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The exciting new world of high fidelity stereo sound
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COVER: THE NEW METROPOLITAN OPERA HOUSE; PHOTO (UNDER EXTRAORDINARILY DIFFICULT CIRCUMSTANCES) BY LEE BOLTN

Stereo is modern magic. It is the excitement of opening night, the programs. Stereo is the fruition of years of engineering experimenting and are the components that bring the magic of stereo into your home. Here are components to fit every budget, every listening requirement.

Receivers

Combining features and performance of the finest separate tuners and amplifiers, Scott stereo receivers incorporate FET front end circuitry to bring in more stations more clearly, all-silicon direct coupled amplifier for instantaneous undistorted power, and all-silicon IF circuitry for superior stability, selectivity, and wide bandwidth. Scott receivers differ only in power and extra features. No matter what your listening or budgetary requirements, you can be assured of enjoying the full measure of Scott performance, dependability and quality.

Scott 388 120-Watt AM/FM Stereo Receiver

The ultimate receiver, with both FET FM stereo and Scott Wide-Range AM, incorporating every feature, every performance extra that the most accomplished audiophile might possibly require. Designed without compromise to outpower, outperform and outlast even the most expensive separate tuners and amplifiers, the 348 incorporates exclusive Dynaural® Muting Control to eliminate annoying interstation noise.

Scott 344B 85-Watt FM Stereo Receiver

This compact medium-priced unit incorporates features you'd find only in more expensive units such as: tape head input, switchable loudness/balance control, switchable phono sensitivity, and massive heat sinks for cool operation.

Scott 382 65-Watt AM/FM Stereo Receiver

Costing less than FM-only competitive units without FET circuitry, the 382 offers you the superb sound, matchless reliability, and important control features you expect from Scott.

Amplifiers

Both the performance-pack 260 and the best-selling 299T amplifiers deliver clean instantaneous power through use of direct coupled silicon output circuits. Both are the best amplifier values to be found at their respective price levels. Although differing in power output and control features, Scott amplifiers are identical in quality.

Scott 260 120-Watt Stereo Amplifier

Surpassing even the finest separate preamplifiers and power amplifiers in every respect, the power-packed, feature-loaded 260 is the first choice of audio authorities.

Scott 299T 65-Watt Stereo Amplifier

Incorporating a host of high-price control features, the versatile 299T costs less, lasts longer and provides better sound than vacuum tube amplifiers of comparable power.

Tuners

Both the Scott 312C and 315 FM stereo tuners incorporate silver-plated Field Effect Transistor front ends, Time-Switching multiple...
In Automatic Turntables today
Garrard is the innovator and has been for over 50 years!

It is remarkable how a stereo record captures the sound of the live performance.

It is equally remarkable how a Garrard automatic turntable reproduces that record without a hint of distortion or unwanted noise.

Modern records contain a miraculous spectrum of simple and complex waveforms, covering a basic purview of music, from very soft to very loud. The recognized ability of Garrard units to reproduce this material with more consistent perfection than any other home record playing equipment, has brought this line to its pre-eminent position.

Musically — the results have been so impressive that more owners of component stereo systems enjoy their records on Garrard automatics than on all other record playing equipment combined.

Technically — these results stem from this thoughtfully formulated policy, followed by Garrard for more than 50 years:

To incorporate meaningful new features as soon as available.

But, to retain tested mechanisms which have not been surpassed.

Advancements inspired by the state of the art are eagerly pursued.

But, changes for the sake of change are sternly rejected.

This demanding creed guides the everyday activities of the phenomenal organization known as the Garrard Laboratories ... whose key personnel have devoted their entire careers to this one company and this one product.

The engineering background, teamwork, sheer know-how of this established corps of experts are simply not matched by others producing record playing equipment anywhere in the world.

This is the Garrard tradition. What has it accomplished in actual practice? The impressive answer is the long list of advancements introduced by the Garrard Laboratories. These Garrard developments established most of the significant trends which have literally upgraded this entire class of equipment over the years. Proof of this is self-evident in the degree to which Garrard automatics have been, and continue to be imitated by others.

Consider with us the various parts of an automatic record playing unit. Note how Garrard equipment has evolved since the beginning of high fidelity.

**Tone arm**

This is probably the most prominent part of any record playing unit — and a tremendous amount of attention has been paid to it by all manufacturers. The key to the metamorphosis of the tone arm is the cartridge. The basic purpose of the tone arm is to hold the cartridge in a shell and to track it with the correct force, obtaining the best reproduction possible, and imposing no impediments on the free action of the stylus. This sets up a complex geometrical problem in arm design. It has also required continued improvement in pivoting, permitting the arm to move more freely, since inertia and friction are detrimental to the performance of the cartridge. Poor tracking, of course, may also result in damage to the stylus and the record. In each of these basic aspects of tone arm design, Garrard has led the way, as the following will indicate.

**The shell**

First, the accommodation for the cartridge. The physical size of the cartridge, its mass and weight, its shape and related mounting problems, have all changed. Furthermore, each brand of cartridge has its own loyal group of followers — all of them interested in using the cartridge of their choice. Simple as this may sound, it was nevertheless true that few record players, automatic or manual, were ever able to accommodate more than a fraction of even the popular cartridges on the market. You will notice this most prominently on the Garrard Lab 80 Mk II (pages 4-5) and the 70 Mk II (pages 6-7), but all Garrard models have cut-away plug-in shells which accommodate any cartridge and are furnished with mounting hardware for the simplest installation and finest performance.

**Arm material**

Even at the time when Garrard's classic RC80 was introduced, there was a noticeable trend toward lighter tone arms. Most manufacturers met this problem by building the arm of plastic. But this material was not sufficiently rigid and it tended to create resonance. The RC80 and subsequent Garrards, therefore, featured an aluminum tone arm. This material still serves excellently on most of the models. The most popular separate professional arms have been built of tubular aluminum. Garrard introduced this construction feature in its automatic AT6 five years ago. Today you will find it on the 60 Mk II, the 50 Mk II and, in a flat silhouette version which imparts extreme rigidity, on the 70 Mk II.

The epitome of low mass tone arm construction is the exceptional arm of the Lab 80. It is made of Afromosia — the least resonant of woods... therefore, ideal for this special application. The wooden shaft is rigidly held by a "T" of aluminum ... an ingenious combination of materials promoting flawless tracking performance.

**Tone arm weight and balance**

In order to bring out the best in modern cartridges, it is essential that the arm be balanced perfectly and capable of tracking the stylus at the correct force against the record groove. At one time, this was a relatively simple matter. Tracking force was established by a simple spring, which pulled the arm from the rear to partially offset the dead weight of the shell, the cartridge, and the shaft of the arm. Essentially, this reduced the weight forward of the pivot, leaving the remainder of the force for tracking. Today, with the very light cartridges and the feather light pressures prescribed for them, this method is not adequate. Professional tone arms are balanced in much the same manner as a doctor's scale — by the positioning, inward or outward, of a counterbalance weight.

Garrard introduced this type of dynamically balanced tone arm, for the first time in an automatic unit, with the revolutionary Type A — the first automatic turntable — six years ago. The Type A series (now the 70 Mk II) and then the AT6 series (now the 60 Mk II) still use this type of sliding weight very success-
fully. The Lab 80 has a more precise variation of it, the counterweight being mounted on a vernier adjustment for really fine, precision balancing. Even on the lower priced Garrard units, your enjoyment and to a certain extent the rear of the tone arm—placed there to reduce the amount of spring action needed to balance the arm, resulting in a dramatic improvement in performance.

Every modern cartridge is designed to track properly within a specific range of pressure. The tone arm must be capable of being set to this pressure, and maintaining it. Garrard has pioneered in this direction by simplifying the stylus pressure adjustment, conveniently locating a knurled knob at the back of the tone arm on early models such as the RC88 and more recently, under the arm of the 40 Mk II.

However, as stylus pressures became more critical, with cartridges tracking down to fractions of a gram, it was necessary to depend upon accessory stylus pressure gauges, not always available to use. Therefore, Garrard introduced the concept of the built-in stylus pressure gauge, first on the Type A…then on the AT6. Now, this development carried this principle to its logical fulfillment with the precision pressure gauges built into the arms of the Lab 80 Mk II, 70 Mk II and 60 Mk II.

In the Lab 80 Mk II and the 70 Mk II, accurate settings to fractions of a gram are easily made by click settings calibrated at quarter gram intervals. The adjustments are both audible and visible. In the 60 Mk II (pages 8-9) the pressure is dialled in by turning an optical type knob. If the knob is turned beyond 5 grams, it simply clicks back to starting position. The mechanism is fool-proof. There is also an interesting variation of the stylus pressure adjustment in a new type of gauge just introduced by Garrard. The tone arm of the 50 Mk II (pages 10-11) is preset.

This small, simple arm, calibrated in grams, is adjusted by sliding a weight to match the stylus pressure setting on the tone arm. There are no springs or delicate mechanisms to get out of order. In a few minutes, using a grooveless record, any Garrard dealer can make a most convincing demonstration proving how this little weighted arm neutralizes the side pressure on the stylus, and results in perfect tracking. Garrard has incorporated another version of anti-skating control in the 60 Mk II, where it performs a similar function to an anti-skating control. The arm gently lowers to the record. Then, move the tone arm over to a few professional tone arms. Now, of course, the feature has been imitated on other units, but the patented method of utilizing a simple sliding weight to accomplish the purpose cannot be duplicated.

Cueing
When one considers the modern tone arms which Garrard has evolved for its automatics— it becomes clear that such an arm is a highly advanced system by itself—a group of components of advanced design whose purposes are to transport a modern cartridge, track it perfectly, and protect it as well. The matter of protection for the stylus and the increasingly delicate record grooves, has become more important as tracking forces have become lighter. For today, it is no simple matter for the user to set a tone arm down on a record, or to pick it up off the record manually. Even on the record itself, there is damage to the record or stylus. Furthermore, a large number of records have multiple selections on one side of the disc. Finding these hands (“cuing” the stylus into them) is also a frequent cause of damage to nearby grooves. Cueing devices have existed for some years on professional equipment used in broadcasting studios—but it remained for Garrard to be the first to apply the principle to automatics.

Anti-skating control
One development has logically led to another. Ultra-sensitive cartridges have resulted in low mass tone arms with virtually frictionless motion. Stylus assembly, originally designed for heavy and delicate. The dynamic range of records has become wider. Now…tracking must be very light, but it must not impair in the slightest the natural sound pressure created in all tone arms by the angle of the cartridge head was creating an increasingly noticeable problem, with the growing sophistication of stereo equipment. It was clear that compensation for this side pressure was essential to permit the stylus to function unpinned. This very genuine need resulted in the design of the patented anti-skating device introduced by Garrard in the Lab 80 and Type A70 for the first time in automatics, and now refined in the Lab 80 Mk II and 70 Mk II.

One of the reasons why the cueing device is very appealing is the feature. Should the record player be operating when the phone rings—for example—the music may be interrupted, simply by touching the cueing control—and the stylus may then be resumed at the very same groove when the interruption is over. Thus, a feature which was originally developed for professional applications in radio-station use, found its widest use in the home—safeguarding records and stylus, and making the record player a greater pleasure to use than ever before.

The turntable
Garrard believes in a carefully balanced turntable, capable of imparting flywheel action—to smooth out any variations in the turning speed of the motor. No one familiar with record players will ever forget the beautiful manufactured turntable of the old RC80, revolving on a ball bearing main spindle race, and cornered by two huge roller bearings. In subsequent models, Garrard carried on a continuous design project, culminating with the precision cast “sandwich” turntable introduced on the Type A70, and such a turntable was seen on an automatic record player. Now, there is an entire group of oversized Garrard turntables, introduced in the AT6, 50 Mk II, 70 Mk II, and 60 Mk II…each of them somewhat different in construction…but all cast of non-magnetic metal, and dynamically balanced on special Garrard equipment. The record is well supported, and, evenly spaced, or hum caused by

Continued on inside back cover
LAB 80 Mk II
AUTOMATIC TRANSCRIPTION TURNTABLE
$99.50

less base and cartridge
Just two years ago, with the introduction of the Lab 80, Garrard set a spectacular precedent in record playing equipment—by combining precision, performance, and convenience to a degree not previously available in either single play or automatic units. Due to this extraordinary product, the entire industry has witnessed a revolutionary upgrading in fine record playing equipment.

Now, consistent with the Garrard leadership tradition, the Lab 80 Mk II is introduced. It is the Lab 80 brought to perfection...subtly but magnificently refined in appearance and engineering. All the Lab 80 developments remain, but in addition, there are useful new operating features. One of them is provision for automatic play of a single record. The Lab 80, which was the first automatic player to have an integrated cueing device, retains this outstanding feature, which differs from all other types since it is hydraulically operated. The anti-skate control introduced to the automatic field by the Lab 80, has been refined, with the compensator now calibrated at half gram increment markings, and employing a counterweight with a window to facilitate accurate settings. Refinements in the Lab 80 Mk II have been carried even to the turntable mat. It is now designed with safety rings which protect the stylus should the arm be lowered accidentally, without a record on the turntable.

The Lab 80 Mk II is also an outstanding example of ingenuity and good taste in contemporary product design, with its distinctive tone arm assembly, turntable and mat, and a newly styled, raised control center, with fluted tab operating levers.
70 Mk II
AUTOMATIC TURNTABLE
$84.50
less base and cartridge
This is the aristocrat of record playing units ... the ultimate expression of the automatic turntable concept which Garrard launched with the original Type A. It has been, and remains the most successful and satisfactory series of record playing instruments the high fidelity field has ever known ... a perfect expression of the Garrard philosophy. Dealers throughout the industry, who for many years have been featuring the outstanding record changers which established the Garrard reputation for unassailable integrity, will recognize in the 70 Mk II certain familiar and proven features which have become indivisible from the Garrard name. As in previous models of this notable series, the 70 Mk II retains the exclusive Garrard pusher platform record changing principle ... a classic mechanism which has never been equalled, much less surpassed, for gentleness or reliability. This feature is retained, and combined with other, new advancements, including an adjustable anti-skating control and a precision counter-balanced tone arm, designed to an exceptionally high standard. Because of its low mass and flat geometry, this tone arm provides the 70 Mk II with impressive advantages in tracking capability, and achieves outstandingly clean reproduction with modern cartridges. Thus, for reasons of quality, Garrard dealers everywhere not only carry the 70 Mk II — they are proud to feature it and recommend it.

**Garrard's Exclusive Pusher Platform, for Automatic Play When Desired**

**Dynamically Balanced, Counterweight Adjusted Tone Arm**

**Adjustable Anti-Skating Control**

**Audible/Visible 1/4 Gram Click Settings on Built-In Stylus Pressure Gauge**

**Flat Silhouette Tone Arm, Low Center of Gravity**

**New Cueing Pointer on Light Weight Shell**

**Super Sensitive Trip, with DuPont Delrin®**

**Two Interchangeable Spindles — Short for Single Play; Long One-Piece Spindle for Automatic**

**Double Shielded Laboratory Series® 4-Pole Shaded Motor**

---

The Garrard pusher platform record changing principle for automatic play when desired. Over 2 million of the Garrard units sold in this country alone, have featured this exclusive device. It is a smooth, silent, totally reliable mechanism which accommodates 10 records, dropping each one gently over a polished removable spindle containing no levers or moving parts.

Dynamically balanced, counterweight-adjusted tone arm. Low counterweight geometry establishes optimum center of gravity, assures accurate tracking, and enables arm to resist external jar and vibrations.

Low mass cutaway slide-in shell with cueing pointer... locks positively into position, takes any cartridge, including very light, high compliance professional types. Extended finger lift.

Needle pivots set into miniaturized ball bearings, make vertical motion of tone arm virtually frictionless.

Calibrated stylus pressure gauge with precision 1/4 gram click adjustments for accurate audible/visible settings.

Adjustable anti-skating control — "sliding weight" design. The natural side pressure on the stylus, which frequently causes distortion or rapid record wear, is eliminated.

Two-piece full size turntable... cast and balanced. Unique sandwich design... actually two turntables balanced together, separated by a resilient foam barrier which dampens out noise and vibration. Non-ferrous... will not attract magnetic pickups or affect tracking pressure.

Garrard Laboratory Series® shaded 4-pole motor, shielded completely, top and bottom, with accurately oriented plates which prevent any interference or hum, even with ultra-sensitive magnetic cartridges.

Super-sensitive trip with DuPont Delrin® to offset friction. Operates perfectly with highest compliance pickups at correct minimal tracking force.

Specifications:

- 4 speeds: 16⅔, 33⅓, 45 and 78 rpm
- 300-130 volts, 60 cycles AC (50 cycle pulley available)
- Minimum cabinet dimensions: 16¼" left to right, 14½" front to rear, 6" above and 2½" below motor board.
60
Mk II
AUTOMATIC
TURNTABLE
$74.50
less base and
cartridge
The basic design of this unit was developed from the AT60, recognized as a "best buy" among all automatic turntables. Now, the enhanced styling of the 60 Mk II includes a new turntable mat and the large trim ring, similar to that of the 70 Mk II. But appearance—handsome as it is—is only a minor virtue of the 60 Mk II. The selling appeal of this dramatic unit lies basically in superior performance, and it is richly endowed with engineering features, refined to assure excellent reproduction with the latest ultra-sensitive cartridges. The true dynamically balanced tone arm is of the most advanced construction. Rumble and resonance, already minimal in the AT60, have now been even further eliminated by a new resilient counterweight mounting. The arm system of the 60 Mk II will track flawlessly at ½ gram. Stylus pressure adjustments have been made more precise, and more convenient, by a new stylus pressure control assembly which incorporates the type of dial arrangement found in fine cameras and other precision optical instruments. Another key feature of the 60 Mk II is a new manual cueing and pause device. The tone arm may be placed safely on the record at any groove, or raised safely from the record at any time, by this simple, positive lever device.

Add to the impressive appearance of this model, and its impressive list of features, automatic intermix operation versatility, compact size, and modest price... and it becomes clear why the 60 Mk II will continue to be the ideal automatic turntable to satisfy the growing major market for high fidelity components.
50 Mk II AUTOMATIC TURNTABLE $54.50 less base and cartridge
Far from being keyed to the level of budget or even medium-priced music systems, the 50 Mk II deserves comparison with the most expensive automatic turntables. It will then become clear how much the Garrard organization has accomplished in this excellent new compact model. The dramatic impact of the 50 Mk II begins with the styling. It is chaste, functional and handsome... beautifully coordinated... with a quality appearance which is a tribute to the designers and engineers alike. The features are equally impressive. The tone arm is the excellent performing light weight tubular type, with a resiliently-mounted, fixed position counter-weight. The low mass shell will accommodate all cartridges, and the stylus pressure is set by moving a pointer along a gauge conveniently located on the side of the arm, which indicates heavier or lighter pressure by markings of varying lengths at 1 gram intervals.

Perhaps the most dramatic feature of the 50 Mk II is a manual cueing and pause device, operated by a control lever carefully located for utmost convenience. Simply lift the cueing lever and the arm stays above the record as long as desired. Lower it, and the arm gently lowers to the record groove. This control provides complete safety to records and stylus, and can be used at any time... to begin a single record, or to pause whether the unit is playing manually or automatically. Built-in cueing of the same type is now considered the single most desirable operating feature of the most expensive automatic turntables.

As with all Garrard automatic turntables, the 50 Mk II is a manual player, but it may also be used automatically — with intermix operation.
40 Mk II AUTOMATIC TURNTABLE
$44.50 less base and cartridge
Built to Garrard's highest standards, this handsome designed 4-speed unit is actually an exceptionally compact automatic turntable at the price of an ordinary record changer!

It was designed to introduce a new concept of performance and versatility to systems where space must be considered. Despite its modest price, dealers large and small, in all parts of the country, have included its predecessor in the overwhelming majority of advertised music systems which they preselect. These dealers are aware that they can combine the 40 Mk II with the finest amplifiers, receivers and speakers, and offer them to their most discriminating customers assured that it will be compatible and an enduring credit to their judgement.

The widespread dealer confidence which this Garrard model type has earned, is as significant as the impressive list of features which the 40 Mk II offers. This is the lowest priced Garrard automatic turntable, but all Garrards must meet the same high standards of quality. The 40 Mk II may be purchased with complete assurance that it will serve its purpose admirably, operating with utmost reliability from the beginning, and for years to come.
A new “playing” dust cover for use with all Garrard models, and coordinated with the official Garrard base, is designed so that it can be used when playing a stack of records.

The dust cover is made from a clear styrene for durability and crystal-like clarity.

An emblem at the top center of the cover has been attractively designed to be used as a handle for easy placement and removal.

You can now lift or grip the cover with one hand and eliminate any fingermarks on the clear plastic.

DC89 — Lab 80 series, 70 and Type A series. $5.50 (Also the 88 series.)
DC10 — For 60, 50, 40 and 20 series. (Also for AT6 and Autoslim.)

Beautifully styled and executed base, with a model coordinated to each Garrard player.

Made of simulated ebony and walnut and highlighted with silver trim and the Garrard escutcheon.

It is lightweight, strong and durable, an attractive companion accessory which enhances the appearance of each Garrard model.

It can be used on top of furniture or housed in cabinetry. Provisions for easy mounting of draw slides have been built into the underside of the base.

CB 8 — For 70 series and Type A series. (Also the 88 series.) $5.50
CB 9 — For Lab 80 series. $5.50
CB 10 — For 60, 50, 40, and 20 series. (Also for AT6 and Autoslim.) $4.50

SP20
4-SPEED MANUAL RECORD PLAYING UNIT
$37.50

It is a compact, efficient, 4-speed manual player, particularly recommended for basic stereo music systems and quality audio-visual applications.

Interchangeable plug-in head, for any cartridge
Semi-counterbalanced arm with adjustable stylus pressure
Trip of Dupont Delrin®... track as light as 2 grams
Motor designed and built entirely by Garrard
Full size turntable
Automatic return of arm to rest and shut-off after play

Prices and specifications subject to change without notice.
However, the turntable itself is not the entire story — for the mat receives a full share of attention. A Garrard mat is an object of beauty. It is also a challenge to engineering ingenuity. Perfect example of this is the exclusive material Garrard formulated for the Lab 80 mat. It protects the record from dust and is anti-vibration mountings and dampers imparted to the record via the unit plate. Even if the motor cannot be turned on, it will not startle the enemy. Garrard also takes pains to insure that even the slightest variation of 95 to 135 volts. The construction, used 18 years ago in the RC80, made Garrard's success, and is — since the majority of these machines are probably still in use, almost two decades after they were purchased. Garrard automatics are built of a greater number of adjustable small scale components — rather than fewer, unadjustable large scale stampings and castings, which although simplified, may be subject to warping and misalignment. Therefore — Garrards take more hours to assemble than mass produced record players, but in the long run, it pays ... because any Garrard is virtually indestructible.

While on this subject, consider some of the refinements which Garrard has brought into automatic record players (all record playing units for that matter) over the years. A simple muting switch, which keeps the unit perfectly quiet except while a record is playing (first incorporated by Garrard in the RC88 motor and RC88Sizer/Condensor networks incorporated by Garrard 12 years ago, eliminating the annoying electrical discharge “plop” which used to startle record listeners in the early days of high fidelity. Then — there’s the question of wiring and installation. Even since the RC80, all Garrard automatics have come fully equipped with UL approved wiring. Garrard introduced it. Before this, you would have had to solder the various cables to the record player before you could incorporate it into the music system. Now, due to Garrard, the changer is simply plugged in. Not only are the AC wires installed, but the twin stereo cables and plugs are already attached, with a 4-pin 5-wire system — separate 2-wire ground connection for turntable wiring because it eliminates the problem of hum. And, this done with Amplok connectors for AC and twin phono sockets on the unit plate. It makes possible that a Garrard can be connected on disconnected instantly from the music system. Today, there are consequences seem elementary, but they simply were not provided until Garrard research paid them the attention they deserved.

Automatic and Manual operation

As far back as the 1930’s, Garrard had already developed and incorporated an automatic record handling device known as the pusher platform. These were the days of gates, scissors and other changer mechanisms equally murderous to records. The Garrard pusher platform reversed the situation by inserting an automatic pusher platform, aud and eliminated many record changers, and established Garrard, even at that early date, as the outstanding ... indeed (many will say) the only really reliable record changer in the market. When the LP era and high fidelity began, this same pusher platform, refined in action and appearance, was built into the RC80 ... and Garrard has kept it to this day

Motor

Under the turntable are the motor and drive assembly. Garrard has traditionally used the shaded induction motor, recognizing that the key consideration in power plants is not size but quality. The differences in viewpoint over induction vs. hysteresis principles were resolved many years ago when Garrard introduced the RC60. In fact, Garrard has consistently improved and established Garrard, even at that early date, as the outstanding ... indeed (many will say) the only really reliable record changer in the market. Subsequent developments have ensured that Garrard is Garrard.
FIELD EFFECT TRANSISTORS

The Field Effect Transistor (FET) is a radically new space-age solid-state device that is completely different in operation and results from the ordinary transistor. Scott was the first and only manufacturer to foresee the tremendous potential of these devices, hitherto used only in esoteric military and aerospace applications. Scott engineers, after long research and experimentation, developed FM, then AM, circuitry that fully utilizes this potential. Basically, the use of FET's permits design of nearly perfect FM and AM tuner front ends... free from cross modulation, free from drift, with better sensitivity, better selectivity, and lower inherent noise.

So important is this development to the entire electronic industry that Texas Instruments arranged to have Scott engineers conduct a nationwide series of seminars, familiarizing the industry with the new solid-state techniques that FET's have made possible.

*FET tuner circuits, patents pending

FREE! SEND FOR SCOTT'S 1967 GUIDE TO CUSTOM STEREO

Here are sixteen full-color illustrated pages of facts and figures on Scott's exciting new component line... informative articles on how to choose solid state components, how stereo works, how to choose the music system best suited to your needs. Just fill in your name and address below, and mail this coupon to:

H. H. Scott, Inc., 111 Powdermill Road, Maynard, Mass.

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ADDRESS

CITY STATE ZIP

CIRCLE NO. 100 ON READER SERVICE CARD

H. H. Scott, Inc., 111 Powdermill Road, Maynard, Mass.
So nice to come home with...so nice to come home to!

Lear Jet Stereo 8
the first and finest 8-track tape cartridges and players

Drive to the sounds of Carnegie Hall...thrill to the brilliant stereo music from the world's finest tape cartridge system...Lear Jet Stereo 8...the quality standard of the industry. Even a traffic jam becomes bearable! The Stereo 8 provides over an hour's entertainment of your choice from the libraries of over 40 leading record companies. Integral AM or FM radio optional for both car and home units.

At home...use the same cartridges to enjoy full dimensional stereophonic reproduction through your present home stereo system by plugging-in this handsomely crafted Lear Jet Home Tape Deck. Discover for yourself the conveniences and musical perfection of Lear Jet tapes, decks and radios...the modern way to enjoy recorded entertainment. See your dealer and listen to the finest...Lear Jet Stereo 8.

LEAR JET INDUSTRIES | Stereo Systems · Avionic Instrumentation · Executive and Airline Jet Aircraft
HERE at what may be called, not too immodestly, the crossroads of the record industry, the sport of trend-spotting is a minor and sometimes diverting pastime, as Gene Lees' examination of the new "mock-rock" phenomenon in this issue demonstrates. But another trend currently hustling down the pike behind the big guns of publicity is less diverting than it is disquieting: a rash of record releases apparently aimed at skimming a profit off the top of the American public's deep—and legitimate—concern over the mushrooming use and misuse of the so-called "consciousness-expanding" drugs, particularly among young people. The rationalizing powers of the business mind are such that bootleg can be very quickly equated to truth, and we can expect the producers of these records to claim that they serve an educational function, that the public has the right to know about a problem whose seriousness can scarcely be overestimated. Maybe.

The star of these records is Dr. (of psychology) Timothy Leary, "Messiah" of the LSD cult, who has been much in the news lately with legal troubles arising out of his outspoken defense of both LSD and marijuana. Leary tells his story in a long monologue for Pixie Records (now there's a name for you) titled simply "L.S.D." His whispered and effective delivery is a compound of many styles: the vaudeville hypnotic (repetition and the rhetorical pause raised to high art), the advertising pitch (LSD should be taken "in the privacy of your own home"), and the pastoral ("God has taken you by the hand..."). The vocabulary is essentially religious, drawn from the old tradition ("heaven or hell," "library of psychedelic chemicals," "The LSD religionist knows that... the temple of worship is the human body"), and the new religion of pop science (vulgarizations such as "ego transcendence," "cellular wisdoms," "neurological camera," "genetic code"). It was thus, I imagine, that Mephistopheles spoke to Faust. On the Broadside label (a Folkways subsidiary), Leary and two other products of our Ph.D. factories conduct a cosmic Cook's tour into "an eerie science-fiction world impossible to describe in words." The disciples effectively ape the Leary style, and the whole is pointlessly punctuated with Zen parables, traffic noises, and a temple chime (oh, the Mysterious East!). Capitol Records' entry in this unlovely sweepstakes is in documentary format, featuring capsule interviews with LSD trippers, a medical authority, a poet, Leary again, plus Mephistopheles. The star of these records is the pasty, bulbous-eyed pixie named Martin Bock (now there's a name for you) titled simply "L.S.D." His whispered voice is that of the "litany of psychedelic chemicals," "The LSD religionist knows that... the temple of worship is the human body"), and the new religion of pop science (vulgarizations such as "ego transcendence," "cellular wisdoms," "neurological camera," "genetic code"). It was thus, I imagine, that Mephistopheles spoke to Faust. On the Broadside label (a Folkways subsidiary), Leary and two other products of our Ph.D. factories conduct a cosmic Cook's tour into "an eerie science-fiction world impossible to describe in words." The disciples effectively ape the Leary style, and the whole is pointlessly punctuated with Zen parables, traffic noises, and a temple chime (oh, the Mysterious East!). Capitol Records' entry in this unlovely sweepstakes is in documentary format, featuring capsule interviews with LSD trippers, a medical authority, a poet, Leary again, plus a bad LSD experience in which the unhappy subject complains, out of his self-inlicted distress, that "Someone is going to pay for this bum trip!" I suspect that, eventually, we all are going to.

This appears to me to be a very bad business for the record industry to be in. The drug is an unknown quantity, it is being bootlegged to rootless teenagers in search of "kicks," and responsible research has been halted because the subject is too hot. Giving publicity to the illogic, inconsistency, and simple lunacy of the drug's proponents can only exacerbate an already alarming situation by making the drug attractive to those whose ability to tell sense from nonsense is either undeveloped or lacking. How would you like to try this out on your teenager's turntable: "If it were possible to claim that they..."

HIFI/STEREO REVIEW

EDITORIALLY SPEAKING

By William Anderson

HIFI/STEREO REVIEW
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CIRCLE NO. 109 ON READER SERVICE CARD
LETTERS TO THE EDITOR

Maestro Harlequin
- Love that cover—August 1966 HiFi/Stereo Review! I want one of those toy conductors to place on top of my Klipschorn. Will you be kind enough to tell me where one may be obtained?  
  Ben J. Oshman  
  Wharton, Tex.

The unknown conductor is a standard walnut artist’s mannequin, imported from Italy, and available in most artist’s supply stores. Ours came from Sam Flax Artist Materials, Inc., 25 East 28th Street, New York. Handpainted harlequin costume and baton were supplied by our art director, Boris Patchowsky, who is very good at that sort of thing.

Speakers
- Larry Klein’s “How to Listen to Speakers” in the August issue is a gem. I think it will be most helpful to a great many of your readers. At the same time it can do nothing but help manufacturers of good speakers.  
  Roy P. Allison  
  Plant Manager  
  Acoustic Research, Inc.  
  Cambridge, Mass.

Great American Composers
- As a rather casual newsstand purchaser of HiFi/Stereo Review, I was both delighted and shocked to read William Flanagan’s recent article on Aaron Copland (June)—delighted by its informative readability and generous photographic material, shocked because this is the fourth article in the series and I have missed the other three. Magazines tend to mount around any house. It seems HiFi/Stereo Review is one worth saving.  
  Murrell Gehman  
  New York, N.Y.

For the information of Miss Gehman and other readers who share her enthusiasm for the series, the “other three” were Charles Ives (September 1964), Virgil Thomson (May 1965), and William Billings and the Yankee Tunsmiths (February 1966). Our September issue contained the fifth in the series, on Carl Ruggles, and on page 77 of this issue is number six, on Samuel Barber. The series will—in time—include Riegger, Cowell, Foster, Sousa, Sessions, Gottschalk, and others.

- Let me offer Mr. William Flanagan my congratulations on his fine article on Aaron Copland. However, I would like to make one minor correction: as far as I know, Mr. Copland’s most recent work is not Connotations, but Music for a Great City, a disc of which, incidentally, Columbia Records has recently released.

May I plead for an article in the series about Alan Hovhaness? He is one of the most important and baffling of American composers, in my opinion, he is startling without being dissonant, and fresh and new without inventing new instruments or using synthesizers, serialism, or silence.

C. C. Rouse  
Baltimore, Md.

Mr. Flanagan replies: “I am aware that the work Mr. Rouse cites as Copland’s latest—it is a suite from the score for the film Something Wild—postdates Connotations. But, in each reference to Connotations’ place in the chronology of Copland’s compositions, I qualified: first with ‘recent and controversial,’ and again with ‘most recent work of major proportions and significance.’ This being the case, I stand by what I wrote—although I concede that the qualification in the former case would have been made with greater syntactical clarity if the conjunction ‘and’ had been eliminated from the phrase. Sorry!”

HIFI/Stereo REVIEW has embarked upon a project of lasting interest in the Great American Composers series. It is characterized by first-hand knowledge and fundamental research from sources unavailable to the general reader.

Lucille Davis  
New York, N.Y.

Ferrante and Teicher
- I have just read Carol Schwalberg’s nauseating article on Ferrante and Teicher (August). Over a period of some thirty years I have followed the careers of musicians who (Continued on page 25)
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October 1966

Circle No. 22 On Reader Service Card
this is your Comparator Guide to Garrard’s great new line of Automatic Turntables
have turned from serious music to popular music, and they have one thing in common: all of them blame the serious music public for rejecting them, without thought as to whether they were material for serious consideration by the public in that field or not.

To quote Miss Schwalberg's article, the readers and duo-pianists say, "Art for art's sake pays off in peanuts." I can name any number of serious artists who have accomplished a great deal without sacrificing their standards—for example, Heifetz, Rubinstein, Tebaldi, Sutherland, and Merrill.

Someone remarked to me after a discussion of such points that I was a musical snob. I have only to say that I am not ashamed of being one. After spending some thirty years in the music business I feel I have earned the right to my convictions—and my ears bear me out.

ROBERT HECKMAN
Tulsa, Okla.

Viewing the Reviewers

Reading through your July issue, I feel compelled to question Miss Morgan Ames' standards vis-a-vis folk music, or folk-oriented music. In so doing, I most emphatically am not objecting to bad or damning criticism from the pen of your reviewer. To dislike some work is plainly her prerogative, and to say so her duty. I do, however, challenge her attitude in principle where folk music is concerned and must, therefore, seriously question her competence to pass judgment, good or bad, in a field which she so obviously disdains in toto as unworthy of serious musical analysis.

Miss Ames is perhaps herself unaware of the disdain evident in her references to the folk idiom. Allow me, therefore, to quote from your July issue, Re Miriam Makeba: "The wide range of songs... reflects her desire to be considered as more than just a folk-singer, and she deals with the material so well that she more than proves her point." One must infer that, had she dealt with the material less well, she would merely have to be considered "just a folksinger." Further, re Road McKuen: "I still sound folksy, while his lyrics have passed far beyond that generally narrow idiom." Further still, re Anita Kerr of the Mexicali Singers: "... she's been in Nashville, providing vocal background for country-and-western music, which is staggeringly far below her own level of competence." (Italics are mine.)

If the above quotes, all taken from just one issue of your magazine, are not indicative enough of, to put it mildly, a cavalier attitude on the part of Miss Ames, then turn to her review of The Pennywhistlers in the same month's issue. It is plain she liked this group; it is also plain that her failure to find fault with their musicianship troubled her. Halfway through she ran out of words, and the remaining half of her critique concerns the failings of the liner notes on the record jacket.

I find the attitude as evidenced by the above examples most reprehensible. To dismiss an entire field of music thus surely removes from the critic any presumption of objectivity. Qualitative judgments become tainted; by being so obviously uninterested in the material she ceases to be disinterested as a critic.

By way of comparison, take one of your other critics, Mr. Nat Hentoff. He is no Pollyanna. He is oftentimes harsh, strident, even cruel. And, from where I sit, sometimes wrong. But he has respect for the field of music he is called upon to review; while he may reject a performer, he is never condescending toward him. In fact, he does the responsible thing; he judges the music and the performance on its own terms.

It is also plain that her failure concerns the failings of the liner notes on the record jacket.

Theodore Bikel
New York, N.Y.

Miss Ames replies: "The majority of folk music on today's record market is shallow and ugly. Bad music needs no spokesmen because it rushes in to defend itself. But good music needs to be gentle and, alas, helpless. Because I love beautiful folk music, I choose to defend it by speaking out against that which is coarse and insensitive. Concerning the excerpts Mr. Bikel quoted, my statements stand. There was no resentment in my review of The Pennywhistlers; my praise was clear, and gladly given. Evidently Mr. Bikel continues his common error of misreading an opinion in order to support his own views!" It should be noted, regarding Miss Ames' qualifications to review folk music, that she has worked closely with many groups in that field, and is the composer of the much-recorded song—in the folk vein—The Far Side of the Hill. —Ed.

Yours is by far the best record-review magazine I've run across. I have been a reader, off and on, since 1959, and find that your columns cover a greater range of music than any other. But there are a few things that annoy me about your reviews. One is that you allow only one man to review a given record, and some of your reviewers are pretty opinionated. If we had several short opinions of a single record, we could better make up our own minds.

I would like to compliment Morgan Ames for her perceptive views on what is wrong with most folk singers. Her view is hardly more complimentary to these people than Lees', but I think it is less emotional and therefore more useful.

Stephen Hickey
Hyde Park, Mass.

David Hall's review of von Karajan's Sibelius Fourth (July) was quite a surprise to me. I had purchased this recording several weeks before reading Mr. Hall's review, and I can't imagine a better recording of this work. True, I am not a Sibelius scholar, but I grew up on Andrew Collins' fine mono recording, and have heard the work performed several times by the Philadelphia Orchestra, so I am not a stranger to it. Also, the sound on this disc comes through on my set as some of the finest I've ever heard from Deutsche Grammophon. All I can hope is that von Karajan will continue his fine work with other music of Sibelius, especially recordings of the Third and Sixth symphonies.

Irvin E. Sassaman
Tamaqua, Pa.

I was surprised to read in David Hall's review (July) of Brahms' Second Symphony (Continued on page 28)
ADC-404

For people more impressed with sound than size and for all who want truly shelf-size units, this new system is as satisfying as it is startling. "Puts out an astonishing amount of clean, wide range, well-balanced sound," found High Fidelity. Bass response that defies belief. Less than 12" by 8", ADC-404s won top ratings over systems up to 8 times as big! Heavily built sealed units in handsome walnut. Virtually in a class by themselves among high fidelity speakers. $56.

ADC-505

NEW! Just introduced, this new system is a full-fledged member of the ADC quality family. Superior to most costly systems of ten years ago, it is priced to fit modern high fidelity budgets. Incorporates many of the ADC technical features that produce broadly-blended smoothness and natural clarity. Frequency response is 45 to 20,000 Hz ± 4 db in a typical room. Only 19" by 101/2" and 8" deep, it goes almost anywhere. Attractive oiled walnut finish. Side by side comparison with other under $50 systems quickly dramatizes its outstanding value. $49.95.
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Simply request “Reports on ADC Speakers” if you would like more on independent evaluations from various sources.

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ADC-18

Among larger speakers for larger rooms, this unique system has won rapid acceptance at the very top. Only 17” wide, it takes little more wall space than a “bookshelf” type put on the floor. Audio reports, “one of the fullest ‘bottom ends’ we have experienced . . . top rank.” High Fidelity agrees, “one of the finest available . . . eminently satisfying.” First system to use an expanded foam, rectangular woofer with twice the air-moving surface of a cone. Modest power requirements. $195 (previously $250).

ADC-303A Brentwood

This full “bookshelf” size system is the type most popular today for use in almost any room of normal dimensions. May be used vertically or horizontally, on shelf, floor, or wall. Winner of one of the most impressive comparative tests of the year, it also wins the experts’ praise. “Presence without the peaked unnatural response usually associated with that term,” reported HiFi/Stereo Review. “Very live and open sound.” Heavy, handsome walnut cabinet just under two feet by 13” wide. Two adjustment switches. $395.
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So let us show you how much rare value we've packed into this practical-sized cabinet. Value you'd not suspect in a speaker this size.

First off, it really fits a bookshelf. Just 9" deep, 10" high, 19" wide. Easier to park anywhere you want to play it.

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The radially new V-15 TYPE II heralds a new epoch in high performance cartridges and in the measurement of their performance. We call it the era of high Trackability. Because of it, all your records will sound better and, in fact, you will hear some recordings tracked at light forces for the first time without distortion.

The radically new V-15 TYPE II was designed, and measured against a new and meaningful indicator of total performance: "TRACKABILITY"

The solution to the problem of true trackability proved so complex that Shure engineers designed an analog-computer that closely duplicated the mechanical variables and characteristics of a phonograph cartridge. With this unique device they were able to observe precisely what happened when you varied the many factors which affect trackability: inertia of tip end of stylus or the magnet end of the stylus, the compliance between the record and the needle tip, or the compliance of the stylus shank, or the compliance of the record, or the recorded velocity of the record, etc., etc. The number of permutations and combinations of these factors, normally staggering, became manageable. Time-consuming trial-and-error prototypes were eliminated. Years of work were compressed into months. After examining innumerable possibilities, new design parameters evolved. Working with new materials in new configurations, theory was made fact.

Thus, the first analog-computer designed, superior trackability cartridge was born: the Shure SUPER-TRACK V-15 TYPE II. It maintains contact between the stylus and record groove at tracking forces from 1 to 1 1/2 grams, throughout and beyond the audible spectrum (20-25,000 Hz), at the highest velocities encountered in quality recordings. It embodies a bi-radial elliptical stylus (.0002 inch x .0007 inch) and 15° tracking.

It also features an ingenious "flip-action" built-in stylus guard. It is clean as the proverbial hound's tooth for high performance cartridge systems. It features an ingenious "flip-action" built-in stylus guard.

It is also perfect for high or midrange groove undulations. It will accept all sorts of heavy low-frequency modulations; to say nothing of the heavier forces accelerating record and stylus wear... a new genre of cartridge, analog-computer-designed, and measured against a new and meaningful indicator of total performance.

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The solution to the problem of true trackability proved so complex that Shure engineers designed an analog-computer that closely duplicated the mechanical variables and characteristics of a phonograph cartridge. With this unique device they were able to observe precisely what happened when you varied the many factors which affect trackability: inertia of tip end of stylus or the magnet end of the stylus, the compliance between the record and the needle tip, or the compliance of the stylus shank, or the compliance of the record, etc., etc. The number of permutations and combinations of these elements, normally staggering, became manageable. Time-consuming trial-and-error prototypes were eliminated. Years of work were compressed into months. After examining innumerable possibilities, new design parameters evolved. Working with new materials in new configurations, theory was made fact.

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It also features an ingenious "flip-action" built-in stylus guard. It is clean as the proverbial hound's tooth and musical as the storied nightingale.

