-tied. Thomson has a keen sense of paradox and often comes out with outrageous ideas simply because they sound amusing or contradictory. He is fiercely antipathetic to academic intellectualism, is not afraid of anything, delights to puncture concepts that everybody takes for granted, and has an immense curiosity coupled to a retentive memory.

Up to 1934 he was virtually unknown to the public. For nearly nine years he had lived in Paris, where some of his music had been played but where his success could hardly be called spectacular. Thomson did not make frantic efforts to achieve overnight fame, to attract attention or get publicity. One of the results was a tendency in certain quarters to depreciate his efforts, to look upon him as a dilettante, as un homme du monde rather than as a seri-
ous composer. He had, as a matter of fact, been compositing diligently since the early 1920’s, even if he did not get anything published until 1932; that was the Stabat Mater, and he already had composed two symphonies, an opera, chamber music, piano pieces, and songs. But his style of music, after the dissonant Sonata da chiesa (1926), ran counter to the prevailing mode of expression. “In those days,” a Parisian colleague has recalled, “his compositions seemed peculiar. Everybody was writing dissonance, and here was Virgil with his baby simplicity. He had composed Four Saints in Three Acts and played it around, but nobody ever dreamed it would be staged. Virgil was pretty philosophical in his setbacks, though. He had complete faith in himself. He never grew bitter.”

Despite the relative lack of public performances, Thomson’s music was not really unknown to Parisian musical circles. Such Americans as Aaron Copland, Roy Harris, and George Antheil, who were in Paris at the time, were familiar with it from the beginning. Later, as Thomson began to associate with French composers, he achieved a reputation in intellectual circles. Powerful literary support by Gertrude Stein, Georges Hugnet, and Max Jacob helped. But the ultra-modernists thought that Thomson’s simple style of composition was beneath consideration, and they did their best to keep Thomson’s name off any concert programs with which they were associated. At that, there were a few pieces by Thomson—the Sonata da chiesa, the first Violin Sonata, and Capital, Capitals—that were done once or twice a year in musical centers.

It was Four Saints in Three Acts, though, that—much to everybody’s surprise—made Virgil Thomson a composer whose name was in every American newspaper from coast to coast. He had finished it in 1928, but nobody seemed interested in performing it. It did achieve a considerable word-of-mouth reputation, however, and A. Everett Austin, Jr., then director of the Wadsworth Athenaeum in Hartford, heard about it from Henry Russell Hitchcock. Hitchcock, at that time a professor in the art department of Wesleyan University, was enthusiastic about the opera—so enthusiastic that Austin decided to produce it in Hartford for the opening of the Avery Memorial, a new museum wing with theater. The production was sponsored by the Friends and Enemies of Modern Music, in Hartford, and Thomson came from Paris to select the cast, supervise the production, and in general take the entire thing on his shoulders.

Word about a revolutionary new opera with a Negro cast leaked out, and at the dress rehearsal, on Wednesday, February 7, 1934, a distinguished audience made its first delirious acquaintance with Thomson’s music and Stein’s “pigeons on the grass.” The New York press sent representatives, and critical opinion the next day presented the bewildered but unanimous verdict that even if the words made no apparent sense they were lovely. The opera was a social event, too, and the opening performance on February 8 was fully covered by the press, wire services, and columnists. The Herald Tribune sent, among others, its society expert, Lucias Beebe, who prowled around and reported for posterity that everybody had a fine time except a young man who had committed the solecism of wearing pale green trousers with dinner linen and jacket. With such coverage and publicity, it was inevitable that the opera would have to move to where more people could see it. Thomson was not surprised by its success. The night before dress rehearsal, dining with some friends who had come up from Long Island to attend, he had expressed great confidence. “You are looking at a young composer who is about to arrive,” he said.

When Four Saints in Three Acts opened in New York on February 20, at the Forty-Fourth Street Theater, the chief music and drama critics of the daily press attended. But coverage did not stop there. The society columnists, headed by Beebe and Cholly Knickerbocker, were turned loose. Franklin P. Adams and other scribes who conducted humorous columns turned in Four Saints enough material to mitigate a long summer drought. Headline and caption writers had never had it so good. Pigeons on the grass, alas, was the best thing that had ever happened to them or their city editors. Every rewrite man burst into Steinian prose; every way of a columnist and editorial writer tried his hand at it. The New York Sun got permission to reprint a substantial portion of the libretto. People wrote Letters to the Editor, pro and con, and there were hundreds of editorials throughout the country. Ogden Nash wrote a poem that culminated in

I prefer to wade through Rasselas
To pigeons on the grass, alas.
The English language is better as language
Than spattered like a lettuce and mayonnaise language.

Decidedly Thomson had arrived. For a few months he was the most publicized composer in the world. But to his
great astonishment he discovered that all the publicity could not get him a fifty-dollar lecture engagement. He cast his lines upon the waters; not a nibble. *Four Saints in Three Acts* closed after a four-week run. On April 2 it returned to the Empire Theater for a brief engagement, closing in twelve days. A month or so later Thomson returned to Paris, to recuperate, admire his press clippings, and compose more music.

**The road from Kansas City to Paris**

Even those who can see no obvious traces of the Midwest American background in the Virgil Thomson of today grant that such works as the *Hymn Tune Symphony*, *Louisiana Story*, *The Mother of Us All. Filling Station*, and the Cello Concerto stem from an American bourgeois philosophy. Thomson came to this through heredity and environment. His forebears were primarily farm people. One side of the family was Scottish, the other Welsh, and both had been early settlers in America. Baptists for generations, they had, over a period of three hundred years, settled in Missouri by way of Virginia and Kentucky. Thomson’s parents were in modest middle-class circumstances. His father, Quincy, married May Gaines in 1883. Their first child, Ruby, was born in 1885. Another child died young. Then came Virgil, in 1896. Quincy Thomson originally owned a farm, but sold it and made his home in Kansas City, where he worked on the cable cars for a while and then took a post-office position. He held that until the end of his life, in 1943. Neither parent was musical. Quincy, indeed, was all but tone deaf.

Virgil went to school in Kansas City, was graduated from Irving School in 1909 and from Central High School in 1914. All during his schooling, he took piano lessons. His first thorough piano instruction came from E. Geneve Lichtenwalter, one of the most respected teachers in Kansas City. At the age of twelve he also started to play the organ, and soon began to earn money as assistant to church organists at services.

When he left Central High there was no money for college, and in any case there was no college in Kansas City. For a while Thomson held various church positions, gave piano recitals (including regional tours) with singers, and gained a good facility for sight-reading in addition to a knowledge of the potentialities of the voice. Then, in 1915, a college was established in Kansas City—the Polytechnic Institute (it is now known as the Junior College). Thomson promptly enrolled.

War broke out while he was at Polytechnic. After a series of comic-adventure trying to get overseas, Virgil found himself in New York, a second lieutenant, clutching sailing orders. But the war ended before he was shipped out. He went home with a reserve commission, got his diploma from Polytechnic, and headed for Harvard.

Thomson arrived in Boston in August of 1919, and entered the college when the semester started. One of the first things he did was to obtain a position as church organist. After his first year, Thomson supported himself entirely on scholarships, organ playing, and concert engagements. He enrolled for a full complement of music courses, plus some nonmusical ones. He also studied organ privately, and he sang in the Harvard Chapel Choir and the Harvard Glee Club. Thomson and Archibald Davison, the director of the Glee Club, got along very well, and he soon became Davison’s assistant. In his second year of college, Thomson in addition became assistant to Edward Burlingame Hill, at that time the acting chairman of the music department.

In the spring of 1921, one course short of a degree, Thomson went to Europe with the Glee Club. He also took along with him the John Knowles Paine Travelling Fellowship, granted with the understanding that Thomson would come back and finish the work necessary for his degree. The Glee Club, directed by Davison, toured Europe. In Italy, Davison became ill and Thomson conducted a few concerts. When the tour ended, in the autumn of 1921, and the boys went home, Thomson stayed on, looking for a composition teacher. He found one in Nadia Boulanger. It was Melville Smith who introduced the two. Smith (also a Harvard man—class of 1920—and later director of the Longy School of Music) and Aaron Copland were at the time Boulanger’s only American students. This was a state of affairs not destined to last long.

Nadia Boulanger turned out to be the tutelary genius of an astonishing number of post-war American composers. Copland and Smith were not the first to study with her. Before 1914, Marion Bauer had met her in Paris—Boulanger was just out of school—and they had traded lessons: English for harmony. After Copland, Smith, and Thomson came the deluge. Even a partial list of the names is incredible: Robert Russell Bennett, Arthur Berger, Easley Blackwood, Marc Blitzstein, Mark Brunswick, Elliott Carter, Theodore Chanler, Israel Citkowitz, Ulric Cole, Nathaniel Dett, David Diamond, John Duke, Herbert Elwell, Irving Fine, Ross Lee Finney, Elizabeth Gest, Richard Franko Goldman, Alexei Haieff, Roy Harris, Andrew Imrie, Gaël Kubik, Normand Lockwood, Douglas Moore, Walter Piston, Bernard Rogers, Harold Shapiro, Elie Siegmeister, Louise Talma, Joseph Wagner, and Allan Willman. This state of affairs not surprisingly gave rise to the expression: “Every town in America has two things—a five-and-dime, and a Boulanger pupil.” Boulanger, when a student at the Conservatoire, had taken...
first prizes in counterpoint, fugue, organ, and accompaniment. In 1908 she had won the second Grand Prix de Rome with her cantata *La Sirène*. Composer, pianist, organist, conductor, teacher, theorist, Boulanger was and is one of the great all-around musicians of the century.

This, then, was the woman Thomson selected as his guide. He promptly got himself a scholarship at the École Normale de Musique, which enabled him to study organ with her. He also took private lessons in counterpoint, harmony, and composition at her home. There was a residence hotel at 20 Rue de Berne, not far from where she lived, and Thomson took a room there. It was not too respectable a place, he soon discovered, but it had its advantages. He could practice all night without disturbing anybody, because all the other tenants were out practicing their even more ancient art elsewhere.

Thomson reluctantly returned to Harvard in the fall of 1922 to complete the work for his degree (he was graduated in 1923, but the degree is dated as of the previous year, and he is thus of the class of 1922). While finishing his work he obtained, through Davison, the position of organist in King's Chapel, Boston, one of the oldest and richest churches of the city. At graduation his Paine Fellowship was not renewed, but Walter R. Spalding, the chairman of the music department, recommended him for a Juilliard Fellowship. This carried with it a stipend of $1,500, and Thomson promptly purchased a ticket for France. After some reflection, however, he decided first to remedy some deficiencies in his musical background, and he went to New York instead, where he studied conducting with Chalmers Clifton and composition with Rosario Scalero at the Mannes School. When the fellowship expired, Thomson returned to Harvard and spent the winter of 1924-1925 as an assistant in the music department. He was bored and restless. Paris was calling.

All during this time he had been contributing to magazines. During his first winter in Paris he had sent articles to H. T. Parker of the Boston Transcript. Among them was an excited review of a Koussevitzky concert that aroused so much interest that the Boston Symphony sent a couple of ambassadors abroad to survey the phenomenon. Their report was such that Koussevitzky was engaged to replace Pierre Monteux when the latter's contract expired. In New York, Thomson had gone to see H. L. Mencken. "I'm only a kid fresh out of college but I can write," he told the startled editor of the American Mercury. "What kind of musical articles do you want?" Mencken was impressed. They mulled over some ideas, discovered a mutual interest in jazz, and the next day Mencken received an article that he used. A little later some friends working for Condé Nast got Thomson to write an article for Vanity Fair. Frank Crowninshield, the editor, liked what Thomson had to offer, and the latter became a steady contributor to the magazine. Thomson already wrote in much the same style for which he became celebrated in his maturity. If anyone can be called a model for his literary style, Thomson has said, it is Mark Twain, whose books he had near-memorized in his youth.
By the end of the summer of 1925 Thomson had saved some money. In the fall he set off for Paris, automatically obtaining a scholarship from the Thursday Morning Musical Club of Boston. He went with a friend, the poet Sherry Mangan. He was twenty-eight years old, had $700 in his pocket, and went over as a young composer about to make his way in the world. He was to remain in Paris for the next seven years.

Dada, Gertrude Stein, and creative self-discovery

During Thomson's years in Paris (counting the earlier 1921-1922 episode) there was an unparalleled concentration of artistic genius making an unparalleled amount of artistic to-do. One would have to go back to the Romantic outburst of the 1840's to find anything like it. Most of the world's great musicians made Paris their headquarters. Satie, Ravel, Les Six, Stravinsky, Prokofiev, Diaghilev and his company—all were active. Such painters as Béard, Tchelitchew, Picasso, Gris, Léger, Braque, Picabia, Ernst, and de Chirico were in full production. James Joyce was living in Paris; so, off and on, were Ezra Pound, Eliot Paul, Ford Maddox Ford, Sherwood Anderson, Ernest Hemingway, Kay Boyle, Katherine Anne Porter, Louis Aragon, André Breton, André Gide, Max Jacob, Jean Cocteau, Eugene Jolas, and the transition people. Gertrude Stein was holding court. And then there was Dada. The Dadaists had given way to Surrealists, but Thomson's first visit had coincided with the height of Dada, and the movement had made a great impression on him.

Dada, as outlined by Eugene Jolas, was born in Zurich in 1916 when Hugo Ball, a German poet, Tristan Tzara, a Franco-Romanian poet, Hans Arp, the Alsatian poet and sculptor, and Richard Huelsenbeck, a German poet, along with a few others, gathered at the Café Voltaire for readings and lectures. Huelsenbeck and Ball found the word "dada" in a German-French dictionary. It is a child's word for a hobbyhorse. (Savants since then have indicated a good many additional meanings for the word.) "Let's take the word Dada," Huelsenbeck has said he said. "It's just made for our purpose. The child's first sound expresses the primitiveness, the beginning at zero, the new in our art. We could not find a better word." In Paris the official debut of Dada took place on January 23, 1920, and Tzara in his Memoirs of Dadaism describes the occasion.

"I read aloud a newspaper article while an electric bell kept ringing so that no one could hear what I said. An attempt was made to give a futuristic interpretation to this act, but all I wanted to convey was simply that my presence on the stage, the sight of my face and movements, ought to satisfy people's curiosity and that anything I might have said really had no importance."

Dada was not as anarchistic as it seemed. It was a determined, if at times adolescent, revolt against the shams and stereotypes of European culture. (Dada has returned, recently, in the John Cage and Karlheinz Stockhausen groups; the Stockhausen Originale, done last September in New York, is a direct descendant of Tzara and his group, Plus ça change . . .)

After a while the Dadaists began to fight with each other, and Breton rounded up a number of them to form the Surrealist movement. But Thomson had seen Dada for what it was, and he was in full agreement. Writing in the May 1925 Vanity Fair, he claimed for satire the critical function of defining what is essential in style. "And it acts as an admirable corrective to pretense. Once start poking fun at the other fellow and eventually you will be compelled in self-defence to poke fun at yourself. The movement known as Dada was exactly such a joke. 'Art is bunk,' announced the Dadaists. 'Music is bunk. Literature is bunk.',"

Thomson was to adhere to this anti-bunk attitude. "With him there might be pose but never bunk," Samuel Barlow once pointed out in Modern Music. Thomson was interested to note that the composers of Les Six also were attracted to the Dada aesthetic. In 1921 Thomson had met Milhaud and the others at the famous Boeuf sur le toit. Satie he met a few times but never knew intimately. He knew everything of Satie's that had been published, though, and greatly admired his music. He had analyzed the Frenchman's work in a 1925 Vanity Fair article.

"Satie is, in fact, of living French musicians, the most delicate, frivolous (if you will) and precise. With true French economy he has reduced both notes and noise to an irreducible minimum. He writes neither to inflame the listener nor to seduce him, but simply to clarify a text or an idea." Satie always remained one of Thomson's idols, and years later, in a Herald Tribune article, Thomson further explored the nature of Satie's contribution, which he called "the only twentieth-century musical aesthetic in the Western world. Schoenberg and his school are Romantics . . . Of all the influential composers of our time—and influence even his detractors cannot deny him—Satie is the only one whose works can be enjoyed and appreciated without any knowledge of the history of music . . . They are as simple, as straightforward, as devastating as the remarks of a child. To those who love them they are fresh and beautiful and firmly right."

On his return to Paris, in 1925, Thomson went to Boulangér for advice in composition, but gradually withdrew and never again took lessons from anybody. After his scholarship and his $700 disappeared, he was, for a long time, notably lacking in money. He supported himself by occasional commissions, by borrowing (but not
At right: snapped in the spring of 1918 in New York City, Virgil Thomson at twenty-two as a cadet in the U. S. Army Air Force.

Below: four young American apprentice-composers in Paris—from left to right, Virgil Thomson, Horlbour Elswell, Walter Piston, and Aaron Copland—pose for a 1925 group photograph in the petit salon of their teacher, Nadia Boulanger. Thomson's masterly Sonata da chiesa, 1926, was the last work he submitted to her.

Above: circa 1950, Virgil Thomson and the late conductor Fritz Reiner call on soprano Gladys Swarthout, an old high-school friend of Thomson's.

At right: the composer with H. R. H. Queen Elizabeth of Belgium, photographed in 1956 at the steps of the Queen's palace in Stuyvenberg.

Below: at an informal 1936 get-together in New York, composer Thomson with poet John La Touche (at right) and writer-composer Paul Bowles (at left, wearing a bull mask). Below left: a penny-arcade snapshot (from New York's 42nd St. in the early 1910's) of composer Thomson and conductor Leonard Bernstein.

Above: in a public square in Nice in 1947, Virgil Thomson is decorated as a Chevalier of the Legion of Honor by General Georges Spielmann, then Colonel of the First Moroccan Regiment. The band played French and American national anthems.

from his family, to whom he sent cheerful word he was doing just fine), by living with friends, by obtaining temporary patrons, by spending almost nothing. He could have made things considerably easier for himself and his friends by writing for Vanity Fair, but he was determined to make his way as a composer and only as a composer. This stubbornness is an important part of Thomson's makeup, and one must understand it to understand him. He confidently faced poverty and was willing to sacrifice everything to attain his goal. It should not be forgotten that Thomson was already a highly qualified musician. Paine and Juilliard fellowships were not issued for nothing. In the United States, Thomson could have taught at Harvard and become a professor; he could have become a choral conductor, an organist, a musical executive, a successful literary man. This is not conjecture. All this was his, had he wanted it. He also had the musical equipment as a composer to make as sensational a splash as had Antheil, Ornstein, or any of the bright young men of the day. On all this he deliberately turned his back, feeling that there was plenty of room for development and artistic maturity. He consciously held himself back until he believed that his true idiom, for better or worse, had emerged.

After much dashing here and there in Paris, Thomson took an apartment (which he still maintains) at No. 17, Quai Voltaire. There he lived, as a friend has written, "on a small allowance and in impeccable elegance. . . . Monastic austerity when necessary, but shirts and suits from Lanvin whenever possible." Bravig Imbs, a novelist and biographer who lived in Paris, described Thomson's studio as a room "with a great expanse of yellow-curtained glass but the panes were too high up on the wall to look out of. Below them was a little door, about a foot square, which when opened, showed just a glimpse of the great grey Louvre, a portal or two, like a picture. It was quite a lovely room, with a magnificent Béارد hanging over the piano and some of Maurice Grosser's sensitive still-lifes on the opposite wall; at the head of the balcony stairs two of Kristians Tonny's fantastic spirited drawings and in the alcove below, one of Hans Arp's amusing bas-reliefs."

Up to 1925, Thomson's largest piece had been the Sonatina breve. His first really important Parisian work, the Sonata da chiesa, was finished in 1926. Thomson calls it "my hang-up graduation piece in the dissonant neo-baroque style of the decade." It was played in Paris in 1926 on a program that included works by Copland, Piston, Elwell, and Antheil. Antheil, a celebrity by virtue of his piano playing and his Ballet Mécanique, had become one of Thomson's closest friends, offering him musical encouragement when it was most needed. Thomson summed up the results of the 1926 concert in a letter: "I enclose a program of last night's concert. It was apparently a grand success. Lots of important musical people there, I had the honor of having my piece whistled at. By all odds the best were George Antheil's quartet and my Sonata. But everything was of some real interest." Whistling from a French audience definitely does not indicate approval; but Thomson, who is of the opinion that a strong work will cause a strong reaction, was content.

He entered the Stein circle early in 1926; he was taken there by Antheil. Stein had been one of Thomson's great enthusiasms in his college days. Avery Claffin, who met Thomson when both were at Harvard, remembered his excitement—before his return to Paris—over some Stein texts he had set, vowing that he would meet her on his next trip back. Stein ran her house, on the Rue de Fleurus, on a rigid basis. It consisted of a large room built as a painter's studio, on the ground floor of a courtyard, with a little apartment adjoining. There was much party-giving. Stein never saw anybody before 4 p.m., because the preceding hours were reserved for work, if she felt like it. After 4 p.m., friends were permitted to call. There was nothing in the least Bohemian about these afternoon affairs. Almost Victorian etiquette was observed. Picasso, Tchelitchew, Eli Lamach, Elliot Paul, Bernard Fay, René Crevel, Tzara, Imbs, Georges Hugnet, Juan Gris, Christian Béard, and Kristian Tonny, among others, were always welcome. Many were Thomson's close friends. Occasionally there were quarrels. Thomson at one time was to find himself in the middle of one between Stein and Hugnet, with Picasso and Jacob cheering wildly from the sidelines. The punishment was excommunication, for a while, for both Thomson and Hugnet.

Stein made no pretense at being a musical connoisseur. Her companion, Alice Toklas, knew much more about music. According to Imbs, Toklas at first did not like Thomson. "She realized that Thomson could be one too many for her in any battle of wits, that he could whip out

A 1940 Herald Tribune photo of the paper's new music critic.
found in Schumann (Carnival), Elgar (Enigma Variations), Couperin, and others. Thomson creates his portraits like a painter. He seats his subject, carefully looks him over, takes a sheet of music paper and starts "sketching" (he does most of his composing away from the piano). As he studies the sitter, he hears music and writes it down. It is almost an automatic process, though done with a completely controlled mind. Each portrait is done at one sitting; if it does not flow right out, easily and naturally, Thomson puts it aside. Most of the Portraits are, naturally, of friends and acquaintances, but Thomson has no set rule and will seat complete strangers if he thinks their faces are interesting.

All of Thomson's theories of prosody were put to the test in 1927. He had said to Stein, "Why don't you write me an opera libretto?" They chose a subject, and Stein handed him the libretto of Four Saints in Three Acts in June. Thomson did not tamper with the libretto at all, and even set the stage directions to music. He says that the work came out an oratorio about an opera. At about the same time, he finished the Hymn Tune Symphony, which was started in 1926. This work was far different from the Sonata da chiesa. It amounted to a volte-face from the modern school, and Thomson felt better after completing it. He had reached the opinion that dissonant writing had gone as far as it could go, and that one could only expect diminishing returns from that point on. The Hymn Tune Symphony was an experiment with a dissonant texture weaving in and out of almost diatonic harmony.

Not long after the Hymn Tune Symphony, Thomson decided that he needed more experience with strings, and between 1929 and 1932 he composed a series of string works—two quartets, a violin sonata, and the Stabat Mater. With this concentration on string writing came a change in musical style. Strings do not easily adapt themselves to abrupt dissonance, Thomson felt, and the part-writing necessarily leads towards chromaticism. He describes this shift in his style of composition as the transition from the Four Saints do-mi-sol style into a rather chromatic do-mi-sol style.

In December, 1932, Thomson came to America to make arrangements for the Hartford production of Four Saints. He returned to Paris to score the work, came back again to supervise the rehearsals and performance, and from that time on was a fairly frequent transatlantic voyager. In 1936 he scored his first film, The Plow That Broke the Plains, with Pare Lorentz; and, during the WPA days, he and John Houseman worked together on the Theater Project. Houseman, a wheat broker turned playwright-producer-director, had previously worked with Thomson on Four Saints, and they had become close friends. Engaging Orson Welles as director, Thomson and Houseman opened the first Federal Theater, a Negro group, with the performance of a play named Walk Together, Chillun. At a 1948 Louisiana Story recording session, conductor Eugene Ormandy sits at the center of the control panel. Film director Robert Flaherty is at his left, composer Thomson at top right.
Their second production was Macbeth, for which Thomson composed the music. He also composed the music for a Broadway production of Leslie Howard's Hamlet, made a little money, and went off to Paris. While overseas he was released from the Theater Project. He returned to New York, composed the score for another Lorentz film (The River), wrote the incidental music for another Broadway production (Antony and Cleopatra), and composed the ballet Filling Station for Lincoln Kirstein's Ballet Caravan.

Thomson also had been contributing steadily to Modern Music, and his articles had attracted attention. Publishers had asked him to write a book. In 1938 he approached the publishers and got a $1,000 advance from Wm. Morrow & Co. He hastened to Paris to spend the money, then sat down to write The State of Music (published in November, 1939). War had come two months later, but Thomson decided to stay in Paris despite calls from Lorentz and Houseman, both of whom wanted Thomson for various projects. Arthur Berger, the composer and critic, who was studying in Paris in 1939, decided to leave while he could. He spoke to Thomson, and Thomson wouldn't think of leaving his beloved city. "Aren't you going to stick around and see the fun?" he wistfully asked. Thomson was there until nearly every other American had left. About two days before the Germans entered the city, Thomson decided he couldn't help Paris any more, and managed to get on one of the last trains to the south of France. Still unable to wrench himself away, he spent about two months near the city of Pau. From there, his money gone, he cabled for a loan, took a train to Lisbon and a ship to New York. He arrived, in debt, in December.

"...respected above all other music critics..."

