NEW PRODUCTS

A report on the latest developments in audio gear
plex converter, the stereo control-preamplifier, the stereo power amplifier—is just as ruggedly built, just as reliable in operation, just as free from overheating or other life-expectancy problems as it would be if it were sold as a separate component. And each meets the same performance standards required by Fisher of its separate components. This in itself is an achievement thus far unequalled by any manufacturer.

The unit shown in detail at left is the new Fisher 500-C. It is completely identical to the new 800-C except that the latter includes, in addition, a high-sensitivity AM tuner section with adjustable (Broad/Sharp) bandwidth plus a built-in ferrite rod AM antenna.

The new Fisher 400 was designed to make Fisher stereo receiver quality available at an unusually moderate price. It is in all essentials comparable to the 500-C, except for slight differences in FM circuitry, indicator features and control functions. Its music power output is 60 watts (IHF Standard). The FM sensitivity is equal to that of the remarkable 500-C and 800-C.

Just connect a pair of speaker systems to any one of the new Fisher stereo receivers and you have stereo reproduction of the highest Fisher quality. And that, as you know, is the highest quality there is.

The Warranty That Means More And Does More For You. In striking contrast to the industry-wide standard of 90 days, the Fisher Warranty is extended to all tubes, diodes and parts for a period of one year from date of purchase.

The Fisher
What makes the Fisher 500-C
1. the world's best-selling stereo control-amplifier?
2. the world's best-selling FM-Stereo-Multiplex tuner?
3. the world's best-selling stereo power amplifier?

Mail this postcard. Turn this page.
The world's finest tuner and amplifier engineering that combines everything you need on one compact chassis

“EVERYTHING YOU NEED — on one compact chassis” has always been a famous Fisher specialty. As a matter of fact, integrated single-chassis stereo receivers by Fisher outsell all other high fidelity components in the world today.

But the completely new stereo receivers shown here set a new standard even for Fisher. Never before have so much amplifier power, such high tuner sensitivity, so many advanced control features and such a degree of over-all engineering sophistication been offered on a single chassis only 16-13/16 inches wide (17½ inches front panel), 5¾ inches high and 13½ inches deep. (Only 13 inches deep in the case of the 400.) It is also available in 17-inch panel-width for console installations.

What's more, each section of these receivers—the tuner, the Multi-

The new Fisher 400 with FM only, $329.50*

The new Fisher 500-C with FM only, $389.50*

CIRCLE 39 ON READER-SERVICE CARD

The new Fisher 800-C with AM-FM, $449.50*

www.americanradiohistory.com
What new recorder is virtually custom-built?

The F-44 is a brand new 4-track stereo recorder from Ampex. It's Ampex through and through. And there's this, too: at every stage of manufacture Ampex tunes, adjusts and aligns each F-44 to obtain its maximum performance—far beyond minimum specifications. Thus, no two F-44s are quite alike. Each is virtually a custom-built recorder. Each performs to the utmost of its capabilities. And each gives you the best possible sounds today—and for many years to come. As an F-44 owner, you'll receive from Ampex a record of the individual performance specifications of your own F-44. This record shows the frequency response curve, the signal-to-noise ratio, the flutter and wow, and the crosstalk rejection measurement. And it is signed by the Ampex engineers who tuned and adjusted your recorder. The new Ampex Fine Line F-44 also features a new special design hysteresis motor for smooth, quiet, accurate operation; an easy-to-read point-to-point record level meter for each channel; multiple sound-on-sound capability; new simplified controls; and the Ampex one year warranty. See and hear the new F-44 at your local Ampex dealer. Brochure? Write: Ampex Corporation, Redwood City, California. Sales and service throughout the world.
Plug-in head assemblies with pre-mounted cartridges for Type A and Model AT6 Garrard Automatic Turntables.

Choose the right pickup for your Garrard installations — choose a Pickering — the new U38/ATG and the famous U38/AT are both available premounted in Plug-in Heads for Garrard Type A and Model AT6 Automatic Turntables.

FEATHERWEIGHT OPERATION — for maximum record protection, 1 to 3 grams tracking (recommended 2 grams) — where environmental conditions permit light tracking forces.

GA/38ATG — for Garrard Type A
G6/38ATG — for Garrard Model AT6
Includes U/38 Stereo Fluxvalve Cartridge (premounted) with D3807ATG Golden SAFE V-GUARD “Floating Stylus”

STANDARD OPERATION — for use where environmental conditions require a nominal tracking force of 4 grams or more.

GA/38AT — for Garrard Type A
G6/38AT — for Garrard Model AT6
Includes U/38 Stereo Fluxvalve Cartridge (premounted) with D3807AT SAFE V-GUARD* “Floating Stylus”

Featuring Pickering’s exclusive “floating stylus” … so little mass that it actually floats on water… so light it “floats” over the surface of your records. The Pickering “floating stylus” action protects the diamond and the life of the record while it plays.

FOR THOSE WHO CAN HEAR THE DIFFERENCE

Pickering & Co., Inc., Plainview, N. Y.

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September 1963

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precision tonearm balance with rubber cushioned fine-thread rotating counterweight

"warped" and eccentric tracking dramatizes frictionless bearings, low tonearm mass

superb over-all engineering permits tilt to almost 90° without spilling a note

No wonder the new Dual 1009 every turntable and changer

This is indeed the day to give pause to the purist. Standards of performance associated with the costliest professional turntables and separate tonearms have now been matched or surpassed by a remarkable new record playing instrument . . . the Dual 1009 Auto/Professional by United Audio. Consider this achievement! A true dynamically balanced automatic tonearm that not only tracks below ½ gram, but trips at zero with a mere breath of air. That's a feat possible only with virtually frictionless pivots and bearings. As for tonearm resonance, it's a barely measurable 6 or 7 cycles. In short, only the cartridge itself limits quality of performance. The seven pound turntable is machined to electronically-controlled tolerances from a non-ferrous alloy casting, then dynamically balanced for utmost smoothness of rotation. The powerful, utterly silent high-torque motor effortlessly maintains accurate speed with one record or ten. (Easily verified by strobe disc supplied.) What's more, voltage can rise or fall beyond 10% with no effect whatever. And, if you like, the Auto/Professional will shut off your amplifier after play! All this, plus strikingly handsome styling . . . and at $94.75, a most unprecedented value. Literature on request. UNITED AUDIO • DUAL, 12 West 18th Street, New York 11, N. Y.
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HIGH FIDELITY MAGAZINE

