HiFi/Stereo Review
JULY 1967 • 75 CENTS

Arturo Toscanini: A New Look at the Recorded Legacy
The Basic Repertoire: Forty-seven Best Performances

The ninth installment in the series
THE GREAT AMERICAN COMPOSERS

JOHN PHILIP SOUSA
Are you loving your records to death?

Every time you play your favorite record, it dies a little.

The first time you play any record it comes off sounding crisp and clear and beautiful.

The 20th time you play it, it sounds just a wee bit tinny. By the 30th time, you get the vague feeling that the performance was recorded—underwater.

Your record is dead. It's a crime.
And Panasonic has solved it.

You'll never again hurt the ones you love. Now with a little bit of effort your records can live forever. They can always sound as clear as the first time you played them. This is because all you'll ever hear is the crisp, clear sound of the first time you played them.

You'll hear them on tape. And all it takes is a Panasonic Tape Deck. The Panasonic RS-766 is a Solid State, 4-track, stereo tape deck that enables you to take full advantage of the sound equipment you presently own.

The RS-766 has a lot of the features that you should look for in a fine quality tape deck. It has three speeds. Record and playback pre-amplifier. Separate record volume controls. Operates vertically or horizontally. It has two VU Meters. A four place reset digital counter. There's also a safety lock which makes it impossible to erase a tape accidentally. So no matter how clumsy you may be, you won't erase that once-in-a-lifetime collector's record that you loaned to a friend who left the country with it.

What does a Panasonic Tape Deck cost? $149.95 (suggested list price)...including a solid walnut base. And when you figure out that most fine quality tape decks start at $200.00, we have a feeling you'll take one look at your fast-aging record collection, and go out and buy yourself a Panasonic Tape Deck, and never again hurt the ones you love.
Here's what's happening . . . the only stereo compacts with component circuitry, component features and component sound!

1. Radically new Field Effect Transistors let you hear more stations more clearly.
2. Professional automatic turntable with magnetic cartridge just as used in expensive component systems.
3. Exclusive automatic variable bandwidth gives amazing clarity to AM broadcasts.
4. All silicon circuitry for rugged trouble-free performance.
5. Tape recorder and tape cartridge player connections expand your range of musical enjoyment.
6. Electric guitar and microphone inputs and mixer provide you with a stereo showcase for your own talents.
7. Complete component controls, including dual Bass and Treble, let you tune the music to your taste and room requirements.
8. Provision for extra speakers lets you bring great Scott sound to other rooms.
9. Stereo headphone output enables you to listen in privacy, without disturbing others.

$339.95 (Model 2502, illustrated. Other models start at $249.95) Optional transparent dustcover, $22.95

Scott . . . where innovation is a tradition

Mark of the leader...

GARRARD'S LAB 80 MK II

The ultimate expression of over 50 years of Garrard leadership, this much-imitated but unequaled automatic transcription turntable contains many developments invented, perfected and brilliantly refined by the Garrard Laboratories, and now considered essential for the finest record reproduction.

Heavy, cast 12" anti-magnetic turntable is dynamically balanced with copper weights on underside.

Hydraulic cueing and pause control eliminates damage to records or stylus through manual handling.

Dynamically balanced, counter-weight-adjusted tone arm of Afrormosia wood and aluminum for light weight, low resonance.

Anti-static, dust-repellent turntable mat has safety rings at 12", 10" and 7" positions to protect stylus should automatic switch be activated without record on turntable.

Low mass cutaway shell compatible with the most advanced, lightest tracking cartridges.

Two interchangeable spindles: short spindle facilitates manual play; long, center-drop spindle handles eight records fully automatically.

Built-in stylus pressure gauge, calibrated in quarter gram intervals, has click-stops for precise, audible/visible settings.

Just two years ago, the stereo high fidelity world was introduced to the Lab 80, the first Automatic Transcription Turntable. It was instantly acclaimed because of the significant developments it contained. These imparted professional performance capabilities never before anticipated in automatic record playing units. Now, the Garrard Laboratories have refined and surpassed the original model with the Lab 80 Mark II, still priced at only $99.50, less base and cartridge. It is one of five new Garrard Automatic Turntables each of them the leader in its class.

ALTHOUGH Mother Nature somewhere along the line saw fit to make man the most adaptable of her creatures, it begins to appear that she also set some limits to that adaptability. The press, the public, and even our legislators are starting to pay belated attention to what might be rather generally referred to as eye, ear, nose, and throat disturbances—visual outrages, unbearable noise, and polluted air—that are direct results of our indefatigable and ingenious exploitation of the world around us.

As a resident of a city mightily afflicted with air and noise problems, I must admit that I am fast reaching the limits of my adaptability, and therefore side with the militant angels.

On the visual front, however, I still have one resource—I can selectively ignore what I don't wish to see. Although it gives me great pleasure to know that there is one county in upstate New York which, by local option, forbids billboard advertising, the tireless onslaught of the pitchman—whether he writes large in the sky or small on the inside of matchbook covers—leaves me largely unaffected. In this, I suspect, I am like most Americans: we have been the target, for most of our lives, of the mightiest propaganda barrage ever mounted anywhere; we have been shouted at and whispered to, caajoled, amused, kidded, and pampered—and we have somehow learned to ignore it all. Advertising is, of course, one of the larger gears in our economic machine, and we would have to sacrifice many other delightful things (this magazine included) if we proposed to do without it. But we have, in fact, developed a large measure of immunity, and it is therefore not surprising that important advertising messages sometimes fail to get through, that someone actually has made news.

I must confess, adaptable and selective observer that I am, that I had missed a bit of news until recently, and it took the first draft of Julian Hirsch's reports on the new phono cartridges in this issue to bring me up to date. Mine, in all candor and humble honesty, is probably one of the busiest turntables in this country, and it has been running without complaint for the past year and a half with a cartridge—a very good cartridge—with which I could find no fault. A well-founded confidence in our legislatures are starting to pay belated attention to what might be seen as the right to a healthy environment.

Small as it is, it is difficult to overestimate the importance of the phono cartridge in the total audio system. It is the first transducer (changing mechanical to electrical energy) you music encounters on its journey from the disc to your ear, and no amplifier or speaker, however expensive, can do any more than amplify and reproduce whatever comes to it. For this reason, the cartridge is the least expensive (prices these days range from $10 to $80) means of significantly upgrading the quality of your recording system. If you are presently using a cartridge more than two or three years old, you owe it to yourself and your record collection to make the switch: cartridges are better than ever.
NOW—HAVE A DISCOUNT RECORD STORE IN YOUR OWN HOME

Save up to 55% on every record you ever want to buy! No obligation to buy any records

The Longines Symphonette's new service, THE CITADEL RECORD CLUB gives you any record, any artist, any label at savings up to 55% off manufacturer's suggested price. No obligation to buy any records • Free Record Bonus Certificates • Jet Speed Service • Special Money-Back Membership—Just Like a Free Trial • See details below!

You've seen the ads in this and other publications: Get 10 records FREE, they say. Then in smaller print, If you agree to buy 10 or 11 more in just one year, they give you your choice of from 30 to 90 records... and that is not free choice, for the Schwann Catalog lists more than 30,000 long-play records now available to you. The extra records you have to buy (no matter what choice is given you) are part of the offer. More records you really don't want. And did you ever try to turn down a record club selection of the month? You have to move fast. This kind of club requires you to buy records you don't really want.

THERE IS A BETTER WAY: The Longines Symphonette's New Citadel Club gives you a huge "Discount Record Store" in your own home...acts like a "record buyers cooperative". The sincere CITADEL CLUB way is quite simple. There are no hidden contracts, no obligation to buy any records at all, and you have your FREE choice of any record available today at discounts of up to 55%, with a minimum of 35% guaranteed. Here's how easy it is to start saving on the records you buy:


2 YOU ARE NOT REQUIRED TO BUY ANY RECORDS AT ALL! Buy as many or as few records as you need—records of your choice!

3 IRON CLAD GUARANTEE: FACTORY-FRESH RECORDS, MOST SEALED IN PLASTIC. Any record that passes our inspection crew and is imperfect, is replaced without additional cost to you.

4 24 HOUR SERVICE IN MOST CASES! Your orders filled promptly... the fastest service in the industry.

5 FREE MEMBERSHIP KIT INCLUDES 300-PAGE SCHWANN CATALOG PLUS TWO OTHER BIG BOOKS! As a member you get the famous SCHWANN catalog which lists more than 30,000 long-play records now available. Same book used by the biggest stores...tells you the manufacturers' suggested price and other information. And you get two BONUS BIG BOOK CATALOGS listing special bargains and current top sellers. All FREE with your membership.

6 "MONEY-BACK" MEMBERSHIP—JUST LIKE A FREE TRIAL! We invite you to accept a three-month trial for just $1. And— we will even give you a Record Bonus Certificate worth $1 toward your first purchase... just like a FREE trial. AND— we'll even bill you later for the small $1 fee. Remember—every Citadel Club membership is for the entire family. Your children can order and save. Any member of your family can order records... and save. Three-month "Money-Back" trial for only $1.

Typical Citadel Super Bargains!

<table>
<thead>
<tr>
<th>Performer</th>
<th>Normal List Price</th>
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<tr>
<td>Herb Alpert and The Tijuana Brass</td>
<td>$1.99</td>
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<td>Frank Sinatra</td>
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<td>Barbra Streisand</td>
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<td>Harry Belafonte</td>
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Enroll me in the club for all the privileges described in the advertisement. I get FREE kit including SCHWANN catalog plus two bonus big books. I AM NOT OBLIGATED TO BUY ANY RECORDS... but save up to 55% on those I really want, any artist, any label! Bill me for the $1 trial membership and send the $1 Record Bonus Certificate which I can use toward my first purchase.

CHECK HERE FOR STEREO TAPE MEMBERSHIP: STEREO TAPE MEMBERSHIP includes FREE KIT plus famed HARRISON Stereo Tape Catalog (just 50c additional)

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SEND NO MONEY MAIL COUPON TODAY!
LETTERS TO THE EDITOR

FM—In Decline?

I agree one hundred per cent with the views of John Milder (Editorially Speaking, April) concerning the creeping mediocrity in the FM medium as a whole. However, there are exceptions to every rule and Station KMMK-FM here in Little Rock, Arkansas, is one of them, I believe. KMMK-FM was the first FM radio station in central Arkansas, and since the very beginning the Arkansas Power and Light Company has sponsored a two-hour classical program every evening from eight to ten o’clock. I’ve been doing the announcing for this program for over four years now, and I have an excellent opportunity to provide an interesting and varied program. In the two-hour period there are only six commercials, and these are reserved ones, with no hard sell. A musical piece is played without interruption, even though the composition may last anywhere from thirty minutes to one and a half hours. There are Baroque, Classical, and contemporary compositions. As a further service KMMK-FM has a five-hour classical program that features a complete opera each Saturday from one until six in the afternoon.

WILLIAM THOMAS
Little Rock, Ark.

I have just read John Milder’s statement on the deterioration of the quality of FM radio. I fully agree. I personally love Baroque and Classical music, but I feel I have been robbed, for there is hardly a single FM station that broadcasts this type of music. I plan to follow your suggestion and write to several FM stations and also to the FCC to complain.

WERNER K. OSTMANN
Boston, Mass.

John Milder’s point concerning the current state of FM is fairly accurate. Even though the FCC decision about AM/FM programming can be said to contribute to FM’s deplorable condition, the search for a larger audience and increased revenue must be considered the principal factor in FM’s decline. But the details about the state of FM in Boston are quite inaccurate, and I would like to defend at least one of those “commercial stations [that] are all playing stereo lullabies.” Aside from the principally classical Station WCRB, WHRB-FM is the only commercial FM station that continually broad-casts good music of uncompromised quality. Operated solely by students at Harvard University, yet independent in all respects of the university, WHRB-FM has for ten years maintained its Boston and Cambridge listeners a high standard of excellence.

This fact is borne out by our programming alone. WHRB broadcasts about sixty hours of classical music every week, classical music which never includes the semi-classical favorites or numerous warhorses that are featured on other stations. In addition, WHRB is the principal forum for real jazz in Boston, with almost thirty hours of knowledgeable programming ranging from the traditional to the avant-garde and including live jazz performances every week.

BARRY M. SCHNEIDER, Station Manager
Station WHRB-FM
Cambridge, Mass.

Saint Cecilia

H. C. Robbins Landon’s article entitled “Music’s Saint Cecilia” (April), identifying the saint and some of the more important music inspired by or dedicated to her, is interesting and informative, and it suggests considerable research on a subject that has left only the vaguest trace across the last sixteen centuries. As Mr. Robbins Landon suggests, her influence was particularly strong on early English composers, who through her found inspiration for some of their most profound music.

There is one notable contribution of this small but select group of worshipers at her shrine that Mr. Robbins Landon fails to mention. I refer to Alessandro Scarlatti’s Alessia e Santa Cecilia, which is considered by many to be one of this composer’s finest works. I feel that it was deserving of mention in the treatment of this subject.

E. R. BADEAUX
Houston, Tex.

Mr. Landon limited his discussion of St. Cecilia to those currently blessed by recorded representations. As he noted in his article, his list is “representative, though by no means comprehensive.”

G & S

I would like to thank Paul Kresh for his intriguing article on Gilbert and Sullivan (February). When I read it at first I wasn’t (Continued on page 8)
COLUMBIA STEREO TAPE CLUB now offers you

ANY 5 STEREO TAPES FREE

if you begin your membership by purchasing just one tape now, and agree to purchase as few as five additional selections in the next 12 months, from the more than 200 to be offered

YES, IT’S TRUE! By joining the Columbia Stereo Tape Club right now, you may have ANY OF the magnificently re-issued 4-track stereo tapes described here — sold regularly by the Club for up to $47.75 — ALL FREE!

TO RECEIVE YOUR 5 PRE-RECORDED STEREO TAPES FREE — simply write in your choice of the numbers in the 5 tapes you wish in the coupon at the right. Then choose another tape as your first selection, for which you will be billed $7.95, post age and handling. At the same time, be sure to indicate the type of music in which you are primarily interested. Classical or Popular.

HOW THE CLUB OPERATES: Each week the Club’s staff of music experts chooses a wide variety of outstanding selections. These selections are described in the entertaining and informative Club magazine which you receive free each month. You may accept the monthly selection for the field of music in which you are primarily interested, or take any of the wide variety of other tapes offered by the Club...or take NO tape in any particular month.

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Please enroll me as a member of the Club. I’ve indicated at the right the five tapes I wish to receive FREE. I’ve also indicated the tape I am buying now as my first selection, for which I am to be billed $7.95, plus postage and handling. Include the self-threading take-up reel FREE! (my main musical interest is ________.)

CLASSICAL  □ POPULAR  □

In addition to the first selection I am buying now, I agree to purchase five additional selections during the next year, and I may cancel my membership at any time thereafter. I will continue, I agree to receive a stereo tape of my choice FREE for every additional selection I accept.

Name: __________________________________________ Initial: ____________

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City: __________________________________________ Zip: ____________

(Please Print) First Name: Initial: Last Name: Code: 415-2/49

APO, FPO addresses: write for special offer.

SEND NO MONEY — JUST MAIL COUPON! (fill in number)
Dear Reviewer:... 

- Peter Reilly's reviews have become one of my favorite features in HiFi/Stereo Review. His style of independent sincerity is objective and at the same time quite enjoyable. I am waiting for him to apply his talents to my pet group. Paul Revere and the Raiders.

- I think you have on your staff one of the best music reviewers in the business. His independence of mind and research are outstanding. Even when he pans a record, like Mr. Reed, Mr. Reilly must be a longhair who understands my feelings about Gilbert and Sullivan, and reading the librettos to find out what was so great about them...a fatal mistake.

By this time I'm convinced that there was ninety-nine percent absolute truth in his description of the symptoms of the Gilbert and Sullivan malady. I hope he is filled with remorse at the thought of creating another Savoyard. I hope sincerely and earnestly that he is unable to sleep at night after reading this letter and meditating on his sins. There is no one in my freshman class at school who understands my feelings about G & S. I have no one to talk to—and it's all Mr. Kresh's fault!

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Westschoester, Ill.

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Why did 3/4 million record collectors pay $5 to join Record Club of America...

when any other record club would have accepted them free?

AT LAST A RECORD CLUB WITH NO "OBLIGATIONS"—ONLY BENEFITS!

This is the way YOU want it—a record club with no strings attached! Choose from record clubs making you choose from just a few labels—usually their own. We make you buy up to 10 or more records a year—at full price—to fulfill your "obligation." And if you forget to return their monthly card—they send you a record you don't want! No exceptions! Our commitment is to buy any records you want are sent— and only when you ask us to send them.

But Record Club of America ends all that. Now choose any LP —on any label. Everything from Bernstein and Barz to Sinatra and the Monkees—including new releases. No exceptions! Take as many, or as few, or no records at all if you so desire. Discounts are NEVER LESS THAN 50%, and GUARANTEED AS HIGH AS 77%! Prices as low as 94c! No exceptions!

Choose any LP on any label! No "hold-back" on exciting new records! All orders processed same day received—no long waits! EVERY record brand new, first quality, freshly pressed, and guaranteed fully returnable!

Your membership entitles you to buy or offer any gift memberships to friends, neighbors, for only $5 each with full privileges. You can split the total between you; your membership and one gift membership divided equally brings cost down to $2.50 each. The more gift members you get—the more you save! See coupon for your big savings!
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COMPLETE STEREO TAPE RECORDER with...
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Above models fully featured even at these economy prices:
15,000 CPS response • 10 Watts stereo output • Twin VU meters •
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preamp outputs for connecting to high powered external amplifier

ROBERTS 1719

ROBERTS 1721
STEREO TAPE DECK

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3 Speed option • Stereo Headphone Jack for private listening •
FM Multiplex Ready • 3 Digit Counter in conjunction with simple
Fast Forward/Fast Rewind for rapid and precise position locating •
Automatic Shutoff • Monitor Pause/Edit Lever Control • Equalized
preamp outputs for connecting to high powered external amplifier

...and many other features.

The Pro Line
Division of Rheem Manufacturing Company
5922 Bowcroft Street, Los Angeles, California 90016
CIRCLE NO. 45 ON READER SERVICE CARD

Mr. Salzman replies: "Mr. Gilber is right — the credits are there on the album cover. But the type is so small and the position so inconspicuous that they fairly beg to be overlooked. And does "Orchestra Cinefonica Italiana' really make us any wiser?"
We put one of our best ideas on the shelf.

Over the past 30 years, we've had a lot of good ideas about speaker systems. Some of them ended up in Cinerama, in the Houston Astrodome, in Todd A-O, and places like that.

This one ended up on a shelf. (Or a lot of shelves, matter of fact.) Which is where you'd expect to find a 2 cubic foot speaker. Only the Bolero isn't just another small-size speaker, with a small-size sound. It's different.

What makes it different is that part of this speaker isn't what it seems to be. There appear to be two woofers, but one of them is actually a free-suspension phase inverter.

So? So it's tuned to work in precise phase with the woofer. And as a result, you get a bass response that few large systems could match.

The true woofer is a full 10", with a massive 10-lb. magnetic structure that makes the Bolero as efficient as a big speaker. With one watt of input, you get a rousing 92 dB of sound. Clean sound, no matter how loud you play it. Powerful sound, even with a medium-power amplifier.

Then Altec's 3000H multicellular horn and driver handles the highs without shrillness, shriek or quaver. In addition, a built-in 3000 Hz dual element crossover network with variable shelving control gives you precise frequency separation.

We didn't stint on the styling, either. The cabinet is hand-rubbed walnut, finished on all 4 sides so you can show off the Bolero any way you want to. And, just to please the hard-to-please, we made the grille a snap-on, so you can change the grille cloth to suit your mood or decor. Any time.

The Bolero fits almost anywhere. (14½" x 25½" x 12".) It also fits almost any budget at just $169.50.

Give it a listen at your Altec dealer's. And while you're there, ask for your free 1967 Altec Stereo catalog. Or write us for one. You can keep it on the shelf next to your Bolero speaker.

A Division of Ling Altec, Inc., Anaheim, California 92803

CIRCLE NO. 3 ON READER SERVICE CARD
Here are 10 facts about uniCLUB.


2. You save a minimum of 35% on LP's; 33% on tapes and 25% on books.

3. You can save even more by taking advantage of the regular extra discount "Specials." This month's "Hi-Fi Special" is a Garrard Lab 80 turntable; List $100.00, to members only $59.95.

4. Never a requirement to buy. No monthly obligation—just a "stop-order" form to return. You receive just the records you order.

5. LIFETIME MEMBERSHIP

The club membership fee is $5. This is for lifetime privileges which are increasing all the time.

6. FREE CLUB MAGAZINE

Members regularly receive "uniGUIDE" advising them of the latest releases, recommended best-buys and extra discount "Specials." When you join, you receive a 100-page Schwann record catalog listing every available record and its price. You receive a free Harrison tape catalog if you specify.

7. FASTEST SERVICE ANYWHERE

Your orders are not only processed but shipped the same day we receive them. This unique service is possible because your orders are picked from an inventory of over 250,000 LP's & tapes. You get factory -new sealed albums and tapes only. Defects are fully returnable at no charge.

8. SAVE UP TO 50% ON STEREO GEAR

Individual components or complete systems—uniclub supplies hi-fidelity equipment of virtually every manufacturer at tremendous savings. This month's "Hi-Fi Special" is a Garrard Lab 80 turntable; List $100.00, to members only $59.95.

9. BOOKS OF ALL PUBLISHERS

The Book Division—only uniCLUB has it—of essay, fiction, poetry, art, and music. uniGUIDE lists just-published books and "Specials." "Tests are reduced 10%.

10. FOUR CLUBS IN ONE uniCLUB is really a time-saver. It makes joining many clubs unnecessary. Now you can buy all your records, tapes, auto-cartridges, books and stereo-gear from one convenient source. We hope you'll join today!

SAVE MONEY EVEN ON YOUR MEMBERSHIP FEE

Give gift memberships with full lifetime privileges for only $2.50 each. Splitting the cost with five at a time brings cost down to only $3 each.

Send my Free Schwann catalog, order blanks & uniGUIDE by return mail. $5 enclosed guarantees me:

1. LIFETIME MEMBERSHIP in uniCLUB

2. 35%-80% savings on LP albums, ½ off on tapes, 25% on books.

3. No requirements ever to buy anything. Nothing will ever be sent until I order it.

4. I must be delighted with uniCLUB or within 10 days I will let you know and receive a full refund.

Sara Carter's Records

Regarding the album 'Sara and Maybelle Carter: The Original Carters' reviewed by Peter Reilly in the February issue: someone goofed, and it appears that it is not Mr. Reil- li's 'Uncle' Johnny Cash states, in the liner notes to the album, that this is Sara's first record in over twenty-six years. He's wrong. In 1952 and 1956, the Carters (minus May- belle, but with the addition of Sara and A.P.'s children Joe and Janette) recorded some seventy-one tunes for Acme Records. At least half of these were released.

RICHARD W. MASSA, Treasurer
American Liszt Society
Chickasha, Okla.

Piano Rolls

Frankly, I have been disturbed by the reviews in general, not necessarily just Igor Kipnis' (February), of recent piano-roll recordings. I am thinking particularly of the Argo records, which everybody praises, and the Everest records, which everyone seems to pan.

I heard Rachmaninoff, Hofmann, and Paderewski many times. I own most of their phonograph records, and I have a fairly vivid recollection of how they played. In light of this, an Argo record I purchased was not as good as I expected, and the Everest rec- ordings, judging by the three I have now ac- quired, are infinitely better than the reviews would have led me to expect. Incidentally, I am also fairly familiar with how the Duo- Art, Ampico, and Weite-Mignon rolls sounded when they were new.

Let's not kid ourselves: all these transfers sound a little bit like piano rolls, even the much-praised Argo. At some sound more lifelike than others—wasn't this true of all phonograph records until just lately?

However, the Everest Greiner—and I heard him many times—stands up to the measure of memory, and also when com- pared to his Columbia records. The Everest Hoffmann Beethoven Sonatas, Opus 2, No. 3, seems to me a real roll-recording achieve- ment. I've listened to it several times now and am most impressed. And just now, I listened to a third Everest record, the Paderew- ski Chopin. If Paderewski, there's just no doubt about it—slightly limited by piano-roll techniques, but still there in essence.

As time goes on, I am more and more impressed by what this purely mechanical recording technique accomplished. I hope both Everest and Argo go on with their good work!
The new Sony HP-450A proves once and for all that big sounds can come in small packages. Because in spite of its size, we've managed to give it the guts of a great big stereo system.

Our solid state, for instance, means all (not some) silicon transistors. Sure they're more expensive, but they're more reliable than germaniums, so we use them.

We don't try to get off cheap when it comes to cartridges either. We use the moving coil type. Like the kind used in broadcast equipment. (We don't try to get by with the moving magnet or ceramic type.)

Our power amplifier picks up frequencies you can't hear (20-50,000 cps.) just to give truer sound to the frequencies you can hear (20-22,000 cps.).

It's set into a solid walnut cabinet and topped off with the big name in little distortion, Garrard's newest 60MKII turntable. (The amp, by the way, would run $150 and up as a separate unit.)

There's even more speaker to our speakers. 2 dual 5" jobs (instead of 4") with a full 30 watts of music power. Turn the set on full blast and it gives enough power to fill up a 50' x 50' room. Or turn it down low. Get into the headset. And no one will have to put up with your jazz at one o'clock in the morning.

Besides the headset jack there are enough inputs and outputs in the new HP-450A to build a do-it-yourself recording studio (8 in all). That's our souped-up stereo. Even with all its extras, it'll fit into the tightest parking spots. And the tightest budgets. **The new Sony HP-450A stereo music system.**
Want to take full advantage of all that new AM and FM programming?
Fisher has a system.

With all the new stations, and with the system shown here, you can listen to Fisher quality AM, FM and FM-Stereo at the lowest cost-per-station in history.

The 220-T is Fisher's medium priced receiver that makes AM sound hi-fi enough to move in with FM-Stereo. And with 55 watts of music power, it can drive just about any speaker system.

The two XP-55 compact speaker systems shown are a logical complement to the 220-T. They put forth many times their size in clean, undistorted stereo sound.

As is, the 220-T receiver and XP-55 speakers make beautiful stereo music together. And, of course, they'll graciously lend their Fisher quality to a turntable or tapedeck — or both — whenever you say the word.
NEW PRODUCTS
A RUNDOWN OF THE LATEST HIGH-FIDELITY EQUIPMENT

- Harman-Kardon is producing the Model SC6, a new AM/stereo FM receiver-turntable combination. The SC6 incorporates a BSR/McDonald four-speed record changer equipped with an Empire 808 stereo magnetic phono pickup. The receiver has automatic stereo switching on FM, a stereo-indicator light, a front-panel stereo headphone jack, a tuning meter for AM and FM, and a switchable loudness control. Specifications of the amplifier section include a power bandwidth of 17 to 23,000 Hz and a music-power output of 50 watts (25 watts per channel), both at less than 1 per cent distortion. Specifications of the tuner section include an FM sensitivity (IHF) of 2.9 microvolts and stereo separation of 30 db. AM bandwidth is 10 kHz. Price: $329.50. A plastic dust cover is $19.95 additional.

Circle 172 on reader service card

- Olson has available an octagonal three-way speaker system, Model S-879. The system employs a 12-inch high-compliance woofer, a cellular-horn mid-range, and a pair of 21/2-inch super tweeters operating through an inductance-capacitance crossover network. The mid-range and tweeters are equipped with level controls to permit adjustment of their relative output levels. The cabinet is finished in oiled walnut and is accented with fretwork grilles. Power-handling capacity is 50 watts, frequency response is 40 to 20,000 Hz, and nominal impedance is 8 ohms. The cabinet measures 181/2 inches in diameter and stands 231/2 inches high. Price: $200.

Circle 173 on reader service card

- Furn-a-Kit's Model S-2700-MC console cabinet kit is 84 inches long and approximately 32 inches high. It comes with panels cut out and fitted to accommodate the builder's choice of components, including a tape recorder. The cabinet also contains room for record and tape storage. Cabinets of other sizes and styles are available plus a variety of matching hutches. The kits are available in sixteen different wood finishes to match any decor. All clamps, glue, hardware, and finishing materials are supplied; only a screw-driver is needed for assembly. All units have an unconditional money-back guarantee. Price for a kit of the unit shown is $200.

Circle 174 on reader service card

- Eico has announced the publication of a new fully illustrated thirty-six-page catalog that includes their complete line of two hundred electronic kits and factory-assembled instruments in the fields of high fidelity, amateur radio, and test equipment. Featured in the catalog are the new Cortina series of hi-fi instruments. The catalog is available free of charge.

Circle 177 on reader service card

- Rectilinear Sound has designed a three-way speaker system, Rectilinear III, that employs six separate drivers. The low-frequency reproducer has a 10-pound magnetic structure and a butylized cone surround that permits 1-inch cone excursions. The fundamental frequency of the low-frequency speaker is 20 Hz. At 250 Hz, the woofer crosses over to the mid-range driver which is sealed in a non-resonant fiber chamber. The mid-range unit has a secondary dispersion cone that provides a wide diffusion pattern without mid-range peaks. Crossover to the four high-frequency drivers (consisting of two tweeters and two super tweeters) takes place at 3,000 and 11,000 Hz. The high-frequency membranes are fabricated for wide dispersion characteristics, and all six speakers are bonded to the front panel with an epoxy resin. System impedance is 8 ohms, and overall frequency response is 22 to 18,500 Hz, ±4 db. The amplifier power required is 20 watts, and the maximum power capacity of the speaker is 100 watts. The oiled walnut enclosure measures 35 x 18 x 12 inches. Price: $269.

Circle 176 on reader service card

- Aiwa's Model 719 is one of the few battery-powered (eight D-type cells), 7-inch reel tape recorders available. The three-speed machine (71/2, 33/4, and 17/8 ips) will also operate from a car battery, and has a built-in converter for a.c. operation. A separate motor is used in the 719 to achieve fast wind and rewind. Other features include a built-in 5 x 3 inch speaker, a digital tape counter with pushbutton reset, an automatic volume control (AVC) circuit to prevent recording-level overload, a playback tone control, and a microphone with a remote-control switch. Equalization conforms to NAB standards, and wow and flutter are less than 0.05 per cent at 71/2 ips. When closed, the 719 has the appearance of a standard 161/2 x 13 x 31/2 inch attaché case. It weighs 161/2 pounds. Price is $139.95.

Circle 177 on reader service card

- Audio Magnetics has published a free six-page illustrated booklet, "Magnetism and the Critical Dimensions," that discusses the manufacturing procedure and technical properties of high-grade magnetic tape. A special prerecorded demonstration tape is offered in the booklet.

Circle 178 on reader service card

- Channel Master is producing a semi-automatic antenna rotator in several styles in addition to the standard manual models. The drive units for all new models have been given increased torque to handle heaviest fringe-area antennas and stacked arrays. The semi-automatic Colorotor, (Continued on page 20)
This will bring out the worst in your high fidelity system

Shure development engineers have created a unique recording that authoritative high fidelity critics call the most significant new test record in years. It enables you to identify certain prevalent distortions that you may have blamed on speaker break-up, pressings, or amplifier overloading for what they really are: tracking distortions brought about by the stylus parting company with the record groove. Comprehensive notes and a working "score chart" guide you through the entire recording. Your own ears are the only diagnosis "instrument" necessary. It will conclusively prove to you the importance of the new specification called "Trackability", and demonstrate the clear-cut superiority of the revolutionary Shure V-15 Type II Super-Track™ cartridge in achieving maximum trackability. Recording TTR 101, "An Audio Obstacle Course" is available directly from Shure for only $3.95. (Residents of Illinois must include Illinois State Sales Tax.) Send your check or money order to Shure Brothers, Inc., Dept. 63, 222 Hartrey Avenue, Evanston, Ill. 60204.

P.S. Incidentally, purchasers of the Shure V-15 Type II cartridge automatically get the record free.
NEW PRODUCTS
A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

Model 9513, incorporates a servomotor instead of a meter in the control box. This motor, driving the position indicator dial, is synchronized with the rotor drive motor to provide more precise aiming and relocation of stations than is possible with the usual meter indicators. Connection of the new semi-automatic model is simplified through the use of three-conductor wire that carries the antenna signal and the rotor-control signal. Suggested list prices are $39.95 for the manual model, $44.95 for the semi-automatic, $49.95 for the automatic, and $59.95 for the automatic model with wood cabinet control console.

Circle 182 on reader service card

Dual's new Model 1015 automatic turntable has a number of the same features as Dual's more expensive models, including a dynamically balanced tone arm, four speeds, direct-dial skating compensation, and a tone-arm cueing system that can be used with either manual or automatic start. In addition to raising and lowering the tone arm at any point on the record, Dual's cueing device allows the slow arm descent of the damped cueing to be used during automatic start.

The low-mass, low-friction tone arm of the 1015 can track with a stylus force as low as 0.5 gram. The tone-arm counterbalance is controlled by a geared adjustment knob that can be locked in position when the tone-arm is balanced. Both tracking force and anti-skating are applied at the pivot of the tone arm by direct-reading numerical dials, each calibrated to the other.

The 1015 has adjustable stylus overhang for minimum tracking error, and its motor holds constant speed within 0.1 per cent even when a.c. line voltage varies ±10 per cent. Two spindles are provided: a short spindle for single-play operation and a long changer spindle that will accommodate up to ten discs. The width and depth of the Model 1015 are 12½ x 10¼ inches. Price: $89.50. A variety of bases are available, including some with dust covers, ranging in price from $6.95 to $29.50.

Circle 183 on reader service card

Lafayette is introducing a voice-activated six-transistor microphone designed for use with any battery-operated transistor tape recorder that is equipped with a jack for remote microphone control. An electronically controlled relay in the microphone automatically starts the recorder when sound is picked up and stops the recorder when the sound stops. The microphone is equipped with a three-position switch for voice-control/office/remote-manual functions. There is an additional control for adjusting the sensitivity of the microphone to compensate for background-noise levels. The microphone comes complete with cord, plugs, and instructions. Price: $14.95.

Circle 184 on reader service card

Sherwood's new Model S-7800-FET all-silicon transistor AM/stereo FM receiver is rated at 140 watts music power (with 4-ohm speaker loads) at 0.6 per cent harmonic distortion. The 8-ohm load power rating is 100 watts. The S-7800-FET has a field-effect transistor front-end tuning section that achieves a cross modulation (overload) rejection of —95 db. It has an FM sensitivity of 1.8 microvolts (IHF). The S-7800 incorporates automatic noise-gated FM stereo/mono switching; a stereo-indicator light; a zero-center tuning meter; a front-panel stereo-headphone jack; and rocker switches for selection of the tape-monitor, noise-filter, loudness-contour, and speaker-switching functions. Front-panel controls also permit adjustment of interstation muting and phono-preamplifier gain.

Other specifications include an IM distortion of 0.1 per cent or less at normal listening levels and a power bandwidth of 12 to 35,000 Hz. Sensitivity at the auxiliary input is 0.2 volt; at the phono input, 1.8 millivolts. The hum and noise level (below rated output) is —75 db at the high-level inputs and —63 db at the magnetic-phono input. FM signal-to-noise ratio is 70 db, capture ratio is 2.4 db, and FM distortion is 0.3 per cent at 100 per cent modulation. The S-7800-FET carries a three-year parts and labor warranty. Chassis size is 16½ x 14 x 4½ inches. Price: $409.50 for the custom-mount chassis, $418.50 in walnut-grained leatherette case.

Circle 185 on reader service card

Ampex has announced a new series of compact professional tape recorders, the AG-500 series, designed for high reliability and intended for radio stations, small recording studios, and other critical users. The AG-500 replaces the previous model PR-10 and has completely solid-state electronics and a new drive motor designed for long running time between lubrications and other service procedures.