The next phase of Thomson's career started almost immediately. He was offered the post of music critic on the New York Herald Tribune. For that he could thank The State of Music and, indirectly, his Modern Music articles. His first piece for the latter had appeared in the January, 1932 issue; it was a study of Aaron Copland, assigned to Thomson by the editor, Minna Lederman. When Miss Lederman read it she was startled, and her first impression was that she did not like it at all. Then she read it again and changed her mind. Thomson wrote in a style new to her, and far different from the styles of other writers on modern music. Thomson's articles ran from 1932 to about 1940, the most brilliant period of the magazine, and Miss Lederman regarded him as the most brilliant and daring of her writers. Style, both literary and musical, seemed to be an obsession with him.

Lawrence Gilman, the respected music critic of the Herald Tribune, had died in the fall of 1939, and the paper was looking for a successor. At that time Ogden Reid was the editor, and he was in the habit of consulting Geoffrey Parsons, the chief editorial writer, for advice whenever there was a vacancy in the cultural departments. Parsons one day happened to be talking with Alexander Smallens, who had conducted Four Saints, and Thomson's name came up. Parsons managed to meet Thomson, had a few chats and read his prose, and was especially fascinated by The State of Music. Then and there he made up his mind. "After all, it's a writing job, and Virgil wrote like an angel. So we hired him. It's as simple as that." Thomson at first was a little hesitant, but after being assured that he would have all the freedom he wanted, short of libel, he decided to go ahead. His first review appeared on October 11, 1940.

Thomson made no secret of his musical likes and dislikes. He said what he thought in clear, brilliant prose, and started off by jolting quite a few people who were not accustomed to being jolted. The first two or three years were rather stormy. Mail response, to which a newspaper is always hypersensitive, was divided. Thomson seemed to have an unprecedented ability to arouse furious reactions, and among those he infuriated were the sponsors of what he called The Music Appreciation Racket. To them, the German tradition and The Fifty Pieces were the sacred writings. Anybody who would dare question their validity would necessarily have to be an atheist, a heretic, a communist. Toscanini was at that time among the eternal verities, and Thomson's by no means flattering estimate of the conductor called forth some blazing letters, of which the following is typical: "At a time when you were still unable to tell a treble clef from the key of W. C. (I wonder if you are able to do it now) Mr. Toscanini has been a unique artist. We know from experience that dogs prefer raising their legs in front of the most beautiful statues."

Very important people, including a few prominent artists whose feelings he had ruffled, tried to get Thomson discharged. There was a secret meeting of a group of concert managers to see what could be done about the situation. At least one advertiser in the concert-management business threatened to remove his advertising, whereupon a much bigger advertiser—a department-store executive—offered to match line for line any advertising the Herald Tribune lost because of Thomson. The paper received an extraordinary amount of mail on the subject of its new critic, and it was thoughtfully noted that among the readers who sent glowing letters of praise and thanks were prominent authors, playwrights, musicians, and even a few admiring fellow critics.

Thomson could be ruthless, just as he could be contradictory and moody. "Sometimes he's as difficult as hell," complained one of his Herald Tribune associates.
Nevertheless, he was respected above all other music critics by the modernists, even if some had the feeling that he did not like "serious" music. The feeling was shared by that portion of the public disturbed and annoyed by his pronouncements on Brahms, Wagner, Sibelius, Tchaikovsky, or Rachmaninoff. A few analysts of music and criticism, moreover, did not like him for his "capriciousness." They felt he was overly biased where French music was concerned, sometimes letting his emotions govern his judgment.

From his first day in office, Thomson made it a point to answer every letter he received, and he received thousands. His replies—Thomson has kept all his mail—give a more comprehensive picture of his critical theories than any other source. They fully define, for example, his ideas about what a critic should be. All critics get letters from aspiring youngsters who want to join a newspaper critical staff. Thomson discouraged most of them. "I do not encourage critics for the Herald Tribune staff," he once wrote, "who are not trained musicians. I realize that my standards in this matter are considerably more severe than those observed on many other papers. If you have no talent for music, just go on enjoying it in whatever way you are able to; but don't try to make a profession out of it. Writing music criticism is a branch of the profession, like any other." But sometimes a really bright letter would prompt Thomson to investigation, and he tried out one or two youngsters.

Correspondents, irritated by Thomson's use of musical terminology, sometimes wrote to him demanding to know, exactly, to whom he thought he was addressing his column. "My column," he told one such inquirer, "is intended for anybody who cares to read it. When I explain a technical point I try to do so in plain language, avoiding jargon as much as possible. I do not hesitate, however, to engage in technical analysis in order to make my point convincing. In that case I count on the musicians to understand, and the others to give me credit for having explained something whether they understand it or not."

This was point at which Thomson hammered again and again. In a letter to a student in the New England Conservatory, he said it thus:

"A critic is responsible primarily to himself. To his readers he owes honesty. To performers and composers he owes honesty and the observance of the customary journalistic amenities. By these I mean a certain courtesy of tone no matter what the opinion expressed may be... Sometimes one alters an opinion. In this case loyalty to the public and to the artist involved demands a frank statement of the alteration... In all cases one should try to be fair; but one does not have to be right."

Thomson had elsewhere said, to a member of the Opera Guild, "Perhaps criticism is useless. Certainly it is some-
times inefficient. But it is the only antidote we have to paid publicity."

With Thomson's popularity and influence as a critic—
The Musical Scene, The Art of Judging Music, and Music Right and Left— assembled the best of his writing in book form—came a demand to hear his music, and the number of Thomson works in performance mounted. His Ten Etudes (1943), The Seine at Night (1947), Wheat Field at Noon (1948), and Louisiana Story (1948)—this is a suite taken from the Robert Flaherty film and is among

In 1940 Thomson requested a cover for a private edition of La Valse Grégorienne from his friend Pablo Picasso (of whom Thomson had done a celebrated musical portrait). Picasso found the idea so agreeable that Thomson had second thoughts. "I saw my little Waltz,” he says, "being swamped by the power of the usual Picasso production, so I asked him to confine himself to lettering.” Picasso complied, but the question remains whether the cover above is anything less than overpowering.

1956 he wrote an article for the New York Times that expressed his feelings while he had been thinking about the subject of his new opera:

"The nineteenth century was a rare time in history, when great issues were debated in great language. As in the Greece of Pericles and Demosthenes, in the Rome of Caesar and Cicero, in the England of Pitt and Burke, historical changes of the utmost gravity were argued in noble prose by Webster, Clay and Calhoun in the Senate, by Beecher and Emerson in the pulpit, by Douglas and Lincoln on the partisan political platform. These changes, which became burning issues after the Missouri Compromise of 1820, dealt with political, economic, racial and sexual equality. And the advocated reforms—excepting woman suffrage—were all embodied in the Constitution by 1870. In fifty glorious and tragic years the United States grew up. We ceased to be an eighteenth-century country and became a twentieth-century one. Surely, it had long seemed to me, surely somewhere in this noble history and in its oratory there must be the theme, and perhaps even the words, of a musico-dramatic spectacle that it would be a pleasure to compose.”

It was Stein who decided to make Susan B. Anthony and feminism the theme of the libretto. She read everything she could about the subject and about nineteenth-century history. But, being Stein, she wrote a libretto that twisted chronology inside out, inserted an element of

With the poet Georges Hugnet, Thomson in 1929 translated ten prose portraits by Gertrude Stein into French—among them one of himself. Several artists contributed illustrations to the book, Christian Béraud's drawing (above) recalls Gertrude Stein's opinion that Thomson resembled the Roman poet Virgil.
fantasy, used words as they never had been used before, and suffused the action with a topsy-turvy quality that, to one who has any sympathy with the Steinian style, has incredible charm. Through her apparent baby talk comes an unusual degree of life and character, especially in the figure of the heroine. (And there are those who see a good deal of Gertrude Stein in the Susan B. Anthony that Stein conceived.) In a conventional sense, the libretto is plotless, but it has point, and some of it is comedy of the subtlest and highest order.

Thomson must have had a wonderful time setting it. His "white key" writing is likewise a sort of sophisticated baby talk (a contradiction, but there it is) that goes perfectly with the words. In many sections of The Mother of t's All Charles Ives comes to mind, though Thomson could not have known much of Ives' music in 1947. But, like Ives, Thomson went back to nineteenth-century musical elements. Kathleen Hoover, in her biography of Thomson, has summed up these evocations: "The intoned sermon, the political rallying song, the sentimental ballad, the parlor solo on the piano, the Gospel tune in Salvation Army band style, together with original tunes without nineteenth-century American flavor, are all put to psychological uses." But there any resemblance to Ives ends. Where Ives was aggressively dissonant and polytonal, Thomson deals mostly in consonances; and where Ives was rough-hewn, Thomson is sophisticated and polished.

The Mother of t's All is not to everybody's taste. But it is a completely original score, a deeply moving one, and for its admirers it occupies a unique place in music. The work, though, has never taken hold. Occasional performances come up (the most recent in New York was an inept concert performance last season), but the trouble is that both text and music demand from the listener a degree of sophistication (literary and musical) that audiences as a whole do not have. The chances are that The Mother of t's All will remain adored by a relatively small group of connoisseurs and unknown to the general public.

Thomson's influence on American critical writing has been widely mentioned. Less has been written about his influence on American composers. It was an influence that at one time had a great deal of force. In recent years, though, the young composers have been moving in quite another direction—to the Schoenberg-Webern axis, to the neo-Dada of Cage and Stockhausen, to aleatory music. Total dissonance is now the rule in the avant-garde. But twenty-five years ago few would have guessed the turn music was to take.

Aaron Copland, for one, has freely admitted that he was influenced by Thomson. Thomson, he says, is more versatile musically than most people of the 1920's would have thought. It was the simplicity of Thomson's music that first attracted Copland. It was "plain and honest, with no fanciness for the sake of being fancy." Copland has also said that he had been trained to believe that form was the most important thing in music. Thomson demonstrated to him the charm of a relaxed, less tightly constructed style of composition. It may be more than coincidence that after Thomson showed that "American" could be handled, in such works as the Hymn Tune Symphony and Filling Station, Copland switched from complete abstraction to the music that brought him his greatest fame—El Salón México, Appalachian Spring, Billy the Kid, Rodeo, and the other works of his "American" period.

There is yet another thing that Thomson may have handed down—a sense of business. "He's got a lawyer hidden somewhere in him," Copland has said, admiringly. "He adores fighting over clauses and knows the copyright laws inside out." An executive in a concern that has published Thomson's music says that Thomson is cooperative as long as he understands why certain things are done in a certain way. Once matters are thoroughly explained to him, he is satisfied. "But," adds this executive, "he is constantly making AA's"—author's alterations—"and that can drive a publisher mad." Radio and phonograph executives also attest to Thomson's legal acumen, and certify that his knowledge of financial matters is exemplary.

So is his knowledge of cooking. Thomson is renowned as an epicure. French food, like French cooking, is one of
his specialties. "His dinners are positively ceremonial," an awed friend has said. Another old friend has stated: "I am a French lady. Virgil is one of the few persons in the world I will trust with cooking. He knows every trick! He appreciates! He invents!" Thomson used to put his gastronomic knowledge to use once in a while in his criticism. When the New York Philharmonic played Manuel Rosenthal’s Musique de table, Thomson, vastly interested, devoted a long review to a detailed discussion of the composer’s cuisine, which included matelote d'anguilles, quenelles Lyonnaise, coq au vin, and fromage de montagne. Minna Lederman recollects that during the period he was writing for Modern Music, Thomson would occasionally insert into an article a dissertation on how to cook mushrooms, or whatever culinary secret happened to be on his mind. She gladly printed every one of them.

To the surprise of many people, Thomson left the Herald Tribune in the fall of 1954. It was not a capricious move. Thomson does very few things capriciously. "I’d enjoyed it a good deal and then I discovered I wasn’t enjoying it so much. I had reviewed all the artists there were and all the kinds of music there were. Anyway, things were changing at the Tribune. I got out before my gang was all gone—Geoffrey Parsons, George Cornish and the rest. Do I miss it? No, nothing but my secretary. I had a lovely time for fourteen years, and I left while my public was still enjoying me."

Since then, Thomson has done very little prose writing—a few magazine pieces, a few literary odds and ends. But his memoirs, a big work that will take his reminiscences up into the 1950’s, is scheduled to be published by Knopf next year. And he composes prolifically. During his last years on the Herald Tribune he finished his Cello Concerto, Campion Songs, and Flute Concerto. Since 1954 he has composed a Mass, the second volume of his Etudes, incidental music for quite a few shows (including The Grass Harp on Broadway and five Shakespeare productions in Stratford, Connecticut), several film scores, and the important Requiem. Two of his most recent works are the Feast of Love, for baritone and chamber orchestra, which had its premiere at the Coolidge Festival last fall in Washington, D. C., and "a sort of concertino for harp, percussion and strings" for the Madrid Festival. The text of Feast of Love, Thomson’s English translation of the late Latin poem Perlegilium Venetiis, is being published in Art and Literature, a Paris review.

Today Thomson, who looked like a combination late-Roman emperor and kewpie doll in his Herald Tribune days and now looks like a prosperous older version of the same, is a quiet observer of the scene. He is content to settle back, compose his music and, more or less quizzically, look at what the younger generation is doing.

Not long ago he was in a reminiscent mood.

"We had a lively group in the 1930’s," he said. "The leaders were Aaron, myself, Harris, Piston, and Sessions. I was the first of them to branch out—the first to do a ballet score, the first to do an opera, and first to do films, the first to enter the theater. The five of us successfully invaded all the aspects of music, opening up the whole field in America."

He is not happy about the turn that music has taken.

"The twelve-tone power group is so entrenched that it is an Establishment in itself. And in the new, far-out world, Europe is stronger than anybody had expected it to be. The only real world leader in the United States is John Cage, though the European boys twisted his arm and took the credit. I would say that the real world leader is Pierre Boulez, with some comic relief in the form of Stockhausen and sentimental relief in the form of Nono. Feldman and Brown in the Cage group are good. The rest of the American far-out is very pipsqueakly. This applies to electronic music in its whish-and-whoosh period. The U.S. has not caught up with the European far-out."

When Thomson says "power group" in relation to the twelve-tone composers, he means power group. And he does not especially like twelve-tone music. "Audiences were walking out on it forty years ago, and they still are. The trouble with twelve-tone music is that it lacks intervallic relationship and is out of tune. The ear will not adjust to a piece without tonal structure. There are no referent points. It is a bath of sound without pleasure. But they write it. It’s music of the Common Market, designed to win prizes and competitions, all geared to the German power structures. What with radio stations and some seventy publishers, three of them world-powerful, Germany is now running a lot of the world’s music. But the one thing German composers dare not do in a divided Germany is to write German music. The composers there all aspire to a neutral, international New-Europe kind of music. This Germano-European idea has washed over to America. The establishment of an American school is, for the present, sunk."

Thomson seldom goes to concerts these days.

"My tendency is to believe that there is far too much music in the world, and we are inundated to a point where nobody can really hear music any more. No cultivated person will go unless there is some gimmick. Do you know who goes to concerts these days?"

Thomson got up, let his lower lip droop, bulged his eyes, and put an abstracted stare in them.

"Addicts! Only addicts! You don’t see the literary people there. The whole intellectual life has gone out of it, and the twelve-tone stuff is for musicians only."

He leaned back, comfortably.

"I know a lot of people feel I’m an anachronism," he said, "but I don’t have to keep up with the fashion. Fashions get terribly official, and then they have a habit of dying on you, you know."

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A THOMSON DISCOGRAPHY, SELECTED BY DAVID HALL

Although Virgil Thomson has been composing in greater variety than any other American composer since the 1920's, it was not until the mid-1910's that some of his works began to find their way onto discs. Recorded Thomson began with the first Stokowski version (Hollywood Bowl Symphony) of the suite from the score for the documentary film The Plow That Broke the Plains (RCA Victor) and the 78-rpm discs (Thomson leading the Philadelphia Orchestra) of Fire Portraits (Columbia). Shortly thereafter followed the Thomson-conducted—but abridged—version of his classic setting of Gertrude Stein's opera-text, Four Saints in Three Acts (just reissued as RCA Victor LM 2736—see page 64, March issue of HiFi/Stereo Review).

Some three dozen Thomson works have been recorded thus far (including those scheduled for release by HiFi/Stereo Review), but only about two dozen are currently available. A selection from these, however, reveals that Thomson is something very different from a sophisticated, Parisian-expatriate epigone on the one hand or a primitive American regional painter on the other. Like the music of Charles Ives, the music of Virgil Thomson has the quality of a diary, reflecting an intellectually rich and varied life: the memories of his boyhood in and around Kansas City (the quotes from hymn tunes and folksongs, not to speak of ironic recollections of the piano style of Louis Moreau Gottschalk); his associations with the musical and artistic monde of Paris (the many works and individual movements composed in an epigrammatic cosmopolitan style); and his long personal associations with vastly stimulating professional colleagues in all the arts and with knowledgeable and sensitive patrons (the more than one hundred musical portraits composed during actual sittings).

Also, as with Ives, the music of Virgil Thomson derives not only from immediate experience, but from a vast accumulation of remembered tunes, polyphonic devices, and harmonic textures that become transmuted according to the needs of any given occasion. Thus we find the tango movement of the highly cosmopolitan Sonata da chiesa (HiFi/Stereo Review Editorial Recording L165) turning up as part of the ostensibly ultramodern Filling Station ballet (Vox 9050). In common with Ives and J. S. Bach, Thomson has had no qualms about turning earlier works to new and sometimes more effective uses.

Knowing and loving such popular film-score masterpieces from Thomson's pen as Louisiana Story (Epic BL 1147, LC 3809, Decca 3207 or 9616), The Plow That Broke the Plains and The River (Vanguard 2095, 1071), many of us may tend to think of his music as gorgeously homespun. But those who wish to penetrate more deeply into the craft and substance of Virgil Thomson's creative world should not only immerse themselves in Four Saints, but also in those works that reveal his austere aspect, such as the Mass for Two-Part Chorus and Percussion, 1931 (Cambridge 411); the Antiphonal Psalms, 1922-1924 (Overtone 2); and his devastating contrapuntal Variations on Sunday School Tunes for organ, 1927 (Counterpoint 522). One does not ordinarily associate Thomson with serial composition, but what is probably his most powerful instrumental masterpiece is based on a tone-row—the 1949 Solemn Music for band (Mercury MG 50081).

Regrettably, much of Virgil Thomson's finest music has either not been recorded at all (The Mother of Us All in its complete operatic version, for which the Suite recorded by Columbia is a very poor substitute), or else has been withdrawn from circulation in its originally recorded form. Surely Columbia should reissue the celebrated Stabat Mater (to Max Jacob's French text as sung by Jennie Tourel); Capital, Capitals (to a text by Gertrude Stein); The Seine at Night, Wheat Field at Noon, Sea Piece with Birds (Thomson leading the Philadelphia Orchestra); and the marvellous William Blake Songs (with the late Mack Harrell). It is also high time we were given new recordings of the orchestral versions of the Portraits and the Suite from Louisiana Story (which has far more substance than the now familiar excerpts, the Academic Songs and Dances). And Decca would do well to reissue the sparkling first set of Etudes once released as a ten-inch disc a decade ago. Some of the choicest Thomson gems are buried in obscure anthologies, such as the 1926 setting of Blake's The Tiger (Desto 7111/12, 411/12) or the flawlessly beautiful choral setting from: St. Matthew of Joseph and the Angels from Scenes of the Holy Infancy (Gregorian EL 19), which reveals Thomson's mastery of English prosody and harmonic resource at their peak.
VIRGIL THOMSON:
THE COMPOSER IN PERSON

IN AN INTERVIEW WITH VIRGIL THOMSON CONDUCTED ESPECIALLY FOR THIS ISSUE OF HI FI/STEREO REVIEW, EUGENE COOK REPORTS THE COMPOSER'S PROVOCATIVE OPINIONS ON CURRENT MUSICAL AFFAIRS IN FRANCE, GERMANY, AND THE U.S.A.

By EUGENE COOK

_Eugene Cook:_ I'd like to start by asking you about _Les Six_. Looking at them today, were they really first-rate composers? What have they given us?

_Virgil Thomson:_ Well, they've given us a great deal of music in all the main forms—opera, ballet, theater music, film music, symphonic music. Extremely active composers, original and significant. They were not, any of them, comparable to the giants of the preceding generation, who were Debussy and Ravel and Satie. But they held a firm fort, and twenty years later, as World War II is beginning to come on, you have a new group of French composers headed by Olivier Messiaen. And the minute war is over, you have practically the biggest musical talent since Debussy and certainly the biggest one in Europe today, which is Pierre Boulez.

_E. C._ Is he in a direct line from _Les Six_, would you say?

_V. T._ No, he skipped them. He is out of Debussy and the Austrians.

_E. C._ Berg and—?

_V. T._ Webern particularly.

_E. C._ So that _Les Six_, you'd say, are not first-rate composers?

_V. T._ Well, they're very close to it. And after all, there were six of them, and six almost first-rate composers—that makes a movement.

_E. C._ Of course Milhaud is still writing. Auric is what... mostly movies now?

_V. T._ No, as director of the Opéra, he hasn't the time.

_E. C._ Is there any hope for the Paris Opéra to return to a position of first rank—to begin to commission works of stature again?

_V. T._ You're equating first rank with commissioning. How often does La Scala commission?

_E. C._ Very often.

_V. T._ How about the Metropolitan?

_E. C._ Oh well, _that_...?

_V. T._ Does Vienna commission?

_E. C._ I don't think Vienna does.

_V. T._ It doesn't make any difference if they commission or not. If they do, it's through somebody who gives them the money. The big commissioning forces in Europe are the radio stations, particularly the German ones. They're very rich. They're supported by taxpayers' money, and well supported, because the West German republic doesn't have to support an army.

_E. C._ The Opéra aside, how does the Paris climate of Gertrude Stein's day compare with the present?

_V. T._ Well, Paris is not a great center for foreign artists, as it was between the two wars. You see, in the 1920's and even into the 30's, Paris was the world center of English and American writing. The great poets lived and worked out of there, and many of the best novelists. It was a world center in painting too—there were Spanish painters, Russian painters, American painters, English painters, Italian painters... _even_ some French. In the School of Paris French literature was active, English literature was active, European painting was active. And through Diaghilev, theatrical production, especially the ballet, was active. Today Paris is no center of English letters comparable to the time when Gertrude Stein and Ezra Pound and James Joyce and Hemingway and Fitzgerald and, heavens! everybody was there. And it's losing its position as a painting center to New York. That is to say, as a creator of painting styles and even as a painting market. London is a painting market, but there are more interesting painters in New York.

Europe has shown extraordinary powers of recuperation since the war. These countries since the war have rejuvenated themselves economically in an amazing way, but rather at the expense of original artistic creation. Music _looks_ more active in Germany than anywhere else simply because the German radio establishments hire not only their own but also the best new composers from France, Belgium, Sweden, even the United States. That constitutes a kind of movement seated chiefly in Baden-Baden or, in the fall, at the festival of Donau-Eschenberg, where you will hear the works of John Cage and Earle Brown along with Boulez, Nono, Berio, Pousseur, Stockhausen... It is
all a kind of music of the Common Market, a neutral music without folklore attachments that is the voice of the new international Europe. And the leading composer in that is a Frenchman, Pierre Boulez, although he is resident in Germany. He can be said in a way to have been captured by the Germans, captured economically. And since the movement of which he is the leader is an international movement, it is better that it be operated and run from the place where there are money and facilities. The French publishers are much more generous than the Germans. Maybe they’re not so rich. And certainly the French radio has nothing like the money that the German radio has. You see, there are five different radio establishments in Germany, one for each separate state, so that makes five chains.

E C: I wonder what earlier French composers would have said if they had known that today the leading French composer would be living in Germany, supported by Germany, and virtually a cultural prisoner of Germany.

V T: Not a cultural prisoner. No. He is exploiting the German economy. They’re making a bit of fame off him, and getting some intellectual leadership. He has his concerts in Paris and his pupils and henchmen there. He straddles the Rhine very effectively. Well, nobody need mind that, any more than anybody in Germany minded Meyerbeer or Richard Wagner working in Paris. The Franco-German culture duet has always been a valued one.

E C: Is there any French national characteristic to Boulez's music, would you say?

V T: Yes, though it’s hard to put a finger on. But it’s the ultimate in clarity in spite of an enormous complexity. It has clarity, repose, expressive distance, auditory immediacy. By auditory immediacy, I mean it sounds good. But expressively it doesn’t run down your collar as, say, Viennese music, excellent as it is, has a tendency to do.

E C: Whose music affects you that way in the Viennese school?

V T: Berg’s particularly, and of course Brahms was already at it, as Richard Wagner was, although he wasn’t Viennese at all. In its decline German music got more runny, I should say, and liquified at a lower expressive temperature.

E C: How do you mean that? Is it a kind of intimacy?

V T: Intimate isn’t the word, but it’s all made to be heard by a great many people in very large halls. No, I mean expressive immediacy in the same way that—oh, American advertisements, trying to play on your lower element, always kind of run down your collar. They get at you where you don’t want to be got at.

E C: You spoke of the Franco-German cultural duet. What about the Franco-American duet? What has happened to that?

V T: Nowadays the Americans have such excellent instruction at home that they don’t have to go to Europe at all to learn how to write music. They often like to go to Europe to see if there is anything there that they have missed. And of course there is a good deal in becoming aware of the quality of distinction. But American composers don’t go to Europe to study. They study in the United States. I’m speaking in the mass. A few go, but don’t stay very long. Because here is where it is taking place—the movement, the artistic life, the intellectual life, with the exception of the farthest-out of the international schools. We have our tape composers and far-out boys, but the European concentration on that is greater than ours—and in most cases farther out, too.

E C: You think this is to their credit?

V T: Far-outness is a virtue, just as excellence of any kind is a virtue, because it’s an extreme of some kind. You don’t get far out by being foolish, but by thinking it up.

E C: Well, we got pretty far out...