**WEB**

Shure has collected scores of these demanding high level recordings and painstakingly and thoroughly analyzed them. It was found that in some cases (after only a few playings) the high velocity high or midrange groove undulations were "shaved" off or gouged out by the stylus... thus eliminating the high fidelity. Other records, which were off-handily dismissed as unplayable or poor pressings will sound better. In fact, you will find that these records sound crisp, clear and distortion-free with the Shure V-15 TYPE II. The Shure Super-Track V-15 TYPE II is available at your dealers at $67.50. Shure Brothers, Inc., 222 Hartrey Avenue, Evanston, Illinois 60204.
It seems that Mr. Goldberg is undecided on the question of their style.

Does he not see that the title song of the album is an attempt to present folk-rock without the driving tenseness of teen-rock music? Rather than trying to imitate Bob Dylan, the Trio is presenting a more spirited type of "folk" song without all the noise necessary for popular appeal today.

GREGORY M. LASKIN
Los Angeles, Calif.

I was incensed by Joe Goldberg's April review of the Cal Tjader album "Soul Bird: Whiffenpoof," in which he made the jaundiced statement that all of Tjader's works are "skillful, enjoyable, but eventually forgettable professionalism." "Soul Bird" is, I would agree, a mediocre Tjader disc, but it is hardly representative of his unique musical genius and taste. For Mr. Goldberg to reach a conclusion as to the overall merits of Cal Tjader's works, he should listen to some of the better records the man has produced, as well as hear him in concert. "Several Shades of Jade" (Verve 68507), "Breeze from the East" (Verve 68577), and "West Side Story" (Fantasy 8905) are far more representative of his talents and modes of musical expression.

DENNIS SCOTT PERLER
Claremont, Calif.

Although I fully concur with the general opinion of Gene Lees in his appraisal (July) of the album "Harold Sings Arlen," a few of his remarks strike a discordant note in the otherwise fine review.

Barbra Streisand is incapable of marring the quality of any album. Mr. Arlen's own statement (in this matter is obviously true: her singing of House of Flowers" is the most moving and exciting rendition imaginable. And if commercialism had been Columbia's only motive in including her in the album, why did they not display her name across the front cover of the album?

There is also an incredible remark with reference to great composers given to performing their own compositions. Examples cited were Mr. Arlen, George Gershwin, Cole Porter, and Matt Dennis. Matt Dennis? Would the erudite Mr. Lees, in citing a quartet of great screen actors, list Paul Muni, Fredric March, Spencer Tracy, and Sonny Tufts?

WILLIAM R. SWIEGART
New York, N.Y.

Love Respelt

In Mr. Paul Kresh's review of Robert Graves' album of poetry readings, "Love Respelt" (August), he mentioned that he knew of no book in which these poems are published. This is to inform Mr. Kresh and your readers that such a book does exist. It bears the same name as the disc, and is published by Doubleday & Company, Inc. (1966).

ANN RHODES
Fort Worth, Tex.

Tape Speeds

The whole point, surely, of buying pre-recorded tapes is—apart from their well-nigh lifelong permanence—to obtain sound superior to that on discs. Tapes at 7½ ips cannot give us that (at their best), but those at 3¾ ips cannot. Until such time as 3¾ ips tapes attain a fidelity comparable to those at 7½ ips, why not issue identical material at both speeds, just as stereo and mono discs are issued at present to suit different customers? The selection of tape releases of serious music is so erratic anyway (what does determine them? I wonder?) that it seems the height of folly to sacrifice sound quality when the entire tape repertoire is still so small.

JOEL GREENBERG
Sydney, Australia

Sounding Off About Soundtracks

While I think Gene Lees is one of the better things that has happened to your magazine, I would like to comment on his remarks regarding the soundtrack recording for the movie Doceor Zibango (July).

Having seen the film and purchased the soundtrack album, I find it difficult to imagine what other type of music Mr. Lees feels would have been appropriate for this decidedly "dated" film. Its mood was one of the times of Imperial Russia (or Vienna, as you wish). Frankly, I can't imagine what Mancini, John Barry, or Quincy Jones might have written for it. Maurice Jarre, the score's composer, has above all caught the atmosphere of the film's time in his melodies and instrumental colorings.

PHILLIP A. BUNKER
Baltimore, Md.

Circle No. 97 on Reader Service Card
Listen!

Put big sound between your bookends

Here's the exciting new Jensen X-40, ultra-compact loudspeaker system. Physical dimensions: One cubic foot. Sound dimensions: It's way ahead of anything else in its class.

Jensen engineers have created this big-system sound with an 8-inch, long travel FLEXAIR® woofer and a 3-inch direct radiator tweeter housed in a fine oiled walnut cabinet. And for only $57.

Don't miss hearing the X-40 in a monaural or stereo demonstration at your Jensen dealer. If you prefer the highs of a horn-loaded tweeter, ask to hear the dynamic new X-45 loudspeaker system, too. (It costs only six dollars more.) Both models have high frequency balance controls. Both are two-way systems that cover the complete audio range from 30 to 16,000 cycles.

And that's a lot of sound between anyone's bookends.

Jensen

Jensen Manufacturing Division, The Muter Company
8601 South Laramie Avenue, Chicago, Illinois 60638

CIRCLE NO. 5 ON READER SERVICE CARD
Good starting point for any performance worth recording...

Sonotone full fidelity microphones

Wondering why your "live" home recorded tapes sound dead, lack professional quality? Stop wondering.

That accommodation mike given with your tape recorder just isn't in the same league with your recorder's pick-up capabilities.

Want results you'll be proud of? Plug a full fidelity Sonotone microphone into your tape recorder. The improvement will delight you! Because Sonotone microphones capture all the richness and vibrancy of live sound to take full advantage of your tape recorder's output capabilities.

For fine dynamic, as well as ceramic microphones... ask for a Sonotone microphone at your hi-fi dealer. Or write to

SONOTONE CORPORATION, ELMSFORD, N.Y. 10523
EXPORT: SINGER PRODS. CO., INC., N.Y. C.
CABLE: EXREGNIS; N.Y.

Mr. Lees seems to dislike the score for Doctor Zhivago simply because it is not rooted in jazz. Historical films such as this one need scores that reflect both the characters and the overall setting. Jazz in any form would have ruined Zhivago's score.

Furthermore, Mr. Lees once called John Barry a "very, very good writer" in view of his score for The Knack. In "Ten Soundtracks Ten," Mr. Lees, speaking of Thunderball, says Barry's music has "gone to pot.

Any real fan of Barry's can explain that his scores for the Bond films are merely fill-ins, something to tide him over until he can do more serious work. Barry himself has described these scores as "million-dollar Mickey Mouse music." In fact, John Barry amazes me in that he can use his "Bond sound" so successfully, and then drop it to come across with highly diversified scores such as Zulu, The Ipcress File, The Chariot, and Born Free. To my way of thinking, the man is nothing short of a genius.

JOHN BUCHANAN
Chicago, Ill.

I would not consider Gene Lees qualified to judge the quality of movie-theater popcorn, let alone the music accompanying it. The chief cause for my sense of outrage is the flippant and grossly ignorant way he dispensed with the soundtrack to David Lean's film of Doctor Zhivago. To conclude that David Lean is a "square" indicates that Mr. Lees has the artistic judgment of a subnormal teenage girl.

Never, in my opinion, has a film score so completely enhanced a motion picture as Maurice Jarre's sensitive and tender music for Doctor Zhivago. Mr. Lees impresses me as a man who has never permitted himself to be touched by any form of glory.

STEPHEN GROSSCUP
Santa Monica, Calif.

Very few conductors are challenged to rediscover a neglected and talented composer. Perhaps Sir John Barbirolli or Leonard Bernstein will come forth and do the honor of awakening the American public to the work of the late English composer Sir Arnold Bax.

Bax wrote seven symphonies, which have never been recorded in the United States. Bax's short compositions too are beautifully written: Tintagel, Overture to a Picaresque Comedy, and The Garden of Fand.

Let us open our eyes and hearts to a fine composer who deserves to be heard.

EMANUEL BROUTMAN
Chicago, Ill.

Although we agree with Mr. Broutman that Bax is unjustly neglected today, he has always been a composer more appreciated in Britain than out of it. If recordings of his major works are to come, they will more likely originate overseas than here. Several works are presently available in Britain (including two piano sonatas and the orchestral poem The Tale the Pine Trees Knew), and those interested would do well to write to one of the many British mail-order companies. Here are addresses of a few: Ape & Co., Ltd. (Dept. CL), 75B Charing Cross Rd., London WC 2; Collectors' Corner, 62 New Oxford St., London WC 1; The Gramophone Exchange, Ltd., 80-82 Wardour St., London WC 1.
ADC

the company that leads in bringing you advanced technology... in products that win top ratings

ELECTRONICS

ADC Six Hundred Stereo FM Receiver
Solid-state, 60 watts. Advanced circuitry gives extremely low distortion in both tuner and amplifier sections. Automatic multiplex switching. Two sets of speaker terminals, switched. Compact; only 8 1/2" deep. $219.95.
(Walnut cabinet optional, extra.)

ADC 606 Stereo FM Receiver
90 watt, solid-state. Specifications found only in more costly units. Complete tape facilities and musical instrument input. Walnut side panels eliminate need for separate cabinet. Compact—only 9" deep. $279.95.

ADC Sixty Amplifier
Full 60 watts music power; same performance and features as Six Hundred amplifier section. Superior transient response and exceptionally wide power band width. Remarkable value in a high-quality unit. Only 3 1/4" high, 8 1/2" deep. $129.50.
(Walnut cabinet optional, extra.)

SPEAKER SYSTEMS

ADC 404
New, top-rated compact with range and quality that almost defies belief. 45 to 20,000 Hz ± 3 db. Requires 6 watts to 50 max. Less than 12" high. Heavily constructed. $56.00.

ADC 505
Newest member of ADC quality family. Superior to most costly systems of ten years ago! 45 to 20,000 Hz ± 4 db in typical room. Requires 10 watts to 60 max. $49.95.

ADC 303A Brentwood
Winner of one of the most impressive ratings of the year. Under 24" high. For wall, floor or shelf. 35 to 20,000 Hz ± 3 db. Requires 6 watts, to 60 max. Handsome, heavy walnut cabinet. $95.00.

ADC 18
For larger rooms. Features ADC Mylar dome, tweeter, and unique, rectangular, molded-foam woofer. "Top rank," report experts. "One of the finest." 20 to 20,000 Hz ± 3 db. Requires 10 watts to 65 max. 40 1/2" high, only 17" wide—takes little wall space. Previously $250.00, now $195.00.

ADC CARTRIDGES

ADC 10/E (Elliptical)
Highly acclaimed. "No one will ever make a cartridge that performs perceptibly better." Moving mass reduced to 1/4 best previous magnetic standard. Almost perfect square wave, virtually flat curve. Tracks at 1/4 to 1 gram. Can be used in best automatics. Contact radius: .0003", lateral .0007". $59.50.

ADC Point Four /E (Elliptical)
Top-rated, professional level cartridge. For best automatics. Tracks at 3/4 to 1 1/2 grams. $49.50.

ADC 660/E (Elliptical)
First lower priced cartridge for fine performance in record changers to use elliptical stylus advantageously. Tracks at 1 to 3 grams. $39.50.

ADC 770
Top-rated for all-purpose record changer use. Rugged and durable, yet highly compliant. Reproduces superior, clean sound. Tracks at 2 to 6 grams. $29.50.

ADC 40 Pritchard Tone Arm
Considered by authorities as among the world's finest arms. Wood shaft; anti-skating compensation. Accepts all ADC and modern cartridges. $44.50.

ADC Hush Brush
Completely eliminates static and removes all residue from record surfaces. 1,800 precision-ground nylon bristles, 24 tufts covering entire groove width. Self-contained fluid supply. Cannot damage records. $5.95.

All ADC products are American-made

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

CIRCLE NO. 50 ON READER SERVICE CARD
University achieves the ultimate in sound with style and prestige.

Who says a high fidelity speaker has to look like a box? Certainly not University, the people responsible for systems like the Classic and the Mediterranean.

Now, they've done it again, with the Sorrento!

The new Sorrento is a truly fine piece of custom furniture. One which will truly enhance any decor. And inside of the high fashion exterior is one of the finest 4 speaker systems money can buy.
A new sensation in sight and sound!

The Sorrento was designed exclusively for University by Larry Williams, A.I.D., renowned designer of the finest furniture. And there's more to come!

University dealers are now unpacking the first Sorrento shipment. Why not drop by and be among the very first to listen to the new look... by University. For more information write to desk K2.

OCTOBER 1966
NEW PRODUCTS
A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

- Toujay has designed a space-saving equipment cabinet, the Toujay Tower, to house audio gear and records. Shown in teak finish with ebony trim, it is also available in a walnut and brass finish. Standard equipment includes a pullout tray for record player or tape recorder, an adjustable shelf, and record dividers. The panels of each section are hinged for easy access to the equipment installed on the interior shelves, or, if desired, the equipment can be panel-mounted with the faceplates showing. The Tower can be combined with additional adjacent units to create a full-size wall unit for all storage needs. The cabinet is 61 inches high, 21 1/2 inches wide, and 18 inches deep. The unit comes as a kit that requires only a screwdriver for assembly. Price: $199.
  Circle 173 on reader service card

- Bogen's new TR100X AM/FM stereo receiver has 30-watts-per-channel power output and is completely transistorized. The FM section has a large tuning meter, a sensitivity of 2.7 microvolts, and a distortion of less than 1 percent. The hum and noise level is 65 db below 100 percent modulation, and the frequency response is ±1 db from 20 to 20,000 Hz. A stereo FM indicator lights and the unit automatically switches to stereo when a stereo broadcast is received. The AM section of the receiver has a sensitivity of 100 microvolts per meter. Controls on the brushed-gold front panel include: an input selector, speaker selector, and volume, bass, treble, and tuning controls. Price: $249.95. The TR100X is available in an optional walnut-textured metal enclosure ($14.95) as well as an optional walnut wood enclosure ($24.95).
  Circle 174 on reader service card

- BASF has added an 8 1/4-inch tape reel to its line. It is suitable for the Magnecord 1020 and other machines that accommodate a reel larger than 7 inches. The new reel will be offered with tape lengths of 1,800 feet for 1 1/2-mil tape, 2,400 feet for 1-mil tape, and 3,280 for 3/4-mil tape. List prices for the three tape lengths are, respectively, $8, $9.75, and $13.50.
  Circle 175 on reader service card

- Finney has introduced the new Finco-Axial line of indoor and outdoor matching transformers used to convert FM and TV antenna systems to operate with 75-ohm shielded coaxial cable instead of 300-ohm twin lead. According to Finney, problems of mismatch, interference, and ghosting can be eliminated quickly and inexpensively with the new Finco-Axial components. The Finco-Axial matching-transformer kit Model 7512-AB includes both indoor and outdoor matching-transformer baluns, weather boot, mounting hardware, and complete instructions for quick, easy installation. List price: $8.95.
  Circle 176 on reader service card

- Sony has introduced a solid-state compact stereo unit (HP-430) with 30 watts of music power on each channel. The amplifier has a full range of controls, allowing it to function as a control center. Controls include balance, bass, treble, mode, and function selectors. There are also inputs for tape recorder, tape deck, tuner, and auxiliary. The Garrard AT-60 four-speed automatic turntable built to Sony specifications uses a moving-coil cartridge. Two wide-range speakers, mounted in sealed enclosures, are included with the system. Finish is oiled walnut with an aluminum trim. Price: $275.
  Circle 177 on reader service card

- Heathkit is producing the AD-16, a kit version of the semi-professional Magnecord 1020 four-track, three-head, transistor stereo tape recorder. Assembly time is around 25 hours, and involves wiring two circuit boards and the mechanical mounting of the transport components. To simplify construction, all connecting wires and shielded cables are precut, prestripped, and marked. The connectors are also installed where necessary for simple plug-in assembly.

(Continued on page 42)
The outstanding performance, features and price of the TR100X were achieved in large measure from Bogen's application of the most advanced techniques in modular circuitry. For example, each of the six copper circuit module boards has its component parts automatically inserted...and each board is then wave-soldered in a single step. All this eliminates the most time-consuming and costly hand operations in producing a receiver.

Then each unit is individually inspected and tested at the stages where optimum performance and reliability can most readily be assured.

During assembly of the entire unit, the modules are interconnected by push-on contacts...again, no point-to-point soldering...eliminating yet another source of human error.

As for the important output transistors, those used in the TR100X are so rugged, you couldn't damage them even if you deliberately shorted the leads...even at high signal levels of long duration.

What about features? The 4-position speaker selector lets you listen to local and/or remote stereo speaker pairs, or phones. The separate on-off switch lets you preset controls and then forget them. Of course, stereo switching is automatic, and the "Stereo-Minder" light signals when you've tuned in a stereo broadcast. For precise tuning, there's an oversize meter.

Now, if you'd like to be even more impressed with the value of the TR100X, just thumb through this publication and make your own comparisons. Then ask any Bogen dealer to put the TR100X through its performance paces for you.

Price slightly higher in the West. Walnut wood enclosure optional.

BOGEN COMMUNICATIONS DIV. LEAR SIEGELER, INC.
Paramus, New Jersey

Modular circuitry like this makes possible...

the remarkable value of Bogen's new TR100X 60 watt all-silicon solid state am/fm-stereo receiver. $249.95
The heavy, die-cast main plate of the transport has three separate motors—a hysteresis-synchronous capstan motor and two additional split-capacitor torque motors to drive the supply and take-up reels. Brakes, tape gate, and pinch roller are solenoid-operated for positive action. There are three tape heads: erase, record, and playback.

All features of the Magnecord 1020 are incorporated, including two VU meters, digital counter with zero-reset button, front-panel input and output jacks for stereo microphones and headphones, choice of vertical or horizontal operation, automatic end-of-reel shut-off, individual gain controls for each channel, push-button operation of all control functions, and a solid-state 21-transistor, 4-diode circuit for cool, instant operation. The unit can be mounted in a wall, tape drawer, or optional walnut cabinet ($19.95). Price of the kit: $399.50.

**Circle 178 on reader service card**

**Trusonic** (formerly Stephens) has added the 5-inch Model 50FR to its line of free-cone loudspeakers. The 50FR is completely weatherproof, and will serve as an outdoor speaker. Its moisture-proof qualities make it particularly suitable for use on board ships. The speaker has a die-cast aluminum frame and plasticized cone.

Free-air resonance is 85 to 90 Hz, with other ranges available for special applications. Frequency response is 80 to 15,000 Hz, impedance is 8 ohms, and power-handling capacity is 20 watts of program material. The magnetic structure is built around an Arnoux 9.4-ounce ceramic magnet. Additional specifications and instructions for specially designed enclosures are available. List price: $18.

**Circle 181 on reader service card**

**Selmer** is distributing the Tempo-Tuner, a portable electronic unit that combines a tuning device and metronome. The battery-operated instrument is available in three models: Model 8179 for hand use, with reference tones F, A, B♭ and C; Model 8180 for orchestra, with reference tones G, D, A, and E; and Model 8181 for guitars, with reference tones B, D, G, and E. Each unit has a fifth reference tone variable in pitch over a two-and-a-half-octave range. An output jack is provided for connection to public-address and hi-fi amplifiers with no alteration in pitch. A volume switch controls both the tones and metronome sound. The instrument measures 7 x 6 x 3 inches. A complete teaching manual comes with the Tempo-Tuner. In addition, purchasers have the choice of nine other manuals for using the unit with specific musical instruments. Price: $69.50.

**Circle 182 on reader service card**

**Dymo** has introduced the Mark VI Labelmaker with variable spacing that handles both 1/4- and 3/8-inch vinyl tapes. Suitable for labeling tape reels and boxes, input jacks, cables, and other hi-fi accessories, the Mark VI sells for $9.95. It is also available in a complete identification kit that includes an extra embossing wheel, five rolls of tape, and a carrying case. Price: $11.95.

**Circle 183 on reader service card**

**Altec Lansing** has announced the latest addition to their high-fidelity loudspeaker line—the 843B Malibu. The Malibu has a hand-rubbed walnut enclosure with a Mediterranean-style wood fretwork grille and includes two 12-inch bass speakers, a compression high-frequency driver coupled to a cast-aluminum sectoral horn, and an 880-cycle crossover network. The system is rated at 30 watts and is designed for operation at either 8 or 16 ohms. Overall size: 40 x 30 x 26 inches. Price: $399.

**Circle 184 on reader service card**

**Mercury**, the well-known record manufacturer, has released a complete line of hi-fi components (designed by Philips) that includes record players, speaker systems, solid-state stereo receivers, compact music systems, tuners, and amplifiers. Typical of the specifications and designs available is the low-priced Model GH-930 stereo receiver (shown below). Including a long-wave and a short-wave band in addition to the standard AM and FM bands, the receiver has an FM sensitivity of 5 microvolts (IHF) and stereo separation better than 30 db. The amplifier section has a 12½-watt-per-channel music-power rating at under 2 per cent distortion. The mode of operation and the tuning band are selected by push buttons, and there is a full complement of front-panel controls including volume, balance, bass, treble, rumble and scratch filters, AFC defeat, and interstation-noise muting. Price, including an oiled walnut cabinet: $249.95.

**Circle 185 on reader service card**

**Scott** has published a free sixteen-page booklet on field-effect transistors (FET's) that explains the operation of these new solid-state devices. Scott claims that the use of FET's results in measurable improvements in a tuner's sensitivity and spurious-response (cross-modulation) rejection.

**Circle 186 on reader service card**

**Sonotone's** Mark V is the latest version of the Velocitone ceramic phono cartridge. The cartridge has a stereo compliance of 15 x 10⁻⁶ cm/dyne in all directions, and its average channel separation exceeds 20 db from 60 to 1,000 Hz. At 10 kHz, separation averages better than 15 db. Recommended tracking force is 1.5 to 2.5 grams. The Mark V's frequency response is 20 to 20,000 Hz. Stylus mass (dynamic) is 1.8 milligrams. When used with the supplied plug-in equalizers, the cartridge matches the standard magnetic-phono input on most preamplifiers and has a 6-millivolt output. The cartridge is available either with a Sono-Flex 0.5- or 0.7-mil damage-proof diamond stylus ($32.50) or with an elliptical (0.8-mil/0.3-mil) stylus at $39.50.

**Circle 187 on reader service card**

**Furn-a-Kit** has published a complete catalog and guide to designing your own custom furniture from kits in Contemporary, Mediterranean, English, and Italian styles. Hi-fi cabinets, bedroom and dining-room cabinets, tables, and wall furniture are all available from Furn-a-Kit ready to be assembled and finished. The only tool required is a screwdriver. The catalog includes a special hi-fi design section and guide to interior fittings. Price: 50c from Furn-a-Kit, 1308 Edward L. Grant Highway, Bronx, N. Y.
Most tape recorders are toys:

They're great if you like to play with toys. They don't have die-cast aluminum construction. None of them have dual capstan drive ... only Ampex has. Tape recorders without this feature can give you plenty of flutter. And wow, they are funny to listen to. But that's a toy for you ... it's laughable the way toys sound. So if you like toys ... okay. But if you take your music seriously, you shouldn't kid yourself. You need an Ampex Tape Recorder ...
All Ampex Tape Recorders have **Exclusive Dual Capstan Drive** assuring constant tape tension for flutter-free fidelity without head wearing pressure pads, while protecting tape from damage.

All Ampex Tape Recorders have **Exclusive Deep Gap Heads**. Even after years of constant use, our deep gap design assures that the heads will be capable of reproducing the full frequency range.
a lot more than just playthings.

985 music center with built-in AM/FM stereo receiver. Great idea . . . with automatic reversing tape recorder that records directly off the air in stereo or mono, with pause control to eliminate unwanted material; 2 mikes included, built-in jack for record player, too. Matching speakers optional.

960 portable brings automatic reverse, finger tip reverse and solid state electronics at a new low price. Even includes 2 microphones.

800 portable features straight line threading, twin VU meters and 3-speeds at a budget price complete with 2 mikes.

1100 in walnut has both automatic threading and automatic reverse, plus instant-on all solid state electronics. Its simple elegance blends with any decor.

2100 in walnut — Ampex's finest! Automatic threading and reversing, plus bi-directional recording; no re-winding or switching reels! Built-in mono mixer, too; lets you blend mike and line input together. The ultimate!

Ampex 800, 1100 and 2100 series available in finished walnut, portable, or uncased deck models . . . from $249.95 to $599.95.
An Ampex speaker system is the perfect partner

Whatever your price range, whichever Ampex Tape Recorder or hi-fi stereo music source you have, now you'll find the ideal speaker system for it from the complete selection of Ampex Speaker Systems.

815 system. Amazingly fine sound from an amazingly compact enclosure.

915 system. Full performance from a really compact 2-way system. Has continuous high frequency contour controls to adjust sound for individual room acoustics.

4010 system. Ampex's finest! Now truly flawless perfection in sound reproduction finds its ultimate expression in the Ampex 4010 Speaker System. And the superb design of its cabinetry is as distinguished as its performance.

Ampex Speaker Systems are available in 14 models from $29.95 to $379.90 the pair.

AUDIO AND VIDEO RECORDERS / SPEAKERS / MICROPHONES / VIDEO CAMERAS / TAPES / ACCESSORIES

ask anyone who knows

AMPEX CORPORATION, 2201 LUNT AVENUE, ELK GROVE VILLAGE, ILLINOIS 60007
The Rumbles of Discontent

Q. I notice that various manufacturers' records differ in the amount of rumble they have. One company's records seem particularly rumbley, while another's are quite rumble-free. Is this a quirk of my turntable and cartridge, or is there a real difference in inherent rumble content among the discs of the various record manufacturers?

RICHARD L. FRANCIS
Evanston, Illinois

A. Yes, Mr. Francis, there is a real difference in inherent rumble content among the discs of the various record manufacturers.

Intermittent Buzz

Q. My two-year-old stereo amplifier has recently developed an annoying intermittent buzzing sound in one channel. The buzz occurs regardless of which input is being used. It is always of the same duration (something less than half a second) and repeats itself precisely every twelve seconds. Since I have heard nothing similar to this in other equipment, what could be the cause?

WILLIAM ROSE
Shreveport, Louisiana

A. The buzz is most likely a radio-frequency signal that your amplifier is somehow picking up and converting into audio. The fact that the disturbance occurs only on one channel may indicate that a poor contact in a phono plug and jack, a rusty tube, or an oxidized contact on a tube pin or socket is causing the difficulty by acting as a signal detector. As a first step, try polishing the phono plugs and tube pins and sockets with steel wool or an emery board to eliminate the oxidation. Also try relocating and/or shortening the speaker leads of the offending channel, as they may be acting as an antenna for the r.f. signal.

Question your friends who have "almost identical afflictions" and try to determine if they started being bothered by the noise at about the same time you were. It may be that there is some recently installed commercial or military radar unit in your neighborhood that is intermittently "sweeping" your amplifier and causing the buzz. In that case I suggest that you locate the offending installation and send a letter to the authorities involved. They may be able to suggest a solution.

Electrostatics and Transistors

Q. My question is short, and possibly simple. Can electrostatic speakers be used with transistor amplifiers?

WILLIAM ROSE
Shreveport, Louisiana

A. I can give you an equally short answer: sometimes. I would suggest that you contact the manufacturers of any electrostatic speaker and transistor amplifier you intend to use together and ask both of them your question before purchase. While there are a number of tube amplifiers that will not perform properly with electrostatic speakers, some transistor amplifiers will not only fail to drive electrostatic speakers properly, but may also damage themselves in the attempt to do so.

Tape-Deck Panel Vibration

Q. I have a rather well-made stereo tape deck, and I have mounted it vertically on a panel. Although the tape deck was mechanically quiet when operated horizontally in its own base, I find that with the panel installation there is intermittent "sweeping" of the speaker leads of the offending channel, as they may be acting as an antenna for the r.f. signal.

Question your friends who have "almost identical afflictions" and try to determine if they started being bothered by the noise at about the same time you were. It may be that there is some recently installed commercial or military radar unit in your neighborhood that is intermittently "sweeping" your amplifier and causing the buzz. In that case I suggest that you locate the offending installation and send a letter to the authorities involved. They may be able to suggest a solution.

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Sharpe Stereophone Headphones Are Engineered to Deliver the Fine Quality of Your Components

Sharpe anticipates quality performance. Sharpe quality begins with unique, custom drivers, individually tested and fitted into acoustically correct circumaural ear cups containing configured, balanced frequency dampers and attenuators. They'll respond flat at 20,000 c.p.s. ± 3 db, full exceeds 15,800 c.p.s. And Sharpe headphones are comfortable. Complete with patents liquid ear seals, dual slide headband and comfort cushion. Check the following outstanding...

PERFORMANCE SPECIFICATIONS OF THE SHARPE 60 PRO MODEL

- Frequency Response: 20 c.p.s. to 20 kc at ± 3.5 db
- Maximum Acoustical Output (loaded): 110 db s.p.l.
- Impedance: Either 50 ohms or 500 ohms, used with 4-16 ohm output
- Attenuation of Ambient Noise: 40 db at 1 kc.

RATED A-RECOMMENDED BY HI-FI BUYERS' GUIDE

Sharpe Model HA-10A stereo headphones have been rated A-RECOMMENDED in overall excellence by an impartial, nationally-recognized research laboratory in performance tests conducted and sponsored by Hi-Fi Buyers' Guide Magazine.

Suggested List Prices:
Model HA-660/PRO $60.00
Model HA-10A $43.50
Model HA-9 $24.50

Sharpe warrants materials and craftsmanship when registered with authorized warranty card.

NEW YORK HIGH-FIDELITY SHOW

Audio fans in the New York metropolitan area will find much of interest at the 1966 New York Component Hi-Fidelity Music Show to be held at the New York Trade Show Building September 28 through October 2. In addition to industry exhibits of the latest hi-fi equipment, the Show will feature a series of evening symposiums covering all aspects of hi-fi. These one-hour lecture-demonstrations, intended for both novice and experienced audiophile, will cover record players, phonograph cartridges, tape recorders, tape, transistor amplifiers, and loudspeakers. In addition to these discussions, each day of the Show there will be an additional lecture-titled "An Introduction to High-Fidelity Components," designed to acquaint those new to the field with the advantages, possibilities, and technical features of hi-fi. A question-and-answer session will follow each talk.
ENDORSED BY ELPA

When you have decided to acquire the highest quality components for your sound equipment, you will do well to look for the distinctive ELPA Seal of Endorsement. This seal is your certification of excellence in high fidelity. It is granted only to that equipment which successfully meets the stringent standards of performance and design established by the ELPA MARKETING INDUSTRIES, INC.

The equipment below has met all of these tests and is particularly recommended for the personal possession of the most discriminating high fidelity audiophile.

FOR RECORDS

THORENS - Master European craftsmen for over 80 years. THORENS is today the unchallenged world leader in superb turntables and tonearms. There's a perfect balance of mass production and hand-craftsmanship of the highest degree of quality and performance. Compare and you will agree that nothing else matches the incomparable quality of THORENS.

Ortofon - To professionals and audiophiles the world over, Ortofon of Denmark is synonymous with the ultimate in sound. Ortofon's specialties range from home entertainment equipment to master cutting systems for over 90% of the record manufacturers of the World. Ortofon's standards are the standards by which all others are judged and tested. For total sound satisfaction start with the Ortofon cartridge.

CECIL E. WATTS Ltd. - Cecil Watts is the recognized master throughout the world of record care and cleaning. Mr. Watts is the consultant of many major record manufacturers and the Watts' products - Preener, Parastat and Dust Bug are the result of his experimentations and investigations. Use a Cecil E. Watts product to help you renew your favorite old records and care for your valued new acquisitions as well.

FOR TAPES

REVOX - Internationally acclaimed throughout the world for its superb craftsmanship, the Revox Tape Recorder represents the ultimate quality in sound reproduction. Only the highest rated parts are acceptable for the Revox, and constant checking maintains the superb performance of every unit. No wonder that Revox is the choice of both the seasoned professional and knowledgeable audiophiles.

EDITall - Described as the only completely satisfactory method of editing and splicing tapes. The metalized EDITab is utilized by practically all of the tape cartridge manufacturers. The EDITall is designed to meet the needs of every serious-minded tape recorder owner. Through the patented EDITall block and EDITab splicing taps, even the amateur hobbyist can edit tape like a "pro".

BEYER - A Beyer Microphone to fit all needs. The Beyer Microphone truly represents the highest expression of technology available in the state of the art today. It is made to deliver years of outstanding operating efficiency, faithful service, sensitive performance, and versatile application in any and all needs. Ask for the BEYER Microphone to fit your needs.

LOOK FOR THE ELPA ENDORSEMENT ON EVERY COMPONENT YOU SELECT. IT WILL CONFIRM YOUR JUDGMENT OF SUPERIOR QUALITY.
LOUDSPEAKER TESTING—II: In the August issue, in response to a reader's letter, I discussed some of the problems of making frequency-response measurements on loudspeakers. The letter also raised some questions that are applicable not only to loudspeakers but, in principle, to any equipment report prepared for relatively non-technical readers.

In describing the frequency response of a speaker in a recent test report, I stated that "at low frequencies the measurements show a slightly rising characteristic." The reader asks, "What is meant by 'slightly'? Is it 1 db or 20 db?" As I explained in August, the details of the response curves we obtained are indicative of the behavior of a speaker in one specific environment. In the absence of comparison data taken on a large number of other makes of speakers under identical conditions, publication of the curves might lead the non-technical reader to draw erroneous conclusions. Having derived all the test data and having made the tests over a number of years, I feel I am better able to draw valid conclusions from the data and then present a verbal appraisal of any particular loudspeaker system.

As it happens, our measurement techniques cannot reliably detect 1-db response irregularities, but a level change of 3 to 5 db is easily measurable. As applied to a speaker, the phrase "a slightly rising characteristic" indicates a variation of perhaps 5 to 7 db. If we had measured a change of 10 or 20 db in a speaker's response (as sometimes occurs), I would have to describe the speaker as seriously deficient. These criteria apply generally to all speaker tests and can serve as a guide to those readers who desire a more quantitative interpretation of test results.

In his letter this reader also asks what is meant by the statement "harmonic distortion is very low down to 50 Hz, and the effective lower limit of the speaker's response appears to be about 40 Hz." He wonders if low distortion as used here means 0.0005 or 3 per cent. To measure loudspeaker distortion, we drive the speaker with a constant voltage which would deliver 1 watt of power to a resistive load of the same value as the speaker's rated impedance (about 2.8 volts for an 8-ohm speaker). At one time we used a 10-watt level, but this is potentially injurious to many smaller speaker systems, and we have now standardized on the lower value for most systems.

To minimize the effects of room resonances, we place the microphone that feeds the distortion analyzer about 10 inches from the grille cloth, on the woofer axis. We then measure the harmonic distortion in the electrical output of the microphone, without regard for the actual sound-pressure-level reading. Measurements are made from the lowest test frequency at which the speaker will reproduce useful fundamental output, up to the frequency at which the distortion reaches a minimum value—usually in the vicinity of 100 Hz. Typical minimum distortion levels are 1 to 2 per cent. The actual value depends on the design and power rating of the speaker, and it is often also limited by the background noise in the test room, which can mask distortion below the 1 per cent level.

Below some specific frequency, the distortion of any speaker begins to rise rapidly. The frequency at which this occurs is affected only slightly by the power level, since the increase in distortion usually indicates a loss of coupling of the cone to the air, a function of the design of the speaker system. The amount of distortion measured, and the rate at which it rises, however, does depend on the power level. My judgment of the effective lower limit of a speaker's response is therefore based more on the shape of the distortion vs. frequency curve than on the actual distortion values.

In the case referred to by the reader, the distortion was about 1 per cent between 80 and 100 Hz, rising to 5 per cent at 50 Hz. This is still "very low" distortion for a loudspeaker. At 40 Hz, however, the distortion had increased to 15 per cent, and at 35 Hz it was 25 per cent. I concluded from this that the useful lower limit of the speaker's response was about 40 Hz. Although fundamental output could be measured down to 30 Hz, it was heavily masked by distortion and could not be considered "useful" in a musical sense.

It is worth noting that this increase in distortion is not always accompanied by a reduction in sound-pressure level as measured by the microphone. In this case, the output level appeared to be quite uniform down to 20 Hz. At that frequency, however, the speaker's output consisted almost entirely of harmonics of the 20-Hz test...
tone. Anyone with an audio oscillator or even a sweep-frequency test record can check this for himself by listening to the sound from the speaker as the frequency moves downward. With all but a few of the best speakers, the pitch will drop until the "cut-off" frequency is reached, after which the acoustic output may remain but the pitch will no longer decrease—in fact, it often will increase as the frequency drops and higher, audible harmonics of the fundamental tone are generated.

There has been some controversy over the value of tone-burst photgraphs of a speaker's response. It is true that the tone-burst response of a speaker system can change drastically over a very small frequency interval and that tone bursts do not lend themselves to any simple quantitative expression. Nevertheless, a trained observer can form a very reliable judgment of a speaker system's worth from observing its tone-burst response over its frequency range.

The electrical output of a microphone placed close to the speaker, when viewed on an oscilloscope, is usually markedly different from the clean, well-defined bursts that drive the speaker. In the case of a good speaker, the distortion may be minor, and the beginning and end of the burst are distinctly visible. At some frequencies, almost any speaker will show some undamped oscillation or "ringing," which is simply the result of the speaker's continuing to produce sound after the burst drive-signal has ended. Sometimes this ringing occupies the entire "off" time of the input burst. Our criterion for quality is how often this effect occurs (and how pronounced it is) over the frequency range of the speaker.

I do not find it difficult to locate the frequencies that typify the tone-burst response of a speaker, as well as those where it is at its worst. I believe that an intelligent analysis of these waveforms gives the best single clue to the quality of a speaker system. In fact, I have never heard a speaker with serious tone-burst distortion that sounded musically pleasing, nor have I heard a speaker system with generally good tone-burst response whose sound was offensive.

~ EQUIPMENT TEST REPORTS ~
By Hirsch-Houck Laboratories

MAGNECORD 1020 TAPE RECORDER

- The new Magnecord 1020 tape recorder is quite similar to the company's semi-professional Model 1024, but it is packaged and styled more suitably for home installation. The Model 1024 has separate mechanical and electronic sections, designed for rack mounting, with separate knobs for each of its many control functions. On the other hand, the Model 1020, with virtually all the features of the 1024, is a compact, single-unit machine for custom installation, with dual concentric controls to simplify its appearance and operation.

The Magnecord 1020 is a two-speed machine (71/2 and 33/4 ips) with quarter-track stereo heads and separate transistorized recording and playback amplifiers for each channel. The capstan is driven by a hysteresis-synchronous motor, and there is a separate torque motor for each reel. Two heavy flywheels insure low flutter. All tape-transport functions are controlled by electrical solenoids operated by a group of pushbuttons.

The Magnecord 1020 has inputs for microphones and outputs for headphones on its front panel. The auxiliary high-level inputs and line outputs are grouped in a recessed area at the rear of the recorder. Separate, but concentric, pairs of gain controls are used for microphone and auxiliary inputs, which may be mixed. Playback-output level is controlled by a third set of concentric controls. A monitor switch connects the line outputs and twin VU meters to either the recording or playback amplifiers. Concentric with the monitor switch is an equalization selector for the two tape speeds, which are set by another control on the deck. Finally, a recording-mode switch sets up the machine to record on either channel or both, with red lights to indicate the selected mode of operation.

The row of pushbuttons that control the tape transport perform the usual functions. There is an interlock to prevent accidental tape erasure, and a CUE button that holds the tape against the heads with the transport stopped or in fast motion as an aid to editing or for locating specific passages on the tape.

The Magnecord 1020 accommodates tape reels up to 8 1/4 inches in diameter. The 8 1/4-inch reel is a special Magnecord reel that will hold up to 2,800 feet of 1-mil tape. With this reel the user can record up to 1 1/2 hours without interruption at 7 1/2 ips, or up to 2 1/2 hours at 3 3/4 ips. This is Magnecord's answer to reversing-type tape recorders, since practically any musical work can be accommodated on one side of a reel of this size.

Our laboratory measurements show that any differences between the Magnecord 1020 and its semi-professional 1024 (Continued on page 61)
We cordially invite you to review the new series of Wharfedale Achromatic Systems consisting of six magnificent loudspeakers plus three unique Expandules.
The new Wharfedale W20 Minorette set its sights on sound above all... with dimensions and cost a secondary consideration. This is why the W20 does not use a 4", 5", or even a 6" woofer... but a high compliance, low resonance full 8" woofer with exclusive Flexiprene cone suspension. And, this is topped off with a new, advance-design mylar-domed pressure tweeter with excellent omni-directional dispersion characteristics. Both speaker components have heavy magnet assemblies for controlled transient response. Network and voice coil values have been carefully designed for optimum performance with either vacuum tube or transistor amplifiers and receivers. A continuously variable acoustic compensation control is included.

The sturdily constructed, handsomely appointed cabinet (acoustic suspension principle) is finished with genuine walnut for greater decorating versatility; even has an easily removed front grille to make changing the cloth simple. The small overall dimensions make the W20 suitable for either stand-up or horizontal positioning; ideal too for placement inside of stereo "consoles."

Listen to the W20 with your eyes closed, and forget that it's so small and costs so little. What you hear will make it easy!

The new Model W30C embodies an enlightened technical approach to the problems and virtues encountered by modern speaker systems intended for use with either tube type or transistor amplifiers and receivers. The all-new network configuration used in this latest edition of the W30, and the impedances employed in the woofer and tweeter components, make the W30C suitable for any amplifier having an output of 4 to 8 ohms. The heavy (2 lb.) woofer magnet assembly provides proper damping, eliminates hangover, insures excellent transient response... all desirable when a bass speaker employs a high compliance, low resonance suspension, such as Wharfedale's exclusive new Flexiprene cone surround.

The acoustically-isolated, full-sized 4" tweeter with large 1½ lb. magnet assembly performs easily and smoothly throughout its assigned range, adding clarity without harshness, musical definition without stridency.

The new W30C is indeed a speaker that may be used, despite its modest size and price, as the main system where space is at a premium, or as a highly gratifying "second" system in secondary listening areas.

With the new W40C, Wharfedale has established a new technical standard applying to all systems above the size of a "compact." The W40C, and all larger systems in the Wharfedale line, are full three-way multiple speaker assemblies, yielding a carefully tailored, ultra linear response that can best be accomplished with individual speakers designed for and operated over a restricted frequency range.

In the W40C, a heavy duty 10" high compliance, low resonance woofer is mated with an acoustically isolated 5" midrange speaker and an advance-design omni-directional pressure dome tweeter. Cone and chassis designs of the individual speakers have been developed to minimize reliance on the crossover network for channel separation. Separate mid and treble range, continuously variable acoustic compensation controls are provided.

The W40C brings a new dimension in sound realism to the world of "bookshelf" speakers, at a very reasonable cost. An optional set of legs adapt the speaker for free standing floor use where desired. Here indeed is exceptional value!
The W60C enjoys important benefits derived from its new 3-way speaker configuration.

A 12" woofer with extra-heavy (5 lb.) magnet assembly, 2" voice coil and one-piece cone molded of English long-fibered wool and soft pulp contribute, among other factors, to the remarkably undistorted, extended bass response of this system. The newly developed 5" acoustically isolated mid-range speaker, in this instance, incorporates a generous 1 1/4 lb. magnet assembly, for well-controlled, wonderfully clean reproduction of this important part of the audio spectrum. Add to this an all-new omni-directional mylar-domed pressure tweeter, also equipped with extra-heavy magnet for insuring a comparable output level.