AUTHORSitively Speaking

European Editor H. C. Robbins Landon continues at work on his monumental edition of Haydn's 106 symphonies—eventually to appear (under the joint imprint of Universal Edition and Doblinger) in full scores, orchestral parts, library version, and miniature scores. The last-named, with forewords and notes, will comprise twelve bound volumes, of which the first are now on the presses in Vienna. As far as we know, Mr. Landon's immersion in the eighteenth century has been interrupted only by the task of translating and editing a manuscript which he and a friend discovered a few years ago and which has now been brought out (by Faber & Faber) as Diary of a German Soldier, and by the labor involved in producing the comprehensive study of Herbert von Karajan leading off this issue of High Fidelity (p. 52).

"New Products" is the title of Audio Editor Norman Eisenberg's article on p. 56 and, as readers probably will surmise, it represents the results of researches made not only by mail but viva voce. After much cross-continent traveling, Mr. E has announced that he intends to stay home for a while: among other reasons, it seems that this summer he enrolled in painting classes and has several works in progress. In what media, we don't know: we don't even know in what genre. "Eclectic" is all our colleague will say. We're waiting for a one-man showing.

Last December, New York radio station WQXR announced that it was going to drop from its schedule "The World of Jazz," a program it had then broadcast regularly for eight and a half years. Within forty-eight hours after making a single public statement to this effect, the station had received so many letters of protest that the decision was rescinded. "The World of Jazz" is still being heard, via the QXR network and the Voice of America as well as in the metropolitan area. Which is to say that followers of jazz regard John S. Wilson, who has written and produced the program since its inception, as their indispensable guide and mentor. It has been High Fidelity's great good fortune to have Mr. Wilson fulfill the same function in these pages for more than a decade now. This month he contributes both his regular critique of jazz recordings and the story of "A Real New Orleans Sound," p. 59.

In the table of contents for this issue we were rather dubious as to whether "The Component Id and the Package Ego" (p. 64) properly belonged under "Sound Reproduction," or whether we should designate it by some special rubric. It's a special sort of article—written by a clearly ambivalent personality, the ambiguities of whose approach to the component-package syndrome will be obvious to any analytically oriented reader. This dualism—if in fact it did not have its source in the present life—may have begun when the U. S. Army misclassified our author as a radar repairman. One thing leads to another, and the viewer emerged from this experience (and from Burma) to become a writer on various phases of consumer electronics. He is now Editorial Director of Television Digest and provides a weekly column on audio equipment for Billboard. These are facts, but what fantasies may populate The Secret Life of David Lachenbruch we can only wonder...
Like its seven predecessors, we bring you in one convenient book hundreds of reviews of records (stereo and mono) which appeared in HIGH FIDELITY MAGAZINE. This edition reprints reviews that appeared in 1962—classical and semi-classical music exclusively.

It will save you many hours in your dealer's listening booth or earphone corner. And it will help you build a library of music YOU enjoy, for it is the most complete and authoritative book of its kind—the standard reference work that gains in value as the years roll by.

Each reviewer stands high in his field—Nathan Broder, for example, reviews Bach and Mozart. Alfred Frankenstein the moderns . . . Paul Affelder covers the romantics. Robert C. Marsh specializes in Haydn and Beethoven . . . Conrad L. Osborne writes on opera recordings. Forthrightly, they discuss the composition, performance and fidelity. And they compare new recordings with earlier releases.

You'll find the reviews organized alphabetically by composer for quick, easy reference—and in the case of composers frequently recorded, further subdivided by such categories as Chamber Music, Vocal Music, etc. You'll find, too, a special section on Recitals and Miscellany. And an Artists' Index.

Writing about previous editions, The SATURDAY REVIEW pointed out RECORDS IN REVIEW "gives a surprisingly well-rounded picture of what's available on records and most reviews describe the work as well as the performance, providing each annual with a permanent use."

The Pittsfield, Mass., EAGLE critic, Milton R. Bass, wrote "I have found the reviews in HIGH FIDELITY to be the most discerning and informative of any publication in the country . . . the book is a must for the serious record collector."

This hardcover book of over 500 pages is yours for only $5.95 postpaid. Payment with order but satisfaction guaranteed or your money back. Convenient order form below.


Send me RECORDS IN REVIEW 1963 Edition for the $5.95 enclosed.

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City________________________________________________
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Foreign: 25c additional for shipping.
Victor Brociner shows the “Life Test” Rack. Here production units are subjected to “on-off” cycles and voltages far in excess of those encountered in home use. Three months on this rack is equal to ten years of normal use.

Victor Brociner reports on three new amplifiers of unexcelled power, performance, and reliability.

In my 26 years in audio, I have never before been impressed by the quality and performance of an amplifier line. The three new Scott units have a combination of power, features, looks, and reliability unparalleled in my experience.

I am most impressed by the pains and expense Scott has taken to insure long, trouble-free life for these amplifiers. The use of an electrolytic aluminum chassis insures cooler operation and minimum hum pick-up. The conservative design of the large power transformer and supply guarantees that years of hard use will not faze these units one bit.

One of the new operating features that you will appreciate is the speaker switch on the 222D and 299D. This switch makes it possible to turn off the speakers if you wish to use stereo headphones for private listening. With the powered center channel output you can drive extension speakers without an additional amplifier. The power ratings of all three amplifiers are especially significant because the oversized output transformers provide full power down to the important low frequencies.

A fine music system built around any one of these amplifiers will assure you of years of listening pleasure.

The three great new stereo amplifiers from Scott are: the 299D, 80 watts, for $229.95; the 222D, 50 watts for $179.95; and the 2008, 30 watts at $139.95.