V T: Yes! America has a very old history of far-out music. George Antheil was born in the United States, and if I remember correctly, Leo Ornstein came here when he was twelve or so. And Edgar Varèse took up residence here as early as 1915. Back in 1912, Henry Cowell was putting his elbows on the piano and darning eggs inside of it and plucking the strings with his fingers. Musical advance through the Tens and Twenties was very rapid here. Then, John Cage with his group in the Thirties and Forties made an enormous plank in the pool—so much that at the end of the war the young Europeans seemed to be saying: “We’d better get ahead of that. It’s all right for Americans to support us financially, to bully us diplomatically, we have to take all that! But let’s keep something that we can run.” So a few of the brighter ones got hold of the tape-manipulating possibilities, through the national radios. They had experimental tape compositions at the Paris radio from 1945, and in Cologne from 1952. It’s only very, very recent here. So they’re ahead of us on that, and they’re ahead of us in the far reaches of elaborating the twelve-tone system. Oh, music goes on! And in spite of Germany I don’t think that French music has ceased to hold the leadership that it took fairly soon after the Franco-Prussian war.

E C: You mentioned that New York is the place to be because it is happening here—a great cultural stir, I gather. But about a month ago I read an article in the New York Times which said that we shouldn’t take comfort in numbers or in quantity...

V T: “It” isn’t quantity. By “it” I don’t mean distribution; I mean creation.

E C: Do you think that the people who are attacking the idea that we really are getting some culture here are missing the point?

V T: We are writing music! I don’t say we are getting culture. That is another industry, something for the educational system. There’s a good book-publishing industry here. There is a very inefficient and retarded recording industry. They’re excellent in recording classical or even
modern works that are, say, forty years old. But they are extremely slow in keeping up to date with musical creation. The musical publishers here are also somewhat slow compared to the German or even the British publishers. The music distribution agencies here that tour concerts and opera and ballet companies, those are extremely efficient—probably the most efficient in the world. But they’re not cultural organizations—they’re commercial organizations, out for profit.

E. C.: Is it economically possible for the recording companies to keep up to date? Can they afford it?

V. T.: Well, with all the money behind them, they can afford anything... absolutely anything! If they’re more interested in self-advertising and receipts and the exercise of power than they are in assuming cultural obligations, that’s simply the nature of corporate industry. If we were dependent on industry for our opera, symphony, libraries, art museums, or university education, we’d be in a sorry state. The recording industry really should be invaded by, first, the foundations, and later by government, because it is the weak link in the chain of disinterested production and distribution. Weak, because it is almost wholly animated by commercial motives. We can complain all we like about the Metropolitan Opera, or the Philharmonic, what they play or they don’t play. But they’re very high-class institutions, providing high-class performances, and even, now and then, an original work.

E. C.: What would you say about the recording industry?

V. T.: I think recording needs to be incorporated into our concept of supported music. There isn’t a symphony orchestra in the United States, or anywhere else in the world, that is self-supporting, nor an opera company or even a string quartet.

E. C.: Then you think that the recording companies should be encouraged to...

V. T.: No, I think they should be invaded. I don’t think we are going to get anything out of them until they get scared. I think that foundations should go into the recording business, and eventually the government—in its own way and within its own possibilities—should envisage the support of artistic enterprise so that a stable catalog of classical works could be formed, instead of an extremely unstable and capricious catalog in which things come in and out of the catalog every two or three years. We need a stable catalog and a wide-open possibility for the recording of contemporary works. Because the performance of contemporary works in this country is much more frequent than their recording, and recording isn’t that expensive.

E. C.: To hear the recording people talk about it, you’d think it is. They claim that is the reason so little opera, for instance, can be done here—that costs are so terribly high they have to record abroad.

V. T.: Oh, everybody complains about money. The Philharmonic complains. The Metropolitan Opera complains. The richest recording companies in the world complain about money. We don’t listen to that. They have more than we do. I actually got one of our major record companies to start a program of recording American chamber music. I think we got something like eighty to one hundred sides of chamber music issued in the most beautiful performances, all supervised by the composers. Many of those are now going out of the catalog. I do not think that is right or proper. I think they should be kept in the catalog. This was a disinterested enterprise. They didn’t lose any money on it—they didn’t make any, either, to speak of. But they got a great deal of prestige out of it, and good will from the intellectual and artistic world. And to treat all that as if it were just another catalog of duds is a great mistake.

E. C.: You anticipated my questions about recordings—whether the recording industry is reflecting what is going on in the world, and whether they are recording the right people doing the right things.

V. T.: Well, how could they? They’re not set up to be right, they’re set up to be prosperous! Now there are various standards in that operation. The more reputable companies do not, under their more reputable labels, put out disreputable performances or works. The same is true of managements. That’s not the point. The point is that they are in business and not in art.

E. C.: What chance do you think there is of an invasion of recording by the foundations and government?

V. T.: All it would take is for some large fortune or benefactor to set up a foundation for that purpose. What took the collecting of modern art largely out of the hands of the wolf salesmen was a group of capitalists who owned modern art and who in 1929 set up an institution called the Museum of Modern Art under responsible intellectual directors. It has tended not only to disseminate information and acquaintance regarding such art but also to stabilize prices.

E. C.: Are you proposing now that we have a Museum of Modern Music?

V. T.: No, I am proposing that the American foundation world entertain very seriously the idea of putting the recording and preservation of musical performance on some basis comparable to the collecting and preservation of contemporary painting. I shan’t worry about the Franco-American culture duet if we can strengthen a still weaker link in the culture chain.

E. C.: What about music criticism? How does it compare today with what we had here twenty or thirty years ago?

V. T.: Twenty years ago I was doing it myself in New York, and it might be natural for me to consider that since I stopped doing it nobody’s ever been any good. It might be possible for me to consider that nobody but my friends and pupils are any good. It might be that once I got out of criticism, I stopped reading it. There are many ways of looking at this, none of them disinterested.

E. C.: Well, let’s put it this way: Are the music critics helping in the very situation you’re concerned with?
V. T: No. Not even the record critics.
E. C: How do you explain this?
V. T: They haven't thought of it.
E. C: If they did, what kind of approach would result in more constructive writing about it?
V. T: I'm not sure that constructive writing is necessarily the way to approach it. Look around for some money, perhaps, first, and then explain to the public what you can do with that money, and then fight off the companies that might wish to stop you from doing something with the money. Because that might happen too. Even when I was in the business I didn't have much faith in music criticism being influential. I travel around the United States. I read local criticisms. I find that almost none of the music reviewers likes any of the music he hears. I find that all the ballet reviewers love all the ballet they see. The ballet is a going concern, and everybody is alert about it. Whereas there is far too much music in the world. Everybody has been drowned in it—in railway trains, in barber shops, elevators, buses, restaurants, not to speak of the home itself. There is nothing new about music. Music is stale, stale, stale!
E. C: And what can be done about that?
V. T: Well, you can have a kind of moratorium, cut down the audiences by not putting too much money into over-developing them. Yes, musical events are kind of curious too. You don't see the intellectual leaders of the community at musical events as one used to when music was more modern and a part of the life—like between the two wars. Mostly now at musical events you see addicts, some very young and some very old, none of them looking very alert, and certainly not discussing and questioning everything as the bright young people do at the off-Broadway theater or at the ballet.
E. C: Both the modern theater and the ballet have audiences that welcome new things . . .
V. T: Yes, they haven't been drummed into everybody as music has. Music is not used for listening nearly so much as it is used to create a neutral atmosphere to keep people from being lonely. Almost everyone coming home turns on the light at the front door, then turns on the radio. And it stays on.
E. C: Do you think it would be a happier situation if he came home, turned on the record player, and had some contemporary music?
V. T: Well, I think it would be nice if he had some, but he has been conditioned to turning on the radio. You see, the radio turned on that way isn't really listened to. The taxi drivers who turn on their radios don't listen very much, either. But when I ask a taxi driver to turn it off, he's likely to seem a little bit surprised, and he'll ask, "You don't like music?" I say, "I don't like music forced on me, because I'm a musician myself, and I love silence." Because when music is going on, I cannot not listen. None of the musical people like this forced consumption but most of the others don't really mind it. And a great chasm exists there in the nature of the perception of music. The music-minded do listen. And they want to have it or not have it. Whereas the people who are less music-minded take it as if it were a balmy breeze, and they just live in it without thinking about it.
E. C: Cows give more milk to it.
V. T: I understand so. And rats breed to any noise.
E. C: I recall your using a marvelous phrase about Muzak, that it "dirty up the ears."
V. T: Oh, it does. Sure it does. Because even the people who take it for not really music but just for something going on—they won't get their ear cultivated by it, but only brutalized by it, because it doesn't build up the power to distinguish. It builds up indifference.
E. C: They become numb, in other words.
V. T: Yes, in the same way that you can spoil any child's taste for food by letting him suck candies or drink soft drinks all day long.
Experienced audiophiles—and inexperienced ones too—are only too well aware of how difficult it is to obtain adequate repair service for those costly, complicated precision instruments known as high-fidelity components. The problem has been discussed many times in the pages of HiFi/Stereo Review (see, for example, "Service with a Smile," May 1963 issue) and elsewhere. Since competent service work is everywhere difficult (and, in some sections of the country, impossible) to obtain, it therefore behooves the owner of hi-fi equipment to (1) treat all his audio components with care, and (2) learn to make minor adjustments and do simple troubleshooting himself.

Some problems, once their cause has been discovered, can be corrected easily and without professional assistance—replacement of a cable or of a stylus assembly, for example. And even if you aren’t skilled enough to cure an ailing amplifier all by yourself, you can obviously assure yourself of more expeditious servicing if you at least know that it is your amplifier that is at fault, rather than your speaker or some other component. It is the experience of most manufacturers that a great deal of time is wasted by customers who blame the wrong component when their hi-fi system goes out of commission. The troubleshooting charts on the following pages are therefore designed to permit you to isolate the defective component that may be causing your stereo system to operate improperly—or not at all. Based on simple logic and on probabilities, the charts are not, of course, infallible—but fortunately they will work most of the time. Stereo systems are actually easier to troubleshoot than monophonic ones because often only one channel will go bad. In such a case, a little switching of wiring connections will permit you to "exchange" one channel for another within a par-
ticular unit, thus quickly pinning down the component (or
interconnecting cables) responsible for your problem.
This simple substitution process can also be extended to
complete units when both channels have gone bad: just
borrow an amplifier or other unit from a friend and sub-
stitute it temporarily for your own. If the trouble disap-
ppears when (for example) you put his amplifier in place
of yours, then it is obviously your amplifier, and not
some other component, that is the cause of malfunction.

*A note of explanation:* when the charts refer to a
"source," they mean a primary signal source such as a
record player, tuner, or tape machine. These sources are
all presumed to be in stereo. In using the charts on the
pages that follow, begin in every case with the one la-
belled "Poor Sound or No Sound," since the procedures are
the same for either problem.

| THE MOST COMMON COMPLAINTS, THEIR PROBABLE CAUSES, AND SUGGESTED REMEDIES |
|-------------------------------|---------------------------------|-------------------|
| **GENERAL**<br>Hum is heard even when volume control is turned down (not proportional to vol-
ume-control setting).<br>Complete loss of sound in one channel only.<br>Speakers sound boomy or thin.<br>Apparent "hole in the middle"; loss of deep bass; sound shifts with position of listener; poor localization.<br>Buzzing or humming sound in one or both channels. | Amplifier power supply defective; partially shorted tube in power-amplifier section; one weak output tube.<br>Bad connection between amplifier and speaker; defective signal cable between components.<br>Speakers not properly placed in room.<br>Speakers out of phase.<br>Defective preamplifier tube; defective tweeter; poor ground connection in signal cable. | Have amplifier and tubes checked.<br>Check all signal cables between amplifier and speaker.<br>Try other locations.<br>Reverse one set of speaker leads at speaker or amplifier.<br>Replace or repair faulty components. |
| **PHONO**<br>Distortion on loud passages.<br>Excessive hum at listening level; varies with volume-control setting.<br>Stylus skips grooves.<br>Excessive surface noise, accompanied by loss of highs.<br>Wow or flutter.<br>Buzz on both channels. | Improper arm adjustment; worn or dam-
aged stylus.<br>Improper grounding; ground loop; im-
proper cartridge connections.<br>Inadequate stylus force; wobbly platform under record player; misaligned or dam-
aged stylus; binding arm pivots.<br>Worn or damaged stylus.<br>Warped record; off-center record; im-
properly operating turntable mechanism.<br>R. F. pickup interference. | Check arm pivots, stylus pressure, and cartridge mounting; have stylus inspected.<br>Check all input connections for poor grounds; check cartridge connections in shell.<br>Level turntable, adjust stylus force, in-
stall foam rubber under base; check stylus.<br>Have stylus examined.<br>Clean drive belts, pulleys, and shafts with alcohol; lubricate according to manufac-
turer's instructions.<br>Rearrange speaker and record-player leads; check with manufacturer on possi-
bility of modifying amplifier circuit. |
| **TUNER**<br>Distorted sound and/or noise on strong stations.<br>Station fades in and out.<br>Distorted sound on weak stations. | Bad antenna connection; multipath pick-
up; overload of tuner's input stages; mis-
alignment.<br>Tuner muting control set too high; station too weak; interference; inadequate ant-
enna.<br>Tuner out of alignment. | Check antenna orientation, connections, and lead-in wire; check local-distance switch on tuner; have tuner aligned.<br>Reset muting control; reorient antenna; try better antenna.<br>Have tuner aligned. |
POOR SOUND OR NO SOUND

A.C. power connections okay, switches on, fuses okay, one unit does not go on that unit requires service.

All units go on, sound still poor: try other signal sources (phone, tuner, or tape recorder).

Sound poor on only one of two or more sources: refer to troubleshooting chart for that source.

Sound improves: improper control settings or one was making poor contact.

Sound system has integrated amplifier, and sound is poor on two or more sources: probability very high that amplifier is defective.

Sound system has separate preamp and power amplifier units, and only one phono source: system preamp is okay, either source or power amplifier is defective. Refer to chart for that source. If unsuccessful in finding difficulty, substitute borrowed components (see text) or get outside help.

Sound system has separate preamp and power amplifier units, and only a phono source: source, preamp, or power amplifier may be defective. Refer to chart for phono source; if unsuccessful in finding difficulty, substitute borrowed components (see text) or get outside help.

Sound still poor, and tuner or tape machine is only source: system preamp is okay, either source or power amplifier is defective. Refer to chart for proper channels. If unsuccessful in finding difficulty, substitute borrowed component (see text) or get outside help.

Sound still poor, system sounded poor on two or more sources: system preamp is okay, and power amplifier is defective.

Sound still poor, system preamp is defective.

Sound okay: system preamp is defective.

Sound okay: speaker connections and cables on that channel. Check that the wires are securely connected at the amplifier terminals and at the speaker terminals, and that no fine strands of wire are touching other terminals or the chassis. If there is supposed to be a wire or metal strap between two terminals on the speaker system, check to see that it is in place and the nuts or screws are tight. If there are level controls, rotate them vigorously to clean the contacts.

No improvement: connect left-channel speaker wires to right-channel speaker system and right-channel speaker wires to left-channel speaker system.

Other speaker now sounds poor; both speakers are okay; reconnect speakers to proper channels.

Same speaker still sounds poor; that speaker is defective.

Integrated preamp-power amplifier with more than one signal source. Sound poor on all sources: integrated amplifier is defective on one channel.

Integrated preamp-power amplifier with one signal source: proceed as follows.

Check cable from source to preamp (or integrated amplifier) on defective channel. Turn off amplifier and interchange shielded cables—use left-channel cable to connect left-channel preamp output to left power-amplifier input, and vice versa. Turn on amplifier.

Sound poor on other channel: that cable is defective.

Sound poor on other channel: one cable was making poor contact.

Sound poor on same channel: preamp or integrated amplifier is defective.

Sound poor on same channel: connect cable from left-channel output of source to right-channel input of preamp or integrated amp, and vice versa.

Sound poor on same channel: preamp and power amplifier are defective.

Sound still poor on one stereo channel: check speaker connections and cables on that channel. Check that the wires are securely connected at the amplifier terminals and at the speaker terminals, and that no fine strands of wire are touching other terminals or the chassis. If there is supposed to be a wire or metal strap between two terminals on the speaker system, check to see that it is in place and the nuts or screws are tight. If there are level controls, rotate them vigorously to clean the contacts.
SOUND POOR ON PHONO ONLY

Try other records. Clean stylus.

Sound okay: bad pressing damaged record or dirty stylus.

No improvement, sound poor on both channels: check speed setting.

Sound okay: wrong speed setting.

Speed setting okay; check that correct inputs are being used on preamp; operate all switches and controls several times.

No improvement: check for flutter and rumble, using Hifi/Stereo Review Model 211 test record.*

Sound okay: wrong inputs or adjustments, or intermittent control contact.

High rumble or flutter; clean belts and pulleys; lubricate bearings according to manufacturer's instructions.

Sound improves: dirty drive mechanism.

No improvement: have unit serviced.

Check stylus assembly; if stylus shank is bent or twisted, or more than two years old, replace stylus.

No improvement: check stylus force; if required, adjust to upper end of stylus-force range recommended by manufacturer. Check with test record.*

Sound okay: inadequate stylus force.

Sound still poor at upper end of manufacturer's stylus force range: check for acoustic/feedback sensitivity by placing stylus on record with turntable off, but amplifier on. Set bass controls to normal position, then turn up volume control slowly.

Speakers begin low-pitched howling, ringing, or flapping noise; lift stylus off record.

Nothing happens except increase in hum and hiss: arm pivots may be binding, or stylus assembly is defective.

Noise stops: system has acoustic feedback, isolate turntable on soft spring mountings, or move speakers to another location.

Noise continues: turn down volume control until noise stops. Preamp or amplifier is unstable, and requires service.

Sound poor on same speaker: phono-preamp section of amplifier defective.

Sound okay: output cable connection was poor or intermittent. Check cable; if okay, reconnect cables to proper preamp inputs.

Sound okay: shorting or intermittent connection at cartridge-shell tone-arm contacts or in shell wiring; if okay, reconnect cartridge terminals to proper wires in shell.

Sound poor on same speaker: add cartridge-shell tone-arm contacts, defect in arm wiring or in output cable.

*Available at $4.95 from Hifi/Stereo Review, 1 Park Avenue, New York, N.Y. 10016.
A BRILLIANT ACHIEVEMENT: PHILIPS' STEREO PARSIFAL

*Hans Knappertsbusch conducts an authentic Bayreuth Festival performance*

The identification of the opera *Parsifal* with the German festival city of Bayreuth is stronger than that of any other work by Richard Wagner. “Never shall *Parsifal* be produced in any other theater for the amusement of the public,” said Wagner explicitly, and his widow succeeded in enforcing his wishes (sometimes going to extraordinary lengths to do so) for twenty years after the composer’s death in 1883. She could not, however, because of lack of American copyright protection, prevent the first Metropolitan staging on Christmas Eve, 1903.

To this day, Bayreuth productions of *Parsifal* have retained the aura of mystery and special solemnity that surrounded the first staging of this unique, semi-religious music drama on July 26, 1882. It was entirely fitting, therefore, that the first complete *Parsifal* on records should have originated in Bayreuth—an outstandingly successful representation of the 1951 Bayreuth production (London 4602). And it was only logical (and, considering the magnitude of the enterprise, financially mandatory) that the stereo version we have needed for some time should also issue from the Wagner shrine: Philips’ recording of the 1962 production. It is a brilliant achievement.

As in 1951, the musical director is Hans Knappertsbusch, one of the few remaining members of a vanishing group of musicians whose artistic legacy derives from Hans Richter and Bayreuth’s early days. Knappertsbusch’s stately, architecturally conceived interpretation suits this gigantic score brilliantly. In his hands, the indescribably splendid orchestral sonorities, the magnificent choruses, and the individual singers’ contributions are fused into a glowing revelation.

George London, as Amfortas, is the only other holdover from the earlier cast. Without quite attaining the melting tonal richness that distinguished his previous performance, he nevertheless portrays the agony of the wounded knight very movingly, with dignity, elo-
RARE SCHUMANN WORK
IS A TWO-PIANO SENSATION

A technically brilliant and profoundly poetic new reading of the Andante and Variations

PIANISTS Vladimir Ashkenazy and Malcolm Frager, the one Russian and the other American, are both winners of the Queen Elizabeth of Belgium piano competition and have been close friends for several years. When Frager was on a tour in the Soviet Union about three years ago, he often went to Ashkenazy’s Moscow home, where there were several pianos, to practice. Purely for pleasure, the two played through some of the two-piano repertoire, but they soon progressed to the stage of giving actual recitals, first in Moscow and then on tour together through the provinces of the Soviet Union. The success of their performances led finally to a Russian-made recording (never issued here) of the Bartók Sonata for Two Pianos and Percussion plus the original setting of Schumann’s Andante and Variations.

Schumann’s later setting of the Andante and Variations, published as Op. 46, is a staple of the two-piano repertoire, but the earlier version, in which the composer had included parts for two cellos and a horn, is seldom played. (A French performance never made available in this country and very enjoyable—but long-since deleted—early Vox LP by Appleton and Field were the only previous recordings.) Schumann evidently had second thoughts about the effectiveness of the chamber-music scoring, and, in revising the work, he not only cut out the extra instruments, but also deleted the brief introduction, several variations, and a marvelous interlude which quotes the opening theme from Frauenliebe und Leben. Although the later edition makes a fine display piece for two pianists, the earlier version provides for me the greater insight into Schumann the poet.

London Records has now rerecorded the Ashkenazy-Frager performance of this work (I presume in England), and the results are quite sensational. The playing of these two artists is not only brilliant technically (almost a foregone conclusion), but profoundly poetic as well; their interpretation, in fact, de-emphasizes the flashier aspects of the score, providing the kind of Romantic expression that is almost unknown among today’s younger generation of dexterous keyboard virtuosos. This immensely satisfying performance, helped no little by the superb playing of the other three instrumentalists, emerges as the very epitome of Romanticism, and I cannot recommend it highly enough.

Concluding the Schumann side is a very charming etude in the form of a canon, originally written by Schumann for pedal piano and arranged for two pianos by Debussy.
This, again, is a familiar repertoire item (though recordings of it have not been frequent), and Ashkenazy and Frager play it beautifully. The second side is devoted to the well-known two-piano sonata by Mozart, and if the playing here is not as satisfying—there is less sentiment, the emotion seems more glib, more perfunctory—it is still a well-controlled, accurate rendition. Over-all, however, it is the Andante and Variations that is this disc's raison d'être. London's sonics, superb balances, and separation in stereo are extraordinarily good.


ART FARMER QUARTET FINDS INSPIRATION IN SWEDEN

Spice but ardent folksongs open yet another window for jazz creativity

The most lyrical and thoroughly integrated chamber group in jazz since the Modern Jazz Quartet is the Art Farmer unit featuring guitarist Jim Hall. In Atlantic's recently issued album "To Sweden with Love," the combo has achieved its highest level of creativity so far, both in ensemble and in solo playing. The songs are all based on Swedish folk tunes, and reveal yet another way of diversifying the jazz repertoire: the selective use of music from other cultures.

Art Farmer, who has found the dark fullness of the flugelhorn more suited to his introspective bent than the trumpet, has never before played on records with this much emotional openness. Clearly, the newness of the songs—and their concern with elemental feelings recollected in tranquility—stimulated Farmer to explore some of his own feelings more deeply. Perhaps an additional reason for Farmer's greater emotional freedom here is the fact that the album was recorded in Sweden. Away from the tensions of the New York jazz scene, and immersed in the provocative freshness of the material, Farmer was able to go to the root of his musical preoccupations.

Essentially, Farmer's musical temperament is a romantic one, but he is also a classicist in his insistence on clarity of design and economy of means. Since these Swedish songs are simultaneously ardent and spare, they afford him superior frameworks within which to fuse his brooding intensity and his passion for order. Jim Hall's glowing tone and well-structured melodic imagination complement Farmer's probing horn. Equally sensitive to the searching quality of the proceedings are drummer Pete LaRoca and bassist Steve Swallow. They intertwine their rhythmic lines with those of Farmer and Hall, shifting textures and accents according to the precise needs of each piece and each solo. As a quartet, these musicians re-emphasize the challenges and satisfactions of real collective improvisation.

In terms of the material, the album succeeds because there is no self-conscious attempt to make jazz novelties out of these folk tunes. All of the songs are delightful, but The Fine Crystal is outstanding because of its clear outlines and the way these have been filled in with this unit's jazz. The language throughout is entirely that of jazz, and the songs are used as means of getting new perspectives on the potentials of jazz lyricism. The calming spirit of the original tunes is also retained, but it is now felt against the specific backgrounds and temperaments of these very individual American musicians. The quality of sound is excellent, clearly delineating the separate voices of the quartet.

© @ ART FARMER: To Sweden with Love. Art Farmer (flugelhorn), Jim Hall (guitar), Steve Swallow (bass), Pete LaRoca (drums). Was it You? They Sold Their Homestead; The Reluctant Groom; And Listen Young Dora: The Fine Crystal; Midsummer Song. ATLANTIC S 1130 $5.98, 14.30© $4.98.
For May, Angel invites you to listen to “the foremost conductor of the classics now alive.”

(London Daily Express)

“Klemperer the Magnificent.”

(London Sunday Times)

“In an age of well-tailored virtuoso conductors, he stands out like a Michael-angelo sculpture among Dresden figurines ... the monolithic drive of his conducting, his sturdy rhythm and grasp of the essentials of the score, his scorn of cheap effects—all these combine to form an immense musician.”

(New York Times)

Otto Klemperer will be 80 years old on May 14. To commemorate this international event, Angel releases six new stereo albums with Dr. Klemperer and the Philharmonia Orchestra. On each you will find that he “has emerged into Olympian old age as the supreme interpreter of the classics since Toscanini.”