The recorder is available in a one-channel version (shown), a two-channel half-track stereo version, and a two-channel quarter-track stereo version. Four heads can be accommodated. All three configurations have two inputs with built-in mixing facilities for each channel. The one-channel portable model is 20 inches wide, 14 inches high, 9 inches deep, and weighs 42 pounds. The stereo unit (two- or four-track) weighs 10 pounds more. The AG-500 is also available for rack mounting and with remote control.

A choice of two speeds is offered—15 and 7½ ips or 7½ and 3½ ips. Overall frequency response, at the fastest speed, is 30 to 18,000 Hz ±2 db. Signal-to-noise ratio ranges from 50 to 60 db, depending on speed and track width. Flutter and wow range from 0.15 per cent to 0.25 per cent (at the slowest speed). Timing accuracy is ±0.25 per cent at 7½ ips. Cost of the AG-500 ranges from $1,202 to $1,524, depending upon head and channel configurations.

Circle 186 on reader service card
According to quite a few marketing experts, a bargain-priced product ought to have a little something missing. Just enough to leave you vaguely dissatisfied after a while, and get you thinking about trading up to something better.

We don't agree. We are in business to make products that are at least as much of a bargain as their price says they are—and, hopefully, a lot more.

The new KLH* Model Twenty-Two is a case in point. We used every design technique in our experience to make it sound better than you expect. And since our experience in speaker manufacture is deeper than any other company's (we make every critical part in our speakers ourselves), we were able to design a low-priced system with virtually the same characteristic sound as a $200 speaker.

We also took pains to make sure that the Model Twenty-Two would sound its best with moderately-priced, moderately-powered equipment. We used heavy and expensive magnetic assemblies, and the same four-layer voice-coil design for its eight-inch woofer that we have employed in all of our more expensive speakers. And we designed a new two-inch high-frequency speaker that combines high efficiency with the ability to handle power at low mid-range frequencies.

We produced a speaker system that not only sounds expensive, but does so without the help of expensive equipment.

If you buy a Model Twenty-Two, you almost certainly won't be tempted to trade up next year to one of our more expensive systems. That doesn't disturb us at all. We would much rather have you enjoy the Model Twenty-Two—and tell a friend about it.

Quite a few people already seem to be spreading the word on our new speaker. Before this first public announcement, we have already sold over three thousand Twenty-Two's. We think that says a good deal about it—and about your ability to recognize value when you see and hear it.

For more information on the Model Twenty-Two, please write to KLH, 30 Cross Street, Cambridge, Massachusetts 02139, Dept. H1.
Imagine yourself at the podium, surrounded by a full symphony orchestra. Hearing everything. Missing nothing. Imagine that, and you will have begun to appreciate the exhilarating experience of the totally enveloping presence of the Sony 530's XL-4 Quadradiial Sound System. This four-speaker system, two in the 530's case and two in its detachable split-lid, produces a virtual curtain of stereophonic sound. And only speakers this magnificent could complement a recording and playback instrument as superb as the Sony solid-state 530. Sensitive to virtually the entire audible range, the 530 captures exactly what it hears from 40 to 15,000 cps, and dramatically reproduces it with 20 watts of pure music power. Certainly a performance to please the audiophile. Yet the 530 achieves its remarkable performance with a simplicity that will delight the entire family. From Retractomatic Pinch Roller for almost automatic threading to Automatic Sentinel shut-off, Sony designed the 530 to make professional-quality tape recording and playback a marvelously uncomplicated pleasure. The 530's features include 4-track stereo or mono modes, three speeds, separate bass and treble controls, pause control and two famous F-96 dynamic mikes. Truly, the 530 is a complete stereo entertainment system for the home, any home. It's yours to enjoy for under $399.50.
Perfect Playmates

Sony adds an exciting new dimension to home entertainment for less than $149.50

Now, from World-famous Sony, the perfect playmate for your record player—the new Sony model 250 solid state stereo tape recorder. With a simple, instant connection to your record player you add the amazing versatility of four track stereo recording and playback to complete your home entertainment center and create your own tapes from records, AM or FM Stereo receivers, or live from microphones—6¼ hours of listening pleasure on one tape! This beautiful instrument is handsomely mounted in a low-profile walnut cabinet, complete with built-in stereo recording amplifiers and playback pre-amps, dual V.U. meters, automatic sentinel switch and all the other superb features you can always expect with a Sony. All the best from Sony for less than $149.50. Send today for our informative booklet on Sony PR-150, a sensational new development in magnetic recording tape. Write: Sony/Superscope, Magnetic Tape, Sun Valley, California.

AMERICA'S FIRST CHOICE IN TAPE RECORDERS

SONY SUPERSCOPE The Tapeway to Stereo

SONY'S PROOF OF QUALITY - A FULL ONE YEAR WARRANTY

CIRCLE NO. 53 ON READER SERVICE CARD
**Video Tape Incompatibility**

**Q.** I have been thinking about buying a video tape recorder, but considering the incompatibilities between the various makes of machines, it would seem to make little sense at the present time when one can not exchange personal tapes among friends and family or purchase prerecorded tapes with any assurance that they will be playable on other machines. Why haven't the manufacturers standardized tape speed, tape width, and so forth, with a view toward assuring compatibility among the various brands such as now exists with audio tape recorders? Are there problems not apparent to the casual observer?

**Mark S. Elgin**
New Canaan, Conn.

**A.** Unfortunately, one cannot draw a parallel between the development of audio tape recorders and video tape recorders. It is quite difficult to make a good, reliable, and inexpensive video tape recorder. When a manufacturer discovers an "easy" way to do it, he patents his technique and wants to be paid by anyone who uses the same approach. A potential competitor may feel that he can develop a video recorder using different techniques that work just as well, and thereby save himself a considerable amount of money by avoiding royalty payments. He therefore develops his own non-compatible technique for video recording, and it is used in machines produced by his company. In the next several years a shake-out should take place, probably when new manufacturers come into the field and choose to pay royalties to use existing systems rather than develop their own. Once this happens—and it has already started—there will be a certain pressure toward inter-brand compatibility. It is not improbable, however, that at least two or three mutually incompatible home video systems will be with us for the next four or five years.

(Continued on page 26)
Several interesting facts about the design of the new Dual 1015: after you read them, you may wonder why other automatic turntables aren’t made this way.

You’ve probably noticed that many of the new automatic turntables, in several price ranges, offer features like anti-skating devices, levers for raising and lowering the tonearm (cueing devices), interesting motors of one kind or another, plus some pretty fancy designs for overall appearance.

Well, the new Dual 1015 has these things too. Even the fancy design for overall appearance.

But our features are different. Different because we don’t offer them just to offer them. They are there to perform a real function. With precision and accuracy.

Take our anti-skating control.
It’s there because, quite simply, our low-mass tonearm skates. No, that isn’t something to be ashamed of. In fact, it indicates bearing friction so low (less than 40 milligrams, always) that there’s no internal resistance to skating. Even at ½-gram. (You’ll note that other arms offering anti-skating devices don’t mention bearing friction. It’s understandable. If bearing friction is high, skating never occurs in the first place.)

And that’s not all.
Our anti-skating control is continuously variable and dead-accurate. It doesn’t under-compensate or over-compensate. This means the stylus will track with equal force on both walls of the stereo groove. Also, our anti-skating control applies force internally, at the pivot, keeping the force constant throughout the record. You can’t do this by applying a dead weight to the outside of the arm.

Okay, now for our cueing control.
The purpose of cueing is to lower a stylus to a predetermined spot on a record. Accurately and gently. If it does neither, or just one of these things, it’s not cueing. It’s simply doing what you could do by hand (that includes damaging a high-compliance stylus).

Dual’s cue-control is accurate and gentle. Rate of descent is .5cm/second and is controlled by silicon damping and piston action (which also prevent side-thrust from anti-skating). And the cue-control works on automatic as well as manual start.

Here are a few more things that should interest you:
Our hi-torque motor is a constant speed motor. It’s quieter and more powerful than a synchronous motor, and turns the record accurately. Not just itself. (It maintains record speed within 0.1% even if voltage varies ±10%.) Our counterbalance has practically no overhang (for compactness), and locks in position to prevent accidental shifting.

By the way, about that fancy design for overall appearance:
We know that a lot of you wouldn’t even consider a top, precision product if it didn’t look good.

With all that precision, and a price of only $89.50, the Dual 1015 gets better looking all the time.

The Perspicacious Germans Rate It

Wunderschön

"That the JansZen Z-600 is in first place is, no doubt, due to its extremely pure reproduction over the whole—and by no means short—frequency range."

Hi-fi-phonie—
Competitive tests of 49 speaker systems

Technical specs alone aren't what led a German Hi-fi journal to rate the Z-600 speaker system tops in its class. Hi-fi-phonie also comparatively tested speakers from around the world on the basis of musical quality. The practiced ears of hi-fi experts, audio engineers, record critics, and musicians judged the Z-600 best in its price-size category (which included some of the best known American and European speakers).

The Z-600 performance that earned their votes starts with the unique twin element JansZen Model 130 Electrostatic radiator. Its clean, transparent mid-high range reproduction is perfectly complemented by the Model 350 dynamic woofer specifically designed to match the low-distortion characteristics of the Electrostatic. With its low-mass cone and flexible foam-treated suspension, the 350 does just as beautifully at 30 cps as the JansZen Electrostatic does at 22,000.

Just $208.95 buys the speaker system that the discriminating Germans rated best. And a postcard gets you free literature plus a reprint of the full comparative test. See your dealer, or write:

NESHAMINY ELECTRONIC CORP.
FURLONG, PENNSYLVANIA

Hi-Fi Storage

Q. I have recently been ordered to an overseas assignment, and since my hi-fi console system is far from portable, I was considering putting it in storage with the rest of my furniture. I have been told, however, that such "dead storage" can prove harmful to the equipment. Is this true?

1ST LT. ALVIN THOMAS
APO San Francisco, Calif.

A. Assuming that the equipment is being stored in a reasonably dry area, and not in someone's damp basement, no harm should come to the electronic parts, speakers, and wiring; however, the electrolytic capacitors in your set may, after a long period of disuse, undergo an electrochemical change. When this occurs, the capacitors have to be "reformed." That is best done by plugging in the amplifier to a variable source of a.c. power, such as a Variac, and slowly (over a 5-minute period) bringing up the a.c. line voltage from 0 to 120 volts. This will prevent blowouts when the set is first turned on after a long period of disuse.

Automobile FM Antennas

Q. Since my car did not come equipped with an FM radio, I bought a portable transistor radio to use in it. Is there any particular type of wire antenna I could rig outside or inside the car to improve reception?

CLIFTON L. GAUNIS III
Denton, Texas

A. Most FM broadcast stations have gone over to, or are contemplating the use of, vertically polarized antennas, or at least antennas with a vertically polarized element. This means that ordinary automobile whip antennas now are quite effective in picking up FM. You need only rig some sort of jack or connection on your FM radio so that it will accept the particular type of plug used on automobile antennas. (A number of FM radios already have such jacks.) If your car does not have an automobile antenna, simply install one. However, there are two points to watch out for. First, avoid any antenna that has a spring or a coil in its base; although this may enhance or make no difference in AM reception, it could choke off the FM frequencies. Second, unlike the situation with AM, where the longer the antenna the better, an FM antenna will pick up most efficiently when it is adjusted to a specific length. In general this will be about 30 inches (or 1/4 the wavelength of a mid-band 98-MHz FM signal), but local conditions and the capacity of the antenna lead-in may require a slightly different length. In any case, adjust the antenna to some length around 30 inches that provides the best reception on the stations you wish to receive.

CIRCLE NO. 39 ON READER SERVICE CARD
WE DON'T GUARANTEE THAT THE DYNATUNER WILL OUTPERFORM ALL OTHERS...

But we can be confident that you can spend far, far more for an FM Stereo tuner and not receive more stations than you can get with a Dynatuner. Its low distortion and superior quieting will give complete listening satisfaction in comparison with the most expensive competitive units.

Perhaps our specifications are somewhat confusing. How can our modest 4 µV IHF sensitivity compare with advertised claims which superficially appear to offer far greater sensitivity? Well, the answer is rather complex because effective sensitivity is not fully described by one measurement. It is the actual in-the-home performance which counts, though, and Mr. Baker's letter is just one of many examples of the Dynatuner's outstanding capability.

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As of this date I have received 93 FM stations (list attached) plus 3 TV stations on Channel 6 received at about 87.7 Mc dial calibration. My most distant reception was a fully-separated multiplex signal from WFSU-FM in Tallahassee, Florida - a distance of over 1000 miles - in August of 1966. All stations listed have been verified by station ID's.

I believe that this number of stations received is unusual, particularly when you consider that there are only two FM stations within a 10 mile radius of my home.

I am very pleased with the performance of my Dynatuner.

Yours very truly,

Robert H. Baker

Humboldt, Iowa

A list of the stations Mr. Baker received is obtainable from Dynaco on request, along with two similar tabulations from other users: 125 stations received on a mono Dynatuner in northern New Jersey, and more than 60 stations received in Baltimore, Maryland on a simple indoor folded dipole antenna. All were logged on Dynatuners which were built and aligned from kits. Not all stations were received regularly, of course, nor all at the same time. Antenna position and design as well as atmospheric conditions affect reception, and it is not unlikely that another top-flight tuner might possibly match this performance. If you are spending more than $300, you might well expect such results, but under $100 it is unique.

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SPECIFICATIONS XI: AMPLIFIER POWER

In the whole realm of audio, there is no question more certain to inspire argument, and no argument more likely to generate heat than this one: How much power is enough power? This is understandable, because there is no standard answer. It is all very well to say “the bigger the better,” but an amplifier’s cost goes up along with its power rating, and for a given purpose in a given situation, an amplifier with an output of 25 watts per channel may fill the bill as well as one with 60. If he is not to be caught up in a numbers game that treats watts as Detroit treats horsepower, what the buyer needs are rational guidelines that will relate amplifier wattage to his specific needs.

Reputable audio manufacturers of course know better, but others spread confusion with grandiloquent claims typified by a recent newspaper ad that came to my attention: an inexpensive console with “300 watts superpower stereo.” Even if such a rating were an honest one—and it surely is not—the obvious question is, “Is all that power necessary?” The best way of answering this is to examine the meaning of audio power in musical terms.

Contrary to all-too-prevalent notions, a lot of watts doesn’t necessarily mean a lot of sound. A 100-watt amplifier at full volume, for example, can not play ten times as loud as a 10-watt amplifier, because the human ear doesn’t translate power output into a directly proportional sense of loudness. What, then, is the reason for those extra watts, and why pay for them? The answer is that the difference made by greater amplifier power is qualitative rather than quantitative, showing up only in certain musical passages—a sharply attacked forte, a deeply resonant sostenuto in the lower strings, or a hugely swelling orchestral crescendo. Greater power improves reproduction in such passages not by increasing loudness, but by reducing distortion. Sudden strong accents, low bass notes, massed sonorities, and rip-roaring orchestral fireworks demand great surges of acoustical power. The larger amplifier, with its great power potential, has ample reserves that enable it to accommodate itself to the most strenuous demands of program material without strain.

A small amplifier, on the other hand, may sound perfectly fine most of the time, but then falter when the musical demands made on it become excessive. The result is distortion—blurs, crackups, and loss of clarity. This often happens within a fraction of a second—during the instant the piano hammer hits the strings or the stick crashes against the drumhead—so fast that the listener may not be aware that he is hearing distortion. Yet the overall impression of the music becomes clouded, losing its immediacy, and the result over any extended period is listening fatigue.

This does not, of course, answer the “how much power?” question in any but the most general way—in other words, “as much power as is necessary.” What is “necessary” will be governed also by such other important factors as room size, the sound level at which you customarily listen to your music, and the music itself—a recording of a string quartet, for example, seldom makes excessive demands on the amplifier.

Having described the meaning of amplifier wattage in terms of subjective listening, I will next month consider some objective criteria for picking the power rating you need for your particular circumstances.
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THE FEAR OF GOD—AND TOSCANINI

A CRITIC RE-EXAMINES A CONDUCTORIAL LEGEND IN THE LIGHT OF RECENTLY ISSUED RECORDINGS

By ERIC SALZMAN

JULY 1967

THE Toscanini centenary goes on apace—on reissues of recordings, recollections, editorials, Sunday articles, and magazine pieces. No single musical interpreter—in his own lifetime, let alone years after his death—has continued to evoke such consistent admiration not only from the big public (à la Caruso, but from the cognoscenti as well.

At hand at the moment, for the centenary-minded, are (1) a batch of reissues stemming from Toscanini's famous 1937 B.B.C. performances (Seraphim) and (2) a selection of N.B.C. broadcast performances ranging over more than a decade and never before commercially available in recorded form (RCA Victor). All of the many N.B.C. broadcasts have been preserved, so RCA's set of five discs is a mere sampler, although a perfectly welcome one. I think every one of the broadcasts and recordings Toscanini (and, for that matter, anybody else) ever made ought to be available in dubblings from master-tape archives—on payment of a reasonable fee, of course.

Okay. Toscanini was born a hundred years ago, and some sort of commemoration is in order. But so is a revaluation of the continuing and extraordinary phenomenon of Toscaninility, the renewed admonitions to the faithful to come to the shrine and worship. Should we kneel and adore? Or should we stop and listen first?

Toscanini was a great man, without a doubt. He was a fiery, temperamental Italian, a musical genius, and all the other things the journalistic adjectives said he was. He was already famous by 1900, when he had more than fifty years of life and musical activity before him. And in those fifty years this little man bestrode the narrow world of music like a colossus. He was an autocrat in music and a democratic anti-fascist in life. He demanded and received a higher quality of orchestral playing than anyone had before him. He ended his career with a personal court orchestra put totally at his disposal with a full week-long rehearsal schedule to prepare a mere hour of music, most of it already familiar to his players. (Compare this with Haydn's orchestra at Esterháza or the modern European radio orchestras playing new repertoire every week—or with the hectic schedules of other American orchestras.) Toscanini revolutionized conducting, taking the play away from the old romantic virtuosos and setting the crisp modern style now almost totally dominant in our orchestras (see, for example, Szell, Karajan, Solti, Leinsdorf—in the younger generation only Bernstein, a Koussevitzky pupil, is a stylistic hold-out). Toscanini and his orchestra set new high levels for orchestral performance; American standards have, in part owing to his influence, become the highest in the world.

I am not sure that he was the very first non-Central European to invade the German-speaking countries with German repertoire (he was a great success at Bayreuth and Salzburg), but he was certainly the only one to leave a lasting impression. (Ironically, along with expatriate Bruno Walter, this Italian did more than anyone else for the best ideals of Germanic culture during its darkest days.)

Although Toscanini professed not to be terribly fond of recordings, he became the first major conductor to work for great periods of time within the orbit of mechanical reproduction processes, and this may have influenced his style. At any rate, ear witnesses have suggested that his familiar, clean, fast, high-powered approach was characteristic primarily of his later years. This may have been a response to the pitiless demands of the microphone (and of N.B.C.'s Studio 8-H), or it may have been a consciousness—something new in musical performance—of working for posterity. Toscanini, the perfectionist, unable to bear the (to him) glaring imperfections mercilessly revealed by the microphone and pressed into shellac or plastic for all time, would come back again and again to drive his charges harder and harder toward the never-to-be-achieved goal of perfection. What a responsibility, what a set of fears and obsessions! The results make up, no doubt about it, a recorded legacy of extraordinary documentary value. But are these models for all time, for future generations to marvel at, to study, to imitate? Are these every bit as good as the performances of Toscanini's contemporaries that are preserved in his archives?

I have just spent the better part of a week with Arturo Toscanini—or, at any rate, with the Toscanini most of us knew: the man in his seventies and eighties, conductor of "the greatest orchestra the world has ever known," the Italian with the terrible temper who smashed to bits the watch his musicians had just given him, the great classicist who worshipped Verdi, the past master and the torch bearer. I am old enough to have heard Toscanini in person and young enough not to quite remember what those performances were really like. Now I have tried to pick my way through the recordings, those listed here and others, with great care and attention, following even the most familiar pieces with score in hand. I have, in a sense, tried to listen freshly and with open ears—as a young student might today. I have reached a few conclusions and, with all respect, I offer them for what they are worth.

The most obvious thing about these performances is that, despite the written reports of Toscanini's willingness to change his mind, they are all remarkably similar. In the case of works recorded on two different occasions separated by a number of years (as with the Beethoven works recorded with the B.B.C. orchestra in 1937 and again in the late Forties and early Fifties with the N.B.C.), the conceptions remain the same and many interpretative details are identical. And there is no real modification of approach from one work to the next, from one composer to the next, or, for that matter, from one style or period to the next. By the late Thirties, Toscanini had made up his mind.

What is this approach? It has been defined by many writers in many different terms. I would describe it, in a brief phrase, as maximum clarity within the greatest feasible forward impulse. This is by no means merely a matter of fast tempo. Clarity and precision in matters of articulation and a remarkable feeling for phrase and phrase motion account for a good deal. Toscanini was, after all, an Italian and (by birth, so to speak) an operatic conductor. In later years, he nearly strangled his singers, not merely by putting the fear of God and Toscanini into them during rehearsal, but by squeezing the breath out of them in performance—through driving, whirlpools tempers that had long since ceased to make sense for real voices. Even so, these were always that old theatrical impulsion some conductors (more common in operatic tradition than is often realized) to build up drive and excitement and to sustain tension (Continued overleaf)
Arturo Toscanini (1867-1957)

over long periods—in symphonic as well as vocal music. And, in spite of Toscanini's famous ability to "clarify the inner voices," this is always really top-line conducting, taking shape from a tremendous forward projection of the dominant melody or rhythm. (Compare this with a Klemperer, desperately trying to hear not only inner voices, but harmonic motion as well, and hence constantly trying to slow things down.) I don't mean to imply by this that Toscanini neglected everything but the tune, I am talking about the way these pieces are basically conceived and projected. A Toscanini performance is like a relief map, structured on the big lines and showing contour in precise detail and proportion.

This and, one feels, this alone is the un-failing ideal of these performances. There is, for each score, a total and perfectly ideal sound image, in fact unrealizable, but almost palpable. Each actual performance is a kind of constant, unremitting, intense, unreal striving toward this goal. The qualities of excitement, drive, and tension that resulted (often through the famous head-on collisions in rehearsal between the men and the maestro) must have produced a tremendous effect on an audience, and some of this comes through even now in the distant medium of these old recordings. Musically speaking, this expresses itself not only in speed and crispness, but also as a kind of leaning into the phrase (often with an infinitesimal but regular anticipation of the beat), the music being constantly urged forward in a great flow of energy. But, perhaps inevitably, much of the live excitement that these performances generated eluded the microphone. What we have, objectively, are very fast, across-the-top readings, performed with more cracking tension and greater precision than anyone ever achieved before, but not necessarily with any great profundity. There is no quality of reflection. Without a second thought, Toscanini drives his men brilliantly, inexorably, and mercilessly toward that un-questioned sound image, that unrealizable goal long since fixed in his imagination (he could remember perfectly music he had not seen in forty years).

No doubt some of these performances begin to approach the goal. But—one must say it—in terms of sheer perfection of ensemble, many orchestral performances nowadays surpass these. This is not only a matter of improved recorded sound and tape-splicing techniques, it is true of live performances as well. Of course we are all standing on Toscanini's shoulders, but that puts us higher up nonetheless. (These recordings are, by the way, very poor even for their day—close-miked, dial-diddled, and ugly in their unbelievably unbalanced acoustic.)

Aside from all the other problems, there is the fact that the one obsessive approach was applied to many different kinds of music. There is the impression that Toscanini never for a moment thought about music as a Schnabel did—in a probing, analytic way; he worked simply, directly, and not a little naively from his single-minded aural vision. Sometimes, of course, the piece is right and the men really catch fire. And the fire comes in unexpected places: who, for example, remembers Toscanini as a Shostakovich conductor? And yet the tension, the drive, the nervous, edgy quality of the sound are extremely effective for the Russian composer's music.

In the Classical repertoire the case is more complex. Toscanini certainly performed a great service in clearing out a lot of the thick underbrush that had grown up around these works, obscuring many of their essentials. But again we are standing on Toscanini's shoulders. In our terms, he was not a great Classical stylist and, in fact, his much vaunted fidelity to the score turns out to be a purely relative matter. Toscanini very definitely did follow many traditional alterations and fiddled with details himself, and we now know that playing Classical music in a fast, strict tempo is not invariably a demonstration of fidelity to eighteenth-century ideals. On the other hand, some of the lively, Italianate buffa writing that appears so often in the eighteenth-century symphony comes off very well indeed, and the vigorous "lighter" works of Beethoven (the Fourth Symphony, for example) are eminently successful. Perhaps the most important and meaningful performances are those of actual operatic buffa—from the Rossini Overtures to Falstaff. He must have been an effect in Wagner conducting; it's hard now to judge. I have very mixed reactions to most of his non-operative "Romantic" repertoire; he misses both the poetry and the unique structural qualities of the northern Romantic symphonies, substituting vigor and a sense of linear motion which often seems to be imposed from the outside.

Toscanini's limitations were, I believe, both a matter of temperament and a result of a lack of contact with the creative side of the musical art. The latter point is not a new one; Toscanini has been criticized for this before—by Virgil Thomson, among others—and not without considerable justice. This was not merely a result of the fact that Toscanini performed little new music, that he was out of touch (why, at the age of eighty-one he should have been in touch!), or that he did this piece and not that. He was one of the first of the modern virtuosos to be pure and essentially a performer, the prototype, in fact, of the new performer-interpreter specialist. The profession of conducting was invented and brought to its first high estate by composers, and the tradition has been continued by a distinct line of conductor-composers from Mahler to Bernstein and Boulez. Men like Weingartner, Furtwängler, and Klemperer may not be remembered by post-tersity as composers, but they were actually trained as such and wrote a good deal of music. Even a Stokowski or a Mitropoulos, not creators in the usual sense, always remained close to sources of creative ideals. But Toscanini was an interpreter pure and simple, and he deliberately eschewed any attempt to be "creative." The score was his only authority—the score and his own force of character. Toscanini, the non-creative interpreter, claimed that he was establishing the unique authority of the composer and the score, but in the process he sternly imposed his own brilliant, single-minded, devastating personality on everything he ever did.


Although Toscanini first came to America in 1908 to conduct at the Metropolitan Opera, he returned to Italy for a time. Here he conducts a band on the Italian front in World War I.
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** Lists of the top equipment choices of four magazines are available on request. All four chose the AR turntable, and three of the four chose AR-3 speakers.
HiFi/Stereo Review presents the ninth article in the series
The Great American Composers

John Philip Sousa

"Any composer who is gloriously conscious that he is a composer must believe that he receives his inspiration from a source higher than himself...Sincere composers believe in God."

- John Philip Sousa

By Richard Franko Goldman

Not many years ago, if one asked casually anywhere in the world for the name of the most famous American composer, it is likely that the answer would have been John Philip Sousa. Of course, times have changed, and today the answer might very well be Aaron Copland or George Gershwin or Elliott Carter or Richard Rodgers instead. This is an interesting sidelight on the change of tone in American music: there is at least a chance today that the names of some "serious" composers might turn up in casual talk under almost any
In 1892 Sousa secured his release from the Marine Corps to form his own band, soon the most popular musical organization of its time. It toured everywhere, and the photo above, from the Nineties, may derive from the World's Columbian Exposition of 1893.

kind of circumstances. But, on the other hand, it is only in 1967, in our own time, that it is really possible to include Sousa quite seriously, without condescension or embarrassment, in a series devoted to "great" American composers.

Sousa obviously does not qualify as a "serious" composer any more than Johann Strauss does—rather less so, in fact. But it is on the level best represented by Strauss that Sousa has his secure and honorable place. Any music lover knows that Strauss was the best in his field, with sense enough not to wish or attempt to write symphonies, and that what he accomplished in his own limited musical world earned him the admiration of serious musicians as well as the affection of an enormous public. And so with Sousa. It is reported that Paul Hindemith once called Sousa the greatest American composer; whether the report is true or not, it is at least believable, and everyone can see why it might have been said. For, like Strauss, Sousa was not only the greatest in his own field, but was by and large quite satisfied to be what he was, and—again like Strauss—his name will always be associated with the undisputed mastery of a minor musical form which in a sense was his own creation. He was, so far as the march is concerned, an original as well as an important composer.

The marches of Sousa are part of the great heritage of the world's immortal music. Like the waltzes of Strauss, they elevate a minor form of the dance to the level of art, and they transcend with the complete success—and apparently with the greatest of ease—the merely functional or the exclusively national. For Sousa's marches, uniquely American as the Strauss waltzes are Viennese, are also international in appeal, and speak in all tongues. They are great American music, but they are also great music.

The march, like the waltz, is a kind of dance, as highly formal as the minuet. This is a fact too often forgotten, perhaps because the steps of the march are so simple, being, in effect, nothing more than walking in time to a regular beat. But the fundamental appeal of the march is nevertheless based on its character as dance. Beyond that, we judge the lasting musical values of any genre by the viability of the music in concert form, and here Sousa's marches, like Strauss' waltzes, speak for themselves. They are part of the concert repertoire, as well as of the marching repertoire, throughout the world.

John Philip Sousa was born on November 6, 1854, in Washington, D.C., in the southeast section near the Navy Yard, then known as "Pipetown." His father, Antonio, who was born in Seville, Spain, of Portuguese parents, had lived briefly in England and arrived in Washington, via Brooklyn, in the 1840's. His mother, née Elizabeth Trinkhaus, was a native of Bavaria. An-
tonio Sousa played trombone in the Marine Band, although not, apparently, as a full-time occupation; he also worked occasionally as a cabinetmaker. According to John Philip's account, as given in his autobiography *Marching Along* (1928), Antonio was a kindly, intelligent, well-read man, fluent in several languages, but not a technically proficient musician. His mother was totally unmusical. But many musicians, especially from the Marine Band, were among the family's friends, and John Philip began the study of solfeggio at an early age with one of these, a Spanish orchestral player named Esputa. At the age of seven, young Sousa began the study of the violin with Esputa's son, who had organized a music school in the neighborhood. Sousa stated that he was "passionately fond of music" from earliest childhood and never entertained the idea of becoming anything but a musician. He was also fascinated by military bands, of which there were many—good, bad, and indifferent—in Washington in those days. And so, while studying violin and "orchestration and sight-reading" at Esputa's school, he also found time to learn the trombone, baritone horn, and, apparently, the cornet and E-flat alto. His principal instrument, however, was and remained the violin.

By the time John Philip was thirteen, he was earning money as a musician, having organized a small "quadrille band" of which he was violinist and leader. Shortly afterward, he was offered a job playing baritone with a touring circus band, but to prevent the boy's running off with the group, his father had him enlisted

Sousa profited from the example of bandmaster Patrick Gilmore (1829-1892), whose band was widely famed for its concert tours. June 9, 1868, as an "apprentice boy" in the Marine Band. Here John Philip's duties were fairly light—he passed out music, ran errands, and played the cymbals—and he had plenty of time for further study and for outside engagements as a performer. In his autobiography, Sousa notes that "the first time I heard really fine music (apart from the ordinary orchestra or band programmes) was when the Franko family of five wonderfully talented children came to Washington for a concert." This was in 1869, and Esputa insisted that every student in his school attend the concert. Sousa notes further that this was "the first time I had heard real violin playing."

Sousa was evidently what we would call a "quick study"; in any case, his musical progress was rapid. He joined the Washington Orchestral Union as a first violinist, and studied harmony and violin with its conductor, George Felix Benkert, a solid musician who introduced him to the sonatas of Mozart and Beethoven, and who encouraged him in his early efforts at composition. Benkert, from all accounts, must have been an excellent teacher as well as a fine pianist and competent conductor, and Sousa was fortunate to have found him. Sousa himself was well aware of this, and wrote of Benkert with great affection and admiration in later years. He never studied piano with Benkert; when he asked for some instruction on that instrument, he quotes Benkert as replying: "You seem to have a gift of knowing a composition by looking at it, and you may develop into a very original composer if you follow that line of procedure; whereas, if you become a good pianist you would probably want to compose on the instrument and, if you are not careful, your fingers will fall into pleasant places where somebody else's have fallen before."

Sousa composed a great deal of music while he was still in his teens. His first published work was a set of waltzes entitled *Moonlight on the Potomac*, brought out by J. F. Ellis in Washington in 1872. In the following year appeared a galop, *The Cuckoo*, and a march called *The Review*, the latter listed as Opus 5. These were published by the firm of Lee and Walker in Philadelphia,

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**Sousa on the March**

"Marches, of course, are well known to have a peculiar appeal for me. . . . [they] are, in a sense, my musical children. I think Americans (and many other nationalities for that matter) brighten at the tempo of a stirring march because it appeals to their fighting instincts. Like the beat of an African war drum, the march speaks to a fundamental rhythm in the human organization and is answered. A march stimulates every center of vitality, wakes the imagination and spurs patriotic impulses which may have been dormant for years. I can speak with confidence because I have seen men profoundly moved by a few measures of a really inspired march."

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JULY 1967 37
and Sousa's remuneration consisted of one hundred copies of each piece. Within the next few years Sousa wrote and published a considerable number of songs, salon pieces, and dance-tunes; by 1881, his catalog had reached Opus 135! After attaining that impressive total at the age of twenty-seven, he abandoned the practice of using opus numbers.

What is interesting in retrospect is that Sousa's early compositions did not include many marches. He seems to have been primarily interested in writing songs, for many of which he wrote his own verses. These songs range from the humorous to the sentimental, and it must be admitted that they are not distinguished. But it is typical of composers to love their least-favored works, and even in his later years Sousa was far more delighted when he heard one of his songs performed than he ever was to hear one of his marches. One wonders whether he ever heard a performance of the Te Deum he composed in about 1877, but of which no traces seem to have survived.

In any event, the Te Deum appears to be Sousa's only attempt at serious "art" composition. He seems to have been clearly aware that his real interests and talents were in commercial music for entertainment, and in the practical problems of earning a living as a performer. There is no evidence that at any time in his career he deeply cared for, or understood, the great music of the past or of his own time. But such an indifference is probably an asset to a popular composer; it prevents his becoming inhibited and precludes confusion about his musical aims. It must be remembered, too, that Washington in the 1870's was not exactly a cultural paradise, and that the opportunities for a serious musician, whether performer or composer, were pretty much limited to a choice between starvation and exile.

Sousa re-enlisted in the Marine Band on July 8, 1872, to serve for five years as a principal musician, playing trombone. But he soon saw that there was little professional future for him with the band, and he was lucky enough to secure an early discharge through the good offices of an assistant secretary of state. When free of his Marine Band obligation, he seized an opportunity to conduct the orchestra at Kernan's Theatre Comique, a local variety hall, from which he went on to Ford's Theater, where Offenbach operettas were being performed. His first important experience as conductor came when he was chosen to direct the road company of Bohemians and Detectives, a very popular show written by Milton Nobles, who was also the star. On his return to Washington, Sousa was engaged as conductor for a production known as Matt Morgan's Living Pictures. This was considered a rather immoral entertainment, for in it appeared, for the first time on an American stage, the "undraped female figure." Show business being show business, then as now, the production was of course billed as "artistic": the females posed in such edifying tableaux as The Christian Martyr, Phryne before the Tribunal, The Destruction of Pompeii, and other classics of the sort. The girls were nevertheless arrested in Pittsburgh, a city, in those days, apparently impervious to culture. And, as Sousa later related, the crowds grew bigger than ever as soon as the show, undraped female figures and all, went on again.

All of this was the direct method of learning the business. By 1876, Sousa had written and arranged a great deal of light theater music, and was beginning to look about for an operetta libretto for his own use. In that same year, he joined the orchestra conducted by Offenbach at the Philadelphia Centennial Exposition. This was an important experience for Sousa, for there can be no question but that the style of Offenbach made a real and lasting impression on the young violinist—perhaps the greatest single influence in the formation of Sousa's own style.