A list of the half dozen people who have been most important in the development of high fidelity would have to include Victor Brociner. In 1937, Brociner designed the first high quality radio-phonographs. It is now at the Smithsonian Institute. His corner horn design revolutionized the speaker industry. His countless amplifier, preamplifier, and loudspeaker designs have continued to make audio history in this day.

Gaylord Russell oversees kit construction. Here, a kit is being built to a “rough draft” instruction book. Before any kit is shipped from the plant, about 50 preproduction kits are built in order to assure accuracy of the instruction book.

We had two goals in mind when we designed the new Scott kits: one was to insure that anyone could assemble them without difficulty, the second was to have the kits, when completed, give the same level of performance as factory built units. I believe we have attained both goals.

The unique full-color instruction
Daniel Von Recklinghausen discusses significant circuit advances that make new Scott tuners the most sensitive ever designed.

There are a great many important aspects in FM stereo tuner design. Most important is a tuner's ability to reject cross-modulation. If you design a tuner for sensitivity and ignore cross-modulation, a strong local station may overload the tuner so that it can be tuned in at several points on the dial. If a station can be tuned in at several points on the dial, it will actually block out other desired stations. With most listeners living in cities and suburbs, good cross-modulation rejection becomes vital. Sensitivity is also important in the design of a stereo tuner. Only a highly sensitive tuner can pull in weak multiplex broadcasts with clarity and low distortion.

In designing the Scott tuners for 1964, we have paid particular attention to both these features. You obtain sensitivities of 1.9 µV on the 4310 and 310E, and even the modestly priced 370B has better than 3.5 µV. Cross modulation rejection on any new Scott tuner exceeds 80 db and most models are better than 90 db. The prospective tuner buyer should keep both of these measurements in mind when looking at tuner specifications.

Other new features of the 310E are the Auto-Sensor circuit and stereo threshold. The Auto-Sensor instantaneously and automatically selects the mode of operation of the tuner, be it stereo or mono, depending on the station tuned in. The Stereo Threshold permits you to adjust for the minimum acceptable stereo broadcast. The tuner switches automatically back to mono if the stereo signal falls below your minimum requirements.

The 350C, 370B, and 333B also incorporate many significant improvements over their popular predecessors.
Four Famous Audio Engineers Discuss the Engineering And Design Advantages of A Dramatic New Line Of Stereo Components...
book with every part shown in actual position, size, and natural color, is the heart of our technique. A separate part-chart is supplied for each page of the book with the parts referred to mounted in order of use. When you open your manual, you do not find pages and pages of errata. In 12 years of experience in the kit field, I have never seen kit books so thoroughly checked for accuracy.

The handsome new Kit-Pak makes a perfect work container during the assembly process. Most of the uninteresting mechanical work, and the critical sections like FM front ends, have been assembled and tested at the factory. The wire is already stripped and tinned to proper length. This is just part of Scott's exhaustive program to make these kits absolutely foolproof.

Considering the performance of the completed units, and the ease of assembly, it is no wonder that thousands of kit builders have been delighted with their Scottkits. The audio experts have been equally as enthusiastic. Here is a wonderful way to a superb stereo system with all the features and performance you expect from Scott.

Hermon Scott describes an incomparable tuner-amplifier with the performance of separate components.

I have always felt that all high fidelity components should not only offer superior performance and flexibility, but that they should also be attractive to the eye and easy to operate as well. The 340B tuner-amplifier more than accomplishes all of these objectives.

Our engineering department has truly outdone itself in obtaining matchless performance without crowding or compromising. All the expected Scott innovations, such as the Silver-Plated front end, the Time-Switching multiplex section, the oversized output transformers and all the controls you could possibly want, are included. Yet the unit looks, and is, simple to operate. The indicator lights and the handy photoguide make everyone an expert.

With all its features, the 340B is compact enough to be placed anywhere. Add two speakers and a turntable or changer and you have a truly fine stereo music system . . . one that is easy to set up, easy to use, and a delight to listen to.

The new 340B, FM Stereo tuner/70 watt amplifier is $399.95.

Hermon H. Scott, world famous engineer and inventor (over 25 patents), holds both B.S. and M.S. degrees from M.I.T. Mr. Scott's invention of the Dynamic Noise Suppressor in 1946 paved the way for the beginning of the high fidelity industry. The Scott 210A of 1947 is considered the first true high fidelity amplifier. Mr. Scott has continued to play a vital part in the design and development of all products produced by his company.

It is not possible to give you all the details about our many new products in these few pages. A booklet with all the facts, figures, and pictures plus helpful hints on buying the right components for your requirements, is now being printed. I will be happy to send you a copy at no charge. Send me your name and address (as well as the names and addresses of any of your friends who might also be interested), and I will see that you receive a copy as soon as it is available. Write to:

H. H. Scott, Inc. Dept. 226-09
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Maynard, Mass.
the best seat in the house...

...and it's right in your living room if your FM is equipped with a

**FINCO® AWARD WINNING FM ANTENNA**

Broadcasting authorities agree that an outdoor antenna is absolutely essential for the reception of full quality monaural and multiplex FM sound.

A FINCO FM antenna will deliver a clean undistorted signal and bring in more stations, regardless of location.

Guarantee yourself the best seat in the house for tonight's FM concert...install a fidelity-phased FINCO FM antenna.

---

**Letters**

**What To Assume—and Why**

**SIR:**

I use your excellent magazine as a buying guide, and so I'm exceptionally grateful when a record reviewer tells me which is better, the stereo or mono version. But sometimes he doesn't. Really, this should be a rule in every review.

Also, “The Tape Deck” should indicate which has the better sound, the tape or disc version. I write all this because I had just assumed that stereo had to sound better than mono and tape had to sound better than disc. But I've had a couple of unpleasant and expensive surprises lately.

Tony Randall
New York, N. Y.

We're sorry to hear of Mr. Randall's "unpleasant and expensive surprises," and we hope they won't recur. We also hope that the following remarks will help him, and perhaps other readers, continue to find High Fidelity's reviews a useful buying guide.

If a reviewer makes no specific mention of a recording's sound, it may be taken for granted that it meets the generally high standard maintained by reputable disc manufacturers today. If he has been sent for review the stereophonic edition only, he will of course confine his observations to that version. And vice versa. It is our policy to review both mono and stereo versions of a given recording whenever possible, but sometimes only one version is submitted by the manufacturer.