Individual continuously variable mid and treble range compensation controls are provided to adjust for acoustic environment.

The W60C may be used with equal satisfaction as a bookshelf or floor-standing system. An optional base is offered for floor use, as a further decorative refinement. The cabinet is more than just an acoustic enclosure; it is fine furniture, tastefully styled to suit any room. The removable front grille facilitates decorative changes.

The W70C incorporates the finest components available for multiple speaker systems. The 12" woofer employs a massive (9 1/2 lb.) magnet assembly on a heavy cast aluminum chassis. The 2" pole piece and magnet keeper plates are made of the finest grain-oriented, high permeability Sheffield steel, insuring maximum gap flux density with minimum heat loss, as well as exceptional power and transient handling ability. Low natural resonance, high but well controlled compliance, and long axial excursion add to the bass response capabilities of this acoustic suspension system...right down to the thrilling depths of audible range.

As a natural and necessary complement, a full 8" speaker with heavy duty magnet assembly is used for midrange, while Wharfedale's famous 3" Super tweeter, with big 3 1/4 lb. magnet assembly provides the cleanest, most natural treble reproduction achievable.

The versatile cabinet may be used standing on end ("Hi Boy") or on its side ("Low Boy"), yet occupies surprisingly little floor space in either instance. The W70C is often used, because of its attractive table top, as an end table alongside sofas, chairs, etc.; and it is ideal for positioning on either side of a bay window. The front grille assembly is easily removed for decorative changes if desired.

The truly remarkable sound of the W90C - so exciting because it is so lifelike no matter where one listens from in a room - is due both to the particularly high quality of its components and to the design used in putting them to best use. The bass range is divided between two 12" woofers, each with massive (9 1/2 lb.) magnet assembly, on cast aluminum speaker chassis. One, with a flat 70 sq. in. polystyrene radiator, provides free piston action, efficiently, coupling the low bass range energy into the room. The other woofer, with conically shaped diaphragm, excels in reproducing the upper bass range. Both speakers operate in an acoustic suspension type enclosure. In this manner the bass spectrum is uniformly reproduced, with surprising output level down to the very depths of audible bass tones.

A pair of special 5" heavy duty mid-range speakers and a pair of the famous Wharfedale Super 3" tweeters handle the balance of the musical spectrum. All these speakers are, of course, acoustically isolated from the bass compartment, and the cabinet employs the exclusive sand-filled panel construction principle to eliminate enclosure coloration. The wide angle dispersion resulting from the array of mid and treble speakers insures correct musical timbre and definition anywhere in the listening area.
Wharfedale's exclusive Expandules convert bookshelf speakers into magnificent-sounding floor models, preserving your investment when you are ready to improve upon the original speakers in your music system. Each Expandule contains a high-compliance, low-resonance woofer of appropriate size, plus the correct matching network to extend bass response and improve sound projection into the room, complementing the performance of the original bookshelf speaker. Expandule enclosures are table-top (30") height, and of slim-line design. Finished in oiled or polished walnut, they blend perfectly with present home-decorating trends. The handsome appointments and tasteful styling completely conceal the fact that the Expandule also contains the bookshelf speaker. Matching legs are optional.

Wharfedale is a wise investment because a music system can be started with Wharfedale Achromatic bookshelf units (W30C, W40C, W60C) and the Expandules (E35, E45, E65) can be added as desired.

How a bookshelf speaker can be converted to a full-size system in three simple steps.

1. Slip bookshelf speaker into back of Expandule.
2. Connect leads from bookshelf speaker to Expandule.
3. Connect leads from Expandule to amplifier.

EXPANDULES ARE OFFERED IN THREE MODELS

Model E35 is 29¾" high, 23¾" wide, 13¾" deep; (dimensions include table top overhang and optional legs); uses a special extended bass 10" woofer; has a 19¾\" x 10¾\" x 11\" compartment. $99.75.

Model E45 is 30" high, 30¾" wide, 13¾" deep; uses a 12" woofer; has a 24½\" x 12¼\" x 11" compartment. $149.50.

Model E65 is 30" high, 36¾" wide, 16½" deep; uses a 15" woofer; has a 24½\" x 14½\" x 13½" compartment. $199.95.

All are offered in either oiled or polished walnut. A set of 4 optional legs (Model B70) 4¾" high is offered for all Expandules $7.50.

Prices and specifications subject to change without notice.

Wharfedale
Div. British Industries Corporation, Westbury, N. Y. 11590
sional relatives are no more than skin deep. Its performance was superior to that of any other home tape recorder in its price class that we have previously tested. At 71/2 ips, the record-playback frequency response was ±2.5 db from 42 to well beyond 20,000 Hz. At 30,000 Hz, the response was down only 5 db. At 33/4 ips, the record-playback frequency response was the recorder in its price class that we have previously found superior to other good recorders at 71/2 ips. The 71/2 ips playback response, using the Ampex 31321-04 test tape, was ±1.5 db on one channel, and ±3.5 db on the other, from 50 to 15,000 Hz.

Wow and flutter were very low, only 0.06 and 0.07 per cent, respectively, at 71/2 ips. The signal-to-noise ratio was about 45 db referred to a recording level of zero VU. But since the recording level can be increased at least 5 db over that point before significant distortion occurs, the signal-to-noise ratio is actually in the vicinity of 50 db. What noise there was consisted of a soft hiss, with no audible or measurable hum.

The tape speeds on our test unit were very slightly slow, by about 15 seconds in 30 minutes of playing. In fast forward, 1,200 feet of tape was handled in 84 seconds, with rewind taking less than 60 seconds. The transport controls operated very smoothly and positively. If the tape runs out or breaks, the transport stops. It is always advisable to use two reels of the same size, since otherwise the braking from high speeds is not fully effective and some overrun may occur.

The Magnecord 1020 is an unpretentious machine devoid of frills and gadgets. On extended listening tests, we found it virtually impossible to distinguish between the original and the recorded program, even at 33/4 ips. At its price of $570, it brings professional-caliber performance to the discriminating music lover.

For more information, circle 188 on reader service card.

KENWOOD TK-60 RECEIVER

- The Kenwood TK-60 AM/FM stereo receiver exemplifies the current high level of workmanship and design in Japanese high-fidelity components. It is an all solid-state unit, not skimped in any detail, yet modestly priced. The Kenwood TK-60 in no sense a miniature by today's standards: it measures approximately 18 x 6 x 14 inches and weighs 24 pounds. Circuits are constructed on several printed boards, with the output transistors mounted on finned heat sinks. The FM front-end input circuit has a double-tuned r.f. stage and switchable AFC. The five i.f. stages are followed by a wide-band ratio detector. An AM tuner, of very basic design, is included. It has an oscillator-mixer, two i.f. stages, and a diode detector. The built-in ferrite rod antenna is adequate for local reception, and an external AM antenna may be used if required.

The TK-60 has a conventional FM stereo multiplex demodulator, with a 38-kHz oscillator synchronized by the 19-kHz modulator, and individual negative-feedback audio amplifiers for the two channel outputs. The automatic stereo/mono switching and indicating system is one of the most effective we have seen. It employs six transistors, five diodes, two indicating lamps, and numerous other components to provide a completely unambiguous indication of the broadcast mode. In the absence of a stereo pilot carrier, a red lamp on the TK-60's dial plate glows, and the multiplex circuits are inoperative. When a stereo pilot carrier is received, the red lamp (mono) goes out and a blue lamp (stereo) goes on. Simultaneously, the 38-kHz oscillator is turned on. The change from mono to stereo is completely imperceptible (except for the audible spatial differences between the two modes). Best of all, the circuit cannot be triggered, even momentarily, by interstation noise or high frequencies in the broadcasts.

The function selector of the Kenwood TK-60 provides a choice of automatic stereo/mono operation, or manually selected stereo or mono, as well as AM, phono, tape-head, or high-level auxiliary inputs. A mode switch provides either left or right channel alone, stereo, reversed-channel stereo, or mixed channels (mono). Other control functions include bass and treble, balance, volume, and tuning. The tuning meter operates on both AM and FM. Four rocker switches control loudness compensation, tape monitoring, FM-multiplex filtering, and FM-AFC. A pushbutton cuts off the speakers for headphone listening via a front-panel jack.

The audio amplifiers of the TK-60 are rated at 25 watts music power per channel into 8-ohm loads, and

(Continued on next page)
speakers of 4 to 16 ohms impedance may be used. The preamplifiers are equalized for RIAA phono and NAB tape characteristics. A mixed (mono) output signal is available for driving an external power amplifier and center-channel speaker.

In our laboratory tests, the FM tuner section of the Kenwood TK-60 had an IHF sensitivity of 3.1 microvolts, an excellent figure for a moderate-priced receiver. Stereo channel separation was better than 30 db over most of the audio range. The multiplex filter, which effectively reduced noise on weak stereo signals, also drastically reduced separation, yet a noticeable stereo effect was retained.

Tuning was noncritical, and the stereo-indicator system worked perfectly. On a quick scan across the band, the blue light lit only when a stereo broadcast was intercepted, yet did not miss even the weaker stations. We never found any need to switch in the AFC, since the TK-60 has negligible drift.

The audio amplifier frequency response was ±1 db from 100 to 18,000 Hz, down 5 db at 20 Hz. RIAA phono equalization closely followed the ideal frequency-response curve, and the NAB tape equalization was accurate within ±1.5 db. The loudness-compensation switch affected only the low frequencies.

The power amplifiers delivered 18 watts per channel at less than 1 per cent harmonic distortion between 120 and 20,000 Hz, and at half rated power (9 watts) per channel or less, the distortion was well under 1 per cent from 20 to 20,000 Hz. At middle frequencies it was under 0.1 per cent.

As a function of power output, the 1-kHz harmonic distortion was 0.2 per cent at 0.1 watt, about 0.12 per cent from 0.5 watt to 12 watts, and 2 per cent at 19 watts. The intermodulation distortion was 0.5 per cent at 0.1 watt, 1 per cent from 1 watt to 10 watts, and 2 per cent at 16 watts. These measurements were made with both channels driven, 8-ohm loads, and a 120-volt a.c. line supply in conformance with the new IHF standards.

To sum up, the Kenwood TK-60 receiver performed flawlessly. It pulled in stations by the dozen, with good quality, and had no vices that we could discover. Its power output is sufficient to drive almost any speaker system. Although it is larger than some vacuum-tube receivers, to say nothing of contemporary solid-state models, it runs completely cool and therefore can be installed in limited space with no special ventilation requirements. Priced at only $239.95, the Kenwood TK-60 offers a combination of flexibility, style, and performance that would be hard to beat at a much higher price.
No ad man can do it justice.

If you follow the ads in the hi-fi publications, you know that every tuner from $99 up is the absolute ultimate in sensitivity, selectivity, separation and frequency response.

That's what ad men get paid for.

But suppose somebody really does make the finest FM stereo tuner. What is there left for his ad man to tell you?

Only this:

Forget about the ads. Make the rounds of the stores and listen to as many tuners as you can. Compare. Especially on a live multiplex music broadcast where distortion is easily detected. Count the number of stations you can tune in clearly. And while you’re tuning, watch the signal-strength meter. Between stations, it should drop all the way to zero. That’s an indication of selectivity.

Even if you do nothing else, you’ll have no trouble evaluating Fisher against other makes.

But if you feel technologically insecure, take an engineer friend with you. Or an electronics technician. Ask him what he thinks of the new all-solid-state TFM-1000, Fisher’s most expensive FM stereo tuner at $499.50.

Above all, ask your expert friend what he knows about Fisher and what the name means to him in comparison with others in the field.

Then you can read the stereo ads just for laughs.

(For more information, plus a complimentary copy of The Fisher Handbook, use coupon on page 70.)
A mong all the components in an audio system, only two remain mute—the turntable and the tone arm. Every other component handles some form of signal or sound, but the turntable and tone arm are supposedly silent partners in the enterprise of sound reproduction. Yet, like many such partners, they may wield a not-so-silent influence over the whole operation, vitally affecting the eventual musical outcome. An inferior turntable ad-libs an unscored tremolo or adds so much rumble that the music sounds as if it is being accompanied by a distant thunderstorm.

Turntables on ordinary, garden-variety phonographs are usually beset by these weaknesses to a distressing degree. To keep quality turntables free of them takes expert design, precision manufacture, and rigid inspection. This explains why good turntables, despite their essential simplicity, tend to be relatively expensive.

Vibration presents the thorniest problem. All rotating machinery shows a bit of roughness in the running, and the trick with a record player is to keep it from becoming audible. This is quite difficult because the whole recording system acts as a kind of vibration detector. As long as the vibrations originate in the record groove, you’ve got music. But if they come from the turntable itself, you’ve got rumble. And although designers can’t get rid of rumble entirely, they try to keep the ratio between music and rumble overwhelmingly in favor of the music.

This ratio, expressed in decibels (db), is the so-called rumble rating—the most important of turntable specifications. The specs may tell you, for instance, that a given turntable has a rumble rating of $-35$ db, which means that its rumble is $35$ db less loud than a standard recorded test tone. This figure represents the minimum requirement for broadcast-station turntables as established by the National Association of Broadcasters, and it indicates a very silent turntable indeed. Some home turntables have still higher “minus figures,” and therefore even lower rumble ratings.

Another vital requirement for turntables is speed constancy. If the turntable motor doesn’t drive the platter evenly, the result is a chugging motion that causes the music to waver. This is known as flutter—a quivering tremolo especially noticeable on long-held notes of fixed-pitch instruments, such as the piano and organ. Slower speed variations of the turntable produce a siren-like pitch wobble descriptively called “wow.”

In quality turntables these defects are avoided through the use of (1) highly specialized motors that maintain their speed and torque over large variations of line voltage, and (2) drive systems that efficiently couple the torque of the motor to the rotating platter. The driving force may be applied through a belt, a soft drive wheel mounted directly on the armature of the motor, or through an intermediary “puck” that picks up the motor drive and transmits it to the turntable platter. All of these systems are capable of excellent rumble and wow and flutter specifications. Specifications for wow and flutter are given in percentage figures, which express the turntable’s maximum short-term fluctuation from the desired speed (33⅓, 45, or 78 rpm). On a good turntable, for example, you may find wow and flutter as low as 0.1 per cent, which produces no audible pitch wobbles.

For a free copy of the new Basic Audio Vocabulary booklet, circle number 180 on the Reader Service Card, page 33.
Seven drivers. The new XP-15 incorporates seven speakers. Two 12" free-piston woofers; four mid-range units; one tweeter. Each driver an exclusive Fisher design.

21 pounds of magnet structure. Each woofer is powered by a 6 lb. magnet structure. A total magnet weight of 6 lbs. drives the mid-range speakers, and there are 3 lbs. for treble reproduction. These unusually large magnets provide increased power handling capacity, efficiency, and tighter control over voice-coil excursion.

Four-way system. The new XP-15 is a true four-way system allowing each driver to reproduce only one specific portion of the frequency spectrum. The woofers from 26 to 300 Hz; lower mid-range from 300 to 1000 Hz; upper mid-range from 1000 to 2500 Hz; high frequencies from 2500 to beyond audibility.

All-electrical crossover design. Each crossover point of the XP-15 (300, 1000, 2500 Hz) is treated like a two-way system. High frequencies above the normal operating range of the woofers and mid-range speakers are filtered out with precisely wound coils. Low frequencies below a driver's operational limit are filtered through series condensers. There is a total of twelve electrical elements.

Five pounds of copper wire. There are two air-core coils and two condensers in each network, providing a taper of 12 db per octave at the crossover frequencies. The six low-pass filter coils utilize nearly 5 pounds of copper wire!

Exclusive Fisher soft-dome tweeter. A 1½-inch hemispherical cloth dome provides smoothness of response and uniform dispersion in this high-frequency driver, especially important in true stereo reproduction.

Three separate balance switches. Three switches, each with positions for Normal, Increase and Decrease, provide unusual flexibility in the all-important lower/upper mid-range and high frequencies. The XP-15 can adapt to any acoustical environment and retain its overall flat response.

Sub-enclosure design. All four mid-range drivers and the soft-dome tweeter are completely sealed off within the main enclosure to prevent interaction with the back-pressure of the woofers.

Solid 5 cu. ft. cabinet. The XP-15 weighs 90 pounds! Its sturdy construction eliminates enclosure resonances that could result from low-frequency modulation. The cabinet measures 27" high, 27" wide, 14" deep, and is finished in hand-rubbed oiled walnut.
SUPERior 8mm color movies now easier than snapshots...

with the only instant load movie camera that fits into your pocket.

FUJICA
INSTANT LOAD
(Single -8)

You slip it out of your pocket. Drop in the cartridge...aim and shoot. Nothing else to do! No more fumbling with film, no threading, no winding. No settings to make. Push button electric power takes care of everything...and the electric eye sets the right exposure all by itself.

That's not all. Only Fujica, among the new instant load movie cameras has an exclusive feature that gives the professional touch to your movies. A built-in pressure plate that keeps the film perfectly flat against the lens. You have nothing to do with it...but it automatically gives you the sharpest, brightest show you've ever seen on the new Single-8 or Super 8 projectors.

Prices for the Fujica Instant Load Single-8 Movie Cameras start at less than $80 and a five minute demonstration at your camera store is all you'll ever need...or send for FREE color booklet today.

BOOK REVIEW

"THE GOLDEN HORSESHOE"
By Henry Pleasants

The editors of Opera News—Frank Merkling, John W. Freeman, and Gerald Fitzgerald—have put together an affectionate valedictory album for the old New York Metropolitan Opera House at Thirty-ninth Street and Broadway and called it, almost predictably, The Golden Horseshoe (Viking Press, $16.50).

Their subtitle tells more: "The Life and Times of the Metropolitan Opera House." There is a touch of genius here. One would not normally think of an inanimate object, namely a house, as having a Life as well as a Times. But anyone who has followed attentively the three-hundred-odd pages and more than four hundred pictures of this volume will confirm the felicity of this choice of words.

There is life in the book from beginning to end—vivid, throbbing, and lusty. The very origin of the Metropolitan Opera House—in the determination of a group of wealthy New Yorkers, for whom there were no boxes at the old Academy of Music, to have their own house with their own boxes—was a reflection of the brash vitality of New York in the 1880's. And this vitality is a presence throughout the book, although the nucleus of support passed, in the lean Depression years, to a broader public base expressing the operatic pride and enthusiasm, and enjoying the support, of an entire nation.

Indeed, one single picture, the least elegant photograph in the entire book, stands out above all others as a symbol of the impulse which transformed the Metropolitan from a municipal to a national institution. It is a shot of Box 44, crammed with the human and electronic impedimenta of radio, during the first Metropolitan broadcast on Christmas Day, 1931. Peering out from the anteroom in the background are the intent and benevolent features of the then neophyte commentator Milton Cross.

The book is not, of course, a history of the Metropolitan Opera Company, although there is a lot of history in it. Nor (Continued on page 68)
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*October 1966*
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T
he earliest photo of the house, for example, shows a Broadway paved with cobblestones and laced with trolley tracks, and the facing page is given over to the feet of the Statue of Liberty (which were all that was in place at the time) and the initial pilings of the Brooklyn Bridge. Later on we see the opening of the New York subway, facing shots of Met benefactor Otto H. Kahn, tenor Andreas Dippel, and soprano Fritzi Scheff. Space was found even for Oscar Hammerstein's Manhattan Opera House (where Macy's now stands) and for Oscar himself and Mary Garden, who made life miserable for the Met in the century's first decade. There is a marvelous montage of pictures of Italian immigrants arriving in New York and crowding into the Family Circle; on the facing page is the astute and thoughtful countenance of Giulio Gatti-Casazza, general manager of the Met, flanked by Dippel, the whole reflecting the transition from German to Italian domination. Another memorable layout combines President Wilson, Ernestine Schumann-Heink singing for Liberty Bonds on the steps of New York's Sub-Treasury Building, and Toscanini conducting an Italian military band. In still another, Tallio Serafin and Rosa Ponselle on shipboard face Deems Taylor, Edward Johnson, and Edna St. Vincent Millay discussing Taylor's opera The King's Henchman beneath a shot of Lindbergh proceeding up Broadway in a shower of...
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Yes, we all have our memories, and Viking's splendidly produced volume is an excellent means of triggering none but the fondest of the Grand Old Lady of Thirty-ninth Street—or the Yellow Brewery, if you prefer your nostalgia leavened with a little irreverence!
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ROMANTIC chroniclers have often sought to establish a direct link between the prevailing circumstances of a composer’s life at any given time and his creative output of the moment. Berlioz’ Symphonie fantastique is for them an ideal instance: it was written in the white heat of the composer’s unrequited love for the Irish actress Harriet Smithson (who did later become Madame Berlioz for a short time). Berlioz himself could not have been more explicit: in his memoirs he wrote that the Symphonie fantastique told “the history of my love for Miss Smithson, my anguish and my distressing dreams.” For every such direct connection between life and creative endeavor, however, there are at least as many instances of the complete dissociation of a composer’s personal circumstances from his artistic endeavors of the time. No more dramatic illustration exists than the Second Symphony of Ludwig van Beethoven, a vigorous, boisterous, confident score produced during the summer of 1802, when Beethoven’s encroaching deafness led him to contemplate suicide.

During the summer of 1802, Beethoven poured out his anguish in the famous "Heiligenstadt testament," a document carefully sealed and labeled "to be read and executed after my death." In it he lamented his failing hearing in language so extravagant that there have been some who have tended to be skeptical of the depth of Beethoven’s inner turmoil and to ascribe the document’s emotional excesses to the inclination of a young Romantic toward self-dramatization. That the turmoil was real enough cannot be doubted, however; there are too many other evidences of his profound distress. His friend Ferdinand Ries wrote movingly of an episode that occurred one afternoon while the two of them were walking in the country.

“On one of these wanderings Beethoven gave me the first striking proof of his loss of hearing, concerning which Stephan von Breuning had already spoken to me. I called his attention to a shepherd who was piping very agreeably in the woods on a flute made of a twig of elder. For half an hour (Continued on page 74)
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Of the several fine recordings of Beethoven's Second Symphony available, Sir Thomas Beecham's stereo/mono performance for Angel can be singled out for its special quality of gentle lyricism. A good budget-price stereo version is Janos Ferencsik's on the Parliament label. Ernest Ansermet's bouncy reading for London is also on a four-track stereo tape.

Beethoven could hear nothing, and though I assured him that it was the same with me (which was not the case), he became extremely quiet and morose. When occasionally he seemed to be merry, it was generally to the extreme of boisterousness; but this happened seldom."

And in a letter to a friend in Bonn, Beethoven wrote:

"I may truly say that my life is a wretched one. For the last two years I have avoided all society, for it is impossible for me to say to people 'I am deaf.' Were my profession any other, it would not so much matter, but in my profession it is a terrible thing; and my enemies, of whom there are not a few, what would they say to this?"

Nevertheless, Beethoven continued to work at a feverish pace during 1802. "I live only in my music," he wrote, "and I have scarcely begun one thing when I start another. As I am now working, I am often engaged on three or four things at the same time." In addition to the Second Symphony, 1802 was the year of the three violin sonatas of Opus 30, the first two piano sonatas of Opus 31, the Opus 33 Bagatelles, the two sets of Variations (Opus 34 and Opus 35), and other works.

The Second Symphony has fared extremely well on records over the years. In pre-LP days there were excellent recordings of the score by such conducting giants as Sir Thomas Beecham, Serge Koussevitzky, Erich Kleiber, and Fritz Reiner. Since 1948 the ranks of fine recordings of the work have swelled to many times their pre-LP number: a few, what would they say to this?

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The Ansermet, Szell, and Karajan performances are available on 7 1/2-ips prerecorded tapes (respectively, London K 80057, Epic EC 843, and Deutsche Grammophon A 8805), and the Klemperer and Szell readings are also part of 33 1/3-ips reels devoted to all the Beethoven symphonies under these two conductors (Angel YSS 3619 and Epic E7C 846, respectively). The Continental and Everest tapes, both of which are devoted to Krips performances of Beethoven symphonies, were not available at the time of this evaluation.

In addition to the stereo-mono performances, there are two other mono-only versions, each also part of a complete set of the Beethoven symphonies, that should be mentioned: Toscanini's (RCA Victor LM 1723) and Scherchen's (Westminster XWN 18308). Both are typical efforts of these conductors, but neither deserves special commendation over the best of the available stereo-mono recordings. As to the best, one can almost run a finger down the list of Beethoven Second recordings, stop anywhere, and be pointing to one that has unusual merit. For myself, the conductors whose performances are the most persuasive are Ansermet, Beecham, Ferencsik, Klemperer, Monteux, and Walter. Ansermet's is a lean, springy performance that has a quite unique clarity of texture. The Beecham performance has a gently lyrical quality, a special characteristic of this conductor's way with this music over the years. Ferencsik and Monteux both offer readings of a more rough-hewn nature, in which the vigor and robustness of the symphony are stressed. The Klemperer performance seizes upon the heroic aspect of the score to make of it a remarkably invigorating experience. Finally, the Walter recording, though it combines elements of several approaches, is still a reading stamped with Walter's own musical personality. If I tend to favor the Beecham recording over any other, it is perhaps because I have been listening to Beecham's interpretation of this score through successive recordings for nearly three decades. A persuasive case could be made for any of the other versions I have mentioned, however.

My nod for a tape performance goes to either Ansermet's or Szell's 7 1/2-ips release. Both offer extremely vivid and cleanly balanced sound.
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CIRCLE NO. 61 ON READER SERVICE CARD
This is a story about a singer who had talent, worked hard, and finally made it to the Met. The peculiar part of the story is that, although this bass-baritone was the star of the September opening of the new Metropolitan Opera House, he appeared on stage only for the curtain calls. This was because he wrote the opera that was being performed.

There is no record that Samuel Barber, bass-baritone, ever took the part of Il Barbiere di Siviglia in his short singing career, but the Barber of Westchester (born West Chester, Pennsylvania; resident Westchester, New York) has just capped a long and distinguished composing career with his own contribution to operatic history: Antony and Cleopatra, commissioned by the Metropolitan for the gala opening of its new Lincoln Center house on September 16, 1966.

In retrospect, there was a certain inevitability about the choice. Barber comes from an old American family, one of the most distinguished representatives of which was the famous Metropolitan contralto Louise Homer. He showed his talent early and by the age of ten was busy writing an opera. He studied singing, piano, and composition at the Curtis Institute in Philadelphia, and had a fling at a professional singing career at the same time that he was producing his first major compositions, thus exhibiting a combination of talents almost unknown in music since the Renaissance or early Baroque periods. His opera Vanessa, with a libretto by his friend Gian Carlo Menotti, is one of the tiny handful of American operas ever presented at the Met and the only one still in the repertoire. He has composed regularly and knowingly for the voice and, in a sense, all of his music is in some fundamental way vocal in origin. And, of course, in a day of musical upheaval, Barber, like the Met, remains committed to tradition.

Like his music, Barber is quiet, urbane, somewhat old-fashioned in his easy elegance, charm, and unpretentious sophistication. One senses that the profound mood is melancholy; he is introspective and often withdrawn. Yet he is an affable, intelligent man who speaks several languages and is at home among cultured, artistic people on more than one continent. The incredibly strong, handsome features of his youth have softened over the years, but he retains the romantic good looks of an old-time movie star still capable of playing a heart-throb role.

Almost all of these characteristics can be found in his music: he is a cosmopolitan, and, with the exception of a single work, there is almost no perceptible trace of an American musical accent in it—unlike his conservative-tonal colleagues and contemporaries who exhibit distinctly American traits. His music has been generally classified as avowedly Romantic, quiet, elegant, and wholeheartedly traditionalist. While all of it is not equally "conservative," and probably not a single work could actually have been written in the last century, there is a great deal of truth in the generalization. Both Stravinsky and Copland write twelve-tone music these days, and even their tonal works are fully twentieth-century in their implications. Barber remains faithful to his lyric tonality—a quiet, sure voice which continues to find listeners. It is a striking characteristic of American pluralistic culture that the most radical new ideas and the most traditional can exist side-by-side. Far from being inundated by any wave of avant-gardism, Barber has won the Pulitzer Prize twice in recent years, and continues to enjoy great esteem and popularity as one of our best-known and most-performed composers.

How and why did Barber get the Met commission? The question is not a hard one to answer once you examine the Met's difficult position in American cultural life in general and the unique role Barber plays in our musical life. What other opera would have been appropriate for the
opening of the new theater? Faust? Aida? It had to be a new American opera, and Barber was clearly the man with the stature and the proper style. In an odd way, the Met, for the first time in its history, needed a new American work and, specifically, it needed Samuel Barber. Win, lose, or draw, the Met commission recognizes and defines Barber's unique, eminent, and quite isolated position in American music.

Barber was born on March 9, 1910, in West Chester, a small town near Philadelphia. His father, Dr. Samuel Le Roy Barber, was a physician. His mother, Marguerite McLeod (Beatty) Barber, was the daughter of a minister; her sister was Louise Homer, and she herself was musical. West Chester was not an altogether undistinguished place, culturally speaking, in those days—novelist Joseph Hergesheimer was its most notable resident—and the Barber home, a big, hundred-year-old brick house on South Church Street, had the refined atmosphere of a well-to-do, literate, somewhat old-fashioned old-American family of good tradition and high ideals. There was a good deal of playing and singing in the house and in the town, most of it in the sentimental style of the period. Barber's involvement with music came early and he took it in the simplest, most natural way. At age six, he started playing the piano by himself, and after an unsuccessful interlude with a cello (promoted by his mother) he was sent to William Hatton Green, a pupil of Leschetizky and the leading local piano teacher. Barber studied with him for six years.

Once asked how he happened to become a composer, Barber replied, "I began writing music at seven and I just never stopped." The first piece was called Sadness—twenty-three bars for piano in C minor; one finds themes of nostalgia and regret in Barber's music right from the start.

At the age of ten, he wrote his first opera, The Rose Tree, to a libretto by the family's Irish cook, Annie Sulivan Brosius Noble. The plot concerned a Metropolitan Opera tenor who came to a small town on vacation and fell in love. The hero's part was written for the composer himself and, since his voice had not yet changed, it provided a rare case of a tenor role sung by a contralto. The heroine was his younger sister, Sara, who, according to Barber, can still sing every note of it. There was even a Gypsy Chorus, presumably demanding the additional services of an Irish cook. Unfortunately, Annie ran out of inspiration after the first act, and the opera has since remained unperformed.

An operatic experience of a very different kind was provided by a family trip to New York to hear Aunt Louise sing Amneris at the Met. Barber remembers tripping backstage and getting a nail in his shoe; he also remembers being disappointed at not being able to hear the mosquitoes buzzing around the Nile as he had apparently been promised he would. (The old Metropolitan Opera No one who has seen Vanessa could doubt there was a castle in Barber's background. This one is in Montestrutto in northern Italy. A young Samuel Barber is at the right, and Gian Carlo Menotti stands behind teacher Rosario Scalarmo. Other students are John Ritter, Eleanor Meredith, and John Moffit. Right: Mrs. Mary Louise Curtis Rok Zimbalist, who founded Curtis Institute.}
Fitting attributes for a successful young composer: a pipe, and a fair copy of one of his own orchestral scores.

House was, evidently, falling apart even in those days, but there are no mosquitoes around the Nile for *Antony and Cleopatra* performances in the new house either.) Later there was an even bigger disappointment: the family had lingered too long over dinner and got into the house too late to hear Caruso sing "Celeste Aida."

Barber was active, in a small way, in West Chester musical life, playing the piano at club events and organizing a small orchestra to play at dances and social affairs. At the age of fourteen, he became organist of the Westminster Presbyterian Church at a salary of $100 a month, and with his earnings financed a subscription to the Philadelphia Orchestra, then directed by Leopold Stokowski. But he didn't last long at the church; there was a disagreement about whether he ought to hold on to long fermatas where none were indicated in the music (Barber thought if they weren't there, he needn't play them, even if the congregation had other ideas), and another, more compliant, organist was found.

At about this time, Barber auditioned for Harold Randolph, director of the Peabody Conservatory in Baltimore. Randolph advised him to devote himself to music, but his parents preferred that he enter West Chester High School. However, the Curtis Institute of Music in Philadelphia was just opening its doors, and Barber was accepted as one of its first students. Since his father was president of the local school board, a special rule was passed than any student who was a composer could take Fridays off to devote to the study of music. Thus Barber finished high school education Mondays through Thursdays; Friday morning he had his lessons at Curtis; Friday afternoons were spent at the Philadelphia Orchestra.

The Curtis Institute was founded by Mary Louise Curtis Bok Zimbalist, daughter of the publishing magnate Cyrus Curtis and wife of Curtis' chief editor, Edward W. Bok, and after his death, of the violinist Efrem Zimbalist, director of the Institute. Mrs. Bok bought a row of town houses on Rittenhouse Square and created, in one fell swoop, a major music school. In 1927, three years after it had been founded, Mrs. Bok put $12,000,000 into the endowment fund and abolished tuition fees. Under Mrs. Bok, Curtis became a real Alma Mater for its gifted students. The school found the students inexpensive places to live in and gave them subsistence allowances; musical instruments were placed at their disposal; trips to Europe, tours, and debuts were underwritten. Often Mrs. Bok herself took a close and direct interest in the welfare of her students. Many talents were nurtured and launched by this remarkable institution, and, although composers took second place to performers, Barber certainly benefited enormously; he was associated with the school as a student and student-teacher for more than nine years.

His first lessons were with a piano teacher, George Boyle, who noted Barber's talent for composition. Afterwards his teachers were Isabelle Vengerova, also a pupil of Leschetizky and formerly professor of piano at the Petrograd Conservatory; Emilio de Gogorza, the baritone (and husband of Emma Eames); and Rosario Scalero, a rather remarkable composition teacher. Barber was in the unique position of "majoring" in three subjects.

Singing loomed rather large in Barber's life at this time, and after his graduation from Curtis in 1934, he did some professional singing, notably <em>lieder</em> performances on NBC radio. He also recorded his own *Dover*
Beach for RCA Victor, a 78-rpm disc that has become something of a collectors' item. Later, singing became merely an avocation, and today he recalls with pleasure many informal lied evenings spent with other 'amateurs' such as Rudolf Serkin. He doesn't sing anymore, not even in the shower. "Alas," he says in a tone of genuine regret, "it's just too hard. You have to keep it up or it isn't fun any more."

In spite of the singing diversion, he knew from the first that he wanted to compose, and he had in Scalero one of the most high-powered teachers around. Scalero was an Italian violinist and composer, but his teaching method was basically German; his teacher had been Eusebius Mandyczewski, friend of Brahms and pupil of Nottebohm. In turn, Nottebohm had been the friend of Mendelssohn and pupil of Simon Sechter, himself the most famous German theorist of the last century. Scalero's teaching was based on a rigorous study of counterpoint from the simplest two-part note-against-note writing on up to complex canons and fugues; later he introduced a study of the classical forms, culminating with the sonata.

One of Barber's fellow pupils in Scalero's class was a young Italian by the name of Gian Carlo Menotti. Menotti could speak no English, but both he and Barber could speak French, and they became and have remained close friends. In his fine biography of Samuel Barber, critic Nathan Broder quotes Menotti: "People thought we were spoiled because we knew exactly what we wanted, and that included practically the whole world." West Chester became a second home for Menotti, and the pair spent a great deal of time with Menotti's family in Lombardy. Since 1943 they have lived together in a large, rambling house in Mt. Kisco, N.Y. They made a strange pair—the quiet, introspective American and the outgoing, operatic Italian. Although they remain two personalities of a very different sort, they have strongly influenced each other, both personally and musically.

The Barber success story began well back in his Curtis years with an almost incredible string of compositions and awards. In 1927, Louise Homer included some of Barber's songs on her recital programs. In 1928, he wrote a violin sonata, submitted it for the $1,200 Beams Prize of Columbia University and won; it took him on the first of his many trips to Europe. In 1929, he wrote his Serenade for String Quartet and began work on a (later abandoned) piano concerto. Summers were spent in the Italian Alps with Scalero and at the Menotti family villas on Lake Lugano. In 1930, Edward Bok commissioned Barber to write a suite for the giant, pink marble carillon he had constructed at the Mountain Lakes Bird Sanctuary in Florida (Barber was his guest there). The following year produced more important work: the Overture to The School for Scandal, Dover Beach for baritone and string quartet, and in 1932, the Sonata for Cello and Piano. Alexander Smallens and the Robin Hood Dell Orchestra played The School for Scandal, and with it Barber pulled down another Beams Prize.

In 1933, Barber left the Curtis Institute (he got his degree only the following year) and went back to Europe. The Alps, Lake Lugano, and Prometheus Unbound inspired the Music for a Scene from Shelley. In the fall of 1933, Barber and Menotti went to Vienna; Barber studied conducting and hired the strings of the Vienna Konzert-

![Roman Totenberg, solo violinist of the New York City Symphony, practices with Corporal Barber before a 1944 performance of the Concerto for Violin and Orchestra.](image)
Dancer Martha Graham in Cave of the Heart, the ballet she commissioned from Barber in 1946. It is better known now as Medea.

Barber and Menotti later learned that under the stage were guns and ammunition which had been hidden in that rather unlikely place in preparation for the uprising that was shortly to follow. Later, when writing home to West Chester to assure his parents of his safety in that troubled time, he suggested that his mother, who was fond of having his letters printed in the local paper, might "tell everyone that I was in the thick of the shooting and miraculously saved because I was the nephew of Mme. Louise Homer who is visiting her sister Mrs. S. Le Roy Barber of this place." Vienna was decidedly not a healthy place to stay in.

Back in the United States, the muse and Lady Luck continued to smile. Mrs. Bok invited Barber to spend the summer at her Maine estate, where he wrote Bessie Bobtail for voice and piano and gave a song recital in Camden. In the fall, she arranged a private hearing of several of his works for the president of G. Schirmer, who eventually became his publisher. In the spring of 1935, Werner Janssen conducted the Music for a Scene from Shelley with the New York Philharmonic, an all-Barber program was heard on the radio, and he won a $1,500 Pulitzer Traveling Scholarship. In 1936, he won it again. In the meantime he had hied off with a Prix de Rome to Rome's American Academy, where he wrote a series of songs including some settings of James Joyce, his First Symphony, and a String Quartet. The Symphony was given its premiere by the Augusteo Orchestra under Bernardo Molinari in December, 1936. Later that season it was conducted by Artur Rodzinski with the Cleveland Orchestra, the New York Philharmonic, and, that summer, at the Salzburg Festival.

But the climax of Barber's early successes was yet to come. In the summer of 1933, Barber and Menotti visited Toscanini at his island villa on Lago Maggiore, and the maestro was extremely cordial and friendly. Barber remembers looking through Monteverdi's Orfeo; "At one point," he recalls, "I found myself singing a duet with Toscanini." Four years later in Salzburg, the maestro, prompted by the strong recommendations of Rodzinski and the performance of the First Symphony, expressed interest in a shorter work for his coming season with the National Broadcasting Company Symphony Orchestra, which had just been organized for him. Barber prepared two works and sent him the scores. But the season passed without word, and the scores were returned to the composer. That summer Menotti went to see Toscanini at Lago Maggiore alone. "But where is Barber?" asked Toscanini. "Alalato," replied Menotti. "Oh," said Toscanini, "he's not sick at all; he's just angry with me. He doesn't know that I'm going to do both of his scores." Toscanini had in fact already memorized the two pieces; he did not ask for the scores again until the day before the first rehearsal. On November 5, 1938, Toscanini gave the world premieres of the Adagio for Strings (arranged from the slow movement of the String Quartet) and...
The First Essay for Orchestra. Toscanini conducted few modern works and almost none by Americans. His championing of this music promptly put Barber—at the age of twenty-eight—in the front rank of American composers. The Adagio immediately became a repertoire work. It has the curious distinction of becoming not merely a “classic” but of entering into general musical awareness in an almost subliminal way: it is one of those universally accepted and recognized sound images that are identifiable by people who have no concept of what it actually is. It has been used for background music innumerable times—Barber once discovered it being used for a French television commercial. It was played in America and England a few minutes after the announcement of President Roosevelt’s death; in South Africa it was played to commemorate the passing of Jan Christiana Smuts. It has, in fact, gone around the world, and it must easily rank as one of the half-dozen or so most-performed American compositions.

The next phase in Barber’s career belongs to the war years. In 1939, he had been commissioned by a Philadelphia patron to write a violin concerto for a protégé. Barber intended to write the work in Europe, but the outbreak of war sent him back home. He had never quite lost contact with Curtis (he had become an instructor briefly at the end of his student days, and in 1937 the Institute had organized a concert of his music), and he settled down for three years as a member of the faculty. He finished the concerto, but the young violinist did not care for it and called the last movement unplayable. The sponsor demanded his money back, and Barber, who had spent it all, had to get Oscar Shumsky to prove that it was perfectly viable. Barber still had to give back half of the fee to get the rights back, and Albert Spalding gave the work its premiere in 1941 with the Philadelphia Orchestra under Ormandy. The Second Essay for Orchestra, written for Bruno Walter and the New York Philharmonic, dates from this period as does his first “war-time” work (though the subject was the Spanish Civil War), A Stopwatch and an Ordnance Map, on a text of Stephen Spender, for male chorus and kettle-drums; it was written for a small chorus Barber conducted at Curtis. In 1943 he was inducted into the United States Army.

The Barber luck did not desert him. After a short period in Special Services, he was transferred to the Army Air Forces where he became virtually AAF composer-in-residence. In 1943, his Commando March was performed by the Army Air Forces Band. Shortly thereafter, Corporal Barber, stationed at the Fort Worth Army Airfield in Texas, was commissioned by the Air Forces to write a symphony—a kind of American answer to the Shostakovich Seventh. There were a few bad moments. One officer suggested that the work be called “Men in Azure,” but Barber successfully fought that one down. Eventually he was sent home with instructions to report
Conductor Leonard Bernstein, composer Samuel Barber, and violinist Isaac Stern examine the score of the Violin Concerto.

to an officer at West Point on the progress of the work. Barber, who must have had all kinds of misgivings about the whole project, eventually hauled up a portion of it to West Point and, to his astonishment, the officer expressed disappointment at the traditional nature of the work. The officer's view was that, since the AAF was technically up-to-date, it ought to have the most modern sort of symphony. Barber eventually settled on one 'modern' and prophetic touch: the use of an electronic tone-generator to simulate the sound of an aviator's radio beam. "In those days," Barber recalls, "it was easy to requisition anything. We were on the phone to Bell Labs in a minute. I remember trips to Princeton to study the thing. In the end it never did work right. I remember Koussevitzky having a fit at rehearsal and shouting 'Throw the damn thing out.'"

The Second Symphony, dedicated to the Army Air Forces, had its first performance in March, 1944, with the Boston Symphony Orchestra under Serge Koussevitzky before an audience that included the top AAF brass; a week later it was presented by the same forces in New York. The day before the New York performance of the Second, the New York Philharmonic under Walter played a newly revised version of the First Symphony. Virgil Thomson in the New York Herald Tribune called it a "Hamlet-like meditation about Mr. Barber's private problems, the chief of which seems to be the laying of the ghost of romanticism without resorting to violence." By contrast, the Second Symphony—in spite of the comments of the modernist AAF officer—seemed less romantic, more objective, more clearly twentieth-century in vocabulary. Barber's own favorite remark about the work came from a Chinese corporal who, after hearing a performance of the work, wrote him as follows: "Dear Corporal, I came to hear your symphony. I thought it was terrible but I applauded vociferously because I think all corporals should be encouraged."