The Philadelphia Exposition also gave Sousa his first chance to hear Patrick Gilmore's famous band. Gilmore was the first great American band leader and a well-known entrepreneur and entertainer. His band was far superior to anything of its kind that had been heard up to that time. Gilmore had fine musicians, well trained and well directed, and he played a broad repertoire in generally excellent arrangements. Sousa was again at-
tracted to the wind band as a performing medium, and when, a few years later, he started on his own sensational career as a bandmaster, the example of Gilmore was of considerable importance to him.

The preparation for his future success as composer and conductor was, however, still continuing. Remaining in Philadelphia after the close of the exposition, Sousa played in various theaters, did some proofreading for a music publisher, and acquired a few pupils. In 1878, he trained and directed a group of Philadelphia amateurs in a series of performances of Gilbert and Sullivan's Pinafore. Innumerable companies were touring the country with this extraordinarily successful operetta, and Sousa soon found himself conducting a professional group performing the piece in New York and elsewhere. It was Pinafore that made operetta or musical comedy "respectable" in the United States; an editorial in the Philadelphia Public Ledger went so far as to point out the innocence, cleanliness, and purity of the piece, in contrast to the vulgar and improper theatrical entertainments to which no decent person could possibly go.

The experience with Offenbach, followed by that with Gilbert and Sullivan, made Sousa all the more anxious to do an operetta of his own, and early in 1880 he started work on Our Flirtation, to a libretto by James B. Wilson. The music was written quickly, and Sousa's first operetta was produced that summer in Philadelphia. It was a moderate success, and Sousa took the company on tour following the Philadelphia run. It was while in St. Louis with Our Flirtation that he received the invitation that was to change his career once and for all: to return to Washington as leader of the Marine Band.

Sousa apparently had some hesitation about accepting this post. The Marine Band was then in terrible shape, and the pay was small. He had recently married, and had just seen his first operetta launched. But he found the appeal of bands and of band music irresistible, and, on October 1, 1880, he became the Marine Band's new leader. Having literally grown up with the band, and having acquired considerable and varied professional experience, he was completely aware of what had to be done and how to go about it. He proposed to create a band as good as Gilmore's or better; fortunately, he had a commandant who was in complete sympathy with his aims.

Sousa was then just short of his twenty-sixth birthday, and, like many young men, felt that a beard would make him appear older and give him a more convincing air of authority. He managed to grow a truly terrifying one which he kept, trimmed to various styles and sizes, for a good part of his life. But the beard of the early Marine Band period was far and away the most luxuriant. Whether it helped to establish his authority or not, it certainly helped to establish an image for its wearer; and the authority, in any case, was clearly proved by the very rapid reformation of the band in terms not only of repertoire and musical performance, but also of discipline, morale, and working conditions. Within a remarkably short time, Sousa accomplished a complete reorganization and made the Marine Band a top-notch performing group for the first time in its history.

During his first years with the Marine Band, Sousa continued to compose, and as might be expected, more marches began to appear among his compositions, although they were still outnumbered by songs and salon
pieces. Two more operettas also appeared: *The Smugglers* in 1881, and *Desirée* in 1884. The first was a complete failure, but the second enjoyed a moderate success, and was notable for providing the vehicle for DeWolf Hopper’s debut as a musical-comedy star. Sousa noted that *Desirée* was “not exactly a ‘knockout,’” but that “it was more or less kindly received as one of the pioneers in American comic operas.”

By 1884 or thereabouts, Sousa was able to note with satisfaction that his marches were well received, being played frequently by bands other than his own. These early marches included *Across the Danube* (1879), written in commemoration of the Russian victory over the Turks, *Resumption* (1879), composed to celebrate the Treasury’s return to specie payment, and *Our Flirtation*, taken from the operetta of the same name. Of these, *Our Flirtation* is the only one still played occasionally. Wilfrid Mellers, the English music historian, in his book *Music in a New Found Land*, professes to see a touch of Johann Strauss in the *Our Flirtation* march, but I should be inclined to think Offenbach a more likely influence. At any rate, it is one of the best of the early marches.

*Across the Danube* is one of the very few Sousa marches I have never seen or heard; there is no copyright entry for it in the Library of Congress, and it is quite possible that it was never published, although this would seem to make it unlikely that bands other than Sousa’s played it, unless they did so from legally or illegally copied manuscripts. The *Revival* march, one of the very earliest (1876), is a curious but very jolly piece, using as its trio the hymn tune *In the Sweet Bye and Bye*. Whether or not this was composed for some special occasion is unknown, but Sousa occasionally followed the same procedure in later marches, using parts or the whole of well-known tunes—as, for example, *Onward Christian Soldiers* in *Power and Glory* (1922), or *Rule Britannia* in *Imperial Edward* (1902).

The connection between songs and marches in Sousa’s work is always very clear. It is no longer generally remembered that many of the best marches came from operettas, in which they were, of course, sung. But still, other marches were adapted from previously composed vocal pieces—*The Free Lunch Cadets* (1877), *We Are Coming* (1918), or *The White Plume* (1884), which derived from a choral piece entitled *We’ll Follow Where the White Plume Waves*, to words by Edward M. Taber. For many of these pieces, as we have noted, Sousa wrote his own verses.

Sousa’s first great “hit,” a piece that is still familiar to anyone who has ever heard a band, was *The Gladiator*, composed in 1886. With this march and *The Rifle Regiment*, written in the same year, the authentic Sousa style became established. *The Gladiator* opens in a minor key, and is rather like a pasodoble, but it is full of original Sousa touches. It is a glorious march and well deserves its immense popularity, but it is surpassed, in my opinion, by *The Rifle Regiment*, which is much less familiar. There are of course good reasons for this, and these reasons bear on the basic nature and uses of the march itself. *The Rifle Regiment*, to begin with, is more difficult to play, a good bit more subtle, and cannot be done effectively by a band on the march. *The Gladiator*, on the other hand, is almost ideal for the marching band; it is straightforward, jaunty, and bold, and not technically impossible to play while parading. It is, however, difficult—as are nearly all of Sousa’s marches—to play well!

*The Gladiator* was sold outright to a Philadelphia publisher for thirty-five dollars, and this remained the price the composer received for most of his famous marches until 1893. Several very lucky publishers thus secured at bargain rates such masterpieces of their kind as *Semper Fidelis* (1888), *The Thunderer* (1889), *The Washington*...
ton Post (1889), and The High School Cadets (1890). All of these were published in piano arrangements as well as band arrangements (and many of them in orchestra arrangements), and piano copies of The High School Cadets, for example, were ordered by dealers in lots of 20,000! (The piece, Sousa recalled, was often referred to as "The Ice-Cold Cadets.") The marches made Sousa's name a household word, but they did not make him rich. In 1890, a friend of Sousa's was able to report to him that he had heard no fewer than seventeen different bands playing The Gladiator during a single parade in Philadelphia.

The most famous of the early marches was unquestionably The Washington Post, named for the well-known newspaper and composed for a ceremony sponsored by that paper on June 15, 1889, "to encourage learning and literary expression in the public schools." The fiftieth anniversary edition of the newspaper recalled that the march "was an instantaneous hit, and soon all the bands in town were playing it." More important, perhaps, for the composer, it was selected by the Dancing Masters of America at their annual convention to introduce their new dance, the "two-step." When Sousa later went abroad, he found that the two-step itself was known as a "Washington Post."

The Washington Post soon was being played not only all over Europe, but also in places as remote as Borneo. Pirated editions rolled off the presses of a dozen countries, and when, at that time, a piece of American music was requested almost anywhere in the world, the chances were that the request would be answered with The Washington Post. Present-day march enthusiasts have forgotten that in the 1890's the march was not only a staple of the parade- and concert-band repertoire, but was also a ballroom dance and very often a topical song as well. Sousa thus arrived at precisely the right time to become a "hit" composer, for the circulation and popularity of his marches was vastly increased by the variety of their uses. At this time, it should be noted, when Sousa sold a march to a publisher, he was required to submit it in a version for piano and also to make arrangements for both band and orchestra. All this was included in the munificent purchase price!

By 1893, Sousa realized that he had given away a fortune, and in that year he reached an agreement with the John Church Company of Cincinnati and elsewhere for the publication of his works on a royalty basis. The first marches published by Church were Manhattan Beach and The Liberty Bell. The Liberty Bell brought Sousa a return of some $35,000 within a comparatively short time. (And, dear reader, remember that these were pre-1900 dollars, with no income tax!) This sum amounted to about twenty times what Sousa's annual salary had been as leader of the Marine Band before he realized, in 1892, that he was being grossly underpaid. One can hardly wonder that in that year he arrived at the decision that the time was ripe to launch his own independent "business" band, bearing his own name. He secured his release from the Marine Corps in July, 1892, and on September 26 of the same year Sousa's new band gave its first concert, in Plainfield, New Jersey.

The forty-year history of the Sousa Band, from its founding in 1892 to the death of its conductor in 1932, needs little recounting. It was, as every reader knows, the most popular and successful band in history. It numbered among its members some of the greatest wind-instrument players of its time, and it created an enduring image of what a concert wind band ought to be. The band was never idle: it not only played in every part of the United States—lengthy engagements at fairs and expositions, and one-night stands at whistle-stops—but made four tours around the world. It was easily the best-known musical organization of its time. Sousa was fortunate to have as his manager in the early years of his band David Blakely, who had been manager of the Theodore Thomas Orchestra for a number of years, and who had also managed Patrick Gilmore's Band. Blakely had become acquainted with Sousa when he managed the Marine Band during the two tours that band had been permitted to make during the administration of President Benjamin Harrison. Blakely was also a music publisher, but in this field his judgment seems to have been less sure than it was in concert management. In Marching Along, Sousa recounts the following anecdote:

I had understood from Mr. Blakely that he would undertake the publication of my compositions, since he had a large printing establishment in Chicago, so my first piece written after I went with Blakely was offered to him. This was the well-known Belle of Chicago March. Blakely rejected it and when I questioned his decision, he wrote me:

"My dear Sousa, a man usually makes one hit in his life. You have made two, The Washington Post and The High School Cadets. It is not reasonable to expect you to make another, so I am willing to let Coleman publish The Belle of Chicago."

Despite the fact that conducting his own band kept him as busy as any two ordinary men, Sousa was still anxious to make his mark as a composer of operettas. In 1895, a libretto was submitted to him by the manager of DeWolf Hopper's "Opera" Company, who reminded Sousa of Hopper's "happy recollection" of Désirée. The libretto, by Charles Klein, was that of El Capitan, and Sousa found it much to his liking. Klein was not, however, very apt at lyrics, and so Sousa, with the collaboration of a writer named Tom Frost, also provided these. Among the verses composed by Sousa were those for the show's most popular selections: Sweetheart, I'm Waiting; A Typical Tune of Zanzibar; and, needless to say, the two songs that were combined to form that everlasting
The sound of America is somewhat different now, but the time was not long ago that the Sunday band concert in the park was a significant part of it. Many Americans can still remember the Sousa Band, shown here in one of its numberless appearances, which set the (usually unattainable) standard for others.

favorite among all Sousa works, the march El Capitan. The operetta opened in Boston on April 13, 1896, with DeWolf Hopper and his wife Edna Wallace Hopper in the leading roles. It enjoyed a moderate success, and was played on the usual touring circuit of those days; but it did not, as Sousa hoped, compete in popularity with the Gilbert and Sullivan operettas or with that greatest success among American operettas, Reginald De Koven's Robin Hood, which had appeared in 1890. El Capitan was revived a few years ago by Howard Shanet at Columbia University and proved amusing as a period piece. But its tunes, aside from the marches, simply are not in a class with those of Sullivan or of Victor Herbert, whose first operetta, Prince Ananias, was produced two years before El Capitan.

The careers of Sousa and Herbert overlapped almost exactly, both in time and in variety of activities. It is not generally remembered that Herbert assumed the leadership of the Twenty Second Regiment Band in 1892 (a post he held for seven years) or that he also wrote some of the finest marches of all time. Herbert is today remembered almost exclusively for the charming tunes from his operettas and Sousa only for his marches. Both might have wished it to be otherwise. At any rate, during the 1890's, both men wrote both marches and operettas, and established enduring places for themselves in American musical history. Herbert's early operettas included The Serenade (1896), The Fortune Teller (1898), and Babes in Toyland (1903), to mention only a few of the best-known. Sousa followed El Capitan with The Bride Elect (1897), The Charlatan (1898), and Chris and the Wonderful Lamp (1899).

All that remain from any of the Sousa operettas are the marches. It is a curious thing that, despite constant production of operettas, Sousa was never able to write a memorable tune that was not a march. On the other hand, it seemed impossible for him to write a march that was not memorable.

It should be noted that Sousa's marches do not all follow one pattern, as is often assumed and frequently stated, apparently by people who do not listen to them. It is true that all marches are in a two-to-a-bar rhythm, and consist for the most part of sixteen- or thirty-two-bar sections which are repeated. But within these patterns considerable variety is possible. The two-to-a-bar beat can be expressed as 2/4, 2/2 (alla breve), or 6/8 time, indicating that there are two quarter notes, two half notes, or two triplets to a measure. Sousa is certainly not the only master of the 6/8 march, and this is the rhythm of many of his most effective ones: Semper Fidelis, The Liberty Bell, King Cotton, The Washington Post, and Sabre and Spurs, among others. The 6/8 march has a special swing, but in the hands of an untalented composer it can become a clumsy sort of trot. Sousa is certainly not the only composer to write delightful 6/8 marches (approximately half of all his marches are of the 6/8 type), but he is unquestionably the best and the most prolific.

The operetta marches, including El Capitan, The Bride Elect, The Man Behind the Gun (from Chris and the Wonderful Lamp), and The Free Lance, are unusual in that they combine the 6/8 and the 2/4. They are, in a sense, composites, but they all work beautifully, and the transition from one rhythm to another provides a mild musical shock that adds to their appeal. In each of these instances, Sousa took two separate numbers from the operetta and put them together for the concert version of the march. In El Capitan the opening strain is the song sung on his entrance by Don Medigua (who is also "El Capitan") in the first act. The words, by Sousa, are as follows:
You see in me, my friends,
A man of consummate bravery,
My inmost nature tends
To free the world from all slavery.
This thought then cherish,
Though you perish
Crush out Spanish knavery.

Beloved El Capitan,
Gaze on his misanthropic stare,
Notice his penetrating glare;
Come match him, if you can,
He is the champion beyond compare!

part of the march is taken from the Finale
is in 2/4 time. The lyrics:

Against the Spanish army
I must lead them, which is tough
(Chorus): BOOM BOOM
I'll certainly get hurt,
BOOM BOOM
Unless I can desert,
BOOM BOOM
Although in this deception
I have dabbled quite enough
BOOM BOOM
I'll execute another little bluff
BOOM BOOM BOOM

(Chorus)
break strain
4 bars
He'll lead them to the fray,
They say they'll win the day,
(Chorus):
Unsheath the sword and the banners fly,
When duty calls we will win or die;
16 bars
The trumpet note and the roll of drum
Shall tell the foe the victors come.
2/4
(twice)

Sousa was active musically until his death in 1932, and radio
was thus important in bringing his music to another generation.

The El Capitan March can thus be seen to consist of
four sections (or strains) of equal length, sixteen
bars each, with a four-bar introduction and a four-bar
"break" or connecting section leading into the final chorus.
Properly speaking, this is not a march with trio, but a
song with chorus. Sousa used this four-strain form occasio-
nally, as in The High School Cadets (which like
many others has an eight-bar introduction), but his
marches were more usually constructed of "A" and "B"
sections, the "B" section being the Trio. Normally
the "A" section consists of an introduction of four
or eight bars, followed by two strains of sixteen bars
each, and each repeated. In most marches Sousa then
proceeds directly to the trio, the key of which is almost
invariably an interval of a fourth higher. The trio will
consist as a rule of a sixteen- or thirty-two-bar tune,
repeated once or twice, with a "break strain" between
the repetitions. In many marches, notably The Stars
and Stripes Forever, the break strain is developed into a sec-
tion of considerable importance, and is one of the high-
lights of the piece.

This most famous of all marches was composed in
1897, and according to the composer was what one refers
to as an "inspiration." Sousa was in Europe when
he heard the news of the sudden death of Blakely, his
manager. He took the first available steamer back to New
York, and tells this story in his autobiography:

Here came one of the most vivid incidents of my career.
As the vessel steamed out of the harbor I was pacing
the deck, absorbed in thoughts of my manager's death
and the many duties and decisions that awaited me in
New York. Suddenly I began to sense the rhythmic beat
of a band playing within my brain. It kept on ceaselessly,
playing, playing, playing. Throughout the whole tense
voyage, that imaginary band continued to unfold the same
themes, echoing and re-echoing the most distinct melody.
I did not transfer a note of that music to paper while I
was on the steamer, but when we reached shore,
I set down the measures that my brain-band had been playing
for me, and not a note of it has ever been changed. The
composition is known the world over as The Stars and
Stripes Forever and is probably my most popular march.

Probably everyone who has ever heard a note of anything
has heard The Stars and Stripes, and even knows how it
goes. Some are also aware that Sousa himself wrote words
for it. But there is no question that the best-known lyrics
to the tune are not Sousa's ("Hurrah for the flag of the
free! ..."), but those of an unknown parodist ("Be kind
to your web-footed friends ... ").

The Stars and Stripes Forever is one of the more char-
acteristic Sousa marches. It consists of a four-bar intro-
duction, two sixteen-bar strains, a twenty-four-bar
break strain, and a thirty-two-bar trio, which is played
three times. In this trio, the band plays softly the first
time through, while on the repetition the piccolos play
their famous counter melody, and for the grand finale
the trombones thunder out still another counterpoint
against the full force of the rest of the band. But of course the march is familiar to everyone, and needs no description. Sousa himself considered it his best, and the fact that it brought him (reportedly) over $300,000 in royalties must have added to his satisfaction.

Whether The Stars and Stripes is indeed Sousa's best march is a subject for debate among band buffs. Sousa composed about one hundred and forty marches, and not more than two dozen are now familiar to the public. This is a pity, for the quality of the marches is uniformly high, from The Gladiator and The Rifle Regiment of 1886, to The Kansas Wildcats of 1931. The latter is, as a matter of fact, a rip-roaring, rowdy piece, with an intricate and technically challenging obbligato for the clarinets (in the second strain), and it is guaranteed to send any audience home whistling and in good humor. There are, in all, perhaps twenty of the Sousa marches that I prefer to The Stars and Stripes, and this number would certainly include such magnificent examples as The Fairest of the Fair (1908), Hands Across the Sea (1899), The Invincible Eagle (1901), The Gallant Seventh (1922), and of course such beauties as The Washington Post and others of the early years.

One of the reasons for the general lack of familiarity with so many of the great marches is, as I have suggested above, that they are difficult. Many of them are too difficult to play on parade, and, in fact, most of them are too difficult to be played at all, as they were originally written, by the average high school band, which is now the average American idea of a band. They can, of course, be hacked at; but as every good bandmaster knows—and Sousa most definitely did!—one of the hardest things a band can be asked to do is to play a march well. None of Sousa's marches are simple-minded; they are forthright, which is not the same thing, but they are also full of ingenious touches, and many of them are extremely sophisticated within their self-imposed limits.

The characteristics of the Sousa march that are most immediately apparent are a strong and almost irresistible rhythmic propulsion and a wealth of jaunty and memorable tunes. But there is a good deal more: there is real invention and daring. Sousa's harmony is considerably more wide-ranging than that normally found in marches; he often makes surprising modulations and never confines himself to the simple chordal vocabulary of tonic, dominant, and sub-dominant that forms the basis of most other marches. He uses "color" chords effectively, and is very fond of excursions into the minor keys. All of these technical devices, even when they are not recognized as such by the people who whistle the tunes, contribute enormously to the effectiveness of the marches, and help to make them as interesting as they are.

Sousa also wrote good counterpoint, or, in the popular vocabulary, counter-melodies, but his sense of melodic movement was not confined to the obvious. The inner voicings in most of his marches are lively and interesting, and this is what is most often lacking in popular music in small forms. His bass lines are always solid and quite a bit more imaginative than the usual tonic-dominant oom-pah. But one of the most remarkable things about Sousa's style, almost unique in the march genre, is his telling use of rests. The Rifle Regiment and Hands Across the Sea are two fine examples of how effective a complete silence can be. Sousa may have admired and learned something from a famous earlier march, The Washington Greys, by Claudio Grafulla (d. 1880), who was bandmaster of the Seventh Regiment, N.Y. National Guard, during the Civil War and after. The Washington Greys is in a minor key and also uses rests with great effect; it is one of the few truly great pre-Sousa American marches. But if Sousa knew and admired it, which is probable, he soon surpassed it many times over.

Sousa had definite ideas as to what a march should be, and set them forth in Marching Along:

. . . a march must be good. It must be as free from padding as a marble statue. Every line must be carved with unerring skill. Once padded, it ceases to be a march. There is no form of musical composition where the harmonic structure must be more clean-cut. The whole process is an exacting one. There must be a melody which appeals to the musical and unmusical alike. There must be no confusion in counterpoints. The composer must, to be sure, follow accepted harmonization; but that is not enough. He must be gifted with the ability to pick and choose here and there, to throw off the domination of any one tendency. If he is a so-called purist in music, that tendency will rule his marches and will limit their appeal.

Three Sousa generations: the March King seated between his son John Philip Sousa, Jr., and his grandson John Philip Sousa III.
To go from Sousa's marches to his other compositions is a considerable letdown. The operettas and songs have been mentioned briefly, and that mention is sufficient. One should note that Sousa wrote ten operettas in all, and that he had hopes of one day writing a grand opera on an American subject. The last two of his operettas were *The Free Lance*, produced in 1906, with a ridiculous book by Harry B. Smith, the prolific operetta librettist who did *Robin Hood* for De Koven and a number of books for Victor Herbert; and *The Glass Blowers* (1909), with a book by Leonard Liebling. A study of the scores does not encourage one to think that either could be successfully revived; they are period pieces, but not yet quaint enough to be amusing.

Much the same must be said of the dozen suites and the variety of miscellaneous compositions that Sousa featured on his band programs. Many of these had a considerable vogue, and one or two are still occasionally heard. But such works as *The Chariot Race from Ben Hur* (described rather ambitiously as a "symphonic poem") or the "Scene Historical," *Sheridan's Ride*, are better thought about as belonging to the history of American popular taste than actually heard in concert. The suites, the best known and most popular of which was *The Last Days of Pompeii*, are essentially old-fashioned silent-movie music. Sousa himself thought highly of *The Last Days of Pompeii*, which he wrote in 1893, but which he deliberately withheld from publication until 1912. In an interview of about 1898, Sousa said that he considered it his best work and preferred it to anything else he had done. I have heard it performed as recently as a dozen years ago; it is almost unbelievably naive, but its success in its time, and with the audiences for which it was performed, is quite understandable. It could conceivably be done today for a more sophisticated audience as a first-class specimen of musical "camp."

More interesting, at least from the standpoint of Americana, are the pieces that Sousa wrote for specific social or historical occasions, the grand march for the inauguration of President Garfield, for example, or *The Presidential Polonaise*, written at the request of President Chester A. Arthur for use at indoor ceremonies at the White House. *President Garfield's Inauguration March* was published in 1881 as Opus 131(!), and clearly belongs to the days before processions down Pennsylvania Avenue were motorized. *The Polonaise*, too, evokes a picture of another day, and the idea of seeing it choreographed is one to dwell on.

Like most successful men, Sousa had immense energy. Tours with his band kept him on the road for a great part of each year, and must have been extremely taxing. Yet he found time and strength not only to compose constantly—the complete list of his musical works is quite lengthy—but also to write three novels, an autobiography, miscellaneous magazine articles, and an incredible amount of light verse, including lyrics for some of the operettas. The most successful of the novels is actually no more than a long short story. Entitled *The Fifth String*, it was published in 1902 by the Bobbs-Merrill Company, with illustrations by Howard Chandler Christy. The prose is a very deep purple, appropriate to the tale it unfolds of a great Italian violin virtuoso languishing for love of a haughty American society girl, and it is a bit hard to reconcile this with the style of the man who wrote *The Washington Post*. The meeting of hero and heroine will give an idea:

During one of those sudden and inexplicable lulls that always occur in general drawing-room conversations, Diotti turned to Mrs. Llewellyn and whispered: "Who is the charming young woman just entering?"

"The beauty in white?"

"Yes, the beauty in white," softly echoing Mrs.
THE following discography of the marches of John Philip Sousa is a selective listing, encompassing the most representative collections presently available on records of performances reasonably true to the composer's intentions. Proper tempo is critical in the performance of a Sousa march, and although a number of different conceptions of tempo are represented here, recordings of those groups that favor the excessively fast tempos typical of between-halves performances at college football games are not included. For the reader in search of a single disc to adequately represent Sousa in his record collection, I could certainly do no better than to recommend that by the Goldman Band (whose association with this music through the years is a matter of history) led by Richard Franko Goldman.

The marches are listed in alphabetical order, and the letters next to each march refer to the records (listed below) on which that particular march may be found. The records are listed in alphabetical order according to performing groups; numbers in parentheses in each record listing refer to listed marches.

1. Ancient and Honorable Artillery Company (F)
2. The Black Horse Troop (B, E, F)
3. The Brigade Eley (H)
4. Bolles and Bayonetts (D, E)
5. Carabinier Cadets (B, H)
6. Daughters of Texas (B)
8. Faeries of the Fair (B, H)
9. Free Lance (H)
10. The Gallant Seventh (D)
11. The Gladiator (G, K)
12. The Glory of the Yankee Navy (F, G)
13. Golden Jubilee (F)
14. The Girdiron Club (F)
15. Hands across the Sea (A, B, E, H, K)
17. The Inexorable Eagle (A, D, H, I, K)
18. The Kansas Wildcats (E, F)
19. King Cotton (A, C, E, H, I, K)
20. The Liberty Bell (D, E, H, I)
21. Manhattan Beach (B, F, F, I, K)
22. National Fencibles (K)
23. The National Game (F)
24. New Mexico (F)
25. Nobles of the Mystic Shrine (A, D)
26. Our Flirtation (D, G)
27. The Pardore (D, I)
28. The Pride of the Wolverines (F)
29. Riders for the Flag (D, E)
30. Rifle Regiment (B, F, H)
31. Sabre and Spats (A, D, E)
32. Semper Fidelis (A, B, G, I, J, K)
33. Sesqui-Centennial Exposition (F)
34. Solid Men to the Front! (D)
35. Sound Off! (D)
38. U.S. Field Artillery (A, C, E, G, K)

A. Sousa Marches. American Legion Band of Hollywood; Decca Band, Joe Coiling dir. (7, 15, 16, 17, 19, 25, 31, 32, 36, 37, 38, 39); DECCA® DL. 8368.

B. Marches. Eastman Symphonic Wind Ensemble, Frederick Fennell dir. (2, 5, 8, 15, 21, 30, 32), and including marches by Edwin Franko Goldman, E. E. Bagley, and others; MERCURY® MG 50080.

C. Marching Along. Eastman Symphonic Wind Ensemble, Frederick Fennell dir. (7, 19, 36, 37, 38, 39), and including marches by E. F. Goldman, F. W. Meacham, and others; MERCURY® SR 90103, MG 50103.

D. Sound Off. Eastman Wind Ensemble, Frederick Fennell dir. (4, 10, 16, 17, 20, 25, 26, 27, 29, 31, 34, 35); MERCURY® SR 90264, MG 50264.

E. Curtain Up! Eastman Wind Ensemble, Frederick Fennell dir. (2, 4, 7, 15, 18, 19, 20, 21, 29, 31, 34, 39); MERCURY® SR 90291, MG 50291.

F. Sousa on Review. Eastman Wind Ensemble, Frederick Fennell dir. (1, 2, 12, 13, 14, 18, 21, 23, 24, 28, 30, 33); MERCURY® SR 90284, MG 50284.

G. Semper Fidelis. The Goldman Band, Edwin Franko Goldman cond. (7, 11, 12, 16, 26, 32, 36, 37, 38, 39); HARMONY® HL 7001.

H. Sousa Marches in Hi-Fi. The Goldman Band, Richard Franko Goldman cond. (3, 5, 7, 8, 9, 15, 16, 17, 19, 20, 30, 36, 37, 39); DECCA® DI. 78807, DI. 8807.

I. The Marches of Sousa. The Band of the Grenadier Guards, Maj. F. J. Harris, M.B.E., cond. (7, 16, 17, 19, 20, 21, 27, 32, 36, 39); LONDON® PS 139, HL 1229.

J. Stars and Stripes Forever! Harmony Military Band (7, 32, 36, 37), including marches by F. E. Goldman, R. Hall, and others; HARMONY® HS 1076, HL 7276.


Llewellyn's query. He leaned forward and with eager eyes gazed in admiration at the newcomer. He seemed hypnotized by the vision, which moved slowly from between the blue-tinted portraits and stood for the instant, a perfect embodiment of radiant womanhood, silhouetted against the silken drapery.

"That is Miss Wallace, Miss Mildred Wallace, only child of one of New York's prominent bankers."

"She is beautiful—a queen by divine right," cried he, and then with a mingling of impetuousity and importunity, entreated his hostess to present him.

And thus they met.

A volume of Sousa's miscellaneous verse, excerpts from interviews, occasionalottings, anecdotes, letters, and magazine articles was published in 1910 by the Thomas Y. Crowell Company under the title Through the Years with Sousa; it gives an indispensible picture of the man, and must be read, along with the autobiography, to appreciate the flavor of Sousa as a person and as a personality. There is as yet no adult biography of Sousa; several books, written for children, or for the lightweight women's magazine trade, have appeared, but these, needless to say, are not entirely reliable. For that matter, Sousa's own Marching Along is not free of inconsistencies and inaccuracies. A good full-length book on Sousa, similar to Edward Waters' invaluable book on Victor Herbert, would be a welcome addition to American musical bibliography.
Paul Bierley of Columbus, Ohio, a long-time admirer of Sousa, has been working on such a book for many years, and I am indebted to him for some information about early Sousa Band recordings. The earliest Sousa recordings, according to Mr. Bierley, were made in 1902 (Victor Nos. 242, 600, and 1193), and included the marches Hall to the Spirit of Liberty (composed in 1900, and, incidentally, one of the very best), Semper Fidelis, and The Liberty Bell. Other early recordings were made for the Edison and Monarch labels, but it is difficult to establish the dates with certainty. The majority, in any case, were made for Victor over the span of years from 1902 to 1931. There are not, however, as many as one would imagine, or would wish to have for documentary purposes. Most of the better-known marches were recorded at one time or another, but very few were re-recorded at later dates to take advantage of improved and improving recording techniques.

The recording business inevitably drew Sousa's attention once again to the economic problems of the composer, as it introduced a new element into the question of copyright protection. No composer at the time benefited in any way (except for publicity) through public performances for profit of his work. And since Sousa, as the most-performed composer in America, had a stake that was obviously very high, he took part in the discussions and activities that led, in February 1914, to the formation of The American Society of Composers, Authors, and Publishers (ASCAP). Sousa was one of the founders and charter members, along with Victor Herbert, and served as a director and vice-president from 1924 until his death. Thus, in a very real way, all American composers, lyricists, and music publishers remain in his debt.

Sousa remained active to the time of his death on March 6, 1932, in Reading, Pennsylvania, where he had gone to conduct a high school band. The Sousa Band stayed in business to the end, and its conductor continued to write new marches. Eleven of these were published in the years 1930 and 1931, and at least two of them, The Harmonica Wizard and The Kansas Wildcats, although seldom played and apparently not known even to most bandmasters, are especially attractive and can take their places with the best.

It is obvious that the memory of the Sousa Band itself is fading; the few recordings that exist do not do it justice, and there are each year fewer surviving players whose authentic reconstructions contribute to a real appreciation of the band's style. There are, of course, many thousands who can remember hearing the band, but for most of these it is a legend that they recall. The marches do live on, however, and keep the name of Sousa as well known and popular as ever. No one needs to campaign for their revival or to make a special case for their performance. In a somewhat unblushing statement, Sousa once declared that the only influence American composers could be said to have had on the international scene was shown in imitations of Stephen Foster's ballads or his own marches. In his lifetime this may even have had a grain of truth; in any case, Sousa understood quite well his originality as a specifically American composer, and was proud of it.

Sousa's own performance of his marches is now the subject of a somewhat confused verbal tradition. His tempos, however, as shown by most of the early recordings and verified by the recollections of his players, were on the whole rather slower than those generally taken by bandmasters today. This surely seems to be the only possible and proper style when one remembers the basic conception of the march as a form of dance. There is a good deal of evidence, however, to indicate that Sousa took slightly faster tempos as he grew older; but there is no evidence to justify the rather hectic speeds one often hears today. The content of the marches, with their genuine musical sophistication and occasional subtlety, also demands a speed at which one can hear distinctly; otherwise much is lost. And much is lost too much of the time. The published versions of the marches do not include many of the dynamic indications, accents, and other touches that made Sousa's own performances so distinctive. Sousa as a performer wanted to keep his own little bag of tricks to himself, and requested that completely and properly edited versions of his marches not be published until after his death. Since that time, some attempts have been made in this direction, but proper performance à la Sousa must depend today largely on the oral tradition, which is rapidly disappearing. And as the marches come into the public domain (fifty-six years after publication), many of them have been "simplified" for the use of high school bands, and in these versions they lose much of their character. These are counterfeits, but they are, alas, what is often heard and passed off as genuine Sousa.

The American march style, as established by Sousa, has not changed very much, and has certainly not improved since his time. There have been many fine marches written, of course, but in any list of the one hundred best American marches, if one wanted to make one, at least forty and possibly more would have to be by the March King himself. This is an impressive legacy of its kind; and it is, moreover, one that we can perhaps only now begin to estimate at its true value.

Richard Franko Goldman, conductor of the Goldman Band, is the son of Edwin Franko Goldman (founder of the Goldman Band) and grandson of Selma Franko (who, with her four brothers and sisters, toured the U.S. as child prodigies in the late 1860's and 1870's). Mr. Goldman, himself a composer, is a regular contributor to The Musical Quarterly and The American Scholar. His latest books are Harmony in Western Music, and The Mandarin and Other Stories, translations from Eça de Queiroz.
THE BASIC REPERTOIRE
UPDATINGs AND SECOND THOUGHTS—PART TWO

By MARTIN BOOKSPAN

This month I conclude my annual updatings and second thoughts on recommended recordings of the "Basic Repertoire." I take up the list of works at the point at which the first installment (in last month's issue) ended, and weigh against my previous preferences any new recordings released since last year at this time.

Haydn: Symphony No. 94, in G ("Surprise")—Beecham's performance with the Royal Philharmonic Orchestra (Angel D 36242, 36242; tape Y3S 3658, 33 1/4 ips, also containing the other five of the first set of Haydn's "Salomon" Symphonies) is still my first choice, with the Turnovsky-Prague Symphony Orchestra performance (Parliament S 609, 609) a good alternative in the budget-price category.

Haydn: Symphony No. 101, in D ("Clock")—Again a Beecham performance (Angel S 36255, 36255; tape Y3S 3659, 33 1/4 ips, also containing the other five of the second set of Haydn's "Salomon" Symphonies) gets my vote, with Monteux (RCA Victor LSC/LM 2394) and Reiner (RCA Victor LSC/LM 2742) as good alternatives. The "Clock" Symphony also shares a Parliament disc with the Turnovsky performance of the "Surprise" Symphony recommended above.

Mahler: Symphony No. 1, in D—The choice here remains the Solti-London Symphony recording (London CS 6401, CM 9401; tape LCL 80150).

Mahler: Symphony No. 4, in G—Despite primitive recorded sound, Bruno Walter's recording, now available as Odyssey 32 16 0025, is a uniquely caressing account of this score. Among the more contemporary performances, my preference is for the Szell-Cleveland Orchestra recording (Columbia MS 6833, ML 6233; tape MQ 783), with a nod in the direction of the intensely personal performance conducted by Leonard Bernstein (Columbia MS 6152, ML 5485).