(London Observer)

1. Bruckner: Symphony No. 4 in E Flat (“Romantic”) S 36245
2. Stravinsky: Symphony in Three Movements; and Pulcinella Suite S 36248
3. Dvorak: Symphony No. 9 in E Minor (“From The New World”) S 36246
5. Mozart: Symphony No. 38 in D Major, K. 504 (“Prague”); and Symphony No. 39 in E Flat Major, K. 543 S 36129
6. Mozart: Symphony No. 40 in G Minor, K. 550; and Symphony No. 41 in C Major, K. 551 (“Jupiter”) S 36183

You can also listen to Klemperer on 61 other Angel albums, including the complete symphonies of Beethoven and Brahms, and an eclectic selection of works by Mahler, Bach, Strauss, Wagner, Tchaikovsky, Schubert, Mendelssohn, Haydn, and Weill.
AVSHALOMOV: Phases of the Great Land (see WARD)

© BACH: The Art of the Fugue. Karl Richter (harpischord, organ); Pro Arte Chamber Orchestra of Munich, Kurt Redel cond. TELEFUNKEN AWT 9407C two 12-inch discs $11.96.

Performance: Odd
Recording: Exceptionally clear

The last work Bach prepared for publication, The Art of the Fugue, was intended to be a kind of encyclopedia of the form. The music was printed in open score, which enables the musician to follow each line with greater ease than he can in a reduction for a keyboard instrument. But since Bach did not specify any instrumentation, except for the eighteenth section, which was prescribed for two keyboard instruments, the question of what performance medium the composer intended has been a source of much speculation. There have been performances (and recordings) in editions for string quartet, wind ensemble, brasses, full orchestra, chamber orchestra, solo harpsichord (Gustav Leonhardt has published an extensive tome arguing that the Art of the Fugue was Bach's last harpsichord work), solo organ, and even a combination of three organs.

This new Telefunken recording combines some of these approaches by assigning most of the pieces to a Baroque-size chamber ensemble (strings and winds only), and the six remaining sections to either organ or harpsichord (No. 18 would seem to be a multiple recording, since only one player is listed). The results are strangely variable. Kurt Redel, whose conducting I have always admired, adopts two diverse attitudes to this music: some of the fugues sound like early Beethoven, with an almost Wagnerian lushness in the string tone and phrasing; others emerge with the austerity of pure intellectual exercises. When, after a series of orchestral fugues, one hears either the solo harpsichord or organ, the result is a bit of an auditory shock—the juxtaposition does not work well. (Interestingly, the keyboard performances do more justice to the polyphonic fabric than the orchestrations.) Walch's performance on the organ (Archive 7.082/3, 3.082/3) is to me by far preferable. Telefunken's (monophonic) sound is a marvel of clarity. I. K.

© BACH: Cantata No. 61, "Nun komm, der Heiden Heiland." SCHÜTZ: The Seven Last Words. Sandra Stuart Robbins (soprano); Carole Davidson (contralto); Hugues Cuénod, Manuel Medeiros, and Earl Eyrich (tenors); Richard Leete (bass); Old North Singers (Christ Church, Boston) and instrumental ensemble, John Fesperman cond. CAMBRIDGE CRS 1417 $5.98, CRM 417 $4.98.

Performance: Straightforward
Recording: Lacks clarity
Stereo Quality: All right

The Schütz Seven Last Words, written in 1645, receives a rather placid performance that has a certain quiet intensity. But the interpretation would have gained greatly from the dramatic accent and varied pacing that are outstanding features of the Schütz St. Matthew Passion and Archangel Michael (Teldec 73.1712), or any of the Elman-conducted Schütz recordings on the Cantate label. Fesperman's singers here are adequate, but, for lack of stability of pitch or less than the best vocal quality, fall short of the highest recorded standard. Further, there is little rhetorical variety in the approach to the work here. Yet none of the other recordings of this work, it should be noted, are really outstanding, and the only other stereo performance, the Telemann Society's version, is poor.

Cambridge's sound is peculiarly muddy, particularly with respect to the sound of the chorus, though the stereo placement is quite effective. The mono disc has some distortion at the conclusion of the Schütz. Texts and translations are included. E. K.

© BARTÓK: Dance Suite; Two Portraits: Romanian Dances. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON CS 6407 $5.98, CM 9407* $4.98.

Performance: Elegant
Recording: Fine
Stereo Quality: Sublime

Where the general repertoire is concerned, conductor Ernest Ansermet does not put the stamp of his own personality on any composer's music—at least not in the manner of Toscanini or Stokowski. But twentieth-century music he indulges certain personal sensibilities that make his work readily recognizable: a delicacy of detail, a cleanliness of line and contrapuntal interplay, a tendency to understatement. The dissonant, ravinier moderns sound almost placid in Ansermet's performances. The music is not being sold or put over; it is just there, like the Mozart "Jupiter" or the Beethoven Fifth. All of these things are true of this newly

NOTICE: The 1964 Polaroid Index to Record Reviews is now available. In a format much like the Schwann catalog's, this booklet indexes, by publication, author, etc., and page number, records and tapes of all kinds which in 1964 received critical reviews of substance in twelve leading American music and sound periodicals, among them HiFi/STEREO REVIEW. (Some popular records "judged to have a short life" are omitted.) To obtain the Index, write to POLAR, 20115 Goulburn Ave., Detroit, Michigan 48235, enclosing $1.50 (postpaid).
The recorded Bartók program. The music emerges as vital and urgent in every way. Its rhythms dance, its melodies sing, and its orchestration is alive with color. And never has Bartók's rather closely woven polyphonic texture seemed to open up so, to make itself heard so well. Antemet X-rays this music, but, unlike Toscanini, he does not impose its detail on us. It is simply there to hear, in multiple dimensions.

The recorded sound is typical of the London-Suisse Romande collaboration—lucid, mellow, yet quite free of spurious brilliance and sonic razzle-dazzle. II'. F.

8 8 BARTÓK: Mikrokosmos (excepts), Ditta Pásztor-Bartók (piano); MAJE S 9007$ 2.49. M 9007$ 2.49.

Performance: Scrupulous
Recording: Good

Bartók's Mikrokosmos is probably the best progressive study material written for the piano during this century. This is so because the pieces serve their function as study material perfectly, because they initiate students into even the most forbidding areas of twentieth-century musical syntax instructively and entertainingly, and because they hold as much fascination for the adult listener as for the student who is learning them.

On this last level, one matter is of prime importance, however: the pianist who would play them for adult consumption must not inflate the musical meaning—try to make them sound more significant than they are intended to be—and he must not, on the other hand, patronize the music by getting too cute about it all. Ditta Pásztor-Bartók (the composer's wife) manages to walk this fine line quite well, I think, although it is possible that in playing all six volumes consecutively, a wider range of dynamics and a greater variety of piano "sound" than the composer indicated in the music must be employed. But otherwise Mrs. Bartók's playing seems to me to be quite above reproach here.

The recorded sound is generally very good, although it is possible that the engineers could have helped out a bit more where dynamic contrast is concerned. II'. F.

RECORDING OF SPECIAL MERIT


Performance: Lively
Recording: Very good
Stereo Quality: Fine

Antal Dorati, so far as Bartók is concerned, is to the manner born. He is preoccupied (it would seem) with this music's energy rather than with its anguish, and more concerned with its dark colorations than with its sometime seriousness. The Miraculous Mandarin—a work of the composer's youth—is rough-and-tumble and full of precocity, and Dorati does it the very great favor of taking it just seriously enough. The Divertimento, on the other hand, is steeped in Hungarian folklore, and provides its own lighter touch. Dorati does this, as so many do not, and his performance is quite precisely the right weight.

I am not trying to suggest that the piece is full of howling jokes—Bartók's sense of humor does not seem to have been his strongest point—but it is, after all, a divertimento and, stark dissonance notwithstanding, it is more light-weight in essence than many conductors assume it to be.

The recorded sound is felicitous, and the stereo treatment seems to me to just about right. II'. F.

BEETHOVEN: Choral Fantasia, Op. 80 (see SCHUBERT)


Performance: Tightly knit
Recording: Looks space
Stereo Quality: Secondary

On today's recording scene, the Juilliard Quartet is to the Beethoven chamber-music literature what George Szell and his Cleveland Orchestra are to the symphonies—the approach to the music is no-nonsense, rhythmically very precise, a mere dry but not cold. The intensity that the Juilliard players bring to their performances is less a function of nuance and color than of phrase-molding and an exact metrical sense.

This style applied to the Quartet, Op. 132, in A Minor results in a performance not dissimilar to the 1944 Budapest Quartet version, which I happened to have at hand for comparison. But though one comes away from a hearing of the Juilliard disc with a sense of the rhythmic dynamism and linear power inherent in what Beethoven wrote, one feels also that the sublime lyrical polyphony of the Lydian-mode slow movement is somewhat earthbound. Here, however, the fault lies not with the players, but with the recording, which do not permit that "hole" of overtones necessary to realize the warmth of the movement.

On the whole I find the recorded sound of the Juilliard Quartet's more recent recordings for Epic far more satisfying than the results of their rather brief affiliation with RCA. Unquestionably the time will come when they will undertake a complete Beethoven cycle under the aegis of Epic, with (Continued on page 74).
Eugene Ormandy: Incendiary

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cism, and rhythmic vitality. There is a wonderful spring and momentum in the artists' playing of the presto opening of Op. 23, and their handling of the fugato episode in the curiously marked Andante scherzoso from the same sonata is a joy to hear. Another high point is the sustained lyricism of the finale of Op. 12, No. 2.

As a whole, the performances are rich in sentiment but free of sentimentality; they abound in virtuoso brilliance and brío but are free of shallowness and showmanship. Obrecht's discloses much credit for his sensitive yet forceful pianism, and the recorded sound is wholly satisfactory throughout. Bravo to Mercury-Phillips for making these performances available.

D. H.

BELLINI: Norma (soprano), Joan Sutherland; Norma; John Alexander (tenor), Poliöone; Marilyn Horne (soprano), Adalgisa; Richard Cross (bass), Oroveso; Yvonne Minton (soprano), Clotilde; Joseph Ward (tenor), Flavio. London Symphony Orchestra and Chorus. Richard Bonynge cond. RCA Victor LSC 6166 three-12 inch discs $17.94, EM 61669 $14.94.

Performance: Uninspired

Stereo Quality: Pronounced

Had the artistic effort expended on this Norma been placed at the service of Il Pirata or Beatrice di Tenda, or some other worthy and as yet unreleased Bellini operas, the negative tone of the review that follows would have been tempered by a measure of appreciation. In the absence of that moderating factor, I must say that, measured against the established recorded standard for Norma, this performance is wanting in nearly all respects.

Joan Sutherland had been scheduled to appear in Norma during the Metropolitan's 1963-1964 season, but the project was abandoned after what was rumored to be a less than sensational Vancouver "tryout." This recording confirms the wisdom of that decision—the wide emotional range of Norma's character is unrealized by Miss Sutherland's bland and frequently tentative interpretation here. She does her customary stunning work in the high-lying passages, and even interpolates notes, but technique and surface brilliance cannot compensate for the abiding monotony of her portrayal.

John Alexander brings manly strength and impressive range to Poliöone's music, but his style lacks the natural grace of bel canto. Richard Cross is even more miscast as Oroveso—there is promise in his somber tone, it is much off-pitch delivery, and his intonation, in fact, is a prevailing affliction of this performance, affecting even the otherwise excellent singing of Marilyn Horne, who nevertheless must be considered the cast's strongest element.

There is little pleasure to be derived from Bonynge's languid pacing, which (particularly in recitative passages) seems to forfeit all possibility of forward motion. A lack of sufficient rehearsal is evident in the opera's early scenes. Technically, the performance is satisfactory, with effective and well-planned stereo, though the balances are not always up to RCA Victor's customary standard. To borrow a phrase from Oroveso, the doleful Druid, "Oppresso è il cor"—my heart is oppressed—but this Norma is a dud.

BERG: Concerto for Violin, Piano, and Winds, SCHÖENBEN: Chamber Symphony, Op. 9, for Fifteen Soloists. Robert Gerle (violin); Norman Shetler (piano); Hermann Scherchen cond. Westminster 17098 $4,98; XWN 19086 $4.98.

Performance: Convincing

Recording: Excellent

Stereo Quality: Understated

Both of these works—Berg's was composed in 1921 and Schoenberg's in 1907—are fascinating studies in what each composer was like before the twelve-tone revolution had made its presence felt in either. Although Schoenberg was already involved with the method when Berg composed his Concertino, the path was not yet opened for Berg. At the same time, Schoenberg's Chamber Symphony was written before he himself had developed the theory, so—as in the absence of the path, his Symphony is clearly forerunner. The recorded sound is good, clean, and bright, but it seems to me that this sort of music lends itself to a more fateful stereo treatment than the one decided upon here.

RECORDING OF SPECIAL MERIT


Performance: Luscious

Recording: Impressive

Stereo Quality: Excellent

I question the aesthetic desirability of mixing Aaron Copland's highly effective public-square music with Ives' problematic and transcendental visions of New England. Nevertheless, I am grateful, in different ways, for each side of this disc. The resounding Copland fanfare will be familiar to anyone who knows his Third Symphony, for it serves in modified form there as both introduction and conclusion to the final movement. The Lincoln Portrait, of course, has become a staple for patriotic occasions whenever a symphony orchestra and an impressive narrator happen to be available. Copland intended the work to frame the eloquent words of Abraham Lincoln. but my favorite episodes are the wonderful Springfield Mountain folk-melody sequence and the spirited development built on Stephen Foster's Camp Meeting Race. These make the bombastic moments a little less embarrassing than they might be. Adlai Stevenson delivers the Lincoln text with the quiet yet forceful conviction that we have come to expect from him at his best. With first-rate orchestral performance and superb recorded sound, this disc is the best yet of the Lincoln Portrait.

The subject of the first movement of Charles Ives' Three Places in New England is the beautiful Saint-Gaudens memorial to Colonel Robert Gould Shaw, located on Boston Common. [Colonel Shaw commanded the first regiment of colored troops from a free state to fight in the Civil War. The title poem of Robert Lowell's volume For the Union Dead (Farrar Strauss & Giroux, 1964) deals with the effect of Boston's urban renewal program upon the memorial, a drawing of which appears on the cover of the book.] This is music of singular power and poignantness, especially as graced by the rich string sonority of Ormandy's Philadelphia Orchestra.

The middle movement, Putnam's Camp, Rodding, Connecticut is a joyous musical montage, evocative both of a child's daydream at a Fourth-of-July picnic held on the site of the camp, and of the Revolutionary marching tunes of General Israel Putnam's day. The Philadelphians have a virtuoso holiday with the dissonant counterpoint and the metrical complexities of this episode. (Unless my ears deceive me, Ormandy has chosen to disregard the injunction to the score and uses the snare on the side drum throughout the movement.)

The Howlett song at Stockbridge, which concludes the score, is a magical piece of Ivesian impressionism, dominated by a melodic line akin to the "Thorou" melody.
heard in the final pages of Ives' Concord Sonata for Piano (recorded by Time and CR1). Again, the string sonority of the Philadelphia Orchestra brings grandeur to the movement, a grandeur unequalled in its three previous recordings.

The only other stereo recording of Three Places in New England has been the Mercury disc with Howard Hanson conducting the Eastman-Rochester Symphony Orchestra. The first complete recording ever made of Three Places—by Walter Hemtill and the Vienna Symphony Orchestra for the American Recording Society label in 1952—has just been resurrected for the Decca label (6403, 403) and given the "electronic stereo" treatment to boot. Almost at the same time Everest has reissued the Honegger movement done in the middle 1940's by Werner Janssen conducting his own Janssen Symphony of Los Angeles (Everest 3118, 6118). Despite a remarkable job of rehabilitation in both of the last two cases, neither of these discs is of more than documentary interest.

As for the Hanson and Ormandy discs, any serious Ivesian should own both, for they represent different approaches to the music. Ormandy is clearly fascinated by the potential of the music's sonorities, and Hanson concentrates on revealing, in as much detail as possible, the multifarious polyphonic and melodic elements of the score. Thus the Mercury disc gives us an enlarged, vastly complicated, and fascinating chamber music, a close-up, so to speak, and the Columbia a splendid panorama in georgeous stereo "Technicolor." Both approaches have their merits.

"Rejoice!"

wrote the New York Herald Tribune about

Rudolf Serkin

and his performance of Schumann's Konzertstück and A Minor Concerto. "He well deserved the bravos." And the review adds that the Philadelphia Orchestra and Eugene Ormandy "were impeccable as usual."

Schumann

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CIRCLE NO. 28 ON READER SERVICE CARD

Profession of Couperin's specified ornaments is quite astounding for a low-priced former. Telemann's secular cantata extolled Hope, with its lively melodies and opportunities for vocal display, is perhaps the most enjoyable piece of the recital. Strangely, the Scarlatti cantata, the text of which describes a lover's anguish, is least interesting, perhaps because Fischer-Dieskau eschews the addition of ornaments. and varied da capo (and this sort of work needs it badly). His interpretation is always intelligent and meaningful, however, and he is in excellent vocal condition throughout. The instrumental accompaniment is quite satisfactory, and the quality of the recorded sound is fine, with clear but not obtuse stereo separation. Texts and translations are provided, but no program notes.

I. K.

© DEBI'SSVV: Pelléas et Mélisande
Camille Maurel (soprano), Pelléas; Erna Spoorenberg (soprano), Mélisande; George London (bass), Golaud; Guus Hoekman (bass), Arkel; Josephine Veasey (mezzo-soprano), Geneviève; Rosine Broydé (soprano), Yniold; John Shirley-Quirk (baritone), a doctor; Gregory Kubrick (tenor), a shepherd. Chorus of the Grand Theatre, Geneva, and Swiss Romande Orchestra. Ernest Ansermet cond. LONDON OSA 1373 three 12-inch discs £17.94. A 1379® £14.94.

Performance: High-class
Recording: Good
Stereo Quality: Underrated

Claude Debussy's only opera, Pelléas et Mélisande, is unique and inimitable, and Ernest Ansermet and his Suive Romande Orchestra have molded a delicate, subtly nuanced, and shapely performance of the work that is also unique and, I should think, about as suitable as any you are likely to come by these days. I should perhaps stress the word "shapely," because Pelléas, among all operatic masterpieces, is the one most likely to go amorphous or simply disappear (as musical form) in the wrong hands. Its form is, of course, intentional—formal intuition was Debussy's particular genius as a composer, since he chose deliberately to throw away all the rule books where form was concerned. Ansermet, by his own intuitive alchemy, manages to put the piece together so that one can scarcely imagine it done any other way—its every progression, its every subtle shift in color and mood seem to be exactly as the composer must have imagined them. A check with the orchestral score, moreover, shows us that, as far as attention to musical notation can make such a perfect realization of the composer's intentions possible, Ansermet has given us a performance that is pretty much just that.

The singers are fine, though somewhat less than inevitably right. Camille Maurel's Pelléas is sweet and boyish, and elegantly rendered in purely musical delivery. But Erna Spoorenberg's Mélisande is a shade too light for even the delicate lyric soprano that the role calls for. The result is that Mélisande that seems somehow more complaining than simply melancholy, whining enough in some of her exchanges with Golaud that she seems to lack at least a part of her innocence.

Musically, George London is an admirable Golaud, sure-footed and strong—too strong, perhaps, because only toward the end of the opera do we sense any of Golaud's weariness and desperation. The remainder of the cast does its job well—especially Guus Hoekman as Arkel and Rosine Broydé as sweet Yniold.

Vocally, I suppose this new Pelléas lags rather behind Angel's De los Angeles-Jansen-Souzay version, but the very fabric and texture of the opera are so flawlessly spun out by Ansermet that a choice is simply a matter of personal taste. London's recorded sound is as subtle and measured as the score itself, perhaps too much so—but it is consistently lucid and tasteful.

II. F.

GERHARD: Allegra, Ballet Suite (see RIEGER)


Performance: Mostly pretty fair
Recording: Ditto
Stereo Quality: Weak

There is a danger fast developing in the musical post-life and hard times of composer Charles Ives (1874-1954), and it is this: his bare reputation as an innovator—the man who stumbled intuitively onto atonality, polytonality, and certain rhythmic innovations quite in isolation, and before their European discoverers such as Schoenberg and Stravinsky arrived at them rather more intellectually—threatens to divert our attention from the actual expressive content of the work. It might be an artistic truth of some consequence to say that such-and-such a work, technique aside, is beautiful, moving, a masterpiece; it is merely interesting to say that it involves technical innovations that foreshadow Schoenberg by a number of years. In other words, a particular passage arrives and one is inclined to say, "Ooh, just listen to that—and way back in 1904," instead of, "Listen to that, how beautiful, or exciting, or moving," ... But the music must stand on its own value, quite apart from its precocity, if it is to take its place in the small standard repertoire of American pieces.

It is, then, particularly good that CRI has brought out in toto and in eleven Ives' New England Holidays (1904-1915), even though it is, under conductor William Strickland, played by orchestras ranging from the Imperial Philharmonic of Tokyo to the Finnish Radio Orchestra to the Icelandic Symphony Orchestra, none of which might be described an ideal for the spirit of this particular music. Singers display an uncommon range of quality in spite of the fact that all "sound" remarkably alike. So much so that one wonders if Ives ever really expected them to be played together. For all of Ives' tricks are in just about all of these pieces—the halftown band off in the polygonal distance, the richly-textured harmonic dissonance, the rather refined and inelegant—but colourful—use of the orchestra. Any one of them, any two of them might do—but encountering the pieces consecutively over two recorded sides may be a bit much. Although, indeed, how would we ever have known without a brave, exciting venture like this (Continued on page 80)
A Special Editorial ANNOUNCEMENT

HiFi/Stereo Review Issues an Important New Recording of Three Major Works by VIRGIL THOMSON

In connection with Harold C. Schonberg’s profile of Virgil Thomson, which begins on page 43 of this issue, the editors of HiFi/Stereo Review are happy to announce a new twelve-inch LP recording of three major works by Mr. Thomson in historic performances. The selections included—two celebrated early chamber works and a recent song cycle—are works heretofore unrecorded. Representing a span of almost forty years in Mr. Thomson’s composing career, they also illustrate significant stylistic developments in that career.

We call your attention to the fact that this HiFi/Stereo Review Editorial Recording is not being distributed in the ordinary commercial channels. This tribute to one of America’s most distinguished composers is being specially produced in a limited quantity for the readers of HiFi/Stereo Review. You can obtain it only by direct order, using the coupon below. TECHNICAL NOTE: The historic in-performance recordings on this disc do not measure up to the highest present-day studio standards, but they are entirely adequate for full musical satisfaction.

The musical program of the recording is as follows:

- 1. Sonata da chiesa. This challengingly dissonant three-movement work (Chorale, Tango, and Fugue) was composed in Paris in 1926, producing a scandal at its premiere and frequently at performances thereafter. It is recorded here (as performed on the occasion of the 1961 birthday tribute to Mr. Thomson at New York’s Town Hall) by Lillian Fuchs, (sop); Edward Erwin, trombone; Paul Ingraham, French horn; Peter Simenauer, clarinet; and Fred Mills, trumpet. The composer conducts.
- 11. Sonata for Violin and Piano. A large-gesticulated neo-Romantic work in four movements, this sonata was composed in 1930. It is recorded here as performed by Joseph Fuchs, violin, and Arthur Balsam, piano, on the same Town Hall occasion as the selection above.
- 111. Praises and Prayers. Composed in 1965, this strong and moving song cycle contains masterly contemporary settings of ancient devotional texts. It is performed here by soprano Betty Allen, accompanied by the composer at the piano. The performance records the occasion of the world premiere of the work at the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art in New York City.

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from CR? The works are all recorded and performed with cohesion, with clarity, and with sensitivity.

IVES: Three Places in New England (see COPLAND)

RECORDING OF SPECIAL MERIT


Performance: Intense and brilliant
Recording: Bright and transparent
Stereo Quality: Good

The late Bruno Walter, Gustav Mahler's musical executor and disciple, and the man who gave the Ninth Symphony its posthumous premiere in Vienna in 1912, could be said to have "owned" this work, and certainly the recorded performance made by the conductor for Columbia (not long before his death in 1962) stands as a monument both to Mahler and to Walter's own unique interpretive art.

But, as those who have heard Sir John Barbirolli's performance of the Ninth in this country already know, the English maestro can deliver himself of readings not one whit less persuasive or less eloquent than Walter's. This recording makes comparisons possible. Timing the individual movements tells part of the story. Barbirolli gets through the first two movements a full five minutes sooner than Walter. On the other hand, he takes thirty-five seconds longer than Walter for the savage Rondo Burleske movement and almost two minutes longer for the great closing Adagio. I prefer Barbirolli's faster pacing of the second movement Ländler, and his slightly more deliberate treatment of the Rondo Burleske makes for both greater clarity of Mahler's complex contrapuntal web and greater impact of the movement's dissonances. On the other hand, I feel that in the outer movements Walter achieves the more effective svorëw while at the same time preserving a feeling of inevitable momentum.

Barbirolli, as Koussevitzky once did, brings to his interpretation of Mahler's vast score an almost Tchaikovskian intensity, rhythmic insistence, and brilliance, and this effect is enhanced by the prevailing bright acoustics of the Berlin Jesus Christus Church, which served as the recording locale. Thus the trumpets and high strings are more penetrating in this recording than on the rich and mellow Columbia discs.

It is foolish to speak of a definitive interpretation of music so huge in formal scope and so profound in expressive aspiration as the Mahler Ninth Symphony. Yet surely this recorded performance by Sir John Barbirolli is the only one that deserves to be spoken of in the same breath as Bruno Walter's. The Walter discs are unique, but Barbirolli's interpretation offers an ample share of eloquent second thoughts about— as well as some sharp new insights into— Mahler's last completed masterwork. D. H.

RECORDING OF SPECIAL MERIT

MENOTTI: The Death of the Bishop of Brindisi. George London (bass); Lilli Chekoukasian (contralto); New England Conservatory Chorus (Lorna Cooke de Varon, director); members of the Catholic Memorial and St. Joseph's High Schools Glee Clubs (Beri Zamkouchian, music director); Boston Symphony Orchestra, Erich Leinsdorf cond. SCHHOENBERG: Gurre-Lieder: Introduction and Song of the Wood-Dove. Lili Choukasian (contralto); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA Victor LSC 2785 $5.98, LM 2785 $4.98.