Barber was discharged from the army in September, 1945, and returned definitively to Capricorn, the country house that he had acquired with Menotti in 1943. He had already written his tribute for his house the year before in the form of the Capricorn Concerto for flute, oboe, trumpet, and strings, the most "neo-classical" and Stravinskian of his works. These were prolific years for Barber: the Cello Concerto, commissioned by John Nicholas Brown for Raya Garbousova (it won him the New York Critics' Circle prize for 1947); the ballet Cave of the Heart, commissioned by the Ditson Fund for Martha Graham (the work is better known as Medea and is now often heard in a later orchestral version); Knoxville: Summer of 1915 for soprano and orchestra, based on a text by James Agee (commissioned by Eleanor Steber and first performed by her in 1948 with the Boston Symphony under Koussevitzky); the Piano Sonata, commissioned by the League of Composers with funds supplied by Irving Berlin and Richard Rodgers and widely performed by Vladimir Horowitz (who had earlier performed the 1944 Excursions of Corporal Barber); the Mélodies passagères, based on poems of Rainer Maria Rilke and given its first complete performance in 1952 at Town Hall by Pierre Bernac and Francis Poulenc; Souvenirs, commissioned by Ballet Society for Todd Bolender and later widely performed by Gold and Fizdale in a two-piano version; the Hermit Songs, on medieval
Irish texts, commissioned by the Coolidge Foundation (1952-1953, first performed by Leontyne Price); the Prayers of Kierkegaard for soprano, chorus, and orchestra (first performed by the Boston Symphony under Munch with Leontyne Price, 1954); Summer Music for wind quintet (1956); Medea's Meditation and Dance of Vengeance, a new orchestral version of music from the Martha Graham ballet (New York Philharmonic, Dimitri Mitropoulos, 1956).

These were by no means stay-at-home years for Barber. In 1945, he was already back in Europe on a Guggenheim grant, and in 1948 and 1949 he was back at the American Academy in Rome, this time as composer-in-residence. In 1950, he toured Europe, performing his own works in Denmark, Italy, and Germany, and recording in London. In 1951, he became vice-president of the International Music Council of UNESCO, serving in that capacity for several years.

Since the days of The Rose Tree, Barber had often toyed with the idea of writing for the theater. In 1949, he supplied incidental music for a staged version of Joyce's Finnegans Wake. In spite of the traditional elements in his musical style, Barber has most often set contemporary texts; at various times he discussed opera projects with Thornton Wilder, Stephen Spender, and Dylan Thomas, but nothing ever came of them. At least two proposed operatic commissions—one from Edward Johnson at the Met and another from the Koussevitzky Foundation—fell through over libretto problems; the commissioners wanted to specify the libretto, and Barber would not accept this proviso.

Eventually he found his librettist right at home. Menotti wrote the text for a four-act opera, Vanessa, in 1956, and Barber set it the following year. The Met, which had long been interested in Barber as a potential operatic composer, had it on the boards by the beginning of 1958. The cast included Eleanor Steber, Rosalind Elias, Regina Resnik, Nicolai Gedda, and Giorgio Tozzi. The company recorded it, and the opera was produced at the Salzburg Festival. But the success was a relative one. The initial reception was warm, and the work won the Pulitzer Prize; later some of the critics seem to have developed reservations. The Salzburg public liked it, but the critics were brutal; it seems to have brought out all of the traditional hostility of the European intelligentsia to American music. The Met has loyally stuck by the work, presenting it during several seasons (Barber has since revised and tightened it), but it has not established a very firm hold on the public. One of the problems is that the setting—an unidentified Northern European locale—and the characters are never very clearly defined, and the music only increases the sense of a vague nostalgia and a brooding, melancholy regret that seems to permeate the piece. A second Barber-Menotti collaboration, the one-act opera A Hand of Bridge, is a very different sort of show; four people playing a game of bridge reveal, in a series of asides, their true, despicable characters and the real, grasping, brutal nature of the relationships be-

_During a pause in the recording of the Piano Concerto in Cleveland, the principals discuss a point. Seated (left to right) are Columbia producer Paul Myers, conductor George Szell, and Samuel Barber. Standing behind Dr. Szell is piano soloist John Browning._
between them. The piece is short, biting, and bitter. *A Hand of Bridge* had its premiere at Menotti's Festival of Two Worlds in Spoleto in 1959; it reached New York later the following season.

In 1960, Barber was commissioned to write a work for the inauguration of the new organ at the Philadelphia Academy of Music. The work, *Toccata Festiva*, was later recorded by E. Power Biggs. The following year Munch and the Boston Symphony performed another large-scale work, the *Die Natali* for orchestra. In 1962, Barber visited the Soviet Union on a cultural exchange mission and discovered that he was well-known and often performed in that country. Even more astonishing was a meeting with the then Premier Khrushchev; Barber protested the Russian practice of performing Western works without payment of royalties. Khrushchev thereupon informed him that he was certainly entitled to his royalties, and he did receive them—one of the few Westerners to receive such payments from the Soviet Union.

In 1961, G. Schirmer commissioned a Piano Concerto from Barber in honor of the publisher's centennial celebration. The work, performed by John Browning with the Boston Symphony as part of the opening-week festivities at Philharmonic Hall in 1962, had a notable success; it was widely praised by the critics and earned the composer a second Pulitzer Prize. *Andromache's Farewell*, a New York Philharmonic commission for soprano and orchestra, was performed by Martina Arroyo and the New York Philharmonic under Thomas Schippers in the spring of 1963, again with considerable success.

Rumors about the opening night at the Met's new Lincoln Center house had been flying thick and fast when, in 1964, the company announced that it was "commissioning" *Antony and Cleopatra*. Actually, the project, long under discussion, was already underway. The libretto was shaped by Franco Zeffirelli in cooperation with the composer directly from the Shakespeare play; every word of the text is actually by Shakespeare. Zeffirelli was to design and direct the work, and the principals were designated as Leontyne Price (Cleopatra), Justino Díaz (Antony), and Jess Thomas (Octavius Caesar). The problems of writing a festival opera for such an occasion and for a vast new house of 3,800 seats are awesome. The libretto consists of nineteen scenes with a text now honed down to a tremendous brevity and intensity, and Barber regards his greatest challenge as the job of sustaining this intensity through the kaleidoscopic series of short scenes, each with its own particular atmosphere.

"Actually," he points out, "there is almost no 'atmosphere' in the conventional sense in the play, and there will be little of it in the score." He admits to a few coloristic or oriental touches in the music, but insists that there is no danger of a neo-*Aida*. "The real subject matter of the play has nothing to do with Egypt," he says, "but is based on Elizabethan hard politics and a kind of purification that arises out of a somewhat decadent love affair." Although he admires the text, he finds the Elizabethan diction something of a problem. "I've set Joyce, Yeats, and James Agee," he points out, "but I'm not very close to Elizabethan language. It has something to do with my upbringing. We had a kind of English singing tradition—you know, with all the distorted vowels and the high-flown pseudo-Elizabethan language of those songs." Ultimately, in spite of some advance reservations, he found the Shakespearean iambic pentameter surprisingly free and pliable. He is particularly pleased by the Met set-up, in which he finds himself a composer in the unusual situation of being able to get what he wants.

*Antony and Cleopatra* took Barber about two years to compose. While he has, on occasion, written quickly, he is basically a slow-and-steady. His friends say that he can be moody and bad-tempered when a composition is giving him trouble, light-hearted and exhilarated when in the vein. Ideas may come to him anywhere—since his childhood he has been fond of long walks in the country, and, like Beethoven's, his muse often strikes in vernal bower—but he generally works things out at the piano. He likes to orchestrate standing up at a high table. He is fluent in German, French, and Italian and a good deal of his reading is in those languages. He is, of course, a world traveler, and Italy is virtually his second home. He has accumulated a distinctive collection of art works over the years, and has the reputation of being a gourmet. A man of organized habits and aristocratic tastes, his ideal in art is "classical clarity and passion."
The Met’s new production of Samuel Barber’s Antony and Cleopatra was designed by Franco Zeffirelli, who also designed the costumes. His drawings above represent Caesar, sung by Jess Thomas; Octavia, sung by Mary Ellen Pracht; and Antony, sung by Justinio Diaz.

Zeffirelli’s sketch for the costume worn by soprano Leontyne Price, who sings the leading role of Cleopatra.

Sketches for the stage settings emphasize the unifying Egyptian motif: left above, Act III; left, Cleopatra’s palace, Act I, Scenes 2, 4 and 6; and above, a clash of armies before pyramid and sphinx, Act II, Scene 6.
The evolution of Barber's style shows several fairly distinct phases. In the early pieces, the dominant elements are lyricism and the carefully managed traditional tonal scheme fortified by expressive harmonies and modulations. The works of the war period are, by contrast, far more wide-ranging in their use of materials and in their expressive scope. The rhythmic and harmonic palette are expanded—albeit always within a tonal framework—in the direction of asymmetry and dissonance. These works also tend to vary, one from the other, to a much greater extent and to exhibit varying degrees of complexity; it was as if Barber felt the need to explore and absorb many contemporary ideas and to fuse them with his basic personal lyric style. Thus the wide-ranging AAF Symphony was followed by the Excursions—literally excursions into Americana, Barber's only venture into that area—and the Capricorn Concerto, virtually a study in irregular and cross rhythm. The Cello Concerto and the Meloia (Cave of the Heart) music have a broader, more symphonic scope with a few dissonant elements easily absorbed into the big, expressive, traditional shapes. Knoxville reverts back to the composer's early lyric style, while the Piano Sonata represents his farthest-out excursions into chromaticism and dissonant texture; alone among his works, the piece has twelve-tone elements, worked into big, dissonant, almost percussive rhythmic shapes and capped by a vigorous perpetuum mobile fugue—not, certainly, the sort of fugue he wrote for Scalero, but nonetheless a real and rare use of Scalero's favorite contrapuntal style in his later works. (Interestingly

**SAMUEL BARBER: A SELECTIVE DISCOGRAPHY**

By Eric Salzman and James Goodfriend

Among American composers, only Gershwin and Copland are represented by larger catalogs of recordings than Samuel Barber. Nearly all of his major works have been recorded at one time or another, the missing entries being, however, unfortunate: Prayers of Kierkegaard, possibly his most important single work, and the 1961 Die Natali. There are, apparently, no plans as yet to record Antony and Cleopatra, but the opera has already been and will continue to be a spur to the record companies to keep Barber's music available and get new pieces out. An all-Barber disc, conducted by Thomas Schippers and already recorded, is scheduled for October release on Columbia's new (for America) CBS label. It covers no new Barber repertoire, but it will offer fresh performances of the Adagio for Strings, the Essay No. 2 for Orchestra, the Overture to the "School for Scandal," and Medea's Meditation and Dance of Vengeance.

In the following list, the works are listed chronologically within each category. Out-of-print recordings are given where they have historical interest or where they are the sole representative of the work. Such records are marked with an asterisk. As far as available recordings are concerned, the list is fairly complete except for the few much duplicated works, such as the Adagio, which is currently represented in the catalog by nearly a dozen recordings.

**ORCHESTRAL AND BAND MUSIC**


*Melea, Ballet Suite*, Op. 23. New Symphony Orchestra, Sam-
enough, it has remained one of his most-played works and is practically standard repertoire for American pianists.) By contrast, Souvenirs, especially in its piano, four-hand (or two-piano) arrangements, is the most light-hearted and French of his works. It consists of a waltz, a schottische, a "hesitation-tango," and a galop. Barber has said of it, "One might imagine a divertissement in a setting reminiscent of the Palm Court of the Hotel Plaza in New York, the year about 1914..."

Since then, with the partial exception of the ultra-Romantic Vanessa, Barber's music seems to show a synthesis of elements, notably in the major Prayers of Kierkegaard, unfortunately as yet unrecorded, but also in the Hermit Songs with their unburied declamation, in the brief, bitter Hand of Bridge, in the Die Natali, the Piano Concerto, and Andromache's Farewell. Many of the more recent pieces have (and this is a quality shared with Antony and Cleopatra) a new epic style; there is more rhetoric, more drama, and more scope within the framework of the personal lyricism that has been the basic element of Barber's music from the very first.

Only time will tell if Antony and Cleopatra can gain and maintain a foothold in the standard opera repertoire. But, whatever the ultimate fate of the new opera, it is clear that Barber's delicate and precise gift has already earned him a particular and unique place in American music.

Eric Salzman, music critic of the late New York Herald Tribune, was also the author of our September article on Carl Ruggles.
Dick, teure Halle... and farewell, old walls,
Echoes of song and curtain calls,
"Addios," "Ho-jo-to-bos," and cheers
Resounding here throughout the years.
The golden curtain is down at last;
Let us recall your splendid past.
Eight decades stand between us now
And the Faustspielhaus of Maurice Grau,
Whose brilliant vocal constellation
Still challenges each new generation.
A roster replete with golden names
Like Calvé, Schumann-Heink, and Eames;
Lilli Lehmann, the diva complete
As Carmen, Brünnhilde, Marguerite;
Maurel, Plançon, and Jean Lassalle,
Grand seigneurs and singers all.
Then Hugenots' seven stars could boast
Not only Melba, the town's new toast,
But also De Reszkes, Jean and Ed,
In the cast that Mancinelli led.

And then the turn of Conried came,
Who joined to Tosca and Bobème
The Met's first Madama Butterfly
And further, mid much hue and cry,
Staged Parsifal and Salomé
(the latter lasting but a day).
Still, other tastes could turn with joy
To Nordica, Knote, and Van Rooy,
To Bonci's sigh, and Tamagnò's bellow
(in his greatest role, Otello).
And lest we forget—as if we could do so—
The immortal, nonpareil Caruso,
Likewise Gadski and Termina,
And Sembrich's Gilda and Rosina
(Which recalled the days of Patti).

A new era next came in with Gatti,
Providing Mahler, Hertz, Polacco,
And Toscanini too, per Bacco!
Mimi and Carmen by Farrar,
Chaliapin as the haunted Tsar,
Slezak, commuting on the Swan,
Tristan, with Fremstad and Burrian.
Frances Alda, Frieda Hempel
(Leila in the Brahmin temple),
Titta Ruffo's stunning power,
The dusky tones of Matzenauer,
Journet, Rothier, and Maurice Renaud,
Amato's Jack Rance and Cyrano,
Martinelli's "Se quel guerrier io fossi;"
McCormack's Celtic Cavaradossi,
Jeritza's Tosca, not nearly "bruna;"
Danise's Barnaba and Count di Luna.
The roll of honored names embraces
Singers from near and distant places:
Florence Easton and Lucrezia Bori
Shared Montemezzi's three kings in "L'amore;"
Gigli in "E lenute le stelle;"
"Improviso;" and "T'ra voi belle;"
Serafin conducting L'Africana,
Ibbetson, Jones, and other Americans.
De Luca's verve and faultless style,
Homer and Branzell on the Nile;
Ponselle's Violetta and queenly Norma,
Lauri-Volpi's "Nessun dorma;"
The German wing with Leider, Kappel, Manski,
Took flight again under Artur Bodanzky.
When one idol passed, with farewells to Scotti,
Another Lehmann came (this one named Lotte).
And all reports were in accord:
There was a future in Tibbett's Ford!

Depression next, and financial crisis,
But, with the aid of Osiris and Isis,
The Met survived and it came to pass
That its former Avito, Pelléas
(Johnson, his name) and Mario
Became the newest impresario.

Opening night at the
Met on November 17, 1913, was, as drawn by
George Wolfe Plank, an
occasion of unsubdued
elegance. On the facing
page, Reginald Marsh's
delineation of opera-box society at the Met.
With him such Wagner as seldom before,
Flagstad, Traubel, and Melchior,
Lawrence, Kipnis, Hofmann, List,
And Schorr, a Sachs few could resist.

For Mozart, Schipa came in from Chicago,
For Verdi, Tibbett's Falstaff, Iago.
Rethberg expired on Desdemona's pillow
After her heartbreaking "Willow, willow."

To Boccanegra came Caniglia
As the Doge's gentle figlia.

Vivacious Grace Moore, Tennessee's
Gift to La Bohème and Louise;
Stevens's "manly" Rosenkavalier
Delighted both the eye and ear,
John Brownlee's Count and Faninal,
Janssen's Wolfram and Kurwenal,
Schorr's Orest, the sullen stepson,
Charles Kullman, and Helen Jepson...

In Faust, Albanese at the Kermesse,
In Lakmé, Pons' bell tones and epidermis.
Milanov as Donna Anna,
Sayão's charming maid, Susanna,
The vocal sheen and thrilling glow
Of Bjoerling's Faust and Romeo.
The list goes on and on and on,
Through Pinza's Tsar and dashing Don,
Baccaloni, worth his weight in gold
(buffo artist in a classic mold),
Maestros Walter, Beecham, Leinsdorf, Szell
Took turns with Fritzes (Busch, Reiner, Stiedry) well.
The Ring was renewed, Peter Grimes was greeted,
And before the throne on which Herod was seated,
As Welitsch-Salamé's veils were shed
Not only the Baptist lost his head...

Then Rudolf Bing came to the house
With Don Carlo and Fledermaus,
Reviving Forza, with Tucker's Inca
Paired with the lustrous Leonor of Zinka.
Otello floured with Del Monaco's Moor,
Hans Hotter's Dutchman grimly came ashore.
Flagstad returned, and, welcomed at last,
Marian Anderson appeared in Un Ballo's cast;
Vanessa came, The Rake progressed
(some were elated, some depressed),
And with Wozzeck, a force cyclonic,
The Met at last went dodecaphonic.

In Philip's palace, Siepi brooded,
Callas came, conquered, and feud ed.
Meanwhile, her rival, the great Renata,
Shone in Butterfly and La Traviata.
Bergonzi charmed in "Nei cieli bigi;"
Steber ruled Cosi as Fiordiligi
In harmony with Thebom's Dorabella,
And London, as Mandryka, won his Arabella.

Each season added a remembered name
To the operatic Pantheon of fame:
Vinay's Clown and Amara's Nedda,
The Des Grieux of Nicolai Gedda,
Farrell's Alceste and Maddalena,
The buffo magic of Corena,
Della Casa's wronged Elvira,
Corelli in "Di quella pira;"
Merrill's Germont, Warren's Jester,
Kónya's dashing song contest
The regal figure and sumptuous tone
Of Nilsson on her Chinese throne,
Peters Despina, Freni's Adina,
Crespin (Régine) and Resnik (Regina),
The charming sound and true noblesse
Of Victoria de los Angeles,
Giorgio Tozzi, Jerome Hines,
Dividing between them the basso lines.
Colzani, MacNeil, Amonasros fierce,
Tenors McCracken, Vickers, Peerce,
And ovations nearly unprecedented
For Sutherland's Lucia demented.
Moffo... Kirsten... Tucci... Price...;
The foregoing list must now suffice,
For this is but a half-told story;
A house will fade, but not the glory.
And so, as opera's faithful legion
(No longer bound for the garment region)
Welcomes a newborn, resplendent Met,
Let hope for the future replace regret
And, in the deathless phrase of Tonio,
"Andiam!... On with the show!"

George Jellinek
INTRODUCING THE NEW METROPOLITAN OPERA HOUSE

AFTER FIFTY YEARS OF TRYING, THE METROPOLITAN HAS A HOME WORTHY OF AMERICA'S FOREMOST OPERA COMPANY

By WILLIAM SEWARD

"T"OUGH the auditorium pleases me a great deal, the building as a whole certainly leaves much to be desired," said Giulio Gatti-Casazza when he got his first look at New York's Metropolitan Opera House in 1908. Gatti-Casazza, former director of Milan's La Scala, had just been brought to the country (along with Arturo Toscanini) by banker and art patron Otto Kahn to assume charge of the Metropolitan, and despite the shortcomings of the house, remained as general manager until 1935. Kahn, who was then president of the Met's board of directors and well knew the many things that were wrong with the building, advised Gatti-Casazza to have patience —there would be a new Metropolitan in two or three years.

The new manager kept his patience, and despite the unfavorable conditions, guided the company through one of its most brilliant and successful periods. He produced a wide variety of operas, with outstanding casts under celebrated conductors, faced up boldly to the fact that money would be lost on the less-popular operatic novelties —and still realized a surplus of $1,100,000.

But Gatti-Casazza never saw the promised "new house." Not that Otto Kahn didn't try: in 1924 he issued to the press a statement that a new building was an "absolute necessity," and bought for the purpose (for $3,000,000) a property on West 57th Street that is now occupied by the Park Vendome Apartments. Box holders at the time objected that the neighborhood was "untidy," and when Kahn countered the objections with the offer of another plot on Central Park West and 62nd Street (ironically, just a stone's throw from the new Metropolitan Opera..."
House in Lincoln Center), he was opposed by Mrs. Cornelius Vanderbilt and Robert Cravath. Said Cravath, who was to succeed Kahn as president and chairman of the Metropolitan board, "I will not feel very disappointed if we have to stay on at the old house."

The September 16, 1966 grand opening of the new Metropolitan Opera House would have meant a lot to Gatti-Casazza and Kahn, but it undoubtedly means a great deal more to Wallace K. Harrison, who is not only architect of the new Met, but was closely involved with a 1929 plan to build an opera house as part of the complex of buildings now known as Rockefeller Center. That opera house, according to newspaper accounts of the day, was to occupy a site between 49th and 50th Streets, backing on Sixth Avenue and facing a square that was to open onto Fifth Avenue and St. Patrick's Cathedral. But, like the two Kahn efforts, it too was effectively scuttled by the Metropolitan's board of directors.

Is this new opera house really necessary? A lot of people think so, and apparently have thought so for a long time. Rudolf Bing has been responsible for a number of welcome innovations since he became the Met's general manager in 1949. Such works as Don Carlo, Ernani, Turandot, and Arabella deserve to be heard, and opera lovers are in their debt for making them available in live performances. But, at the same time, critics have complained of the lack of strong artistic and musical direction in the standard-repertoire "warhorses"—Madama Butterfly, La Bohème, La Traviata, and the recent disastrous Paris productions. The Met company of The Barber of Seville and The Marriage of Figaro. This administration has excused the poor quality of many of these performances on the ground of poor rehearsal facilities at the old 39th Street house. Will the new house, with facilities as complete as several years of planning can make them, be the answer to the accumulated needs of so many years and signal the beginning of another Golden Age of the Metropolitan Opera? This question was in my mind as, on a recent visit to the new Metropolitan, I crossed the plaza between Philharmonic Hall and the New York State Theater and approached the five great 96-foot arches that form the impressive façade.

As first importance, of course, is the new auditorium itself, which seats thirty-eight hundred people (one hundred and seventy-five more than the old house). There is a surprising air of intimacy about the red and gold interior that belies its considerable size: 72 feet from the floor of the orchestra level to the ceiling of the auditorium, the height of a seven-story building. From the gold-leaved ceiling, done in a petal motif, hang twenty-one sparkling chandeliers, gift of the Austrian government. The fixtures were created by the Viennese firm of J. & L. Lobmeyr, who also produced the chandeliers for the rebuilt Vienna Opera House. Hans Rath, the firm's director, worked with Met architect Harrison for over three years on the design, which has a snowflake beauty. The large central piece has a diameter of nearly 18 feet; surrounding it are irregular rows of smaller ones that will be raised and lowered with the curtail. And around the circumference of the ceiling hang twelve more units that will be raised and lowered with the curtain to avoid obstructing performances. The value of the gift has been estimated at $160,000.

The seating of the theater is tiered as it was in the old house: Parterre, Grand Tier, Dress Circle, Balcony, and Family Circle. There are four hundred more orchestra seats in the new house, but fewer seats on the top three levels. There are also boxes on every level, and although the height and front-to-rear dimensions are approximately the same as in the old house (as is the proscenium open-
ing), the rear of the auditorium is 22 feet wider. This permits relocating the less expensive seats in more central positions on all of the levels. Also in the Family Circle will be twenty-four score desks for music students.

It is no secret that Manager Bing has long been unhappy with the standing-room situation at the old house: standees have often made nuisances of themselves, interrupting performances at will—or at the will of some singer whose friendship they enjoy. In the new house they will no longer encircle the auditorium nor be able to demonstrate their boisterous enthusiasms at the very edge of the orches-

Top left: The view of Lincoln Center Plaza from the Grand Foyer of the new Metropolitan Opera House. Philharmonic Hall is at the left, and at the right stands the New York State Theater. Above: The foyer and twin branches of the Grand Staircase as viewed from the orchestra level. Right center: A view of the top of the staircase taken from the center of the outer lobby.

Below: the crema marble staircase as seen from an upper terrace.
tra pit. There will be room for two hundred standees at each performance (twenty-four less than in the old house): sixty in the Dress Circle, thirty in the Grand Tier, and one hundred and ten in the orchestra—at a distance of 90-odd feet their antics should lose a good bit of their former ardor.

But the greatest advantages of the new house, by far, are the ones that will not be seen by the public. The stage is 146 feet deep (compared to 72 before), and there are side working areas totaling 234 feet in width (there were none in the old house). These two side areas can be moved out over the stage proper. Together with a fourth, rear stage and the main stage’s 58-foot diameter turntable, these accommodations, besides lending themselves to the most elaborate productions, make it possible to have the sets for a three-act opera completely ready before a note of music is played.

The large orchestra pit is equipped with both front and rear elevators to provide access for the musicians, and the available space of 2,385 square feet insures that they will have sufficient room to move without having to worry about tipping over each other’s music stands. The open
area of the pit, 20 by 70 feet, has a normal capacity of one hundred and ten musicians. The always difficult problem of relaying the conductor’s beat to an off-stage singer or chorus has been ingeniously solved by using a closed-circuit television hook-up that will be a blessing to artists and conductors alike.

An incredible labyrinth of corridors, halls, and passageways is threaded through the building. The administration, publicity, and similar offices are located on the north and south sides of the auditorium. Of the twenty-odd rehearsal rooms, there are three that are more or less the same size as the stage itself, thus simplifying the problems of transferring dramatic action worked out in rehearsal to the playing stage. In addition, there are nine rooms for private coaching and five for ensembles. The ballet corps has two large studios, and there is a major rehearsal room for the chorus. The only disadvantage to all this is that most of these halls are below ground level, and spending weeks and perhaps months in them without natural air and light could become a dreary affair.

As generations of Met performers are doubtless willing to testify, one of the most depressing features of the old Metropolitan house was its dressing rooms. The dimly lit corridors leading to them resembled a tenement hallway more than a triumphal passage for a celebrated prima donna. In the old days, Geraldine Farrar, then Queen of the Hive, had her own private room and the only key to it, but she was the only artist ever so honored. Others, like Lily Pons, found the shabby quarters depressing and sent their maids in, armed with chintz slip covers, to turn the room into more comfortable surroundings by the time they arrived. Less resourceful artists could only grin and bear it. In the new house, however, there are spacious and cheerful corridors leading directly from the stage to roomsy and tastefully appointed quarters. In addition to rooms for the principal artists, there are others for the ballet and ladies of the chorus, for men and supernumeraries. The musicians, conductors, electricians, and property men also have dressing rooms that are far more than adequate.

The production facilities of the backstage complex have been designed to facilitate every technical and mechanical need of opera performance, from steam and rain curtains to raked stages, cyclorama, and almost monumental stage machinery. Storage facilities will be adequate for a whole season’s scenery (at the old 39th Street house there were practically none). Also backstage are the various shops and studios where the sets and costumes are created. On the day of my visit, the carpentry shop, buzzing with electrical saws and other power tools, was already busy building the sets Cecil Beaton designed for this season’s production of La Traviata. The atmosphere was that of a Grand Rapids furniture factory, but I doubt if the craftsmen in Michigan have a wall of windows to brighten their surroundings. Here also there were tailoring and millinery shops, and studios of enormous breadth in which scene painters were creating on canvas the ducal palaces and Venetian nights of La Gioconda. From what I saw, it was obvious that these studios will at last give Metropolitan audiences the kind of lavish productions that other houses, such as La Scala, have had for years.

The whole theater (equivalent to a fourteen-story office building) is centrally air-conditioned and will provide a parking space for seven hundred and twenty-one automobiles, plus a sheltered inside entrance for taxis and limousines. Singers coming to the stage door are protected from the dangerous drafts and the hazards of New York’s often inclement winter weather. Underground passages connect all of the Lincoln Center buildings with the nearby subway. Also housed within the Metropolitan building will be three restaurants, two of which will be open to the public through the day. The Opera Cafe faces the North Plaza of Lincoln Center and seats approximately eighty people. The Top of the Met, accommodating three hundred and twenty-five, will be on the uppermost level of the building with views of the city to the south, east, and north. The third restaurant, the Grand Tier, accommodates one hundred eighty-two and is open to ticket holders before and after performances and during intermissions.

There has already been one performance in the new house in advance of the official opening: a student presentation of Puccini’s La Fanciulla del West last April 11. The question uppermost in everyone’s mind was naturally the acoustic quality of the auditorium. The little-known but accomplished Italian tenor Gaetano Bardini, who was the Dick Johnson in the cast, pronounced himself well pleased with the surroundings. The opera administration, plus a few invited critics, were also happy with the results, and thus the most serious question of all—How will the house sound?—was answered, at least for the moment, in the affirmative.

From its Grand Foyer staircases of crema Italian marble and gold-ceilinged terraces (decorated with huge murals by Marc Chagall and bronze statues by Aristide Maillol) to the distant rigging loft 110 feet above the stage, the Met has the facilities to present opera that it has never had before. It is a home worthy of the foremost opera company in the United States. It has been an expensive undertaking, and by the time everything is finished the total cost will hover close to $50 million. And while Rudolf Bing is certainly to be congratulated for his tireless efforts in seeing the project through to completion, we wait now for a reassertion of that vision he first brought to the New York opera scene sixteen years ago. We need it; the new Met deserves it. This magnificent structure cannot be permitted to become merely another expensive housing project for the arts.

William Seaward is director of Operatic Archives, New York City, and wrote the January-issue interview with Montserrat Caballé.
Well, you are finally ready. Having saved your pennies, done your audio homework, and researched the market to a fare-thee-well, you are about to buy the hi-fi system that is the best compromise between the conflicting demands of your heart’s desire and your budget’s limitations. The turntable is a rumble-free paragon, the amplifier has ample power to drive the speakers properly, the speakers themselves are sterling reproducers, and the FM tuner will do a fine job of picking up all the stereo stations in your area. You have every reason to expect that your purchases will be paid-up insurance on long-time musical gratification.

There is, however, one part of the total system your insurance policy doesn’t cover. Perhaps you have never even thought of it as part of the system, but have you neglected to consider the environment the music is going to be reproduced in? Trivial? Possibly, if your listening room has no obvious acoustic faults. But a great number of rooms do, and it is well to be aware of possible acoustical problems (and what can be done about them) before you start blaming your equipment.

- **Problem 1:** A common and obvious fault in some rooms, even to the untutored ear, is excessive “liveness”—or, in the acoustician’s language, excessive reverberation. The sound is shrill, hissy, or echoey, generally lacking in warmth, and stereo definition is almost completely lost. Try this simple test: clap your hands once sharply when the room is completely quiet. If the sound seems to “ring” or buzz, or if you hear a slight echo, the room is much too “live.” Repeat this in various parts of the room, especially in corners and where two hard, blank walls face each other fairly closely.

- **Problem 2:** The converse of Problem 1, too much acoustical absorption (too little reverberation), seldom occurs with modern rooms and furnishings. But if your listening room is filled with thick rugs and drapes and heavily upholstered armchairs and sofas, the propagation and dispersion of high-frequency sound will be severely restricted. Your system may have difficulty delivering enough high treble to counteract this, and the spread of sound between the two speakers may be inadequate. (Many hole-in-the-middle stereo problems result from inadequate high-frequency dispersion in the room.) Although most people who listen to reproduced music professionally feel that a room slightly on the “dead” side is best for high-fidelity sound reproduction, it is possible to overdo.

- **Problem 3:** When the listener is seated in certain areas, he may hear a persistent bass “thrumming” that seems to fill the room and yet doesn’t come directly from the speakers; in other areas of the room there may be no low bass at all. This is caused by a poor distribution of standing waves. When a room’s dimensions are equal to half the length of a sound wave of a particular frequency, the reflections from the walls tend to establish a fixed pattern of pressure peaks and nulls at that frequency.
within the room. This is a standing wave, and there is a standing wave or resonance that can be activated for all the dimensions of the room and for every combination of them. Since standing waves are developed in every room, the important question is whether they are degrading or enhancing the sound of the audio system.

- **Problem 4:** Assuming (as we will do throughout this discussion) that your amplifier and speakers are not causing any of the faults you hear, one must look to certain properties of the listening room itself to explain the phenomenon of too little bass. This can be just as disturbing to pleasurable listening as too much bass or unequally distributed bass, as discussed above.

- **Problem 5:** The four defects mentioned above are private concerns. The fifth, transmission of sound beyond the listening room, may provide occasion for conversations with your neighbors—acrimonious or otherwise. Briefly, any sound produced in your listening room will be partly absorbed by walls, floors, and ceiling (and the coverings thereon), partly reflected, and partly passed on to neighboring rooms or apartments.

It is hardly necessary to devise a test for this. If an irascible neighbor is counterpointing your Bach by banging a broomstick on your walls, ceiling, or floor, your sound is getting through. If your ears incline you to mutter "Gesundheit!" every time your neighbor sneezes, you have a real problem, but one that you share with thousands of city dwellers who live in recently constructed buildings that have apparently been built with cardboard walls on balsa-wood frames.

Now that we have stated the various problems, what can we do about them? For high-frequency problems, quite a bit, and it is relatively easy. For low-frequency problems, less, and it’s harder. For sound transmission through walls, very little—and that little is difficult.

If your listening room is too live (has too much high-frequency reverberation), it is possible that all you need do is reduce the high-frequency output of your system. This can be done either by turning down the amplifier’s treble controls, or, better yet, by turning down the tweeter level (and possibly even the mid-range) control on your speakers to reduce their high-frequency output.

If your problem is a little more extreme—if, for example, you hear speech sibilants bouncing back at you from a wall—you should make some changes in the acoustical character of the room. They can be as modest as rearranging the furniture, or as drastic as covering the walls and ceiling with absorptive material.

Modern furniture, with its lean upholstery and substantial amounts of wood and metal, does little to cut down the liveness of rooms. Rugs help a great deal. Even a cheap fiber rug will make a noticeable difference if it covers at least two-thirds of the floor. Best is a thick, wool-pile rug over an Ozite (or other fiber) carpet underlay.

A wall-to-wall carpet may solve your acoustic problem completely, but it is rather irrevocable once done, and some experts feel that a number of smaller thick rugs scattered about the floor are a more flexible solution.

While heavy rugs do indeed absorb sound, especially at high frequencies, they may not absorb it in the right areas of the room. If f’s and s’s still bounce back at you after the carpet is down, you need some absorption on one of the offending walls, in addition to what you’ve put on the floor. For high and mid-range frequencies, this can be a commercially manufactured acoustic tile, preferably a tile with absorption properties that are spread evenly over the middle and high frequencies. You can usually get instructions and suggestions for using the tile from a local lumber dealer or from the manufacturer. While it’s possible to cement the tiles directly to a bare wall if you want primarily upper-mid- and high-frequency absorption, a better method is to nail wood strips to the wall and tack or staple the tile to that. This extends absorption to the mid-frequencies, which is usually desirable. Perforated tile can be painted without seriously affecting its acoustic properties as long as the holes don’t become blocked.

Although acoustic-tile manufacturers have tried hard to make their products look less dull and mechanical, you may want to try something a bit more decorative. If you have a window area covered with floor-to-ceiling drapes, there’s
nothing to prevent you from extending the drapery over to an adjacent wall that is causing high-frequency bounce.

If a rug absorbs sound when it is on the floor, it will do so on the wall, too. While tapestries may not be popular just now, don't let anyone tell you that you can't hang an oriental rug on your wall. There are some rugs, indeed, that it would be criminal to put on the floor to be walked on. Also, there are those decorative items vaguely but appropriately called "wall hangings," usually made of burlap or a coarse wool fabric and embroidered with a design ranging from Guatemalan abstract to pop-art pictorial. While these have little acoustic absorption capacity by themselves, there is no reason why they can't be hung over a panel of acoustic tile or over a frame of light wood filled with cotton or fiber glass, then hung as you would hang a picture. The effect such a device has on your sound depends on its area, but a 4 x 6 foot unit strategically located can easily kill an annoying echo. Generally, though, such acoustic treatment even in a small room should cover about 50 square feet to have a noticeable effect.

The important thing to remember is that any operation of this sort will almost certainly require experimentation, which means putting up and taking down, cutting and trying. You will therefore be wise not to commit yourself to anything expensive or irrevocable until you are 90 per cent sure that it will do what you want it to. Also, it is usually easier to add more acoustic absorption than it is to remove too much. Don't turn your room into a padded cell on the very first try.

A good and inexpensive way to try various amounts of acoustic treatment is to buy several yards of glass-fiber thermal insulation (available at any building-supply outlet). Remove the facing (if present) to expose the glass-wool, then tack or staple the insulation to walls or floor, or have friends hold it in place while you gauge the results. (Wear rubber gloves when handling glass fiber.) It should never be necessary to cover more than one of any pair of opposing surfaces—in other words, one of two parallel walls and either the floor or the ceiling. Even that much treatment will usually result in a rather dead-sounding room.

Another useful and cheap material for experiments, though not as effective as glass fiber, is Celotex or a similar cellulose pulp-fiber board. It is available in 4 x 8 foot sheets, 1/2 inch thick, for about $5 to $4. Where looks are not important, bare or painted Celotex is a useful acoustic wall, but it has very little structural strength and must be adequately supported on lath or framing. It absorbs sound moderately but smoothly from the high frequencies down through the lower mid-range. Cementing it directly to a flat wall cuts down its absorptive qualities at the lower frequencies in its range.

One approach is to put up sheets of Celotex or other pulp-fiber board covered with decorator burlap (available in a variety of colors) supported by 1 x 1 inch furring strips nailed to the wall studs. This works well and goes well with modern decor. (It has the additional advantage of furnishing dozens of square feet of bulletin board, suitable for putting up Playmates, Swiss calendars, or circuit diagrams, according to your taste.)

Another possibility is a hanging or false ceiling, made of Celotex or perforated composition board ("pegboard") backed with a 1- or 2-inch thick layer of glass fiber. (To absorb the higher frequencies, the board with perforations on 1/2-inch centers will work better than that with perforations on 1-inch centers.) The panels can be suspended just below the ceiling on wood strips nailed through the ceiling into the joists, or hung from large screw-eyes also run through the ceiling into the joists. Leaving space between the false ceiling and the room ceiling, as well as gaps of a few inches between the walls and the edges of the false ceiling, increases the effectiveness of the treatment down to very low frequencies (see Figs. 1 and 2).

Ordinary acoustic tile applied directly to the wall has little effect below 1,000 Hz. Heavy drapery, hung in loose folds and spaced several inches from the wall, extends absorption evenly down into the upper bass range. It was used extensively in early broadcast and recording studios of the 1920's, which were not designed with acoustics in mind, but it isn't likely to be acceptable these days anywhere but in a funeral parlor.

Low-frequency room resonance can usually be reduced by opening windows or doors into the listening room. An open door between two connecting rooms can profoundly alter the resonances of the combined spaces. A window opening into free space approximates an infinitely absorbent area.

Another aid in reducing room-boom is to put up a room divider of acoustically absorbent materials. For example, you might put up a floor-to-ceiling structure of open shelves extending from one wall out about 6 feet into the room (see Fig. 3). One side of this divider could be backed with burlap and Celotex or, better, perforated board and glass fiber. It should not be exactly half way between the two end walls. This has the effect of dividing the single resonant chamber of the room into two unequal

Fig. 3. Combination room-divider, bookcase, and resonance suppressor made of pine shelving with burlap-covered Celotex back.
parts with higher and unequal resonant frequencies. In addition, the absorbent material soaks up some of the sound energy that would otherwise bounce from wall to wall. In a small room this may well be impractical, but it is worth considering for larger rooms with boomy sound. And is there a householder anywhere who can’t find a use for several feet of shelf space?

If erecting a baffle is impractical and opening a door or window to the outside or to a connecting room is no help, the only remaining solution is to try a different room for your listening. The ideal room—probably nonexistent unless specially built—is one with no single dimension less than 10 feet, no dimension a multiple of any other, and no two surfaces parallel. The worst is a small room in the shape of a perfect cube. Rooms with sizable juttings-out (such as a chimney breast, fireplace structure, or built-in bookshelves) are usually better than rooms with perfectly regular walls and better than rooms with large deep alcoves or closets without doors. But there are often surprises. A room with a large protrusion in one wall may give an intolerable echo, while one with a large open closet stuffed full of coats and blankets may be excellent. You can’t tell till you try it.

James Moir, in his book *High Quality Sound Reproduction* (The Macmillan Company, 1958), gives some room-dimension ratios proposed by Volkman in the *Journal of the Acoustical Society of America* back in 1942. For a small room, he suggests a height, width, length ratio of 1 to 1.25 to 1.6; for an average room, 1 to 1.6 to 2.5; and for a large room, 1 to 2.5 to 3.2. For rooms with conventional 8-foot ceilings, these work out to 8' x 10' x 25'6". A dimension of 17 1/2 feet should be avoided, since it is just a half wavelength long at the power-line frequency of 60 cycles per second, and will emphasize any hum in your music system.

A small room—say, 8 x 10 x 12 feet—is unable to do full justice to the bass frequencies below about 100 Hz. This is not to say that a speaker system cannot deliver low frequencies into a small room, but simply that the room will not allow the speaker’s full bass potential to be developed. It is not inconceivable that a speaker that sounds somewhat bass-heavy in a large room will achieve a better balance in a smaller one. However, because of their short lengths, standing waves at frequencies of 100 Hz and above may still be troublesome.

If speakers are installed in the low-pressure areas (nodes) of a room’s standing waves, the standing-wave effect will be minimized. You can locate the nodes by ear simply by playing a passage on a disc that you know causes trouble and listening carefully along the wall where your speakers are presently installed. You should be able to locate one or more areas, about halfway up the wall and one-third to one-quarter in from the corners, where the bass resonance is substantially less.

Note that small loudspeakers installed on or close to the floor will transmit less treble to your ears both because of the treble being soaked up by rugs (if present) and the bass reinforcement achieved by floor installation. Corner-mounting of speakers will also reinforce bass response. Mid-wall mounting will produce the least bass, and if your sound problem is either low-bass standing waves or simply too much bass, then a mid-wall shelf-mounting for your speakers may be the answer. There is no reason why a compact speaker could not also be placed atop a buffet or other piece of furniture to tame bass response.

How about a large room that can’t seem to propagate adequate bass from a pair of speakers that have bass to spare in a friend’s house? Look to your speaker placement (the closer to the wall and the nearer to the room corners, the more bass) and to the wall construction. Thin wall paneling affixed to furring strips acts as an effective low-bass absorber because the flexing siphons off the pressure build-up in much the same way that flexure of speaker-cabinet walls will inhibit bass performance of a speaker system. A possible, if slightly cumbersome, solution is to brace the walls with 2 x 4 studs spaced perhaps a foot or so apart or to cement the paneling directly to the wall surface. A much easier solution, although it may offend the soul of an audio purist, is simply to turn up the bass control of your amplifier a couple of notches.