Mahler: Symphony No. 9, in D—As before, Bruno Walter's recording (Columbia M2S 676, M2L 276; tape M2Q 516) is the first choice, with Barbirolli's impassioned account (Angel S 3652, 3652) a very good second.

Mendelssohn: Violin Concerto in E Minor—Several very good versions exist: Francescatti (Columbia MS 6758, ML 6158; tape MQ 742); Friedman (RCA Victor LSC/LM 2865); Stern (Columbia MS 6062, ML 5379); Milstein (Angel S 35730, 35730; tape Y2S 36301, 33 1/4 ips, coupled with Tchaikovsky and Bruch concertos); and Szeryng (Mercury SR 90406, MG 50406). In the low-price department, Laredo's (RCA Victrola VIC/VIC 1033) leads the field.
Mendelssohn: Symphony No. 3, in A Minor ("Scottish")—Maag’s performance (London CS 6191, CM 9252; tape L 80083) is pre-eminent.

Mendelssohn: Symphony No. 4, in A ("Italian")—The Casals-Marlboro Festival performance (Columbia MS 6931, ML 6331) moves to the top of the available up-to-date recordings. The Steinberg-Pittsburgh Symphony performance has recently been reissued in the low-price Pickwick line (S 4027, 4027) and is the best of the budget-price recordings. Mazzei’s (Deutsche Grammophon C 8684) continues to be my choice of the three available tapes.

Moussorgsky-Ravel: Pictures at an Exhibition—The Ansermet performance (London CS 6177, CM 9246; tape K 800054) is my stereo/mono recommendation. Toscanini’s account (RCA Victor LM 1838), still supreme for dramatic flair and atmosphere, has recently been deleted from the catalog, but may reappear in an RCA budget line. A wholly different kind of performance is the one conducted by Stokowski (London SPC 21006, PM 55004; tape L 75006), not only because he uses his own orchestral transcription of the piano original, but also because he removes several pictures from the gallery.

Mozart: Clarinet Quintet, in A—I continue to prefer above all others the performance by Alfred Buskovsky and members of the Vienna Octet (London CS 6379, CM 9379; tape 80145).

Mozart: Symphony No. 35, in D ("Haffner")—Walter (Columbia MS 6255, ML 5655; tape MQ 436) and Klemperer (Angel S 36128, 36128; tape Y3S 3662, a set of Mozart’s last six symphonies) are my choices here, with Schuricht (Richmond 29062, 19662) a reasonable low-price alternative.

Mozart: Symphony No. 39, in E-flat—Klemperer (Angel S 36129, 36129), Szell (Erato BC 1106, LC 5740) and Walter (Columbia MS 6493, ML 5893) continue to lead the field. Apparently the Angel tape devoted to Klemperer’s performances of the composer’s last six symphonies remains the only tape version of this masterpiece available.

Mozart: Symphony No. 40, in G Minor—If intensity is what you want in this symphony, Klemperer has it (Angel S 36183, ML 5894; tape MQ 611). If lyrical elegance is what you want, Walter is your choice (Columbia MS 6494, ML 5894; tape MQ 611).

Mozart: Symphony No. 41, in C ("Jupiter")—Of the available stereo/mono performances, Bruno Walter’s is my favorite (Columbia MS 6255, ML 5655; tape MQ 136) for its seasoned nobility. The protean strength of Toscanini’s account (RCA Victor LM 1030) is still sui generis. Among the bargain-price performances, my choice is Barbirolli’s (Vanguard Everman 1805D, 1805).

Prokofiev: Symphony No. 5, in B-flat—New since last year is the Melodiya/Angel performance conducted by David Oistrakh (S 40003, 40003). In my opinion, it does not challenge the supremacy of Ansermet’s performance (London CS 6406, CM 9406; tape LCK 80136).

Prokofiev: Peter and the Wolf—I continue to prefer the no-nonsense account of this score conducted by Efrem Kurtz, with narration by Michael Flanders (Capitol SG/G 7211). Among the available tapes, my choice is Sir Malcolm Sargent’s (RCA Victor FTC 2204) with Lorne Green, again because the performance is straightforward and sane.

Rachmaninoff: Piano Concerto No. 2, in C Minor—The best performances are those by Ashkenazy (London CS 6390, CM 9390; tape K 80139). Graffman (Columbia MS 6634, ML 6034; tape MQ 677), and Janis (Mercury SR 90260, MG 50260; tape ST 90260). While the set is still available, collectors are advised to acquire RCA Victor LM 6123, a three-record album containing the four Rachmaninoff piano concertos and the Rhapsody on a Theme by Paganini, all of them played by the composer with the Philadelphia Orchestra.

Rachmaninoff: Piano Concerto No. 3, in D Minor—The lyrical warmth and expressivity of the Ciburn-Kondrashin recording (RCA Victor LSC/LM 2355; tape FTC 2001) keep it foremost in my affections, with the Ashkenazy-Kondrashin reading (London CS 6359, CM 9359; tape K 80125) a solid second and Janis-Munch (RCA Victrola VICS/VIC 1032) a fine budget-price alternative. I must also mention the electric excitement of the Horowitz-Reiner collaboration (RCA Victor LM 1178, mono only).

Ravel: Daphnis and Chloe—Ansermet’s (London CS 6456, CM 9456) is the pick of the complete versions, and Monteux’s (London L 80034) the better of the two available tapes of the complete score. Of the performances of the Second Suite alone, I prefer Martinon’s (RCA Victor LSC/LM 2806; tape FTC 2196), with Barbirolli’s (Vanguard Everman 1775D, 177) a good low-price alternative (the choral parts are included).

Rimsky-Korsakov: Scheherazade—Here there is one performance that dominates the field: Beecham’s (Angel S 35505, 35505, tape ZS 35505), one of the peaks of achievement in the recorded literature.

Rossini: Overtures—Until the various Toscanini performances are restored to the catalog, the collections I recommend are those by Bernstein (Columbia MS 6533, ML 5933), Gamba (London CS 6204, CM 9273; tape L 80096), and Reiner (RCA Victor LSC/LM 2318; tape FTC 2021).

Saint-Saëns: Symphony No. 3, in C Minor—The Munch-Boston Symphony recording with Berj Zamkochian as organ soloist (RCA Victor LSC/LM 2341; tape FTC 2029) is, to my ears, unrivalled for dynamic intensity and excitement. (Continued overleaf)
Saint-Saëns: Carnival of the Animals—My preference among the recordings that do not include a spoken narrative continues to be Efrem Kurtz’s performance with Heplizahb Menuhan and Abbey Simon as the solo pianists (Capitol SG/G 7211). Ogden Nash’s poems are ideally served in the pioneering Kostelanetz recording with Leonid Hambro and Jascha Zayde as the solo pianists and Noel Coward as the speaker (Columbia CL 720, coupled with Prokofiev’s Peter and the Wolf; ML 4355, coupled with Ravel’s Ma Mère l’Oye). Among tape versions, Bernstein’s (Columbia MQ 498) remains my choice. The new Angel recording with Georges Prêtre conducting the Paris Conservatory Orchestra, and Aldo Ciccolini and Alexis Weissenberg as the pianists, was not available at the time of writing.

Schubert: Symphony No. 8, in B Minor (“Unfinished”)—New since last year is the reissue of the splendid performance conducted by Guido Cantelli shortly before his untimely death eleven years ago (Saraphim 60002), this is now the low-price version I prefer. Among the full-price recordings, Walter’s (Columbia MS 6218, ML 5618, coupled with Schubert’s Fifth; MS 6506, ML 5906, coupled with Beethoven’s Fifth; tape MQ 391) has special qualities of geniality and serenity. Tape buffs are referred also to the Klemperer performance on Angel Y2S 3666 (33/4 ips) which shares a reel with two other Schubert symphonies in Klemperer’s performances, the Fifth and the Ninth. All told, this reel is an unusual bargain.

Schubert: Symphony No. 9, in C—Among the modern recordings, Krips’ performance with the London Symphony Orchestra (London CS 6061, CM 9007; tape L 80043) is still my favorite, with Walter (Columbia MS 6219, ML 5619) and Klemperer (Angel S 35946, 35946; tape Y2S 3666—see above) not far behind. The earlier Krips performance with the Amsterdam Concertgebouw Orchestra is the best of the low-price versions (Richmond 19078).

Schubert: Quintet in A, for Piano and Strings (“Trout”)—Unchanged since last year: the account by an ensemble that includes Peter Serkin as pianist and Alexander Schneider as violinist (Vanguard VSD 71145, VRS 1145) possesses a fresh vitality unmatched by any other recording available. It is now also available on tape (Vanguard C 1713). Second choice would be the account by Clifford Curzon with members of the Vienna Octet (London CS 6090, CM 9234; tape L 80092).

Schubert: Quintet in C for Strings—London’s performance by members of the Vienna Philharmonic Orchestra (CS 6441, CM 9441; tape L 80183) is my first choice, with the Benar Heifetz-Budapest String Quartet performance a very good second choice (Columbia MS 6536, CM 5936).

Schumann: Cello Concerto in A Minor—Rostropovich (Deutsche Grammophon 138674, 18674; tape C 8674) and Rose (Columbia MS 6255, ML 5633; tape MQ 422) sweep the field here. The idiosyncratic performance Casals recorded some fifteen years ago has recently been reissued by Columbia in its low-price Odyssey series (32 16 0027).

Schumann: Piano Concerto in A Minor—The very intense account by Rudolf Serkin (Columbia MS 6688, ML 6088; tape MQ 707) continues to be my first choice, with special mention, as always, to be made of the superb mono-only account by the much-lamented Dinu Lipatti (Columbia ML 4525).

Schumann: Symphony No. 1, in B-flat (“Spring”)—The Kubelik performance (Deutsche Grammophon 138860, 18860; tape C 8860) is still the most persuasive for me; some may prefer the more heroic Klemperer performance (Angel S 36535, 36535).

Shostakovich: Symphony No. 1—The recent RCA Victor release of a Toscanini broadcast performance (included in LM 6711) does not alter my preference for the Stokowski way with this music (United Artists 8004, 7004). In the budget-price category, the best is Martinon’s (RCA Victrola VICS/VIC 1181). There is no tape version currently available, though you may still be able to find Stokowski’s (United Artists UATC 2209).

Shostakovich: Symphony No. 5—To the Melodiya/Angel catalog has recently been added a performance by the Moscow Philharmonic conducted by Kiril Kondrashin (S 40004, 40004). If Kondrashin is correct in broadening the tempo of the concluding pages to half-speed, then every other conductor who has ever recorded or conducted this work has been wrong. For myself, I cannot accept this. The fiery Bernstein performance (Columbia MS 6115, ML 5445; tape MQ 375) is still my number-one choice, with Previn and the London Symphony Orchestra (RCA Victor LSC/LM 2866) a good second.

Sibelius: Symphony No. 1, in E Minor—Situation unchanged: Maazel’s (London CS 6215, CM 9375; tape K 80162) is an exciting, taut, beautifully played and recorded performance. In the low-price field, Barbirolli’s (Vanguard Everyman 132SD, 132) still stands out.

Sibelius: Symphony No. 2, in D—I do not share the enthusiasm of some for the Toscanini performance included in the recent five-disc set of historic Toscanini broadcasts (RCA Victor LM 6711); Sibelius and the public will be better served when and if RCA gets around to re-releasing the incomparable Koussevitzky performance. Until then, the recording by George Szell and the Amsterdam Concertgebouw Orchestra (Philips PHS 900092, PHM 500902) is my choice among currently available performances, with Maazel’s (London K 80162) the preferred tape account.

Sibelius: Symphony No. 5, in E-flat—Bernstein (Columbia MS 6749, ML 6149; tape MQ 765) remains my first choice, with two excellent low-price alternatives: Gibson (RCA Victrola VICS/VIC 1016) and Barbirolli (Vanguard Everyman 137SD, 137).
R. Strauss: Don Juan; Till Eulenspiegel—Of recordings that couple these two masterly symphonic poems, Bernstein’s (Columbia MS 6822, ML 6222; tape MQ 799) and Szell’s (Epic BC 1011, LC 3439; tape EC 805) are the finest; also worthy of mention are those by Klemperer (Angel S 35737, 35737; tape ZS 35737) and Stokowski (Everest SDBR 3023, LPBR 6023; tape EV 3023).

R. Strauss: Der Rosenkavalier—Still in a class by itself is the mono-only recording conducted by Erich Kleiber, with a cast featuring Maria Reining, Hilde Gueden, Sena Jurinac, and Ludwig Weber (London 4404). Karajan’s (Angel S 3565, 3565; tape Y4S 3565, 3/4 ips, one reel) is my choice in stereo.

Stravinsky: Petrouchka—My esteem for the readings by Ansermet (London CS 6009, CM 9229; tape K 8006) and Monteux (RCA Victor LSC/LM 2576) grows with each passing year. Both conductors offer performances of extraordinary dramatic insight and poetic sensitivity. The version by Stravinsky himself (Columbia MS 6332, ML 5732; tape MQ 474) is leaner and more ascetic—he uses the reduced orchestration of 1947—but no less exciting. In the low-price field there is Ansermet’s first LP recording of the score (Richmond 19015, mono only).

Stravinsky: Le Sacre du printemps—No new versions have been released since last year, leaving Bernstein’s passionately committed account of this score (Columbia MS 6010, ML 5277) unchallenged. Stravinsky’s own recording (Columbia MS 6519, ML 5719; tape MQ 481) is a taut, elemental, and largely impersonal reading that nevertheless packs a considerable wallop. In the low-price field there is the cool, detached, rarified performance conducted by Pierre Boulez (Nonesuch 71093, 1093).

Stravinsky: Piano Concerto No. 1, in B-flat Minor—With his recording (Melodiya/Ansel SR R 40016) the winner of the 1966 Tchaikovsky Competition in Moscow, sixteen-year-old Grigory Sokolov, succeeds in nudging from the top position the recording (RCA Victor LSC/LM 2252; tape FTC 2045) made by the winner of the 1958 Tchaikovsky Competition in Moscow, Van Gilburn. Sokolov and his conductor, Neimey Varay, contribute a performance of extraordinary poetic introspection and lyricism, at the same time that the bravura qualities of the music receive their due. Sokolov is apparently a pianist and musician of rare gifts. Not far behind the performances of Sokolov and Gilburn is a new one recorded by the second-prize winner in the 1966 Tchaikovsky Competition, Misha Dichter (RCA Victor LSC/LM 2954). His is a virtuoso performance that some listeners may find most exciting of all. And for those to whom price is always a concern, the splendid Gilels-Reiner performance is enthusiastically recommended (RCA Victrola VICS/VIC 1039).

Tchaikovsky: The Nutcracker—The Mercury recording by Dorati and the London Symphony Orchestra (SR 29013, OL 2113; tape ST 29013) is in a class by itself. Leading the low-price field is the Abravanel-Utah Symphony performance (Vanguard Everyman 168/95D, 168/9).

Tchaikovsky: Serenade for String Orchestra—My preference among currently available recordings continues to be the Barbirolli-London Symphony Strings performance (Angel S 36259, 36260); Ormandy and the Philadelphia Orchestra (Columbia MQ 431) still dominate the tape field.

Tchaikovsky: Symphony No. 4, in F Minor—Mazzel’s performance (London CS 6429, CM 9429; tape L 80161) is supremely well played and recorded, one of the finest things we have yet had from this conductor on records. Barbirolli’s (Vanguard Everyman 135SD, 135) would be my choice among the low-price recordings.

Tchaikovsky: Symphony No. 5, in E Minor—Ormandy (Columbia MS 6109, ML 5453) is still my first choice among contemporary performances, but those to whom the latest recorded sound is not of major consequence are directed to the reissued Koussevitzky recording (RCA Victor LM 2901), a uniquely personal document that sweeps all before it. Again it is a Barbirolli performance (Vanguard Everyman 135SD, 135) that gets my vote among the budget-price versions.

Tchaikovsky: Symphony No. 6, in B Minor ("Pathétique")—The Giulini-Philharmonia Orchestra recording (Seraphim S 60031, 60031) is my unhesitating recommendation among the available disc performances. On tape my preference is the Ormandy performance (Columbia MQ 368).

Tchaikovsky: Violin Concerto in D—New since last year is the performance by Igor Oistrakh, with his distinguished father, David, conducting (Melodiya/Ansel S 40009, 40009). But the performance is pallid, compared with the best currently available: the Heifetz recording (RCA Victor LSC/LM 2129) for virtuosity; the Stern recording (Columbia MS 6062, ML 5379) for a more serene but equally valid approach. Francescatti’s silky elegance (Columbia MQ 742) is still the tape performance I prefer. With Szeryng’s (RCA Victrola VICS/VIC 1057) the pick of the low-price discs.

Vivaldi: The Four Seasons—Presumably Columbia will soon release the stylish Gobier performance in its Odyssey series. Until then, Bernstein’s (Columbia MS 6744, ML 6144; tape MQ 756) continues to be my favorite among the many available recordings; its vitality and exuberance are hard to resist. Another worthy performance is the one by Antonio Janigro and I Solisti di Zagreb (Vanguard BG 5001, 564; tape C 1611).
LABORATORY TESTS OF ELEVEN STEREO CARTRIDGES

Cartridges covered in this report:
ADC 220 and 10/E Mk II • Dynaco Stereodyne III
Empire 808 and 888SE • Grado BTR and BTR/LM
Ortofon S-15T • Shure M75-6 and V-15 Type II
Sonotone Velocitone Mk V

By JULIAN D. HIRSCH and GLADDEN B. HOUCK

To the casual observer, it might seem that phono-cartridge development has been stagnant in recent years. The latest really "new" developments were in 1964, which saw the introduction of the 15-degree vertical-tracking angle and the elliptical stylus. Since then, the 15-degree angle has become universal, and most manufacturers are also offering at least the option of an elliptical stylus. In this year of 1967, however, we find no radical cartridge innovations to compare with these.

In view of this, it came as a welcome surprise to discover that many of the newest cartridges are sonically superior to the models they supersede. And several of them, moreover, are audibly superior to the best of last year's cartridges. These really significant advances result from specific engineering improvements rather than from any industry-wide breakthrough in the state of the art. One might reasonably expect this dramatically improved performance to carry with it a high price tag. This is partly true, since the two top-ranking cartridges of this year's group cost between $60 and $70. However, very nearly the same audible performance can be had for much less than half these prices, and in some cases for as little as $10. In fact, six of the eleven cartridges tested cost between $10 and $25, with the remainder falling between $40 and $80. The more expensive cartridges, in general, do offer advantages to the discriminating user, but looking at them solely from a sonic standpoint, there is remarkably little difference between the lowest- and the highest-price cartridges.

Perhaps the most obvious distinction between the cartridges is in their stylus-force requirements. A couple
of them will track, at 1 gram or less, practically any record made. Among the lower-price units, a tracking force of between 2 and 4 grams is required. Since not all tone arms can be used with a 1-gram force, one's choice of a cartridge must be affected by the player setup in which it is to be used.

All of the cartridges were able to track a velocity of 15 cm/sec on a test record with moderately low intermodulation distortion (under 2 per cent) at tracking forces within their rated limits. We also applied a much more severe tracking test (to be described below) that correlated well with listening performance.

This year we modified our test procedure somewhat. Initially, we played the low-frequency and high-frequency bands of the HiFi/Stereo Review Model 211 Test Record, increasing tracking force until there was no obvious audible distortion, and this force was then used for the measurements that followed. The next test used the Shure "Audio Obstacle Course" test record. Although designed specifically to demonstrate the virtues of Shure's V15 Type II cartridge, the record is equally useful in evaluating the merits of any cartridge. This record contains brief selections of musical instruments, including bells, piano, accordion, electric organ, and harpsichord, recorded at four increasingly high levels. At the two lowest levels, almost any cartridge can track the record without difficulty. At the third level, many cartridges experience difficulty with the bells and harpsichord, producing jangling or shattering sounds. And very few cartridges can track the fourth (highest level) chord, producing jangling or shattering sounds. And cartridges experience difficulty with the bells and harpsichord, producing jangling or shattering sounds.

We listened to all forty-four recorded samples on this record with each cartridge, assigning arbitrary numerical ratings to the several degrees of mistracking that we heard. Adding all the numbers gave us a figure of merit or how bad) his cartridge is. However, in extended listening to most records with different types of records in use by manufacturers, testing labs, and audiophiles throughout the world. The Model 211, which comes with a complete instruction sheet, makes it possible to perform the following tests in the home: (1) speaker phasing and channel identification, (21 channel balance, (3) system frequency response, (4) cartridge tracking ability, (5) stereo separation, (6) stereo spread, (7) effective lim, (8) rumble, and (9) flutter. To get your copy (postpaid), simply send $4.98 to:

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that can extract every bit of performance from the most difficult discs. If your collection includes some "unplayable" records that break up on loud passages, it might pay to invest in one of the top-ranked cartridges. In all probability you will hear a quality of sound that you never suspected was on the discs.

**ADC 220**

- The ADC 220, although it sells for one-sixth as much as the deluxe ADC 10/E Mk II, has much in common with it. An induced-magnet design, it is quite similar in construction to the 10/E; it has essentially the same frequency response, the same remarkable smoothness and freedom from resonance in the audible range. What is most remarkable is the fact that it sounds just about the same as the 10/E!

It would be incorrect to assume, however, that the budget-price 220 is the equal of the deluxe 10/E Mk II. Its compliance is rated at less than half that of the 10/E, and judging from the tracking force it requires, the difference must be greater than that. We found that the 220 needed at least a 3-gram stylus force to play the test bands of the HF/SR Model 211 test record. At 4 grams, the IM distortion was under 2 per cent up to 19 cm/sec velocity.

The 3-gram stylus force is higher than many audio hobbyists will wish to use. Although the diamond stylus is conical, with a 0.7-mil radius, there can be no doubt that record wear is accelerated by the higher tracking force. However, certain inexpensive record changers may require the use of such forces, and we know of no other cartridge of comparable sonic quality that can operate at a 3-gram force.

The measured frequency response of the ADC 220 was ±1 db from 20 to 14,000 Hz and about 2.5 db down at 15,000 Hz. The channel separation was not as good as that of the 10/E, but was about 20 to 25 db to 13,000 Hz. Signal output was 7.3 millivolts at 3.54 cm/sec. Square-wave tests showed a couple of cycles of ringing, with fairly low amplitude. After checking the cartridge against our full series of test records and listening to various stereo recordings, we had to conclude that the ADC 220 sounded virtually indistinguishable, when tracking at 3 to 4 grams, from the 10/E tracking at 1 gram. This was truly amazing performance from a cartridge selling for only $9.95.

**GRADO BTR AND BTR/LM**

- After many years of producing moving-coil cartridges of superior quality, Grado Laboratories has changed over to piezo-electric (ceramic) cartridges. Although the generating elements of the Grado Model B are tiny ceramic slabs, the cartridge is designed to be used with conventional amplifiers having magnetic-cartridge preamplifiers and equalization. The necessary shunting resistance and other elements required to convert the amplitude-responding ceramic elements to a velocity response are built into the cartridge, and its outputs are intended to be loaded by the usual 47,000-ohm magnetic-amplifier inputs.

The Grado Model B is housed in a lightweight plastic body having conventional 1/2-inch mounting centers. Its low weight of 3.5 grams gives it the potential of tracking badly warped or eccentric records when installed in a low-mass arm. With many arms, however, it will be necessary to add weight to the cartridge shell to achieve balance with this cartridge, which weighs less than half as much as most magnetic cartridges.

The Grado Model B is available with a choice of several styli: a 0.6-mil spherical, a 0.3- and 0.6-mil elliptical, and a 3-mil spherical for playing 78-rpm records. The
styli may be removed and interchanged quickly without the use of tools. A unique feature of the Grado Model B is the user-adjustable compliance. Simply by sliding the stylus assembly toward the front of the cartridge, the compliance may be increased considerably over the normal setting. This is done by moving the pivot point of the stylus cantilever, thus varying the mechanical advantage between the stylus tip and the yoke which couples the cantilever to the elements.

In our tests, we checked the Grado Model BTR (with a 0.6-mil spherical stylus) and the BTR/LM version with a low-mass stylus. The BTR tracked at 2.5 grams. Its IM distortion at high velocities was low, and marginally lower than the BTR/LM. Frequency response of the Model BTR was virtually identical to that of the BTR/LM, except for a drop of about 2 db between 18,000 and 20,000 Hz. Its channel separation was actually slightly better than that of the BTR/LM, probably owing to normal stylus tolerances. Signal output of the BTR was 5.3 millivolts, slightly less than that of the BTR/LM, and its square-wave response was identical to that of the BTR/LM.

Some differences could be discerned between the two cartridges when tracking the higher-level bands on the "Audio Obstacle Course" record. Although the Grado Model BTR was not quite as good in this test as the BTR/LM, it was better than a number of the magnetic cartridges we tested. Its listening quality was to us identical to that of the BTR/LM on typical stereo records. Given these test results, the $9.95 price of the BTR must surely qualify it for some sort of "best buy" rating.

The Dynaco Stereodyne III cartridge, manufactured by Bang & Olufsen in Denmark, is a low-mass version of the standard BTR, with a visibly finer and smaller stylus structure. In the high-compliance setting, we found that it required 2.5 grams to track the HF/SR Model 211 test record. In the low-compliance setting, 3.5 grams of stylus force was required. We used the high-compliance setting for our tests.

The IM distortion was very low, under 1 per cent up to about 15 cm/sec velocity. Increasing the force to 4 grams extended the useful range of velocity to over 20 cm/sec, but this would not be required for playing most stereo records. The output of the cartridge was 6.5 millivolts. Being non-magnetic, the cartridge has no susceptibility to magnetically induced hum.

The frequency response of the Grado BTR/LM was very flat, within ±2 db from 20 to 20,000 Hz. Channel separation was 20 to 25 db at middle frequencies, decreasing to 13 db at 10,000 Hz and 5 db or less above 15,000 Hz. Its square-wave response was very good, with one or two well-damped cycles of ringing visible.

When tracking the "Audio Obstacle Course" record, the BTR/LM proved to be near the top of its group. Its sound was a trifle bright, as compared to the most expensive magnetic cartridges, but the difference could barely be heard in A-B switching comparisons. All in all, this is as clean-sounding a cartridge as any except the top magnetic units, which sell for several times its $15 price.

**DYNACO STEREODYNE III**

- The Dynaco Stereodyne III cartridge, manufactured by Bang & Olufsen in Denmark, is no newcomer to the American audio scene. Its completely shielded construction makes it especially insensitive to induced hum from
magnetic fields, and the plastic "nose cone" that is its unique identifying feature provides almost total protection for the stylus assembly.

The Stereodyne III is a moving-iron (variable-reluctance) cartridge, with its magnet and four coils embedded in the main body of the cartridge. The replaceable stylus assembly contains a piece of ferrous material that is moved by the pivoted stylus bar to vary the flux impinging on the four pole pieces in accordance with the record groove modulation.

The cartridge is rated at from 1 to 3 grams tracking force. The latest model tracked the HF/SR Model 211 test record at 2 grams. At that force its IM distortion was about 1 per cent up to 12 cm/sec velocity, increasing to 3 per cent at 15 cm/sec. At a 3-gram tracking force, the distortion reached 3 per cent at 18 cm/sec. The output of the Stereodyne III was 5 millivolts.

The frequency response of the Stereodyne III sloped gently upward below about 400 Hz, to +3 db at 60 Hz. The response between 5,000 and 9,000 Hz was elevated by about 3 db and there was a broad 7-db plateau at about 13,000 Hz. Channel separation was better than 25 db up to 4,000 Hz, 20 db at 10,000 Hz, and about 7 db at 20,000 Hz. The square-wave response had a cycle or two of relatively low-frequency ringing, with very steep rise and fall. The sound of the cartridge was pleasant, unobtrusive, and smooth, without any particular sonic characteristic of its own. The model we tested had a 0.7-mil conical stylus, and is priced at $19.95.

**EMPIRE 808**

The Empire 808 is a new, low-price version of the 888 series of cartridges. It is similar in appearance and operating principles to the 888, and features a 0.7-mil diamond stylus with a rated compliance of $8 \times 10^{-6}$ cm/dyne. Its range of tracking forces is from 1 to 6 grams.

As far as we can determine, the 808 allows the basic performance of the 888 series to be realized in the lower-price record changers that might require a tracking force of several grams. We found that it tracked the HF/SR Model 211 test record well at only 3 grams, which was the force used in our tests. At that force the IM distortion was under 2 per cent up to 15.5 cm/sec velocity. Increasing the force to 5 grams (the maximum obtainable with our test arm) allowed the cartridge to track 23 cm/sec at 2 per cent IM distortion.

The frequency response (within ±2 db from 20 to 19,000 Hz) was quite similar to that of the more expensive Empire 888SE, and in fact was somewhat flatter owing to better damping of the high-frequency stylus resonance. Channel separation was about 30 db or better at middle frequencies, 20 db at 10,000 Hz, and 10 db at 19,000 Hz.

Signal output was 6.1 millivolts at 3.54 cm/sec. Hum shielding was good, approximately the same as measured on the 888SE. The square-wave response was also virtually identical to that of the 888SE, except that the ringing was smaller in amplitude owing to the improved damping of the resonance.

The sound of the 808 was difficult to distinguish from that of the 888SE or several other fine cartridges. It seemed to be a trifle less defined on complex passages than the 888SE, but the differences were so slight as to be difficult to pin down. For all practical purposes, the chief difference between the cartridges, apart from the price, is the two-fold increase in tracking force required by the 808. The Empire 808 sells for $19.95.

**SHURE M75-6**

The Shure M75 cartridge might be described as a low-price version of the V15 Type II, which Hirsch-Houck Laboratories tests showed to be a cartridge of remarkably high quality. Applying the same design philosophy with perhaps slightly less critical performance parameters, Shure engineers have produced a worthy companion to the V15 Type II.

In its basic form, the M75-6, this cartridge is presented as a "high-trackability" unit. It has a swing-away stylus guard and a stylus assembly that appears to be interchangeable with that of the V15 Type II. The M75-6 has a 0.6-mil conical diamond stylus, rated for tracking forces between 1 1/2 and 3 grams. As with the V15 Type II, Shure provides a specific "trackability" rating that defines the velocities that can be tracked at 400, 1,000, and 10,000 Hz with a 2-gram force.
A family of interchangeable styli are offered for the M75 cartridge. These include the N75E, a 0.2 x 0.7-mil elliptical stylus ($20), and the N75-3, a 2.5-mil stylus ($9) for playing old 78-rpm records. The same 2.5-mil stylus is also recommended for use in the V15 Type II cartridge. In our tests, the Shure M75-6 tracked the HF/SR Model 211 test record at 1.5 grams, the lower limit of its recommended range of forces. Since its performance is specified at 2 grams, however, we used that force during our tests.

IM distortion of the M75-6 was very low, under 1 percent up to 18.5 cm/sec velocity. Increasing the tracking force to the maximum of 3 grams kept the distortion below 2.5 percent up to the maximum of 27.1 cm/sec on our test record. In this respect the M75-6 was one of the two or three outstanding cartridges of this group.

The frequency response of the M75-6 was exceptionally smooth and flat, varying less than ±1 db from 40 to 17,000 Hz. Its channel separation was typically about 20 db in the frequencies below 10,000 Hz. The square-wave test showed only a single small cycle of ringing. The output of the M75-6 was 6 millivolts and its hum shielding was excellent.

Because of the kinship between this cartridge and the V15 Type II, we made critical A-B listening comparisons between them. Any differences that may have existed were certainly minute, and the two have basically the same quality, which is effortless and smooth at all times. It seemed to us that the V15 Type II had a slightly "warmer" tone, but even this is debatable.

Clearly the Shure engineers have transferred the essence of the V15 Type II into the M75 with such success that we doubt anyone could tell one from the other except when playing records with high-level, high-frequency transients (such as harpsichord and bells). On Shure's own "Audio Obstacle Course" record, these were the only areas where the superiority of the V15 Type II could be heard. The price of the Shure M75-6 is $24.50.

SONOTONE VELOCITONE V

Sonotone's Velocitone ceramic cartridges have undergone a continuous process of refinement since their introduction several years ago. The latest version, the Mark V (100T) cartridge, is available with a choice of three diamond styli: 0.7 mil, 0.5 mil, and a 0.8 and 0.3 mil elliptical. Except for the tip shapes, all are identical, with a compliance of $15 \times 10^{-6}$ cm/dyne and a rated tracking force of 1.5 to 2.5 grams. A pair of gold-plated plug-in adapters is supplied with each cartridge to convert its normally amplitude-responding characteristic to a velocity basis suitable for connection to the magnetic-phonograph inputs of any preamplifier.

The "Sonoflex" stylus assembly of the Mark V has a rubber-like section that allows it to be bent as much as 180 degrees in any direction without damage. In fact, it is virtually impossible to damage the stylus accidentally. The cartridge's low mass (only 1.5 grams) makes possible (in a low-mass arm) a worthwhile improvement in the ability to track warped records. However, some tone arms designed for heavier cartridges require additional weight in the cartridge shell in order to achieve balance.

We tested the Mk V Model 100T-DEV fitted with the
elliptical stylus. It tracked our test records at slightly less than 1.5 grams, and we used that force throughout the tests. The frequency response sloped upward at about 4 db per decade from 20 to over 10,000 Hz. It reached a peak of about +6 db at 14,000 Hz, with full response all the way to 20,000 Hz. Channel separation was excellent, averaging better than 30 db at middle frequencies, better than 20 db up to 6,000 Hz, and never less than 10 db up to 20,000 Hz. Output was 6.2 millivolts, and there was naturally no susceptibility to magnetically induced hum.

At its rated minimum tracking force of 1.5 grams, intermodulation distortion was 2 per cent or less for any velocity up to 17 cm/sec. Increasing the tracking force to the upper limit of 2.5 grams kept the IM to 3 per cent at the very high velocity of 27.1 cm/sec.

The sound of the Sonotone 100T-DEV was clean, effortless, and musical, with just a trace of "sparkle." The slight loss of low-frequency response, not particularly noticeable in ordinary listening, could be heard when it was compared to other cartridges with relatively flat bass response. Fortunately, the response of the Sonotone cartridge can easily be compensated with a moderate amount of amplifier bass boost. (Or, alternatively, Sonotone has an application note available that tells the user how to flatten out the bass response without resorting to the amplifier's tone controls.) When this is done, we consider it the sonic peer of any cartridge we have heard in its price range. The Sonotone 100T cartridge sells for $32.50 with the 0.7-mil stylus, $34.50 with the 0.5-mil stylus, and $39.50 with the elliptical stylus.

**EMPIRE 888SE**

- The Empire 888 family of cartridges is perhaps the most comprehensive in the industry, from the standpoint of variety of styli and range of tracking forces. Using a common cartridge body, the 888 series takes advantage of the instantly replaceable stylus assembly to, in effect, customize a cartridge for any conceivable record-playing requirement.

Previous models included the 888 (0.7-mil stylus, up to 6 grams of stylus force), the 888E (0.4- and 0.9-mil elliptical stylus, up to 5 grams), the 888P (0.6-mil stylus, up to 4 grams), and the 888PE (0.2- and 0.9-mil elliptical stylus, tracking between 0.5 and 3 grams). The latest, and presumably most refined, version of the 888 is the 888SE, which we tested for this survey.

The Empire 888SE has a 0.3- and 0.7-mil elliptical stylus with a rated compliance of $25 \times 10^{-8}$ cm/dyne. It is rated for tracking forces between 0.5 and 3 grams. The less extreme ellipse of the stylus seems to be in line with current thinking among cartridge designers, and presumably gives the inherent groove-tracing advantages of the elliptical shape without the need for very careful alignment. It further reduces the possibility of increased record wear that might result from high unit forces on a very small stylus radius.