While to many listeners stereo records "sound better" than the corresponding mono discs, it would be mistaken to assume that this is always, or necessarily, the case: defective stereo pressings do sometimes appear on the market; and it is also true that if something is wrong with the recording itself or with its acoustical ambience, the stereo edition will tend to sound coarse or hollow, whereas these qualities will be less noticeable in the usually sharper-focused monophonic LP. Listeners who find a good many of their recordings sounding better in mono than in stereo, however, should be suspicious of their playback equipment—the responsibility may lie

Continued on page 18

HIGH FIDELITY MAGAZINE
The unique advantages offered by the Acoustech I solid state stereo power amplifier can now be fully realized by using it with the new solid state Acoustech II stereo decade control center. Each unit was designed specifically to complement the other. Together they comprise an amplifying system combining low distortion, superb transient response, high signal-to-noise ratio, and long-term reliability attainable only with solid state circuitry throughout.

The Acoustech II is a decade control center. Never before has equipment designed for the home employed professional stepped level switches as well as stepped tone controls. The far right outside knob (decade level) has 10 db steps, the inside knob (micro) 2 db increments. These step level controls not only provide precise tracking between channels and complete freedom from noise common to conventional volume potentiometers, but also permit identical square wave characteristics (rise time under 1 1/2 μ sec) at all level settings.

The decade control and other professional features indicate the bold approaches taken in this first decade control center. The Acoustech II's price ($348, slightly higher West of Rockies) reflects its perfectionist nature. Both solid state Acoustech instruments are available at leading audio dealers. Hear the difference yourself.

The Acoustech I Solid State Stereo Power Amplifier is "...better than the best..." wrote Julian D. Hirsch in HiFi/Stereo Review. $395.00 (slightly higher West of Rockies).
Specifications are important, but present measurement standards do not fully define how equipment sounds. High fidelity equipment has achieved its ultimate goal when it delivers sound so realistic that skilled listeners cannot distinguish the difference between "live" and "recorded" music in a side by side comparison. This test has been performed dozens of times before thousands of people in programs sponsored by Dynaco, Inc. and AR, Inc. with "live" portions performed by the Fine Arts Quartet. In these comparisons, Dynakit's superlative performance was amply demonstrated, since the vast majority of the audiences readily admitted that they could not tell the difference between the electronic reproduction using Dyna Mark III amplifiers and the PAS-2 pre-amplifier, and the "live" music by the Fine Arts Quartet.

Such perfection in reproduction means that listeners at home can have a degree of fidelity which cannot be improved regardless of how much more money were to be spent on the components used. All Dyna components are of a quality level which permits reproduction indistinguishable from the original. The unique engineering in all Dynakits makes them fully reproducible, so that everyone can hear the full quality of which the inherent design is capable. Dynakits are the easiest of all kits to build—yet they provide the ultimate in sonic realism.

**Letters**

**Continued from page 14**

with an inferior (or improperly adjusted) stereo pickup or with loudspeakers that are out-of-phase.

As for reviews of prerecorded tapes, generally speaking these are published a month or so later than the review of the disc edition—and we counsel patience on the part of those who collect recordings in both media. For a discussion of the whole matter of the sound of tapes versus that of discs, we refer everyone to R. D. Darrell's article "Tapes from the Professionals," which appeared in these pages last month.

**Crusade for New Side Sequence**

Sir:

I hope this letter is not regarded as an item for the "Crusade for Minutiae" department, but I have a small point to raise with the record manufacturers. It pertains to the sequence of sides in multirecord albums. Isn't there a sufficient number of component owners using turntables rather than changers to justify the arranging of sides consecutively? It seems to me that we should no longer be inconvenienced by the present system of sequencing sides for record changers. It is really quite a nuisance to find in a three-record set that you usually must take each record off the turntable several times in order to hear the entire album once. Doesn't Side 2 belong on the reverse of Side 1, instead of Side 6 opposite Side 1?

Stuart Jay Schultz
Ann Arbor, Mich.

**A Protest**

Sir:

I should like to protest against the unwarranted criticism of the quality of a Golden Crest disc which was included in your July review of Grant Johnnson's third volume of the Fauré piano works.

Your reviewers are experienced with recordings. Therefore, they undoubtedly know that imperfect discs sometimes slip through, in spite of all the care a manufacturer can take. They also know that their own playbacks sometimes go haywire without warning and without explanation.

Your reviewer said "the surfaces of the present disc are so bad" that the only explanation must be "use of substandard pressing material." To make such statements without investigation amounts to little short of malice.

Golden Crest does not have to defend the quality of its discs. The quality has been too often praised by other reviewers, including some in HIGH FIDELITY, for any defense to be necessary.

Any record reviewer is entitled to his opinion about composers and compositions, performers and performances, even (as here) the desirability of owning the record reviewed. But when a reviewer criticizes an obviously mechani-
You want fine music, flawlessly reproduced in the least possible instrument —

You want the KLH Model Fifteen

compact phonograph system*

If you've been reluctant to surrender your living room to an elaborate component system or a massive console, your KLH dealer has a thrilling surprise waiting for you. It looks not unlike a small table phonograph, but that's where the resemblance ends. Its sound is the sound of a high quality component system, because the KLH Model Fifteen is a high quality component system with the air squeezed out — the culmination of four years of development aimed at bringing you full, uncompromised stereophonic performance in an incredibly compact instrument.

Three great KLH innovations — each a major advance in its own right — have made the Model Fifteen possible:

(1) A new KLH-designed, solid state, stereophonic amplifier with an output of 15 watts music power. Beyond the obvious advantages of long, trouble-free service, freedom from heat and noise, etc., a good transistor amplifier, in its ability to handle and recover from peak loads, is equal to tube amplifiers with twice its power (and delivers sound quality to match).

(2) Revolutionary new full-range KLH speakers (2 in each enclosure) with the highest ratio of magnet power to cone weight ever built into a speaker. These amazing speakers account for the smooth natural sound and freedom from distortion of the Model Fifteen, as well as for its wide frequency range.