To put it bluntly, there is little you can do about the last problem—the transmission of low-frequency sounds through walls, floor, and ceiling—unless you are willing to go in for comparatively major reconstruction. High-frequency transmission is usually taken care of by the acoustic treatments discussed above. The trick for low-frequency sound transmission is mechanical isolation. It may help, therefore, to place your speakers on Ozite, foam rubber, or anything that will reduce the transmission of sound to walls or floor in a direct physical way. Some broadcast studios are built with an extra wall inside the room, mechanically isolated or decoupled from the rest of the structure. Acoustical doors, such as those made by U. S. Plywood, may help, particularly if sound is leaking out into a common hallway.

Most room-acoustics problems are far from hopeless if you are willing to devote some time, work, imagination—and money—to solving them. It is rare that a solution cannot be found that will help to some extent. The ideal solution, of course, is to build good acoustics. And should you someday be in a position to design or buy a new house—or advise someone else—every trick you have tried, used, or rejected can be considered part of a useful rider on your audio insurance policy.

Peter Sutheim’s interest in audio and electronics has been expressed in some two dozen full-length articles in various technical publications. This is his first for HiFi/Stereo Review.
While 1966 marks the opening of the new house for the Metropolitan Opera, it has also been the occasion for a jubilee celebration in one of the world’s oldest opera houses, Sweden’s Drottningholm Court Theater near Stockholm. The two-hundredth anniversary of this charming little Baroque theater was observed during an opera season that extended from May until the middle of September. In keeping with the period setting, the repertoire was limited to works in the Baroque, rococo, and classic styles—operas by Monteverdi, Cimarosa, Handel, Haydn, Scarlatti, Gluck, Paisiello, Pergolesi, and Mozart.

The anniversary itself was commemorated on June 2 with a gala performance of Haydn’s *La Cantatina* (1766) and a pastoral ballet, *Atis and Camilla*, with choreography by Mary Skeaping. Original sets from the early 1700’s were used for the ballet, an excellent work for demonstrating the theater’s ingenious stage machinery, which still functions although it was installed two centuries ago.

The theater was built by Queen Lovisa Ulrika, a sister of Frederick the Great of Prussia. Sharing Frederick’s admiration for French culture and his love of art, literature, and music, she maintained a troupe of French actors and a company of Italian singers to amuse her court at the royal palace of Drottningholm. She had the present theater built on the palace grounds to replace an earlier structure destroyed by fire. Designed by the architect Carl Fredrik Adelcrantz, it was completed in 1766.

Gustav III, Lovisa Ulrika’s son, inherited her love for music and theater. He was the founder of the Royal Opera and the Royal Dramatic Theater in Stockholm and was an accomplished actor and playwright himself. In 1777, several years after he became king, he acquired the Drottningholm palace and made its theater a glamorous center of the performing arts, which flourished in Sweden throughout his reign. This brilliant period came to an end in 1792 when the king was assassinated at a masked ball at the opera house in Stockholm. (Verdi’s *Un Ballo in Maschera* is based on that incident.) Under Gustav’s successor, performances at Drottningholm dwindled, and by 1800 they had ceased altogether. The court theater was then used as a storehouse—the auditorium for old furniture, the foyer for grain. Since the building was left more or less undisturbed throughout the nineteenth century, the original decor was preserved.

In 1921 it was discovered that the theater still contained its magnificent original sets (about thirty have survived) and props and that its intricate stage machinery was intact and in working order. Restoration involved nothing more than new ropes for the flies and windlass, cleaning, and the installation of electric lights in the fixtures that had once held candles. The interior decor has not seen a paintbrush since 1791. The Sleeping Beauty period came to an end in 1922, when the theater was reopened, and now every summer the atmosphere of the reign of Gustav III is recreated with performances of operas that might have been staged there then. Photographs of the interior appear on the following two pages.
The auditorium of the Drottningholm theater seats three hundred and fifty people on comfortable upholstered benches with far more knee room than in modern opera houses. The large chairs were (and still are) used by the Swedish king and queen. When members of the royal family wished to attend performances incognito, they sat in two boxes (left and right) enclosed by lattice work.

Above: The stage, one of the largest in Sweden, extends for half the length of the building. An interesting architectural feature is the harmonious blending of the stage and auditorium into a pleasing visual unit. When possible, sets were designed to repeat the decorative motifs of the auditorium. Right: The Grand Foyer during an intermission. This room, originally used for receptions and banquets, was added to the theater by King Gustav III in 1791. The statues, which the king had brought from Italy, are Roman copies of Greek originals.
Above: A performance of The Birthday Party in the Fisherman's Hut with music by Sweden's eighteenth-century composer Carl Mikael Bellman. Members of the orchestra wear period costumes and wigs. Left: The original stage machinery includes a large windlass that can change the entire scene in only ten seconds.

Above: In one of the dressing rooms of the Drottningholm Court Theater, Swedish singers Solveig Hemström-Westin and Carl-Axel Hallgren prepare for a performance of Handel's Orlando Furioso. Here, as elsewhere in the theater, the original hand-painted wallpaper remains intact. Left: The soprano Elisabeth Siderström appears with Kolbjörn Helleth in Gluck's Alcestis. Miss Siderström, a favorite guest star at Drottningholm, was referred to as the "queen" of the season just ended.
The joys of living in Curacao, a tropical island in the Caribbean’s Netherlands Antilles, are somewhat mitigated for Anton van den Berg: live music is a rarity there, FM is non-existent, and he must therefore rely almost exclusively on his large record and tape collection for musical enjoyment. Like many another music lover in out-of-the-way places, Mr. van den Berg is understandably concerned that his hi-fi components not only be of top caliber to start with, but that they stay that way. He has therefore assembled in his home a small, but complete hi-fi service laboratory which he uses to keep his own equipment, as well as that of his friends, in condition. His home has become a modest Mecca for his many music-loving friends.

Whenever possible, Mr. van den Berg builds his components (and test equipment) from kits. A fifteen-year veteran in hi-fi, he comes by his technical know-how quite naturally as a technical employee with the Shell Curacao Company.

The false-wall equipment cabinet shown in the photo was built by Mr. van den Berg of Japanese mahogany, and is mounted on casters for easy access to the components from the back. The three topmost panel-mounted components are, from left to right, a Dynaco PAS-3X preamplifier driving a pair of Dynaco Mk III power amplifiers (concealed in the bottom section), an Eico AM tuner, and a Jensen Space Perspective headphone control box that is used in conjunction with a pair of Superex STM headphones. The Garrard 301 transcription turntable (recessed in an illuminated compartment) has a pair of Empire 980 tone arms that accept any of Mr. van den Berg’s three Shure cartridges (V15, M55E, and M44-7). A Dust Bug completes the record-playing equipment. A pair of Roberts tape recorders (one of which is simply a deck, used for playing tapes to be duplicated) are valuable adjuncts, and the speakers are a pair of Electro-Voice Georgians placed in opposite corners of the spacious living room.

Among the accessories are a Fisher Space Expander, stereo balance meter, and, of course, all the smaller appurtenances necessary for the proper care of records, tapes, and the machines on which they are played.
BENJAMIN BRITTEN'S EXTRAORDINARY CURLEW RIVER
A medieval Japanese play beautifully transformed into a moving contemporary parable

BENJAMIN BRITTEN'S Curlew River, which he calls "A Parable for Church Performance," is a rare, beautiful, and moving work, and it is my uncommon pleasure to report that it has been brought to records with something very close to perfection by London. "Parable for church performance" or not, it is a recording event not to be missed by anyone seriously interested in the contemporary musical theater.

According to the information supplied by London's annotative material, the origins of Curlew River date back to Britten's visit to Japan in 1956, where he was first exposed to a medieval Japanese no play about the Sumida river. Its story is stylized simplicity itself. A ferryman is waiting in his boat as a traveler appears to warn him of a madwoman who will soon be coming to the river seeking passage. The madwoman comes, searching for a lost child. The ferryman, at first reluctant to transport so deranged a creature, finally takes her aboard. During the crossing, the ferryman tells the story of a little boy who traveled this route a year ago to the very day, exhausted by his escape from captivity by robbers. Reaching the other side, the child died from exhaustion. The madwoman begins to cry, recognizing the dead boy as her lost son. The ferryman, out of compassion, takes her to the boy's grave.

Britten's approach to rendering this simple tale in an English-language musical setting is through an evocation of English medieval religious drama: "an all-male cast . . . , a simple, austere setting, a very limited instrumental accompaniment, a moral story . . . ." By moving the locale from Japan to England's Curlew River and a church in the Fens, Britten and his librettist collaborator, William Plomer, had found their method.

The score itself is extraordinary. While there are certain oriental echoes in the scoring, in the very austerity of musical and dramatic means, the translation of both the tale itself and the musical discourse into Western expression has been achieved miraculously. Or perhaps I err in suggesting that it is a "translation" on any level, musical, literary, or dramatic. For what Britten has in effect achieved is an almost romantic artistic reaction to his own evidently overpowering experience of the original Japanese play.

The music of Curlew River—particularly the vocal writing—is a wonder. The composer's endless ingenuity in characterizing the Madwoman—sung with uncanny skill and power by Peter Pears—is a lesson in vocal style all by itself. The score is insistently lyrical and unmistakably contemporary, even though the highly personal mixture of quasi-medieval chant, incantation, and traditional lyrical inflection all merge to create a strangely timeless atmosphere.

In Curlew River, as ever, Britten is the absolute master of his instrumental forces. To be sure, it has always been his special genius to get such an extraordinary variety of effects out of small instrumental groups that one is scarcely aware of the reduced or
chestral forces. In this work, however, he is, quite to the contrary, striving for a lean, austere orchestral texture, but one is still astonished by the infinite variety of colors and effects he is able to produce with a mere seven musicians.

Prominent living composers are conducting and supervising their works on records all over these days, but I sometimes get the impression that none of them is achieving more definitive results or, for that matter, more brilliant ones, than Britten. Although the "musical direction" is credited to Britten and Viola Tunnard, it is not made clear whether there was an actual conductor overseeing the entire performance. It is hard, though, to imagine the rendition’s being more effective. Pears, as I have suggested previously, is startlingly effective as the Madwoman, and each singer in the five -character piece seems to understand the stylized nature of the work. The recorded sound, both mono and stereo, and the stereo treatment itself are London’s very best.

Curlew River, special and off -the -beaten -path though it may be, is a recording event of uncommon importance. William Flanagan

FISCHER-DIESKAU AND MOORE: IRRESISTIBLE SCHUBERT

Angel’s new “The Trout and Other Songs” are the baritone’s first recordings of this repertoire

According to the liner notes, this is the first time Dietrich Fischer-Dieskau has recorded the fourteen songs included here—which is surprising, considering the wealth of Schubert the baritone has already committed to discs. Some of the most popular lyric expressions in the composer’s output are in the group (I don’t think much of the disc’s title “The Trout and Other Songs”), and the totality is so irresistible that the prospective buyer interested in only one Schubert recital should look no further. But I certainly would not encourage such a narrow-minded view.

Of the fourteen songs, two are relatively little known: Waldesnacht and Auf der Riesenkoppe. Both are imposing, nature-inspired evocations, with the latter almost operatic in mood and utterance. The remaining songs offer Schubert in a more intimate, more graceful vein, their sources of inspiration divided between love and nature. In fact, some of them are generally considered the property of feminine interpreters, but the art of Fischer-Dieskau soon dispels such lingering predispositions.

The baritone is in superb form and, without lessening my esteem for other cherished interpretations of such gems as Sei mir gegrüsst, Du bist die Ruh, or Heidenröslein, I would not hesitate to accept his approach as ideal in every case. The poetry in Der Jängling an der Quelle is of a less sentimental kind than may be expected—a restrained, intimate, and irresistible communication. Die Forelle sparkles with the transparent clarity of the brooklet it describes, to say nothing of its musical exactitude.

And so it goes. Fischer-Dieskau’s usual fine interpretative details are in evidence throughout, embellished by the usual delicate mezzo-voce and the usual impeccable enunciation. And given the always exemplary accompaniment of Gerald Moore, the disc adds up to an expectably delightful whole.

George Jellinek

JAZZ - EARLY AND ESSENTIAL DIZZY GILLESPIE

Vintage recordings from the Thirties and Forties are both pleasant and instructive

RCA Victor’s valuable Vintage series has come up with another essential album, this time starring Dizzy Gillespie. The first three tracks, 1937 recordings of Teddy Hill’s band, show Dizzy still heavily under the influence of Roy Eldridge, but playing remarkably well for a twenty-year-old. One track, Yours and Mine, has a period vocal, and King Porter Stomp could have been made by any good big band of the period. Then, on the fourth track, an alternate master (there are four on the set) of Night in Tunisia, we hear Dizzy as he was and is—the absurdly assured technique, the torrential stream of notes, the new, startling style.

The remainder of the set was recorded between 1946 and 1949. There are examples of the scat-singing of the
DIZZY GILLESPIE
A startling and prophetic style

be-bop craze, and Mary Lou Williams' charming and unique fairy tale In the Land of Oo-Blu-Dee. There is lovely work from Don Byas on tenor, and from a yet unformed Milt Jackson. There are also hints of the surging power of the Gillespie big band, as on Jumpin' with Symphony Sid.

But aside from the pleasure (and nostalgia) involved in listening to all of these, and the appropriateness of Budd Johnson's starting his arrangement of St. Louis Blues with the opening phrase of Parker's Mood, I find the most fascinating track to be a 1948 performance of Lover Come Back to Me. Gillespie plays beautiful, brilliant open horn on the song, but the unusual thing is the Latin rhythm behind him. With only minor changes, he was to do almost exactly the same thing nearly twenty years later at the height of the bossa nova craze. It is a lovely, prophetic piece of music.

David Himmelstein and Don Schlitten have annotated the album interestingly and thoroughly, with acknowledgments and references worthy of an encyclopedia. The sound is more than acceptable.

Joe Goldberg

THE CAPTIVATING GUITAR OF GEORGE VAN EPS

Simplicity is the key in a program of warm and sensitively played standards

The guitar, one of the most sensitive and emotional of instruments, is beautifully suited to self-accompanied solo work except for one thing: it is incomplete because the way it is tuned inhibits the playing of some bass lines—E is its bottom note. Another problem is that certain chords in certain registers can't be played in root position—that is, with the bass note of the chord on the bottom—when you may want them that way.

These problems irked guitarist George Van Eps to the point that, in 1939, he had a guitar manufacturer build him a seven-string amplified guitar, the seventh string being an A below the low E string. He's been playing it ever since, and over the years he's become a legend of sorts. I've never met a guitarist who wasn't a Van Eps fan. In their view, he belongs in the same class as Django Reinhardt.

Why Van Eps is so much admired is made clear by a new Capitol album featuring only Van Eps and Frank Flynn, who moves unobtrusively back and forth between vibes, marimba, and drums, sometimes within the course of a single tune. This austerity of instrumentation is effective because Van Eps is his own bass player. A bass player might have added some rhythmic push to the album, but he'd only have been repeating Van Eps' own bass lines.

Van Eps obviously uses a pick on his instrument, but it sounds to me as if he's using a semi-classical technique—that is, holding the pick between thumb and index finger and using the remaining three fingers on the strings in a classical way. Guitarists Chuck Wayne and Gene Bertoncini do this in New York; Van Eps, who lives in California, may well have originated the device. All this may make Van Eps seem like a forbiddingly technical musician for the layman to listen to. He isn't. There's a sweet, gentle, warm simplicity of emotion to his playing, a quality any sensitive listener has to find well-nigh irresistible. Aside from the fact that it's delightful, this album is important for another reason: it's the first one Van Eps has made in ten years. Guitarists will be falling over each other to get it.

The engineer has given us a little too much echo in the recording; it tends to muffle Van Eps' beautiful tone. Despite this, producer Dave Dexter is to be commended for the package as a whole, and particularly for putting Van Eps in the most advantageous possible setting—the
minimum. Flynn and Van Eps were turned loose in a studio last March with a batch of tunes, mostly excellent but some only good, and allowed to improvise. The result is a delicate captivating package that I can't recommend too highly. Even the liner notes (by Rory Guy) are excellent.

GEORGE VAN EPS: My Guitar. George Van Eps (guitar), Frank Flynn (vibes, marimba, percussion). And I Love Her; There Will Never Be Another You; Lollipops and Roses; and nine others. CAPITOL ST 2533 $4.79, T 2533 $3.79.

THE LEADBELLY LEGEND SPLENDIDLY DOCUMENTED

Elektra's new release of Library of Congress recordings traces a compelling musical odyssey

For vitality, breadth, depth of repertoire, and whip-lke emotional impact, there has never been anyone quite like Leadbelly. Huddie Ledbetter (1885-1949) was known to most Americans as a curiosity, if he was known at all, during his lifetime. But in the years since, as interest in American folk music has continued to rise, his influence and the power of his musical achievements have been increasingly recognized. The distillation of Leadbelly as singer, twelve-string guitarist, and raconteur can now be found in “Leadbelly: The Library of Congress Recordings,” a boxed, three-volume Elektra set.

Recorded from 1933 to 1942 by John and Alan Lomax, these performances took place in a variety of settings, including prisons. Some were recorded with primitive equipment, and none of them were made with the best. The sound is accordingly uneven; there are scratches and gouges in the discs from which these tapes were made, and microphone placement was occasionally quixotic. Yet, as a historical document, the collection is invaluable, and great credit is due Lawrence Cohn, who compiled the recordings, wrote the biography of Leadbelly in the accompanying booklet, and is responsible for the transcriptions of the spoken sections and the songs. Credit should also go to Jac Holzman, head of Elektra, who did what he could to refurbish the sound of the original recordings.

A roamer, whose violence made him an expert on Southern prison life, Leadbelly found music in sources as many and diversified as his life experiences. Most of them are represented here: rural square dances and reels, songs from barrelhouse taverns in Texas and Louisiana; prison laments (including the singing messages to two governors that helped shorten his sentences in Texas and Louisiana penitentiaries); spirituals; blues; ballads; and topical songs, some of them as stinging as any now conceived by city protesters (The Bourgeois Blues, Scottsboro Boys).

In spoken reminiscences, Leadbelly describes the nature of country dances, differentiates between Baptist and Methodist ways of singing spirituals, and evokes the treadmill rhythms of prison life. It is his singing, however, that makes this so fiercely compelling a collection. His voice was dark and penetrating, his rhythms hard and yet remarkably flexible. And his musical odyssey, as revealed here, is especially absorbing because, as Lawrence Cohn notes, “it carried from a rural beginning, with all of its usual, attendant influences, to almost complete urbanization in the later years of his life.”

Certainly the legend of Leadbelly will continue to grow, but this set—along with a number of important Folkways recordings by him—will make it possible to remember the explosive actuality of the man and his music.

LEADBELLY: The Library of Congress Recordings. Huddie Ledbetter (vocals, guitar). De Kalb Blues; Governor Pat Neff: Matchbox Blues; Ella Speed; and forty-five others. ELEKTRA EKL 30/2, three discs, boxed, $9.58.
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HANS VON BÜLOW, one of the great figures in 19th-century music, was conducting an evening concert when he was distracted by a woman in the front row who was fluttering her fan as if her life depended on it. The fluttering continued relentlessly into the second half of the concert. At last Von Bülow stopped the orchestra, turned to the woman, and said sternly, "Madam, please cease fanning yourself in three-four time while I am conducting in four-four time!"

Comments on Classics: New Recordings for September from RCA Victor Red Seal

In a first collaboration with pianist Lillian Steuber, Heifetz performs one of his concert repertoire pieces—the intricate Sonata by Howard Ferguson, the first and only time this work has been recorded. Also, a highly lyrical Sonata, never recorded or published before in this country, by Aram Khachaturian's nephew, Karen.*

Legendary Opening Night performances at the Met recreated by 32 immortal artists including Caruso, Melba, Galli-Curci and Flagstad. Along with this deluxe Limited Edition is an authentic keepsake swatch of the Met's famous gold damask curtain and a 52-page illustrated booklet. 3-record album.

Leontyne Price sings nine arias from operas she has never sung on stage—a repertoire which represents a cross section of operatic history. In the majestic voice that earned her the title of "The Stradivarius of singers" (N. Y. Times), Price gives each of these diverse roles great human warmth and dramatic immediacy.*

Included with his debut album is a 10-inch bonus L.P. with a discussion of chamber music by actor-dramatist Peter Ustinov, who has written the notes and commentary, concertmaster Joseph Silverstein and Erich Leinsdorf. This recently-formed ensemble performs works from Mozart to Piston. 3-record album.*

The latest Red Seal album in a series of Prokofieff recordings with the Boston Symphony under Leinsdorf. In his performance of these works—one simple and melodic, the other intricate and fiendishly difficult to play—Browning triumphantly lives up to his reputation as the "Golden Boy in a Golden Age of Pianists"—Life.*

*Recorded in Dynagroove sound.

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BARTOK: Divertimento for String Orchestra (see STRAVINSKY)

RECORDING OF SPECIAL MERIT


Performance: Large-scale
Recording: Good, with reservations
Stereo Quality: Understated

Everything about Beethoven's Missa Solemnis is monumental; thus it is hardly surprising that recording the work involves an enormous technical challenge. Aside from its complexities of texture and polyphony, there are very special problems relating to inner balance: meaningful orchestral motifs that must be highlighted within the dense orchestral texture; solo vocal lines that must be discerned from the choral mass without quite possessing an 'operatic' presence; a violin solo that must be given prominence without creating a concertante feeling. Angel's new recording, which is surely among the most successful musical realizations ever accorded the Missa, copes with many of these challenges impressively, but absolute clarity in the heavily scored passages (particularly in the Gloria and Agnus Dei) still remains elusive, as it has in all previous recordings of the work.

This is Klemperer's second recording of Missa Solemnis, and his grandiose conception appears more impressive than ever in the added dimension of stereo. He shuns dramatic exaggerations in this massive monumental interpretation, yet the score is revealed in its own concentrated power. The special element of excitement—perhaps theatrical but nevertheless effective—that Leonard Bernstein achieves in the concluding portions of the Gloria (Columbia M2S 619) is not characteristic of Klemperer's approach, but such matters must be left to individual preference.

Of the soloists, Elisabeth Söderström handles the soaring tessitura with limpid tone and assurance, Marga Höffgen and Waldemar Kmentt are always dependable but seldom exciting, and Martti Talvela seems to differ from erratic microphone pickup: not until the important bass solo in Agnus Dei can his sonorous voice be heard to advantage. The chorus is excellent, but the balancing of chorus and soloists appears to be one of the few weaknesses in the production. In this respect the Columbia set's broader stover perspective is more effective.

In view of the extraordinary challenges inherent in the score, the technical production is praiseworthy, and the more subdued pages—such as the Sanctus, with its wonderful intertwining of violin, woodwinds, and voices—emerge in transparent balance. In all, a very moving, very noble performance.

G. J.


Performance: Overrefined
Recording: Locks fullness
Stereo Quality: Okay

One would expect of England's gifted young Colin Davis, after hearing his recorded performances of Berlioz's Enfant du Christ and Harold in Italy, that he would turn out a reading of the Symphonie fantastique to match those of Monteux and Beecham at their primes: a perfect synthesis of classic melodic line and fiery romantic rhetoric. We get the first here, but not the second. Davis does beautifully with the bucolic evocations of the opening pages and is fine throughout the Scene in the Fields, but of the Jealous passion Berlioz wrote into the pages of this score there is none.

For some reason Davis chooses to repeat the first strain of the March to the Scaffold, with the result that the Scene in the Fields movement is divided between the two sides of the disc at a most inappropriate spot. The recorded sound on both mono and stereo discs lacks the full-bodied bass needed for the most effective presentation of Berlioz's music (this lack is somewhat less apparent on the mono disc—borne out by VU-meter checks). More serious, however, is the poor quality of the disc's manufacture. The sides of both mono and stereo versions were off center, most noticeably the B side of the stereo copy. I was also startled to find that the mono jacket contained liner notes about the Sibelius Second Symphony!

There are at least two preferable recorded versions of the Fantastique—the RCA Victor version with Monteux and the Vienna Philharmonic, a performance of poise and power at a budget price, and the Munch-Boston Symphony version on RCA Red Seal, the last word in white-hot sound and fury.

D. H.

© BOISMORTIER: Daphnis et Chloé (ballet suite). Kammermuskikreis Emil Seiler. Emil Seiler cond. MOUTON: Pieces for Lute: Dialogue; La Malaisie; Le Toixin; La Gauhade; La Changeante; L'heureuse Hymen; L'amant content. Walter Gerwig (lute). DE LA BARRE: Suite No. 9 in G Major; Gustave-Sorneck (flute); Fritz Neumeyer (harpischord); Hannelore Müller (gamba). LECLAIR: Sonata in C Minor, Op. 5, No. 6 (Le Tombeur). Ulrich Grehling (violin); Fritz Neumeyer (harpischord); Klaus Storch (cello). HELLDOOR HS 25018 $2.49, H 25018* $2.49.

Performance: First-rate
Recording: Dull highs
Stereo Quality: Electronically reprocessed

These performances, all very stylishly conceived, were originally issued on Deutsche Grammophon Archive but were never available here except by import. The most fascinating of the French works is the perky suite drawn from Boismortier's opera-ballet Daphnis et Chloé—this absolute charmer deserves a place in any library of Baroque music. The seventeenth-century lute suite by Charles Mouton tends to be dull but the suite by Michel de la Barre (c. 1675-c. 1743) and the Leclair sonata are excellent examples of French chamber music.

These recordings have all been reprocessed from mono originals. The electronic stereo does not offer much improvement.
It all started with Aunt Clara's old upright.
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other than a degree of added presence, and at the same time the overall sound is annoyingly attenuated on the high end (my Archive original of the Boismortier/Mouton, though slightly plagued by distortion, is properly bright). It would be a service to buyers if MGM, the distributor of Heliodor discs, would recut this one. Full specifics on the performers would also be welcome: the jacket fails to give the name of the continuo cellist and gambist in the de la Barre and Leclair works, and Emil Seiler’s splendid little chamber ensemble is not broken down by individual players (one is Hermann Töttcher, whose oboe playing in the Boismortier is quite scintillating).

I. K.

Britten: Curlew River (see Best of the Month, page 105)

**RECORDING OF SPECIAL MERIT**

@ @ * Bruckner: Symphony No. 1, in C Minor. Berlin Philharmonic Orchestra. Eugen Jochum cond. Deutsche Grammophon SLP M 139131 $5.79, LPM 19131 $5.79.

Performance: Forceful, dramatic
Recording: Good
Stereo Quality: Good

The long-unfulfilled need for a first-rate performance and recording of the Bruckner First Symphony has been met at last in this DGG disc with Eugen Jochum conducting the Berlin Philharmonic Orchestra. We can be doubly thankful, in that he gives us the original Linz score (1865-1866) rather than the drastically revised version that Bruckner undertook in Vienna during the early 1890’s.

In sharp contrast to the more celebrated Fourth, Fifth, Seventh, and Ninth symphonies, this First Symphony starts with no mislabeled tremolo, nor does it move in glacial, monolithic periods. The music gets right down to business in somber march-like fashion from the first and continues along its course with a Sturm und Drang spirit not usually associated with Bruckner. The slow movement is music of great romantic intensity. The later Schubert also comes to mind in certain parts of the middle movements—notably the Scherzo, and the almost demonic drive of the finale is akin to pages of the Swedish symphonist Franz Berwald (it is not wholly beyond the realm of possibility that the twenty-two-year-old Bruckner might have heard Berwald concertizing at Linz or Salzburg in 1847).

In sum, then, those conditioned to the “cathedrals-of-tone” Bruckner will have a surprise upon encountering this music, which is nevertheless by no means inferior in substance and effect. Anyone who has the slightest interest in Bruckner’s development as a whole will find the First Symphony fascinating in this light as well as for its own sake as music.

For my ears, Jochum’s tempos seem just and vital, the orchestral playing spirited and full-bodied, and the recorded sound first-rate throughout. I would call this disc a “must” for both Brucknerians and for the not-yet-converted.

D. H.

© * Chabrier: Piano Music (complete). Dix Pièces pittoresques; Cinq Morceaux pour piano; Bourrée fantasque; Caprice; Impromptu; Habanera; Air de bal (Continued on page 118)
The AR-2x loudspeakers marked by arrows—there are 16 in all—are part of a synthetic reverberation system installed by the Aeolian-Skinner Organ Company in St. John's Episcopal Church, Washington, D.C. This system corrects building acoustics that are too "dead" for music.

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Let, Suite de Walse, Marche des Gipzies, Trois Valse romantiques; Carpege baroque, Souvenirs de Manchurie. Rena Kiyakou (piano); Walter Klein (piano). Vox BVX 5400 three discs $9.95, BVX 5402 $9.95.

Performance: True blue
Stereo Quality: Mostly remastered but okay

Chabrier means Españo, and this novel recording mostly of music that is totally unknown and unheard in the concert halls) offers nothing that will be able to compete with that work for its continued popularity. Nonetheless, in these dozen pieces (the last three are for two pianists at either one or two keyboards) there are a few goodies worth sampling now and then. The title in the ten-part Dix Pieces pittoresques has an old lavender and torn lace quality, the Bourrée Fantasque has rhythmic spice, with strong beats in unexpected places; and the three waltzes for two pianos present a sublime parody of the Romantic aesthetic. Parody is also to be found in the Souvenirs de Manchurie, a five-sectioned quadrille based on prosaic tunes and excerpts from Wagner’s Tristan. For the rest, the going is pleasant enough, but the saturation of salon style is annoying, and the ploy of blending Schumannesque turns of phrase with the last man rays is downright monotonous. A great deal of this music reminds me of the tunes the lone pianist played to accompany silent movies.

The playing has vitality and the proper naturalness for this type of music, especially compelling is the partnership of Kiyakou and Klein (not Klein as the label copy incorrectly states). Both pamphlet and label indicate three hands for side six of the set, though there are five. The explanation is that the first work (Trois Valse romantiques) is separated by bands.

Arthur Cohen

RECORDING OF SPECIAL MERIT ★ ★ ★

Recording: Superior
Stereo Quality: Fine

Among the Chopin selections included in Vladimir Ashkenazy’s first recording, made after he won second prize in the 1955 Warsaw competition, was the fourth Scherzo. It was a tremendous performance, the finest for me since Horowitz’s recording of the same work forty years later.

In this new version of the piece, the Soviet virtuoso (now residing in England) is, if anything, even more successful. In addition to the same gossamer lightness and incredible finger dexterity, there is also a slightly less inverted approach. Ashkenazy sounds more poetic but no less poetic. The same understanding of the Chopinesque parody pervades the Nocturne, a beautiful performance, in all respects, of a remarkable, mature piece. The Debussy I found thoroughly exciting, particularly because of the virtuosic manner in which Ashkenazy treats it.

But perhaps the pièce d’artifice is the Ravel, which here receives the best of its many recorded performances. Ashkenazy has, of course, a phenomenal technique; it is nowhere heard to better advantage than in this tremendously difficult triplety. The coloristic effects are marvelous, and the conception as a whole, with one single exception, can readily be classified among the great examples of the pianistic art on records. The exception is Le Gibet, which somehow lacks the remarkably lush, hopeless quality that I remember from a recording of a BBC broadcast by Michelangeli. London’s reproduction is one of their best—a warm, natural-sounding piano tone. This recording may be heartily recommended.

I. K.

RECORDING OF SPECIAL MERIT ★ ★ ★ ★
L. Couperin: Organ Works; Fantaisies Nos 12, 13, 14, 23, 24, 26, 27, 56, 57, 58, 59, 68, and 69; Invitatoire de la Chaire

Recording: Superior
Stereo Quality: Mostly remastered but okay

The Phantom Performers by Richard Freed

The Paper: A Critic’s Tale by Virgil Thomson

When Culture Came to the Palace by Kay Elsworth

HiFi/Stereo Review

HiFi/Stereo Review

Next month in HiFi/Stereo Review

The Paper: A Critic’s Tale
by Virgil Thomson

When Culture Came to the Palace
by Kay Elsworth

The Phantom Performers
by Richard Freed

PLUS

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Stereo Quality: Fine

This is an extremely interesting, although specialized, selection of music by Louis Couperin (1626-1661), uncle of the more famous Francois. All of the first side is devoted to a selection of his organ music, primarily those contrapuntal elaborations called Fantaisies. The second side begins with Couperin’s settings of several hymns, and these are preceded in each case by the sung chant on which they are based, an especially effective procedure. The side continues with two Fantaisies for a five-part band of shawms, a group of harpsichord pieces (Allemande, two Courantes, and a Sarabande), and finally two Fantaisies for a consort of viols. The choice of both organ and harpsichord is auspicious; the instrument was constructed during the last quarter of the eighteenth century, and the playing has a very strong impression, not least in matters of style. The brief chants are well sung in the manner of the Abbey of Solesmes, and of the instrumental works, the shawm pieces are particularly delightful and colorful. In showing well-produced and richly reproductions that has not yet received its due (Organ du Poitou-Lyre 50145 presents some of the organ pieces, among other Louis Couperin selections, but it is not nearly so well recorded as here). I. K.

DAVIDOVSKY: Three Synchronisms for Instruments and Electroacoustic Sounds

SOLLBERGER: Chamber Variations for Twelve Players and Conductor

Harvey Sollberger (flute); Sophie Sollberger (flute); Robert L. Martin (cello); Stanley Drucker (clarinet); Paul Zukofsky (violin).

Recording: Superior
Stereo Quality: Four-star

HiFi/Stereo Review

The Paper: A Critic’s Tale
by Virgil Thomson

When Culture Came to the Palace
by Kay Elsworth

The Phantom Performers
by Richard Freed

PLUS

Rounding Out Your System with Hi-Fi Accessories

Stereo Quality: Fine

Combining the sound of an ordinary (I apologize for the use of the word, but it is preferable to "musical") instrument with electronic sounds proposes a hybrid total that would seem to promise an expressive result. However, the three examples from Davidovsky’s studio fail because one cannot distinguish the component parts as clearly as one should. Rather than expanding the range of the sounds of the cello or solo flute, there would have been greater clarity and significance if these instruments had been defined in a straightforward fashion. Instead, their gaudy are stretched to such that their smacking plucks, whistling tones, fluttering glides, and the like compete with the smacking pops, whistling whiffs, and fluttering ping-pongs of sound from the tape machine. It doesn’t quite create the proposed duet and tends to make the merger void of artistic justification. Interesting experiments, these, but unsuccessful.

If Harvey Sollberger’s variations had been cut in half I might have registered an affirmative vote. As it is, the timing on the album (seventeen minutes) is difficult to believe. Driven into such lengthy service, his ideas are stretched out of shape. Further, in the multitude of musical techniques, rhythm is more than important; it underlines the essential soul and characteristics of the musical idea. Metrical definition is present here, but it has no flow. Litter to the work it gets even looser (thus the reason for the "and conductor" in the title—the conductor does not continue to beat time but co-ordinates "events"). Rhythmic continuity is thus smothered, and the seventeen minutes referred to earlier sound like hours. Sollberger’s creative intensity is governed by instrumental virtuosity, but the life line of rhythm is as bloodless as Madame Tussaud’s wax figures. The variations there—
This twin-tonearm Dual 1019 belongs to a noted audio editor. We can’t tell who.

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automatic cueing
Although the Cue-Control doesn't contribute to performance, it does to operating convenience, not to mention preservation of stylus and record. And it can be used not only for manually lowering and lifting the tonearm anywhere on the record, but also when starting automatically if an ultra-gentle descent is desired.

All equipment reviewers learned all this about the 1019's they tested. It's just that one of them took the next logical step.

test reports available
For ethical reasons, we cannot identify him, other than to note that his words appear in one of the seven test reports on the 1019 published to date...all yours for the asking.

The second tonearm is not available as a standard accessory. One tonearm at a time seems to be highly satisfying for even the most serious of record enthusiasts. And so, we are pleased to add, is the total performance of the Dual 1019 Auto/Professional Turntable. $129.50
It is well known that the struggle of composing the Saxophone Rhapsody—which was commissioned by a wealthy Boston lady for her own use—gave Debussy such an overwhelming pain in the head that he could never bring himself to complete the orchestra tion. (The job was eventually done by the French musician J. J. A. Roger-Ducasse.) And while the composer expressed a personal fondness for the Clarinet Rhapsody—"one of the most pleasing pieces I have ever written"—I don’t think you will find very many people who claim that this is one of the French master’s more imposing works. Actually, as the two are coupled on this release, it is Bernstein’s and the New York Philharmonic’s orchestral glamorization of them that is most impressive. So far as musical interest goes, it is Honegger’s three “symphonic movements” on side two that steal the show. The relatively unfamiliar Rugby is a vigorous, choppy orchestral show that was ostensibly suggested by Honegger’s watching a Rugby match in 1928. Pastoral d’Eté is an exquisitely lyrical Swiss Alpine impression that is one of the most French of Honegger’s works, and Pacific 231 has never sounded better, simply because Bernstein has chosen to emphasize its purely musical aspects rather than its alleged simulation of machine-age locomotion. Indeed, on the entire release the conductor quite outdoes himself—and so does his orchestra.

The recorded sound is brilliant, the stereo treatment just right.

W. F.

DEBUSSY: L’Île Joyeuse (see CHOPIN)

DEBUSSY: Sonata in G Minor.


Performance: Two good, two fair

Recording: Passable

Stereo Quality: Nothing much

Any project with which Joseph Szigeti is concerned always has above-average values. This recording presents one of Ives’ best fiddle (the proper word for a good part of the music contained in the “violin” and piano sonatas) compositions, Debussy’s final opus. Webern’s early miniature-size suite (four and one-half minutes total playing time) and the first recording of the Honegger sonata.

First things first: the Honegger is the largest of his two-instrument chamber productions. There is in this early work (composed, one movement each, in 1916, 1917, and 1918) an overabundance of material; Honegger’s style was in transition. There is polytonality in the first movement, but it is thick and overdrawn. Later works would demonstrate his mastery of the glories of contemporary polyphony. Here his hand was too vigorous. The performers, however, must be given four stars for reducing the weight of this piece by careful adjustment of dynamic interplay. It is actually the best performance of the four in the album.

More sober and less hedonistic than his earlier works, Debussy’s sonata has an aura of improvisation; there is shabby bridgework at times as the subjects and material are connected. Nevertheless, the tremors of this three-movement piece are sufficiently strong to have made the work part of the basic violin and piano repertoire. Musically, Szigeti and Bogas do it beautifully, though the violinist’s playing is not always tonally precise as one would desire.

Szigeti was one of the earliest advocates of Ives’ music, specifically this sonata, which has the title “Children’s Day at the Camp Meeting.” In a way, what is to be heard here is less a hymn tune than it is an X-ray of a hymn tune, showing its essential make-up. The sonata is evidence of a bracing musical philosophy that makes true sense. Szigeti and Bogas understand this and permit the music to unfold properly.

The very opposite approach is needed for the Webern. Contrasts of dynamics are most important in these minuscule creations: the 

Continued on page 122)
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first and third pieces are undertones in which the sonority is never louder than pianissimo; movements two and four are sharply defined through the highs and lows of dynamic intensity. Hardly any of this is heard here. Further, unless the engineers are at fault, I doubt that Szייצג followed Webern's precise indications. I did not hear any of the col legno (playing with the wood of the bow) hardness or percussiveness, nor could I recognize the ponticella (playing close to the bridge) snarling that occurs at two key places. In general, the shadowy atmosphere of Webern's startling music is here given an unmitting and untruly robustless.

Arthur Cohr

DE LA BARRE: Suite No. 9 in G Major (see BOISMORTIER)

RECORDING OF SPECIAL MERIT

DESSAU: Die Verweitung des Lokullus (The Juddgment of Lucullus). Helmut Melchert (tenor), Lucullus; Boris Carmeli (bass), The King; Renate Kratner (soprano), The Queen; Gertraud Preitzel (contralto). Terrillia; Vladimir Bauer (bass), The Judge; Fred Teschler (bass). The Peasant; others. Leipzig Radio Chorus and Orchestra. Herbert Kegel cond. TELEFUNKEN SLT 43096/7 two discs $11.58.

Performance: Compelling
Recording: Excellent
Stereo Quality: Ideal

In the Bertolt Brecht drama on which Dessau based this opera, the ancient Roman general Lucullus, having terminated his earthly life, is brought to trial before a tribunal of the underworld. His fame and riches and the glory of his conquests in Asia count for little there, especially when measured against the sufferings and destruction caused by his activities. His life is examined through the different viewpoints of his victims and, while some personal retainers speak up for him, the cumulative testimonies of the representatives of the people he had conquered, the lower classes, the slaves, are damning. In the end, his guilt is clearly established, and the judgment is unanimous: Lucullus is consigned into nothingness while the chorus of slaves solemnly intones the Brechtian message of the coming glory of the redeemed masses.

This brief synopsis cannot hope to suggest the ingenuity with which the provocative basic ideas were carried out. Brecht's Lucullus is clearly the fascist-militaristic prototype—his violence and arrogance, his absolute refusal to grant equality to the conquered, his insistence that the cruel deeds were those of a soldier acting upon superior command drives the point unmistakably home.

Dessau's music is distinguished by its respectful treatment of the text. While a large orchestra is used, the vocal utterances—spoken or sung—stand out in clear relief at all times. The musical characterization is complete, even obvious. Regardless of the eventual outcome, musically the fate of Lucullus appears to be sealed at the outset: his music is acrid, blatant, and raucous; his utterances often run into jangling musical commentary. By contrast, his accusers intone in noble, measured tones, surrounded by pleasing harmonies.

In Dessau's complex musical line there is ample room for Stravinsky, Offenbach, and, quite noticeably, the Puccini of Tannhäuser. But all such music is unusually woven—involving marimba, xylophone, prepared piano, and accordion, among other things—and used to telling effect, though perhaps with a special effort to startle.

This is a strange but effective work, and it holds the attention. The performance, under Dessau's personal supervision, appears to be outstanding. Melchert copes heroically with the title part, which must be quite effective on stage, but is musically unrewarding without the visual element. The sound is just about perfect, and the literary matter—in German only—is exhaustive.

RECORDER OF SPECIAL MERIT


Performance: Enjoyable
Recording: Very good
Stereo Quality: Understated but clear

What little is known about the eighteenth-century Italian composer Binaldo di Capua may be credited to the writings of the English music historian Dr. Charles Burney, who encountered him during a visit to Italy in 1770 and wrote admiringly about di Capua's work. By then, his music was old and nearly forgotten, living in abject
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Suggested Price $134.00. Slightly higher in the West.
Menahin has been associated with the concerto ever since he performed it with Elgar as the conductor, and then recorded it with him. The more than thirty years that have elapsed naturally have given Menahin a deeper insight into the music (that old recording remains very vivid to this reviewer). However, time has also brought some interpretive impiousness. A few harmonics have been altered, some single notes have been expanded to octaves, and despite Elgar's manifold and precise tempo indications, rubatos slow the traffic more than once. These can be excused, but not the insertion of flicked grace notes: the first time one smiles, the second time brings a frown, and thereafter it is terribly annoying. These spoil an otherwise warmly persuasive rendition.

Arthur Cohr

**HINDEMITH: Five Pieces for String Orchestra** (see STRAVINSKY)

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**HENDERMUTH: Das Marienleben.** Gerda Lammers (soprano). Gerhard Puchelt (piano). NONESUCH HB 73007 two discs $5.00, HB 3007+ $5.00.

Performance: Impressively serious

Recording: Good

Stereo Quality: Good

Paul Hindemith's *Das Marienleben,* as recorded here, is painstaking reworking of a gigantic song cycle that the composer first put to paper in the early Twenties and revised in its present form in 1948. It is something of a legend in the annals of "modern" music, and during my own student days it was looked upon as admittedly difficult and esoteric, but nonetheless a unique achievement of the musical art of the twentieth century.