The 888 series of cartridges all employ a variant of the moving-iron principle, a small conical piece of ferrous material being mounted near the pivot of the stylus bar. There are three separate magnets within the cartridge body and the motion of the stylus varies the distribution of the magnetic flux between the four pole pieces within the cartridge. Since the entire magnetic structure of the cartridge is enclosed within the mu-metal shielded cartridge case, the sensitivity to induced hum is low.

The 888SE tracked the HF/SR Model 211 test record at 1.5 grams. Its frequency response was within ±3 db from 20 to 20,000 Hz. Channel separation was approximately 20 db or better over most of the audible range, and was never less than 15 db up to 20,000 Hz. Output was a relatively low 3.1 millivolts at 3.54 cm/sec and IM distortion at the 1.5-gram test force was under 2 per cent up to 13 cm/sec velocity. At the maximum rated tracking force of 3 grams, IM distortion reached 2 per cent at 24 cm/sec. The square-wave response showed a single cycle of ringing at the stylus' resonant frequency.

The sound of the Empire 888SE was excellent in all respects. We could hear no sign of the 16,000-Hz peak (see graph), either in the program material or in the form of exaggerated hiss. In fact, the sound was almost subdued contrasted with the more bright-sounding cartridges against which we compared it. This may well have been the result of the slightly elevated bass region, which, in spite of its small magnitude, imparted a pleas-
ant solidity and fullness to the sound. This is a very easy cartridge to listen to, and is quite capable of handling almost any record at a 1.5-gram stylus force. The Empire 888SE sells for $44.95.

ADC 10/E MK II

The new 10/E Mk II is the "top of the line" of the ADC cartridge family. Like the other ADC cartridges, it uses the induced-magnet principle. A rectangular fixed magnet is mounted in the replaceable stylus assembly. The stylus-cantilever tube, pivoted at the end nearest the cartridge body in a compliant, rubber-like material, lies close to a "U"-shaped channel in the gold-toned (in the Mk II) magnet. A small piece of magnetically conductive material in the pivoted end of the stylus tube becomes magnetized by induction from the fixed magnet (hence the name "induced magnet"), and as the stylus tube moves, it couples varying amounts of magnetic flux to the four pole pieces of the coils molded into the cartridge body. The stylus is an elliptical diamond with radii of 0.3 and 0.7 mils.

The 10/E Mk II has a very low stylus mass and high stylus compliance, rated at $35 \times 10^{-8}$ cm/dyne. This accounts for its ability to trace highly modulated grooves at only 1 gram, a feat achieved by few cartridges in our experience. This is the recommended maximum force, and we found it to be optimum. Higher forces cause the stylus to retract into the cartridge, and cannot be used. We did find that it would track the HF/SR test record at 0.5 gram, lower than any other cartridge tested. However, at a 1-gram force, the higher recorded velocities on the disc are handled with less audible distortion.

The measured frequency response of the ADC 10/E Mk II was very smooth, within $\pm 1.5$ db from 40 to 20,000 Hz. Channel separation was better than 25 db at mid-frequencies and was 13 db at 20,000 Hz. The square-wave response of this cartridge was outstandingly good, as was its IM distortion, which remained under 1 per cent up to 18 cm/sec velocity. The output was 2.8 millivolts at 3.54 cm/sec—relatively low, but quite adequate for any modern preamplifier.

The ADC 10/E Mk II, as befits a premium-quality cartridge, has a premium price—$59.50. Its smooth, wide-range sound and freedom from distortion certainly qualify it for a place with other cartridges at this and even higher prices.

SHURE V-15 TYPE II

The Shure V-15 Type II cartridge is an improved version of the V-15 reported on previously (July 1964), and which was at that time one of the finest cartridges on the market. The Type II is even better—quite noticeably so, in fact. Like its predecessor, the V-15 Type II is a moving-magnet cartridge with an elliptical-diamond stylus. The original V-15 had a rather extreme pair of stylus radii—0.2 and 0.9 mils. This year, Shure has modified the stylus slightly to 0.2- and 0.7-mil radii. They have also reduced the weight of the cartridge considerably (from 11 down to 6.8 grams) and have added a built-in swing-away stylus guard.

To describe the particular virtues of the V-15 Type II, Shure has coined the word "trackability." This refers to the ability of a cartridge stylus to follow the groove modulation at the high velocities found on modern records. Most cartridges do quite well in this respect at low and middle frequencies, but fail in varying degrees at the very high frequencies.

The Shure V-15 Type II is designed to track at forces from $\frac{3}{4}$ to $1\frac{1}{2}$ grams. We found that it tracked the HF/SR Model 211 test record at 1 gram. Its frequency response, playing the CBS STR100 record, was $\pm 1.5$ db from 20 to 20,000 Hz. The "sway-backed" response (see graph) in the upper frequencies is, to some extent at least, a property of the record; we have observed this in a number of cartridge tests. The resonance of the stylus itself occurs above 20,000 Hz.

Tracking at 1 gram, the IM distortion of the V-15 Type II is extremely low below 15 cm/sec velocity. The 0.5 per cent distortion observed is the lowest we have ever measured with the RCA 12-5-39 test record, and is probably the residual distortion of the record. The distortion rises to 2 per cent at 17 cm/sec, but increasing the tracking force to the maximum rated value of 1.5 grams allows the cartridge to track 22 cm/sec at 2 per cent IM distortion.

(Continued overleaf)
The output of the V-15 Type II is quite low, about 2.7 millivolts, as compared to the 6.1-millivolt output of the original V-15. Most good amplifiers have sufficient gain to operate with the V-15 Type II, but the volume control will have to be advanced somewhat for the same listening level.

The Shure V-15 Type II lives up to its promise of "trackability." We have encountered numerous instances where records that sounded distorted on their heaviest passages with any other cartridge sounded clean when played with the V-15 Type II. Shure has issued a test record, dubbed "An Audio Obstacle Course," which contains eleven different velocity levels. This record, obviously intended to demonstrate the virtues of the V-15 Type II, serves as an excellent test for "trackability" with any cartridge, and we made good use of it during this series of tests.

The V-15 Type II did not emerge entirely unscathed from the "Audio Obstacle Course," but it did fare better than any other cartridge we have tested. In listening tests it had a combination of smoothness, low distortion, wide frequency range, and nearly total freedom from breakup on even the loudest passages which in our judgment earn it a top position in the array of altogether outstanding cartridges covered in this year's survey. The V-15 Type II is priced at $67.50.

**ORTOFON S-15T**

- The Ortofon S-15T is the only moving-coil cartridge in the currently tested group, and the only one requiring a return to the manufacturer for stylus replacement. It is also the largest, heaviest, most expensive, and (last, but certainly not least) had the lowest distortion and one of the widest, flattest frequency-response curves.

The large size and weight (18.5 grams) of the S-15T result from the inclusion of a pair of miniature step-up transformers within the cartridge body. The very low output voltage of the moving-coil system is raised to a substantial 5.7 millivolts at the cartridge terminals.

A stylus force of 2.5 grams was needed to track the HF/SR Model 211 test record with minimum distortion. Frequency response was ±2.5 db from 20 to 20,000 Hz; channel separation was better than 25 db up to 8,000 Hz, and about 10 db in the 15,000- to 20,000-Hz region. The square-wave response had only a trace of very high-frequency ringing, and a slightly rounded top that related to the 2 to 3 db elevation of the bass region below 200 Hz. (Incidentally, the S-15T we tested is a later version that has been designed for a smoother high-frequency response than the earlier model.)

The IM distortion of the Ortofon S-15T was under 1 per cent up to 22 cm/sec velocity, and was 1.5 per cent at the maximum-level band of 27.9 cm/sec on the RCA 12-5-39 test record. In spite of the inclusion of the step-up transformers, the Ortofon S-15T was quite immune to induced hum, measuring considerably superior to most cartridges in that respect.

The S-15T had a clean, balanced sound that differed somewhat from that of the other cartridges in its fuller character. This was probably due to the slight elevation of the bass region, which did not show up as a boom or heaviness, but rather as a more solid and firm sound. The Ortofon S-15T sells for $80.
The Mahler Third is a huge symphonic canvas of proportions ample even for Mahler: six movements (he planned a seventh), an hour and a half running time, and enough scope to match (in any sense) any of his greatest works. Sheer size and a curious and unsettling disposition of its parts have kept the symphony from being performed very often, but true Mahlerites will recognize it as a masterpiece nonetheless in the marvelous new Philips recording with Bernard Haitink and the Amsterdam Concertgebouw Orchestra.

The opening movement, one of Mahler’s monumental marches and one of his best (even more sustained in quality than the opening of the Fifth), lasts over half an hour by itself. It is surely the longest march on record. This immense, sprawling fresco is followed by two delicate, moderately moving, and lightly scored scherzos; then a text from Also Sprach Zarathustra (!) set as a short, simple, and atmospheric alto solo; a setting from Des Knaben Wunderhorn for chorus of children’s and women’s voices in a highly picturesque folk manner; and a final chorale-like “heavenly” Adagio.

Mahler devised or was inspired by a rather detailed program for this symphony, but he had the good sense to suppress it. Unfortunately, later critics and annotators have not been willing to accept the composer’s good judgment in the matter. You will have to check the album notes for more information about “Pan awakens,” “What the woodland creatures tell me,” and all the rest; you won’t get it here. One program-note annotation, however, will certainly be of interest to those who puzzle over the anticipations of the last movement of the Mahler Fourth that pop up in a number of places in the Third. It concerns the song “Das himmlische Leben,” which forms the last movement of the Fourth: actually written earlier in 1892, it was to have been the finale (the seventh movement!) of the Third. But it must have become apparent to Mahler that nothing could follow that extraordinary Adagio.

Those who like to play the increasingly popular Mahler-as-Prophet game can find plenty of material here. One of the most striking anticipations of things to come is the use of fanfares and drum-rolls out of time (i.e., rhythmically independent of the prevailing meter). Actually, the usual arguments about Mahler’s anticipation of and influence on this or that technique or aspect of twentieth-century music seem to me often peripheral. Indeed, in many important respects, Mahler was strikingly without influence, the last composer of the tonal tradition rather than—as is the case with Debussy, Schoenberg, and others—the progenitor of something new. Still, Mahler does seem to be an essentially twentieth-century composer, and I think the reason has to be sought in other areas. Mahler’s attitude is essentially modern: his self-consciousness; his torturous struggle to achieve a simple, natural expression; his vulgarity—and his refined sophistication; the paradoxes and internal discords; the conflict be-
tween life and art, between intellectual reflection and a simple, natural expression; the scope, big as life itself; the ideas, derived from tradition and experience, but new and "modern" in their contexts. Thus, the composer who really resembles Mahler most closely in these basic respects (although his actual musical substance is of course quite different) is—Charles Ives!

All of these elements are as clearly present in the Third Symphony as in any other by Mahler, and they generate the work's unique form. If this is what interests you about Mahler (to me it is essential), you may prefer Leonard Bernstein's version of this work (Columbia M2S 675, M2L 275). Bernstein's Mahler is successful because he identifies not only with Mahler the man, but also with his view of the world. Haitink, in Philips' new recording of the work, is more detached. I find the performance superb—gorgeous, in fact, and superior in many details to that by Bernstein and the New York Philharmonic. The sound of the Concertgebouw is overwhelming, beautifully wrought in the fine points, and stunning in its overall shape. Its objectivity may at first give the impression that this is a performance about rather than of the Mahler Third, but this impression must be understood in a certain heretical perspective: the character of a recorded performance need not, and possibly should not, be identical with that of a live performance. Generally, recorded Bernstein performances are versions of what are essentially responses to the conditions of "live" presentation; exciting and valid though they may be, they may also not wear well for home listening. Haitink's performance here, on the other hand, is recording-oriented. It is solid and very authoritative, the music beautifully plotted and excellently played. Philips' engineers, moreover, have complemented this approach with an excellent rich acoustic which is (except for a few quieter "offstage" moments) brilliantly clear, realistic, and rather grand.

Eric Salzman

### A BAROQUE MASTERPIECE: MONTEVERDI'S VESPERS

Extraordinarily successful use of authentic instruments distinguishes Telefunken release

Italy's prodigiously prolific Claudio Monteverdi wrote his massive choral-orchestral Vespro della Beata Vergine in 1610 in hopes of obtaining, through Pope Paul V, either a substantial financial reward or a better position in Rome, his regular work as Master of Music to Vincenzo Gonzaga, Duke of Mantua, having been rather unrewarding. But he received, in fact, neither reward nor position, and three years went by before he found employment worthy of his merit—that of maestro di cappella at St. Mark's Church in Venice. The Vespres, despite the indifference of the Pope, remains one of Monteverdi's greatest church works, although it is a curious mixture of the modern (the new 'operatic' orchestra, the dramatic concentration on text, and the addition of the thorough bass) and the archaic.

There have been at least two previous complete versions of the Vespres on disc (the Magnificat, which comes at the end, has been recorded a number of times), but these are now quite eclipsed by Telefunken's distinguished new release—and not merely because the others are older, monophonic recordings. The most interesting feature of this new set is its producers' insistence on using original instruments. One has only to listen to the opening section, the beginning of which was lifted from the composer's opera Orfeo, to realize that this is an extraordinary sound. If previous attempts at authenticity have not impressed you because the restored reconstructed instruments sounded ill-tuned or poorly played, just listen to the opening of the Sonatà sopra "Sancta Maria" and you will know how marvelously effective this music, with its plangent correnti (also called zinken) must have sounded to the audiences of Monteverdi's own day.

Nothing seems to have been overlooked in this recording to make the score come to life once again. The Gregorian antiphons have been included, there is an extremely well varied continuo (various combinations of organ, harpsichord, virginals, and even lute, plus the usual viol low strings), and in certain sections (for example, the tenor solo Nigra sum) florid vocal embellishments have been added to the score. These are just a few of the innovations. The vocalists are exceptional, the pacing is as vital and yet as liturgically proper as one could wish, and the chorus (though rather more German-sounding than Italian) is expert. To add to all this, the quality of the recorded sound itself could not be bettered. An elaborate and beautiful booklet containing notes on the performance, the instruments, and the text is included, but unfortunately—the single drawback—it is in German only.

Igor Kipnis
ENTERTAINMENT

HAPPINESS IS

ENRICO MACIAS

The ebullient artistry of a young singer-guitarist is an irresistible amalgam of musical styles.

France's Enrico Macias, at the age of twenty-nine, bids fair shortly to become an international star and perhaps, in the process, to bring a whole new set of influences into popular music. So far he has appeared no farther East than Lebanon and no farther West than Belgium. But in France he is already an enormous success, although in a somewhat special way. There, he is the favorite of the hundreds of thousands of French Algerians who have resettled in France since Algeria was given its freedom. Macias' two earlier albums for Pathé (STX 169 and STX 187—mono only), both recorded live at 1964 and 1965 concerts at the famed Olympia Theatre in Paris, are superb examples of one-man showmanship and a performer-audience rapport that is, in my experience, remarkable. His newest album, "Douze Nouvelles Chansons," is a triumphant affirmation of his undeniable right to be considered more than a specifically "ethnic" favorite.

Born in Algeria in 1938 of a Provencal mother and an Andalusian father, Macias was already an expert on the guitar at fourteen (his father was also a musician). At eighteen he was singing and playing in Algerian cabarets while studying for his bachot (baccalaureate). He taught school for a while at the small Algerian village of Ain Frain, but with the acceleration of the Algerian independence movement he went to France, turning for his livelihood to what he knew best—his music. Success was almost immediate—one of his early partisans was Raymond Bernard, leader of the Gilbert Becaud orchestra, who opened for Macias the doors to the Pathé-Marconi recording studios.

Happiness and the sheer joy of living are apparent on every band of Macias' latest album, whether it be the cheerful Basque folk rhythms of Je t'aimerai pour deux or the innocent sensuality of Le Jour de ton mariage. The instrumentation and arrangements make full use of the cultural blend that existed in French-held Algeria: the sound is unmistakably North African, but with strong echoes of the traditional French bal masqué café orchestra. Macias himself is just as eclectic in his vocal performances. This eclecticism is perhaps most apparent in his two in-concert albums, where he brings his audiences to fever pitch with such galvanic numbers as Les Filles de mon pays, the unforgettable El Peroampero, and the rafter-shaking L'Oriental. He is just as unselfconscious, however, on many bands of "Douze Nouvelles Chansons," where he is apt to let loose a cry that is almost an exact replica of the Moslem call to prayer as he is to interpolate a sudden, plaintive flamenco wail. When his attention turns to the simple French chanson, as it does in Les Masques de la comédie, he performs with a confident mastery that would do credit to a Charles Trenet or a Tino Rossi.

Macias' voice is not quite like that of any popular French singer of recent memory: there's no molasses in it, nor is there any use of stagey melodrama to make an emotional point. It is alive and warm, and he uses it with an ease and naturalness and spontaneity that I can only describe as an ebullient crow of pure pleasure. The majority of the songs Macias sings (for which he often provides words or music or both) reflect the Mediterranean-colonial culture that was North Africa. And as they are concerned with the physical basics of that culture—the sun, the sky, the scorched and beautiful horizons—they are also concerned with the feelings of the dispossessed people who made up that now lost culture. His songs tell of their attachment to the land of their birth, to their families, their friends, and of the bittersweet French-Algerian emigré nostalgia for the good old times. He does all this remarkably well, without a trace of self pity. What is even more remarkable,
however, and what should win for him the attention of all lovers of song everywhere, is the vital, bursting optimism of the human spirit to be heard in his voice.

Peter Reilly

ENRICO MACIAS: Douze Nouvelles Chansons. Enrico Macias (vocals); orchestra, Jean Claudric cond. Non je n'ai pas oublié; Le Jour de ton mariage; Les Yeux de l'amour; Solenzara; and eight others. Pathé STX 211 $4.79.

THE RETURN OF SUSAN BARRETT

The crisp new sound of an amazing vocal stylist invites comparison with the best

There are plain, ordinary girl singers arriving on the musical scene at the rate of about two a week, and then there is the occasional girl singer who somehow transcends the boundaries of mediocrity imposed by current pop trends. But great singers of the latter brand almost never arrive overnight. They learn slowly and painfully, through a series of recorded mistakes, to find their potential—what to discard in the way of material, how to go easy on the higher or lower register, what kind of song to lean on. Susan Barrett, whose first—perhaps premature—appearance on the Capitol label about six years ago apparently sent her scampering back to the drawing board, has learned, and her brilliant re-appearance on the RCA Victor label now gives us ample reason to beat the drums and fly the banners.

Amazing! Miss Barrett is only twenty-three years old, yet she displays, in these swinging sessions, the soul of a Chris Connor, the dynamics of a Sarah Vaughan, the jazzy hipness of a June Christy. I don't really mean to saddle so gratifying a gift to the music world as Miss Barrett with hard-to-live-up-to comparisons, but the girl is that good. She steps up to the microphone, tosses her Julie Christie hair back, and wails—and the sounds that come out are as astounding as the approach.

Where, for instance, did a girl so young learn to drop the bottom out of her voice on the ends of three-syllable words like June Christy used to do? It's an old trick, but it makes all the difference in a song such as Bobby Hebb's otherwise pedestrian rock-and-roll tune Sunny. The point is that she has obviously been listening to all the right people through the years and none of the wrong ones.

Marion Evans, one of the truly original, perceptive, and plugged-in arrangers, has been brought out of semi-retirement by Miss Barrett (another hip move for such a young girl) to weave some of the most exciting arrangements I've heard this year. He works in colors—from the cotton-candy pastels of The Carnival is Closed Today (one of the more interesting of the "stayed-too-long-at-the-fair" songs) to the explosive purples and reds of such big-band jump tunes as Walking Happy and Más Que Nada. And his use of a small combo with strings throughout is sensitive and lyrical without being obtrusive. In every instance, his arrangements provide a strong right arm for Miss Barrett instead of beating her voice to death.

Everything about this album is so fresh, so willowy, so potato-chip crisp, it is a happy thing to hear. At the root of its success, of course, is Susan Barrett, whose extraordinary talents make her undoubtedly the most exciting (re)discovery so far this year. The way she caresses these songs, the way the music caresses her—I don't know, but I'd say this album was made with love.

Rex Reed

SUSAN BARRETT: Susan Barrett! Susan Barrett (vocals); Marion Evans, arranger and conductor. Walking Happy; Sunny; My Man; Bewitched; Every Time We Say Goodbye; Más Que Nada; April Showers; and five others. RCA Victor LSP 3738 $4.79, LPM 3738* $3.79.
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JULY 1967

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with symphony orchestra

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BACH: Cantata No. 203, "Amore traditore." Claus Ocker (baritone) ; Martin Gall (harpischord) ; Dieter Messinger (cello). Cantata No. 211, "Schwerget stille, plandert nicht!" ("Coffee Cantata"). Elisabeth Speiser (soprano) ; Claus Ocker (baritone) ; Wilfried Jochims (tenor) ; Martin Gall (harpischord). Chorus of the Gedächtniskirche and Chamber Ensemble of the Bach-Collegium, Stuttgart, Helmut Rilling cond. Nonesuch H 71147 $2.50, H 1147 $2.50.

BACH: Cantata No. 208, "Was mir behagt, ist nur die muntre Jagd" ("Hunting Cantata"). Helen Donath and Elisabeth Speiser (sopranos) ; Wilfried Jochims (tenor) ; Jakob Stumpfi (bass) ; Martin Gall (harpischord). Chorus of the Gedächtniskirche and Chamber Ensemble of the Bach-Collegium, Stuttgart, Helmut Rilling cond. Nonesuch H 71147 $2.50, H 1147 $2.50.

The most immediately appealing of these three secular cantatas is No. 211, which humorously depicts an argument between father and daughter over the daughter’s fondness for coffee. No. 203, a typically Italian work, deals with unrequited love, and No. 208, containing that old favorite "Sheep may safely graze," is an allegorical birthday salute to Duke Christian of Sachsen-Weissenfels, who was devoted to the hunt.

The "Coffee" Cantata is nicely relaxed and pastoral in feeling, with some excellent characterizations, and it compares favorably with the imported Odeon version (conducted by Karl Forster, and featuring Fischer-Dieskau, Josef Traxel, and Lisa Otto in the "cast"). The bass Claus Ocker is properly dramatic and distraught in the briefer No. 203 and then blares out Bernstein’s name over the record for that will only feel cheated. Still, even though I much prefer and certainly recommend the sonata version, I must grant that it was worthwhile to rescue the orchestral version and get it on records. Gold and Fizdale are first-rate Bartók pianists, and the percussionists of the New York Philharmonic, led by the redoubtable Saul Goodman, put on a fine show.

The orchestra’s strings really show to advantage on the overside, in this reissue of Bernstein’s vibrant performance of the Music for Strings, Percussion, and Celesta. My first experience with this work was a performance led by Bernstein, and I still think he makes an extraordinary effect with the piece. This is a frenetic, breath-taking reading, but I think the music can take it. Bernstein comes closer than anyone I’ve heard to getting the dazzling confusion of the eccentric finale to cohere. The recording—the piece, with its double string choirs and, of course, prominent percussion, is a natural for stereo—holds up well. I must say I object to the record cover, which announces "A Percussion Spectacular" (surely anyone buying the record for that will only feel cheated) and then blares out Bernstein’s name over Bartók’s. But I suppose that is what sells records, and this record deserves to sell. E. S.
Hi Fi/Stereo Review
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Gramophon DGG 139216 $5.79, 39216* $5.79.

Performance: Masterly
Recording: Excellent
Stereo Quality: Appropriate

Vocal music is perhaps the only area of musical activity where Beethoven's awesome accomplishments left room for some reservations. Or is this so simply because he was Beethoven, the titan creative from whom we are reluctant to accept a less-than-perfect opera like Fidelio? I suppose there is also an element of disbelief in our realization that, though Beethoven was already writing songs when Schubert was born, it was the latter who brought the Lied to perfection, while Beethoven labored with varying success.

And yet, Beethoven's output of some sixty songs contains far too many gems not to be taken seriously. Dietrich Fischer-Dieskau, the first singing encyclopedia in history, has now recorded virtually all the Beethoven songs for DGG on three discs. The last of these, under review here, very attractively presents the most and least familiar accomplishments of Beethoven the composer of songs.

This is Fischer-Dieskau's second recording of the An die ferne Geliebte cycle, and it is conceived along the lines of the previous (and very beautiful) effort in which Gerald Moore was his accompanist. The songs are taken at a refreshingly lively pace, but the singing is full of tenderness. I find the endings of the first and the last songs in the cycle excessively overwrought, however—these climax seem to call for a subtler intensification. Adelaide is beautifully sung, its sentimentalism firmly checked through the stressing of the inherent drama.

The other German songs on the disc are less consequential but very attractive efforts. Special mention should be made of Schiller's (duration: thirty seconds), which dates from the composer's eleventh year. More interesting is the group of Italian songs, which includes the oft-reprinted pair of opus 82, from 1811) with their occasional suggestions of Mozart. Beethoven created two sets for the same Metastasio lyrics of L'Amante Infinito: one in buffo style, the other in a straightforward lyrical manner. The singing here is rich in expression and vocally unexceptionable; yet, with all his linguistic fluency, Fischer-Dieskau never seems entirely at ease with the Italian style. On the other hand, the noble dignity of in questa tomba oscura is successfully conveyed, and the contrast between the artist's soft mezza voce and full-voiced intensity creates a memorable impression.

The disc whets the appetite for more Beethoven songs. It has been recorded with exemplary clarity and balance, and if Demus at times appears unduly restrained, his accompaniments are always sensitive and in full accord with the singer.

G. J.

RECORDING OF SPECIAL MERIT


Performance: Done with care
Recording: Good
Stereo Quality: Good

(Continued on page 70)
“There are so many recordings of the Beethoven Symphonies available. How do I know which ones to buy?”

Good question.

We assume you’re concerned with quality of performance. Of course there are many fine recordings of the Beethoven Symphonies on the market. But none, we think, as historically exciting as those by The New York Philharmonic under Bruno Walter.

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The critics agree. “Collectors looking for bargains will be pleased,” wrote HiFi/Stereo Review. “Columbia’s new budget line offers excellent values for the price,” echoed The American Record Guide.

So ask your record dealer for Odyssey. The answer to a collector’s dream.

*Dr. Walter leads The Philadelphia Orchestra in the Sixth Symphony.
If we count the integral Beethoven concerto sets, there are some sixteen currently available stereo/mono recordings of the Beethoven C Minor Concerto, including Rubinstein's own 1957 performance with Josef Krips and the Symphony of the Air. Few of these are less than good, and some—such as the recent Seraphim issue of the 1959 reading by Solomon and Herbert Menges—are above averages. How the record collector may pose the question, why another recording of the C Minor? The answer is that Rubinstein and Leinsdorf have come up with a reading that, instead of trying to outdo the field in fierce dramatic emphasis, search out the lyrical substance and the details of the textural weaving of inner voices. One senses this most particularly in the developmental episodes of the end movements. The always lovely slow movement is played, by contrast, with great simplicity, and the most ravishing tonal beauty is coaxed from the Steinway by Rubinstein's fingers.

Of meditative readings of the C Minor Concerto, this one surely belongs in the top ten, thanks in no small part to the fullness and transparency of the recorded sound. And those who favor the dramatic approach cannot go wrong with Fleisher-Seill (Epic) or Solomon-Menges (Seraphim). D.H.

BEETHOVEN: Symphonies Nos. 1, 4, and 6; Leisure Overture Op. 1 (see page 31)

BRAHMS: Tragic Overture, Op. 81 (see page 31)


I have not heard Mme. Darré's earlier Chopin disc, but I find these two disappointing. There are good things: certain phrases flicker off with just the right combination of light technique, touch, style, and poetic gesture. But there are more misses than hits. I don't mean wrong-note misses, I mean interpretive misses—phrases that simply do not come off. The most obvious cases are in the waltzes, where again and again the shape of a phrase is just not right, the rhythmic lift just a bit—dissatisfactorily misplaced. This is true (albeit for somewhat different reasons) of the big glittering, glittering pianistic passages as of the long, reflective lyric lines. There are beautiful things, but somehow they work out wrong. For example, there's no rubato where it's needed, and then—blat—there it is in the wrong part of the bar.

Some of the trouble can be traced, I think, to a curious insensitivity to the harmonic meaning of the way the lines flutter around the subtle motion of the harmonies. In the Scherzo this really robs the music of a sense of direction or shape, and as a result they seem more formless than usual and curiously unpoetic. The expression seems put on from the outside, and not a natural part of the music. I realize this is a harsh judgment on a pianist for whom I have elsewhere expressed admiration, but I really think she misunderstands this music quite badly. Mme. Darré applies expressive and elegant routines without ever catching on to the fact that every time she applies the expression from the outside—no matter how beautifully executed it may be in itself—she takes away that which is distinct and unique about the piece and brings to the surface only those qualities the music might share with any other music.

The recorded piano sound has a lot of presence, but so, I found, does "atmosphere" and hiss. Toward the end of the second side of the waltzes the right channel seemed to weaken considerably, a phenomenon I am at a loss to explain.

E.S.

Next month in HiFi/Stereo Review

The Concise Dictionary of LOUDSPEAKER TERMINOLOGY by Victor Brodner

The Revolutionary Speaker Systems of Yesteryear by George Augspurger

What's Wrong with Loudspeakers by Edgar Willebur

PLUS

Gustav Mahler, Conductor by Harold Schoenberg

RECORDING OF SPECIAL MERIT


These performances were originally released by Columbia in commemoration of Aaron Copland's sixtieth birthday in 1960. Since it is difficult to imagine that the record could have been a big seller, it was understandably remastered, at the great bargain rate of $2.49. I couldn't recommend more highly either the music itself or Masselos' performance of it at any price.

No one who is familiar with the history of modern American music has to be told that Copland's Piano Variations (1930) is a legend in its own right and a work of prime significance in the composer's musical development. Its stature as a sort of grand piano masterpiece has been questioned by virtually no cultivated musician—no matter what his stylistic allegiance—since its composition. Beverly Webster's recent recording of it for Dover might conceivably please some listeners more than Masselos', but the contest is close, and there is no other available recorded competition.

The Piano Fantasy (1957) is the most recent of Copland's three major solo piano pieces (the Piano Variations and the Sonata for Piano are the other two), and if it is not the historical landmark the Piano Variations is, it is on many levels a more "patriotically" work and, after its latter-day, quite as courageous. Originally composed for performance by the late Walter Kajell, it is one of a handful of Copland's more recent works that—in the wrong hands—can work out as a waltzes the right channel seemed to weak considerably, a phenomenon I am at a loss to explain.

W.F.

RECORDING OF SPECIAL MERIT

5. COUPERIN: Messe pour les Convents (complete). I. COUPERIN: Allemande in G Minor (No. 92); Sarabande en Canon in D Minor (No. 47); Chaconne en G Minor (1658, No. 122). Georges Robert (organ of St. Merry, Paris). NOISEMUSIC H 71150 $2.50, H 1150 $2.50.

RECORDING OF SPECIAL MERIT

5. COUPERIN: Messe pour les Convents: Premiere Kyrie: Couplets 2 and 4; Gloria: Couplets 4 and 8; Offertoire: Elevation; Agnus Dei: Couplet 2. Messe à l'usage des Paroisses: Gloria: Couplets 1, 2, 3, 8, and 9. Xavier Darasse (organ of Notre Dame de St. Etienne), LE HUGU Magnificat No. 1, Andre Bour (organ of the Cathedrale d'Auch). TURNABOUT TV 340745 $2.50, TV 4074* $2.50.

Performance: Both worthy but Turnabout has better style. Recording: Both excellent. Stereo Quality: Both fine.

Francois Couperin's two organ Masses were designed to be played in alternation with the sung portions of the Mass, and their music was based—very loosely, if at all, on the chant. Stylistically, there is much similarity to the composer's clavecin works. Georges Robert, who provides a complete Messe pour les Convents (for the use of the nuns and monks of the religious institutions in France), gives a very commendable account of the work on the excellent St. Merry organ, although he is not quite so imaginative, sprightly, and rhythmically subtle (he does not apply notes impeccably anywhere) as Xavier Darasse, who performs the Masses Couperin's Masses in France. The latter include about half of the Convent Mass plus a good portion of the Gloria from the Messe à l'usage ordinaire des Paroisses. For fillers, Robert plays the briefs Deux Contredanses (for harpsichord works) well enough, but although the fingering is facile and the registration well chosen, there are again stylish (Continued on page 72)
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Julian Hirsch, noted audio critic, and author of the "Technical Talk" column in Hi-Fi/Stereo Review (May '67 Issue).

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SELECTIONS: I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER  ANYTIME  plus 7 more. Album =912.

Recording: Excellent
Stereo Quality: First-rate

As more and more recordings of Debussy's Violin Sonata come my way, played with brilliance, if not to my ideal pleasure, by such violinists as Erick Friedman (recently recorded on RCA Victor) and now David Oistrakh, I guess it is time that I gracefully concede that I am right and the rest of the world is wrong about how this composer's work should be approached stylistically—or, to put it another way, explain my own eccentricities of taste.

In general, it was Debussy's avowed creative aim to break with what we generally think of as the nineteenth-century Romantic expressive gesture, as well as to deconstruct, by his own very special way of putting a piece together, the ways in which musical continuity had been traditionally achieved. In the latter respect, he was successful to a revolutionary degree. In the former, in the sense that, as the saying has it, "there is a little Masenet in every Frenchman," he was inevitably somewhat less successful.

But how much less successful, it seems to me, is a matter of degree conditioned strongly by the approach a performer takes to a work like the Sonata. Turn on the big-string sound, overshape the phrases, do lots of very effective throbbing that might be very effective in any one of many Romantics, and you'll turn Debussy's clock back on him.

As a lover of the lyric line—thinking always in terms of the unconventional techniques of phrasal extension that were the composer's own—and you are likely to relate Debussy more to the century he so powerfully influenced rather than the one that preceded it.

Oistrakh, like Friedman before him, takes the first of the approaches I have described—even more so and even more beautifully. I suppose that most concert violinists described—even more so and even more beautifully. I suppose that most concert violinists

The most important single thing to say about Prokofiev's Five Melodies is that it marks completion of the first integral recording of all nine symphonies by the Bohemian master performed by the Liszt and Decca Orchestra and conductor—an instance Istvan Kertész and the London Symphony Orchestra. The Kertész readings for London of No. 7 and No. 8 together with the Scherzo Capriccioso, and of No. 6 together with the Carnival Overture, have already been reviewed in the pages of Hi-Fi/Stereo REVIEW. In the current release, Mr. Kertész offers not only the five least-known Dvořák symphonies plus the single

(Continued on page 74)

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most popular one, but also four relatively
unfamiliar overtures—My Home, The Hussi-
et, In Nature's Realm, and Othello.

The five early Dvořák symphonies have all
been available on the Artia label in wholly
idiomatic Czech performances (only Nos. 3
and 4 in stereo), as have the Hussite and
Othello overtures. However, London's stereo
recordings is vastly superior, and in most re-
spects the London Symphony outstrips in
refinement and virtuosity anything that
Prague has to offer. Furthermore, Kertész
has proved with his recordings of the Sixth
and Eighth symphonies that he knows his
way with Czech style, too.

Musically, the first four Dvořák sympho-

nies are of interest in demonstrating (a)
that the composer was a born melodist, and
(b) that his craft had not yet reached full
flower. There are lovely moments in the
early symphonies: the 'New Worldish' oboe
solo in the slow movement of No. 1, the
unusual scherzo of No. 2, the fiercely mili-
tantar and finale of No. 4, and the
slowly movement cello melody and flaw-
less dance-scherzo of No. 5. But there are
also tiresome redundancies of figuration and
rhythm, clumsy transitions, and derivative
elements—especially of the Wagner Taun-
häuser-Venusberg variety—that make one
understand why the composer kept the first
four out of the canon of his published work
during his lifetime. (Indeed, the manuscript
of No. 1 was not even discovered until 1923.)
Be that as it may, Kertész gives a
rousing and affectionate account of all five
of the early symphonies, doing especially well
with the scherzo of No. 5.