Performance: Generally excellent
Recording: Good
Stereo Quality: Nothing special

Gian Carlo Menotti's one-act opera The Death of the Bishop of Brindisi is the result of a commission from the Cincinnati Musical Festival Association and was given its premiere at the May Festival there in 1963. It is Menotti's retelling of the story of the Children's Crusade to free the Holy City,
seen through a series of flashbacks during the deathbed hallucinations of the Bishop of Brindisi, who tried to dissuade the children from their mission. (Most of them ended up either drowned at sea or sold into slavery.)

Bypassing the usual discussion of Menotti's value as a composer, it can surely be said that this work is an effective one—dramatically certain, full of lovely choral writing for children's voices, it is a work of clean lyric line, sensitively scored and wrought. For my part, I find it one of Menotti's strongest works in recent years, and the language of the libretto seems to me vastly more mature than that of his celebrated operatic successes. In sum, this is a must for the composer's admirers and, just possibly, bait for skeptics. It is handsomely sung and performed here.

The release is filled out by contralto Lili Chookasian's and conductor Erich Leinsdorf's rather level-headed and cool reading of the Introduction and Song of the Wood-Doors from Schoenberg's massive early work the Gurre-Lieder. If you like the Tristan-esque romanticism of this piece played down, you will like this finely executed performance— I did, and it, like the Menotti, is given excellent recorded sound.

W. F.

RECORDING OF SPECIAL MERIT

@ MORLEY: Madrigals. Now is the month of maying; In dome of roses. Shoo, false love, I care not; Miraculous love's wounding; Hark, alleluia chiefly; Arie, get up, my dear; Let me this mourning; I go before, my darling; Stay, gentle nymphs: Good morrow, all you maidens; WILBYE: Madrigals. Thus catch my Graces joy: Happy, O happy be: Ye, that do live in pleasure: Ah, cannot sighs nor tears: Stay, Corduoy, thou sweats; Draw on, sweet Night; Lady, your words do spite me. Deller Consort. Alfred Deller cond. Vanguard Everyman SRV 157 SD $1.98, SRV 157 $1.98.

Performance: First-rate
Recording: Fine
Stereo Quality: Excellent

This collection, drawn from two of England's greatest madrigal composers, is a combination of the first sides from two previous Vanguard discs, one devoted to each of these composers. The originals, beautifully performed by the Deller Consort (the Morley is BGS 5002, BG 577; the Wilbye is BG 576—the stereo version no longer available) were issued about six years ago, and are still around for anyone wishing a more comprehensive sampling of each writer. This bargain-price Everyman release, however, makes a splendid introduction to these composers. The recording in both mono and stereo is very good. Notes and texts are included. I. K.

@ MOZART: Piano Quartets: No. 1 in G Minor (K. 478); No. 2, in E-flat (K. 493). Mieczyslaw Horszowski (piano); members of the Budapest String Quartet. Columbia MS 6683 $5.98, ML 6083 $4.98.

Performance: Tightly knit
Recording: Intimate
Stereo Quality: Acceptable

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82

To some collectors, a recording of all eighteen Mozart piano sonatas at a price of just under twenty dollars may be an undeniably attractive offer, and for the buyer who insists on having a complete set of Mozart's piano-sonata output there is some justification for obtaining these efficient performances. But Mozart's piano music, whether in the slightly earlier sonatas or in the later and greater ones, deserves something more than just clean fingering, a modicum of stylistic sense, and a reasonably sensitive manner.

Klien, a pupil of the Italian pianist Michelangeli, plays the sonatas pleasantly, but rarely goes below the surface. Nowhere in K. 310, for instance, does one hear the tension and pathos that make Lipatti's performance such a great one. Even putting aside the two sonatas written in a minor key (K. 310 is one, and the other is K. 457), the cheerfulness, the true graciousness, and

Mozart at the keyboard

the wit of the many works in major keys are only occasionally hinted at here.

Klien has obviously lived with some of the sonatas longer than others, and several, such as K. 331, are in fact done very well. In general, he seems best in the later sonatas, and particularly in the slow movements. In faster movements, he has a tendency toward speed, hard-sounding fortet, and clipped staccato passages. He is reasonably faithful to Mozart's articulation marks, but the composer's frequent rapid dynamic changes are not always observed; trills are taken from the main note rather than from the upper auxiliary, and the treatment of appoggiaturas is peculiarly inconsistent. The general impression one receives is that of a well-trained pianist on executing a large body of music to a set pattern. Mozart, I think, might refer to Klien, as he did once to Clementi, as a mechanic: everything seems a little too pat and too calculated—even the sentiment. On the other hand, one could not call these performances poor. Vox's piano sound is excellent, but there were some pressing faults on my copy—notably on the side containing the C Minor Fantasy and Sonata, which was virtually unlistenable.

I. K.
**Mozart:** Sonata for Two Pianos (K. 488) (see Best of the Month, page 68)

- **© © Mozart:** String Quartets: D Major (K. 499); D Major (K. 575), Stuyvesant String Quartet, Nonsoch 71055 $2.50, 10153 $2.50.

**Performance:** Excellent K. 575

**Recording:** Pseudo-stereo

**Stereo Quality:** Unconvincing

The Stuyvesant String Quartet—with the Shulman brothers, Alan and Sylvan, as its core—was one of several outstanding satellite chamber-music groups to grow out of Toscanini's NBC Symphony in its great days. Indeed, it was this group that made the first commercial recordings of the Ernst Bloch Quartet Number One in B Minor and the Shostakovich Piano Quartet. In the relatively early days of long-playing discs, the Shulmans established their own record label, Philharmonia, and issued versions (outstanding for their time) not only of the Debussy and Ravel quartets, but also of such rarities as the Malipiero String Quartet, the Hindemith Quartet No. 1, the saxophone quartets of Glazunov and Ibert (all of the foregoing now reissued on the Nonsoch label), Arnold Bax's Quintet for Harp and Strings, and Malipiero's String Quintet.

Musically, we have here an excellent K. 575 and a rather threadbare K. 499. But I think it was a mistake for Nonsoch to give this 1952 tape the pseudo-stereo treatment, and to lose the echo-chamber effect at that. The result is helpful neither to Mozart nor to the performers: it lacks the genuine presence and full-bodied bass of the original Philharmonia disc. Add to this the existence of excellent competitive recordings in genuine stereo—of K. 499 by the Vienna Philharmonic Quartet and K. 575 by the Budapest Quartet—and even with its $2.50 price tag, this Nonsoch disc is hardly very attractive.

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val Orchestra, Yehudi Menuhin cond. ANGEL S 36231 $5.98, 36231® $4.98.

Performance: Zestful
Recording: Bright and open
Stereo Quality: Acceptable

These two violin concertos, along with their more famous companion pieces in G Major, D Major, and A Major ("Turkish"), all date from Mozart's nineteenth year. And although, like the Mendelssohn two-piano concertos (also now available on a new disc), these display the composer's superb stylistic assimilation and limitless melodic gift, they are considerably closer than the young Mendelssohn's works to a complete command of developmental resources in the sonata-form sense.

We now have no less than five available versions of the B-flat Concerto, but this is one of only two available versions of Number Two in D Major. Thus Arthur Grumiaux and Yehudi Menuhin are the only violinists whose presently available discs encompass all the authenticated Mozart concertos for their instrument.

The Menuhin performances recorded here are full of bite and zest, if not of ultimate gloss. The violinist's intonation and rhythm are in good order throughout both sides. Menuhin as conductor brings to these readings something of a chamber-music informality in the best sense, but I wonder whether the elaborateness of some of the cadenzas he has written for these concertos is entirely fitting.

The recorded sound is generally spacious and transparent, occasionally a bit wispy in the E-string register.

D. Ii.


Performance: Vigorous
Recording: Bright and clear
Stereo Quality: Good

Unlike fellow composer and Scandinavian Jean Sibelius, Carl Nielsen has never really gotten a toehold in the musical repertoire outside his own geographical area. Although one can find Nielsen admirers in Britain and America, they are forced to regard the popularization of his work as a cause, rather in the manner of the partisans of Bruckner and Mahler some twenty years ago.

Vox's present recording of the early Second Symphony and the earlier Little Suite constitutes Nielsen's only major orchestral listing but one—the Fifth Symphony—in the present Schwann catalog, and as such it is to be welcomed. The Symphony, in particular, is an impressive display of pure wêiter—pure control of form and medium. Yet, in spite of its almost Brucknerian romanticism, there is something curiously abstract about the piece. Its sentiments seem distant, its formal peregrinations academic—even when a stated idea, like that of the second movement, gets off the ground wholly on its own charm. The command is surely there, but I'm far from certain how authentic the voice is.

The Little Suite has the charm of a certain innocence and sweetness, and I'm not altogether sure that I don't prefer it to the Symphony. The recorded sound is excellent.

W. F.

@ @ @ PROKOFIEV: Symphony No. 5, Opus 100. Philharmonia Orchestra, Paul Kletzki cond. ANGEL S 26337 $5.98, 26337® $4.98.

Performance: Interesting
Recording: Good
Stereo Quality: Good

I'm not sure that new recordings of Prokofiev's Fifth Symphony are what collectors of recorded contemporary music need most at this time, but it seems that we are getting them nonetheless. And a good and interesting one this is: rather on the stew side, too much, rather slithery, and with a certain bugging-down of tempos that emphasizes the work's harmonic grotesqueries at least as much as does its more ordinarily emphasized lyricism. Treated this way, the music seems to be perpetually unwinding and running down—and somehow it sounds more of this century than it usually does.

Y. G. Tito Gobbi as Scarpia
A marvel of interpretative art

Yet, when brilliance is required—as in the second movement—there is plenty of virtuosity to bring it about. Angel's recorded sound is detailed, and a subdued but interesting string treatment opens Prokofiev's orchestration beautifully.

W. F.

@ @ @ RECORDING OF SPECIAL MERIT


Performance: Exciting
Recording: Rich and vital
Stereo Quality: Vivid

In building a new Tosca around Maria Callas and Tito Gobbi—two of the four pillars on which its brilliant 1953 recording stood—Aned followed a logical and desirable procedure. Equally apt was the choice of Carlo Bergonzi as Cavaradossi, and—considering his special rapport with Callas—of Georges Prêtre as the conductor. Born under such auspices, it is not surprising that the performance is an extraordinary one.

Yet even with the enhancement of an uncommercially vivid stereo realization, the new recording does not capture the totality of Puccini's turbulent melodrama to quite the same degree as did the earlier one, under Victor de Sabata's direction.

The Callas portrayal has changed considerably under the intervention of time. Tosca is a harder woman now, more intense in both her jealousy and her hatred. Passion and determination are dominant over the tender side of the character's personality. In order to realize this conception, Callas calls upon her theatrical art far more prominently than heretofore. In the performance and dramatic expression were inseparably bound in Callas' method, but here her singing is frequently subordinated to a fuller and more conscious dramatic exploitation. (As if to symbolize the change, Tosca's famous tirade over Scarpia's corpse is "A lui tremare a tutta Roma!" once intoned by Callas on the musical note prescribed in the score, is now declaimed.) Her is a portrayal of absolute conviction and overwhelming power, illuminated by thoughtful details that reveal a complex involvement. Dramatically, however, Callas is very uneven and effortful. Comparison of her "Vissi d'arte" here with the earlier performance reveals the regrettable decline in control and tonal resources. Elsewhere, her excessive reliance on rich-sounding, tone sonorities—which served her appropriately in Carmen—create here a disconcerting contrast to her tones in the normal soprano range. This makes for some oddly impressive, but not very pleasing, effects in such passages as "La donna, la stimmola" (Act I, page 101. Schirmer vocal score), "Non so 'nnulla" (Act II, page 176), and "Rallentano i tamburi" (Act III, page 275).

But above all, I miss the melancholy vocal color with which Callas so brilliantly tempered the fierceness of her earlier Tosca. The expression of love, that is somewhat disappointing, but the scenes Callas shares with Gobbi represent the dramatic art in opera at its highest peak.

Gobbi's Scarpia is simply stupendous. From his spine-chilling entrance on, he builds a sense of diabolical menace. His control of the character is complete, and he finds the right tone quality for every utterance. Undoubtedly, the microphone must have helped, for no singer of the role in an opera house today can sound so overpowering in the Te Deum against the chorale and orchestra mass. But just a glimpse of this recording, Gobbi's Scarpia is an unforgettable marvel of interpretative art anywhere.

The dramatic stature of Bergonzi's Mario Cavaradossi is overshadowed by that of his colleagues, but he delivers his music with the suavity, taste, and security that make him a stylistic paragon among Italian tenors. In the closing phrases of "Recondita armonia"—and the tenderly spun (and not belted) final "tei tu" toward the absent Tosca—Bergonzi's special quality is heard to perfection.

The cast also offers an exceptionally resonant Sacrist in Giorgio Tadeo (who, incidentally, is much too prominently micro-

(Continued on page 86)
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phonied in his interjections during Cavadarissi's aria. The Angelotti and Sciarone are adequate, the Spoletta passable, and the shepherd weak. Prêtre works well with the singers, and his tempos are always sensible and free of eccentricities. His way with the score bespeaks authority, and the opera comes to exciting life under his direction. And yet it somehow falls short of the absolute rightness of pacing, timing, and expression that De Sabata achieved. It must be said too that the Italian maestro had a more responsive orchestra at his command.

In sum, this is an imperfect but thrilling performance that will once again bring to the fore the controversy over Callas. Hers is certainly not the only way to sing Tosca—on records, Tebaldi and Price present valid interpretations that are vocally more pleasing. What Callas offers is a special strength and a special character—and these call for a special evaluation.

**G. J.**

**RECORDING OF SPECIAL MERIT**

**S. PURCELL:** Music for the Chapel Royal. They that go down to the sea in ships (Z. 57); Joc a, quem multi sunt hostes mei (Z. 135); O belted spake (Z. 28); O sing unto the Lord a new song (Z. 44); Lord, how long wilt thou be angry (Z. 25); Whom hath blesst dis our report (Z. 64). Roger Parker (tremble); Charles Brett (counter-tenors); Robert Tear and Wilfred Brown (tenors); Christopher Kenze and Christopher Bevan (baritones); Inia Te Wiata (bass); Brian Rundrett (organ of the Chapel of St. John's College, Cambridge).

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**CIRCLE NO. 55 ON READER SERVICE CARD**

HIFI/Stereo Review

**Performance: Admirably serious**

Recording: Okay

Riegger's Symphony No. 4 is a product of his later and somewhat humanized dodecaphonic manner. And since many observers who I respect hold his music in maximally high regard, I take it as a personal quirk—a blind spot, if you will—that I have never been able to work up much enthusiasm for it myself. Not because it's dissonant, not because it's twelve-tone-like in orientation, but because it seems to me essentially academic and because it compromises both the twelve-tone position and the tonal one—both of which I am prepared to unify, so save the day, as in the case of a composer such as Alban Berg. But, as I've said, too many bright people admire it for me not to question the validity of my own reaction to it.

Roberto Gerhard is a Spanish composer who has long lived in England and who, like Riegger, now writes a humanized twelve-tone music. But not here. Here we get inext Falla (the piece was composed in 1942), a strange combination of barrenness and gaiety that, in some unaccountable way, I find just the slightest bit embarrassing.

The performances are vigorous and enthusiastic, the recorded sound passable. It's...
RECORDING OF SPECIAL MERIT


Performance: Stunning Firebird. Recording: Top.
Stereo Quality: Eye-opening.

While one scarcely thinks of Erich Leinsdorf as a major proponent of twentieth-century Franco-Russian music, the news today is that he has given us a reading of Stravinsky's Firebird that is, if you will be so good as to pardon the expression, an out-and-out humdinger. Leinsdorf teases into the piece as if he were a starving man confronting a sibyl, and the results are absolutely stunning. The tempo, somewhat accelerated as they are, make this thrice-familiar modern touchstone blaze with color, and, needless to say, the boys of the Boston Symphony Orchestra play it in such a way as to make the word virtuosity inadequate. The piece blazes, it sings, and in its more furious episodes, all but tears up the peepacht. If there is a better Firebird on records, I've not heard it.

All the more reason to deplore the presence of Rimsky-Korsakov's Suite from Le Coq D'Or on the other side. I suppose it has a certain relevance, since Stravinsky's earlier works grew out of Rimsky-Korsakov, but instead of steak we have milk toast. And is it simply my imagination—the result of comparison—when I feel that neither Leinsdorf nor his orchestra have quite put their hearts into running through it? Or is the music even more bland and square of phrase than I remember?

The recorded sound is dazzling. Victor's Dynagroove process is taking on an unmistakably more "human" sound. And the stereo treatment—of the Stravinsky, in particular—is revelatory.


The history of Leopold Stokowski and Scheherazade is a long one, going back to the late 1920's, when his Philadelphia Orchestra was like nothing else on this earth—I was brought up on the 1929 Victor Orthophone, 78's. With the advent of high-fidelity, 78-rpm style, Stokowski and the Philadelphia had another go at the score, and the result was louder and more brilliant, but not necessarily more musical. Another seven years passed, and Stokowski took on the music (again for RCA Victor) with the then rather new Philharmonia Orchestra of London, and proved conclusively that a great conducting technician can work miracles of sonority and phrasing with this work. The last two outstanding recordings for its time, and were made obsolete only by the advent of stereo.

From the earliest days of his association with microphone transmission—which is to say, with radio in the 1920's and with films (Disney's Fantasia and the Bell Telephone stereophonic experiments in the 1940's and 1950's), Stokowski has been intrigued with

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RECORDING OF SPECIAL MERIT

@ OIKI TELEMAN: Musique de Table, First Production (complete). Frans Vester and Joost Tromp (flutes); Ad Meter (oboé); Jaap Schröder and Jacques Holmén (violins); Adem Hylma (cello); Gustav Lehnhardt (harpsichord and organ); Concerto Amsterdam, Frans Brüggen cond. Telefunken SAWT 9449/50 A two 12-inch discs $11.96; AWT 9449/50 C $11.96.

Performance: Marvelous
Recording: Generally excellent
Stereo Quality: Satisfactory

In 1733 Georg Philipp Telemann published three large-scale collections of music, called Productionen, over the under-all title of Musique de Table, or Tafelmusik as it was known throughout Germany. Telemann had written some of the pieces, which were intended as an accompaniment to dining or other such occupations, or simply as Gebrauchsmusik for the amateur player, as early as his student days in Leipzig. The first Production consists of an Overture in E Minor (an orchestral suite of seven parts); a Quartet in G for flute, oboe, violin, and continuo; a Concerto in A for flute, timpani, strings, and continuo; a Trio in E-flat for two violins and continuo; a solo flute Sonata in B Minor with continuo; and a two-movement Conclusion in E Minor, once again for orchestra. Some of these sections have been recorded individually as respected titles. But this, to my knowledge, is the first time that an entire Production has been issued as a unit. This performance, directed by the recorder player Frans Brüggen (he himself does no playing here), is virtually ideal. Stylistically, one could ask for no better interpretation and the playing of the individual soloists, as well as that of the small chamber orchestra, is marvelous. No collector of Baroque music should pass up this set. Telefunken’s recording, except for some distortion on the second half of Side Four, is extremely well managed, though the stereo placement is not very pronounced.

I. K.

WAGNER: Parsifal (see Best of the Month, page 67)


Performance: Lively
Recording: Good

Robert Ward (of The Crucible fame) might best be described as a Howard Hanson with taste. Even though a few decades have passed since his student days at the Eastman School, the influence of Hanson’s harmonies, his tunes, the unabashed nineteenth-century American Romanticism, the formal procedures—indeed, the whole shooting match—loom conspicuously in his work. He has more class than Hanson—witness the Divertimento (1960) recorded here—but he writes music that never seems to have heard of Stravinsky or Schoenberg, Aaron Copland, William Schuman, or Roy Harris. Or even Claude Debussy.

I don’t know that this is bad, but on the other hand I wouldn’t be prepared to swear that it’s good. The music is easy to listen to and even skillful after fashion. And suppose only the listener can decide the rather considerable questions it raises about the distinction between vital conservatism and musical reaction.

Ayshalov’s Phases of the Great Land is one peak of a varied piece. Gershwin’s Sweet Betsy from Pike, After the Ball is Over, Casey Went Out with a Strawberries Blonde, and She’s Only A Bird in a Gilded Cage keep appearing to remind the listener of nothing more or less than background music for a kaleidoscope of memory. The piece then settles down to fairly straight Roy Harris. Were I asked what Ayshalov had in mind with this strange number I would be quite stuck for an answer.

The Portland Junior Symphony Orchestra plays, I think, extremely well; and, as in all
their recordings of American origin. CRIL has favored the scores with good recorded sound.

W. F. WILBYE: Madrigals (see MORLEY)

COLLECTIONS


Performance: Excellent
Recording: Good
Stereo Quality: Satisfactory

This new record by the soprano Phyllis Curtin may surprise even her admirers. Miss Curtin is best known for her superb musicianship, her lovely voice, and the beauty she brings to both the operatic stage and the concert platform. Singing here a collection of high-colored, folk-like Latin American songs, she brings to bear these well-known qualities where they are demanded, but when the music calls for vigor and even sexiness it supplies them too. In achieving the effect of abandon, she does not go off the deep end and lose her personality as did the gifted Leonette Price in her relatively recent recording of Falla’s Amor Brujo—a recording in which Miss Price’s identity was all but totally sacrificed for a Supervia-like gawking.

Miss Curtin’s repertoire here is charming and sometimes more than that. She moves from songs of sobriety to the gay and the utterly lyrical. Ryan Edwards’ accompaniments are sensitive, and the recorded sound and stereo are more than adequate, even if neither is likely to take any prizes.

W. F.

RECORDING OF SPECIAL MERIT


Performance: Idiomatic
Recording: A shade brittle
Stereo Quality: Good enough

Grant Johannsen gives us in this album a fascinating survey-in-miniature of a full century of American piano music. All but the Thomson, Gershwin, Carpenter, and Gottschalk pieces are recorded on long-playing discs for the first time.

In his treatment of Louis Moreau Gottschalk’s March of the Gibara, Johannesen underlines the Afro-Caribbean dance rhythms that the New Orleans-born composer-pianist utilized seventy-five years before they became popular with other composers. John Alden Carpenter’s music is generally thought nowadays to be saccharine impressionism with an occasional dash of jazz. But in the Improvisata recorded here, Johannesen gives us an example of Carpenter at his best—a ballad that is by no means inferior to the work of Charles Tomlinson Griffes.

Arthur Farwell (1872-1952) is virtually a forgotten figure in American music, save for his being cited on occasion as one of the mentors of Roy Harris. But his Navajo War Dance here goes considerably further beneath the surface of the American style than do the more popular scores in this vein—theirs of MacDowell, for example. Indeed, Farwell’s work here suggests to me a counterpart to Bartok’s short piano pieces in the Magyar folk idiom. Similarly, the music of Arthur Shepard (1880-1958) may not be of major caliber, but the quietly cultivated piano writing heard here indicates that he too is unjustifiably neglected.

Peter Meinin’s Cantos and Toccatas show the lyrical and explosive aspects of this composer’s style at their most effective—free of occasional tendency to very ordinary crescendos on a single rhythmical formula. The six preludes of novelist-composer Paul Bowles are slight in substance and eclectic in idiom, one that ranges from Poulenc to Americanism. As for Samuel Barber’s Nocturne, it is elegance incarnate, almost to the point of parody—but beautifully carried off. Virgil Thomson’s Ragtime Bass is wholly delightful fare, and makes me long for a reissue of Decca’s complete recording of the first set of Etudes—or a wholly new recording of them by Johannsen himself.

Arriving at last at Johannsen’s own American hymn-improvisation, I must say I am far happier with his piano playing, especially as it is heard on this particular record, than with his composition.

The recorded sound is generally excellent, save for an occasional trace of harshness that may stem from the disc manufacturing process—polystyrene extrusion—used by Golden Crest. In any event, I thoroughly recommend this disc to ordinary listeners, to school music departments for their American-music survey courses, and to D. H.


(Continued on next page)
**EICO 3566**

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**RECORDING OF SPECIAL MERIT**


Performance: A 1 Recording: Excellent Stereo Quality: As it should be

Peter Pears, quite apart from the fact that he sings the music of one of our leading living composers as no one else can, is an artist of undeniable stature, although there are plenty of more "beautiful" voices around.

But, as this release so amply demonstrates, he is — native endowment be-hanged — one of the finest, and by that I mean most musical and musically, high-toned artists. Listen to this excellent new disc, with accompaniments by the superb guitarist Julian Bream, and you will hear immediately what I mean. Peter Pears' response is superlative even when he moves into high range, and he doesn't seem to know what it means to sing off pitch, though it can't be easy for him to sing so irrevocably off pitch any more. Moreover, he spins a flawless legato phrase in exactly these places where many a more famous and highly touted operatic tenor would be reduced to belting out high notes each as a separate entity.

This disc is a compilation of folk-song arrangements of several types by some of England's most famous composers — Britten of course. Walton naturally and R. P. Racine Fricke. And the late Hungarian composer Mátyás Seiber gets into the act with a group of four French folk songs. Surprisingly enough, Walton turns up with the finest items of the lot — or, at least, the most extravagantly expressive. It's all more than worth the time of anyone who fancies this special genre. The results are distinctly, evocative, and subtle. By some alchemy Pears is able to sound the way he did twenty years ago, and Bream's accompaniments are exquisitely refined.

---

**Julian Bream and Peter Pears**

Exquisite guitar and distinguished voice

The recorded sound is all that one could ask, stereo treatment being extremely subtle and reticent.

W.F.