But even in the late Forties, there were those familiar with the original version who hinted darkly that Hindemith had smoothed all of the original vitality out of the music, that what once had been a vividly inspired, if unease, creative force had been all but stripped of its original verve.

For a listener with no knowledge of the original, Nonesuch's excellent issue of the second version, despite its moments of really profound beauty, revives a half-forgotten curiosity: what in heaven's name was the original? Yet, in hearing the revised version after a lapse of many years, I am very much aware of the justness of the complaints of its critics. Some of the songs are uniquely moving and beautiful. But others are given the characteristic late Hindemithian polyphonic workout where the "rules" are much in evidence. The length of the work is patently overbearing—in its present recording it plays nearly an hour and ten minutes—and it clearly does not sustain itself for at least one sympathetic listener.

How much of this is due to the very nature of recorded performance I cannot say. I heard Jennie Tourel do the work years ago in Town Hall, and she came very close to turning the trick. Obviously, where recording is concerned, a single sustained "take"—complete with imperfections—is impossible. Yet, it just could be that a work of this sort can only make its effect by precisely that sort of accumulative emotional impulse. Certainly, Gerda Lammers does thoughtful, musically, and often eloquent work on this recording. Her voice is a lovely one. Gerhard Puchelt manages the complex accompaniments with subtlety and ease, and Nonesuch's recorded sound and stereo are up to the occasion.

I do not wish to minimize the importance of the addition of this uncommonly good *Marienleben* to the catalog. But my mind will never quite be at rest about the work until I hear it in its original conception.

*W. F.*

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**IVES: Four Violin Sonatas** (see DEBUSSY: *Sonate*)

**LECLAIR: Sonata in C Minor, Op. 5, No. 6 (see BOISMORTIER)**

**LIADOV: Eight Russian Folk Songs** (see TCHAIKOVSKY)

**RECORDING OF SPECIAL MERIT**

**LULLY: Suite from the opera "Amadis."** PURCELL: *Suite from the opera "King Arthur."* The Collegium Aureum, Reinhard Peters cond. HARMONIA MUNDI HMS 36694 (compatible stereo) $6.98.

Performance: First-class

Recording: Excellent

Stereo Quality: Satisfactory

The Collegium Aureum, a small Baroque chamber orchestra consisting of some of the

(Continued on page 127)
Actually it was the Romans who first conceived the idea that sound projected through an urn could disperse sound in a 360 degree radius.

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Augustus Caesar, thanks a lot.

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Circle 39 on Reader Service Card
most distinguished specialists in the music of that period (Hans-Martin Linde, flute; Helmut Hücke, oboe; Johannes Koch, viola-d'Amore; et al.), present here a selection of instrumental music from two operas. In the case of the Purcell (really a semi-opera), there already exists a recording of the complete musical score as well as a set of excerpts. The Lully, however, is doubly welcome, not only because of the fine score, but because the performance is so stylish. The playing honors all of the Baroque performing conventions, and the interpretations are marvelously alive. Add to this an extremely effective, though quite reverberant, recording, and you have one of the better Baroque discs available. Jacket notes in German are supplemented by a French and English insert.

I. K.

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CIRCLE NO. 73 ON READER SERVICE CARD
NEW FROM ANGEL: A LOW-PRICE CLASSICAL LABEL

By DAVID HALL

With its initial list of twenty hand-some releases under the Seraphim label, Angel joins the elite entry in the big-names/great-performances-at-budget-prices sweepstakes.

The knowledgeable collector will recognize in the new Seraphim listings some notable old friends, among them the noble mid-fifties Klemperer performances of the Brahms Haydn Variations and Hindemith's Nobilissima Visione, the incomparable Geraint Jones reading of the Purcell Queen Mary Funeral Music (paired with a somewhat less distinguished Bach Magnificat), and the richly romantic interpretations of the Schumann Piano Concerto and Symphonic Etudes by the late Dame Myra Hess—not to speak of the urbane and witty disquisition on the fine art of song and chamber-music accompaniment by the foremost expert on that subject, Gerald Moore.

Then there are a few surprises, taking the form either of new, recently recorded, issues or LP transfers to LP of previously unreleased material of pre-stereo vintage. The Fischer-Dieskau recording of Verdi arias is new to me, and presumably was culled from the German Elektra catalog. It is a beauty: unacknowledged repertoire, sung with enormous dramatic thrust as well as a great subtlety in the phrasing and inflection of text. The gorgeous sound of the Berlin Philharmonic accompaniment, beautifully recorded in stereo, is a major contribution to the many merits of this disc. Another surprise is the set of early Handel German Songs with so-lano Edith Mathis, nicely turned in an interpretative sense, and backed by a charming variety of obbligato accompaniments in the best Baroque manner.

It never occurred to me that we would be treated also to an unreleased major recording by the legendary, prematurely departed Dina Lipatti, but his elegantly classic styling of the Chopin E Minor Piano Concerto will be a prime item for Lipatti admirers, even if the accompanying orchestra and conductor remain uncredited. The ca. 1950 sound is quite tolerable. Not so tolerable is the sound (ca. 1943) of the Richard Strauss Alpine Symphony. The less said about the overblown music, the better, but the disc is valuable as unique documentation (I remember encountering the 78's just after the War as part of the spoils liberated from the record collection of the unlamented Herrmann Goering!). On the other hand, it is a joy to have back in circulation the brilliant-sounding and beautifully recorded Seraphim Concert Music for Strings and Brass as conducted by the late composer.

Turning to the complete operas in Seraphim's first release, the German-language performance of Mozart's Figaro from Dresden is full of combined zing and finesse, and a good stentorian recording to boot—if you don't mind your Figaro German. I found the Beecham made-in-U.S.A. recording of La Bohème with all-star cast fascinating after not having heard it since its initial release by RCA Victor a decade ago. There is much to be said for his Parisian point of view as against the standard spaghetti-and-garlic approach.

The best in the Italian manner comes to the fore in the 1959 Tullio Serafin treatment of Donizetti's delicious bucolic comedy, L'Elisir d'amore, with a fine La Scala roster of singers. The stereo sound is perfectly adequate for the purpose.

Prime Wagneriana comes in the form of two fine performances by the late, great Wilhelm Furtwängler. The Rhein Journey and Funeral Music from Die Götterniederung are of pre-1950 origin, but the basic sounds of the full-length Furtwängler performances are reasonably audible. Let it be said, too, that his Rhein Journey performance includes the Toscanini interpolation of the Siegfried-Brunnhilde duet, but retains Wagner's original pianissimo ending rather than the vulgar concert arrangement by Engelbert Humperdinck.

Prime Beecham in magnificent stereo sound comes with the Sibelius-Fauré-Delius-Dvořák-Grieg anthology entitled "The Inimitable Sir Thomas." I don't expect for a long time to hear a more richly detailed or dramatically overwhelming performance of Sibelius' great Tapiola than this one.

Guido Cantelli, the Toscanini protégé taken from us by a plane crash in 1956, is heard at his febrile, intense best in the Schubert Unfinished Symphony. Less convincing is his way with the Mendelssohn "Italian," and the recorded sound is rather boomy in the bass.

A similar contrast in merit holds for the ca. 1950 Elisabeth Schwarzkopf Bach-Mozart disc: she sounds a bit breathless in the brilliant opening trumpet aria of the Bach; but the Mozart Exultate stands as one of the finest recorded examples of the artist in her early prime.

Distinctly unwise, in my opinion, was the decision to reissue from Boris Christoff's Mozart-Moussorgsky song series (ca. 1960) the two sides offering non-Moussorgsky orchestral accompaniments. The loss of dramatic impact that comes from dispensing with the piano is made worse by miking that leaves the orchestra in the far background. Let it be said, though, that Christoff goes all-out for Chaliapinesque theatrical effect.

The fine English pianist, Cutner Solomon, whose career was cut short at its peak by a stroke, sounds a bit prosy in the Beecham First Piano Concerto and lovely Op. 90 Sonata, but hopefully the recent fine examples of his art in the sonatas of Mozart, Beethoven, and Schubert will be turning up in the future.

Violist William Primrose was somewhat past his peak when he and Rudolf Firkusny did the Brahms viola sonata performances originally issued on Capitol about 1960. It is the powerful pianism of Firkusny that stands out here.

A stunning made-in-America disc, however, is the Gilels Chopin-Shostakovich record. His reading of the famous Chopin Sonata No. 2 is a model of controlled power, especially in the finely graded crescendos of the Funeral March and the unerring accuracy and the intensity he brings to the finale.

All told, the new Seraphim line has gotten off to an auspicious—nay, distinguished—start in this first release. The jackets (black and white, with photographic covers and well-printed liner notes taken mostly from the Angel origins) are tasteful and well made. And Seraphim must be admired for its brave stand on the question of electronic stereo: all Seraphim stereo records are from stereo originals, and where the original master was mono, only mono records have been issued.

But let there be no mistaking that all of this reissue and budget-line activity of which Seraphim is an example may, on a moment's notice, fade like a mirage if the record industry and the educational community alike fail to take note of the points raised in the article by HIFI/STEREO REVIEW Music Editor James Goodfriend in the September issue, in which he calls attention to the need for a vast expansion of the classical record
market. Corollary to Mr. Goodfriend’s points is the urgent need for the educational community to protect itself and its students from the impact of the wholesale deletions that will follow should the vital need for the area, vitally needed market expansion not materialize over the next two years. In this area, I feel that the university presses have a role to play similar to that they have assumed in the field of scholarly and non-commercial books. There is, however, some positive thinking going on behind the scenes in this direction; we can take hope.


**BACH:** Magnificat, in D Major, BWV 243. PURCELL: Music for the Funeral of Queen Anne (1691). Geraint Jones Singers and Orchestra. Geraint Jones cond. SERAPHIM S 60010 $2.49.

**BEETHOVEN:** Piano Concerto No. 1, in C Major, Op. 15; Sonata No. 2, in E Minor, Op. 90. Solomon (piano); Philharmonia Orchestra, Herbert Menges cond. SERAPHIM S 60016 $2.49, 60016* $2.49.

**BRAHMS:** Viola Sonatas, Op. 120: No. 1, in F Minor; No. 2, in E-flat. William Primrose (viola), Rudolf Firkusny (piano). SERAPHIM S 60011 $2.49.

**CHOPIN:** Piano Concerto No. 1, in E Minor, Op. 11. Dinu Lipatti (piano) with unidentified orchestra. SERAPHIM S 60007 $2.49.


**DONIZETTI:** L'Elisir d'amore. Rosanna Carteri, Luigi Alva, Giuseppe Taddei, and others. La Scala Milan Chorus and Orchestra, Giulini Serafin cond. SERAPHIM SIB 6001 two discs $4.98, IB 6001 $4.98.


**HANDEL:** Nine German Songs (1729): Knuffger Zeiten; Das zitternde Glänzern; Süsser Blumen; Süsser Stille; Singe, Seele; Meine Seele hurt; Die ihr an dunkeln Gräften; In den angewohnten Buschen; Flämmernde Rose; Edith Mathis (soprano), Ensemble of Baroque Instruments. SERAPHIM S 60015 $2.49, 60015* $2.49.

**HINDEMITH:** Concert Music for Strings and Brass, Op. 50; Symphony, in B-flat, for Concert Band (1931). Philharmonia Orchestra, Paul Hindemith cond. SERAPHIM S 60003 $2.49, 60003* $2.49.


**MENDELSSOHN:** Symphony No. 4, in A Major, Op. 90. SCHUBERT: Symphony No. 8, in B Minor ("Unfinished"). Philharmonia Orchestra, Guido Cantelli cond. SERAPHIM S 60002 $2.49.

**MOUSORGSKY:** Songs and Dances of Death; King Saul; Gopak; The Winds are howling; Song of the Flea. Boris Christoff (bass). French National Radio Orchestra, Georges Tzipine cond. SERAPHIM S 60008 $2.49.

**MOZART:** The Marriage of Figaro. Walter Berry, Anneliese Rothenberger, Fritz Ollendorf, Edith Mathis, Hermann Prey, Hilde Gueden, and others. Dresden State Opera Chorus and Orchestra. Otmar Suitner cond. (Sung in German.) SERAPHIM SIC 60002 three discs $7.47 IC 6002* $7.47.

**PUCINNI:** La Bohème. Jussi Bjoerling, Victoria de los Angeles, Lucine Amara, John Readon, Giorgio Tozzi, Robert Merrill, Fernando Corena, and others. Columbus Boychoir; RCA Victor Symphony, Hermann Prey, Hilde Gueden, and others. Dresden State Opera Chorus and Orchestra. Otmar Suitner cond. OTMAR SUITNER $2.49.

**SCHUMANN:** Piano Concerto, in A Minor; Symphonic Etudes, Op. 13. Dame Myra Hess (piano); Philharmonia Orchestra, Rudolf Schwartz cond. SERAPHIM S 60009 $2.49.


**VERDI:** Opera Arias: Rigoletto: Pari siano! Costigiani, voi razza. I Vespri Siciliani: Si, m’abborriva ed a te...I vespri si. Per me giunto e il di supremo...O Carlo, aiutati! A Ballo in Maschera: Alla vita che l’arride; Alzati!...Eri tu. FALSTAFF: Ehi! Paggio! Ehi! Tavenniere...Mondo ladro. Dietrich Fischer-Dieskau (baritone); Berlin Philharmonic Orchestra, Alfred Erede cond. SERAPHIM S 60014 $2.49, 60014* $2.49.

**WAGNER:** Die Gotterdammerung: Siegfried’s Rhine Journey and Funerary Music; Brunnibilde’s Immolations. KIRKEN FLAGSTAD (soprano); Vienna Philharmonic Orchestra; Philharmonia Orchestra, Wilhelm Furtwängler cond. SERAPHIM 60003 $2.49.

**THE UNASHAMED ACCOMPANIST:** Gerald Moore (narrator and pianist). SERAPHIM S 60017 $2.49.

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CIRCLE NO. 107 ON READER SERVICE CARD
MILHAUD: L'Homme et son désir (see VARESE)

MOUTON: Pieces for Lute (see BOISMORTIER)

MOZART: Concertos for Flute and Orchestra: No. 1 in G Major (K. 313); No. 2 in D Major (K. 314). Michel Debost (flute). Moscow Chamber Orchestra, Rudolf Barshai cond. ANGEL S 36339 $5.79, 36339* $4.79.


Performance: Debost virtuoso and subtle, Gazzelloni gentle and sweet, Baker brilliant and shallow. Recording: Angel and Vanguard excellent, Angelicum good.

Stereo Quality: Angel and Vanguard satisfactory.

Each of these three Mozart performances has something to recommend it. The twenty-seven-year-old Frenchman Michel Debost makes a splendid impression with his two concertos. He plays with considerable subtlety—indeed, a bit more dynamic variety and more obvious articulation might have been welcome. But as far as brilliance is concerned (his own cadenzas, though not very Mozartean, are the best demonstration of his supreme technical accomplishments), one can compare Debost only to Jean-Pierre Rampal. The Moscow Chamber Orchestra provides alert, crisp accompaniments, and the Angel reproduction is first-class.

The Italian flutist Severino Gazzelloni provides an interpretation of a different sort. His is an exceptionally lyrical treatment; the technical accomplishments are there, but they are not overemphasized. As with Debost, the slow movements come off particularly well, and I found the performance stimulating throughout the middle movements of the Symphony. D. H.

Here are fourteen items from the ballet, extracted by Prokofiev and "displayed in a new, more symphonic guise," but, believe me, there is little symphonic in and much, very much, padding. In fact, a great deal of this music is second-rate Prokofiev. When he moves away from the area of the old classical ballet forms (walztes, a gavotte, a mazurka, the echo-Glazunov adagio) the score strikes fire and one hears the basic basic train of Prokofiev's individuality: severely toolod contrast, grotesquerie, earthy color, and sharply bitten metrical accentuation. These assets are to be found in the "Quarrel" of the first suite and the final Galop. There are plenty of tunes in the other portions, but little of that delightful mannerism of a "wrong" note leashed to a strong chord. I suppose satire and diablerie are not fit companions for the Cinderella tale, but one misses them, remembering the delights of Chout.

The performance is an ordinary one; all the notes are in the right places, but minus any intensity or brilliance of solo delivery. I found the stereo disc without depth or presence.

Arthur Cohr

CHOPIN: Three Choral Works (Golf im Ungewissen; Golf, der Welschöpfer; Hymne an den Ungewöhnlichen). Op. 112; Mixians Siegesgesang. SCHUMANN: Spanisches Liederspiel, Op. 74. Gabriella Déry and Margit László (sopranos); Józef Réti (tenor); Zsolt Bende (baritone); István Antal (piano); Chorus of the Hungarian Radio and Television. Zoltán Vásárhelyi cond. QUALITON SLPX 1236 $5.98, LPX 1236 $4.98.

Performance: Very good Recording: Good Stereo Quality: Good

No matter how fat the Schwann catalog may seem, there are still novelties to be recorded. (Continued on page 134)
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PHILIPS' NEW BUDGET LABEL IN COMPATIBLE STEREO

By MARTIN BOOKSPAN

With the recent introduction to the market by Philips of its new World Series line of recordings, another high-quality low-priced catalog is available to the budget-conscious collector. World Series recordings carry a suggested list price of $2.50 each, and can be played on either stereo or mono equipment with a lightweight pickup. This stereo mono compatibility, according to the liner notes of the discs, is achieved by means of "phase control." In the transfer from tape to disc, the up-and-down contours of the musical wave forms as originally recorded in the two stereo channels are kept electronically in phase. This process eliminates mutual interference of the two channels when the disc is played on a monophonic set; at the same time, there is no loss of stereo quality when the disc is played on stereophonic equipment. Most of the World Series recordings derive from stereo masters; a few of them, recorded prior to the advent of stereo, have been "electronically reprocessed" for stereo and are so identified (albeit in small type) on the album covers.

Fourteen items (out of a total of twenty-four) from the initial release are at hand, and they constitute a cross-section of musical literature from the Baroque to the modern. Prior to the establishment of the Philips label in this country some years ago, the Dutch parent firm had a reciprocal releasing arrangement with Columbia Records' subsidiary Epic, and a few of the World Series recordings were first distributed in the United States on the Epic label. Examples are the Bach Brandenburg Concertos with Szymon Goldberg conducting the Netherlands Chamber Orchestra, and the Mozart flute concertos played by Hubert Barwahser. Similarly, some of the recordings (Duval's Ives violin sonatas and the Marcel Dupré performances of Bach choral preludes) were originally released by Philips' own subsidiary Mercury. For the most part, however, the initial World Series release is made up of recordings reaching the American market for the first time. Among these are several items of unusual merit.

Duval's exuberant Sixth Symphony in D Major (the one we used to know as the composer's First) receives an absolutely stunning performance by the London Symphony Orchestra under the direction of the Polish conductor Witold Rowicki. Astonishingly, this is the only stereo recording of the symphony available here, but it need not be recorded again for some time, for my money; Rowicki's dramatic and driving reading, the splendid playing by the orchestra, and the excellent quality of the recorded sound leave little to be desired.

On a similarly exalted level are the performances of the first four violin and piano sonatas by Charles Ives, along with Barótk's Second Sonata for Violin and Piano. John Simms is the pianist; the violinist is Rafael Druian, the esteemed conductor of the Cleveland Orchestra who was the concertmaster of the Minneapolis Symphony at the time the recordings were made. This is one of the electronically reprocessed stereo discs, but one would never guess it from hearing the quality of the stereo sound that emerges from this disc.

Several items are significant additions to the now-bulging list of available Baroque recordings. Jacques Roussel and the Antiqua Musica Chamber Orchestra are heard in eight of the twenty-two so-called "Comic" Concertos for diverse instruments composed by the eighteenth-century Frenchman Michel Corrette. These utterly delightful works are based on themes from popular songs of Corrette's time. Though the concertos were originally chamber works and are played here by an orchestra, the performances are fully in tune with the whimsy and the fanciful character of the music, and the soloists are among the best-known instrumentalists in France—for example, the trumpeter Maurice André and the oboist Pierre Pierlot.

Another rewarding Baroque release is the disc devoted to four works by that startlingly uneven composer George Philipp Telemann. Like the little girl in the nursery rhyme, Telemann, when he is good, is very, very good, but when he is bad . . . ! The present World Series disc is devoted to the Don Quichotte Suite, a dance suite, and two other orchestral suites in G and C, all of them performed stylishly by the Rouen Chamber Orchestra conducted by Albert Beaufour, and all of them first-rate Telemann. There was some overmodulation distortion in the left channel of the disc sent for review.

The Bach collections already mentioned—Szymon Goldberg conducting the Brandenburgs and a group of chorale preludes by Marcel Dupré—offer no special interpretive insights; in each case other available recorded versions offer more convincing statements of the music. Similarly, the Barwalser-Pritchard accounts of the Mozart flute concertos are surpassed by other recorded performances, most notably those by the French flutist Michel Debost, with the Moscow Chamber Orchestra (Angel S 36559).

"Four Rococo Quartets" is the title of a disc that contains performances of string quartets by Karl Ditters von Dittersdorf (1739-1799), Franz Xaver Richter (1769-1789), Francesco Rosetti (1746-1792), and an obscure Viennese composer named Franz Aspimayr (1738-1786). The disc is an absolute treasure-trove of string-quartet writing by these four minor figures of the eighteenth century. The Oberseck String Quartet (the first violinist is named Egeber Oberseck) plays them superbly.

Two other items from the initial World Series release merit special attention: performances by the London Symphony Orchestra under the direction of Charles Mackerras of ballet suites from Rameau's lyric tragedy Castor et Pollux and from Gluck's opera Orphée, and a disc devoted to harp concertos by Franz Petzmann (1744-1819), Johann Christian Bach (1735-1782), and Ernst Eichner (1740-1777) in performances by Annie Challinor with the Antiqua Musica Chamber Orchestra under the direction of Marcel Couraud.

Also included in the first World Series release are discs devoted to Beethoven's Septet, Wenzel Matiegka's Guitar Quartet—as usual, falsely attributed to Schubert, who wrote only the cello part; two Beethoven sonatas (the "Tempest" and No. 18 in E-flat) played by Clara Haskil, and a Liszt recital played by Gyorgy Cziffra. All in all, Philips' new budget line is a welcome addition to the record lists; it will be interesting to see whether or not
the high level of the first release can be maintained with subsequent additions to the catalog.

- J. S. BACH: Brandenburg Concertos. The Netherlands Chamber Orchestra, Sybmon Goldberg cond. PHC 2004 (two discs) $5.00.
- CORRETTE: Concertos Combines Nos. 1, 3, 7, 10, 11, 12, 16, and 17. Antiqua Musica Chamber Orchestra, Jacques Roussel cond. PHC 9012 $2.50.
- MOZART: Flute Concertos No. 1 in G (K. 315), No. 2 in D (K. 314), Antonio Membrado (guitar); three orchestral suites. Rouen Chamber Orchestra, Marcel Couard cond. PHC 9025 $2.50.

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CIRCLE NO. 43 ON READER SERVICE CARD

OCTOBER 1966
This Hungarian-originated disc combines choral works (sung in German) by Schumann and Schubert, all with piano accompaniment, which, with one exception, so far seem to have eluded recording. (The exception is Miriam Siegertgassen; once available on an early Vox LP.) In fact, Schumann's Spanisches Liederspiel, dating from 1849, is so little known that the two standard reference books on the composer, which I consulted, make no comment on it whatever (though they do include it in the chronological listing of Schumann's works). This neglect is a great pity, for it is quite beautiful in its shifting moods and colors, its passionate vocal writing, and its intense and elaborate piano accompaniment. Like its companion piece, the Spanische Liebestriescan, Op. 138, the Liederspiel was composed to songs translated from the Spanish. It is a cycle of ten parts, some for solo, some for ensemble, with an occasional faint hint of Spanish rhythm, but otherwise pure German Romanticism in full flower.

The three choral pieces of Schubert date from 1815 and show an indebtedness to Beethoven in their solemn evocation of divine power. By contrast, Miriam Siegertgassen (1828) is cast in a jubilant Handelian mold. Both this and Schumann's Liederspiel abound in drama.

The performances are absorbing. Antal handles the demanding piano parts in bravura fashion and the choruses are consistently precise and sonorous, though not particularly clear in emotionalization. Outstanding among the singers is Gabriella Déry (in Miriam Siegertgassen), whose unusual range makes her sound something like a Hungarian Marilyn Horne.

To my very pleasant surprise, Mr. Pennario in his maturity has developed a fine-grained lyrical approach to the romantic piano literature, if this recorded performance of the Schumann Piano Concerto is to be taken as a criterion. As my experience of the Schumann Concerto, on and off records, lengthens, I get the impression that the solo interpreter is faced with the choice of a full-blown heroic-romantic treatment (he must be a daring gambler!), or an evenly tempered chamber-music manner.

It seems to me that Mr. Pennario and the gifted Japanese-born Seiji Ozawa have chosen the latter course, and rather successfully. Everything here is well-proportioned and sonful, with no attempt at gimmicky phrasing or phony brilliance: it all works like a charm, and is charming in its end result. The youthful Richard Strauss (pre-Don Juan) Burleske seems to me to demand a more reckless treatment than the rather refined one it gets here, and for this reason the Serkin-Ommandy mono disc remains my standard. On its own terms, this performance is a beguiling one, elegant and sparkling, but where is the brio? Good sound all the way through on both sides.
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So much for the business side of the Sony 800. Now on to the pleasure. One of its three speeds is professional 7½ ips (the music speed), and it has manual volume control, VU meter and tone control for full-range music recording and playback. Adding a further touch of luxury to your pleasure is an optional, fully-lined, top-grade leather carrying case, complete with padded shoulder strap and accessory pouch. Hand-carried or slung from the shoulder, it's small wonder many a businessman totes the 13-pound 800 home to living room, den or patio come Friday afternoon.

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FOR FURTHER DETAILS, WRITE SUPERSCOPE, INC., SUN VALLEY, CALIFORNIA, DEPARTMENT Q-18.
SCHEMANN: Spanisches Liederspiel (see SCHUBERT)

SOLLBERGER: Chamber Variations for Twelve Players and Conductor (see DAVIDOVSKY)

R. STRAUSS: Burleske for Piano and Orchestra (see SCHEMANN)

RECORDING OF SPECIAL MERIT

R. STRAUSS: Four Last Songs; Muttertänze; Waldschönheit; Zweige der Waldivisi; Die heiligen drei Könige aus Magdalen. Elisabeth Schwarzkopf (soprano); Berlin Radio Symphony Orchestra, George Szell cond. ANGEL 36347 $5.79, 36347* $4.79.

Performance: Outstanding
Recording: Very good
Stereo Quality: Clear and natural

Some of Strauss' most miraculous inspirations were created for the blend of soprano voice and orchestra: the closing pages of Salome, Daphne, Capriccio, and much of Der Rosenkavalier and Ariadne. The forty minutes of songs with orchestral accompaniment on this disc evokes the same kind of sensuous magic, and they are performed here by two uniquely authoritative Straussians in what appears to me to be their first recorded collaboration.

In the Four Last Songs—Strauss' valedictory, written in the last year of his life—there are only a few passing instances where Elisabeth Schwarzkopf fails to match the vocal richness of her previous stunning version (Angel 35084, recorded about ten years ago). The interpretation, however, has become somewhat more studied, and clear projection of the text is often sacrificed to the vocal quality. Although there is a cool, more austere, more impersonal sound is wanted, and with the Bartók, we have a slightly different version of the performing problems that, for one listener at least, here rob these highly personal compositions of a good deal of their individuality.

DAVID WILLCOCKS

A notable disc of Tallis' church music

By no means should I allow the above remarks to lead my readers astray about the general quality of the playing on this record. As purists they are above reproach. And with the Bartók, the fine playing of the London Symphony Orchestra, Andre Previn cond. RCA Victor LSC 2884 $5.79, LM 2884* $4.79.

Performance: Living and spirited
Recording: Splendid
Stereo Quality: Good

Previn's way with Tchaikovsky's charming and spirited "Little Russian" Symphony is to let the music flow naturally rather than to drive it hell-for-leather or play tricks with phrasing and tempo fluctuation in an effort to lend a spurious intensity to the proceedings. The first movement and Scherzo gain greatly from this approach. Also, the fine playing of the London Symphony Orchestra and a top-notch recording job, and you have a winner all the way. The exquisite Liadov folk-song settings come as a welcome bonus, especially since they had not been treated to a long-playing recording before. Previn reads them with a long-standing injustice. This is a wonderfully enjoyable disc.

D. H.

RECORDING OF SPECIAL MERIT


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

I have never heard Maurice Abravanel's Utah Symphony Orchestra "live," and I have never heard any claims for its being among the first orchestras of the nation. Yet, on the Vanguard label, it continues to give performances particularly of twentieth-century music—that are among the best we get on records.

The newest is a case in point. The late Edgard Varèse's Amériques (1922) is an ex-

(Continued on page 138)
Solid State Sonymatic...with an Advanced Degree in Versatility

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OCTOBER 1966

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I tremely complex and difficult work to perform, and yet this is an entirely stunning recording of it. The work, like almost all of Varèse's music from the period, is strongly influenced by Stravinsky's Sacre. But here, as ever with Varèse, the composer's sense of what I guess might be called "sonic theater" is completely his own; the ominous and omnipresent siren, the wind machine, the percussive virtuosity, the gaudy juxtaposition of unwieldy sonic masses, all of these highly dramatic elements give the work its unmistakably Varèsenian identity. It is, in Varèse's case, particularly astonishing that works that once seemed so outrageously outré are now clearly masterpieces—perhaps somewhat out of the musical mainstream, leading, in point of fact, nowhere but back to themselves. But masterpieces none the less.

Milhaud's L'Homme et son désir is a ballerina score dating from 1918. According to Arthur Cohn's perceptive sleeve annotation, the stage piece was based on a story by Paul Claudel, which "concerns the primitive strength of the Brazilian forest at night and the mystical forces therein that hold sway over man's destinies."

The score itself is vintage Milhaud of the period. No one could mistake its composer: the characteristically dense, interwoven polyphonic, polychromatic texture; the highly colored but whisper-clean approach to the orchestra; the exotic evocation of the literary subject matter. This is music of the sort of white-hot inspiration and inventiveness that characterized almost all of Milhaud's earlier work.

Conductor Maurice Abravanel rounds out his provocative program with a performance of Honegger's Pacific 231 that one can greet with enthusiasm tempered by awareness of the superiority of Leonard Bernstein's new recording of the work for Columbia.

Vanguard's recorded sound and stereo are remarkably good.

VIVALDI: Concerto for Flute and Strings; Concerto for Flauto and Strings (see MOZART)

WEBERN: Four Pieces, Op. 7 (see DEBUSSY: Sonate)

COLLECTIONS


Warlock: Corpus Christi. Hassler: Canzona Domini. O Auflaubt mein Lehen. Monteverdi: Zefiro Tornato. Obrecht: Te Deum. Caccini: Toso. Carissimi: Handel: Musikanten Wasser. Schumann: Six Chansons. Gesualdo: O Vos Omnes. Varese: Omnipresent siren, the wind machine, the omnipresent siren, the wind machine, the omnipresent siren, the wind machine, the omnipresent siren, the wind machine, the omnipresent siren, the wind machine, the omnipresent siren, the wind machine, the omnipresent siren, the wind machine, the omnipresent siren, the wind machine, the omnipresent siren, the wind machine, the omnipresent siren, the wind machine, the omnipresent siren, the wind machine, the omnipresent siren, the wind machine, the omnipresent siren, the wind machine, the omnipresent siren, the wind machine, the omnipresent siren, the wind machine, the omnipresent siren, the wind machine, the omnipresent siren, the wind machine, the omnipresent siren, the wind machine, the omnipresent siren, the wind machine, the omnipresent siren, the wind machine, the omnipresent siren, the wind machine, the omnipresent siren, the wind machine, the omnipresent siren, the wind machine, the omnipresent siren, the wind machine, the 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Time-Life's  "STORY OF GREAT MUSIC" SERIES

It is a fair certainty that most readers of HiFi/Stereo Review have had it brought to their attention that Time-Life is entering the record business with a series of six glomously packaged albums of music from the Baroque to the twentieth century. The first two of these albums, one dealing with the Baroque and the other with the Romantic era, have now been issued and, despite the fact that the records are not, to the best of my knowledge, distributed through regular record channels, some evaluation of the project is indicated.

The first album contains four records and a lengthy (twenty-five thousand-word!) book, illustrated in four colors, the whole enclosed in a handsome slipcase. The records, "From the Catalogs: Angel Records; Capitol Records' classical label, and the affiliated resources of Electrical and Musical Industries Ltd. of London," are well made and well pressed. The book, by Frederic Grunfeld, is informative and entertainingly written, although it contains a few factual inaccuracies. The numerous four-color reproductions are impressive, and the concept of the album (and of the series) is also good; what is not so good is the gulf between what is promised and what is delivered.

Leaving aside the unfortunate adjectives ("unprecedented," "definitive") with which the set is described, the purpose of this first album is to tell you and let you hear what Baroque music is all about. Does it? Let's see. "The most baroque form of baroque theater was the Italian opera," writes Mr. Grunfeld. This is certainly an acceptable statement; Italian opera was one of the great musical forms of the era as well. But there is no sample of Italian opera on the records. Why not? Presumably because Angel Records did not have such a sample in its catalogs, or did not choose to make one available, or the Time-Life research department did not see the necessity of asking for one. The book spends a page on the phenomenon of Versailles. It's perfectly reasonable; Versailles was one of the great events of the Baroque period, and it produced an astonishing amount of music in an important style. There are a few harpsichord pieces by Couperin, but there is no sample of the music of Lully, Delalande, Charpentier, Philidor, or any of the other great Versailles composers. Why not? Presumably because Angel Records did not have such a sample in its catalogs, or did not... etc. The book speaks of and illustrates such Baroque instruments as the lut, viol da gamba, hunting horn, and so on. This is quite in order. But there are no lutes, gambas, or hunting horns to be heard on the records, and although Bach may have known what a piano was, there is no reason to believe that Henry Purcell would have been anything but astonished at hearing the instrument that accompanies his duets in this album. I could supply twenty or thirty similar examples, but you see, I mean the set.

The set, with some room, is limited in size, but it is unreasonably limited in scope. One full side of excerpts from Bach's St. Matthew Passion, and another from Handel's Messiah are here, drawn from the performances by Otto Klemperer and the Philharmonia Orchestra. There is a Telemann concerto by the Moscow Chamber Orchestra, and Corelli, Vivaldi, and Vivaldi-Bach concertos by the Virtuosi di Roma. These are all performances of no little virtue, but as followers of Igor Kipnis' reviews will know, they are hardly illustrative of a Baroque style of playing. The performances by Yehudi Menuhin and the Bath Festival Orchestra included here are considerably better in this respect, but aside from the Bach Brandenburg Concerto No. 2 (an awful lot of concertos, aren't there?) in the selection they play consist of artificially created, suites drawn from the theater music of Purcell, and one-half (though not identified as such) of Handel's Water Music. Harpsichord pieces by Couperin, Rameau, and Scarlatti, and an organ work by Johann Sebastian Bach fill out the set.

So, buyer beware. This album will not tell you all about Baroque music; it will, more likely, give currency to some of Time-Life's apparent misconceptions of the subject. On the other hand, if what you are looking for is a handsomely produced, four-record sampler of Angel's catalog of music before 1800, the offer is not at all bad.

The second album in the Time-Life series, "The Romantic Era," contains music by Berlioz, Mendelssohn, Chopin, Schumann, Liszt, Verdi, and its virtues are comparable to those of the earlier set—greater perhaps, in that the performances are more stylistically appropriate. But its faults too, noticeably those of planning, are not insconsiderable. It is a little unsettling to glance at a purported panorama of the Romantic era and find in it no trace of the existence of Franz Peter Schubert or of Johannes Brahms. Or is their absence attuned for by the quite unlooked-for bonus of the delectable color photograph of Mrs. Herbert von Karajan in a bikini that decorates page forty-seven of the brochure?

James Goodfriend

© THE STORY OF GREAT MUSIC SERIES

Volume I: The Baroque Era. STL 144 four discs $12.95. TL 144 $10.95.

Volume II: The Romantic Era. STL 164 four discs $12.95. TL 164 $10.95.

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*(optional with dealer)
more fitting for Goehr's pair of choruses, which thrive on weights and spacings of instrumental-style definition: they are ultra-chromatic, terse, and logical. I found Williamon's tonal chromaticism rather old-hat by comparison.

The Leopardi Fragments of Peter Maxwell Davies is a superb conception. It is music of the post-Webern world, but reordered minus the atomic splintering that one has grown weary of hearing, and plus an extremely sensitive mixing of the colors of Webern and Boulez. There is none of the rhythmic agitation of the Frenchman here, but the music an integral. The ten sections of the piece (the orchestra is actually an octet utilizing eleven instruments) are in dodecaphonic style, but far from the accepted twelve-tone system—further proof that this technique is as flexible as any other. Bennett's three-movement opus is quite different: the lines are melodic, the contrapuntalism is very determinative, the serialization open-hearted. There is a certain amount of sectionalism, but it takes the form of extended onward development, rather than the integrated, specific, classically patterned type. It is a bit over-scored (the instrumentation consists of four winds, two brass, three percussion, piano, and three solo strings).

All of the performances are quite compelling, and the diction of the singers is fairly good (less so in the Williamson). Though the liner copy promises a leaflet containing analytical notes and documentation, it was not included in the copy sent for review.


Although it is my honest conviction that music critics always sound a little silly when they complain that a program has been played too smoothly and efficiently to create any pronounced musical or emotional impact—and this is a phenomenon that is more likely to occur in recordings than in live performance—I nonetheless find this my reaction to the present release. Heaven knows there are few profundities in the Atensky Trio, and it takes a particularly sympathetic performer to dig beneath the surface of Martinu's rather anonymous mastery, but Messrs. Heifetz, Piatigorsky, and Penaflor have given us little but exquisitely polished surface where either of these pieces is concerned. And even in the Vivaldi, which is very nearly impeccable, I found myself listening impatiently—waiting for somebody to hit a wrong note or do something unexpected.

Not many record-buyers are likely to shun the purchase of such a release on the basis of so curious a review, especially since the recorded sound and stereo effect could clearly not be improved upon. W. F.


GUARNERI QUARTET: A BRILLIANT DEBUT

Not since the Juilliard String Quartet set the New York music world on its collective ear with its readings of Barók and Berg some twenty-five years ago has a new chamber group created such a furor as the Guarneri Quartet on the occasion of its New York debut in February, 1965. This pair of discs demonstrates eloquently what all the shouting was about, for these players—Arnold Steinhardt, John Dailey, Michael Tree, and David Soyer—bleed precision with flexibility of phrasing and rhythm in a way not often encountered in contemporary American string groups. Here, indeed, is the influence of the seed bed from which the quartet stems—the Marlboro of Rudolf Serkin, Alexander Schneider, and Pablo Casals.

Neither the impromptu Smetana Quartet nor the mellow late Dvořák work was available in stereo before this issue. To the one the Guarneri Quartet brings blazing intensity and fierce rhythmic verve, while the wonderful slow movement of the Dvořák comes forth from the stereo speakers with an almost orchestral lankness, yet with inner voices flawlessly balanced.
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OCTOBER 1966

CIRCLE NO. 27 ON READER SERVICE CARD
One is always aware in listening to sacred music based on plainchant that the chant provides the thematic impetus for the composed piece. Seldom, however, does one have the opportunity of hearing the theme and, as it were, the variations, juxtaposed. This is precisely what these two discs do, and thus the a cappella doublet should have been more accurately "Plainchant and Polyphony." We are given a first-rate selection of Renaissance pieces, not all of them complete in themselves (and some of them have been previously recorded in their complete form—i.e., the entire Palestrina Missa, "Aeterna Christe Munera") but all selected for the greatest possible variety. In most cases the plain-song precedes the settings—although, for example, in the setting of Deo taurum militem by John Shepherd (a contemporary of Tallis and Byrd), the plain-song alternates with the chorale verses. There are several highlights which might be mentioned: the intensity of the two Victoria pieces, Josquin's fine elegance for Ockeghem, the vigor of the Palestrina selections, and a splendid Christmas motet by Luca Marenzio. The Choir of the Carmelite Priory, a mixed group, has impressed me in its previous recordings with its uncanny ability to change singing styles where the music warrants it. Thus, the group's Pales-

rino Missa, "Aeterna Christe Munera," (Continued on page 148)
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BRAHMS: SYMPHONY No. 3 and HAYDN VARIATIONS
Berlin Philharmonic, Herbert von Karajan. 19 926; Stereo 138 926

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CIRCLE NO. 31 ON READER SERVICE CARD

HIFI/STEREO REVIEW

Recording of Special Merit

Renaissance Elegiac Music

Performance: Powerful and stylish
Recording: Excellent
Stereo Quality: First rate

One side of this intriguing collection, made up basically of funeral pieces, is devoted to the very powerful Requiem Mass of the late fifteenth-sixteenth-century composer Pierre de la Rue, a contemporary of Josquin. The work, which might have been written for the obsequies of a princely patron, is unusual in that the composer set not only the Ordinary (Kyrie, etc.) of the Mass, but also the Proper (Introit, Gradual, etc.). The contrast of voices, especially in pairs (upper against lower, for instance), is one of the distinguishing features of this fine work.

Complementary to it are the pieces on the second side, all fairly brief and nearly all dirge-like or elegiac in tone. Both Hieronymus Vinders and Benedictus Appenzeller wrote musical eulogies for Josquin des Prés; Jacobus Vaet's is for Clemens Non Papa, while Ludwig Senfl's Quis dabit was written for the funeral of that great music patron Maximilian I. The two remaining pieces are Senfl's motet on the subject of death (dedicated to Martin Luther), and a Four-voice prayer by the Flemish composer Antoine Brumel.

"If this content sounds overly morbid in the reading, listening to these works is a must. Success can be said to provide no such feeling. One is struck only by the strength and power of the writing, by the variety of settings and moods. One also cannot fail to be impressed by the performances of the seventeen instrumentalists and vocalists. As with Konrad Ruhland's previous Telefunken collection of Gabrieli motets and instrumental pieces, purity of tone, authentic instruments, and rhythm precision are the most outstanding features. The first-class performances are given equally first-class reproduction. The jacket includes extensive notes (partly in English, but mostly in German) and texts in Latin with German translations.

I. K.
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HIFI/STEREO REVIEW
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Reviewed by MORGAN AMES • JOE GOLDBERG • NAT HENTOFF • PAUL KRESH • GENE LEES

© STEVE ALAIMO: Steve Alaimo Sings and Swings. Steve Alaimo (vocals), orchestra. Can't Your Fate to the Wind; Lady of the House; Let Her Go; and nine others. ABC PARAMOUNT ABCS 551 $4.79, ABC 551 $3.79.

Performance: Good
Recording Quality: Good
Stereo Quality: Good

Steve Alaimo attracted attention through his performances on Dick Clark's TV show, Where the Action Is. Unlike most of the singers coming out of the teenage market, he sings fairly well. The liner notes say that "much of Steve's musical know-how was acquired...watching performances of artists such as B.B. King, Bobby 'Blue' Bland, James Brown, and Ray Charles..." It sounds as if he's listened to a lot of Bobby Darin, too. Like most imitators, he hasn't learned to discard the valueless in his performances on Dick Clark's TV show, which I believe antedate the United States Supreme Court tell us that you can't tell a book by its cover, and that was the case with Arnoldi. He has a wild, fes, gentle, self-mocking humor, although nowhere near as fes as the late Richard Farina's liner notes would have you believe. It was a great pleasure to listen to him and to his unmistakably home-made songs.