Among the overture performances, the fas-
cinating and dramatic Othello comes off best.
This is the last of the three concert over-
tures (In Nature's Realm and Carnival are
the other two) all built around the same
motto theme, yet developing from it music
of widely disparate expressive contents. For
my taste, Kertész is a trifle heavy-handed
musically, the first four Dvořák sympho-
nies—"From the New World"—that Kertész
fails to score a resounding success. He takes a very
studied and deliberate view of the first move-
ment (complete with expository repeat),
and though his pacing of the other three
movements is wholly just, the performance
never takes wing as do those of Toscanini,
Szell, and Walter. The orchestral playing
and recording are the last word in precision
and elegance, but the whole fails to enthral.

Dvořák's first great mature symphony, and
the least nationalistic—No. 7 in D Minor
has had some distinguished recorded perfor-
mances in the past—by Kubelík, Szell, and
Monteux. Zdenek Kolar and the Czech
Philharmonic offer a reading of less turbulent
and more lyrical strain than we have become
used to in previous recordings. This is es-
specially true of the opening movement,
which is made to sound more poignant and
less troubled by excessive room reverber-
ation than has been the case with most or-
chestral performances taped in Prague. At
$2.49, this record is a good buy, but for the
best available disc version, I think it is a
toss-up between Szell and Kertész.

Summing up the Dvořák symphonic scene
on discs as it now appears, I would say that
the first five symphonies are for Dvořák buffs
only, and that they are exceedingly well
represented in the Kertész-London discs. I
would likewise give Mr. Kertész the palm
for all the later symphonies except the "New
World," but I must point out that the Epic
album with George Szell and the Cleveland
Orchestra presents a wholly satisfactory al-
ternate for Dvořák's "big three," including
a really fine 'New World.'

D. H.

RECORDINGS OF SPECIAL MERIT

5. HAYDN: Mass No. 7, Missa in
tempiore belli ("Paukenmesse"). Motet—
Insanae et vanae curae. Heather Harper (so-
prano), Pamela Bowden (contralto), Alex-
ander Young (tenor), John Shirley-Quirk
(bass). Choir of King's College, Cambridge;
English Chamber Orchestra, David Willcocks
cond. ANGEL S 36417 $5.79, 36417 $4.79.

5. HAYDN: Mass No. 9, in D Minor
("Nelson" Mass). Sylvia Stahlman (sopra-
no), Helen Watts (contralto), Wilfried
Brown (tenor), Tom Krause (baritone).
Choir of King's College, Cambridge; London
Symphony Orchestra, David Willcocks cond.
ARCO ZRG 5325 $5.79, RG 325 $5.79.

5. HAYDN: Mass No. 12, in B-flat
("Harmoniemesse"). Erna Spoorenberg
(soprano), Helen Watts (contralto), Alex-
ander Young (tenor), Joseph Rouleau
(bass). The Choir of St. John's College,
Cambridge; The Academy of St. Martin-in-
the-Fields, George Guest cond. ARGO ZRG
515 $5.79, RG 515 $5.79.

Performance: All outstanding
Recording: All very good
Stereo Quality: All good

These are three of Haydn's last six Masses,
written between 1796 and 1802, and all three are masterpieces. It is well to remember that by 1796 Haydn was through writing symphonies, after having given himself one hundred and four opportunities to perfect the form he had virtually invented. His symphonic mastery was thereafter lavished on the Masses, which bear the unmistakable mark of symphonic design: the slow introductions (a characteristic Haydn device), the alternating slow and fast movements, and the rousing final allegros. It would be easy to enjoy these Masses simply for their extraordinarily inventive and colorful orchestral statements were it not for the magnificence of choral and vocal parts which constantly intrude—if that is the word. The total effect is bold, imposing, exultant with religious feeling, yet somehow more theatrical than ecclesiastical.

All three recordings here originated in Cambridge, utilizing two outstanding choirs and conductors, and solo singers of the first rank. In the "Paukenmesse," Heather Harper and John Shirley-Quirk are exceptional. The score's inherent drama is somewhat understated by conductor Willcocks, but this impression may arise because the orchestra appears to be submerged in the reverberant acoustics. For sheer dramatic impact, Kubelik's version (DGG 138881) may be preferable, but this is nevertheless a beautiful and moving performance, and it offers as a bonus the effectively turbulent earlier motet, Insubae et versae causa.

The "Nelson" Mass is a reissue of a performance previously circulated as London 25731. H. C. Robbins Landon calls this Mass "arguably Haydn's greatest composition." I am not inclined to argue the point, least of all with him! The intensely dramatic work gets a spirited performance here. Among the soloists, Sylvia Stahlman rates special praise for her exceptional singing of the high and florid soprano part, but mezzo Watts and baritone Krause are also excellent. Here, too, there is strong competition: a somewhat romanticized but very effective account under Janos Perencsik (DGG 139195) with fine choral work and Maria Stader's lovely singing in the soprano part. The edition used by Perencsik calls for woodwinds which, according to Robbins Landon, were not part of Haydn's original design. Thus, seekers for authenticity will prefer the Argo disc.

The "Harmoniemesse" (1802) was Haydn's last major work. Its opening Kyrie and Gloria are absolutely glorious, after which the martial Credo brings reminiscences of Haydn's grand Emperor tune ("Gott erhalte"). The entire Mass is full of such dramatic contrasts, and the final movement is rousing. The performance is outstanding in every possible way.

Performance: Authoritative 
Recording: Very good 
Stereo Quality: Very good

(Continued on page 78)

JULY 1967

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“THE DOLBY” Audio Noise Reduction System

A RECENT ADVANCE IN RECORDING TECHNIQUE PROMISES TO REDUCE STILL FURTHER THE SONIC DISTANCE BETWEEN PERFORMER AND LISTENER

By JOHN MILDEN

Over the past few months, recording engineers and record-company executives have been talking enthusiastically about something called “the Dolby,” a new device whose purpose is to reduce the background noise of master tape recordings. According to several reports from the recording industry, the new device has important implications not only for the recording studio and other professional applications, but for the ultimate quality of records to be played in the home. And from the evidence now supplied by the first two “Dolbyized” records produced in this country (one from Vanguard, one from None-such), the reports seem to be justified.

Before describing just what “the Dolby” is and does, I would like to make clear that I feel these two records represent one of the most clearly audible breakthroughs in sound quality in many years. That is not the kind of statement I thought I would be making when given these recordings to evaluate, but the more I have listened to them, the more I have become convinced that the new Dolby system will become a sine qua non for recordings of serious musical material—until some entirely new recording medium arrives.

The Dolby A-301 Audio Noise Reduction System is a simple-looking “black box” (engineering jargon for any gadget that has no controls to tinker with) designed for connection to the inputs of a tape recorder during recording and the outputs during playback. The invention of Ray M. Dolby, an American audio engineer now living in England, it is designed to combat not only the high-frequency tape hiss added to any original signal during tape recording, but also many other kinds of background disturbances (including print-through echo, crosstalk, and scrape noise) that inevitably appear during the tape-recording process.

Anti-noise devices of various kinds have been in use for decades in radio and telephone communications, movie sound tracks, and, most recently, tape recording. In all of these media, the primary noise problem is a function of trying to accommodate both the loudest and softest sounds carrying musical information. If you have done any taping at home, you know the problem: set the recording level high enough to make the softest sounds most audible and free of background noise, and you run the risk of severe distortion during loud passages from overloading of the recorder; set the level low enough to avoid distortion during the loudest passages, and the softest ones may be lost in a “soup” of background hiss from the recorder. There is a happy medium, of course. But it is not all that happy, particularly for recording engineers, whose original taping of a performance is only the beginning of a chain of processing techniques that eventually produce the finished record.

Most of the anti-noise devices so far invented rely on the techniques of volume compression and expansion. That is, they compress the dynamic range of material during recording or transmission and, hopefully, expand it to the same degree afterward for final listening. But all such devices until now have had severe limitations, and many record companies and radio stations have settled simply for compression—that is, for limiting the final dynamic range of recorded material to the point where the loudest sounds aren’t particularly loud or the softest ones particularly soft. In some cases, particularly before the arrival of hi-fi equipment, the use of compression has been accompanied by a disclaimer that no one really wants, or could tolerate, anything approaching the full natural dynamic range of music in a living room. Whatever the merits of that argument (and there are some fairly persuasive ones), it does not justify the severe volume compression often applied to today’s records and broadcasts, and it is a ridiculous rationale for the many records and broadcasts (particularly of the pop variety) whose dynamic range goes simply from loud to slightly louder.

The Dolby system will not decide how wide a dynamic range the listener can tolerate with psychological comfort. But it is bound, I think, to make impossible any future claims that severe compression is needed to combat noise in recordings. These first two Dolbyized records demonstrate conclusively that very soft musical sounds can emerge from the “soup” that previously enveloped them. And they prove that the prominent background noise we have heard for the past few years is not from record surfaces—not, at least, when the surfaces have been made of good vinyl. Certain record companies, then, are also going to find it hard from now on to claim that records must be cut “loud” to overcome surface noise.

Until the Dolby system arrived, most devices that attempted to reduce noise by compression-expansion techniques did so, in effect, by lowering the level of the loud passages and then raising the overall average volume level. Alternatively, the volume level of the softer passages could be raised. The result of the compression is the same in either case: the loud passages are just as loud as before, but the soft passages are perhaps 10 db louder than before. When the process is reversed (expansion) and the lower-level passages are cut back 10 db to restore the original dynamic range, then the assorted low-level noises are also cut back by 10 db, thus achieving a 10-db improvement in the signal-to-noise ratio. At least three problems
JULY 1967

arise with this technique: (1) it is difficult to reconstruct the original loud-to-soft balance when large amounts of compression are employed; (2) it is also difficult to restore the waveform of high-level signals once they have been compressed; and (3) there is the problem of peculiar volume gradients in background noise and low-level signals. The last occurs because the compression affects the entire range of frequencies, although it may be responding to only one segment of frequencies.

The new Dolby system does nothing at all to do this. Basically, working in four separate segments of the frequency range, it begins by boosting the level of all signals below a certain strength just before they are recorded. Then, during playback, it cuts these boosted signal areas back to their original level, and, in the process, reduces only one segment of frequencies. The compressor affects the entire range of frequencies, although it may be responding to only one segment of frequencies.

As far as the recording industry is concerned, the big advantages of the system are first, the tremendous basic gain in signal-to-noise ratio (10 to 15 db) on the frequency range and second, the ability to re-record ("dub") tapes for processing high-quality sound virtually indiscernible in a recording from copy to copy. Along with several other things, this second factor means that a record company in one country can buy a dubbing from another company and country with assurance that it is an exact copy of the original recording. That has almost never been the case until now. The few re-releases that have sounded as good as the original with respect to noise have always involved actual borrowing of the original master tape—understandably a rare arrangement in the recording industry.

Although the advantages of the Dolby system are major ones to a record company, they might not seem to be so critical to a listener. Records, after all, are pretty quiet these days. Can you hear a 10 or 15 db reduction in noise? Yes, you can, and the results are far more dramatic than you would expect of all sorts of effects, if audible or unidentifiable in themselves, that add a slight haze to the reproduction of musical instruments. The effects of print-through, crosstalk, and other kinds of middle- or low-frequency noise are unquestionably audible individually or in combination, but there is nothing subtle about their absence.

In listening to these records and attempting to come up with a persuasive description of their gain in clarity I kept thinking of the difference between the usual television picture in a home and that of a perfectly adjusted monitor set in a TV studio. If you have had a chance to observe that difference—or have seen one of the higher-definition television systems used abroad—you will have had a notion of the order of clarity in question.

Aside from clarity—and it's pretty hard to step aside for long—there is also a definite decrease in the amount of distortion perceptible inActivity of its recording. This is a function of the system's ability, with the Dolby, to set peak recording levels a bit lower without having to worry about noise in quiet passages. And it is highly noticeable in the unfrosted burst of the trombone in Vanguard's 'Histoire du Soldat' and the unfussed fortissimo of the piano on the Nosèuch recording.

As far as the absence of tape hiss is as much for all practical purposes as it is for the usual arguments over noise there is no more objectionable sound on the new recording to be virtually all-important.

Some new Dolby equipment might not push the Dolby 'black box' but it does push the Dolby system to do just about anything. It costs two thousand dollars and has no controls for a virtuoso engineer to manipulate. But until someone develops an entirely new recording medium, by way of the computer, the laser beam, or levitation, the Dolby system can and should help establish a new standard of excellence for recorded sound. I think it will take you no more than five minutes to listen to and judge the results of these two records to decide that for yourself.

Fortunately, the musical qualities of both recordings enhance the possibility of getting the wide notice that the new process deserves. Vanguard's 'Histoire du Soldat' is faceting the usual argument over 'real performance on Phillips (with Jean Cocteau and Peter Ustinov in speaking roles and Igor Markevitch conducting), holds its own very well. Stokowski's direction is broader than Markevitch's, but it is effective and idiomatic in its own terms, and the musicians, perhaps delighted by their first hearing of a bit of the master tape, play superbly. The speaking roles are not as incisively performed as on the Philips recording, but they are properly sarcastic, and the unusual tactic of presenting both French and English versions should forestall the usual argument over original language re intelligibility.

The Nosèuch recording of Rachmaninoff's seldom-heard Cello Sonata has no real competition, and both Harvey Schar-ino and Earl Wild are well up to the demands of this large-scale work. In the Kodaly, my musical preference for the earlier collaboration of Starker and Herz on a Period record, but the margin in performance is small enough for the better sound on the new record to be virtually all-important.

Recordings


KODALY: Sonata for Cello and Piano, Op. 4. Harvey Shapiro (cello); Earl Wild (piano). Nonesuch H 7155 $2.50, H 1155 $2.50.

Stravinsky: L'Histoire du Soldat. Madeleine Milhaud, Narrator; Jean-Pierre Aumont, the Soldier; Martial Singh, the Devil. Gerald Tarack (violin); Charles Russo (clarinet); Theodore Wess (trumpet); Julius Levine (viola); Lorin Hollander (bass); John Swallow (trombone); Raymond Des Rochers (percussion); Leopold Stokowski cond. Vanguard VSD 1165/66 two discs $5.79, VRS 1165/66 $5.79. (Available only as a set with both French and English versions.)
From the House of the Dead, Janáček’s last opera (1928, posthumously produced in 1930), is based on Dostoevsky’s novel The Diary from the House of the Dead. The composer himself supplied the libretto, a terse condensation of the sprawling, partly autobiographical novel. The opera deals with human suffering; it depicts life inside a prison camp in Tsarist Siberia toward the end of the last century. Its pitiable characters, forlorn and forgotten, live in degradation, nursing old hatreds, playing pathetic games, clinging to vain hopes. A phrase written on the title page of the score in Janáček’s own handwriting displays the opera’s theme: “In every creature there is a spark of God.” And, though the characters in this stark drama reveal few redeeming human qualities, Janáček succeeds in creating compassion for them through his eloquent and emotionally powerful musical setting.

However, I am not prepared to accept the confident assertion found in the album’s annotations, that Janáček created “an entirely new opera form—a collective drama.” It would be more accurate to say that this panoramic work, in which there are no individual protagonists, defies operatic conventions and manages to succeed—up to a point. Our attention is undeniably held by the intensity of the music, and the elements added in a theatrical performance would make the attraction even more pronounced, but the lack of real action, the reliance on long and static narratives, and the fragmentary nature of the libretto limit the work’s dramatic effectiveness.

Janáček’s vocal writing derives from the Moussorgskian semi-recitative lyrical passages alternated with speech-like declamations with a complete naturalness born of the composer’s lifelong preoccupation with speech patterns and their pertinence in music. His orchestral palette is sonorous, rich in percussion effects, and elaborate in its string writing. There is a Slavic trait in his music, but it is a long way from the rollicking melodies of Smetana and Dvořák. There is nothing startling in Janáček’s harmonic idiom, and yet his is daring and “contemporary” music—with an expressive, rugged power and decided individuality—which towers over the effort and characterless outpourings from the temples of modernism.

From the House of the Dead is worth hearing and, I think, would make a powerful impression on stage. The present performance utilizes the leading singers of the Prague National Opera and, while no outstanding individual achievement is discernible, the collective effort is marked by strength and authenticity. Even more impressive is the orchestral execution of this extremely demanding score. Stereo effects have not been employed with great imagination, but the overall sound is sharp and clear. Text and translation are supplied. G. J.

KODALY: Sonata for Cello and Piano, Op. 4 (see page 76)

LEBEQUE: Magnificat No. 1 (see Couperin)

RECORDING OF SPECIAL MERIT


Performance: A classic
Recording: Still serviceable

This is a 1934 recording, and in terms of sonics it can hardly be called a faithful representation of Leoncavallo’s opera. And yet, the performance is so vital that within minutes it transports the listener into a world of music-dramatic truth where the luxuries of stereo become dispensable. Ghione’s propulsive pacing ensures excitement throughout. At the head of the first-rate cast is Beniamino Gigli. His Canio is the very essence of the tragic clown, deeply felt, projected with utter conviction, and vocalized with an eloquence and consistent tonal beauty that have remained unsurpassed by his successors to the role. (The list, by the way, includes just about everybody.) But the excellence is not limited to Gigli. Surely none of the stereo versions offers a Nedda to compare with Iva Pacetti, whose voice of true dramatic qualities is under firm control, with passion and intensity to spare. Bassolo’s voice lacks sensuous beauty, but it is a vibrant instrument with a firm top, and Paci’s smooth, lyrical Silvio is another asset. Only the veteran Giuseppe Nissi seems to have been overmatched by his assignment. Of the six Italian songs on side four, three were recorded nearly twenty years after Pagliacci (1932-1953), but Gigli was still going very, very strong. The musical interest on side four is not too high, though I personally think that Gigli’s singing of Non ti scordar di me is alone worth the price of this reissue. This being the case, Pagliacci, thrown in as a bonus, makes this set the bargain of the year. G. J.
These collections of Mozart string quartets overlap in three of the four quartets each includes. But the musical approach each group takes is so markedly different that, even without the side-by-side comparison that this reviewing opportunity offers, the differences would be unmistakable at just about any distance.

Even at that, there is a paradox involved. For each ensemble, in its way, could lay claim to approaching the Mozart manner with a more 'modern' view. The Fine Arts Quartet stresses a cleanly articulated, more classically classical reading of the music. Dynamic variation is rather on the narrow side; attacks tend to be sharp and precise, even a little abrasive; the figurational detail is super-clean in articulative impulse (if not always in result); and there is a certain (in my opinion) over-directness of statement to the whole performance.

The Roth Quartet goes about its business quite differently. The range from loud to soft is far wider, and the string sound is richer, more blended—with resultant loss of sharply profiled figurational detail. Altogether, the playing is more traditionally expressive and romantic.

The paradox to which I have referred becomes obvious. An "old-fashioned" view of Mozart's works as exquisitely composed "pretty" music emerges rather more from the Fine Arts performance; yet the playing itself is crisply "modern" in approach. On the other hand, a "modest" view of Mozart—that the music's expressivity cuts far deeper than its brilliant facade makes evident—

(Continued on page 82)
EVEREST / CETRA

A HARVEST OF REISSUES for OPERA LOVERS

Reviewed by GEORGE JELLINEK

The Cetra catalog, the storehouse of operatic riches that contributed so rewardingly to the early, adventurous years of the LP era, has re-emerged from obscurity. One is filled with gratitude in recalling the achievements of this Italian company: not only did it expand our operatic knowledge by presenting many unfamiliar works in complete form, but it introduced us for the first time to the voices of Maria Callas, Ferruccio Tagliavini, Cesare Valletti, Giuseppe Taddei, Carlo Bergonzi, Cesare Siepi, Franco Corelli, and others far too numerous to mention. For some reason, this once dynamic company failed to join the march to stereo when the rush was on. Thus, after 1958, the catalog began to fade, and the once sought-after opera sets eventually disappeared from the market. Their return, under the aegis of Everest Records, is certainly news enough to warrant a re-evaluation.

Though the sets released so far represent only a portion of the erstwhile Cetra Soria catalog, they are too numerous to be covered by a single review. I have selected eight sets for the present survey; a few others will be reviewed individually. For the record, let me say that the initial Everest/Cetra release reviewed individually. For the record, let me say that the initial Everest/Cetra release consists of the following thirty-six operas: Aida, La Boheme, Don Giovanni, Don Pasquale, La Favorita, Mattha, Rigoletto, Tosca, Mefistofele, Catalleria Rusticana, Andre Chenier, The Barber of Seville, Don Carlos, L'elisir d'amore, Falstaff, The Daughter of the Regiment, La forza del destino, La Gioconda, William Tell, Madame Butterfly, Il matrimonio segreto, Norma, Le Nozze di Figaro, La Traviata, Le Trovatore, Turandot, Un ballo in maschera, L'amico Fritz, L'Arianna, La battaglia di Legnano, La Cenerentola, Luisa Miller, Simon Boccanegra, La Sonnambula, and Werther.

First, a few general observations. The sets are priced at $2.50 per disc, and packaged economically, but in a sturdy and serviceable fashion. All discs submitted for review are mono pressings; the advertised "stereo" alternates, if and when they appear, are to be approached with caution. Do not look for the Soria-sponsored librettos which once rated much praise for precision and literary quality. Those enclosed with the present sets look like reproductions from the time that may have been a golden age for everything except operatic librettos. No effort has been made to correlate the texts with the performances themselves; cuts are not indicated and, in some instances, the singers perform one Italian version while the booklets show another. As for the so-called English translations, the less said the better. Needless to say, these signs of manifest sloppiness temper my appreciation for Everest's effort, but the richness and fascination of the repertory are still there, offering a great deal of enjoyment.

Of the eight sets covered here, the oldest recording is of Mascagni's L'amico Fritz, conducted by the composer himself in a performance dating from around 1942. This is technically a rather poor accomplishment, even allowing for its age. Blunders are erratic, surface noises intrude, and the old 78-rpm side-endings show their ghostly seams on occasion. The singing, however, is outstanding. Ferruccio Tagliavini, at his absolute best, demonstrates the liquid ease and persuasive lyricism that made him a postwar sensation, and Pia Tassinari is equally irresistible as the radiant Suzel. Saturno Meletti completes the excellent trio of principals as the radiant Suzel. Saturno Meletti completes the excellent trio of principals as the resonant and expertly characterized Rabbi (transformed into a "Doctore" in keeping with the Nazi-Fascist times). The opera itself is light, brimming with the kind of charming melodies that eluded Mascagni in his subsequent fifty years of operatic activity. Poor sound notwithstanding, I suspect we shall have to wait a long time for another recorded version, let alone for one of similar excellence.

In Werther (recorded around 1953), the Tagliavini-Tassinari pair is still in good form, though the tenor already shows the forcing for volume that later proved ruinous to his voice. No longer a light lyric soprano at this stage, Tassinari finds the role of Charlotte perfectly suited to her darkening timbre, and her portrayal is exquisite. Marcello Corris lends firm support in the role of Albert. The opera is sung in French, but with a noticeable Italian accent—emotional as well as linguistic—that extends also to the conducting of Francesco Molinari-Pradelli. I welcome this Italianate passion applied to Werther's lachrymose, self-pitying tale, but Gallic purists may have reservations. Technically, this is a surprisingly wide-range recording, the best of the lot.

Floreal's Martha (dating from 1955) shows Pia Tassinari as a full-fledged mezzo who causes a bit of a problem because her portrayal of the secondary role of Nancy overshadows the thin-sounding Elena Rizziere in the title role. Tagliavini sings unevenly and in a rather casual style. The opera is sung in Italian, but this is no detriment, since one's basic opinion of this melodious but not consistently inspired score is not likely to be altered by the language. There are several cuts and the performance is not the last word in precision. The sound is acceptable for its age.

Tagliavini also appears in Boito's Mefistofele (1956). His singing displays some mannerisms, but the old lyric magic is intermittently evident, particularly in the aria "Guanzolu passa estremo." The two sopranos are satisfactory and effectively contrasted, but the real star is, appropriately, Giulio Neri in the title role. The late basso never was a subtle vocalist, but a true profundo (a rarity among Italian voices), and a fierce-sounding, awesome Devil. The recording shows occasional signs of monitoring, and the singers are favored at the expense of the orchestra, but the overall sound is fairly good.

Of the three operas the incredibly facile Donizetti completed in 1840 (all for Paris), two are released in the Everest Cetra series. La figlia del reggimento is a sunny, tripping score full of catchy but not particularly memorable melodies. Lina Pac-
liugh’s tones reveal a touch of acid in this 1951 recording, but her singing is still skillful and lively. This was one of Cesare Valletti’s first recordings, and it shows the liugh’s tones reveal a touch of acid in this performance under Angelo Questa’s sympathetic baton. Fedora Barbieri’s Leonora is a vital and passionate characterization, and the strength of her projection compensates for occasional tonal impurities. Gian Gi Raimondi’s singing is anything but suave, and yet it offers a firm, youthful sound that is more pleasing than that of London’s Gianni Poggi. Carlo Tagliabue, no longer commanding the tonal richness of old, is impressively artistic as Alfonso, and the doomsday sonority of Giulio Neri brings rare power to his scenes as the enraged Prior.

Rossini’s William Tell is a long opera, plagued by a libretto of considerable ineptitude. Musically, too, it suffers from organizational weaknesses, not the least of which is the fact that the climax is reached in Act Two, with little of musical or dramatic interest to follow thereafter. Flawed though it may be, the opera is a master-piece, full of unbelievable riches, choruses and ensembles unmatched by Italian opera composers of the time (1829), and inspirations that left a deep impression on Verdi’s creative mind. Headed by the imposing Giuseppe Tedde in the title role, with the young Giorgio Tozzi and Fernando Corena in powerful support, the cast is outstanding, and Mario Rossi’s conducting is very impressive. Technically, the recording (1952) is barely adequate, but when we ever get another chance to hear this bewitching opera on records? 

La battaglia di Legnano was one of the recorded by-products of the Verdi anniversary year of 1951. Written in 1849, between Macbeth and Luisa Miller, the opera is of mainly historical interest—an example of Verdi’s creative art operating at the white heat of patriotism. The story may have dealt with the Italian resistance to the invading Teutons of the thirteenth century, but Verdi left no doubts about (nor did his audience) the true meaning of those fiery exhortations against the stravieri. There is a love story, of course, but it is secondary to the national struggle. The performance is unsuable, uninhibited, and sizzling—like the work itself.

BOITO: Mefistofele. Giulio Neri (bass), Meştetëfele; Ferruccio Tagliavini (tenor), Faust; Marcella Pobbe (soprano), Marguerite; Ebe Titozzi (mezzo-soprano), Martha; Armando Benzi (tenor), Wagner; Dina de Cecco (soprano), Elena; and others. Chorus and orchestra of Radio-Televisio Italiana, Angelo Questa cond. EVEREST/CETRA 405-3 three discs $7.50.

FLOTOW: Martha. Elena Rizzieri (soprano), Lady Harriet; Ferruccio Taglia- vini (tenor), Lionel; Carlo Tagliabue (baritone), Plunkett; Pia Tassinari (mezzo-soprano), Nancy; Bruno Carmassi (bass), Lord Tristan; others. Same chorus and orchestra as above, Francesco Molinari-Pradelli cond. EVEREST/CETRA 406-2 two discs $5.00.

DONIZETTI: La Favorita. Carlo Taglia- dibine (bbaritone), Alphonso XI; Federica Barbieri (mezzo-soprano), Leonora; Lo retta di Lelio (soprano), Inez; Gianni Raimondi (tenor), Fernando; Giulio Neri (bass), Baltasar; Mariano Caruso (tenor), Don Gasparo. Same chorus and orchestra, Angelo Questa cond. EVEREST/CETRA 407-3 three discs $7.50.

DONIZETTI: La figlia del reggimen- to. Lina Pagliai (soprano), Maria; Sesto Bruscantini (bass), Sulpição, Rina Corsi (mezzo-soprano), The Marchioness; Cesare Valletti (tenor), Tonio; Enrico Coda (bass), Othello. Same chorus and orchestra, Mario Rossi cond. EVEREST/CETRA 417-2 two discs $5.00.

MASCAGNI: L'amico Fritz. Ferruccio Tagliavini (tenor), Fritz; Satutto Melli (baritone), David; Pier Luigi Lattinucci (baritone), Hanno; Alama Pini (mezzo-soprano), Beppe; Pia Tassinari (soprano); Suzel. Same chorus and orchestra, Pietro Mascagni cond. EVEREST/CETRA 429-2 two disc $5.00.

MASSENET: Werther. Ferruccio Taglia- vini (tenor), Werther; Marcello Cortis (baritone), Albert; Pia Tassinari (soprano), Charlotte; Vittoria Neviani (soprano), Sophie; Giuliano Ferrlin (bass), the Mayor; others. Same chorus and orchestra, Francesco Molinari-Pradelli cond. EVEREST/CETRA 436-3 three discs $7.50.

ROSSINI: William Tell. Giuseppe Tedde (baritone), William Tell; Miti Truccato Pace (mezzo-soprano), Edwige; Grazziella Scuitti (soprano), Jenny; Mario Filippeschi (tenor), Arnoldo; Plino Cibassi (bass), Melchial; Giorgio Tozzi (bass), Walter; Fernando Corena (bass), Gessler; Rosanna Carteri (soprano), Matilda; others. Same chorus and orchestra, Mario Rossi cond. EVEREST/CETRA 420-4 four discs $10.00.

VERDI: La battaglia di Legnano. Ca terina Mancini (soprano), Lida; Amedeo Bordini (tenor), Arrigo; Rolando Panerai (baritone), Rolando; Albino Gaggi (bass), Marcovaldo; Emea Limberti (soprano), Imelda. Same chorus and orchestra, Ferrando Previtali cond. EVEREST/CETRA 431-3 three discs $7.50.
emerges from the Roth performance, even though the playing itself is, speaking technically, less of our day.

It becomes, then, a matter of taste in the broadest sense here. Writing as a musician, I find the Concert-Disc releases more penetrating, more illuminating, more instructive. But I must concede at the same time that I am, in large part, more moved by things on the World Series release.

The recorded sound, taken comparatively, might make the difference for some listeners here. Concert-Disc's is bright, live, and uncommonly clean, and the stereo treatment is good. World Series is less lucid, more on the rich side, and its stereo is electronically reprocessed.

Anyone familiar with The Merry Wives of Windsor will be surprised at this very grand essay in late classicism by the same composer. Written in Berlin in the early 1830's (Nicolaï was barely past twenty), it belongs to that largely forgotten phase of early-nineteenth-century European music that corresponds to neo-classicism in European art and architecture. Nicolaï wrote the work for the Berlin Singakademie, of which he was a member (significantly the Singakademie's new home was by the neo-classic architect Schinkel, who also designed sets for Spontini's popular classical-romantic operas at the Opera). This Te Deum not only reflects classical tradition in a late evolution (as transmitted by Nicolaï's teacher, Zelter, and Mendelssohn's master), but also reflects classical continuity in a late evolution (as transmitted by Nicolaï's teacher, Zelter, and Mendelssohn's master). Nicolaï breaks into fugue at every possible opportunity—as well as the operatic style of Spontini. The results are grand, with a rather austere, empty beauty—like the pure and rather sterile neo-classicism of much of the contemporary visual arts. The performance here is on a big scale, but the dynamic level is too restricted and the tempos just a bit too much on the brisk, inflexible side to permit the music to expand to its full potential. Balance and ensemble are excellent, and the level of the soloists is high. The recording tends towards a pompous and uniform resonance.

Performance: Firm and vigorous
Stereo Quality: Resonant and too uniform

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Performance: Firm and vigorous
Stereo Quality: Resonant and too uniform
interesting to read about than to experience aurally.

Altogether, it's a curious work—one that I've still not made definitive decisions about. But I quite heartily recommend it to the modern Thurston of my readers. Dutilieux apart, Munch's vivid performance of Rousset's charming Suite in F is worth the price of the record alone.

The new monitor in disc labeling, Westminster has created the larger part of the Dutilieux to Roussel, but the company has provided flashy recorded sound and what would appear to be effective stereo treatment. W.F.

RECORDING OF SPECIAL MERIT

5 • SCHUBERT: Octet, in E-flat (D. 803), Jacques Lancelot (clarinet); Gilbert Courrier (French horn); Paul Monge (bassoon); Gaston Logerot (strong bass); Pascal Strugy Quartet. Monitor MCS 2110 $2.50, MC 2110 a $2.50.

Performance: Delightful Recording: Good Stereo Quality: Excellent

Scherbuit's Octet stands as a halfway mark in the classical divertimento and the Romantic nineteenth-century approach to the serenade. Since the Octet was written for a clarinetist patron, that instrument has a lead role, especially in the lovely second movement. The prevailing mood is carefree, except for two startling outbursts at the beginning and in the middle of the finale. Scherbut's "heavenly length" also is a character of the Octet, and indeed the length can become quite the strain if the performance is anything less than first-rate in technical finesse and natural flow. The Monitor recording has both in the most admirable measure, being wonderfully unflustered and yet richly expressive in phrasing, vital in rhythmic thrust, and beautifully recorded in terms of a true Hausmuilk sound.

I enjoyed this disc thoroughly from beginning to end, as I have all the Monitor recordings featuring the Paris-based Pascal Strugy Quartet. The monitor recorded a notable Beethoven-Mozart chamber series for the new defunct Concert Hall Society label during the pre-stereo era, and it seems the feat is in the process of being repeated for Monitor in terms of the Scherbut-Mozart repertoire. If the present high level of recorded performance is maintained, the more records the better. D.H.


Performance: Good, but... Recording: Good Stereo Quality: Suitable

If these were the only available versions of the song cycles, they would merit grateful thanks and joyful listening. Pears, never a sensation-toned singer, is an interesting song interpreter, still capable of expressive pianissimo singing and vital shifts of vocal color, and he is an astute judge of dynamics. Britten is a perfectly congenial partner, working with the tenor in assured harmony of phrasing and articulation. But the signs of vocal strain are often evident, and audible effort intrudes on one's enjoyment, particularly if one knows Dietrich Fischer-Dieskau's fine achievement in both cycles. For those who prefer the tenor voice in Die Jakobsleiter, Fritz Wunderlich's recording (DG 25919/25) presents a more attractive alternative.

G.J.

5 • SHOSTAKOVICH: Katerina Ismailova, Eleonora Andreyeva (soprano); Karin: Eduard Balavin (bass-tenor), Boris Hulett (contralto), Viclavich Radavskiy (tenor), Zinovy Borisovich, Gryennady Yefimen (tenor), Sergei; Nina Isakova (mezzo-soprano), Sonnetka; Yevgeny Makimosk (bass). Priest; others. Chorus and Orchestra of the Stanslavsky/Nemirovich-Danchenko Theater, Moscow, Gryennady Provorov cond. MELODIYA/ANGEL SRL 4100 three discs $17.13, RCL 4100 $14.37.

Performance: Uneven Recording: Good Stereo Quality: Good

It is doubtful that Shostakovich has ever fully recovered from the journalistic castigation and political dishonesty that followed the 1954 premiere of this opera, then known under the title of Lady Macbeth of the Mtsensk District. To what extent the experience has prevented the composer from fully realizing his enormous promise will remain a mystery, but at least Shostakovich has the satisfaction of knowing that both he and his opera have outlasted the censors.