Performance: Severe Brahms, virtuoso Liszt Recording: Good Stereo Quality: Good

At the beginning of 1964 there was no available long-playing recording of Brahms' poignant farewell to life, the Eleven Organ Chorale-Preludes, Op. 122, which he completed barely six months before his death. Now, with the release of this disc, we have a choice of three versions in both stereo and mono — the others by Franz Eibner playing the organ of the Votiv-Kirche in Vienna (Telefunken S 43018/43018) and by Robert Noethen playing two American instruments (Lyriichord 712/122), Karl Richter, playing the Steinmeyer organ at the Munich Hercules Saal, takes a decidedly severe classical view of these works, emphasizing their kinship to the Baroque.
keyboard works that Brahms did so much to bring to light during his lifetime. For those who seek not only the formal linear strength of the Baroque style, but also the autumal romantic glow that one associates with Brahms' last works—and I am among them—the Elbner recording remains just about ideal.

On the other hand, Richter turns in a dazzling reading of the Liszt B-A-C-H Prelude and Fugue (incorrectly listed in the Schwann Catalog as Fantasia and Fugue), and makes a powerfully stirring experience of his performance of the impassioned Fantasia in F Minor from Mozart's last year.

The recorded sound is bright, powerful, and rather closely miked.

D. H.


Performance: Conscientious

Recording: Pretty good

Like the recently released Cambridge disc on which Daniel Pinkham led his King's Chapel Choir of Boston (see page 97, February issue), this CRI release is the recorded result of the Ford Foundation's grant to choral conductors designed to encourage a usable contemporary American choral repertory for church and synagogue. The four pieces that Pinkham commissioned filled two sides—from which it can be seen that they are, in general, of rather greater substance than the eight on this disc. But, 'mid these briefer works there are nuggets of gold.

The first nugget is *Ad Te Lerari,* by Gordon Binkerd, a composer who manipulates tonal idioms with some slight sophistication (in case you think that only squares write tonal music these days). It is a sweet piece, just as is Daniel Pinkham's similarly sophisticated yet tonal *Glory Be to God,* which one feels almost to be over before it starts. And Russell Woollen's Motecest Ad Librum Ad Offictorium from the Missa Domus Aurea, Op. 40, has about it an impressively unหนrkedneyed modal sensitivity.

Avshalomov's and Kohls' pieces, both more ambitious, please rather less. For all Avshalo- mov's considerable skill at shunting choral voices about, his chapsodic style seems not to have been adequately mitigated for the occasion, and at the same time he gives us little in the way of shapely melody to hang on to. Kohs has got involved with some fairly knotty contrapuntal writing but, mild as the idiom is, I can't for the life of me figure out what he's up to. The work seems never to relax and, full of orthodox counterpoint though it may be, it seems short on arresting musical ideas.

This leaves us with Alan Stout's *The Great Day of the Lord,* an effective, useful number for organ and chorus that nonetheless leaves no strong impression; with Halsey Stevens' American and *vergigen* setting of Psalm 68; and with Lockwood's utterly unpretentious and musical *Sing unto the Lord a New Song,* from which the record takes its title.

The performances are representative and the recording is good.

D. H.

**DATA**

**BIETHOVEN:** *Symphonies: No. 1,* in C Major, Op. 21; *No. 8,* in F Major, Op. 93; Hallé Orchestra, Sir John Barbirolli cond. VANGUARD EVERYMAN SRV 146 SD $1.98, SRV 146 $1.98.

**CHOPIN:** *Waltzes (complete).* Artur Rubinstein (piano). RCA VICTOR LSC 2726 $5.98, LM 2726 $4.98.

**PIZZETTI:** *Piano Trio in A Major.* GHEDINI: Sette Ricercati for Violon, Cello, and Piano. Trio di Bolzano. MUSIC GUILD $55* $5.98, 55 $5.98.


**TCHAIKOVSKY:** *Symphony No. 6,* in B Minor, Op. 74 ("Pathétique"). Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON 30 18921 $5.98, LPM 18921 $5.98.

**WAGNER:** *Siegfried,* Act 3, Scene 3. Eileen Farrell (soprano); Set Svanholm (tenor): Rochester Philharmonic Orchestra, Erich Leinsdorf cond. RCA VICTOR LCM 2761 $4.98.

**MORE CLASSICAL REVIEWS IN BRIEF**

**COMMENTS**

An amiable pairing, this, and Sir John Barbirolli conducts the music with clearly evident warmth and affection. There is no other low-price version of this coupling, save for a Telefunken disc with Joseph Keilberth leading the Bamberg and Hamburg Philharmonic Orchestras. The recorded sound here is warmer than on the Telefunken disc.

D. H.

This disc, the result of a single four-and-a-half hour session at RCA's Rome studio, is an amalgam of the best and the most disconcerting aspects of Artur Rubinstein's playing. For all his seventy-five years, he brings to the first two waltzes, wonderful *brillante* quality, and to such pieces as the nocturne-like Number 10 the utmost lyrical tenderness. But to the overworked "Minute" Waltz Number 6, he is almost amoral. Do not buy a recording of the waltzes without hearing the Novaké ( Vox) and Lipatti (Columbia) discs.

D. H.

Since the days of Bochieri, the Italians have given us very little in the way of valuable chamber music, and certainly these two eclectic works are not going to set the world on fire. The forms are traditional—neoclassic in the Romantic, Brahmsian sense—and the musical language is resolutely tonal and triadic. In sum, they offer limited pleasure. The recorded sound is clean, and the playing of the Trio di Bolzano is both sensitive and accomplished.

B. F.

These readings have been calculated to make the splash of the conductor, but very little musical sense emerges. A preferable performance of each of these pieces is currently available. The recorded sound is loud and full of bounce, but I can't hear into the music.

B. F.

In Karajan's interpretation here, refinement and calculation are carried to the point that communication, in the Tchaikovskian sense, all but ceases. Save for some remarkably clear virtuoso orchestral playing in the very difficult opening section of the March-scherzo, I found nothing here to hold my interest.

D. H.

The outstanding contribution here is Eileen Farrell's. In its early full splendor (this recording was first released in 1949), hers was a true Brünnhilde voice of soaring ease, torrential strength, and amazing evenness and warmth. The recording captures Miss Farrell's experience as a performer in opera, and she offers only a modicum of interpretation and little dynamic variety. But this is nevertheless spectacularly beautiful and expressive singing. Set Svanholm is a hard-toned and plainly romantic Siegfried. The modest dynamic range of the orchestra should not be held against Leinsdorf's brisk, well-controlled direction—we have come a long way sonically since 1949.

G. I.
The greatest revolution in musical entertainment since World War II has been the development of the discotheque. And the greatest revolution in the field of discotheques was the appearance of Enoch Light's record, Discotheque...Dance...Dance...Dance (Command 873). A discotheque was originally — and still is — a night club with a high fidelity stereo system, a collection of records focused on the specific dance beat required for dancing, the Hully Gully, the Watusi, the Swim, the Jerk and all the rest of the steady stream of fascinating new steps, plus a disc jockey (known as a disquaire in deference to the French origins of the discotheque) whose special skill is in programming the records so that the music never stops and the dancers never want to leave the floor.

The common denominator of the discotheque is, as one historian of the field has put it, “darkness, a small dance floor and the beat.” With the rapid spread and success of the discotheque idea, these three elements can now be found in a variety of settings from the elegance and fine appointments of such New York magnets for the international jet set as Shephard's and L'Interdit to more casual and simple clubs for the less internationally or jet-oriented sets.

The beat, however, is not the only place where darkness and a small dance floor can be found. These two elements can be localized practically anywhere that one wants to look for them — at home or at any local gathering place. The only thing lacking to turn such a place into an authentic discotheque is the beat.

The beat is not as easy to come by as you might think. To get it, a professional discotheque invests in a huge record library and hires a skilled and experienced disquaire to search out and select the music that will create just the right tone and continuity to make the discotheque a success.

Without the right music and without the knowledgeable use of that music, you have no discotheque. You might as well listen to an ordinary juke box.

And that is where Enoch Light revolutionized the revolutionary discotheque. For the very first time, he put on record, Discotheque...Dance...Dance...Dance, the authentic discotheque rhythms played in the authentic discotheque styles with the authentic discotheque continuity. He produced this record with the same thoroughness, the same painstaking care for detail and perfection that he has applied in the past to his production of the precedent-setting Parasitic Percussion series of discs and to the production of Command's universally acclaimed classical recordings by William Steinberg and the Pittsburgh Symphony.

To bring the authoritative discotheque style to records, Light and his staff made an analytical study of the elements that distinguished the most successful discotheques. All of these were embodied for use in the arrangements that Lew Davies wrote and for establishing the continuity of the recordings. The kind of orchestra was organized by Light to play discotheque music — an orchestra that was entirely different from any of the famous groups he had led in the past. It was built specifically to bring out the driving excitement of discotheque music. The ruggedly beating heart of the band is a rhythm section of three guitars, two percussionists, bass and organ, augmented by an eight-man brass section (four trumpets and four trombones) and a pair of saxophones doubling woodwinds.

On Command's first discotheque disc Light enlisted the services of Killer Joe Piro (according to the New York Times, he is “by appointment, dancing master to the jet set”) as adviser in helping to select the correct tunes to be used. On top of this thorough-going authenticity, Light added Command's famous recording techniques, underscoring the emphasis that the best discotheques place on fine sound reproduction.

The result of all this detailed planning and care was Enoch Light's Discotheque...Dance...Dance...Dance. This was the discotheque record that swept the country, taking authentic discotheque music out of the discotheque and bringing it solidly into the home or any place where anyone of any age wanted to dance...dance...dance.

This second volume of Discotheque...Dance...Dance...Dance adds to the pleasures of that first disc by concentrating on contemporary hit tunes that have been written specifically for the modern discotheque dance. These have been composed for the modern beat, not adapted to it. Thirteen tunes were in the first Discotheque...Dance...Dance...Dance so Light, who can be superstitious about a superstitious number when it contributes to as successful a record as that was, has again chosen a program of thirteen tunes, one every one of which has been a top rider on the popularity charts (there is one exception — an original Bossa Nova, a new tune by Enoch Light and Lew Davies which makes its debut in this album)

The rest are songs which were made into hits by the Beatles, Manfred Mann, the Dave Clark Five, the Supremes, the Searchers, Petula Clark and other groups who give today's music its special fascination. This collection includes the newest and most unusual of all the contemporary dances, La Bostela — bright and glittering Spanish-tinted music that builds up to a deliberate let-down. It originated, so the legend says, when Honoré Bostel, a large, non-dancing member of the staff of the French magazine, Paris-Match, tripped and fell in a discotheque. Suddenly the new thing to do was to fall down. Hence La Bostela in which dancers stamp around, clap hands, beat heels, snap fingers and act as much like Spanish gypsy dancers as possible until, as the mood of the music suddenly changes, each dancer leans against his partner’s back and, braced in this fashion, sinks slowly to the floor.

In this album, Enoch Light gives this exciting music a unique and stimulating discotheque flavor, so that you can enjoy the pleasures of an authentic discotheque right in your own home.

SELECTIONS: Downtown...I Feel Fine...The Girl from Ipanema...Love Potion #9...Sha, La La...Too Many Fish in the Sea...Come See About Me...Any Way You Want It...An original Bossa Nova...Eight Days a Week...Goldfinger...The Jerk...La Bostela...

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3.5. S. Cooke: Shake, Sam Cooke (Vocal Sly); Orchestra: Ya, Ma Man; Meet Me, at Mary's Place; Comes Love; Eata My Troublin' Mind; and eight others. RCA Victor LSP 3367 $4.98, LPM 3367 $3.98.


The late Sam Cooke was, at his best, a mesmeric pop singer of both ballads and swingers. Through much of the first side of this album, however, he is hampered by the clanging mechanical orchestral arrangements. Cooke's strong inner music makes the assembly-line hammering supporting him here, and it makes for awkward music.

On the second side, which consists mostly of ballads, the results give a much cleaner idea of Cooke's expressive force. The arrangements are without distinction, but since they are less imprisoning rhythmically they allow Cooke to dig into each song. For those who would like to hear Cooke at his best, I would suggest "Night Beat" (RCA Victor LSP 2799, LPM 2799).


For over forty years the Don Cossack Chorus, under the leadership of Serge Jaroff, has been one of the most durable and enjoyable Russian exports. By now, most of the original members have been replaced, but there has been no diminution of the group's effectiveness. Something about Russian choral music makes it by turns the lustiest, most masculine, thrilling, and deeply moving non-classical choral music there is, and the joyous precision of the Don Cossacks gives it its finest interpretation.

Of course, the folk and folk-type repertoire of the Don Cossacks is well known, and this disc departs in only one instance from what you might expect: Sakaze, a Japanese song, learned by the Cossacks on a 1964 tour of that country. As might be expected with this music, the depth and spread of the stereo version of this album is most satisfying.

J. G.

Recording of Special Merit


Farnon is known as "the Guynot" to almost every arranger in the English-speaking world, because (besides being British) he is the absolute master among writers of light music. Examples of his profound skills and taste are too common in this quiet, unobtrusive album to permit any singling out. The liner notes alone lack taste: they burble on about how it was inevitable that Robert Farnon, with his taste, should do an orchestral portrait of Johnny Mathis with all his taste.

If there's one thing Mathis hasn't got, it's taste—blue notes, whooping falsettos, that quaky little vibrato, those slurs and slides and smearing stabs at notes, and all that bad intonation. But, with anyone who has recorded as often as Mathis has, some of the tunes just had to be good ones. Farnon has picked the best of them, and has seen value in some whose virtues had been obscured by Mathis' gooey performances. In fact, some of these tunes may get a new lease on life, now that Farnon has rescued them, carefully washed off the syrup, and set them up in their pristine clarity so that we can see their real values.

Please, please, somebody out there (besides arrangers) listen to this recording.

G. L.

Recording of Special Merit


Recording of Special Merit


Performance: Highly effective. Recording: Good.

It is curious that we feel so much more horror about World War I than about World War II. Perhaps it is because some adulterating element of glamour attaches to the second war—the glamour of single combat by men in swift little fighter planes, of strange names like Tobruk and Leyte Gulf, the Coral Sea and Bougainville. Perhaps it is because most of us know the reasons for World War II, or think we do, but those of the first war are forgotten, making it op-

Explanation of symbols:
1. = stereophonic recording
2. = monophonic recording
* = mono or stereo version not received for review

May 1965

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peor to our minds a totally pointless slaughter. Or perhaps it is because an aura of patriotism still surrounds World War II; we are not yet able to look at it as it was. Where the First World War is concerned, patriotism has become irrelevant. Because of this, we cannot quite believe in any of World War I in true perspective. Earl Haig, commander of the British forces, is now universally regarded as a Colonel Blimp of the worst sort, a stupid, shallow, callous butcher. But no one (except soldiers who served under him, and those few others who privately) has had the guts to say that Douglas MacArthur was a strutting ham, or that Bomer Harris of the RAF and Curtis LeMay of the U. S. Army Air Corps were as responsible for mass civilian slaughter as Hermann Goering ever was. Someday we will say these things, but the time is not yet. And so, if we are to give a view of the horror and madness of war, the subject must be World War I. I think that is why the various commercial media of entertainment and communication have been doing such a magnificent job of documenting the Great War.

I have watched some of the various TV programs dealing with the Great War, including the CBS series titled simply World War I, from which this Moulton Gould score is drawn. Nothing I've seen—and all of the programs have been well-done—has made that war so harrowingly real to me as the two discs reviewed here, and a third—the original-cast recording of Ob Wot A Lovely War (reviewed in the April issue).

Morton Gould should not be judged solely by those records of pop songs he makes from time to time. He's a much better musician, and this TV score for World War I shows it. It is built on a large scale, despite its necessary division into short segments. This is a much more important score than the one Richard Rodgers sketched and Robert Russell Bennett orchestrated for Victory at S.-S. The Rodgers score was full of false glamour—perhaps for the reasons I gave earlier. Gould seems to see and hear World War I in all its horror and sadness. His score evokes much more than the war itself. It summons up a picture of the social orders out of which the war grew—and which were ultimately destroyed by it. There is a wistful waltz that conjures an image of the Middle Europe of the early twentieth century. There is an absolutely lovely Main Street Waltz, syncopated and amusing. There is a charming and sad Paris Waltz that makes one think of the Paris that Toussaint-Laurcet knew. Neither Middle Europe nor Paris nor Main Street was ever to be the same.

"What Passing Bell" is an anthology of English prose and poetry dating from 1914-1918. It is a striking listening experience. I resisted it at first, because I am not a fan of prose and poetry readings. But so effectively has producer Frederick Woods selected and arranged his texts, and so assiduously has he avoided facile and hollow paeans, the cumulative effect is more than a little disturbing. For example: a certain captain the Honorable Julian Grenfell wrote letters to his wife that boast sickeningly of his enjoyment of the war, his pleasure (obviously sensual and deeply neurotic) in killing Germans. So much for the idea that Germans were the only uncivilized civilized people in the war. And a certain Private Frank Richards, we learn on another track, wrote home about Christmas of 1914, when British and German soldiers, not really knowing they were in those fields of slime and death, called an unofficial truce for Christmas Day. Only the fisherman can be touched by Richards' description of these pathetic "enemies" drinking each other's health and exchanging poor presents, and only the worst sort of war loser can fail to be shocked by the reprimand sent out by F. C. Fielding to his men.

Listened to one after the other, these two recordings may leave you a little shaken. As for hearing them and Ob Wot A Lovely War all in the same evening—well, I for one wouldn't want to try it.

G. L.

© MANN / GILBERTO: Herbie Mann and João Gilberto. Herbie Mann (flute); João Gilberto (guitar and vocals); orchestra, Antonio Carlos Jobim cond. Amor em Paz; Bolinha de Papel; Maria Ninguém; and nine others. ATLANTIC SD 8105 $4.98, D 8105 $3.98.

Performance: Superb
Recording: Good
Stereo Quality: All right

This is an example of deceptive packaging. The cover of the album and its title lead the buyer to believe he will hear a recorded meeting of Mann and Gilberto. The disc is no such thing. It's a repackaging of material from the first two Gilberto Atlantic discs, originally recorded by Odene of Brazil, interspersed with some tracks Mann made in Rio de Janeiro—in some cases in collaboration with Jobim, in others with the brilliant young Brazilian guitarist Baden Powell.

But the musical contents cannot be faulted. The Gilberto tracks are by now classics of popular music, and the Mann tracks are very attractive, particularly Conquela and Deve Ser Amor, both songs by Powell, who has great gifts as a composer. Conquela is a weirdly haunting tune in which Mann, on his long, buzzy flute, and Powell, on his brooding guitar, achieve a striking rapport.

This record is well worth having. But first be sure you don't have some or all of the selections on other discs.

© PETER AND GORDON: I Don't Want to See You Again. Peter and Gordon (vocals and guitars); rhythm section. I Don't Want to See You Again; Nobody; I Know; My Babe; and eight others. CAPITOL ST 2220 $4.98, T 2220 $3.98.

Performance: Pleasant
Recording: Excessive echo
Stereo Quality: Good

The differences between British rock-and-roll and the domestic variety are increasingly apparent. I have previously commented on the musical differences—some of the Beatles' songs are really good tunes, whereas what Elvis Presley and his ilk have showered at the American public in the last decade has been merely garish. There is also a difference of emotional content, which was apparent in the Beatles' recordings and in their delightful film A Hard Day's Night. It is even more apparent in this disc by Peter and Gordon. Cumulatively, American rock has communicated a curiously vicious kind of sexuality, which
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still obtains in so-called surfing music, plus an extraordinary hostility to adults—what I call switch-blade content. The Beatles' film was refreshing because it poked fun at the adult world without hatred. Whereas American r&b helped widen the breach between parents and children, A Hard Day's Night narrowed it: adults and adolescents could see the film together, chuckle over each other's foibles, and understand each other better. British r&b has tended to be music for adolescents without being music against adults. And if you want to hear this illustrated even more clearly than on Beatles records, listen to this Peter and Gordon disc.

Peter Asher and Gordon Waller are often quite lyrical, both in their guitar work and their singing, which is soft-toned, well-blended, and very much in tune. Their material is varied. Two of these tunes are by the Beatles' John Lennon and Paul McCartney. Others, such as Freight Train and Willow Garden, are folk songs. I like the way Peter and Gordon do folk songs better than the way most domestic folkies and even some of our "ethnic" singers do them. Three of the tunes are Peter and Gordon originals. One of these, Soft as the Piano, is a very attractive ballad done over a vaguely Caribbean rhythm. One tune is a waltz—another thing about this duo is that their material is rhythmically varied, in contrast to that infernal four-beat pounding of American r&b.

British groups seem to have mowed r&b off the ghastly dead-center of mediocrity where it was held so long by the U.S. record and broadcasting industries. There is a compulsive tendency in the human race to improve. Do anything, and somebody else will do it better—even rock-and-roll. But the tendency was deliberately thwarted in this country. So, ironically, it was from England that we finally got good r&b. So far, the Beatles have been the best thing to come out of English r&b, though their comic talent has had a great deal to do with their acceptance. But on purely musical terms, Peter and Gordon are as large an improvement over the Beatles as the Beatles were over, say, Elvis Presley.

G. L.

© JEAN-PAUL VIGNON: Because I Love You. Jean-Paul Vignon (vocals); orchestra, Richard Hayman and Frank Hunter cond. Pity the Man; The Man; I See You; Live Just for Tonight; and nine others. Columbia CS 9077 $4.98, CL 2277 $3.98.

Performance: Sticky Recording: Good Stereo Quality: Good

Several problems face the French singer who comes to America. One is his accent—an accent in pop ballads is deplorable. A more serious problem is that trite minds in the music business always conclude that he (or she) must capitalize on the sexiness that is alleged to be the chief characteristic of any Frenchman or Frenchwoman. Whether it was Vignon's idea or that of producer Les Crane, the singer goes the cliché route in this, his first American recording. One track, Mitty, is embarrassing. Vignon aims for the low guttural tones, like a night-club comic doing impressions of Charles Hoyer. One expects him to drop the word "bheeecee" into the lyrics. He ends the piece by breathing passionately into the microphone "beeeoh I love you." Columbia presumably thought this was a complete gas, because they made that the title of the album. As a matter of fact, the only word for this cold-cream effect is "yennnch."

But on some material, Vignon shows possibilities. Light and humorous tunes (as Chevalier obviously decided long ago) are much safer for the singer with an accent, and Vignon gets a happy swing going on Standing on the Corner. Also impressive is a ballad called Watching the World Go By (the theme from the film The Luck of Ginger Coffee), which has been set as a bossa nova. Vignon overdubs a harmonic duet with himself. He obviously had too much on his mind musically to go in for gooey emotional effects, and the track is very good.

Richard Hayman wrote five of the arrange-
ments for the album. They are competent but a little corny, lightly powered with rock-and-roll fall-out. Frank Hunter wrote the other seven, and they're brilliant. I think Hunter and Torrie Zito are perhaps the two best active arrangers in New York for vocal discs.

G. L.

© LOUIS ARMSTRONG: In the '30s/In the '40s. Louis Armstrong (vocals, trumpet); various orchestras and small combos. St. Louis Blues/Entertainment: A String: Jack Armstrong Blues: Before Long; and eight others. RCA Victor LSP 2971(c) $4.98, LPM 2971(c) $3.98.

Performance: Nonpareil Armstrong Recording: Generally good Stereo Quality: Good

This addition to RCA Victor's reissue series is a collection of Louis Armstrong recordings dating from 1933, 1936, and 1947. On the six 1933 tracks, Armstrong's performances are with a rhythmically chunky big band, which they transcend. There are also two 1946 performances with an undistinguished orchestra. The rest are with various small combos, none of which is wholly satisfactory.
as a unit. Although Armstrong himself is always rewarding, the selections here are uneven. *Honeys* , *Dot!, Swing You Cats*, and *Mighty River*, for example, are hardly major items in the Armstrong canon.

Yet the set is valuable because it demonstrates, among other Armstrong virtues, his enormously releasing sense of swing as a trumpeter and vocalist. This rhythmic mastery is particularly clear when heard with the kind of accompaniment he receives on most of these numbers. The collection also calls attention again to Armstrong’s grace and understanding as a romantic ballad-singer. He transforms such otherwise ordinary tunes as *Before You Know It* and *It Takes Time* into genuinely affecting experiences.

Footnote: I question whether RCA Victor needs to “electronically reprocess” the mono originals. According to the company’s statement on the record envelope, the album has been “re-issued in this electronically reprocessed stereo version in response to public demand.” Really? How many letters of demand for ersatz stereo has Victor received? Or is the label actually operating on the theory that unsophisticated record buyers might feel they’re missing something if they don’t have all their discs in stereo?  

N. H.

ART FARMER: To Sweden with Love (see Best of the Month, page 69)

© © HARRY JAMES: New Versions of Down Beat Favorites. Harry James, Bob Turk, Fred Koyen, Dom Buono, and Bill Mattison (trumpeters); Ray Sims, Joe Gadena, and Jim McQuary (trombones); Joe Riggs, Larry Stoffel, Corky Corcoran, Dave Madden, and Bob Achilles (saxophones); Jack Per-ciful (piano); Tom Kelly (bass); Buddy Rich (drums). Harlem Nocturne; Flying Home; Cherokee; Fresies; Tuxedo Junction; and seven others. MGM SE 4265 $4.98, E 4265 $3.98.

Performance: Excellent
Recording: Good
Stereo Quality: Satisfactory

For some years now, off and on, Harry James has been fronting a very good post-Basie swing band. This new album, titled *Down Beat* magazine by only the most tenuous of threads, presents a program of swing-era classics: *King Porter Stomp*, *In the Mood*, *Fresies*, and the like. It is the best James disc I remember hearing since the Forties.

James himself seems to have left his circus-trumpet days behind, especially when he works with a mute. Like trumpeter Dizzy Gillespie, with whom James has nothing in common otherwise, he is now a restrained, economically edited version of himself.

But the main credit here must go to the arranger, former Basie trumpeter Thad Jones. I had not previously been aware of Jones’ arranging talent, but on this evidence it is considerable. The band has a clean, sharp precision. Occasionally a number leans toward the original treatment: *String of Pearls* has a bit of Glenn Miller, and the original solos, James’ own included, are imitated in *Over the Clock Jump*. But with the exception of *Sophisticated Lady*, which is inescapably sounds like Ellington’s version, all the tracks are in the Basie mold. I don’t see how anyone fond of conservative big-band jazz could not like this album.