Some, but not all, of that sweet, corny, happy-go-lucky quality finds its way onto this record—perhaps most of all on the song called Happy-go-Lucky, which has ragtime-style accompaniment. What has been lost is difficult to isolate; the difference might be caused by the formality and tension of a first recording session, or it might simply be that this time I knew what to expect. But anyway, Arnoldi is a happy cross between Bob Dylan and Roger Miller, and I don't see how anyone could fail to enjoy him. J. G.

© PAUL ARNOLDI: A One Note Man. Paul Arnoldi (vocals and guitar), unidentified accompaniment; Wild Horses; Home: Sally Ann; Happy Times; Long Stemmed Rose; One Note Man; and six others. Kapp KS 3478 $4.79, K 3478 $3.79.

Performance: Happy
Recording Quality: Good
Stereo Quality: Okay

When I first saw Paul Arnoldi some months back at the Gaslight Café in New York, he looked so gorgeous, so perfectly cast as the male lead in Tennessee Williams' The Milk Train Doesn't Stop Here Anymore, that I didn't expect to hear a thing. Well! Sources which I believe antedate the United States Supreme Court...and to his unmistakably home-made songs.

Some, but not all, of that sweet, corny, happy-go-lucky quality finds its way onto this record—perhaps most of all on the song called Happy-go-Lucky, which has ragtime-style accompaniment. What has been lost is difficult to isolate; the difference might be caused by the formality and tension of a first recording session, or it might simply be that this time I knew what to expect. But anyway, Arnoldi is a happy cross between Bob Dylan and Roger Miller, and I don't see how anyone could fail to enjoy him. J. G.

© THE BEATLES: Yesterday and Today. John Lennon, Paul McCartney, George Harrison, and Ringo Starr (vocals and instrumental accompaniment). Yesterday; Nowhere Man; Dr. Robert; and eight others. CAPITOL ST 2553 $4.79, T 2553 $3.79.

Performance: Only so-so
Recording: Distant
Stereo Quality: All right

In the early days of The Beatles, there was a quality of charming irreverence about them. This has evolved into a rather obnoxious arrogance in the last year. One example was their insulting behavior toward the wife of the president of the Philippines, which they followed up with several snide public pronouncements. This we-can-do-no-wrong attitude reached its apotheosis with the original cover of this album. The quartet were butchers' uniforms. They were covered with sides of meat and the disassembled parts of dolls, an altogether gruesome effect that projected a contempt for society and its sensibilities. Capitol recalled the album and reissued it with an inoffensive cover. (However, for at least some of the monaural copies, they merely pasted the new cover over the old one and record shops in some areas have been steaming off the new cover and selling the album with the old one as a collector's item for as much as $7 a copy.)

This contumaciousness is coincident with a falling off in the quality of the quartet's work. They're beginning to be dull through repetition. Given that all four are musical illiterates (not one of them can read music), they lack the wherewithal to expand and grow. They're stuck in their special groove.

This album is a kind of grab-bag, some of it not previously released in this country either on 45 rpm or LP. The most attractive tune of the lot is the well-known Yesterday. Either Lennon or McCartney sings it solo—I don't much care which, because as solo singing it's pretty miserable. The lyric to this tune is cluttered to the point of incomprehensibility, which of course has been the weakness of all Beatles' material. This group is beginning to be a drag. G. L.

© BEN BENAY: The Big Blues Harmonica of Ben Benay. Ben Benay (harmonica); Don Preston, Mike Deasy (guitarists); Jerry Scheff (fender bass); Butch Parker (piano, electric piano); Jim Burton (electric dobro); Don Harris (electric violins); Jim Trexel (drums); Mike Henderson (electric organ, tambourine, percussion). Mystery Train; Bo Diddley; My Babe; Turn Me On; Lonely Avenue; and five others. CAPITOL ST 2484 $4.79, T 2484 $3.79.

Performance: Contemporary
Recording: Good
Stereo Quality: Good

This is the New Sound. California style. When Bob Dylan mentioned an electric violin in Desolation Row, I thought he was making a joke, but here it is, along with an electric piano and electric dobro. Electric trumpet will be next. This kind of music might be why the current phrase for "in" or "with it" is "switched on."

Benay's harmonica is nice enough, but it is the overall sound that matters. This, I'm terribly afraid, is what's happening...
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since I'm writing this in Los Angeles, it seems less terrifying than inevitable. Recording executives have always hunted frantically for the next thing, but at this point, it seems that maybe there won't be a next thing, but just this same Bob Dylan and his Electric Beatles thing, going on and on and on. When you hear this group play the Lennon-McCartney You're Got to Hide Your Love Away, maybe you won't mind.

J. G.

RECORDING OF SPECIAL MERIT

@ DAMITA JO: Midnight Session. Damita Jo (vocals); orchestra. I Want to Stay Right Here with You; I Love My Love; Love It Here to Stay; and twelve others. Epic BN 26202 $4.79, LN 24202 $3.79.

Performance: Delightful
Recording: Not enough lows
Stereo Quality: Good

Damita Jo is one of those rare singers within whom some mysterious mechanism works at fast tempos, so that each note comes out swinging. The drive is more than just musical; it seems almost muscular in origin. On up-tunes, especially those that are blues-hued, Damita Jo is a knock-out. She's home free, and so relaxed within her groove that she leads the audience (on this album recorded at Basin Street East) right along with her. The ultimate example is Nobody Knows You When You're Down and Out. Even at breakneck tempos, her diction is clear and crisp.

She is less at ease, however, with ballads, and not enough care has gone into her choice of slow material. Her rendition of As Long As He Needs Me indicates that she has no real feeling for it. Fine. Ballads are personal, and no two singers respond to them in the same way. But Damita Jo should search for ballads that fit her, for this is her area of weakness.

If your mood is slow and reflective, stick with singers like Marge Dodson. Peggy Lee, and Teddi King. But if you want to hear a singer who swings, listen to this fine collection of Damita Jo.

M. A.

@ FRIVOLOUS FIVE: Sour Cream and Other Delights. Quintet, Bob Halley cond. The Lonely Bull; Tijuana Taxi; N.Y. N.Y.; and nine others. RCA Victor LSP 3663 $4.79, LPM 3663 $3.79.

Performance: Misses fire
Recording: Good
Stereo Quality: Good

RCA Victor's new attempt at pop-music comedy, by the Frivolous Five, is called "Sour Cream and Other Delights" and is obviously a put-on of Herb Alpert and the Tijuana Brass. It's the least successful of the current run of satire discs for these reasons: (1) it's almost impossible to satirize satire, and the Alpert group has a tongue-in-cheek quality to begin with; (2) it's dishonest satire—the Alpert group doesn't play badly, sloppily, and awkwardly, as the Frivolous Five would have you think; (3) the record goes on too long—you can't repeat the same joke for half an hour. This fault, incidentally, applies to all such comedy material: they'd all be funnier if they had been issued on one of the long-gone and much-lamented ten-inch discs.

(Continued on page 158)
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CIRCLE NO. 23 ON READER SERVICE CARD

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The artist is one "Gilbert Gubin," actually New York studio drummer Sol Gubin, who played piano for the date. Arrangements are by Pat Williams, and they're deliberately dreadful. For their own amusement, Williams, Gubin, and recording engineer Phil Ramone assembled a string section and made the disc, which does a job on mood music. Williams' arrangements will go along with great business, followed by a devastatingly wrong chord. The disc puts musicians into near convulsions of laughter. If you want a copy of it, you can get it by sending $1.25 to Medicinal Records, care of Jim and Andy's Bar, 116 West 48th Street, New York, N.Y.

G. L.

® ® JOHNNY HARTMAN: Unforgettable Songs. Johnny Hartman (vocals); orchestra, Gerald Wilson cond. Unforgettable; Fool's Rush In; What Do I Owe Her; and nine others. ABC PARAMOUNT ABCS 547 $4.79. ABC 547 $3.79.

Performance: Relaxed
Recording: Good
Stereo Quality: Clean

This is Johnny Hartman's first disc for ABC Paramount; previously, he has recorded for that company's jazz subsidiary, Impulse. Hartman belongs on the broader label; his appeal certainly isn't limited to jazz fans—and the word "jazz" is a virtual kiss of death, commercially, these days. Whichever bag you put Hartman in, he's a very good singer—rich-toned, warm, and musical. Gerald Wilson's charts are uneven. When he's working with brass, saxes, and rhythm, an idiom with which he has long been comfortable, he's first-rate. But when he's using strings and rhythm, he's not quite as good. I get the feeling he hasn't been given sufficient chance to work with strings. And the string players here are bad. Fortunately, most tracks are with the band.

G. L.

RECORDING OF SPECIAL MERIT

® ® JACK JONES: The Impossible Dream. Jack Jones (vocals); orchestra, Marty Paich or Pete King cond. The Impossible Dream; All or Nothing at All; Then Was There and Now Is Now; and nine others. KAPP KS 3486 $4.79, KL 1486 $3.79.

Performance: Polished
Recording: Good
Stereo Quality: Good

Many of Jack Jones' most fervent admirers within the profession have expressed a wish that he would get deeper into his material. Depth, of course, comes with maturity, and Jones has now had a few years in the business. And slowly, greater depth is beginning to be heard in his work.

From the beginning, he has been a phenomenally good singer. In this album, he shows off a wider range of skills. He's at home in ballads and up-tempo material. All or Nothing at All, for example, is done as a fast, jazz-tinted waltz. Whether it's appropriate for the material is one question, but Jones' skill in handling it is another, and the skill is great.

(Continued on page 160)
This combination of PAS-3X preamplifier, FM-3 tuner, and Stereo 120 amplifier represents the highest level of quality which can be attained with high fidelity components. It combines the virtues of both tubes and transistors in a flexible modular system without skimping to squeeze it into one unit.

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It is an axiom of the business that there aren't enough good up-tempo tunes. The usual solution to the problem is to take ballads and make them into swingers. This doesn't always work, the treatment can be quite unsuitable to the material. There are several examples of this in the album I Will Wait for You is one. But the worst example occurs in Gilbert Bécaud's What New My Love (Et maintien). Carl Sigman's English lyric clearly suggests at the end that the song's protagonist is contemplating suicide; Jones uses up-tempo and flippancy delivery is hardly appropriate.

Jones is still prone to affectations, including the by-now-corny trick of chopping off a word at the end of a line, letting the air support go, so that it becomes merely speech-buddy Greco, from whom he probably picked it up, has done his device to death. In I Will Wait for You, Jones uses a quick choppy delivery that sounds altogether too much like Bobby Darin.

Jones is at his best when he's working with broad legato lines, as in the song Allee (perhaps the best track on the disc) and This Is All I Ask. His Strangers in the Night, incidentally, is better than Sinatra's. It's a very good song to begin with, but Jones does it in a way that's less cheap, less laboriously commercial.

The only shortcomings worth detailed discussion are those of genuinely gifted artists; Jones is one of them—one of the best singers of light music in this country today.

G. L.
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ACOUSTIC RESEARCH, INC., 24 THORNDIKE ST., CAMBRIDGE, MASS. 02141

CIRCLE NO. 2 ON READER SERVICE CARD
Ted Nash and his trombonist brother Dick (he of the beautiful fat tone), trumpeter Jack Sheldon, French horn player Vieno de Rosa (with his oddly warm yet cutting sound), and so on. These men are an integral part of Mancini's "sound," and he makes fine use of their stylistic idiosyncrasies.

It sounds as if Mancini uses a larger string section here than he usually does. What is there to say about the way he writes for strings—except that no one in this area of music does it as well, except perhaps Robert Farnon?

Inevitably, there's a song from the score. The lyric, by Livingston and Evans. is one part of Mancini's "sound." and (he of the beautiful fat tone), trumpeter Donnie Williams.

This is a mood-music album without violins.

The Pozo-Seco are a somewhat eclectic and crafty enough to do a very ordinary album of.

The notes for this release, the first long-play-dic by a boy and a girl who call themselves the Pozo-Seco Singers, indicate that the trio has already had two hit singles, the title track and "I'll Be Gone," and that this album is the obvious follow-up. You couldn't prove it by me, but then, if you don't buy singles, don't turn to the top-forty stations, and stay away from juke boxes, you can miss such big names as Simon & Garfunkel or The Mamas and the Papas until they are already well established. It goes pretty quick. You can miss some good music on Top Forty, too.

The Pozo-Seos are a low-key pop-folk group, light on the rock. They come out of a kind of Kingston Trio thing, and their repertoire is eclectic and crafty enough to range from House of the Rising Sun through Bob Dylan's "Tomorrow is a Long Time" to "You're Losing Your Feelin'." You will find them. I think, to be quite pleasant, unexceptional, and more enjoyable listening on the stereo pressing.

G. L.

**POZO-SECO SINGERS:** Time, Susan Taylor, Dannie Williams, Lofton Kline (vocals); various arrangements. FM 1 Fell. Grandameway: I'll Be Gone; She Understands Me; and seven others. COLUMBIA CS 9315 $4.79. CL 2515 $3.79.

Performance: Pleasant
Recording: Very good
Stereo Quality: Good

The notes for this release, the first long-play-dic by a boy and a girl who call themselves the Pozo-Seco Singers, indicate that the trio has already had two hit singles, the title track and "I'll Be Gone," and that this album is the obvious follow-up. You couldn't prove it by me, but then, if you don't buy singles, don't turn to the top-forty stations, and stay away from juke boxes, you can miss such big names as Simon & Garfunkel or The Mamas and the Papas until they are already well established. It goes pretty quick. You can miss some good music on Top Forty, too.

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G. L.

**DANNY WILLIAMS:** Magic Town. Danny Williams (vocals), orchestra. Magic Town: Blue on White: Violets for Your Fur; and seven others. UNITED ARTISTS UAS 6493 $4.79, UAL 3493 $3.79.

Performance: Good
Recording: Good
Stereo Quality: Good

Danny Williams is a young singer from South Africa heard here in his fourth U.A. album. Some of the tunes are heavily stacked for the raucous pops market, with some standard gimmicks in the orchestration. But the album contains a number of good standard songs, such as the Tom Adair-Matt Dennis song Violets for Your Fur. Most of the current crop of pops singers couldn't handle this tune because of its defiantly evasive (and very pretty) verse. Williams handles it with ease and assurance.

Williams' voice is soft. He has habits of enunciation that suggest he's listened a great deal to Harry Belafonte and Johnny Mathis. But he sings better than Mathis: more simply, more honestly, and with greater musicality.

G. L.

**ANDRÉ PREVIN:** André Previn with Voices. André Previn (piano), chorus, rhythm section. Embraceable You, Street of Dreams: Where or When: and nine others. RCA VICTOR LSP 3551 $4.79, LPM 3551 $3.79.

Performance: Very good
Recording: Excellent
Stereo Quality: Good

This is a mood-music album without violins. Working with a group of good studio singers and vocal arrangements by Wayne Robinson, Previn plays lightly and softly through some ballads. Working under such conditions or restraint, Previn is more enjoyable than he is when he's in his flamboyant groove. His expressive techniques is used only for occasional bright flashes of decorative runs. I've never heard him sound quite so warm.

Unpretentious, unambitious, and tastefully executed, this is a very pleasant disc.

G. L.

**EDMUNDO ROS:** Arriba. Orchestra, Edmundo Ros good In a Little Spanish Town: Heartaches: Si'koney; and nine others. LONDON SP 44080 $5.79.

Performance: All right
Recording: Excellent
Stereo Quality: Excellent

This is a very ordinary album of blandly pleasant Latin dance music by bandleader Edmundo Ros. But it's supremely well recorded. It is one of the London Phase 4 stereo series. Once again, it is necessary to say that this should be the standard of recording throughout the industry.

G. L.


Performance: Excellent
Recording: Good
Stereo Quality: Distinct

The sound of a man setting out to imitate James Cagney ordinarily forms a dull film over my eardrums and I have to suppress a few panicky screams, but I must admit that Mr. Marks did not bring on the usual symptoms. Even though he does imitations not only of Cagney, but of Humphrey Bogart, Cary Grant, Charles Boyer, Gary Cooper, and even Bela Lugosi, I couldn't work up any real horror of this man. His impersonations are spookily flawless, entirely free of the usual broad caricature of vocal eccentricities, and they are administered in the painless form of songs—as these ten actors might well have sung them. The Bogart version of At Time Goes By, with some subtle wanderings off key, would convince any listener not in the know that he was hearing the real thing. Walter Brennan's September Song conjures up the total personality of that taciturn gentleman. Although the device becomes a bit monotonous over the long haul and the orchestrations are syrupy, the performer is so good at his job that he holds you to the climax—a rendition of Begin the Beguine in the Draculatones of Lugosi.

P. K.

**DANNY WILLIAMS:** Singing of simplicity, honesty, musicality

**GEORGE VAN EPS:** My Guitar (see Best of the Month, page 107)

**ANDRE PREVIN:** André Previn with Voices. André Previn (piano), chorus, rhythm section. Embraceable You, Street of Dreams: Where or When: and nine others. RCA VICTOR LSP 3551 $4.79, LPM 3551 $3.79.

Performance: Very good
Recording: Excellent
Stereo Quality: Good

This is a mood-music album without violins. Working with a group of good studio singers and vocal arrangements by Wayne Robinson, Previn plays lightly and softly through some ballads. Working under such conditions or restraint, Previn is more enjoyable than he is when he's in his flamboyant groove. His expression technique is used only for occasional bright flashes of decorative runs. I've never heard him sound quite so warm.

Unpretentious, unambitious, and tastefully executed, this is a very pleasant disc.

G. L.
**JAZZ**

@ WILD BILL DAVISON: *Blowin' Wild.* Wild Bill Davison (cornet), Alex Welsh (trumpet), Roy Crimmins (trombone), Johnny Barnes (clarinet and baritone saxophone), Fred Hunt (piano), Jim Douglas (guitar), Ron Mathewson (bass), Lennie Hastings (drums). *Memories of You,* 'S Wonderful!; *I'm Confessin'*; Royal Garden Blues; and three others. JAZZOLOGY J 18 $4.98.

Performance: Casual
Recording: Good

The idea here is that Wild Bill Davison is the featured guest star with the Alex Welsh Band, an English "trad" group. The set was recorded live, with numerous aside by Davison, although the notes don't say where. The set is well recorded for such a location album, and there is a fine easy, relaxed quality to the proceedings.

The Englishmen are excellent, far better than we have come to expect such groups to be. Especially good are the reed man, the trombonist, and the bassist, who sounds far more modern than most bassists in bands like this. Only the pedestrian pianist is not up to the others.

Davison himself hits a fair amount of clinkers, but that is forgivable under the circumstances; the intention, seemingly, was to try for the overall shape and mood of the piece, rather than to create stunning solos every time out. I get a funny impression like being present at a large, happy, and slightly tipsy party. J. G.

@ DUKE ELLINGTON: Duke Ellington's Concert of Sacred Music. Duke Ellington (piano); Harry Carney, Russell Procope, Johnny Hodges, Jimmy Hamilton, Paul Gonzales (reeds); Lawrence Brown, Buster Cooper, Quentin Jackson, Charles Connors (trombones); Coone Williams, William "Cat" Anderson, Mercer Ellington, Herbie Jones (trumpets); John Lamb (bass); Louis Belson (drums); Herman McCoy, Ch是我国, Brock Peters, Jimmy McPhail, Esther Marrow (vocals); Bunny Briggs (timp dancer). *In the Beginning God; Tell Me It's the Truth; Come Sunday (twice); The Lord's Prayer; Will You Be There?* and the One. New World A-Comin': David Donned Before the Lord with All His Might. RCA Victor LSP 3582 $4.79, LPM 3582 $3.79.

Performance: Good
Recording: Good
Stereo Quality: Okay

In recent years, the association of jazz and religion has become more marked, with the participation of such churchmen as Father Norman O'Connor and Reverend John Gensel and William Gleneck. Now even a Father Tom Vaughn has just recorded a piano album for RCA Victor. The present album is a concert of music by Duke Ellington first performed in San Francisco's Grace Cathedral and repeated (and recorded) on the day after last Christmas at the Fifth Avenue Presbyterian Church in New York. Unfortunately, for contractual reasons, I imagine, Lena Horne's section was not included on the record. Two other things are unfortunate about this presentation. The first is the combination of naiveté and superficial sophistication that mars the verbal portion; the second is the fact that the music is a patchwork of music Ellington has mostly presented before. For instance, *Come Sunday* is from *Black, Brown, and Beige,* and *David* is simply *Come Sunday* taken up-tempo. It is well known that Ellington keeps jogging in old music, but this seems not to have been the time for it.

The three finest moments are the wonderful tambourine rhythm on *Show Me;* Ellington's extended "concert" pianism on *New World;* and best of all, on *David Danced Before the Lord,* Ellington's piano dueting with Bunny Briggs' dancing feet. You don't even need television for that one. J. G.

(Continued on page 166)
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Jim Hall

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CIRCLE NO. 32 ON READER SERVICE CARD

GIL FULLER/JAMES MOODY:
Night Flight. James Moody (alto saxophone, flute); The Monterey Jazz Festival Orchestra, Gil Fuller cond. Tin Tin Deo; Seesaw; A Patch of Blue; Wild Ghosts; and eight others. PACIFIC JAZZ ST 20101; $5.79, PJ 10101 $4.79.

Performance: Skillful
Recording: Very good

The Monterey Jazz Festival Orchestra consists of deceptively proficient West-Coast musicians, most of them studio men. They play with gusto and ensemble precision. And I wish they had had more daring and challenging arrangements to work with than those provided by Gil Fuller. Fuller, director, arranger, and composer here, clearly has a sound, idiomatic knowledge of his instrumental forces, but often lacks freshness of conception. Everything in his writing is most professional, but much of it is also quite predictable. And in ballads, he tends toward sentimentality. James Moody, the major soloist, is consistently incisive, particularly on the flute. There's a short, booming burst of Clifford Scott's tenor saxophone that makes me hope for a great deal more of it the next time around.

N. H.

DIZZY GILLESPIE: Dizzy Gillespie (see Best of the Month, page 106)

JOHN HANDY: John Handy Recorded Live at the Monterey Jazz Festival. John Handy (alto saxophone), Mike White (electric violin), Jerry Hahn (guitar), Don Thompson (bass). Terry Clarke (drums). Spanish Lady; If Only We Knew. COLUMBIA CS 9262 $4.79. CL 2462 $3.79.

Performance: Attenuated
Recording: Good
Stereo Quality: Good

The modern saxophonists—post-Coltrane, post-Rollins, post-Coltrane—come out brandishing an incongruously sweet Lombardo tone, and start a vamp ... and vamp some more ... and keep going. Sometimes they get to the tune, sometimes they don't. They lack the formal and religious requisites that underlie the extended performances of Indian musicians, but they are extended anyway. And so are the sidemen. The long rubato bass solo is as obligatory as nonscheduled pregnancy in soap opera. And so is the unusual instrument—sometimes pocket trumpet, this time electric violin.

Anyway, the previously gifted John Handy plays two songs of his own composition on this "live" album, bringing in one at 19:36, and the other one coming in over budget at 26:33. None of the musicians involved seem to have that much to say, and strident as they sound, idiomatic knowledge of his instrument, but they are extended anyway.

And so are the sidemen. The long rubato bass solo is as obligatory as nonscheduled pregnancy in soap opera. And so is the unusual instrument—sometimes pocket trumpet, this time electric violin.

J. G.

ARCHIE SHEPP: On This Night. Archie Shepp (tenor saxophone, piano); Bobby Hutcherson (vibraphone); Henry Grimes, Barre Phillips, David Izenzon (bass); Eddie Blackwell, Joe Chambers, Rashied Ali, J. C. Moses (percussion); Christine Spencer (vocals) The Mac Man; The Pickaway; The Original R. S. Snowy Boy Williamson; and three others. IMPULSE AS 97 $5.79, A 97* $4.79.

Performance: Varies
Recording: Good
Stereo Quality: Good

Archie Shepp, like his friend, playwright LeRoi Jones, has made his "negritude" inexpressible from his art, so that if you like one you might very well like the other. To keep extramusical matters out of things as much as possible (except to say that the quotes from Shepp in the liner notes make him seem enormously self-involved), he has, when he wants, a wonderfully lovely, gentle tone, used here most effectively on In a Sentimental Mood. Elsewhere, in his more contemporary excursions, I think he lacks the intensity that justifies apparent formlessness in Coltrane or Coleman. The album ranges from a simple, catchy tune like Pickaway to the title track, which, with Shepp's piano and Christine Spencer's vocalizing, sounds very much like a Webern song. The bassists are always excellent, and Bobby Hutcherson continues to be a strong new vibraphonist.

J. G.
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CIRCLE NO. 79 ON READER SERVICE CARD

WAYNE SHORTER: Speak No Evil
Wayne Shorter (tenor saxophone), Freddie Hubbard (trumpet), Herbie Hancock (piano), Ron Carter (bass), Elvin Jones (drums). Witch Hunt; Fee-Fi-Fo-Fum; Dance Cadaverous; Speak No Evil; Infant Eyes; Wild Flower. BLUE NOTE ST 84194 $7.95, 84194$ $4.79.

Performance: Thoughtful and cohesive
Recording: First-rate
Stereo Quality: Very good

Although Wayne Shorter has not yet evolved into an unmistakably original soloist, he has grown as an organizer of coherent, substantial recording sessions. All six tracks in this set are Shorter originals, and each one has a distinctive, intriguing theme. I was especially beguiled by the sensually unfolding lyricism of Fee-Fi-Fo-Fum. Shorter is also expert at selecting colleagues who interpret his music authoritatively while bringing to it strong elements of their own musical personalities. Freddie Hubbard plays here with controlled, Freddie Huband plays here with controlled, multi-colored passion; and the collective inventiveness of the rhythm section alone merits repeated hearings. Shorter himself is always a solidly imaginative soloist, and on occasion—as in Speak No Evil—rises to a penetrating power that reveals his potential front rank stature. Whether he will ever break through entirely to a commanding voice of his own is an open question. But recordings such as this one are impressive indications of his ability as a shaper of small combos.

RECORDING OF SPECIAL MERIT

JACK TEAGARDEN: Jack Teagarden.

Performance: Distinguished
Recording: First-rate reprocessing

The late Jack Teagarden (he died in 1964) was one of the most remarkable musicians jazz produced. He was widely respected, but I think he was perhaps under-appreciated. Although I have never encountered anyone in jazz who didn't express liking for both the man and his work, there were subtlesties to Teagarden's playing that seem to have gone largely undiscussed. People liked his big tone, the warmth he projected, and his amazing speed on the instrument. Richard Hadlock says in his excellent liner notes for this disc: "As a kid he had worked out a set of close-to-the- chest false slide positions to accommodate his short arms and this unorthodox technique, combined with his infallible ear and extraordinary lip flexibility, permitted Teagarden to execute unusual, long melodic lines, embellished with crackling triplets and note clusters. He could improvise as fast and smoothly as a trumpet player, even a clarinetist... Almost single-handedly, the young Texan revolutionized jazz trombone playing."

I once sat with Teagarden at a night-club table, asking about the way he lipped notes. He told me that one could play a note in just about any position on the horn—moving the slide merely facilitated it. What he should have said is that he could. He then played me an entire tune with the slide in closed position, and played it so softly that people standing nearby couldn't hear him! Which brings us to two points about Teagarden's playing: the fact that he could (or so I believe) make any note, within reason, that he wanted in any of the seven positions of the slide; and his incredible control of tone and dynamics, which are linked. Teagarden had a way of shifting tone while playing, sculpting his lines, as it were, by tone change. His basic style, however, was not soft and inward: he played his notes straight out at you. Musically, he was an overt man.

This album, another in RCA Victor's commendable Vintage Series, traces the evolution of Teagarden's playing from March 14, 1928, when he recorded with the Roger Wolfe Kahn band, through to a July 8, 1957, date with Bud Freeman—almost thirty years of his evolution. His playing moves in an absolutely straight stylistic line from the one date to the other; it was always his own style, and though it grew and

(Continued on page 170)
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2476 H No. Lake Ave. Alhambra, Calif. 91001 Phone: 798-9888 CIRCLE NO. 9 ON READER SERVICE CARD

THE ARMENIAN NATIONAL CHORAL SOCIETY OF BOSTON: Armenian Choral Music. The Armenian National Choral Society of Boston (vocals), directed by Sinnoush Der-Manuelian. Goli Yerk; Hay Met; Zanch no Zanch; Ow Zarmarand, and fifteen others. FOLKWAYS FW 8704 $5.79.

Performance: Glowing, entrancing Recording: Good

The Armenian National Choral Society of Boston, judging by this recording, is an uncommonly well-trained vocal group which has not, however, been disciplined to the point of aridity. They perform a broad range of Armenian songs—music of love, work, dances, the church—with superior musicianship and evident devotion to their traditions. Their dynamics are delicate but not precious, their rhythmic lines seem to breathe, and they do full justice to the serenely lyrical melodies of the folk pieces and the works of such contemporary composers as Alman Hovanesian. Once more we owe a debt of gratitude to Moses Asch of Folkways.

JUDY HENSKE: The First Concert Album. Judy Henske (vocals) with orchestra conducted by Jack Nitzsche. Hey Babe, Are in the Hole; Danny Boy; Nobody Knows; and four others. REPRISE S 6203 $4.96, 6203* $3.98.

Performance: Highly uneven Recording: Good Stereo Quality: Very good

Miss Henske apparently regards herself as both a comedienne and a dramatic singer. In the former role, judging by the long introductions to several songs in this album, she is decidedly unsuccessful. Bizarre situations and imagery are amusing if they don’t have a point. On those tracks in which she tries to become a searingly emotional singer, Miss Henske invariably breaks the mood by exaggerating her phrasing, her feelings, and the textures of her voice. If she were to jettison her attempts at the performance (do so.

BERT JANSCH: Lucky Thirteen. Bert Jansch (vocals, guitar). Been on the Road So Long; Lucky Thirteen; Courting Blues; Whitewash, and ten others. VANGUARD VSD 79212 $5.79, VRS 9212 $4.79.

Performance: Undistinctive Recording: Excellent Stereo Quality: Very good

Bert Jansch is a singer-composer from Scotland, and according to the notes, there are those who consider him “the most fresh and original folk song personality to appear in the British Isles in recent years.” This album does not justify such enthusiasm. Strongly influenced by the blues, Jansch is eclectic, not original; his voice is quite limited in range and texture, and his rhythmic sense is also narrow in concept and execution. Jansch’s sound is pleasant and readable, but hard to hold in the mind after the music has stopped. As a song-writer, Jansch so far displays little individuality as a melodist or as a creator of lyrics. His tales of wandering and of man’s inhumanity to himself as well as to other men are too predictable in their imagery and structure. Six of the tracks are guitar solos, and although Jansch is an able instrumentalist, here, too, the emotional and conceptual scope is small.

LEADBELLY: Library of Congress Recordings (see Best of the Month, page 108)

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LEADBELLY: Library of Congress Recordings (see Best of the Month, page 108)
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Not pass Go; do not, if possible, read John Court's pretentious liner notes: Lightfoot, a Canadian, has a high, pure voice, somewhat like that of his fellow Canadian and friend, Ian Tyson. And he sings and plays his songs very well. He lacks, at least on this record, charisma, and so my bet is that he will not be one of the big ones—not a Dylan. But he is a good singer and guitarist, and a superb composer, and you should hear his record.

**J. G.**

**Patrick Sky:** *A Harvest of Gentle Clang.* Patrick Sky (vocals, guitar, harmonica, banjo); Barry Kornfeld (guitar); Sean O'Brien (bass); Elmer Gordon (piano); Bob Gordon, Lowell Levinger (banjo); Norman Grossman (drums); Lucy Brown (jew's harp); Maynard Solomon (triangle). *Cape Cod Girls: Good Old Man; Jube Riley; On Your Bond; St. Louis Tickle; and seven others.* Vanguard VSD 79207 $5.79, VRS 9207 $4.79.

**Performance: Type**
**Recording: Good**
**Stereo Quality: Good**

Patrick Sky recorded a fascinating debut album for Vanguard, and it is disappointing to have that one is not as good. For one thing, he seems so involved in having a good time for himself with various "in" jokes that he doesn't much care whether anyone else has a good time or not. Tacked on to some of these tracks at the end are the voice of W.C. Fields, a parody of a radio commercial, the announcement "Mississippi John Hurt Sings Gilbert and Sullivan" followed by Mississippi John Hurt singing the words "Gilbert and Sullivan." It must have been a riot in the studio.

Well, for the music of the tracks have a nice old-timey jug-band feeling about them. But the one thing that would make me want to have this record is Sky's performance of a wonderfully evocative song about a red-light district, *Madogany Row.* Woody Guthrie used this melody for 1915 *Manacar,* and Bobby Dylan in turn used it for his tribute *Song to Woody.* All three are fine songs, but this is the best, I think, and certainly the best thing on this album. **J. G.**

**Recording of Special Merit**

**Doc Watson:** *Southbound.* Doc Watson (vocals, guitar); Merle Watson, John Pilla (guitars); Russ Savakus (bass). *Blue Railroad Train; Windy and Warm; Tennessee Stud; Never No More Blues; and ten others.* Vanguard VSD 79213 $5.79, VRS 9213 $4.79.

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

With each new recording, Doc Watson reveals added dimensions of his superior aristocracy as vocalist and instrumentalist. Though based on traditional country music, Watson's performances reach into and absorb a variety of music. He describes this set as "a sort of bridge between the old and the new." And so it is, including works by the Carter family, the late Jimmy Drifters, Jimmy Drifters, country balladeer Tom Paxton, the Delmore Brothers, and originals by Watson and his son Merle. As a singer, Watson is apparently at ease in all kinds of material—from the bit-sweet ballad *Alberia to Never No More Blues,* in which he displays virtuoso control of the Jimmie Rodgers style, spiraling yodels included. And in everything he sings, there is the stamp of an unusually compassionate man and his affirmation of life. As a guitarist, Watson is one of the most accomplished in his field, but he does not indulge in technicalness as an end. All his performances are organically shaped to express—often with much subtlety—maximum emotional content. There can be no doubt that Doc Watson is one of the towering figures in the folk music renaissance.

**Folk Collections**

**Drums for God:** Various vocals and accompaniment, *Story of Noah; Hymn of Peace to St. Thomas; Credo; and nine others.* Epic BF 19044 $4.79, LF 19044 $3.79.

**Performance: Type**
**Recording: OK**
**Stereo Quality: OK**

These recordings were made in 1963-1964 by Robert Kaufman in Cameroun, the Congo, Ethiopia. Liberia, Malawi, Nigeria, and Rhodesia. They show the musical impact on Africa of the Christian churches, but more specifically, the way Africans have put their own musical traditions to Christian religious use. The performances therefore bear a family resemblance to the famous *Missa Luba,* and also to the several hundred different versions of *You Are My Sunshine* collected from the world by Dr. Richard Waterman.

Nothing on this record is up to the marvelous *Missa Luba,* but there are some wildly exciting and deeply moving moments on it. The stereo version is "electronically re-channeled." and not much more satisfying than the monophonic version. **J. G.**

**The Sound of the Delta—A Mississippi Blues Anthology.** Ruby McCoy, Elijah Brown, Big Joe Williams, Fred McDowell, Arthur Weston, Avery Brady (vocals, guitar); Russ Logan (vocals, wood-board); George Robertson. Jessie Jones (harmonica); Jimmy Brown (violin); Andrew Cauthen (vocals, harmonica). *Won't Be Troubled Long; Pearline; Early in the Morning; Louise;* and fourteen others. Testament T 2209 $4.98.

**Performance: Powerful and intense**
**Recording: Fair to good**

The Negro children of Mississippi, like children throughout the country, commit their musical allegiance to rhythm-and-blues and rock-and-roll. But some of their elders in the Delta continue the older tradition of the blues—the caste music of the American South. This absorbing documentary is concerned with Negro Mississippians over forty and was recorded both in that state and in St. Louis, where some have moved. The singing and the songs are often harsh, acutely harsh, but there are also moments of exuberance, tenderness, anger, scuffling defiance, and utter loneliness. Each of the performers is immediately distinctive—from the best known, Big Joe Williams, to the subtly introspective seventy-year-old Elijah Brown. The address of Testament Records is P. O. Box 1813, Chicago, Illinois 60690. **N. H.**

(Continued on page 174)
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THEATER·FILMS

0 0 ANNIE GET YOUR GUN (Irving Berlin). Original-cast album from the Music Theater of Lincoln Center. Ethel Merman, Bruce Yarnell, Jerry Orbach, Benay Venuta, Rufus Smith (vocals); orchestra and chorus, Franz Allers cond. "Don't! What Comes Naturally; There's No Business Like Show Business; My Defenses Are Down; and fourteen others. RCA Victor LSO 1124 $5.79; LOC 1124* $4.79.

Performance: Robust
Recording: Good
Stereo Quality: Good

The new Lincoln Center production of Annie Get Your Gun has been updated, musically, for today's audiences, and the improvements make it one of the most enjoyable show albums in some time.

The unfortunate idea of most show albums is solely to showcase the stars, who are expected to give the performance its flavor. Thus, show orchestras and choirs are notoriously sloppy, and arrangements are deliberately insipid. These irritations were wisely avoided here. All the orchestrations have been carefully renovated, and the orchestra (particularly the strings) plays shockingly well by show standards. The chorus on the record appears to include professional studio singers, adept at singing cleanly and in tune. It's especially evident in Moonshine Lullaby.

Ethel Merman shows her age remarkably little here. She wavers on ballads like They Say It's Wonderful, but she blares through. You have to see the picture for all you are going to hear Tallulah Bankhead, Kurt Voss, Margaret Hamilton, Burt Ives, Boris Karloff, Cyril Richard, and Terry Thomas. Boyer, warned. You won't. You have to see the picture for all that.

P. K.


Performance: Melodious
Recording: Slightly tubby
Stereo Quality: Electronically enhanced

It was certainly worthwhile to rescue the masters of this unique period piece from the vaults at MGM (though I really doubt that it was necessary to soup up the sound in the so-called stereo version quite so unrestrainedly). Aside from that grumpy parenthesis (Continued on page 176)
Here is another first from Viking -- a three speed, solid state stereo recorder, with three-motor design for utmost reliability, priced under $250! Another example of Viking tradition that always guarantees you the finest equipment available in this price range. The Model 423 is made with the same careful attention to quality as other Viking models which set a standard of excellence for tape recorders.

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the thesis, Johnny Johnson can be recommended with no caveat's to all lovers of Weill, Brecht, anti-war marches, the Good Soldier Schwitwek, and Federal Theatre projects. It should be just as eagerly avoided by all outspoken supporters of our current war policy, by haters of Weill, Brecht, and expressionist theater, and by haters of the Krupp family and the John Birch Society.

The tale is about an innocent who won't go to war until he hears that the one just declared (World War I) is for the purpose of ending all of them. Then he joins up, gets wounded and hospitalized, but escapes to pour laughing gas all over the Allied High Command. He can thus lose his sweetheart Minny Belle and end up in a mental hospital. At the end, he is discovered selling toys he has learned to make in the bughouse, but he won't sell toy soldiers. And he never loses his faith in mankind.

After fleeing Germany in the 1930's, Kurt Weill was looking for a new librettist when he met Paul Green at the Group Theater, and they decided to collaborate on this timely piece of propaganda which, as we all know, kept America from ever entering World War II (everybody hated war in those days except Hitler and Mussolini). The result was the goofy libretto outlined above and one of Weill's most ingratiating scores.

The recording boasts the services of Burgess Meredith as Johnny, Evelyn Lear as his girl Minny Belle. Jane Connell as a French nurse who sings our hero back to health. The music is continuously infectious, with a freshness of orchestration and melodic ingenuity remarkable even for the composer of Lady in the Dark. And if one puts the record away no more convinced than before that "we'll never lose our faith and hope and trust in all mankind," at least one's ears still tingle with distinguished melodies, wittily arranged and lovingly performed by all concerned.

Psst... now!

THE RUSSIANS ARE COMING

Performance: All right
Recording: Constricted
Stereo Quality: Thin


Performance: Brisk
Recording: Good

In judging a film score on record, the music's effectiveness in the film is irrelevant. We do not listen to Bizet's L'Arlesienne suites today because they were effective as incidental music to a play, but because they are musically interesting in and of themselves.

Johnny Mandel's scores for The Russians Are Coming and Harper were quite effective in the contexts of the respective films, but they aren't as interesting out of it—certainly not in the way his exquisite scores for The Americanization of Emily and The Sandpiper were. Emily was a satiric Romantic comedy and Sandpiper a moody (and pretty bad) drama. Both left lots of room for music—and indeed, Mandel's score and the scenery were the only redeeming features of the latter.

The Russians Are Coming is broad comedy, slapstick at times; Harper a supposedly tense private-eye tale. Predictably, we get broadly comic music from the one, tense suspense music from the other. Neither kind of music is usually appealing for very long on records.

There are moments in both scores, of course, that one would like to hear repeated. And this brings us to an important point about all the original sound-track albums we have been getting lately. Bizet re-wrote the music for L'Arlesienne into orderly suites. The same should be done with those film scores that are genuinely worthwhile—Robert Farnon wrote an orchestral suite out of the music he did for the film Captain Horatio Hornblower. Much of any given film score is likely to consist of fill music—sustained chords, bits of rather meaningless noodling—that should be deleted from the recorded version of the score. Some of it already is, of course, but more of this should be done. Tightened up to their musically interesting segments, few scores would run over twenty minutes. In that case, two scores should be put on one disc, back to back. Burring rewrites into suites, this would seem to be the soundest procedure. I am not naive enough, however, to think this is likely to happen; scores are not issued for their aesthetic value, but in the attempt to squeeze the last nickel out of them. If the record company can get you to buy two albums of scores and endure the uninteresting passages, why should they condense the two into one album? It is more economically advantageous to them and the listener to issue the record industry, not music. Of course, it might well be that such tight, organized albums would sell better than the ill-edited two albums put together, but no one is ready to take the risk.

Mandel's two scores for Russians and Harper might well have made one really interesting album; as two, they're much less interesting than they could have been.

There are songs in both albums, by the way. With Peggy Lee as lyricist, Mandel has produced a rather nice tune called The Shining Sea for Russians. With Morgan Ames as lyricist, he's given us another one called Quietly There from Harper. It is well sung by Ruth Price.


Performance: Arresting
Recording: Fair
Stereo Quality: Fair

It is probably dangerous, and it's certainly presumptuous, for Westerners to evaluate Indian music—unless, of course, they have become expert in it. Pianist Dave Brubeck told me once of sitting with people in India, listening to a local musical group. The rhythms were so complicated, he said, that neither he nor his drummer, Joe Morello, could follow them. Not only could the Indian audience follow every nuance of the music. Brubeck said, but they knew whether the musicians were doing it right.

Satyajit Ray is, of course, the great Indian film director. It is less known that he is a composer who writes the music for his own (Continued on page 178)
BASF Recording Tape is unlike any other high-quality sound tape you can buy today, regardless of cost. Manufactured by BASF, the company which originated magnetic tape more than 30 years ago, BASF tape is a completely new experience for the tape user. From exclusive Luvitherm® base to mirror-finish magnetic surface, this exciting product excels, not only in the superb quality of its audio reproduction, but also in its physical characteristics and the unique convenience features it offers.

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(Continued on page 182)
This new BSR McDonald 500 Automatic Turntable will change your mind about how much a precision crafted British instrument should cost.