Shostakovich's descriptive gifts have always been extraordinary, and Katerina Ismailova is best in his atmospheric episodes. Some of these are ironic in nature, and the composer displays true mastery in his mocking and impudent musical underlining of the foibles of Tatarist bureaucracy. There is also a brilliant opening scene in Act Four, in which the hopelessness of a Siberian convict camp is powerfully depicted, and the affecting bass solo (excellently sung by Georgy Dudarev) against the chorus of convicts creates an atmosphere of Mousorgsky-like grandeur. Other Mousorgsky-inspired sections are less felicitous, such as the finale of Act Two (recalling the Vazlaam episode in Boris where Shostakovich's handling of the scene is too musical and overwhelming). While the level of inspiration is certainly not consistent, and several scenes suffer from awkwardness, padding, or bombast, the vocal writing manages to be continuously effective.

About the book I have mixed feelings. The basic story of Katerina, a passionate and frustrated woman who is propelled by an uncompromisingly logical and unyielding, often brainless, and ultimately outlandish system, is often made credible by her voice. It is the Mousorgsky-like grandeur of her role, her passionate and often overwhelming, often bombastic, and ultimately outlandish system, which makes her character so touching and so touching. Yet Yefimen characterizes the opportunistic lover plausibly, though he has a tendency to push his voice, and Isakova is a lively and appropriately vulgar Sonnetka.

(C)ontinued on next page)
Characterizations are never a problem with Russian singers, once our ears get adjusted to their timbres and tonal production. The choirs and orchestras are first-rate, and so is the recorded sound, except for occasional distortion in choral passages. The stereo may not be top-grade Western level, but it is getting there. The Melodiya-Angel association augurs well for the future. Has anyone ever conceptualized a cultural exchange program wherein good Italian vocal coaches could be sent to Russia in exchange for Russian violin teachers?

G. J.

STRAVINSKY: L'Histoire du Soldat (see page 76)

84 pieces that will continue to sell well, and Tchaikovsky Competition? A. Russian Gri

Who was the winner of the 1966 (Moscow) everything before is slow introduction and

A. The little theme introduced by the piano is the main subject of the first movement?

Which of the above recordings comes from the city in which this famous concerto had

No. 1, in B-flat Minor, Op. 23. Grigory Sokolov (piano), USSR Symphony Orches

C) C) TCHAIKOVSKY: Piano Concerto No. 1, in B-flat Minor, Op. 23. Misha Dichter (piano), Boston Symphony Orches

Stereo Quality: Good

Hard on the heels of Stravinsky's own new recording of his delightful commedia dell'arte stage piece comes one by Ernest Ansermet. And with as their previous parallel versions of the same repertoire, Stravinsky's reading has thrust, wit, and bite, while Ansermet prefers to emphasize the lyrical and poetic elements of the music. Stravinsky brings excitement to his Pulcinella; Ansermet brings elegance and color to his. The soloists in both recordings stand about on a par with one another—none being of truly outstanding caliber, though Ansermet's seems to muster a lot of virtuosity and a certain amount of drive and excitement. On the jacket blurh, Gielis is quoted as crediting

the young pianist with qualities of "lightness, freshness and youth"; I don't hear the first, and the last two come through mainly in

Harmoncourt cond. Telemann: Der Tag des Gerichts. Concorde Aw of Vienna, Nikolas

MISHA DICTHER and ERICH LEINSDORF Tchaikovsky with elegance and style

terms of impetuosity and a kind of massive overwhelm-the-piano sound.

Leinsdorf and Dichter, like their Russian counterparts (and almost everybody else), take the introduction twice too fast, but otherwise their playing is much more refined. Dichter turns in some really elegant playing in the second and third movements and these passages, full of character and style, easily provide the best moments on either disc. This does suggest a really musical personality behind the fingers, and that certainly whets the appetite.

The Russian orchestra, hazed in by the smog, but really has a chance, there's a lot of hiss, too, adding to the aural pollution. The Boston reading is reined in by Leinsdorf, their playing is much more refined. Dichter turns in some really elegant playing in the second and third movements and these passages, full of character and style, easily provide the best moments on either disc. This does suggest a really musical personality behind the fingers, and that certainly whets the appetite.

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worthy Mozart. Sampled in small sections, this program can be fun. The performances are properly energetic, and the recording is excellent in both mono and stereo. - I. K.

8 LEONTYNE PRICE: My Favorite Hymns. Leontyne Price (soprano); George Decker (organ); Choir of Men and Boys of St. Thomas Episcopal Church, New York; William Self, choirmaster. RCA Victor LM 2918 $5.79.

Performance: Opulent
Recording: Excellent
Stereo Quality: Excellent

This is a pious program that will appeal mainly to those for whom Lead Kindly Light is the epitome of the repertoire of religious music. Miss Price sings half a dozen hymns on this level, attributing the selection each time to the taste of some relative or other. She brings to this banal material all the riches of her luxuriant voice, with glowing support from a well-trained choir. But the really exciting moments occur when she and they tackle numbers which are not hymns at all—Schubert's Ave Maria, rising incredibly to life once more under her full-throated intonations; The Lord's Prayer, never played with quite so fervor; and Bless This House. The program notes by Francis Robinson are informative. - Paul Kreth

ARTURO TOSCANINI: Treasury of Historic Broadcasts (see page 31)


Performance: High-powered
Recording: Uneven
Stereo Quality: Voice favored

To those wondering why Richard Tucker chose to record such a hackneyed and thoroughly unimaginative program at this stage of his career, the answer is that he didn't. This is a recital drawn from the tenor's Verdi, Puccini, and French aria releases, though four items (the L'Arlesiana, Cavalleria, and Faust arias and Di quella pia) seem to be new additions. Tucker is in his usual dependable form; this is tenor singing of top quality, with passionate expression, clear attacks, and firmly focused tones of sensual beauty. At times Mr. Tucker seems determined to prove his Italian credentials and resorts to emotive exaggerations which distort his otherwise admirable phrasing, but his singing, in general, is likely to please partisans of the composer involved as well as admirers of Richard Tucker. The orchestral contributions under Messrs. Cleo, Dervaux, and others Columbia prefers to leave uncredited in this instance are fine. The engineering, however, gives too much prominence to the voice, with a particularly unnatural, echo-laden quality in the Faust and Cavalleria arias. - G. J.
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Reviewed by Nat Hentoff • Paul Krass • Rex Reed • Peter Reilly

JULY 1967

ADAMO: Chansons Nou Commerciales. Johnny Adamo (vocals); orchestra, Oscar Sainte cond. and arr. Le Train va; Les Mal-aimés; Nicole Marie; and eight others. ODEON QELP 8156 $3.79.

Performance: Good
Recording: Good

Virtually unknown in the United States, Adamo is a top star and something of a pop idol in France. In the French tradition he composes the songs he sings, and in this album we are treated to a fair sampling of them. His voice is quite limited but fashionably rough-hewn, and his songs are good enough, though not sensational in any way. I don't bother.


Performance: Stirring
Recording: Superb
Stereo Quality: Excellent

Laurindo Almeida plays the guitar the way Rudolf Nureyev dances. His fingers snap, crackle, and pop over clusters of chords with unhampered, polished joyousness. The skill of Almeida's playing, combined with the lush richness of the arrangements (silkly, but full of ideas) provided by an unknown (to me) arranger-conductor named Lex de Azevedo, makes this album impossible to listen to without full concentration. I have no basic objections to melodrama in popular singing, and Miss Bassey has the necessary vocal equipment to project her hyperthyroidal approach. However, after one or two renditions of a song, it all begins to sound like a not very pleasant attack of hysteria. Also, Miss Bassey does not seem to be the possessor of an ounce of humor, a condition which only increases the tone of strident complaint.

The liner notes are in the form of a letter from Rod McKuen to Miss Bassey. It begins with the confession that, "It's been a bang day. Too much work. Too much work undone," continues with the revelation that with the help of the test pressings of this record and some scotch she has enabled him to "unwind," and concludes, "Thank you for being beautiful in all ways . . . and tonight, thanks for helping me to let go. I love you."

Not quite up to the level of the Shaw-Terry correspondence, perhaps (in fact Miss Bassey may not be able to calm down long enough to reply, things being so tense over her place), but you know how those bang days do so take it out of one.

SHIRLEY BASSEY: And We Were Lovers. Shirley Bassey (vocals); orchestra, Marty Paich and Ernie Freeman cond. and arr. And We Were Lovers; Summer Wind; Big Spender; If You Go Away; and six others. UNITED ARTISTS US 6565 $4.79, UAL 3565 $3.79.

Performance: Frontic
Recording: Good
Stereo Quality: Good

Miss Bassey likes drama, melodrama even. She performs that otherwise amiable song Big Spender with such Medea-like ferocity that any sensible John would surrender his wallet and Lion's Club pin on the spot and run like hell. She is just as harum-scarum in the song's last word, "star," so frenzied that it sounds as if she were falling out of a fiftieth-story window. (This song, by the way, is becoming the I Believe of the Sixties. It is cropping up in the acts and recordings of a multitude of performers, generally those in the over-five-thousand-a-week bracket. They seem to feel that an "inspirational" number will explain to a sometimes mystified audience just why it is they receive star billing and salaries. They imply that it isn't really talent, or voice, or in some cases shear gaff that made them into "stars." Uh-uh. It is because they believe in all the right things.)

If You Go Away is a nearly five-minute harangue which runs Miss Bassey's emotional gamut—that is, desperate to despairing and back to desperate. In It Must Be Him her dissertation on the fact that her erstwhile lover never keeps in touch by telephone causes her to rant "HELLO! HELLO! My dear God, it must be HIM, or I shall DIE!" every time the phone rings. I find it irresistible to speculate on the chances of the telephone company inquiring about the bill.

I have no basic objections to melodrama in popular singing, and Miss Bassey has the necessary vocal equipment to project her hyperthyroidal approach. However, after one or two renditions of a song, it all begins to sound like a not very pleasant attack of hysteria. Also, Miss Bassey does not seem to be the possessor of an ounce of humor, a condition which only increases the tone of strident complaint.

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Not quite up to the level of the Shaw-Terry correspondence, perhaps (in fact Miss Bassey may not be able to calm down long enough to reply, things being so tense over her place), but you know how those bang-hang days do so take it out of one.


Performance: Très jolie
Recording: Very good

Let me hasten to assure any worried parents among our subscribers that the contents of this little excursion for undersized tourists are absolutely harmless, and probably guaranteed, as are all products manufactured under the supervision of the late Mr. Disney, not to impair the morals or in any way shake the faith or the delicacy of a minor. In addition, this one is rather charming. M. Chevalier,
accompied by a chorus of children singing in what I suspect are fake French accents, takes his listener's ears over familiar but allways attractive musical territory, from Bon voyage, Monsieur Dumollet, and Un Olsean straight through Au Clair de la lune, Le Roi Dagober, and Il Etait une bergère.

Each song is performed in French and again, and English, and a pleasant timbre is provided through a concise narration delivered with infinite good will by the star, who also throws in the merry song Jose de viive from Disney's movie Mickey, Go Home! (nautically) and winds up with the even mire optimistic and appealing There's a Great Big Beautiful Tomorrow from the same picture. It is all very reassuring.

P. K.

**RECORDING OF SPECIAL MERIT**

1. CHIRS CONNOR: Chris Connor Now! Chris Connor (vocals); orchestra, Don Sebesky cond. and arr. Goin' Out of My Head; carnivale; You're Gonna Hear from Alex; North of the Man; Shining Sea; Love Life; I'm Telling You Now; Autumn; and four others. ABC S385 $4.79, 585 $3.79. Performance: Durable Recording: Good Stereo Quality: Good

I might as well come right out and admit it: I'm in love with Chris Connor. I always have been. Back in the days when she was really singing jazz fresh from the Kenton school, the way she sang songs as if she were telling stories, the way she phrased slightly behind the beat, and the way she waxed her notes around the musicians like a finely honed sax —well, it was a new discovery for a group of college kids who previously thought music began and ended with Glenn Miller.

Times being what they are, Chris has modi-fied herself, and she's trying not to sing jazz these days. The jazz clubs are dying, the jazz audiences are limited, and quite frankly, there's no money in jazz. So Chris is trying for a hit on the op-pop-hop market, and al-though not on Chris Connor is better than it looks. I'm pretty content to settle for what I get. In this album, the only thing wrong is some of the material. I won't forgive even so sensi-tive and intelligent an artist as Chris for in-cluding Strangers in the Night. And Melina Mercouri is the only woman alive who can sing Never on Sunday. The Beatles' Nowhere Man and Freddie and the Dreamers' big hit I'm in Love with You Now, on the other hand, are major surprises. The best thing in the collection is Alex North's theme from Who's Afraid of Virginia Woolf?

Chris sings the songs with much more re-spect than they deserve and proves once again that great singers can sing just about anything and convince. She has always been an artist with a head for lyrics, the technique to make her ideas come across, and above all, infinite good taste. All of these qualities are present in this current-chart stuff, but I get the feeling from listening that her heart isn't really at home here. Still, I won't quibble. After all, Chris Connor is better than nine out ten albums from other singers. As the notes on the back of the album hint: "No song ever had a better friend than Chris." I'm inclined to agree. R. R.

2. THE CRYAN' SHAMES: Sugar and Spice. Tom Doody (lead singer), Jim Plister (tambourine), Dennis Conroy (drums), Jerry Stone (rhythm guitar), Jim Fairs (lead guitar), Dave Purple (bass, organ, harpsi-chord). We Could Be Happy; Ben Frank-lin's Almanac; Hey Joe; July; and seven others. COLUMBIA 39386 $4.79, CL 2589 $3.79. Performance: Undistinctive Recording: Good

A rock group composed of electrified min-nesingers from eighteen to twenty-one, the Cryan' Shames so far are without a distinctiv-e sound and style. Most of their songs are hollow in content and musically drab. In contrast with the Lovin' Spoonful, the Mamas and the Papas, and Simon and Gar-funkel (whom they occasionally try to emulate), the Cryan' Shames are very much appren-tices in the rock quarry.

N. H.

3. BOBBY DARIN: If I Were a Car-penter. Bobby Darin (vocals); orchestra, Donald Peake cond. and arr. If I Were a Carpenter; Reason to Believe; For Baby; Red Balloon; and seven others. ATLANTIC SD 8315 $4.79, D 8315 $3.79. Performance: Impressive Recording: Very good Stereo Quality: Excellent

Bobby Darin's career has been in the dol-drums of late, and this new release doesn't seem likely to put much steam back into it. The majority of songs here are by Tim Har-der, and Darin just doesn't seem to be able to bring enough sincerity to his performances to make them work. He's good in a fast-paced number such as Sittin' Here Lovin' You, but in Reason to Believe and the title song, he sounds like a super-hippie trying the folk bag. Speaking of bags, he sounds as if he had one over his head in Misty Rose. Striving for what I can only guess he considers an 'intimate' sound, he does so much crooning and pouting into a close-up microphone that the total effect seems not so much intimate as digestive.

If you are a Darin fan (ah, where are the lovely female Director who stands in front and directs as any band or orchestra leader does,) is I Scream, You Scream, We All Scream for Ice Cream; Welding Bells Are Breaking up That Old Gang of Mine; and a really rousing rendition of Away Down South in Heaven—which must be the unmel-ancho Baby, The Stein Song, and a Skater's Walz that lasts six minutes and twenty-four seconds. An ideal property, I must say, for anybody planning to go into the merr-go-round business or start an amusement park. The recorded sound is all right.

P. K.

4. THE GRATEFUL DEAD: The Grateful Dead. The Grateful Dead: Bob Weir (guitar), Bill the Drummer, Jerry "Captan Trip" Garcia, and Phil Leah (vocals and instruments). Viola Lee Blues; Cold Rain and Snow; Cream Puff War; and six others. WARNER BROTHERS W S 1689 $4.79, W 1689 $3.79. Performance: Very loud Recording: Fair Stereo Quality: Good

Judging by some of the groups emanating re-cently from San Francisco, that city must by now only be swinging but literally rock-ing. Volume of sound seems to be one of the requisites of acceptance out there. On that basis the Grateful Dead are a smash. On all other counts they are only of moder-ate interest. The chief d'oeuvre of this al-bum, in length anyway, is Viola Lee Blues. It is uncompromisingly dull for at least nine minutes of that length, but from time to time it is enlivened by some pleasant work on the electric guitar. (I don't know who to praise by name for this since the album, in common with so many group albums of today, is de-void of liner notes or any other information save the address of the Grateful Dead Fan Club.)

In any event the Grateful Dead are an av-erage psychedelic group which makes a great deal of noise. I know that these frenetic groups are often fun to hear in live perform-ance where the young audiences sit in rigor-ously concentrated rapture while the unin-itiated begin to feel that their smirces are vi-brating like tuning forks. Apart from their ability to produce that effect on recordings, however, I feel there is less to the Grateful Dead than assaults the ear.

P. R.

5. FRANCOISE HARDY: Je Vous Aime. Françoise Hardy (vocals), orchestra, La Nuit est cur la ville; Et Mime; L'Amour (naturally) and winds up with the even more beautiful The Grateful Dead: Bob Weir (guitar), Bill the Drummer, Jerry "Captan Trip" Garcia, and Phil Leah (vocals and instruments). Viola Lee Blues; Cold Rain and Snow; Cream Puff War; and six others. WARNER BROTHERS W S 1689 $4.79, W 1689 $3.79. Performance: Very loud Recording: Fair Stereo Quality: Good

Françoise Hardy is a pleasant enough artist and it is a pity that her records are not better known. Her name is a familiar one in France and she has please her fans there. On these records, however, she is not at her best. The arrangements are predictable and unimaginative, and the songs are not particularly interesting.

P. R.
en va; Tu ne dis rien; Bien longtemps; and seven others. FOUR CORNERS FCS 4238 * 
$4.79, FCL 4238 $3.79.

Performance: fashionable
Recording: Good

After listening to Françoise Hardy, I remain convinced that the two young French singers to watch are Mireille Mathieu and Barbara. I know that Mlle. Hardy is at present more popular with the younger generation in France than the aforementioned two ladies, but I think that may be due to Miss Hardy's super-cool aura, which I would assume the French find rather more exotic than Mathieu's old-fashioned gut-busting theatricality or Barbara's essentially traditional "torchy" (there is a word everyone thought died about 1939) approach. This is not to say that Miss Hardy is not a good singer. She is. But not that much better than many others.

Et Même, with its fashionable triplets and backbeat, is well done, but emotionally Miss Hardy remains so stony throughout it that I found myself paying more attention to the accompaniment than to her singing. In all of the bands I found her much more of a sound than a presence, which is a bit disturbing to an old admirer of Mistinguett, Polaire, Arletty, Jeannette, Greco, and Piaf. I suppose I really like French singers who sound French, not like transplanted yé-yé girls. (The French I find notoriously bad at this sort of thing. Have you ever seen a Frenchman dressed in what he considers to be good English taste?) The uncredited arrangements and orchestra are truly the best I have heard in some time—on a recording from anywhere. Je veux qu'il revienne is superb and perhaps worth the price of the album itself just to hear this arrangement and orchestra. Formidable!

P. R.


Performance: Crazy
Recording: Excellent
Stereo Quality: Frantic

Here is a fellow with an ear alert to every nuance of the excesses and absurdities of the music that holds the Pepsi generation in its thrall, but I'm afraid his subtle travesties of the rock-and-roll racket will not get through to everyone, and an inattentive listener might even confound these light-handed lampoons with the originals. Mumbling over a messy background of pounding instruments souped up with echo chambers beyond the threshold of endurable pain, he unemphatically slips over lunatic lyrics about spicy doings "in Jim's garage," deplores the laziness of a father who won't leave his TV set to rescue his daughter from a near-rape in the family car, pines away for a wild Latin lass from Tierra del Fuego, and extols the pleasures of sitting "on a sandwich." If this sort of thing catches fire, we may well be in for an era of something that I suppose might be called joke-rock. If so, this lad who calls himself I, Brute Force should easily win a reputation as the Gertrude Stein of the genre.

P. K.

TOM JONES: Green, Green Grass of Home. Tom Jones (vocals); unidentified accompaniment. Kansas City; My Prayer; My Mother's Eyes; If Ever I Would Leave

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CIRCLE NO. 30 ON READER SERVICE CARD

JULY 1967

Performance: Gimmicky and nothing else
Recording: Good
Stereo Quality: Excellent

These, we are told, are "electronic pop tunes." Their creators, we are further told, wanted to bring electronic music to a wide public, believing that "it deserves to be raised to the level of a popular music, a music designed for fun and relaxation." Accordingly, they developed a process, "Electronic Synthesises," which uses musical sounds from electronic sources (such as ondes Martenot) and sounds of natural origin (musique concrète). After being modified and transposed, the sonorities were then painstakingly assembled by splicing each bit of tape together manually with micrometric precision to form the "melodic line" and/or the rhythmic structure of the piece chosen. The resultant tape track was synchronized with live players by micrometered controllers. All this required 275 hours of work in the laboratory. And it was all a waste of time. The music is utterly without sustaining interest. It is coney, coy, and rhythmically dead. But perhaps this album should have been reviewed by a computer, for I can think of no other audience for it.

N. H.

Gerrie Lynn: Pretenting Gerrie Lynn. Gerrie Lynn (vocals); unidentified Western accompaniment. Ain't It La No Lorn'; Crazy; Stranger; Once a Day; Pride; Fall to Pieces; Unloved-Unexpected; and four others. Columbia CS 9385 $4.79, CL 2583 $3.79.

Performance: Lazy
Recording: Good
Stereo Quality: Good

Gerrie Lynn is the latest blossom to emerge from the hilbilly orchard. She sounds like a matronly Molly Bee, and on most of the hands on this debut disc, she seems curiously out of place in the idiom. She is really more of a pop stylist, and her slow, bluesy, almost lethargic approach to reading lyrics makes her a very boring interpreter of Nashville sounds. Occasionally there's a good old-fashioned country-and-western sound, but on most of these bands Miss Lynn merely snaps her fingers (there's also a distracting tap-tap throughout which sounds as though she's keeping time by putting her foot near the mike) with two or three fiddles, an electric guitar, and a slushy Ink Spots chorus humming in the background. The songs are totally banal, with lyrics like "I'm so glad I'm marrying in the background. The songs are totally banal, with lyrics like "I'm so glad I'm marrying the one I love." Miss Lynn seems inclined to sing hillbilly music with a pop flair, but there must be a better way to bridge the gap between Nashville and Tom Pan Alley than by changing Souz Millet's King of the Road to Queen of the House. The lyrics on this one ("I got both floors to scrub, and there's a dirty ring in the tub") are bad enough to make Minnie Pearl blush.

ENRICO MACIAS: Douze Nouvelles Chansons (see Best of the Month, page 63)

RECORDING OF SPECIAL MERIT

8) THE MAMAS AND THE Papas: "The Mamas and the Papas Delivers." The Mamas and the Papas (vocals and accompaniment) and other instrumentalists. Dedicated to the One I Love; My Girl; Greek Alley; Sing for Your Supper; Twist and Shout; Free Advice, String Along; Frustration, and they should be proud of it. "When it's all over, we're the ones that will have the legend," they said recently in a Saturday Evening Post interview. I think they're smug, but I also think they're right.

In this collection, they really do deliver. Electric guitars, vaudeville piano, a carefully controlled sequence of rhythms, and beautifully structured harmonies that threaten to turn into classical chamber quartets on a moment's notice—these are the keynotes of their vocal expertise. But they also bring to the music the joy of kooky living—mink hats and champagne, chauffeured limousines and bop living in their Hollywood mansions (Denny lives in Jeanette MacDonald's old mansion). And underneath it all, a kind of innocence which has won them the fans left behind by Donovan and the Rolling Stones when they turned to LSD and death for inspiration. The Mamas and the Papas sing songs that are all about love and tenderness and all the corny things like that, but with great charm and taste. They even throw in the old Rodgers and Hart evergreen "Sing for Your Supper" with amazing modern results. This is a hot, cool, moving, hip, pretentious, free, bright, and breezy album. Great stuff.
Laura Nyro: More than a Discovery

Laura Nyro (vocals); orchestra, bass, drums, rhythm guitar, electric guitar, piano, vibraphone, organ, harpsichord, acoustic and electric guitars, electric bass, drums, and strings.

July 1967

Herb Bernstein cond. and arr. Goodbye Joe; Billy's Blues; Buy and Sell; He's a Runner; and eight others. Verve/Folkways FTS 3020 $4.79, FT 3020 $3.79.

Performance: Derivative
Recording: Excellent
Stereo Quality: Excellent

I wanted very much to like this album. Laura Nyro is nineteen years old, and she is a very gifted song writer from whom, I am sure, much can be expected in the future. That much is clearly evident in this new release. However, as a singer Miss Nyro is, at this stage, only a good mimic. The first track, Goodbye Joe, is a performance of the song as Dionne Warwick might sing it. Billy's Blues is the most accurate imitation of Barbra Streisand that I have ever encountered. A few songs are done in a less identifiable manner, but the majority suffer from the Warwick-Streisand treatment. Occasionally both styles are present in the same song, which only enforces the impression of Miss Nyro's performances as being those of a versatile demo-record singer—albeit one who can sing in a manner counterpart with her self and, on occasion, really swing.

As for the songs themselves—Miss Nyro is a very, very good composer and lyricist. I especially liked Wedding Bell Blues; And When I Die; and the glowing I Never Meant to Hurt You. The arranging and conducting of Herb Bernstein are exemplary, as is the production by Milt Okun.

The most unsettling thing in the album is the quote attributed to Miss Nyro that "I sort of grew up (italics mine) with Bob Dylan's music." It would seem that the generation gap has now accelerated to twenty-five years. Try conjuring with that, all you thirty-year old hippies, as you head toward your favorite discotheque to display your frug and advertise your membership in the Pepsi generation. Don't look now—but there is something sneaking up on you. Like about three generations.

RECORDING OF SPECIAL MERIT

Raphael Marias is currently Spain's most popular male singer. It is not difficult to understand why, after listening to this new United Artists release. He has a splendid voice and an exciting presence. Cuanto es un eterno, the first song on the record, gives notice that you are listening to a spectacular talent. His performance of Aznar's El Toro is better than any I have heard, and the limpid reading he gives to Estas enamorado makes what is in essence just another Spanish love song into a compelling two-and-a-half minute drama. The only fault I found with this disc was in the arrangements. Occasionally they smack a little too much of the traditional zarzuela form. Otherwise, I found this to be one of the best albums I have heard in quite a while.

Laura Nyro sings about love. In the liner notes he says, "...I must ..." to a deeper understanding of human love. I have developed myself in a 'love affair' with God. ... I have consented to sing these songs because of being a Singing Priest I wish to reaffirm my love for my world, and my deepest conviction that I am a part of it and wish to communicate with it. What all this poopy palaver leads to is a series of dreary, singing, amateur renditions of Guarani, Ne me quitte pas, Try to Remember, Where All the Flowers Gone, and other sentimental chestnuts, totally dependent for their ability to move us on the skill of unique vocal expression paired with the ineffable power of emotional inducement. The priest from Montreal brings to them only a good but untutored voice and good intentions—or pretensions. It is not enough. Not even to sing about love.

ROGER MILLER: Words and Music by Roger Miller. Roger Miller (vocals and guitar). Husbands and Wives; Train of Life; Come Home; I'm a Country Boy; Last Night's Love; Winner's Girl; Home; and five others. Smash SRS 67075 $4.98, MGS 27075 $3.98.

Performance: What you might expect
Recording: Good
Stereo Quality: Good

It doesn't understand the title of this album, since it includes Heartbeat Hotel, which was written by Elvis Presley. But then I don't understand anything about Roger Miller, including the key to why he is so popular. He makes a good living writing songs and has earned the respect of such Buddhas as Johnny Mercer. But even Mercer, who provided the liner notes for this recording, offers no clues. He says he likes Miller because he writes songs about trains, and almost nobody writes songs about trains anymore. Doesn't seem like a very good reason to me.

For my money, Miller is a lousy performer, singing like a yodeler trying to make the big time. There is something distinctly amateurish about his music and something even more talent-shove about the way he sings it. There is something about his music and something even more...
COLLECTIONS

RECORDING OF SPECIAL MERIT


Performance: Historic
Recording: Excellent remastering

This album makes the fifth release of the RCA Victor Vintage Series, non-jazz division, and it is the third of them that should be in every collection. It is invaluable memorabilia, as are "1928" and "The Kurt Weill Collection." The performances here are the best and the album is a joy to listen to.

The performance of the artists is excellent, and the quality of the recording is very good. The arrangement of the songs is also well done, and the overall sound is clear and well-balanced.

RECORDING OF SPECIAL MERIT

S M THelonious Monk: Straight, No Chaser. Thelonious Monk (piano), Charlie Rouse (tenor saxophone), Larry Gales (bass), Ben Riley (drums). Locomotion, I Didn't Know About You; Straight, No Chaser; Japanese Folk Song; Between the Devil and the Deep Blue Sea; We See. Columbia CS 9451 $4.79, CL 2051 $3.79.

Performance: Persistently original
Recording: Excellent
Stereo Quality: Very good

Thelonious Monk has always occupied his own principality in jazz. As has Duke Ellington. And that's why the work of neither ever becomes dated. Both have organized melody, harmony, and rhythm into a totally unified, wholly personal musical language. In this album, Monk is customarily absorbing as a soloist—he has exactly the technique for what he wants to say and as often as one has heard him, he still surprises. I would suggest too that you focus one or more times on Monk as accompanist on these tracks. It is not only his incisive, craggy chord sense that so stimulates his soloists, but also his remarkable rhythmic plasticity. As the only horn soloist, Charlie Rouse indicates here that he has learned well from Monk the values and satisfactions of taut musical logic. (Monk's principality is no place for the sentimentalist or the musical figure skater.) The most delightful track is Between the Devil and the Deep Blue Sea in which Monk is alone—an orchestra of one.

N. H.

RECORDING OF SPECIAL MERIT

S M OSCAR PETERSON: Blues Einsde. Oscar Peterson (piano); Ray Brown and Sam Jones (bass); Louis Hayes (drums). Blues Einsde; Shelley's World; Shadow of Your Smile; If I Were a Bell; Stella by Starlight; Let's Fall in Love; and three others. LPMLIGHT LS 86039 $4.79, LM 82039 $3.79.

Performance: Slick and shiny
Recording: Good
Stereo Quality: Good

When Oscar Peterson broke up with his bassist of fifteen years standing (Ray Brown), he was temporarily lost, because he is a man of such high professional standards that his sidemen work along with him like Charlie Chan's sons. But he soon found a fine Number Two Son in Sam Jones, Cannonball Adderley's bass man, and this album is proof that Peterson never sounded better. I don't quite understand why Gene Lees, in his liner notes, insists that this is a "new" Oscar Peterson. Peterson sounds to me just as he always did, and that's good enough. I've never heard ballads played with such passionate lyricism (witness Stella By Starlight).
or sophisticated show tunes swung with such calm but relentless drive (dig If I Were a Bell). And I'm happy to see Oscar include Ray Brown's own composition I Know You Ob So Well. Brown, by the way, knocks me out with his shattering contrapuntal rhythm shifts on Bossa Beguine. This is one of the most hauntingly beautiful and elegant discs of the year.

R. R.

**SHIRLEY SCOTT:** *On a Clear Day.
Shirley Scott (organ), Ron Carter (bass), Jimmy Cobb (drums). What'll I Do; All Moore; Corcovado; In Instant Blues; and four others. IMPULSE AS 9109 $5.98, A 9109*.

Jimmy Cobb (drums). Shirley Scott (organ), Ron Carter (bass), and four others. IMPULSE AS 9109 $5.98.

**Performance:** Not her best
**Recording:** Good
**Stereo Quality:** Very good

Shirley Scott is one of the relatively few jazz organists who does not exploit the power of that instrument. Her touch and textures are light, her conception is crisp, and her beat is sinewy. Unfortunately, since her conception occasionally flags in inventiveness during this session, she could have used some solo support. And present was one of the most creative of all bass soloists—Ron Carter. Inexplicably, however, he has been confined here to what's essentially a rhythm section role. Accordingly, the proceedings are pleasant—particularly in two Shirley Scott blues—but not memorable.

N. H.

**RECORDING OF SPECIAL MERIT**

**FATS WALLER:** *Fractious Fingering.
Fats Waller (piano, vocals); Herman Autrey (trumpet); Gene Sedric (clarinet, tenor saxophone); Al Casey (guitar); Charles Turner (bass); Slick Jones, Yank Porter (drums). The Curse of an Acting Heart; Nero; My Feelin's Are Hurt; Swingin' Them Jingle Bells; and fourteen others. RCA VICTOR LPV 537 $4.79.*

**Performance:** High-spirited
**Recording:** Good

The third album in RCA Victor's commendable vintage series of Fats Waller reissues, this one includes thirteen small-combo sides recorded in 1936 and three 1929 piano solos. (One of the latter, Gladlyse, is a previously unissued take.) It's all quintessential Waller—the mocking vocals; the infectious, robust, two-handed piano swinging; the brio of a compatible combo. And the piano solos reveal again how strong a force Waller was in the evolution of the jazz piano. My own favorite track is the 1929 My Feelin's Are Hurt, but there is substance in all the performances. Substance, and an invigorating affirmation of life.

N. H.

**COLLECTIONS**

**RECORDING OF SPECIAL MERIT**

**THE SWINGLE SINGERS / THE MODERN JAZZ QUARTET: Encountering Each Other.** Percy Faith (conductor); the Swingle Singers (vocals); Al Cohn (tenor saxophone); D. S. Clark (trumpet); Ed Laub (alto saxophone); George Weidler (tenor saxophone); Vic Firth (drums); and fourteen others. Verve 6060-200 $4.79, PHM 200 $4.98.

**Performance:** Elegant
**Recording:** Very good
**Stereo Quality:** Excellent

Recorded in Paris, in vocal and instrumental arrangements by John Lewis, this is the first meeting on records of the Modern Jazz Quartet and the Swingle Singers. The composers include Bach, Purcell, and John Lewis. The performances are graceful, precise, sometimes lovely (as in the Air for G String). In musical temperament, the Modern Jazz Quartet and the Swingle Singers are akin. Both groups are fond of the challenges to improvise in such formal structures as those of Bach and Purcell. Both stress subtlety of dynamics and lucidity of harmonic and melodic development. My only reservation is that much of the music, while elegantly attractive, lacks visceral depth and strength. But one doesn't always want to be shaken by the phonograph, and for those times of placidity, this is a beguiling album.

N. H.

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JULY 1967

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(Continued on next page)
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At thirty-eight, Fernando Farinha is one of the most popular singers in Portugal and a rising movie star. He has an unusually pli
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tion, in his original songs and in those he chooses from the past (by Leroy Carr, John Estes, Arthur Crudup, and Curtis Jones).

Accordingly, he remains an interpreter—not a creator. It is certainly an estimable vocation, but I hope that a man with this degree of talent will eventually be driven to create his own material in his own style reflecting who he is in this time and whatever places he explores in this time.

Ah, I have not been enthusiastic about most white blues revival recordings. I strongly recommend this one.

N. H.

- DUANE STARCHER: Woods and Water. Duane Starcher (vocals, banjo, guitar, dulcimer). The Little Brown Bull; Red Iron Ore; The Beaver Island Boys; The Jam on Gerry’s Rock; and seven others. WESTERN MICHIGAN UNIVERSITY AURAL PRESS 2000 $5.00.

Performance: Enthusiastic
Recording: Good

Apparently the major avocation of Duane Starcher, manager of television services at Western Michigan University, is folklore and folk singing. One of his specialties is folkmusic from Michigan history, and in this set, he performs eleven that, as the notes say, “tell tales of the people who passed through and around Michigan in the nineteenth century.” These are vigorous stories of lumbermen, sailors, farmers, and lovers. They chronicle disaster, protest, hard-drinking, boasting, and various other aspects of the life of nineteenth-century farmers and settlers.

Starcher has a strong, clear, pliable voice and a good actor's sense of role-play, and the backgrounds couldn't be more rote, and the backgrounds couldn't be more

- JOSH WHITE: Josh White, Josh White (vocals, guitar), and various unidentified instrumental and vocal accompaniments. What I Want from You; So Soon; Barry Me High; Go Way from My Window; Evil-Hearted Me; Green Corn; and two others. ARCHIVE OF FOLK MUSIC FS 209* $5.79, FM 109 $4.79.