J. G.
**LES PARAPLUIES DE CHERBOURG**

*By Gene Lees*

It seems to me that the two really significant things about the film *Les parapluies de Cherbourg* ("The Umbrellas of Cherbourg") were missed by every critic whose observations on it I read. They are that it is history's first jazz opera—I don't count *Porgy and Bess* and the many "jazz operas" based on Negro folk music that were written in this country during the Twenties and Thirties—and that it is the only opera, the only one I know of, at least, written specifically for the medium of motion pictures.

Michel Legrand, who composed the work, is a gifted musician in his thirties who, by the time he was twenty-one, had already written the striking Columbia album "I Love Paris," one of the all-time best-selling records. I am told by those who know Legrand that he wrote it to prove that a best-selling record did not have to contain musical garbage if this is true, he succeeded. But nothing Legrand has done for records since then has been as good. For he has a problem: so flashing is his imagination, and so formidable are his techniques of orchestration, that conventional popular music presents no challenge for him. As a result, since "I Love Paris," he has consistently overwritten. His arrangements have usually been full of irrelevant technical displays, as if, like a child bored with a too-simple task, he had to think up mischief to keep himself interested. He would throw in musical *motifs* that tantalized not only the material he was asked to arrange, but his own arrangements too. His albums have been a series of brilliant but really not very funny jokes, for it is never amusing to hear talent going to waste. But *Les parapluies de Cherbourg* constituted a challenge even for Legrand's talents. Here the bored child is gone, and in its place is a mature and sensitive writer of fresh and extremely interesting music.

The plot of *Les parapluies* is as follows: A young man and a girl fall in love. Her mother disapproves of the romance. The boy is drafted into the French army. The night before he leaves for Algeria, the girl gives herself to him. She becomes pregnant and in his absence marries someone else. When the soldier returns he is bitter and disillusioned, but at last marries a sweet and rather colorless girl who has for some time loved him from a distance. He buys a service station and settles down to raise a family. One night the girl he has always loved—married now, and comfortably well-off—drives up to the station with her children in the car. The pains of the denied love spring back to life. But she drives off, and the audience knows that the two will never see each other again.

This is not tragedy in the grand manner, and yet, in the terms of our time, it is a kind of tragedy. The forces at work on the pair are abstractions: the inability of one generation to understand the next, a distant and impersonal war that destroys the lives even of those who have no stake in it. In our time, we have no evil overlords exploiting us for gain, we have "the military" in Washington or Moscow or Paris or wherever it may be. Some official points a finger and says, "Okay, buddy, it's your turn," and you suddenly find out that you do not have free choice as you thought you did, and you obey, perhaps to the point of losing your life. In *Les parapluies*, the boy and girl lose their love, and that's pretty bad too.

The script was written by Jacques Demy, and Legrand set it to music—there isn't a spoken word in the film. The script is sensitive to begin with, but Legrand's music transforms it into something exquisite. He has worked within the conventions of twentieth-century popular music (there are some very good ballads in the score), and his use of jazz is particularly masterly. (The score opens with a big band swinging hard, and lines of dialogue are sung against it.) Legrand has long been involved with jazz. The score he wrote for a documentary film called *L'Amérique insolite*, the recording of which has unfortunately not been issued here (I have it on the French homeschool label), is scattered liberally with marks of jazz influence. Legrand also conducted and arranged a newabcd on Columbia album, "Le Grand Jazz," that featured Miles Davis.

The drummer who gives so much drive to the band in the jazz passages on this recording is almost certainly Kenny Clarke, and the trumpet and flugelhorn soloist is probably Roger Guerin. But the liner notes don't say. Nor do they tell who sings what role—I can't even say whether the names given on the jacket are those of the actors or of the singers whose dubbed voices were used. The only name familiar to me is that of Christiane Legrand, who is Michel's sister. (They are the children of orchestra leader Raymond Legrand, which perhaps explains their musical precocity.) Christiane is reputed to be a skillful singer, but I don't know what part she sings here because I am not sufficiently familiar with her voice and style. Everyone is very good, in any case, and happily Legrand's orchestrations are models of taste and restraint.

A work of the type of *Les parapluies de Cherbourg* is long overdue. Just as the close-up camera shot made it possible to record facial expressions and small gestures and thereby changed the acting styles, the intimacy of the microphone and the capabilities of modern recording techniques are now changing the singing styles. There are still those who think the only test of singing is volume. But miked singing is different from unmiked singing; as film acting is different from stage acting. The producer, librettist, composer, and performers of *Les parapluies* have all recognized that the recording microphone makes possible a different and more natural kind of singing. Adding to it the camera, which makes possible a more intimate and natural style of acting, they have come up with a new kind of opera. This is an opera that couldn't be sung on a stage. But it is nonetheless a flawless matching of technique and medium. I had a minor reservation about the film when I saw it in Paris last summer. It seemed to me that the editing, apparently done with visual ends in mind, slighted the music: scenes would fade before the musical phrase had ended, the volume would drop, and the trumpets and flugelhorn of the next passage of music would be heard. It sounds to me as if the disc has been picked up from that final film edit of the music, for there are awkward fade-outs and fade-ins here. But despite this disconcerting technical flaw, this is a beautiful recording of a beautiful score.

I have repeatedly argued in these pages that the American music business lacks the courage and imagination to do fresh things, and that this is why European record companies are cutting so heavily into our musical market. Can there be any more impressive contribution of this argument than the fact that the first jazz opera was filmed and recorded not in America, but in France and written not by an American but by a French composer?© MICHEL LEGRAND: *Les parapluies de Cherbourg*. Original sound track recording for American release. Michel Legrand cond. PHILLIPS PCC 616 $5.98, PCC 216 $4.98.
The New Yorker Jazz Sextet is a pickup group rather than a regularly functioning unit. Its most personal and resourceful soloist is Art Farmer. Trombonist Terry is more distinctive on flute than on tenor, and Tom McIntosh, as heard here, is a trombonist of consistent taste but insufficient emotional thrust. As a unit the rhythm section is excellent, and so are the crisp piano solos of Tommy Flanagan.

The compositions are by McIntosh, the Sandole brothers of Philadelphia, and (in one case) John Coltrane. Each piece has a substantial identity and an attractive melodic line. In addition, the ensemble writing is intriguing. Much of the ensemble playing, however, lacks organic momentum. In number of places—Supplication, the close of Another Look, and the beginning of Dim After Day among them—the music sounds as if it were being cautiously played off the page. Perhaps there was not enough rehearsal time. In any event, except for the contributions of Farmer and the rhythm section, the music is not fully realized.

RECORDING OF SPECIAL MERIT

CLARK TERRY/BOB BROOKMEYER: Tonight. Clark Terry (trombone), Bob Brookmeyer (trumpet), Roger Kellaway (piano), Bill Crow (bass), Dave Bailey (drums). Step Right Up; Hum; Pretty Girl; Blue China, and six others. MAINSTREAM S 6043. $4.98, 56043 $3.98.

Performance: Exuberant
Recording: Good

For the past few years, the Clark Terry-Bob Brookmeyer Quintet has been one of the most enjoyable conservative jazz groups in the country. But its good-humored skill has only rarely been heard beyond the New York City limits, because the co-leaders are in high demand for various kinds of studio work in the city. This, surprisingly, is the first recording the group has released.

There seems little point in once more praising Terry and Brookmeyer, both of whom are among the finest, most craftsman-like players of their respective instruments. The group, however, is not quite as satisfying in the studio as it has been at the Half Note in New York—but that is to be expected.

The revelation on this disc is pianist Roger Kellaway, who is new to me. His style is delightfully reminiscent of Martial Solal's, and he seems, like his co-leaders here, to play anything the situation calls for, and to play it well. Three pieces are notable: Brookmeyer's Sometime Ago, Gary McFarland's Weep, and Charlie Parker's version of King Oliver's Chimes Blues, titled Hymn. If you admire Terry and Brookmeyer, you should get this record, because, unless you are a New Yorker, you may never get to hear them in person.

(Continued on next page)
RECORDING OF SPECIAL MERIT

© MISSISSIPPI JOHN HURT: Worried Blues. Mississippi John Hurt (vocals, guitar). United Artists Nonesuch. The blues story-telling. The rediscovery of Mississippi John Hurt was one of the major events of the reawakening of interest in the blues. This album, recorded during a live engagement in Washington, D.C., on April 21, 1965, for the VICTOR label, contains an unfiltered individuality of style. Hurt is slightly less than most blues singers, and manages to encompass a wider range of moods and subjects. In addition, Hurt's guitar playing is flexible and disciplined. These qualities are sometimes lacking in the work of country bluesmen.

Religious numbers are included among the songs of love and loneliness, the train songs, and the work tunes. All have the same depth of feeling and flowing grace. A Hurt recital always contains elements of unashamed and seething color—such as the memories of love-making in "New Cane," for Me. I recommend this second album by Mississippi John Hurt, because it reveals the continuing vitality of the blues and is at the same time additional documentation of a major figure in American folk music.

Piedmont, the name of the label on which Hurt's first album was released, has been changed to Chesapeake. Some songs still label the album, and the albums can be obtained postpaid from Chesapeake Records, Spotswood Music Co., Box 192, Arlington, Virginia 22207.

© @ LIMELIGHTERS: London Concert, Lou Gottlieb (vocals, bass), Alex Hassley (vocals, banjo), Glenn Yarbrough (vocals, guitar). London. Track: Little Bar. Zambia: For Side a of the Hill; and six others RCA Victor LSP 2907 $4.98, LPM 2907F $3.98.

Performance: Exuberant
Recording: Good
Stereo Quality: Good

The Limelighters are one of the best of the groups that have come after the Weavers. Selling good times and enthusiasm, this album, recorded in concert at London's Festival Hall, demonstrates pretty well what is admirable and what is not so admirable about their approach. Lou Gottlieb is as good a semi-spontaneous wit as there is in this field. His work on the long improvisation "Hoo Hi Li Lou Li Lou" is a model of its kind. And the Limelighters can be sincere, as on "Zimbabwe." Sometimes they go a little too Hollywood with their production numbers—Little Bar is an example—and their enthusiasm gets rather heavy in "Wishful Can-" which three sounds something like a cross between the DePaur Infantry Chorus and a bunch of drunken convention-goers. I question the artistic purposes of a group that can play "Hard Ain't It Hard" by Woody Guthrie, the god of the folk-music movement, for laughs, and immediately afterward give us a heavy dose of Glenn Yarbrough's high-tension sincerity. The result is that neither the muckery nor the sincerity sounds real, and it all winds up as light entertainment, neither biting nor moving.

J. G.

© @ DAVE RAY: Snicker's Here, Dave Ray (vocals, guitar); Tony Glover (mouth harp), John, Awe John: Ball for Blue Blues, Dick's Dawn: Rooted Sun Blues; and others. ELEKTRA EKS 7284 $5.95, EKL 284 $1.98.

Performance: Unconvincing
Recording: Excellent
Stereo Quality: Good

In the liner notes to this album, Paul Nelson, the New York editor of The Little, editor proclaims: "At 21, technically, stylistically, emotionally, he is our finest blues guitarist, our best blues singer, and our most daring and inventive blues innovator." By the word "our" Nelson presumably means those young whites who are trying to transform the Negro blues tradition into something that reflects their own expressive needs. I will grant—and this album demonstrates—that Dave Ray is a superior guitarist. He knows the blues language for that instrument and skillfully selects the right accompaniment patterns for a variety of songs. As a blues singer, however, Ray fails to persuade me that he is "inside the blues castle," as Nelson puts it.

Despite the mystique connected with the "new wave of urban white blues singers," I fail to find much in their work that is organically derived from the blues heritage. Most of them, Ray included, are interpreters from the outside. On five numbers, excellent mouth-harp accompaniment is provided by Tony Glover.

© @ PETE SEEGER: I Can See a New Day, Pete Seeger (vocals, banjo, guitar). Sunlight: Miss Mississippi Jo-Jin, one of the De Paur groups. RCA Victor LSP 2907 $4.98, LPM 2907F $3.98.

Performance: Seeger's usual passion
Recording: Good
Stereo Quality: Acceptable

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recordings, you will have a good idea of what this disc is like. There are, first of all, the usual excerpts from his hard-core repertoire, This Land Is Your Land and Follow the Drinking Gourd. There is the evidence of his instrumental virtuosity—the banjo in Vita Le Quince Brigadiers, which sounds much like an Indian sitar, and the powerful guitar in Ball of Hymen. There are, as usual, a couple of blues, showing again his inability to get to the heart of that form.

And most of all, there is the audience— they come for to sing! They know the songs, and they know the social attitudes the songs represent. Their stock-responses spontaneity turns any Seeger concert into a Thirties leftist-flavored version of a Judy Garland religious rite.

Two new songs here, Mrs. Clara Sullivan's Letter (about Kentucky miners) and I Can See a New Day (by implication about the civil rights movement), exemplify the fact that social problems can be reduced to meaningless clichés by some composers. But to Seeger, they are still vital. His attitude is best summed up in the title of one of the songs included here; How Can I Keep from Singing.

@ MARK SPOELSTRA: Five and Twenty Questions, Mark Spoelstra (vocals, twelve-string guitar). The Least: Five and Drums; White Winged Dove: Just a Hold to Hold; and eight others. Elektra EKS 7283 $5.98. EKL 283 $4.98.

Performance: Committed
Recording: Good
Stereo Quality: Okay

Folk-song writer-performer Mark Spoelstra has something of Pete Seeger's vocal quality, and is an excellent player of the twelve-string guitar. Like most folk artists of his generation, he is indebted to Woody Guthrie, a fact most plainly evident here in On the Road Again. In this program, entirely made up of his own songs, Spoelstra deals in heavy ironies, and is often excessively sentimental. One obviously personal song, Ballad of Twelve Avenue, approaches parody, and elsewhere he neglects to clarify private symbols. But Spoelstra's social consciousness and interesting melodic sense indicate that he might yet be a writer of importance.

@ STAPLE SINGERS: Amen! Rockeberg Staple (vocals, guitar), Mavis, Cleotha, and Purvis Staple (vocals); unidentified rhythm section. My Tears Are All: Praying Time; Sunshine and Delilah; As an Eagle Stretches His Nest; and eight others. EFS: 26132 $4.98, L.J. 24132 $5.98.

Performance: Peerless gospel singing
Recording: Vibrant
Stereo Quality: Well-balanced

The Staple Singers continue to be the most compelling gospel group making records. Their ensemble sound is unique. On the foundation supplied by Rockeberg Staple's Mississippi blues guitar, the family harmonizes in dense textures that bespeak fierce passion under fierce control. Because of this compressed excitement, evident in everything they do, the Staple Singers don't need wild, spiraling climaxes to keep listener interest alive. Their singing also has a sense of drama, not the exultant kind characteristic of such gospel units as the Clara Ward Singers, but rather one of inner tension and...
NEITHER A MOTHER NOR A GOOSE

By Virgil Thomson

A recent Folksway recording entitled "Mother Goose of Montparnasse" contains selections from the writings of Gertrude Stein read by Addison Metcalf. That a journalist's joke was used as title for these readings suggests right off the record's intellectual climate. For Gertrude Stein was neither a mother nor a goose, and for the last decade of her life did not even live in Montparnasse. The selections read are mostly quite famous ones—the short plays Ladies' Voices and What Happened, the portrait of Cassatt, Smith-Akua, or called Sonnets that Please, excerpts from Composition at Explanation, from The Gradual Making of The Making of Americans, and from Wars I Have Seen. Also the whole of As a Wife Has a Cow, a Love Story, which she liked to call her Tristan and Isolde. No fault here except the addition of a mis-told story about a death-bed remark to the effect that there is no answer if there is no question. The remark is here described as made "laughingly" and "to those surrounding her," neither of which circumstances is true. It was a comforting statement made to one person. In no sense was it a wisecrack.

Mr. Metcalf, obviously not a trained reader, enunciates the Stein texts with a harsh nasality that makes one suspect, by its insistence, a delight in the sound of his own voice. Useless accents are numerous, as in "I am persuaded," "He was deceived," and "a box." False pronunciations also, such as "is-nu-mous." Translations with commendable restraint and delicacy.

P. K.

RECORDING OF SPECIAL MERIT

T. S. ELIOT: Old Possum's Book of Practical Cats. Read by the author. Argosy RG 116 $5.95. Performance: Irresistible. Recording: Perfect. "How unpleasant to meet Mr. Eliot," the poet once wrote of himself, but even the misguided who found it so should be pleased to encounter 'Old Possum' (the nickname was Ezra Pound's). This record (previously distributed here on the Spoken Arts label) introduces the whole collection of Eliot's unforgettable cats—the Gumbrie Cat, a tabby who 'sits and sits and sits and sits—and that's what makes a Gumbrie Cat'; Growltiger, a raillery warrior; the contradictory Rum Tum Tugger; Mungojerrie and Rumpelteazier, who furnish alternate alibis for each other; Gus the theater cat, Skimbleshanks, the efficient railway cat, Macavity ("he's broken every human law—he breaks the law of gravity") and the rest.

The piece de resistance is an account of "the awful battle of the Pekes and the Polecats: together with some account of the participation of the pugs and the poms, and the intervention of the great rumpuscat." That Eliot had the ability to beguile child and adult alike through his choice of diction.
readings of these poems is well known, and should require no additional certification from me. The record, by the way, has Vanity's paw-prints instead of any unnecessary program notes.

P. K.


Performance: Unleavened

Recording: Acceptable

This collection is a pleasant Valentine that includes lyrics light and sweetful by such poets as Sir Walter Raleigh, Heywood, Drayton, Campion, Ben Jonson, Thomas Lodge, Sir Philip Sidney, James Shirley, and Edmund Spenser. Particularly ingenious is the writing of Christopher Marlowe's vicious Th. Pan-phonie Shepherd to His Love with Sir Walter Raleigh's The Nymph's Reply, in which practical objections to the pastoral life are offered by a distressingly business-like girl. Mr. Speaight and Miss Audley, both seasoned performers of the stage, balance each other's readings competently, sometimes switching off stanzas and performing the pieces as dialogues. But neither succeeds completely in transmitting the airy, sinuous quality of these verses. To confirm this judgment, I have compared Miss Audley's conventional reading of the Lament attributed to Queen Elizabeth with Dorothy Tutin's devastatingly sly treatment of the same lines in The Hollow Crown. When Mr. Speaight and Miss Audley aim for lightness, a certain brashness, middle-aged coyness seems to affect their recitations. An exception is the sequence of eight lyrics by Thomas Campion, a musician and poet whose gravity taints are affectingly handled here.

P. K.

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Performance: Refined
Recording: Good
Stereo Quality: Good

Ansermet does not bring to the Bartók Dance Suite the cutting edge and driving power to be found in the tapes by Haitink and the Amsterdam Concertgehouw (Epics) and by Dorati and the Philharmonia Hungarica (Mercury). But the French conductor makes the most of the lyrical and coloristic elements both in the Suite and in the youthful Two Portraits. The Roumanian Dances, heard here for the first time on tape, come off nicely, too—they get off to a slow start, but build up to a fine climax. The sound is excellent all the way.

D. H.


Performance: Brilliant Second
Recording: Clean
Stereo Quality: Good

When I heard the disc version of this recording, I noticed that the sound of the Second Symphony seemed more open and warm than that of the First. This difference is less pronounced on the tape—all to the good. Szell takes a rather conservative view of the C Major Symphony when it comes to tempo and dynamic contrasts, but he finds in the D Major a fine show of Beethoven's brand of high spirits. This is easily the best tape version of No. 2. I would nominate Szell's readings of the Symphonies Nos. 1, 5, 8, and 9, all on the Epic label, as the top tape choices also. Presumably, Szell's performances of Nos. 4, 6, and 7 will be released on tape in due course, to make the second complete Beethoven symphony cycle in this medium—the other being Ansermet's for London.

D. H.

© BIZET: Carmen. Maria Callas (soprano), Carmen; Nicolai Gedda (tenor). Don José; Andréa Guiot (soprano), Micaëla; Robert Massard (baritone), Escamillo; Nadine Sauterau (soprano), Frasquita; Jane Berbié (mezzo-soprano), Mercédès; Jean-Paul Vaquez (baritone), El Duncair; Jacques Pruvost (tenor), El Remendado; Claude Caes (baritone). Morales; Jacques Mars (bass), Zuniga; Choeurs René Duclos, Choeur d'Enfants Jean Pesneau; Orchestre du Théâtre National de l'Opéra, Paris, Georges Prêtre cond. ANGEL ZC 3650 two reels $21.98.

Performance: Callas is outstanding
Recording: Brighter than the discs
Stereo Quality: Unspectacular

Without question, Maria Callas is a great Carmen, and anyone wishing to buy a taped version of the opera should put her performance at the top of his list. I must confess, however, to some slight disappointment in other aspects of the album.

On the credit side is Nicolai Gedda's splendidly sung and acted Don José. Also, the remainder of the very competent (albeit not outstanding) cast in French, which gives this performance an obvious advantage in color, flavor, and—above all—idiomatic pronunciation over the rival versions. Prêtre leads a performance I would delight in if it sounded like a well-rehearsed stage production, except that it lacks the spectacular sonic effects, such as crowd noises, stage movement, and heel-tapping, that London engineers introduced into an otherwise disappointing Carmen (R9070). On the other hand, though Prêtre employs sensible tempo—in contrast to those of the recent Karajan-Price recording for RCA Victor—he imparts to the opera little of the subtlety and dramatic continuity to be heard in the amazing performance by Beecham (Angel ZC 5613). In the latter, it is the conductor who dominates; here, it is Callas. When she is not singing, the performance is merely good. When she is "on stage," in the first-act arias, the Card Scene, and the finale (in which Prêtre also is at his best), the results are electrifying.

Angel's tape is much brighter on the high end than is the disc release, and the bass in consequence sounds less solid. For this reason, and also because sibilants are occasional-ly too sharp, I prefer the mellower sonics of the discs. Although each of the four acts might have been contained on one sequence (two acts per reel), Angel has placed some seven minutes of the beginning of the third act at the conclusion of the first reel. The three brochures that accompany the disc album—notes on the recording, libretto with translation, and an English version of Mérimée's original novella Carmen—are available free of charge upon request to Angel.

I. K.

MOZART: Violin Concerto No. 1 (see STRAVINSKY)

RECORDING OF SPECIAL MERIT


Performance: Stunning
Recording: Good
Stereo Quality: Good

Both these recorded performances are stereo-tape firsts and dazzling exhibitions of David Oistrakh's virtuosity and musicianship as well. I would never have expected the Soviet violinist to turn in such a brilliant and precise job on the Stravinsky Concerto, in view of the fact that the expatriate Russian master's work has become part of the USSR's concert repertoire only in recent years. But Oistrakh and Haitink make Stravinsky's neo-classic masterpiece glisten like sunlit spun steel—they surpass in finesse and clarity of rhythmic detail even Isaac Stern and the composer, who conducts on Columbia's disc MS 6351. Mt. 7571.

The lovely and not well-known Mozart B-flat violin concerto has been recorded in stereo by Stern, Yehudi Menuhin, and Oistrakh. (I have not heard the Stern performance.) Even with its slightly cavernous

Explanation of symbols:
© = stereophonic recording
= monophonic recording

MAY 1965

105
In my review copy made it difficult for me to do a proper side-by-side comparison of this tape of the Verdi Requiem with Eugene Ormandy's. One thing that did emerge clearly, however, was the superiority of the present vocal soloists, both as individuals and in ensemble. Giulini's tempos are in general more brisk than Ormandy's, lending for the most part to the standard set by Toscanini, especially in the Dies Irae. Giulini does not indulge in exaggerated dynamic contrasts, and pays careful attention to the lyrical aspects of Verdi's masterpiece. The choral work sounded good—at least as much of it as I could make out through the distorted climaxes. Let us hope that this failing will be remedied in a new tape mastering. For this performance is musically more satisfying than those of Ormandy and Reiner.

D. H.

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recorded sound, I prefer Oistrakh's version to Meninhi's, because of its rhythmic vitality and precise intonation. In addition, Oistrakh's cadenzas (presumably those written by Joachim) seem more in keeping with the character of the music than those created by Meninhi for his own use. The Meninhi performance has an intimate chamber-music quality, but I find nothing objectionable in the approach adopted by Oistrakh and Haitink—one that would be appropriate to a public concert. The sparkle and vivacity of Haitink's accompaniments in both works are altogether a delight.

D. H.

COLLECTIONS

CLEVELAND ORCHESTRA: Eucere


Performance: Fine Smetana and Strauss
Recording: Mostly good
Stereo Quality: Good

The music on this tape is drawn from a variety of previously issued Szell-Cleveland Orchestra albums—a relatively recent collection of Strauss dances called "Magic Vienna," a Russian program of rather early stereo vintage, and a French-repertoire album that includes Debussy's La Mer and Ravel's Daphnis and Chloe Suite No. 2. The present collection makes for a most agreeable forty minutes of pop-concert listening, and although Dr. Szell's handling of the Rimsky-Korsakove and Ravel pieces seems a bit square compared to Bernstein's, Antermot's, or Munch's, in the Capriccio his solo wind players have all their taped competition beaten hands down for sheer tonal beauty and virtuoso refinement.

When it comes to the Smetana dances and the much-abused Strauss waltz, Szell is very much in his own element, and there is no mistaking the relish with which he and his company approach this music. The Strauss, in particular, is perfection.

Despite the varied times of recording, the tape sonics are mostly very good—especially in the Smetana-Strauss sequence.

D. H.

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THEATER-FILMS

© BEN FRANKLIN IN PARIS (Mark Sandrich Jr.—Sidney Michaels). Original recording. Robert Preston, Uma Sallert, others (vocals); orchestra and chorus. The Honeymoon. 3408. Results, always as you can buy.