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* Suggested Retail Price
If you've been paying attention to the recording sales charts, you are aware that a number of records that pan the hit parade, with particular emphasis on rock-and-roll, have been highly successful. The first of these was "Mrs. Miller's Greatest Hits" on Capitol. Columbia followed up with a disc entitled "Moldy Goldies," by Colonel Jubilation B. Johnston, who presumably is its producer, Bob Johnston, and on the Tower label there is now a recording of rock-and-roll by, of all people, Mae West.

A number of astute observers of the recording scene believe they see in this space of harsh satire the beginning of the end of rock-and-roll. I wonder. Ten years ago, various people thought they foresaw its end. It is still with us. The record companies defended themselves at that time by suggesting that this interest in rock-and-roll among the youngsters would kindle a general interest in music: that time by suggesting that this interest in record collecting among the youngsters would, in fact, be the beginning of a new way to squeeze record companies. It was the same Jack E. Leonard: ten years ago he made a hilarious disc called "Rock and Roll for Kids over Sixteen," which included such songs as "I'm a Middle-Aged Juvenile Delinquent," and "Take Your Cotton-Pickin' Hands Off My Leather Jacket." The disc was released on the RCA Victor subsidiary Vik. The label is now defunct, but the disc must be somewhere in Victor's vaults, and in the rush to follow up on Mrs. Miller somebody missed a good bet: the disc should have been promptly reissued.

Of the several comedy discs based on rock-and-roll, the funniest is that by Johnston. Subtitled "Colonel Jubilation B. Johnston and His Merry Knights and Street Singers Attack the Hits!" it is an uproarious compendium of musical malapropisms. The tunes get the miserable treatment they so richly deserve. Yet this very disc serves to prove the essential cynicism of this new tendency to mock the rock. Bob Johnston, who packaged it, has satirized some of the Bob Dylan songs. It happens that Johnston also produces Dylan's records: he is partly responsible for foisting some of the tripe on us in the first place. What, then, does it all mean? It means that the record industry, a carnivorous creature, finds it profitable to mock it, and to mock the growth of r-s-r, and for the nonce finds it profitable to pan it: simply has found a new way to squeeze more blood out of the rock. Gene Lees

© © MRS. ELVA MILLER: Mrs. Miller's Greatest Hits. Mrs. Elva Miller (vocals), orchestral and choral accompaniment. Downtown; These Boots Are Made for Walkin'; My Love; and eight others. CAPITOL ST 2494 $4.79, T 2494 $3.79.

© © MAE WEST: Way Out West. Mae West (vocals), orchestra. Treat Him Right; If You Gotta Go; Day Tripper; and eight others. TOWER ST 5028 $4.79, T 5028 $3.79.

© © COLONEL JUBILATION B. JOHNSTON: Moldy Goldies. Pseudonymous vocals; orchestra. Bob Johnston cond. Bang, Bang; Daydream; Rainy Day Women; and eight others. COLUMBIA CS 9532 $4.79, CL 2532 $3.79.
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-ACOUSTECH-INC., div. KOSS ELECTRONICS
Dept. S67, 139 Main Street, Cambridge Mass. 02142
SPOKEN WORD


Performance: Flowery
Recording: Fair

Everything a romantic age expected a poet to be was embodied in the person of Rupert Brooke. He was handsome, moody, athletic, restless, wore flowing ties, and died before thirty on shipboard while sailing as a member of the British Mediterranean Expeditionary Force to fight in World War I. When he heard about the war, he said, "Well, if Amazcaddon's on, I suppose one should be there," and set out to obtain a commission. Before that, as was expected of a proper English poet, he spent a "wander-year" in America and the South Seas, lived in Germany and Italy, all the while writing of love and homesickness and other appropriate subjects. His lines stirred the blood of his British contemporaries: "If I should die, think only this of me:/That there's

* THE NEGRO WOMAN. Dorothy Washington (reader). Compiled and edited by Jean M. Grannon. FOLKWAYS FH 5523 $5.79.

Performance: Flat
Recording: Fair

Harriet Tubman, Phyllis Wheatley, Sojourner Truth, Mary McLeod Bethune, and others whose writings are preserved here fought hard and courageously over the past hundred years in the cause of Negro rights. But they all had in common a certain frontier mentality when it came to writing prose or poetry on the subject that consumed them. This quality is only emphasized by Miss Washington's reading, which seems suffi-
ciently varied or impassioned enough to hold the listener over the long stretch, nor to lift what might have been a distinguished album out of the ordinary. A complete text is sup-
plied, with biographies and pictures of the seven redoubtable women whose work is read.

P. K.


Performance: Graceful
Recording: Clear
Stereo Quality: Excellent

Who is Sylvia? What is she? Why, Sylvia is the lady-friend of Valentine. And Valentine is one of the two gentlemen of Verona. The other gentleman is Proteus, a fellow who thinks all's fair in love and therefore feels he is justified in jilting another girl, named Julia, and trying to steal Sylvia away from Valentine. He learns otherwise, and Julia gets him back, Sylvia gets Valentine back, and that is all there is to The Two Gentlemen of Verona.

The elements of the plot are as neatly jux-
tapoosed as parts in a fine watch. Each of the upper-class protagonists is provided with a servant, and each of the servants in turn is provided with speeches of balloon-punc-
turing sagacity to give relief to what might oth-
erwise have been the most mechanical of love stories. Julia has her witty waiting-woman Lucetta, and Valentine has Speed, a frank and lascivious clown, while Launce serves as "the like to Proteus."

The present production is beautifully acted, Peter Wyngarde's Valentine and Ed-
(Continued on page 184)

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ward De Souza's Proteus are as well matched in sonorosity of voice as they are in clever lines. Elvi Hale is spirited as Julia, especially during those inevitable scenes when she's disguised as a page to win Proteus back, and Joanna Dunham makes of Sylvia as "holy, fair and wise" a creature as is claimed in the song.

P. K.

RECORDING OF SPECIAL MERIT


Performance: Unforgettable
Recording: Sensational
Stereo Quality: Artful

So much has been written about this play-within-a-play that many who saw it found themselves wondering afterward how much of its power might be attributed to the playwright, how much to the music, how much to the performers, and how much to the ingenuity and taste of the director who staged it so sensationally for the New York production. The experts tossed about those categorical expressions so dear to a floundering public's heart—"theater of cruelty," "total theater," and "theater of alienation." From abroad came reports that there were differences in the text, the emphasis, and even the ending in various countries where the drama was done. The actors themselves broke into print to complain how exhausted they were by their assignments, and indeed, the production was so complicated, the various inmates of the asylum where it takes place at once so distracting and so absorbing in their agonies and athletics, that one frequently lost track of the main event.

Caedmon's remarkable original-cast recording restores the action of Marat/Sade to a foreground focus and clarifies the theme and the nature of its conflict, while making full use of all the groans, screams, diries, and orchestral embellishments in discreet and intelligent perspective.

The time is 1808, just after the blood baths that followed the French Revolution. The Marquis de Sade, interned in the Charenton asylum as a patient, has been producing plays with the inmates, including himself, as actors.

Sade's latest effort is a piece about the revolutionary leader Jean-Paul Marat, culminating in the stabbing of Marat in his hub by the fanatical Charlotte Corday when the terror of the Revolution was at its height. Two points of view are presented: the skepticism and individualism of Sade, and the impersonal visionary idealism of Marat.

But all is not talk, or rhetoric, or even politics in Marat/Sade. The momentum leads inevitably toward the murder of Marat by Corday, while the inmates join in fierce chants expressing by turns the disillusionment, horror, and hopes of the people for the fruits of revolt, and the orchestra weaves a wild
The new KLH* Model Twelve is the result of some pointed questions about what kind of improvements might go into a speaker system designed for perfectionists.

The KLH Model Twelve is the finest moving-coil loudspeaker we have ever made. Not by a spectacular margin (there just isn't that much room for improvement in today's best speakers), but by some important degrees.

Before we began to design the Model Twelve, we asked ourselves some pointed questions. We knew we would not be willing to settle for just a set of more impressive measurements. What real improvements could we conceive of for a speaker designed unabashedly for perfectionists? Which of the improvements that we could make on paper would, in fact, be audible and meaningful? Above all, how could we design a speaker that would be useful under the widest range of conditions?

A few answers

We decided that there were a few absolute factors we could improve upon or change significantly in a system for the perfectionist. We could supply a bit more response at extremely low frequencies. We could offer the potential for more very-high-frequency response—for use only with exceptionally good program material. We could make the overall impedance of the system eight ohms for optimum performance with today's transistor amplifiers.

By using an acoustic-suspension enclosure slightly larger than usual, we could also provide a bit more speaker efficiency. The amount we could gain would be just enough to allow the listener a choice of many excellent amplifiers of less than super-power.

A final step

With the aim of usefulness uppermost in mind, what else could we do? We could offer the listener the opportunity to make adjustments in the speaker's overall sound quality—subtle but important adjustments. Adjustments that would allow the listener to modify the speaker's musical balance to account for differences in program material, associated equipment, room acoustics, and personal musical judgments. Instead of the usual mid-range or "brillance" controls, we could provide the listener, for the first time, with an effective way to tailor the speaker to his own needs.

This is why the Model Twelve comes with a unique series of four multi-position control switches. These adjust the level of broad segments of the frequency range: 300-800 cps; 800-2500 cps; 2500-7000 cps; and 7000-20,000 cps. They are housed in a remote switchbox (connected to the speaker by a thin four-conductor cable) that can be placed next to your favorite seat for maximum effectiveness and ease of use. The amount of adjustment from each switch is limited so that you can make only meaningful adjustments. The Model Twelve cannot be made to sound bad under any conditions. It can only be made better for your own requirements.

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We think our approach to the Model Twelve makes sense only for a perfectionist's speaker system. And the Model Twelve is just that. It will reproduce the highest and the lowest frequencies of any conceivable musical interest. Its very-high-frequency capabilities are actually in advance of most of today's program material; as the noise content drops on future recordings, the 7000-20,000 cps control can be turned up for ever more realistic music reproduction.

The Model Twelve's four speakers are used conservatively (in a three-way design) to cover a range at least an octave short of their upper and/or lower limits. The mid-range drivers are housed in special sub-enclosures that are acoustic-suspension in principle. The cabinet is made of one-inch plywood, with quarter-sliced walnut veneer selected for beauty and uniformity of grain. The overall design of the 29" x 22 1/4" x 15" enclosure has been understated to make the cabinet as unobtrusive as possible in any room.

We believe we have done everything we can to make the Model Twelve the best moving-coil speaker system we have ever made. If you are an unabashed perfectionist, you should go hear the Twelve. It's at your KLH Dealer now.

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Mason Jones
Erase and velvet tone in Mozart concertos

RECORDING OF SPECIAL MERIT
© HINDEMITH: Mathis der Maler (extracts). Deutsche Grammophon DGC 8769 $7.95.

Performance: Vivid
Recording: Good
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 57'9''

Curiously, this set of excerpts is the only one in either tape or disc form to be had from this opera, other than the well-known suite. Two movements from the suite are also included here, and other themes in the suite are heard periodically in the vocal excerpts. Judging from this selection, it is a fine work.

Mozart's friend Ignaz Joseph Leutgeb may have felt put upon by some of the difficulties Mozart posed in these concertos written for him—especially in that he had no modern valved instrument to ease matters—but musicians and listeners of subsequent generations have been wholly delighted, and justifiably so. These works rank among the most ingratiatingly lovely items of lighter Mozartiana. Despite the generally prevailing key of E-flat (dictated by the nature of the instrument), the horn concertos are not lacking in variety. Pert humor is dominant in the initial D Major piece, and the special lyrical touch of the mature Mozart comes to the fore in the last.

Mason Jones, first-chair horn of the Philadelphia Orchestra, courses through this music (including cadenzas of his own composition) with the utmost ease and velvet tone—even when using the old-style valveless Waldhorn for the finale of the D Major Concerto, and Ormandy provides an accompaniment of cat-like lightness and agility. First-rate sound all the way!  D. H.


Performance: Stylish
Recording: Spacious
Stereo Quality: Good enough
Speed and Playing Time: 7½ ips; 47'55''

The cheerfully festive one-movement sonatas contained on this tape. "E. Power Biggs Plays Mozart," were composed for use as interludes for services at the Salzburg Cathedral, and as recorded here in chronological order, they range from the somewhat elementary juvenilia of K. 67-68 (Mozart was eleven at the time!) to the compressed but full-scale symphonic treatments represented by the last four of the series.

In the four-track tape format, Biggs, playing on a reconstructed Austrian organ from Mozart's time and backed by excellent orchestral accompaniment, has the field all to himself. The performances are neat; the recorded sound is somewhat reverberant, but not uncomfortably so.  D. H.

© TELEMANN: Water Music ("The Tides of Hamburg"); Suite No. 6, in D Minor, for Oboe, Violin, and Continuo; Concerto No. 5, in A Major, for Flute, Harpsichord concerto, and Continuo; Trio Sonata, in D-flat, for Oboe, Harpsichord concerto, and Continuo. Schola Cantorum Basiliensis, August Wenzinger cond.; Nuremberg Chamber Music Ensemble. Deutsche Grammophon Archive AR 3198 $7.95.

Performance: Authentic
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 53'31''

The fierce vitality of Handel's Water Music is not to be found in Telemann's Hamburg-inspired sequence, but there is great

Explanation of symbols:
® = stereophonic recording
© = monophonic recording

OCTOBER 1966
elegance in both its scoring and melodic content. The same holds for the chamber pieces played by the Nuremberg ensemble. Particularly effective is the dialogue writing for flute and harpsichord in the Concerto.

The performances stress refinement and stylistic authenticity, notably in the Water Music with its extensive use of the gentled tone colors. While Telemann is fairly well represented on four-track tape, without competition. The recorded sound is clean and transparent from beginning to end, but I wish the box had contained program notes, and that the blank tape had been at the end rather than the beginning of side one. D.H.

COLLECTIONS


Marilyn Horne’s tribute to the famous Garcia sisters, Maria Malibran and Pauline Viardot, consists of a sizable sampling of these two famous nineteenth-century singers’ repertoire. From a technical standpoint, Miss Horne is rather like Joan Sutherland: for agility, runs, trills—and, one might add, enormous range—these performances are extraordinarily impressive. I am less happy about some of the interpretations, especially of the better known arias. The fault is not in Miss Horne’s technique, but rather in her inability to present some of the characters in a historically convincing manner. Thus the Beethoven “Abschiedlieder,” the two Gluck arias, and even the second part of Azucena’s “Stire la vampa” seem dramatically unwieldy. If she achieved more variety of color in the voice, Miss Horne would do a great deal to make up for this lack, but then the ability to color one’s tone is closely linked with dramatic interpretation. The accompaniment by Miss Horne’s husband, Henry Lewis, are competent but not outstanding, and the tape reproduction is most satisfactory. A text booklet is enclosed.

ENTERTAINMENT

© RAY CHARLES SINGERS: Command Performances, Volume Two. Ray Charles Singers (vocals); Ray Charles cond. Woodpecker Song; Aloha Oe; Arrivederci, Roma; and nine others. COMMAND CMX 896 $5.95. Performance: Smooth as a marble Recording: Poor Stereo Quality: Unnatural Speed and Playing Time: 3 1/2 ips, 30' 35”

Whenever I read liner notes on Command tapes, I envision the writer punching in, sitting at his typewriter, and flipping on his terribly-sincere button. The first sentence, for example, includes these adjectives: “fabulous,” “most brilliant,” “very special,” and “world’s most famous.” The same glossary of enthusiasm applies to a great number of Command tapes, in the same crowded style. Now then, about the music.

Ray Charles is a practical, professional choral leader. He leads skilled studio singers through technically proper, emotionally sparse vocal renditions of irresistible pop tunes. Although there’s nothing unpleasant about it, there’s little here to satisfy a substantial musical appetite. The most that can be said is that these people sing smoothly and in tune.

One track is a little weird: She Loves Me (to my ears, misprinted the notes as She Love Me), using an all-female chorus. The balance is terrible and in many places the melody is missing altogether. Perhaps the girls were late that day and the men started without them.

Aside from She Love Me, the album is suitable dinner music for people on salt-free diets.

© ESQUIVEL: The Best of Esquivel. Juan Garcia Esquivel (piano), orchestra and chorus, Esquivel cond. Grandarias; Take the “A” Train; My Reverie; and nine others. RCA VICTOR FTP 1324 $6.95. Performance: Interesting Recording: Good Stereo Quality: Good Speed and Playing Time: 7 1/2 ips, 33 1/3”

It’s unusual, and gratifying, to be surprised with good music from a release one feared would be dull. Here, like Poinciana, Jalousie, and Granada on this set, I was prepared for another dose of hopelessly trivial cocktail music. But though, indeed, this is cocktail music, it’s quite pleasant, and superior to almost everything in that dreary field.

Mr. Esquivel’s piano playing is pure Carmen Cavallaro, full of jolly, pointless arpeggios. But the liner notes hint that Esquivel also did the arranging, and it’s the writing that makes the album. It’s bright, tasteful, and inventive.

Malaguena is of special note, opening with a harpsichord solo accompanied by strings. Poinciana is reminiscent of the beautiful mood created some years ago by Les Baxter in Quiet Village. Too often the arrangements make use of a brass section that screams. This was probably meant to generate excitement, but the effect is harsh and that the blank tape had been at the end rather than the beginning of side one. D.H.

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CIRCULAR NO. 71 ON READER SERVICE CARD
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on this page

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Moon and Empty Arms, from Rachmaninoff's Piano Concerto No. 2, and so forth). Now, classical works invariably outclass pop versions of themselves, but it must be said that Gold's handling of them here is well-bred and calm, sparkled by Clark Terry's trumpet or flute/tenor, then rubbed down again by Phil Bodner's restless tenor. All the songs are set in bossa-nova rhythm. It will be clear to the knowledgeable that this is American bossa nova, as opposed to the authentic Brazilian variety. Almost always, the Brazilians outclass American musicians in executing the floating bossa-nova feeling.

Any way you play it, it's a hybrid album, but a most relaxing one. It is highly recommended for people with sore feet or foul tempers. M.A.

HENRY MANCINI: The Second Time Around and Others. Orchestra and chorus, Henry Mancini con. The Second Time Around: Moon Talk; The Old College Try; High Time; Tiger; Fanny; Love Music from "The Great Impostor"; Frish; Fresh; My Cantin From Naples; Theme from "The Great Impostor." RCA Camden CTR 928 $4.95.

Performance: Velvet
Recording: Very good
Stereo Quality: Very good
Speed and Playing Time: 7 1/2 ips: 23'26".

All or many of the songs on this Camden tape have been released in earlier albums. All the titles are listed for you above, in case there's something here that you don't already have. For to my mind, all Mancini is worth having. Even the tracks you're not crazy about are tolerable because they invariably precede something beautiful. The best ballad track is Mancini's original, Moon Talk, and the second best is his Love Music from The Great Impostor. But in case you're in the mood to buy an all-romantic album, it should be noted that several selections are fast and bright.

The album is priced low. But since there are only 23 1/2 minutes of music, it's not my idea of a bargain. M.A.

HERBIE MANN: Monday Night at the Village Gate. Herbie Mann (flute); John Hitchcock, Mark Weinstei (trum-bones); Chick Corea (piano); Dave Pike (vibes); Earl May (bass); Bruno Carr (drums). Carlos "Potato" Valdes (conga drums). The Young Turks; In Escambri; You're Gonna Make It with Me; and two others. ATLANTIC ALX 1938 $5.95.

Performance: Uneven
Recording: Good
Stereo Quality: All right
Speed and Playing Time: 3 1/2 ips: 33'29".

In this set, recorded live at the Village Gate in New York, flutist Herbie Mann and his group fade in and out, in terms of musical interest. Many of the tunes are colorless, such as Away from the Crowd, and provide a poor springboard for solo choruses. Thus the players often do little more than run up and down the chord changes. This is especially true of vibraphonist Dave Pike and pianist Chick Corea, both of whom are technically proficient, though Corea's solos in this set are too right-hand-ed for my tastes. All but one song suffer from monotony.

Since, as the notes say, this is the first time the MJQ has recorded with a brass/reed big band, there was no way of knowing, until now, what we were missing. But this superb band seems to have breathed into the MJQ the one quality it sometimes lacks: vibrancy, a sense of life. MJQ pianist John Lewis has done all the arranging, and it's fine work, full of authority and grace. Home is the liveliest track. Djang, an MJQ standard, is performed here, but in a fresh way.

The introductory phrase of Intima broke me up. Its four familiar notes spell out: "Stronger than dirt." But then, notes are only notes; it's what you do with them that counts. After the intro, this group makes the song up.

Howard Collins (guitar); Jimmy Lewis (fender bass). Home: Our Never Know. The Golden Striker; and four others. ATLANTIC ALX 1939 $5.95.

Performance: Exciting
Recording: Very good
Stereo Quality: Very good
Speed and Playing Time: 3 3/4 ips: 33'22".

The MJQ: Connie Kay and John Lewis (standing); Percy Heath and Milt Jackson In a big-band format, freshness and life.

The MJQ: Connie Kay and John Lewis (standing); Percy Heath and Milt Jackson In a big-band format, freshness and life.

(Continued on page 192)
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Excerpts from Hirsch-Houck Laboratories
Equipment Test Report in July, 1966
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Unmatched performance, quality and value! And so easy to build, too. You need only follow simple, illustrated, step-by-step instructions to assemble six solid-state plug-in modules. The Viking tape transport, built to Knight-Kit specs, is completely preassembled. When you complete your Knight-Kit Tape Deck you’ll enjoy stereo of unsurpassed realism, plus monophonic sound of highest fidelity... plus many features found only on professional quality decks: Separate monitor switch with monitor-level controls, mixing facilities, exclusive low impedance stereo headphone amplifier module, bias test oscillator, switch-selected sound-on-sound and echo, push-to-reset digital counter for quick indexing of recorded selection, easy-edit head cover, studio-type VU meters for accurate control of record and playback on each channel, and more. Complete with all parts, instructions and 7” take-up reel (less base and tape) $249.95

KNIGHT-KIT GUARANTEE
Build a Knight-Kit in accordance with our easy-to-follow instructions. When you have completely assembled the kit, you must be satisfied or we will return your money, less transportation charges, under the Allied guarantee of satisfaction.

ALLIED RADIO, Knight-Kit Div.
Dept. 10-KK, P.O. Box 4398
Chicago, Illinois 60680
Please rush Special Introductory Offer on the Knight-Kit KG-415 Tape Deck.

Name ________________________________  PLEASE PRINT
Address ________________________________
City __________________ State _______ Zip ______________________

ALLIED RADIO

CIRCLE NO. 6 ON READER SERVICE CARD
JIMMY SMITH: *Got My Mojo Workin'*
Jimmie Smith (organ, vocals); Kenny Burrell (guitar); Ron Carter, Ben Tucker, George DuVivier (bass); Grady Tate (drums); Jerome Richardson (baritone sax); Phil Woods (alto sax); Romeo Penque (tenor sax, flute); Ernie Royal (trumpet); Oliver Nelson cond. *High Heel Sneakers: C Jam Blues: Mustard Greens;* and five others. VERVE VSTC 543 $7.95.

Performance: Fine
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 37"23"

For those who are knowledgeable about today's jazz, the above list of players, headed by organist Jimmy Smith, should tell the story. How could a group like this make a bad album?

Technically, Jimmy Smith has complete mastery of his instrument. More important, he has as much fun playing as anyone in jazz. Many who are not organ fans, are Jimmy Smith fans. On one side of this tape, Smith works with a rhythm section, in which guitarist Kenny Burrell fits especially well into Smith's groove. The other side uses a few brasses and reeds, mostly, as the notes say, for background "stings." Smith's vocal on the slow blues 'Got My Mojo Workin' sets such a happy mood that everyone's playing lifts to it, particularly drummer Grady Tate's.

If your jazz collection needs refreshing, this album is a good bet.

M. A.

THE SUPREMES: *I Hear a Symphony*
The Supremes (vocals); unidentified orchestra. "Stranger in Paradise: Unchained Melody: He's All I Got;* and nine others. MOTOWN MTX 643 $5.95.

Performance: Limited
Recording: Poor
Stereo Quality: Indistinct
Speed and Playing Time: 3¾ ips; 34"30"

The Supremes, three very attractive young women, are among the few rock-and-roll groups who have survived not only within, but outside their own circle. Groomed and groomed, they're considered a "class" act and can work just about any room in the country. Built around a recently successful single, *I Hear a Symphony,* this album includes many standards and a lovely cover photograph of the three girls. Evidently it was aimed at the popular, as well as the rock-and-roll, market. But it didn't work.

While the album has the surface attractions of quality records (good songs, pretty pictures), it's irrevocably tied to the style that makes r-&-r distasteful to so many listeners. The Supremes record for Motown, one of the largest of the r-&-r record companies. Either Motown won't release an album different from the enormous harmonic fads come and go: some player discovers major ninths, the Beatles discover Vivaldi. But rarely are discoveries pursued. Anyone with ears and a memory can tell that r-&-r doesn't grow much—certainly not in comparison with the enormous harmonic development in other fields.

The editing seems almost deliberately sloppy. Many tracks (*Unchained Melody, Without a Song*) are abruptly torn off at the end, so that the presence is altered beyond recognition. The problem is ballads. Most rock-and-roll enthusiasts simply don't know what to do with them. Those who can swing beautifully on fast or funky tempos become instant amateurs when the pace is slowed. What's more, today's dancers don't know how to handle ballads.

Here the Supremes have produced an album made up primarily of ballads. The traditional rock-and-roll nervousness at slow speeds is counteracted with the traditional rock-and-roll ploy: the backbeat. It doesn't work. It never did.

There has never been a back-beat ballad recording that wouldn't have been better off replacing that ugly percussive mannerism with thoughtful musical foundations. After all, pretty music can swing too. R-&-R defenders submit that the kids have to have a BEAT to dance to. Of course they do. But who thought up the foolish idea that kids are so stupid and dense they must have the heat force-fed to them at the cost of musical sensitivity?

From the outset, rock-and-roll has placed its emphasis—and its destiny—solely in the hands of momentum: the Big Beat. Rhythm alone does not make music, though they go together. Of the two, music must support the deeper growth. In rock-and-roll, harmonic fads come and go: some player discovers major ninths, the Beatles discover Vivaldi. But rarely are discoveries pursued. Anyone with ears and a memory can tell that r-&-r doesn't grow much—certainly not in comparison with the enormous harmonic development in other fields.

The musical lacks and resultant rhythmic deficiencies of rock-and-roll make this album a failure by all but r-&-r standards. Yet the Supremes show enough buried potential to warrant their becoming involved in a project devoid of r-&-r and Motown, using skilled arrangements and slow, smooth tempos. Let's hope they make it.

M. A.

RECORDING OF SPECIAL MERIT

CAL TJADER: *Soul Burst.* Cal Tjader (vibrapharp); Chick Corea (piano); Jerome Richardson, Jerry Dodgion, Seldon Powell (flute); Bobby Rodriguez, Richard Davis

(Continued on page 194)
Some plain talk from Kodak about tape:

Double or nothing... or the noble art of dubbing

One good tape deserves another. That's another way of saying that half the fun in having a good-quality, home tape-recording system should consist of being able to make tape duplicates. The reasons for dubbing can be as varied as you want. Perhaps as simple as sending your Aunt Mabel a particularly good tape of the kids—a tape you also want for your own tape library... or because you want to exchange tapes with a fellow audiophile... or because you want to edit a tape to go along with a movie or slide film without chopping up the original tape... or simply to preserve your early tape recordings on modern, more efficient KODAK Sound Recording Tape.

Takes two to swing. If you already have a second tape recorder on hand, you're ready to get started. If not, find a good friend that will lend you his. But do be particular about your friend. Because that old cliché about the weakest link applies in spades as far as dubbing equipment goes. Also be particular about the tape you use... but as they say on radio, more on this later.

Read the instructions. First off—and though it may seem obvious—make sure your two tape systems are in the best possible condition. Look at it this way—the dubbed recording will be at best a second generation recording... it's going to combine all the deficiencies present in your original tape recording, in the playback recorder, and in the recording equipment. So read both instruction books... then clean the heads with one of the commercial preparations available for that purpose... and demagnetize the heads if you can lay your hands on a degausser.

Next, connect your two tape machines—the "master" and the "slave." If you have a choice, take your output from the master at the pre-amp stage rather than at the amplifier. No reason to add its distortion to your dubbing. For the input to the slave, you usually have a choice—one marked "mike" or "high-impedance" (usually in the 50,000-200,000 ohms range), the other marked either "radio," "phono," "tuner," "tape" or "low-impedance" (in the 500-ohm range). You want the latter one.

Choose your tape. Signal-to-noise is the touchiest area in dubbing. Picking a tape that will give you the lowest noise level on the duplicate without lowered output makes a lot of sense. We've got just the tape for you: KODAK Sound Recording Tape, Type 34A. It packs five or more additional decibels of undistorted output than the usual low-noise tapes. When dubbing on KODAK Sound Recording Tape, Type 34A, set the recording level on your slave unit at 4 decibels over your normal level—that's just slightly higher than normal if you set your level by a VU meter. Because you can put a lot of signal on this tape, you can play it back at lower gain... and, Eureka, there's your low noise!

KODAK Tapes—on DUROL and Polyester Bases—are available at most electronics, camera, and department stores. To get the most out of your tape system, send for free, 24-page "Plain Talk" booklet which covers the major aspects of tape performance. Write: Eastman Kodak Company, Department 940, Rochester, N.Y. 14650.
Now—more Capitol and Angel stereo tape albums—and many more to come!

When it comes to stereo tape albums, things are growing—and growing better!

Browse over the lists. Not only are selections greater than ever, but you can now build your tape collection for no more than you'd spend for the same performances on stereo discs.

Send for a free catalog, too. That's where you'll find everything in the ever-growing Capitol/Angel stereo tape library. Write: Special Products, 1750 No. Vine St., Hollywood, California 90028.

5 BRAND NEW TAPE RELEASES FOR SEPTEMBER

Matt Monroe This Is The Life YT 2540
Tennessee Ernie Ford Wonderful Peace YT 2557
Billy May Billy May Today! YT 2560
The New Philharmonia Orchestra Conducted by Otto Klemperer Haydn: Symphony No. 104 In D ("London"); Symphony No. 88 In G YS 36346
All New Stereo Recording Victoria de Los Angeles, Soprano Falla: La Vida Breve (Complete) Orquesta Nacional de Espana Conducted by Rafael Frühbeck de Burgos

AND 10 MORE JUST ABOUT TO BE RELEASED!

The Beach Boys Pet Sounds YT 2458
The Beatles Revolver YT 2576
Jackie Gleason How Sweet It Is! For Lovers YT 2582

The Southern California Mormon Choir Sings The Songs of Christmas YT 2590
At Martino Just Yesterday YT 2592

The London Philharmonia Orchestra Conducted by Wyn Morris Mahler: The Youth's Magic Horn YS 36380
Wayne Newton The Old Rugged Cross YT 2563
Lou Rawls Soulin' YT 2566
Gordon MacRae If She Walked Into My Life YT 2578

The Paris Conservatoire Orchestra Conducted by Georges Pretre Peter Ustinov Tells the Stories of Babar The Elephant & The Little Tailor YS 36357

In the liner notes, Cal Tjader is quoted as saying, "If there is to be a renaissance in jazz, it's not going to be avant-avant-avant-garde; it's going to be in the direction of beauty." Well said. Communicative people make communicative musicians, such as Paul Desmond, Bill Evans, Billy Taylor, and J. J. Johnson.

And Cal Tjader. Through all the spirals of his career, Tjader has made an effort toward freedom within structure. With his penchant for surrounding himself with excellent musicians and arrangers, his work is both robust and thoughtful. And you can always count on a couple of fragile, lovely ballads in his albums. In this case, the one to note is Kurt Weill's Bilbao Song.

The album is highly recommended. Even if you don't buy it, look at it: the striking album cover is a charmer. M. A.

© ANDY WILLIAMS: Canadian Sunset; Hawaiian Wedding Song. Andy Williams (vocals); unidentified orchestra and chorus.
The Bilbao Song; Don't Go to Strangers; Blue Hawaii; Beyond the Reef; and twenty others. COLUMBIA H2C $9.95.

Performance: Competent
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3 1/2 ips; 62"

It's possible that the key to Andy Williams' singing style is that it's relatively styleless. Whatever the material at hand, he executes it purely and correctly.

The frustrating thing about Williams is that, with a superbly graceful voice, he persists in recording relentlessly banal songs, aimed at the adult commercial market. Here we have a double-album collection of pap, ranging from idiotic to mediocre. The only worthwhile song in the first album is Henry Mancini's Dreamscape, in which a splendid melody overcomes a rather dull lyric. The second album is a group of Hawaiian songs, such as Sweet Leilani and Aloha Oe, all of which are colossal in their ordinariness. (One tune, The Hawaiian Love Song, is in both albums.)

There's almost no variation in tempo, instrumentation, lyric meaning, or musical shape. One can barely tell where one song ends and another begins. The arranging has occasional moments of prettiness, and the chart for Dreamscape, based on Mancini's original scoring, is quite good. But overall, the writing is as vapid and uninteresting as the songs.

It's naive to think that a professional like Williams miscalculates the effect of his albums. Although from time to time he throws a bone to sensitive listeners, as with his recent and well-done recording of The Shadow of Your Smile, it appears that he means to maintain mediocrity. It is unfortunate, in fact disastrous, that a singer of his stature and skill feels so little responsibility for presenting the quality popular music being composed today. M. A.
A lot of Magnecord owners tell us they had to buy and use as many as four different tape instruments before they knew a good recorder/reproducer when they heard one. But we've got an easier and much less expensive way for you to learn what it takes to satisfy a tape recorder owner. Our new brochure waiting for you free at your Magnecord dealer's, tells you exactly what to look and listen for in a high fidelity tape instrument. Just follow the simple suggestions when you shop, and you'll be discerning the fine points of difference between tape recorder/reproducers like an expert in no time! . . . And you know what? The minute you do learn what it takes to tell a good tape recorder, we'll bet you take home a Magnecord!
Come to the New York High Fidelity Music Show with your wife.

Go home with a sound idea.

The sound idea that's right for your home... just one of hundreds of decorating ideas presented at this year's brightly new High Fidelity Music Show.

Your wife will enjoy the many model rooms designed by America's leading decorators. Each of them shows how today's high fidelity components can do more than fit into a room; they can actually enhance it. (Making it a lot easier for you to sell your wife on the system you want.)

You can look at any of over 100 rooms filled with the latest in high fidelity components from virtually all of the leading manufacturers. This year they include video tape recorders and automobile stereo high fidelity systems. Plus the latest in tuners, amplifiers, speakers, turntables, record changers, tape recorders, cartridges and headphones. On the second floor attend seminars given by experts. Get all your technical and non-technical questions answered. Consult show program for seminar hours.

Don't forget to bring your wife. It'll keep her out of the department stores.

NEW YORK HIGH FIDELITY MUSIC SHOW

September 28th thru October 2nd 1966

New York Trade Show Building, 35th Street and 8th Avenue.
DO-IT-YOURSELF SING-ALONG

"Overdubbing" your voice so that you can sing duets with yourself or be all four members of a close-harmony quartet is simple with much of today's home tape recording equipment. The basic technique consists of recording the first part of the program, then rewinding back to the beginning of the tape and playing the first track while recording a second track in synchronization with it.

The commonest and best overdubbing technique is through the use of so-called "sound-on-sound." The first material recorded is mixed with the new material (be sure to match the sound levels), and the two parts are recorded together on a second track. This mixture can then be re-recorded, together with a third part, onto the original track, and the process can be kept up as long as desired. But with every re-recording, noise and distortion increase. The number of tracks you can re-record is, in the end, a function of how little noise and distortion your recorder adds to the mix. Distortion effects can be minimized, however, if the least loud and prominent parts are recorded first, and the most important parts—such as the melody—are recorded last.

Many stereo recorders have a sound-on-sound switch that transfers the signal from the channel being played back to the one being recorded, but recorders without this feature can also be used. A stereo recorder with separate auxiliary/radio and microphone inputs can be used with an external patchcord feeding the playback output of the first channel into the auxiliary input of the second. The microphone input is mixed with the output of the first channel. This technique is easiest when there are separate record-level controls for the microphone and auxiliary inputs, but, if there are not, you can adjust the level of the signal being transferred from the first track with the playback-level control. The same technique can also be used with two monophonic recorders. Stereo sound-on-sound, of course, requires two stereo recorders.

"Sound-with-sound" is an even simpler system, but it is limited to two-part harmony. Record the first part on one channel of a stereo machine, record the second part separately on the other channel, and then play them back together. Alas, not quite all stereo machines can play back one channel while recording the other; and three-head machines pose a different problem—synchronization. When separate record and playback heads are used, the playback head is not monitoring the same spot along the tape's length that the other channel's record head is recording on. When both are played back together, the second-track signal will lag an inch or so behind the first. The solution is to temporarily connect the playback preamplifiers of the first channel to that channel's record head for synchronous monitoring. At least one recorder now on the market has a "sync" button that does this for you automatically.

Overdubbing requires no special microphone technique, but the performer, in adding a new track to one already recorded, must monitor the previously-recorded track through headphones or the microphones will pick it up all over again.
HI FI/STEREO REVIEW CLASSIFIED

COMMERCIAL RATE: For firms or individuals offering commercial products or services. 75¢ per word (including name and address). Minimum order $7.50. 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.

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GENERAL INFORMATION: First word in all ads set in bold caps at no extra charge. Additional words may be set in bold caps at 10¢ per word. All copy subject to publisher's approval. Closing Date: 1st of the 2nd preceding month (for example, March issue closes January 1st). Send order and remittance to: HI Cymes, HI FI/STEREO REVIEW, One Park Avenue. New York New York 10016.

FOR SALE

MESHNA’S TRANSISTORIZED CONVERTER KIT $5.00. Two models convert car radio to receive 20-50 mc or 100-200 Tn (one mc tuning). Meshna, North Reading, Mass. 01864.

TRANSLATORS—Miniature Electronic Parts. Send for Free Catalog. Electronic Control Design Company, P.O. Box 1629, Plainfield, N.J. 07062.


TRANSLATORIZED Products Importers Catalog. $1.00 Intercontinental. CPD 1717, Tokyo, Japan.


WHOLESALE: Microphones $96, Speakers 49c, Amplifiers $4.39. Hundreds of items. Catalog 25¢ Royal, 6832 La Mesa Blvd., La Mesa, Calif.

LOW, LOW: quotes all components and recorders. Hifi, Roslyn 9, Penna.

WRITE for quotation on any Hi Fi components: Sound Reproduction Inc., 34 New St., Newark, N.J. Mitchell 2-6818.


KIT Experiments—Dynaco Specialists—Kits at reasonable prices are our specialty. Also custom wired kits guaranteed to exceed factory standards at substantial savings. Beautiful handcrafted Walnut cases for complete Dynaco line, plus everything in audio. Kicker, Dept. HS84, 738 Washington Avenue, Brooklyn, N.Y. 11238.

Hi-Fi Components Tape Recorders, guaranteed “We Will Not Be Undersold!” prices. 15-day money-back guarantee. Two-year warranty. No Catalog. Quotations. Free Hi-Fi-Fidelity Center, 239 (HC) East 49th St., New York City 9.

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CANADIANS—Giant Surplus Bargain Packed Catalogs Electronics, Hi-Fi Shortwave, Amateur, Citizens Radio, Microphones, Speakers $1.00 (refund included). ETCO, Dept. Z, Box 741, Montreal, CANADA.


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USED HiFi, Bought, Sold, Trade, List $1.00. Tang, Box 162, Framingham Center, Mass. 01701.

CANADIANS—FREE ABEDIO CATALOGUE. OLSON’S AMERICA HOUSE, BOX 1075, WATASHIKWIN, ALBERTA. CANADA.

COMPONENTS—Tapes 1800' Mylar $1.49. Bayla, Box 1319, Wantagh, N.Y. 11793.

The Price is Right! Hi-Fi Components. J. Wright Co., 65-B Jensen St., East Brunswick, N.J. 08816.


DALLAS TERROR! Kennedy/Tippit/Oswald murders! Actual events and voices! (Police recordings; Warren Commission witness) Stereoscopic $9.95. Columbia, 9551 Foxbury, Riverdale, California 90260.

RENT STEREO RECORDER, $1.00 three days. Free offer—write DISCO-TIPS, P.O. Box 5029NO, Sta. 94, North Hollywood, California 91604.


TFL STEREO TAPES, TAPE CARTES AT COST-PLUS. No membership, no postage. Pent House Hi-Fi, Box 2507, New York 10017.


RENT 4-TRACK STEREO TAPES—Dependable service our keynote. ALL MAJOR LABELS—FREE CATALOG (48 States) TRIMOR Company, P.O. Box 748, Florence, N.Y. 11352.

BLANK RECORDING cartridges for all auto tape players. Free Catalog. CarMaster, 306 W. 100th St., N.Y.C. 10025.

HEAD CLEANING Tape Cartridge for all tape players. Specify type. $1.99 prepaid. CarMaster, 306 W. 100th St., N.Y.C. 10025.

RECORDS

RARE 78'S. State Category. Write Record-Lists, P.O. Box 12115, Riverside, Calif.

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

HARD TO GET! records—all speeds. Record Exchange, 812 Seventh Avenue, New York, N.Y.

REPLACE worn LP jackets—white 20c, Colors 50c. Min order 20. Samples 50c. LP Supplies, Hillburn P.O., New York.

PROTECT your LPs—Heavy poly sleeves 5c, Mf 60. Light inner sleeves 3c, Mf 100. Poly Sleeves, Hillburn P.O., New York.

CLASSIFIED ADVERTISING ORDER FORM

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

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As an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

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The total performance cartridge.

New Pickering V-15/3 Micro-Magnetic™ cartridge featuring Dustamatic™ stylus and Dynamic Coupling.

Now, Pickering offers you total performance from all your records with the newly designed V-15/3 cartridge.

The exclusive Pickering V-15 Micro-Magnetic cartridge assures you of the finest in natural sound, while the famous patented V-Guard Floating Stylus provides the ultimate in record protection.

And now, there's a new dimension in the V-15 line. The extremely functional Dustamatic brush assembly for cleaning records as you play them, and an entirely new moving system with Dynamic Coupling of stylus to record groove for positive tracking.

There's a Pickering for every installation, from conventional record changers to the most advanced turntable/tone arm systems.

That's total performance. Clean records for clean sound.

For free literature on the Pickering V-15/3, plus information on how to choose the correct “application engineered” cartridge for your system, write to Pickering & Co., Plainview, L. I., New York.

For those who can hear the difference.
You call it tiny.
We call it progress!

This is the new E-V 1177.
An FM stereo tuner and 50 watt stereo amplifier. All in one neat package.

Don't let its calm exterior fool you. The inside is packed with action. Solid-state circuitry born of our lengthy experience in aerospace electronics. Nothing wasted. Every ounce contributes to superb sound reproduction.

You can tackle the biggest musical sounds on record with the 1177. It's more than equal to the challenge.

When teamed with a pair of famed Electro-Voice speakers, you've achieved a matched high fidelity system of rare excellence. And the E-V approach to high fidelity design makes installation easy and operation effortless.

Oh. One other thing about the E-V 1177. The price. It's right in line with the size. Small. Just $280.00, including the walnut-paneled case.

See your E-V dealer for a demonstration. Or write for our complete high fidelity catalog. It's big!

ELECTRO-VOICE, INC., Dept. 1064F, 616 Cecil Street, Buchanan, Michigan 49107

CIRCLE NO. 19 ON READER SERVICE CARD