(3) Frequency Contouring. The output curve of the amplifier is shaped to match precisely the low frequency requirements of the long-excursion speakers, to provide a bass performance you have never heard before in a system of this size.

The Model Fifteen is much more than just a compact high quality stereo phonograph. It is a complete stereophonic music center which will accept all other music sources you may wish to add. In addition to its powerful solid state amplifier and the new full-range speakers, the Model Fifteen features a Garrard AT-6 4-speed record changer and a Pickering 380C magnetic pickup, with diamond stylus. Controls are provided for Volume, Balance, Bass (15 db cut or boost), Treble (15 db cut or boost), Mono or Stereo Mode, and Phono or Auxiliary. The speaker enclosures can be separated up to 48 feet with the cables supplied — farther if you wish. Inputs are installed to give you the same flawless performance with a tuner or tape recorder. Outputs are provided for a tape recorder and earphones.

Nothing with such sound quality was ever so compact and convenient before. Or so modestly priced. Just $259. Hear it at your KLH dealer.

*with complete stereophonic capabilities
Free valuable Handbook

"11 ways to really improve your Hi-Fi listening"
An authoritative study on the uses of earphones.

For the first time a comprehensive compilation of data on one of the newest and most efficient methods of Hi-Fi listening issued by

SUPEREX

The only stereo/phones containing separate woofers and tweeters in each phone plus crossover networks...full 20-20,000 cps range; 8-16 ohms impedance. For true stereo or monaural listening without muddling, interference from room noises or conventional background sounds.

SUPEREX stereo/phones
2 Radford Place • Yonkers, N.Y.

Please send me "Your Free Handbook"

Name ________________________________
Address ____________________________ City ______ State ______

CIRCLE 81 ON READER-SERVICE CARD

LETTERS

Continued from page 18

ical fault without investigating to assure that such criticism is justified, he does a disservice to the recording artist, to the recording company, and most of all to his readers among the record-buying public.

Grant Johannesen's achievement in recording the complete piano works of Gabriel Fauré has been hailed by music lovers, and Golden Crest is proud to have issued these records.

C. F. Galehouse
Golden Crest Records, Inc.
New York, N. Y.

The pressing in question did cause our reviewer problems in playback, and with more than one turntable and pickup. Our reviewer was in error, however, in ascribing the fault to the pressing material. In general, as Mr. Galehouse says, Golden Crest discs have been favorably noted in our review pages.

Faceless Largos?

Sir:

One statement in Paul Henry Lang's defense of the Manfredini syndrome (High Fidelity, April 1963) interested me: "These old masters all seem to have composed the same sonatas, the same concertos, and the same operas. Yet they are individuals, and once we become familiar with their differing styles and procedures we can recognize their individuality." I assume that Mr. Lang considers himself in this happy state of familiarity. How I should like to give him a little phonographic quiz! It would consist of some twenty excerpts from a few of these individualists, and I should then be able to see if he can indeed tell Vivaldi, Albinoni, Torelli, Locatelli, Corelli, Bonporti, Manfredini, Marcello, Geminiani, etc., etc., apart.

I have dutifully listened to most of them, at one time or another—dragging an unwilling ear from faceless Largo to characterless Allegro. And after all this "familiarizing," I find that I take infinitely less pleasure in, say, Vivaldi, now that I've heard about sixty of his concertos, than I took before the baroque boom, when all I knew was The Four Seasons.

David Johnson
New York, N. Y.

John McCormack Society

Sir:

The John McCormack Society of America is the official instrument in this country organized for the purpose of furthering a widespread appreciation of this great singer's artistry. Those of your readers interested in being a party to the movement to publicize the life and works of John McCormack may secure membership by writing the Society's secretary at Drexel Hill, Pennsylvania.

Frederick M. Manning
Secretary, John McCormack Society
Drexel Hill, Pa.

CIRCLE 54 ON READER-SERVICE CARD
ladies and gentlemen,
may we present
"the beginning of a new era"
in listening pleasure
NEW! THE THORENS
TD-224 "Masterpiece"

WORLD'S FIRST
TURNTABLE AND AUTOMATIC RECORD CHANGER

The most advanced precision instrument ever developed for the automatic reproduction of all recorded music in the home.
Here is the ultimate in high fidelity quality and convenience — a fine 2-in-1 Swiss instrument that combines all the benefits of a professional turntable with all the conveniences of an automatic record changer. More than five years in development, the TD-224 meets and exceeds the standards of the most ardent and discriminating perfectionist.

HOW IT WORKS

Imagine a firm, sure, yet gentle hand removing an individual record from a stack, placing it carefully on a turntable, waiting until the record is played, lifting it gently and placing it on a lower stack, moving to the upper stack of unplayed records, and repeating the process infallibly — all automatically. There you have the principle behind the unique Thorens Masterpiece. It is a turntable that plays records individually, as records should be played, yet changes them automatically, with precision, grace and beauty.

The Thorens TD-224 Turntable and Record Changer overcomes the problems of today's "automatic turntables" and record changers, which must sacrifice quality and create record wear in favor of convenience. Now, for the first time, no compromise has been made in design and performance. This is an instrument of perfection, a true masterpiece, created by brilliant Swiss engineers who are music lovers as well.

QUALITY WITH CONVENIENCE

Here are only a few of the benefits that are built into the Thorens TD-224:

SINGLE PLAY OF RECORDS
The TD-224 plays records as every professional turntable does, individually. You can hear the difference this makes in your enjoyment.

CONSTANT STYLUS ANGLE
The angle of the stylus is constant because the tone arm is in a set position, perpendicular to the record surface. Vertical tracking error is as minimal as on professional turntables. The TD-224 is the only present day changer that can make this statement.