Performance: Thin
Recording: Below standard

According to the credo of the Archive of Folk Music, a subsidiary of Everest Records, this project is a high-minded attempt to rescue outstanding folk performances of the past from 78-r.p.m. limbo. Something went wrong here. No dates are given for these performances, but my guess is that they’re at least twenty years old, and they come from the most expendable commercial period of White’s career. His own singing is as if by rote, and the backgrounds couldn’t be more inappropriate for what this company calls “indigenous and unselfconscious music of the people.” There are syrupy vocal groups and even a soap opera organ behind the once lanky R&B ax. He records Me. According to the label, there is also a stereo version of this disaster, but fortunately it is not at hand. (‘Enhanced’ mediocrity is just too much of a bad thing.) Total playing time, by the way, is about twenty-three and a half minutes. For once, such parsony is quite welcome.

N. H.
tectural student who is in love with the dean's daughter.

The enormously capable Donald O'Connor sings and tap dances his way through some of the dreariest material an entertainer ever had to carry. Here's a sample lyric: "Volcanoes I'll gladly plunge in/ Or rot in a rat-filled dungeon." And tunes to match! Phyllis Newman, another first-rate talent, barely gets by with a couple of other innocuous numbers, indistinguishable one from the other. Command's sound is stunning. P. K.

**S ** THOROUGHLY MODERN MILLIE. Original sound-track albums. Julie Andrews, Carol Channing (vocals); orchestra. Andre Previn arr. Thoroughly Modern Millie; Poor Betsy; Rose of Washington Square; Baby Face; The Tapioca; and four others. Decca 71500 $5.79, 7150* $4.79.

Performance: Right for this material
Recording: Good
Stereo Quality: Good

Thoroughtly Modern Millie is a thoroughly unoriginal movie musical, derivative in almost every way, and much of what's wrong with it is disturbingly in evidence on this sound-track recording. I won't waste space dwelling on the flaws in the movie. But taken on its own terms, the score is flat, dull, and borrowed. This is the Roaring Twenties, yet nobody ever seems capable of writing anything new about the Jazz Age without picking up all the old songs. In abundance here are medleys of orchestral favorites, played in rinky-dink style: Baby Face, Stumbling, Japanese Sandman. You see the picture. Then there are a couple of numbers thrown in for Julie Andrews, all of which seem taken from her big stage success, The Boy Friend. And there's a Jewish wedding dance which has nothing whatsoever to do with Millie's feckle plot and sounds suspiciously like something rejected from the Boston tryout of Fiddler on the Roof. The only bright spot in the film—and on this disc—is Carol Channing, who sings a lively bit of memorabilia called Jazz: Baby. Julie Andrews is her customary vivid self and perfectly cast as a brainless flapper. Beatrice Lillie, who was amusing in the film, is not heard from at all. Simply everything about Thoroughly Modern Millie is thoroughly expendable. R. R.

**S ** THE 25TH HOUR. Original sound-track recording. Orchestra, Georges Delerue cond. MGM SE 4464 ST $5.79, E 1464 ST* $4.79.

Performance: Oversized
Recording: Excellent
Stereo Quality: Dangerous

The 25th Hour is a movie about a simple, stolid, Rumanian schlemiel, a peasant who sings a lively bit of memorabilia called Jazz: Baby. Julie Andrews is her customary vivid self and perfectly cast as a brainless flapper. Beatrice Lillie, who was amusing in the film, is not heard from at all. Simply everything about Thoroughly Modern Millie is thoroughly expendable. R. R.

**S ** I WERE A HIGH SCHOOL GRADUATE. Kenny Solms, Gail Parent (performers). Epic FLS 15112 $4.79, FLM 15112 $5.79.

Performance: Undergraduate
Recording: Good
Stereo Quality: Marked

In presenting his one-man show about Mark Twain, complete with long white mane, beeling brows, moustache, and cigar, actor Holbrook has kept himself on his own toes by varying the material in his presentations from one night to the next. Those who enjoyed the first two superb albums in this series will not be squandering their money, therefore, if they go ahead and acquire the third. This latest disc is based on the contents of a CBS network special presented in the spring of 1967, and it covers such subjects as religion, sunshine on the Mississippi, the United States Congress as a "grand old benevolent national asylum for the helpless," the evils of slavery, and the smugness of men who will defend any war once we're in it—leaving the contemporary listener to draw his own analogies.

It is no secret by now that the magic of Holbrook's success has been his ability to lose himself completely in this character, humming, hemming, and chuckling his way through a treasury of consistently witty selections. There is no one who can make more of a paean than Mr. Holbrook when he is being Mr. Twain, sometimes so shamelessly that I thought he must have left the cameras altogether—but the audience caught it up every time, and it would be grumpy to deny the effectiveness of this and other devices in the actor's bag of tricks. Yet over the years the use of these has become broad enough to swamp the subject matter at times in mannerisms, especially in the telling of one in-terminable tale about an old man and a ram, where it became almost impossible to follow the story for the eccentricities of the narrator. Despite the excesses, though, the record is a valuable addition to a delightful set. P. K.
married student couple, the guidance counselor, the prom. Twice I brightened up as Mr. Sulms and Miss Parent (the youngest comedy-writing-performing team in the business.) boast or complain the liner notes) tackled promising material—once at a father's lecture to his son for failing to wear dirty sweaters or hair long enough to attract attention ("Look at you—you're seventeen and you've never even been arrested yet!), and again during a casual noontime session in the teachers' lunchroom in the course of a riot. The rest, as the record label warns, is "not recommended for adults." Some of it, in fact, sounded a trifle young for teenagers.

P. K.

RECORDING OF SPECIAL MERIT

SOPHOCLES: Antigone. Dorothy Tutin, Max Adrian, Jeremy Brett, Eileen Atkins, Geoffrey Dunn, and others; Howard Sackler, director. CAEDMON TRS 3205 two discs $12.90, TRS 320M $12.90.

Performance: Towering
Recording: Excellent
Stereo Quality: Striking

Although he wrote it first, Sophocles intended Antigone to serve as the finale of his trilogy of Theban plays, which have been running for some 2,400 years now and seem to have more to say about us and to us than most of the works of our own contemporaries. When Antigone opens, Oedipus is dead and Creon has taken power. He rules absolutely over all of Thebes, yet feels that his great might is threatened by the intransigence of one stubborn woman. She is his niece Antigone, who defies Cretin's orders and Creon has taken power. He rules absolutely over all of Thebes, yet feels that his great might is threatened by the intransigence of one stubborn woman. She is his niece Antigone, who defies Cretin's orders and Creon has taken power. He rules absolutely over all of Thebes, yet feels that his great might is threatened by the intransigence of one stubborn woman. She is his niece Antigone, who defies Cretin's orders and Creon has taken power. He rules absolutely over all of Thebes, yet feels that his great might is threatened by the intransigence of one stubborn woman. She is his niece Antigone, who defies Cretin's orders and Creon has taken power. He rules absolutely over all of Thebes, yet feels that his great might is threatened by the intransigence of one stubborn woman. She is his niece Antigone, who defies Cretin's orders and Creon has taken power. He rules absolutely over all of Thebes, yet feels that his great might is threaten

RECORDING OF SPECIAL MERIT

J. M. SYNGE: The Playboy of the Western World. Siobhan McKenna, Cyril Cusack, and others; Cyril Cusack, director. SERAPHIM IB 6013 two discs $4.98.

Performance: Authentic
Recording: Excellent

In addition to all it owes to him for his verse, Ireland must also be indebted to Yeats for the discovery of Synge, who at the turn of the century became the high priest of Irish drama. In The Playboy of the Western World, as in his other plays, he brews a wondrous mixture out of all that is romantic in the Celtic tradition and all that is matter-of-fact in hard-headed realism. Here, however, unlike the heartbreaking Riders to the Sea or the unfinished Deirdre of the Sorrows, he is writing a comedy—the tale of a young nobody named Christy who is able to become the adulated hero of a whole town on the strength of his claim that he has actually murdered his own father. Christy is even about to get the biggest prize in the community—the pub owner's spirited daughter Pegeen as his bride—when his supposedly dead progenitor inconveniently turns up in the neighborhood. Christy tries several times to make good his boast and really murder the old man, but Mahon, the father, like Ireland itself, is indestructible.

Whether or not Synge intended The Playboy as a satire on his native land, the real hero is not Christy but the language of the dialogue, earthy as the soil of the Gaelic countryside, and lyrical as a well-wrought ballad. And because the rich allusiveness of that dialogue is what crucially distinguishes this comedy from other attempts in its vein, this performance, thanks to the authoritative presence of Siobhan McKenna as Pegeen and Cyril Cusack as the young patricide manqué, surrounded by other Celtic players with a total comprehension of their assignments, is ideal in all respects. The album, a re-release from the vaults of Angel, should exasperate and serve as goad and unattainable model to all those groups forever attempting to stage Synge revivals in little theaters everywhere.

P. K.
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HIFI/STEREO REVIEWS CHOICE OF THE LATEST RECORDINGS

STEREO TAPE

RECORDING OF SPECIAL MERIT


Performance: Intensely lyrical
Recording: Good
Stereo Quality: Excellent
Speed and Playing Time: 7 1/2 ips; 86'

This is the third recording of Beethoven's Missa Solemnis to be made available on four-track tape. I have heard neither the disc nor the tape of the performance conducted by Klemperer, but the fact that that production was mounted at the Vienna State Opera with a cast including Fritz Wunderlich (tenor), Walter Berry (bass), Gundula Janowitz (soprano), and Christian Ludwig (mezzo-soprano) suggests that the performance was of the highest standard. The Vienna Singverein Choir, conducted by Herbert von Karajan, is well-known for its high level of musicianship, and the Berlin Philharmonic Orchestra, under the baton of Christian Ludwig, is one of the world's leading ensembles. The result is a recording that is both technically and musically satisfying on the whole, and meets the exacting demands of phrasing and tessitura imposed by Beethoven. The Vienna State Opera's staging of the Missa Solemnis is based on a poem by Yevgeny Shostakovich, and the performance is conducted by Kirill Kondrashin. The recording is monophonic, but it is a well-crafted and highly recommendable release, especially for lovers of Beethoven's sacred music.

RECORDING OF SPECIAL MERIT

4 Rossini: Semiramide. Joan Sutherland (soprano), Marilyn Horne (mezzo-soprano), Arsace; Joseph Rouleau (bass), Assur; John Serge (tenor), Ildeniso; Spvio Malas (bass), Orco; Michael Langdon (bass). Ghost of Ninon; other soloists: Armenian Opera Chorus, London Symphony Orchestra, Richard Bonynge cond. Ampex London LOR 90123 two reels $21.95.

Performance: Handsome
Recording: A-1
Stereo Quality: Wonderfully effective
Speed and Playing Time: 7 1/2 ips; 53'17'

With this release, all four symphonies of Charles Ives are available on four-track tape. The sprawling yet curiously moving Second Symphony gets a broadly expansive performance. The sonorities are well-captured by the recording, and the Philharmonic, Leonard Bernstein cond.; Seymour Lipkin, ssst cond. (Also included in a discussion of Charles Ives by Leonard Bernstein) Columbia MQ 857 $7.95.

Performance: Handsome
Recording: Good
Stereo Quality: Excellent
Speed and Playing Time: 7 1/2 ips; 53'17'

Having read a number of reviews of the disc version of this recording, not many of them thoroughly favorable, I rather expected to listen to this tape of Semiramide (heavily cut, perhaps advisedly) with something less than total pleasure. It is true, of course, that among the male singers there are some less-than-ideal voices: tenor John Serge gets around the notes very well, but his is not a very attractively produced sound, and of the basses only Spiro Malas makes a satisfactory impression. But when the two leading ladies get going, either in their separate arias or together in duets, one listens with rapt astonishment. Bonynge does not convey the excitement of a Toscanini, perhaps, but this performance still has much to recommend it. At any rate, I found myself enjoying it thoroughly. The sonic reproduction on tape is full and brilliant. There is a slight tape hiss, but altogether this is sonically a closer match for the disc version than I have heard on tapes over the last year or so. Ampex has always been very good about including libretti with their tape boxes; with this release, for the first time, to my knowledge, they have resorted to the system of including a postcard, not even self-addressed or stamped, requiring the purchaser to obtain the libretto by mail. I. K.

RECORDING OF SPECIAL MERIT

5 Ives: Symphony No. 2 (1897-1902); The Fourth of July (1913). New York Philharmonic, Leonard Bernstein cond.; Joan Sutherland (soprano), Marilyn Horne (mezzo-soprano), Arsace; Joseph Rouleau (bass), Assur; John Serge (tenor), Ildeniso; Spvio Malas (bass), Orco; Michael Langdon (bass), Ghost of Ninon; other soloists: Armenian Opera Chorus, London Symphony Orchestra, Richard Bonynge cond. Ampex London LOR 90123 two reels $21.95.

Performance: Virile
Recording: Excellent
Stereo Quality: Superior
Speed and Playing Time: 7 1/2 ips; 53'17'

Having read a number of reviews of the disc version of this recording, not many of them thoroughly favorable, I rather expected to listen to this tape of Semiramide (heavily cut, perhaps advisedly) with something less than total pleasure. It is true, of course, that among the male singers there are some less-than-ideal voices: tenor John Serge gets around the notes very well, but his is not a very attractively produced sound, and of the basses only Spiro Malas makes a satisfactory impression. But when the two leading ladies get going, either in their separate arias or together in duets, one listens with rapt astonishment. Bonynge does not convey the excitement of a Toscanini, perhaps, but this performance still has much to recommend it. At any rate, I found myself enjoying it thoroughly. The sonic reproduction on tape is full and brilliant. There is a slight tape hiss, but altogether this is sonically a closer match for the disc version than I have heard on tapes over the last year or so. Ampex has always been very good about including libretti with their tape boxes; with this release, for the first time, to my knowledge, they have resorted to the system of including a postcard, not even self-addressed or stamped, requiring the purchaser to obtain the libretto by mail. I. K.

RECORDING OF SPECIAL MERIT

6 Shostakovich: The Execution of Stepan Razin, Op. 119; Symphony No. 9, in E-flat Major, Op. 70. Vitaly Gromadsky (bass); RSFSR Russian Chorus, Moscow Philharmonic Symphony Orchestra, Kirill Kondrashin cond. Melodiya/Angel ZS 40000 $7.98.

Performance: Virile
Recording: Excellent
Stereo Quality: Superior
Speed and Playing Time: 7 1/2 ips; 53'17'

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that's who!
of the attractive girls this tape. Her reaction should run something like this:

"Oh, God! You've got to come over some night and listen to it with me. It's devastating! She sings some of those songs from Marat/Sade. It's chilling! I saw Marat/Sade three times, and it wasn't until the third time that I got the full impact! And she sings two songs by that brilliant Canadian poet-novelist Leonard Cohen! And one by Dick Farina—you know, the one that got killed on a cycle just before his first novel came out? And she sings La Colombe by Brel! What do you mean Brel who? Jacques Brel. I think Judy Collins is marvelous! The way she sings Pirate Jenny—that song from The Threepenny Opera, you know? Sometimes I think that there is a lot of me in that song. Well... oh God! Let's not go into that! Look, I never realized when we met at that awful party with all those old types that you were interested in so many of the important things. Some friends of mine and I are going to an electronic happening tonight and maybe you might like to come along? After that we could come back here and we could listen to the tape together and I could point out some of the really significant things that are in these songs... ."

The arrangements here are fine throughout, but someday I'd like to hear Miss Collins sing songs less frightfully fraught with meaning.

P. R.

 RECORDING OF SPECIAL MERIT

5) JACKIE AND ROY: Changes. Jackie Cain and Roy Kral (vocals) ; orchestra, Claus Ogerman, Oliver Nelson, and Charles Calello arrs. Dedicated to Love; Yesterday; In My Life; Counting; Norwegian Wood; Bye Bye; Changes; The Word; and three others. VERVE VSTX 368 $5.95.

Performance: Sensational
Recording: Superb
Stereo Quality: Superb
Speed and Playing Time: 33 1/3 ips; 29'41".

One icy day last winter, I received an advance copy of a new record album by Jackie Cain and Roy Kral called 'Changes,' and when I played it I almost could not believe my ears. For longer than I care to remember they have been two of the hippest, sunniest, most unbelievably brilliant musicians America has produced—the two people in jazz who could do anything. Long before the Swingle Singers, the Hi-Los, and Lambert, Hendricks, and Ross, when Jackie Cain was a beautiful young daisy-blondie still in bobby sox, she and Roy were integrating vocal sounds with jazz scored for instruments. Since then, they have sung salutes to classical composer Darius Milhaud (accompanied by a tuba player from the St. Louis Symphony), Miles Davis trumpet solos in fractious big-band arrangements, and everything in between. And I have heard them praised by everyone from Alec Wilder and Richard Rodgers, who flipped when they heard their arrangement of Mountain Greenery, to John Sebastian of the Lovin' Spoonful. In Las Vegas, they are the favorite after-hours musicians of such people as Stan Kenton, Frank Sinatra, and Julie London, and once, when they tried to close an engagement that had already been held over six months, Jerry Lewis offered to pay them out of his own pocket to stay.

I tell you all this only because you'll never
hear it from Jackie and Roy. They do not blow their own horn or hire press agents. They sing because they love what they do. And what they do has always been ahead of its time.

And now we have "Changes," which shows Jackie and Roy's maturity and keen awareness of the current trends in music and the world around them. There has always been excitement and swing in their work, but here they even interpret the new stuff and manage to make it sound humorously gay, with crisp, floating beats and electrifying two-voice counterpoints. They communicate emotionally in such an incredible way that the Beatles' Norwegian Wood sounds like a composition for symphony orchestra. Jackie's impeccable solo on Yesterday is the loveliest, most soul-stirring vocal I've heard on this song, and I even got involved with John Sebastian's absurd Can't Buy Me Love, which has a raucous rock beat that sounds like a revival meeting and a jam session at the same time. None of the songs are really monumental, yet Jackie and Roy do breathing things with all of them.

Jackie and Roy are ahead of their time, but what a wonderful thing to be, considering the time they're in. On this tape they have added the spice, the herbs, and the occasional mustard to the tasteless brew that passes for now music, and they prove that with all our kitsch there's plenty of art around too. You just have to know where to look for it.

R. R.
TAPES FOR TROOPS

I don't know offhand what military uses there are for tape recorders, but they seem to be extremely important in the leisure-time activities of our servicemen. Judging from the many letters the editors of HiFi/Stereo Review receive from soldiers in Vietnam, their two principal uses for the recorder are (predictably) listening to music and corresponding with their families on tape.

Although I am an old hand at corresponding on tape, I have never been more impressed with the effectiveness of this medium than when I heard a tape letter from a soldier in Vietnam to his parents. It was played on a radio station that I happened to tune in by chance, and I have not been able to get it out of my mind. On the night before a planned attempt to capture a hill from which enemy forces had been shelling his unit, the young man obviously felt an urge that must be common to all soldiers who know that they will soon be going on a dangerous assignment—he wanted to send a few words to those he loved. But instead of taking pen in hand, as those of an only slightly older generation would have done, he turned to his tape recorder. There was nothing maudlin on the tape, but the effect of a young soldier's voiced message to his family against the background of shells exploding around him was chilling.

While there seems to be a good bit of this kind of "tapespondence" between the men in Vietnam and home, members of the Indiana Recording Club decided there could be more, and with the praiseworthy community spirit for which this organization is noted they formed what they call a Bridge from Home. Members of the IRC volunteered to record voice letters for local servicemen's families who did not have tape recorders. Newspapers and radio and television stations in several Indiana cities gave the project good coverage, which put the club in touch with a number of families who wished to send tape letters to sons, husbands, or fathers in the war zone.

A similarly praiseworthy gesture was made early this year by Charles D. Tandy, president of the Radio Shack chain of electronics stores: he invited the entire public to cooperate in keeping G. I. morale high by sending taped messages. A voice letter to any serviceman in Vietnam can be recorded free at any of Radio Shack's more than 150 retail stores; Radio Shack contributes the tape, the use of a recorder, and even postage.

For those who do not know a serviceman in Vietnam but would like to participate in providing recreation for the men, there is the Tapes for Troops program. Many individuals, tape clubs, church groups, and professional societies send tapes of general interest to Vietnam (via Tapes for Troops, Headquarters 1st Logistical Command Special Services, APO San Francisco 96307). Here variety of material is stressed—comedy, music, excerpts from radio and TV shows, and so forth—because the tapes are passed from unit to unit, and the soldiers have the same variety of tastes that the rest of us do. According to Major M. L. Whiting, a special services officer in Vietnam, one of the principal benefits of the program is that it lets the men there know they have not been forgotten. He adds that stereo equipment is available in most units, but mono tapes are also welcome.

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- Phonographs
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- FACTORY SEALED CARTONS
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When you think high fidelity, think acetate. No other film base has taken the place of acetate for fidelity of reproduction... resistance to stretch... freedom from print through. With all these advantages, acetate based tapes cost less. Celanese does not manufacture recording tape. It produces and supplies acetate film for this purpose to leading tape manufacturers.

CELANESE CELANESE PLASTICS COMPANY

CIRCLE NO. 10 ON READER SERVICE CARD
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.

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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<table>
<thead>
<tr>
<th>Name (and address)</th>
<th>Address</th>
<th>City</th>
<th>State</th>
<th>Zip</th>
<th>Signature</th>
</tr>
</thead>
</table>

Word Count: Include name and address. Name of city (Des Moines) or state (New York) counts as one word each. Zone or Zip Code numbers not counted. (Publisher reserves right to omit Zip Code if space does not permit.)


FOR SALE

VIOLIN MAKERS SUPPLIES, Catalog 10¢—Artlar, Box 25, Torrance, Calif. 90507.


JAPANESE PRODUCTS CATALOG by air mail $5, sea $3. Intercontinental, CPO 1717, Tokyo, Japan.

POLICE RADIO. Hear all police calls, fire departmen, sheriffs, taxi's, ambulances, Highway Patrol, etc., by portable radio and direction finder. Beebook Notebook Co., Dept 204, Redondo Beach, Calif. 90278.


MESHNA'S TRANSISTORIZED CONVERTER KIT. Converts car radio to receive police and fire. Standard 50 MHz and 100-200 MHz (one MHz Tuning). $5.00 with easy follow step instructions. Meshna, No. Reading, Mass. 01864.

PHOTOGRAPHY—FILM EQUIPMENT, SERVICES


MEDICAL FILM—Adults only—"Childbirth" one reel, 8mm $7.50, 16mm $14.95. International H. Greenalea, Long Island, New York 11548.

WALL MURALs from your 35mm Black and White negatives 40¢/foot. 20¢, 60¢/foot $40.00. ENDCOM, Box 432, East Hartford, Conn. 06108.

HYPNOTISM

FREE Hypnotism, Self-Hypnosis. Sleep Learning Catalogi. Drawer H400, Ruidoso, New Mexico 88345.
MUSICAL INSTRUMENTS

RECORDERS (Flutes), Gambes, Lutes, Catalog—Artlar, Box 25, Torrance, Calif. 90507.

TAPE AND RECORDERS

RENT Stereo Tapes—over 2,500 different—all major labels—free brochure. Stereo Parti, 1616-G Terrace Way, Santa Rosa, California 95404.

BEFORE RENTING Stereo Tapes try us. Provided both ways—no deposit—immediate delivery. Quality—Dependability—Service—satisfaction—prevail there. If you've been dissatisfied in the past, your initial order will prove this is no idle boast. Free catalog. Gold Coast Tape Library, Box 1262, Palm Village Station, Hialeah, Fla. 33012.

RENT 4-TRACK STEREO TAPE—Dependable service at the best prices. KAFFING TAPE CATALOG (48 States)—TRIMOR Company, P.O. Box 748, Flushing, N.Y. 11352.

STEREO TAPES. Save up to 60% (no membership fees, postpaid anywhere USA). Free 60-page catalog. We discount batteries, recorders, tape accessories. Beware of slogans "not undersold," as the discount information you supply our competitor is usually reported to the factory. SAXITONE, 1776 Columbia Road, Washington, D.C. 20009.

TAPE RECORDER SALE. Brand new, nationally advertised brands, $10.00 above cost. Arkay Tape Recorder, 33012.

TONE, 1776 Columbia Road, Washington, D.C. as the discount information you supply our competitor—ALL MAJOR LABELS—FREE CATALOG (48 States).—TRIMOR Company, P.O. Box 748, Flushing, N.Y. 11352.

RENT STEREO RECORDS, $1.00 three days. Send request for any title. We're featuring the following now: "HARD To Get" records—all speeds. Record Exchange, 167,000 monthly buyers of HiFi/STEREO REPORTS, One Park Avenue, New York City 10013.

FREE CATALOGS Broadcasts, Sound Tracks of Thirties. ARG, 341 Cooper Station, New York City 10003.

WANTED


WANTED Sammy Kaye, Columbia LP. Dance Till Tomorrow. McCormack, 4544 Catina, Dallas, Texas 75229.

AUTHORS' SERVICES

AUTHORS! Learn how to have your book published, promoted, distributed: Free booklet "2D," Vantage, 120 West 31 St., New York 10001.

SHORT STORY Criticism—Lowest rates, expert service. Send stamped envelope for information. Box 1313, Boulder, Colorado 80302.

POEMS WANTED for new song hits and recordings by America's most popular studio. Tin Pan Alley, 1650-2D Broadway, New York 10019.

RUBBER STAMPS

RUBBER ADDRESS STAMP $1.50. SIGNATURE $2.88. FREE CATALOG. JACKSON PRODUCTS, 1433 WINNEMAC, CHICAGO, ILL. 60640.

REPAIRS AND SERVICES

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

BUSINESS OPPORTUNITIES

INVESTIGATE ACCIDENTS: Earn up to $1,000 and more a month in your own business. Work spare time with average earnings of $5 to $8 per hour. No selling. Send for FREE booklet. Torrey, Box 318-N, Ypsilanti, Michigan 48197.


MAKE up to $10,000 a year raising chinchillas, mink, rabbits or guinea pigs for us. We supply breeding stock, equipment and feed. Send $1.00 for catalog and complete Information. Keeney Brothers Farms, Dept. ZE, New Freedom, Pa., 17349.


ASSOCIATE Degree in Electronics Engineering earned through combination correspondence-classroom educational program. Free brochure. Grantham Technical Institute, 1505 N. Western Ave., Hollywood, California 90027.

HIGHLY Effective home study course in Electronics Engineering. Power, achieve Self Confidence. improve Health, LEARN While Asleep, hypnotize with your own voice. Free literature. ASR Foundation. Box 7021EG Henry Clay Avenue, Lexington, Kentucky 40502.

EDUCATIONAL OPPORTUNITIES

LEARN while asleep. hypnotize with your recording, phonograph. Astonishing details, sensational catalog free! Sleep-Learning Association, Box 24-ZD, Olympia, Washington 98501.


GOVERNMENT SURPLUS


EMPLOYMENT INFORMATION


FOREIGN EMPLOYMENT. Construction, other work projects. Good paying overseas jobs with extras. Travel expenses. Write only: Foreign Service Bureau, Dept. D, Bradenton Beach, Florida 33110.

MISCELLANEOUS

WINEMAKERS: Free Illustrated catalog of yeasts, equipment. Semiplex, Box 720B, Minneapolis, Minn. 55412.

SPARE TIME OPPORTUNITY—MONEY we PAY $10.00 per month, or more, for interesting, original, written from home about our clients' products and publications, sent you free. Nothing to buy, sell, can't learn, no Skill, no GIMMICKS. Just honestly. Details from RESEARCH, ZD-5, Box 669, Mineola, N.Y. 11501.

AS YOU SCAN THESE COLUMNS, more than 162,000 monthly buyers of HI-FI/STEREO REVIEW are doing the same. These readers share with each other the satisfaction derived from active involvement in the enjoyment of recorded music. HI-FI/STEREO REVIEW readers look to the pages of the CLASSIFIED each month for prime sources of products and services of interest to them—Components, Accessories, Tape, Records—everything they hold in their favorite special interest even better. Are they buying from you? They will, you know, if your classified advertising appears regularly in these columns. A handy order form is supplied for your use this month. To appear in the next available issue, September, on the last day of August 17th, forward copy and payment before July 1st closing date to: Hal Cymes, Classified Advertising Manager, HI-FI/STEREO REVIEW, One Park Avenue, New York, N.Y. 10016.

EMPLOYMENT Resumes. Get a better job & earn more! Send only $2.00 for expert, complete Resume Writing Instructions. J. Ross, Box 83-34 Kent St., Jamaica, N.Y. 11432. Dept. H.

JULY 1967
HIFI/STEREO REVIEW ADVERTISERS' INDEX

<table>
<thead>
<tr>
<th>READER SERVICE NO.</th>
<th>ADVERTISER</th>
<th>PAGE NO.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Acoustech, Inc.</td>
<td>85</td>
</tr>
<tr>
<td>2</td>
<td>Acoustic Research, Inc.</td>
<td>34</td>
</tr>
<tr>
<td>3</td>
<td>Altec Lansing Corporation</td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>Ampex Corporation</td>
<td>24</td>
</tr>
<tr>
<td>5</td>
<td>Audio Originals</td>
<td>75</td>
</tr>
<tr>
<td>6</td>
<td>Audio Unlimited</td>
<td>97</td>
</tr>
<tr>
<td>7</td>
<td>Benjamin Electronic Sound Corp.</td>
<td>85</td>
</tr>
<tr>
<td>8</td>
<td>Bogom Communications</td>
<td>28</td>
</tr>
<tr>
<td>10</td>
<td>British Industries—Barrard</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>Carston Studios</td>
<td>94</td>
</tr>
<tr>
<td>10</td>
<td>Celensco Plastics Company</td>
<td>103</td>
</tr>
<tr>
<td>11</td>
<td>Citation Record Club</td>
<td>5</td>
</tr>
<tr>
<td>12</td>
<td>Columbia Records</td>
<td>69</td>
</tr>
<tr>
<td>13</td>
<td>Columbia Stereo Tape Club</td>
<td>7</td>
</tr>
<tr>
<td>14</td>
<td>Command Records</td>
<td>72</td>
</tr>
<tr>
<td>15</td>
<td>Defa Electronics Corp.</td>
<td>102</td>
</tr>
<tr>
<td>16</td>
<td>Deutsche Grammophon (DGG)</td>
<td>74</td>
</tr>
<tr>
<td>17</td>
<td>Dresser</td>
<td>102</td>
</tr>
<tr>
<td>18</td>
<td>Dual</td>
<td>25</td>
</tr>
<tr>
<td>19</td>
<td>Dynaso, Inc.</td>
<td>27</td>
</tr>
<tr>
<td>20</td>
<td>Eastman Kodak Company</td>
<td>101</td>
</tr>
<tr>
<td>19</td>
<td>Electro-Voice, Inc</td>
<td>4th Cover</td>
</tr>
<tr>
<td>21</td>
<td>Elga Marketing Industries Inc., Re-Vox Division</td>
<td>8</td>
</tr>
<tr>
<td>22</td>
<td>Empire Scientific Corp.</td>
<td>75</td>
</tr>
<tr>
<td>23</td>
<td>F. E. I.</td>
<td>103</td>
</tr>
<tr>
<td>24</td>
<td>Fisher Company, The</td>
<td>97</td>
</tr>
<tr>
<td>25</td>
<td>Fisher Company, The</td>
<td>100</td>
</tr>
<tr>
<td>26</td>
<td>Fisher Radio Corporation</td>
<td>14, 15</td>
</tr>
<tr>
<td>27</td>
<td>Fuj Photo Optical Products, Inc.</td>
<td>96</td>
</tr>
<tr>
<td>28</td>
<td>Heath Company</td>
<td>71</td>
</tr>
<tr>
<td>29</td>
<td>Hi-Fiidelity Center</td>
<td>100</td>
</tr>
<tr>
<td>30</td>
<td>Honeywell Photographic Products</td>
<td>89</td>
</tr>
<tr>
<td>39</td>
<td>JansZen Loudspeakers</td>
<td>26</td>
</tr>
</tbody>
</table>

HI FI/STEREO REVIEW PRODUCT INDEX

As an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

<table>
<thead>
<tr>
<th>CLASSIFICATION</th>
<th>PAGE NUMBERS</th>
<th>CLASSIFICATION</th>
<th>PAGE NUMBERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amplification Systems</td>
<td>29, 30, 85</td>
<td>Records</td>
<td>66, 69, 72, 79, 81, 83</td>
</tr>
<tr>
<td>Antennas, FM</td>
<td>97</td>
<td>Record and Tape Clubs</td>
<td>5, 7, 9, 12</td>
</tr>
<tr>
<td>Cabinets</td>
<td>75</td>
<td>Speakers and Speaker Systems</td>
<td>11, 21, 26, 34, 75, 4th Cover</td>
</tr>
<tr>
<td>Cameras</td>
<td>89, 96, 101</td>
<td>Tapes, Recording</td>
<td>103</td>
</tr>
<tr>
<td>Cartridges</td>
<td>3rd Cover</td>
<td>Tape recorders and decks</td>
<td>2nd Cover, 8, 10, 22, 23, 24, 78, 91</td>
</tr>
<tr>
<td>Catalogs</td>
<td>91, 95</td>
<td>Test Records</td>
<td>19</td>
</tr>
<tr>
<td>Microphones</td>
<td>93</td>
<td>Tuners</td>
<td>15, 27, 30, 73</td>
</tr>
<tr>
<td>Music Systems</td>
<td>1, 13</td>
<td>Turntables and Changers</td>
<td>2, 25, 28, 30, 85, 86</td>
</tr>
<tr>
<td>Receivers, Stereo</td>
<td>6, 33, 65, 71, 91, 4th Cover</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The new Pickering V-15/3 Micro-Magnetic® stereo cartridge proves that cleaner grooves combined with cleaner tracing result in cleaner sound. The built-in Dustamic™ brush assembly automatically sweeps dust particles from the groove before the stylus gets there; and the new moving system reduces tracing distortion close to the theoretical minimum, thanks to Dynamic Coupling of the stylus tip to the groove. There are four "application engineered" Pickering V-15/3 Dustamic models to match every possible installation, from conventional record changers to ultrasophisticated low-mass transcription arms. Prices from $29.95 to $44.95. For free literature complete with all details, write to Pickering & Co., Plainview, L.I., New York.
Nowhere is the soundness of the component approach to home music better demonstrated than with the new Electro-Voice Starter Set.

The unique value of this system lies—in large part—in the modestly-priced E-V ELEVEN speaker systems. These compact basic starter units offer a most pleasant appearance and surprisingly robust performance...conclusive proof that the advantages of component reproduction need not be expensive.

But the principal unit of the Starter Set is the E-V 1177* FM Stereo receiver... and rightly so. For the future of your stereo system rests on the ability of this receiver to meet tomorrow's needs. Right from the start you enjoy FM stereo with remarkable clarity. Yet you can expand your musical horizons as you wish, adding any component stereo record player or tape recorder at any time.

But the Starter Set goes further, providing all the power and quality needed to accommodate the very largest—and smallest—component speakers available. If you eventually desire even finer speaker systems, they're easily added. Your E-V ELEVEN's may then be moved to a second listening location where requirements are perhaps less critical. Nothing has been lost—nothing made obsolete.

In essence, the E-V Starter Set offers you more than the initial pleasure of fine high fidelity. It is designed to grow and change with your personal needs—and without compromising your standards of musical reproduction.

You'll be surprised at the modest initial cost of the E-V Starter Set—and at how much it offers. Take the first step toward a lifetime of musical pleasure. Write today for full details, or listen to the Starter Set at fine high fidelity showrooms everywhere.

*Also available with E-V 1178 AM/FM Stereo Receiver