Performance: Captivating
Recording: Excellent
Stereo Quality: Very good

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...to Paris to enlist support for the fledgling United States of America, and his embroilment there in a love affair. (In real life, there were a number of such affairs, but the show compacted them all into one.) The music's main purpose is to evoke a period, and Mark Sandrich's songs do this quite well without resorting to the musical vocabulary of the time. Sidney Michael's lyrics have a happy wit about them, and Philip J. Lang's arrangements are skilful and appropriate.

The mood of the album is laughing and frothy. Robert Preston, who bears the burden of singing the majority of the songs, is quite captivating — and so is the entire package. It holds up well under repeated listenings, too.

G. L.

© FIDDLER ON THE ROOF (Sheldon Harnick-Jerry Bock). Original-cast recording. Zero Mostel, Maria Karnilova, Beatrice Arthur, others (vocals); orchestra and chorus; Milton Greene cond. RCA VICTOR FTO 5013 $8.95.

Performance: Spirited Recording: Excellent Stereo Quality: Fine

When I reviewed the disc version of this score, I didn't like it. But so many of my friends have told me since how much they enjoyed the show that I approached the tape version all prepared to like it. Sorry; I still don't — in fact, I like it even less now. The more I hear it, the more lacking in originality, the more derivative it sounds. Indeed, it often comes across like something you might hear in an old Mischa Auer movie.

The sales success of this album must be owing chiefly to Zero Mostel's brilliant performance. He almost makes some of the basically lifeless lines sit up and bark. Sample joke: Beggar asks for alms; man gives him one kopek instead of the two he gave him last week, explaining that he's had a bad week; beggar says, 'Because you had a bad week, why should I suffer?' Critical raves notwithstanding, the score's in the same class with that joke.

G. L.

© GOLDEN BOY (Charles Strouse-Lee Adams). Original-cast recording. Danny Davis, Billy Daniels, Paula Wayne, others (vocals); orchestra and chorus; Elliot Lawrence, musical director. W/KANT: Night Song: Everything's Great; and eleven others. CAPITOL ZO 2124 $8.98.

Performance: Exciting Recording: Good Stereo Quality: Unsatisfactory

The more I listen to this score, the more I like it. I'm told the show's weakness lies in the book. I can't say, not having seen it. But there is nothing wrong with the score by itself. I liked Charles Strouse's music on the first hearing, and though I had reservations about Lee Adams' lyrics at first, I'm losing them.

Mr. Adams, I realize now, is in revolt against the prosaic standard of American lyric-writing in recent years. He has recognized that the theater and the song are conventions, and so he has not required his characters to sing in 'naturalistic' language. He permits them some poetic fancy, though at the same time he nicely evokes in language the style of New York's streets. The slang of jazz, essentially Negro slang, is something I've become familiar with through long as-

sociation with musicians, both Negro and white. The use most writers make of it — particularly the 'beat' novelists — embarrasses me. Adams has judiciously inserted this argot into his lyrics. His sense of its meaning, its cadences, and its intonation makes it work in this music.

Sammy Davis and Billy Daniels make up the backbone of the show. They sing superbly here, even though Davis has a rasp in his voice that suggests he was tired on the day the album was recorded. I like Paula Wayne's singing, too. The show's story of a Negro youth who devotes his sensitivities in order to succeed as a prize-fighter comes across quite well simply through these songs.

The recorded sound is good, but I found the stereo quality a little weird. The music is pitted into one channel, as if it were on one side of the stage. I thought there was something wrong with my equipment until, during one tune, Davis moved across to the other channel. I have no idea why the tape was made this way, but the effect is annoying.

G. L.

ENTERTAINMENT

© JOAN BAEZ: Joan Baez/5, Joan Baez (vocals, guitar). This, But for Fortune: It Ain't Me, Babe: Bachman-Turner No. 5; and nine others. VANGUARD VTC 1696 $7.95.

Performance: Lovely Recording: Close and true Stereo Quality: Good

Miss Baez has far and away the best voice to come out of contemporary folk music. Unfortunately, her material is often beneath her talents. The musical poverty of the folk movement is best emphasized when she chooses from a piece of trivias such as Bob Dylan's 'It Ain't Me, Babe,' to Villa-Lobos' beautiful Bachianas Brasileiras No. 5. She sings the latter in a strictly legtix voice, with an accompaniment of eight cellos. Her voice, lovely even in the routine present-day 'folk' songs, is exquisite in this instance.

It is a shame that she should have chosen to waste her abundant gifts on the folk fad.

G. L.

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rrible and masterly. The former consisted of
crude commercial tunes that versed on rock-
and-roll. Their purpose was not to make
music but to make money. Cole's musical
execution in these terrible discs was incor-
replaceable: the matter was dreary. But the
masterly Cole records reflected a taste in the
selection of material that was as perfect as
the taste that went into the singing. This
3½ips tape contains the equivalent of two
such discs.
No singer I know was Cole's equal at hard
swinging. Even in a light two-beat rhythm,
his beautifully even time created a
deliciously loose and lacy swing that was
all but irresistible. This swing was a reminder
that Cole was one of the important pianists
of jazz history. Yet, unlike most instrument-
ally trained singers, he had an acute
perception of the meanings of words.
The orchestrations are excellent through-
out the tape—Billy May did the scores for
"Let's Face the Music," Ralph Carmichael
those for "Love." All twenty-four tunes on the
tape are top-drawer.

G. L.

@ ELLA FITZGERALD: Jereon Kerr
Song Book. Ella Fitzgerald (vocals); orches-
tra. Nelson Riddle cond. Let's Begin: A Fine
Romance: All the Things You Are; and nine
others. Verve VSTC 316 $7.95.

Performance: Mechanical
Recording: Quite good
Stereo Quality: Good

Wanna have some fun? At a cocktail party
well-populated by hip people—the kind who
take pride in their sophistication, good taste,
and subtlety of perception—say in a loud
but not obstreperous voice, "I don't really
care for Ella Fitzgerald. I respect her crafts-
manship, but she rarely gets inside a tune,
and she hardly ever moves me." Then count
the number of people who turn and say,
"You too? I've felt that way a long time,
but I've never had the nerve to say it."

I find that Miss Fitzgerald too often
skates across the surface of tunes, and this
album, and this is a case in point. Compare her work
here with the superbly warm Kern album that
David Allen did (World Pacific 1299)
about five years ago. The sales of Allen's
disc were negligible, though it is a classic,
so you may not be able to get it. But if
you want a Kern excursion, try
Nelson Riddle's arrangements for this
crunch, on close listening, sound (with some
exceptions) as if they're out of his routine-
charts drawer. The rhythm section is head-
footed.

But Ella does sing with superb clarity and
musicianship, You have to give her credit for that.

G. L.

@ ANDRE KOSTELANETZ: New
Orleans Wonderland: New York Wonder-
land, Orchestra, Andre Kostelanetz cond.
Street Scene; Lullaby of Broadway; South
Rampart Street Parade; Dixieland;
and twenty-six others. Columbia CQ 270
$11.95.

Performance: Polished
Recording: Bright
Stereo Quality: Good

This twin-pack tape includes two Kostelanetz
disc albums, one of tunes associated with
New York, the other with New Orleans.
They are all overorchestrated. I don't find
Kostelanetz actively offensive, but Milton
Gould does this sort of thing so much more
skillfully—and more musically.  G. L.

RECORDING OF SPECIAL MERIT
@ OSCAR PETERSON TRIO: Plus One.
Oscar Peterson (piano), Ray Brown (bass),
Edmund Thigpen (drums), Clark Terry
(trumpet and flugelhorn). Brotherhood of
Music; Almabits; and seven others.
Mercury STC 60975 $7.95.

Performance: Bright
Recording: Very good
Stereo Quality: Very good

Often a jazz group makes its best recordings
when an outsider is added to it as guest
soloist. One of the best Oscar Peterson Trio
albums, to my mind, is one made for Verve
with vibrapharist Milt Jackson. This present
tape holds another, with Clark Terry as the
"plus one."

Terry is the favorite trumpeter of many
musicians. His sly wit, his humor, and his
lyricism, all expressed with great technical
polish, make him one of the most consistently
interesting of jazz players. Obviously Peter-
son, Brown, and Thigpen enjoyed making
this album with Terry, and they—and Terry
as well—were in excellent form.

In nightclubs Terry sometimes responds to
the cry of friends to "sing the dirty blues.
CT!" The "dirty blues" consists of ruminations
over the advice grandfather gave him
about dealing with women and such. The
listener is led to expect some outrageously
dirty line, at which point Terry lapses into a
mumble that sounds as if he is singing some-
things he's thinking. Unwary strangers are thus
turned into leaning forward in their chairs
to catch the line.

For this album with Peterson, Terry re-
corded two vocal tracks—both of them utter-
ly unintelligible. One is titled "women's at
Blues," the other, "Mumbles," has already be-
come a hit single. Mumbles is one of the
funniest things ever to come out of jazz—it
shows CT as music's answer to double-talk
specialist Al Kelly.

But the humor should not overshadow the
music. There are fine musical tracks on this
tape, both ballads and swing, and excellent
solos from Terry and Peterson. Too, Brown
and Thigpen remain the most propulsive
rhythm section to be found in any permanent
jazz group.

G. L.

@ NINA SIMONE: In Concert. Nina Sim-
one (vocals and piano): rhythm section.
Don't Smoke in Bed; Mississippi Goddam;
Go Limp; and three others. Phillips C
601135 $7.95.

Performance: Biting
Recording: Good
Stereo Quality: Good

It is clear that Nina Simone is full of hate.
As if she were not evident in her behavior
before audiences, she tells you straight out
that she hates your guts because you're white
in two songs on this tape. One is Kurt
Weill's "Pirate Jenny," the other Mississippi
Goddam," a song Miss Simone wrote.

There is a great deal of hate in contempo-
rary American popular folk music and jazz.
Most of it is tedious. When I hear a tenor
player stand up and scream through his horn
for twenty-five minutes that I'm a no-good
of s.o.b. (actually, the implications of the
music are much stronger), I don't get mad
or resentful, I just get bored. Hate is the
poorest possible raw material for art. The
hard-bop movement in jazz was so loaded
with hate, and all the hate was as being
dumbed down: that hard-bop musicians have
almost put themselves out of business.

Nina Simone's hate, however, is curi-
ously exciting and better. Compared with her
Mississippi Goddamn, the protest songs of white "folkie" singers seem like the liberal
posings of affected schoolboys. Miss Simone
alters Pine Tar Suite subtly to make it a state-
ment of Negro resentment. She says straight-
out what it is she loves to see dead. When the
black pirate ship lands, she tells us, she's go-
ing to demand some deaths right now.
I'm quite sure this is not merely a perform-
ance—Miss Simone means every word.

Why doesn't she alternate me, or the audi-
ence, before whom this recording was made?
The answer is effective casting. If you have
a play that calls for a horse in one scene, you
can of course put two men in a costume—
the effect will be like that of Bob Dylan
protesting segregation. You're far better off
if you cast a real horse in the part, and Nina
Simone singing Pine Tar Suite is just such a
casting. In Mississippi Goddamn, Miss Simone
tells you that this country is full of lies—a
point no sane person can dispute—and that
she has no use for you. The title of the song
is itself classic. She says she knows about
Alabama and Tennessee and all their evils,
"But Mississippi's Goddamn!"

Songs of hate Miss Simone sings superb-
ly here. Songs of love are no longer her
cup of tea. Het I Love You, Faggot is not as
good as her 1959 recording of the tune, and
her slow, slow reading of William Robinson's
wonderful Don't Smoke in Bed—five min-
utes, thirty seconds for just one chorus—is
ponderously dull. I've never liked Miss
Simone's piano playing, and I don't like it here.
It is pretentious and, oddly, quite lacking in
the jazz feeling one hears in her voice.

This is a unique and electrifyingly power-
tape.

G. L.

© CATERINA VALENTE: Valente and
Violas. Caterina Valente (vocals); orches-
tra, Roland Shaw cond. Fifth Tid.; April 1965
Paris: Day by Day; and nine others. LON-
DON LPM 70/939 $6.95.

Performance: Affected
Recording: Gorgeous
Stereo Quality: Outstanding

Here she is again, ladies and gentlemen, the
amazing little singing machine. Caterina
Valente. Miss Valente is a brilliant per-
former—technically. She may well be the
most versatile popular singer in the world,
but she is also just about the most man-
nered. This affectation is not merely a mat-
ter of her accent, though she sounds as if
she learned her English vowels from An-
thony Newley. Miss Valente seems to be
making all those weird little sounds on pur-
pose, to be attacking the notes deliberately
to achieve that curious coyness, that cut-
eness, which goes down like a cup of coffee
containing nine spoonfuls of sugar.

The sound and the stereo quality of this
album are beautiful: all the instruments in-
cludes one of those great big juicy British
string sections, and good brass and rhythm
players as well. I wish I had three-chan-
nel stereo. I could turn off the voice track
and enjoy the superb Roland Shaw arrange-
ments by themselves.

G. L.
COMMERCIAL RATE: For firms or individuals offering commercial products or services, 30¢ per word (including name and address). Minimum order $5.00. Payment must accompany copy except when ads are placed by accredited advertising agencies. Frequency discount: 5%* for 6 months; 10% for 12 months paid in advance.

READER RATE: For individuals with a personal item to buy or sell. 30¢ per word (including name and address). No minimum! Payment must accompany copy.

GENERAL INFORMATION: First word in all ads set in bold caps at no extra charge. All letteral words may be set in bold caps at no extra charge. For example, March issue closes January 1st. Send order and remittance to: Hal Cymes, HIFI/StereO REVIEW, One Park Avenue, New York, New York 10016.

EQUIPMENT

LOW, Low quotes: all components and records, HIFI, Roslyn 9, Penna.

WRITE for quotation on any Hi Fi components: Sound Reproduction Inc., 34 New St., Newark, N.J. Mitchell 2-6816.

BEFORE You Buying Tubes, Transistors, Diodes, Electronics Components and Accessories... send for your Giant Free Zalryton Current Catalog, featuring Standard Brand Tubes: RCA. GE, etc.—all Brand New Professional Service—Money Back Guarantee—All at biggest Discounts in America! We serve professional servicemen, hobbyists, experimenters, engineers. Makes your work easier. We pay your mailing costs. Free Catalogue. No quotation. HIFI/StereO, 469-H Jericho Turnpike, Mineola, N.Y.


RESISTORS. Newest type Metal-Film. Copper Circuit Board, Capacitors, Terminal Blocks, Free Catalog. Farnsworth Electronic Components, 88 Berkley, Rochester, New York 14607.

EICO HFT 90 Tuner MX99 MPX adapter $20.00. Irwin Sapoff, 1365 E. 16th St., Brooklyn, N.Y.C.


WANTED


TUBES

RADIO & TV TUBES—33¢ each. Send for free list.

Tape recorder. 1965-1965 types—over 500 different—all major brands—free brochure. Stereo, 1616-G Terrace Way, Santa Rosa, California.

RENT Stereo Tapes—over 2,500 different—all major labels—free brochure. Stereo, 1616-G Terrace Way, Santa Rosa, California.

TAPE-RECORDER MAKES AVAILABLE TO YOU—ALL 4-TRACK STEREO TAPES—ALL LABELS—POSTPAID TO YOUR DOOR—AT TREMENDOUS SAVINGS, FOR FREE BROCHURE WRITE TAPE-RECORDER CLUB, 250-H, W. PICO BLVD., LOS ANGELES, CALIF., 90019.

RENT 4-TRACK STERE TAPES—Narrow it down. It has to be TRUNEED for crystal-clear, full frequency, complete satisfaction—Service and Dependability our keynotes—ALL LABELS and 1714L—No Deposit—Posts both ways. 148 states—FREE BROCHURE AND TAPE CATALOG. TAYLOR Company, P.O. Box 748, Flushing, N.Y. 11352.

BEFORE ordering Stereo Tapes try us. Postpaid both ways—no deposit—Immediate delivery. Quality—Dependability—Service—Satisfaction—prevail here. If you’ve been dissatisfied in the past, your initial order will prove it is no idle boast. Free catalogue, Gold Coast Tape Library, Box 2292, Palm Village Station, Hillsdale, N.J. 30102.


STEREO TAPE. Save up to 60% (no membership fees). We discount recorders, batteries, accessories. We mail prerecorded tape, prepaid, anywhere that United States rates prevail. Free 60 page catalogue, Saxitone, 1776 Columbus Road, Washington, D.C. 20008.

TAPE RECORDER Bargains. Brand new, latest models, $10.00 above cost. Arkay Sales, 22-01 Riverside Ave., Medford, Mass. 02155.

SAVE UP TO 30%—ON STERE O Tapes! Records! All Major Labels=Guaranteed. FREE DETAILS. P.O. Box 280, West Des Moines, Iowa 50265.

AMPEx tape 30% off, pre-recorded 20%, Collegewax Audio, Box 422H, Columbia, Mo. 65203.


JACKS & MUSI C

RARE 78’s. State Category. Write Record Lists, P.O. Box 2122, Riverside, California.

"HIGH TO GET" records—all speeds. Record Exchange, 817 Seventh Avenue, New York, N.Y.

THE Record Collector Journal—comprehensive, valuable data, varied record mart. Introductory six issues $1.50. Record Research, 131 Hart, Brooklyn 6, N.Y.

DISCOUNT RECORDS—All Labels—FREE Lists, write Cliff House, Box 42-H, Ulica, N.Y.


COMPLETE Custom Recording Service—monaural, stereo, tapes, discs—all speeds. Send your request—periences and stereo phonographs now manufactured for professional and industrial markets. Write in detail describing your needs and any other lines carried. Box 116, HIFI/StereO REVIEW, One Park Avenue, New York, New York 10016.

REPAIRS AND SERVICES

ALL MAKES of Hi-Fi Speakers Repaired. Ampirle, 168 W. 23 St., N.Y.C. 10011. CH-3-4812.

Hi-Fi PROBLEMS solved by "The Hi-Fi Doctor on the spot. Audio, Acoustical, Radio Engineer, Professional visits, day, evening. New York area. William Bohn, Pla'-7-4569

TV TUNERS Rebuilt and Aligned per manufacturers. $19.95. Any Make UHF or VHF. We shot Cod Ninety day written guarantee. Ship complete with tubes or write for free mailing kit and dealer brochure. NW Electronics, Box 51F, Bloomington, Ind.

HELP WANTED


HIFI AUDIO REPS. American company doing business internationally, listed N.Y. Stock Exchange, to enter Hifi Audio field with select line of high quality tape recorders and stereo portable phonos now manufactured for professional and industrial markets. Write in detail advising manpower and other lines carried. Box 116, HIFI/StereO REVIEW, One Park Avenue, New York, New York 10016.

MUSIC

POEMS wanted for songs and records. Send poems. Crown Music, 45AB West 32 St., New York 1, N.Y.

ADD programs of continuous, commercial free music thru your FM tuner with our sub carrier detector plugged into tuner. Hear the famous background music programs now transmitted as hidden programs on FM. Wired unit $75.00, Kit $49.50. Music Associated. 65 Glenwood Road, Upper Montclair, N.J. 201-744-3387.


PATENTS

INVENTIONS WANTED

WEBBER Labs. Transistorized converter Kit $5.00. Two models using rar radio 30-50Mc or 100-200Mc, one made easily constructed. Webber, 40 Morris, Lynn, Mass.

PHOTOGRAPHS

PHOTOGRAPHS and transparency kits, wanted to $500.00 each. Valuable information—Write Intraiphoto-HF, Box 74607, Hollywood 90004.

PHOTOGRAPHY—FILM EQUIPMENT, SERVICES


MEDICAL FILM—Adults only—"Childbirth" one reel, 8mm $7.50; 16mm $14.95. International H. Greenlake, Long Island, New York.

HYPNOTISM

FREE Hypnosis, Self-Hypnosis, Sleep Learning Catalog! Drawer H4600, Runday, New Mexico 88345.

PRINTING


MAGAZINES

FASCINATING New Magazine for Book Collectors! Information Free. TBA, Webster 13, N.Y.

BOOKS

BOOKS For Everyone Catalogs 15¢: Myers Book Service, Marquand, Mo.

AUTHORS' SERVICES

AUTHORS’ Learn how to have your book published, promoted, distributed. Free booklet! "2D," Vantage, 120 West 31 St., New York 1.

PUBLISH your book! Join our successful authors: publicity advertising promotion, beautiful books. All subjects. Insulted. Send for free appraisal and detailed booklet. Carlton Press, Dept. ZOQ, 84 Fifth Avenue, N.Y. 11.

REAL ESTATE

FREE! ALL NEW! SPRING CATALOG. Thousands of properties described, photos galore—land, farms, homes, businesses, retirement, 472 offices coast-to-coast. "World's Largest!" Mailed FREE! STRAUT REALTY, 50-20 East 42nd St., New York 17, N. Y.


INSTRUCTIONS

REI First Class Radio Telephone License in 5 weeks Guaranteed. Tuition $295.00. Job placement free. Radio Engineering Institute, 1336 Main Street, Sarasota, Fla.


BUSINESS OPPORTUNITIES


SELL CB Equipment—Dealerships available to aggressive people who can sell Citizens Band Radio full or part time. Krot Electronic, Dept. 174, Galesburg, Ill. 61401.

T MAKE $40,000.00 Year by Mailorder! Helped others make money! Start with $10.00—Free Proof, Torrey, Box 3566-N, Oklahoma City 6, Oklahoma.


RAISE money fast—easy proven sources—free particulars—Advisor, Box 48337-ZO2, Los Angeles 90048.

STAMPS

SURPRISE COLLECTION! Exotic mint British Colonials, absolutely free with approvals. Viking, Great Neck 50, N.Y.

EDUCATIONAL OPPORTUNITIES

LEARN While Asleep. hypnotize with your recorder, phonograph. Astonishing details, sensational catalog FREE! Sleep-learning Association, Box 24-ZO, Olympia, Washington.


HIGHLY-effective home study review for FCC commercial phone exams. Free literature! COOK’S SCHOOL OF ELECTRONICS, Craigmont, Idaho 83523.

COINS

LINCOLN 50 Different Plus uncirculated Kennedy Half $2.50. Mickey, Box 82, Brooklyn 11229.

S-MINT Lincoln, 20 Different $1.95; All 10 S-Mint Roosevelt $3.45; Complete Set Silver Wartime Nickels $2.25; All $7.15. Cooper, Box 6626, Kansas City, Mo. 64123.

5 ROLLS Unsorted Buffalo Nickels $14.50. Lists, Ace, Jamesburg, N.J.

GOVERNMENT SURPLUS

GOVERNMENT Surplus Receivers. Transmitters, Snooperscopes, Radios, Parts, Picture Catalog 20Q, Meshna, Nahant, Mass.

JEEPS $6-$8…Boats $6-$8…Typewriters $4-$5…Anthem, Electronic Equipment, 100,000 Bargains Type-cally Like These Direct from Government in Your Free. For Complete Directory and Surplus Catalog Send only $1.00. Surplus Service, Box 8204, Holland, Michigan.


EMPLOYMENT INFORMATION


MISCELLANEOUS

DEEPLY in debt! Clear credit—quick relief. Write Advisor, Box 48337-ZO1, Los Angeles 90048.


BEERS, Wines, Ciders, Fifteen Delicious Home Recipes, One Dollar, Royal Company, Champlain, N.Y.

CLASSIFIED ADVERTISING ORDER FORM

Please refer to heading on first page of this section for complete data concerning terms, frequency discounts, closing dates, etc.

Insert _____ words @ .30 Reader Rate = $.

NAME

ADDRESS

CITY ZONE STATE

SIGNATURE

WORD COUNT: Include name and address. Name of city (Des Moines) or of state (New York) counts as one word each. Name or Zip Code numbers not counted. Publisher, printers right to omit Zip Code if space does not permit. Count each abbreviation, initial, single figure or group of figures or letters as a word. Symbols such as $590, O.D., P.O., AC, etc., count as one word. Hyphenated words count as two words. HF-565

MAY 1965
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### HIFI/STEREO Review Product Index

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Nine out of ten musical people prefer the sound of Pickering.

Nearly all musical people prefer natural sound. And natural sound begins with Pickering. Right where the stylus meets the groove.

Any of the new Pickering V-15 stereo cartridges will reproduce the groove, the whole groove and nothing but the groove. That's why a Pickering can't help sounding natural if the record and the rest of the reproducing equipment are of equally high quality.

To assure compatibility with your stereo equipment, there are four different Pickering V-15 pickups, each designed for a specific application. The V-15AC-1 is for conventional record changers, where high output and heavier tracking forces are required. The V-15AT-1 is for lighter tracking in the newer automatic turntables. The even more compliant V-15AM-1 is ideal for professional-type manual turntables. And the V-15AME-1 with elliptical stylus is the choice of the technical sophisticate who demands the last word in tracking ability.

No other pickup design is quite like the Pickering V-15. The cartridge weighs next to nothing (5 grams) in order to take full advantage of low-mass tone arm systems. Pickering's exclusive Floating Stylus and patented replaceable V-Guard stylus assembly protect both the record and the diamond.

But the real payoff is in the sound. At least for those who can hear the difference.
Something's missing from the new Electro-Voice E-V 66 solid-state stereo amplifier!

Not power: you get 80 cool, clean watts of IHF music power. All solid-state, of course.

Not frequency response: the E-V 66 is flat ±1.5 db from 8 to 50,000 cps.

Not value: the Electro-Voice E-V 66 stereo amplifier costs no more than $219.00.

Then what's missing? Just damaging heat, useless weight, excess bulk—all relics of the past we're glad to discard. The E-V 66 is smaller than a 4-inch stack of sheet music—fits any standard 9-inch bookshelf!

The E-V 66 is uncommon because it got a fresh start in life—we had no investment in big, old-fashioned designs to hinder us. Rather, we benefited from over 15 years of experience in precision transistor electronics for government and industry.

The combination of experience plus design freedom resulted in the refreshing new E-V 66. It also was responsible for the new E-V 44: 40 watts for just $112.00.

Let your Electro-Voice high fidelity specialist demonstrate why the new E-V 66 or E-V 44 can add more to your enjoyment of music than any other amplifier.

Or write us for complete technical data. It's free.