FAMOUS BTD-12S TONE ARM
The TD-224 incorporates the famous Thorens BTD-12S Tone Arm, a classic of Thorens-Swiss craftsmanship. No other arm offers so many unique benefits: Lowest possible inertia assures accurate tracking even on warped records; minimizes record wear and stylus wear; Precision ball bearings on all axes; All adjustments: precision-calibrated gramforce, stylus positioning slide, balancing counter-weight. Unique vertical pivot keeps stylus vertical at all times, automatically, not by usual critical adjustments. Plug-in shielded cable connector and a complete 5-wire system throughout gives maximum shield from hum. Resonance well below audible frequencies. Less than 0.5°/inch tracking error. Quick-change plug-in shell for all standard and ultra compliance cartridges. No wonder Thorens engineers decided that no other tone arm would do for the TD-224 Masterpiece.

CONSTANT TORQUE
The torque on the motor is constant, since there never is more than one record on the turntable at a time. The result is true fidelity from every record you play.

BUILT-IN RECORD CLEANER
With the use of present day advanced light-weight tone arms and pick-up cartridges, old-fashioned methods of cleaning records have become obsolete. Thorens had to invent a new way to help you keep your records clean. They incorporated the Cecil E. Watts principles in the TD-224 tone arm brush. A patented continuous record cleaning device is mounted on the record feed-in arm, and cleans the records during play, without interfering in any way with the tone arm. Static charges due to dust are thereby eliminated.

ILLUMINATED STROBOSCOPE
Made famous by the Thorens TD-124, one of the most remarkable of all the features of the TD-224 is the built-in stroboscope, illuminated and visible throughout the entire playing cycle. The stroboscope permits control and adjustment of the turntable speed even while the record is being played.

EXCLUSIVE PITCH CONTROL
The variable speed control allows you to correct even extremely small differences of speed with slight touch of an adjusting knob, thereby providing true re-creation of music even to the most critical ear. A musician, in fact, can get precisely "on pitch" with any instrument he wishes to play. The strobe, moreover, reveals visually what may be undetectable to the ear. For example, a

1/3% variation in speed changes the pitch only 1/6 of a semitone. The strobe, however, indicates even this slight variation, and enables you to maintain the speed at a rate constant to the highest accuracy of 0.1% by adjusting the fine speed knob.

MANUAL PERFORMANCE
For transcription turntable performance, the TD-224 can be played manually as well as automatically with the changer.

MANY OTHER FINE FEATURES
• 4-Speed operation, with variable speed adjustment control.
• Plays automatically up to 8 records (74" inch stack).
• Intermixes records of any diameter between 7" and 12" provided speed, groove-shape and center hole diameter are alike.
• Automatically shuts off when all records have been played. World famous Thorens drive system and motor, made famous by the Thorens TD-124.
• Level indicator aids in perfect levelling.
• OFF position disengages idler wheel automatically to prevent idler flats.
• Far exceeds NAB specifications for rumble, wow and flutter for transcription turntables.
• Operates at any voltage from 100/250 volts, 50/60 cycles AC.
• FULL ONE-YEAR WARRANTY.

DIMENSIONS:
Base measures 27" wide, 14½" deep, 4½" high.
Maximum height for operation: 9½".

The superb TD-224 Masterpiece offers features never before available in a single instrument. Its durability and performance specifications far exceed NAB standards for studio equipment. This is an instrument to be cherished as the finest in the world for the recreation of sound by records.

See the participating Franchised Dealers listed on next page.
Can you find another kit that offers so much for $99.95?

EICO ST70, 70-WATT STEREO AMPLIFIER

Beyond the performance level of these two units, possible improvement is merely marginal and very expensive. That’s why with EICO’s ST70 and ST70 you strike the optimum balance of cost and performance—each costs less than $100 as a kit. You can also get the ST70 and ST70 factory-wired for $79.95 each—and you couldn’t find comparable wired units at the price.

If high power isn’t your primary need, you can get superb sound for even less with EICO’s ST40, the 40-watt counterpart of EICO’s outstanding ST70. The ST40, essentially equal to the ST70 in all but power, costs $79.95 as a kit, $129.95 factory-wired.

ST70 DATA: As the center of your stereo system, the ST70 accommodates all program sources. It even has separate inputs for both tunable and record changer, preamplified tape signals and tape head with correct equalization for both fast and slow tape speeds. A center channel output feeds directly on a center channel speaker or, where desired, extension speakers throughout your home without any additional amplifier. Critical parts—filter capacitors, rectifiers, output tubes—all operate well below their ratings to assure long, trouble-free life. Overdrive output transformers deliver full rated power all the way down to 30 cps. . . . And as a kit builder, you’ll like the spacious layout. We got rid of all those tight places. Kit $79.95. Wired $119.95 (includes metal cover).

SPECIFICATIONS ST70 Output Power: 70 watts (continuous sine wave 35-watts per channel) IM Distortion: 1% at 70 watts. Harmonic Distortion: less than 1%. Frequency Response: ±½ db 10-50,000 cps. Inverse Feedback: 37 db. Stability Margin: 10 db. Hum and Noise Level: 1% mag. phone —63 db; tape head —5 db; tuners, auxiliaries —78 db. (all measurements according to IHFM standards.)

EICO ST79 FM STEREO TUNER

ST79 DATA: Building the ST79 FM stereo tuner requires no instruments, no critical adjustments. The front end and IF stages are fully pre-wired and pre-aligned. The tunable coils of the stereo demodulator are factory-adjusted. With four IF stages plus a stable, sensitive front end, the ST79 pulls in clear stereo even under fringe conditions, and EICO’s filterless zero-phase shift stereo detector (patents pending) maintains reliable channel separation. EICO’s unique traveling tuning eye makes tuning simple and precise. Stereo stations are automatically identified by a pilot light. Semi-kit $99.95. Wired $149.95. (Includes metal cover and FET.)


CIRCLE 34 ON READER-SERVICE CARD

SEPTEMBER 1965
Silent since May 1951, when a disastrous fire left standing only its gill-crowned façade, the Grand Théâtre de Genève reopened its doors last winter with a new production of Verdi’s Don Carlos. More recently, it has made a second debut—this time as a recording studio. The occasion was furnished by a new Decca-London recording of Carmen, with the Orchestre de la Suisse Romande under the direction of Thomas Schippers, and with Regina Resnik, Joan Sutherland, and Mario del Monaco making their first recorded appearances in the roles of Carmen, Micaela, and Don José.

Though a fairly small theatre seating only 1,500, the Grand Théâtre has a very spacious multi-level stage which made deployment of the choral and orchestral forces relatively easy. Fortunately too, the hall’s acoustics surpassed all expectations, thus obviating such usual recording session preliminaries as brightening or dampening sound through adjustment of draperies, etc. For this happy state of affairs, the hall’s extensive wood paneling and its unusual ceiling (designed by Jacek Styrienski) of steel, filigree, and Venetian glass should probably be given due credit. Furthermore, an empty space rising almost a hundred feet backstage prevents undue reverberation. In short, in the opinion of the Decca-London people the structural and mechanical features intended to make the Grand Théâtre near-ideal for the live performance of opera also provided the best possible conditions for recording there.

Working several nights in a row after the evening’s performance, the technicians installed microphones, cables, and closed-circuit television, and in record time everything was ready for the performers. Director of procedures John Culpshaw had mapped out a program calling for completion of the recording in twelve days, with a single day being allowed for the scenes demanding all the principal soloists and a Sunday (the only time they could be present) being set aside for taping the children’s chorus. In spite of its tightness, this schedule was adhered to—in fact, the takes involving the children were finished to everyone’s satisfaction in little more than two hours.

The Suisse Romande, under its permanent maestro Ernest Ansermet, has always had a particular expertise in the French repertoire, and some of the musicians were rather surprised to find their young American guest conductor so sensitive to the warmth and Latin ambience of Carmen. Actually, in Sir Thomas Beecham’s recording of the opera one also finds fire and passion. With his example and that of Schippers before them, those who identify the Anglo-Saxon temperament with an obdurate coldness may have to modify their views.

Much of the interest of an opera like Carmen depends, of course, on its mise en scène and dramatic action. I recall, for instance, a production given in the ancient Roman arena at Nimes, when an actual bullfight was staged in the last scene! How can such things be suggested by records? Stereo, certainly, has much increased the possibility of conveying a sense of stage movement, but it also offers temptations to indulge in showy, superfluous effects. These Decca-London believes it has foregone in the interest of adhering to Bizet’s fundamental musical values. How successfully, listeners will be able to determine when the album is released—“in time for Christmas if all goes well,” says Mr. Culpshaw.

*ACHROMATIC*

The death of Ferenc Fricsay last February at the age of forty-nine left a distinct gap in Deutsche Grammophon’s roster of conductors. Fricsay has been associated with DGG from the beginning of his career outside Hungary (which coincided with the advent of LP in Europe) and had come to occupy a dominant position in the company’s recording activities. To compensate in part for his loss DGG officials have added to their list of artists under contract the Czech conductor Rafael Kubelik. Permanent director of the Bavarian Radio Orchestra, Kubelik has been scheduled to lead the Berlin Philharmonic in recordings of Schumann’s First and Fourth Symphonies. Some time later he will also make a disc of Wagner excerpts (probably the preludes to Lohengrin).

Continued on page 32
THE NEW WHARFEDALE W90...Musical integrity...effortless realism achieved through a new 6-speaker concept. Low end realized magnificently through two bass speakers. Presence conveyed dramatically through two mid-range speakers. Dispersion achieved panomaramically through two high-frequency speakers. All speakers superbly matched and integrated with a unique sand-filled enclosure.

**Speaker Systems by Wharfedale**

**W90** A detailed description follows. All 6 speakers incorporate certain recent refinements which have made possible the task of creating the W90 system.

The chassis (baskets) are exceptionally heavy and manufactured by casting. The purpose is to preserve absolute rigidity, maintaining the critical relationship between the moving voice coil and the fixed magnet. The stamped baskets in ordinary loudspeakers are also designed to be rigid. However, this rigidity is often lost as soon as the speaker is mounted firmly against an intact wooden front baffle. Some speaker designers have even eliminated the basket, weakening the entire speaker structure. Wharfedale baskets are of cast metal. They hold their shape perfectly in mounting, and are strong enough to permit sufficient openings to maintain absolutely correct airloading, essential for the full response of the speaker.

**LOW RANGE** Two 2½" low frequency drivers handle the sound from 20 to 1,500 cycles. The listener can expect to enjoy the true, fundamental bass notes, so often masked. The two drivers total a cone area of 94 square inches...thus the W90 tandem idea yields five. The handling of this single low frequency driver of such massive size and weight as to be impractical in the home.

**MID-RANGE** Two 5¼" mid-range speakers cover the relatively narrow but vital band of 1,500 to 6,000 cycles. The listener will be startled, for example, by the clarity of the baritone voice and the exceptional resolution of most solo instruments. The handling of this "B" range in the W90 is the recognizable key to its satisfying full-throated sound.

**TREBLE**. Two 3" treble speakers are the well-established Super 3, much admired for their ability to present the clear treble without striidency...making them eminently listenable, unusual for tweeters. This is no accident. It is the result of cone-type rather than horn-type construction and refinements such as low-mass aluminum voice coils ultrasonically tuned, powered by magnets so large that they are seldom found even in speakers four times the diameter.

With its six speakers, the W90 is actually a dual 3-way system with all units designed for each other and crossover settings calibrated for undisturbed response throughout the audio spectrum. The support effect of the tandem speaker systems results in a sound of exceptional authority, yet in balance over the entire range.

**THE W90 is the latest of the Achromatic speaker systems.** The literal meaning of "achromatic" is: "pure sound, uncolored by extraneous modulations." Such modulations, common even in luxury speaker systems, tend to alter the natural sound of music. The W90 enclosure has been designed to preserve the integrity of the speakers' performance, through certain constructional features. Chief characteristics of the Achromatic construction is the sand-filled technique, which consists of packing white sand densely between layers of hardwood. This creates an inert mass, incapable of resonating no matter how deep or strong the bass back-wave projected against it. This exclusive technique is the result of years of development by Dr. A. Briggs. While it costs considerably more than standard construction, it has proven so effective in preventing bass distortion that all Wharfedale Achromatic systems incorporate it. Each woofer is housed in an individual tuned cabinet for its own maximum effect, and isolated from the mid-range and tweeter arrays. Therefore, mechanical coupling, so disastrous in ordinary systems, is eliminated. The high and mid-range speakers are mounted from the rear, isolated from the face of the cabinet with front free-floating. This feature helps to eliminate phase distortion. As a final measure, to insure compatibility with the acoustics of the room, the W90 system incorporates a full control panel. Each range of speakers may be balanced and adjusted to the ear of the listener, the requirements of the particular listening area and the other components in the music system.

DECOR. The new W90 is neither a compact, nor a large speaker system. It is a new and highly versatile size, designed from the sound out. Ideally suited to be used in pairs for stereo, the W90 measures 3¾" x 27¾" x 13¼". Housed in a meticulously crafted cabinet built to meet every requirement of perfection in sound, the W90 will fit with ease into the living room, and is elegant enough to join the most distinctive furnishings. Its acoustic design adds versatility, permitting horizontal or vertical use, as desired. The Wharfedale Universal Mounting Base makes it a superb free-standing unit. In oiled or polished Walnut hardwood, $259.50. Unlacquered model in similar hardwood, without curved molding or dividers, $244.50. Universal Mounting Base to match. 59.95.

For illustrated literature, write Dept. W-21.

Wharfedale • Division of British Industries Corp., Port Washington, N.Y.
Introducing the XP-10...

The XP-10 represents the successful completion of a major audio project.

Some time ago, it was decided to design a new loudspeaker system that would produce, in both laboratory and listening tests, a quality of sound previously obtained only from systems infinitely larger in size and much costlier in price.

As difficult and complex as this assignment may have been, final results far exceeded the expectations of the design group involved. From this project has emerged The XP-10 Consolette, a uniquely new 3-way system utilizing all hand-made components, relatively compact in size, with an ability to reproduce sound that compares most favorably with the largest, most expensive loudspeaker systems available today.

Response Curve of The XP-10 Consolette

Since the sound reproduction capabilities of any system is no more than the sum of its parts, let us examine them carefully:

The Woofer

Diameter: 15"; Voice coil diameter: 2"; eddy current damped, wound on pure electrolytic copper; Magnet structure: 6 lbs.; Flux density: 11,500 gauss; Moving mass: 60 gms.; Open air resonance: 18-19 cycles; Frequency response: 28-200 cycles.

By design, the cone of the low frequency driver is extremely stiff and straight-sided so as to operate as a true, rigid piston through its assigned range. Since such rigidity requires a relatively high moving mass, a 2" eddy current damped voice coil wound on pure electrolytic copper is utilized. Damping is linear throughout the woofer's entire range, resulting in extraordinary transient response. (Note tone burst test result at rarely-shown 50 cycles.) Free air resonance is well below the lower limit of its operating range. A degree of bass tightness, detail and definition is thus achieved that has proved a source of amazement to those who have heard it.

The Mid-Range

Diameter: 8"; Voice coil diameter: 1 1/2"; Magnet structure: 5 1/2 lbs.; Flux density: 11,000 gauss; Moving mass: 13 gms.; Open air resonance: 50 cycles; Frequency response: ±2 db 200-2,000 cycles.

In most systems, the critical middle frequencies are reproduced by both the woofer and the mid-range speakers. However, to achieve a natural sound quality, it is desirable for the mid-range speaker to reproduce virtually all the middle frequencies of the audio spectrum so that instrument and voice fundamentals are not reproduced by separate speakers. Crossing over as it does at an unusually low 200 cycles, The XP-10 overcomes phasing difficulties and "roughness" which contribute so much to "listening fatigue" and the stereo phenomenon of "wandering" instruments and voices.

The mid-range driver of The XP-10 is housed in its own separate air-tight compartment, heavily packed with AcoustiGlas for optimum loading. Rearward radiation is effectively "eaten up" thus eliminating interaction with woofer and tweeter. The high ratio of flux density to moving mass creates superb transient response.

The First "Soft" Dome Hemispherical Tweeter

Diameter: 2"; Voice coil diameter: 2"; Magnet structure: 5 1/2 lbs.; Flux density: 14,000 gauss; Moving mass: 13 gms.; Open air resonance: 1,500 cycles; Frequency response: 2,000 cycles to beyond audibility; ±2 db 2,000-15,000 cycles; ±5 db 2,000-18,000 cycles.

The introduction of the first "soft" dome hemispherical tweeter constitutes a major breakthrough in the reproduction of the higher frequencies. Hitherto, all high frequency drivers were of either the rigid diaphragm or cone types with inherent resonances that color sound. The XP-10 is the first system to employ a "soft" dome cotton diaphragm bonded directly to a light copper voice coil on a 1 1/2 pound magnet structure. With this new design principle, important benefits accrue in reproducing the upper ranges of sound. There are no resonances.
An extraordinary new speaker system.

8" mid-range with 5½ lb. magnet structure and 1½" voice coil

15" woofer with 6 lb. magnet structure and 2" eddy current damped voice coil wound on pure electrolytic copper

First 'soft' dome hemispherical tweeter with 2" cotton diaphragm and 5½ lb. magnet structure

AcoustiGlas-packed, non-resonant, sealed enclosure

The XP-10 Consolette.

Throughout its entire operating range the XP-10's response is flat from 200 and 2,500 cycles. All inductors are of the low-loss air-core type. Due to its unusually low crossover point of 200 cycles, phase distortion and roughness in the critical middle frequencies is overcome. The extraordinary "balance" of XP-10 components contributes to a feeling of "single speaker" sound that has been the goal of multi-speaker system designers for years. On all types of program material, the XP-10 produces a neutral "open," natural sound of the highest order. It has been described by audio engineers as "tape sound."

The Crossover Network

The XP-10 utilizes a ¼ section inductance, capacitance network crossing over at 200 and 2,500 cycles. All inductors are of the low-loss air-core type. Due to its unusually low crossover point of 200 cycles, phase distortion and roughness in the critical middle frequencies is overcome. The extraordinary "balance" of XP-10 components contributes to a feeling of "single speaker" sound that has been the goal of multi-speaker system designers for years. On all types of program material, the XP-10 produces a neutral "open," natural sound of the highest order. It has been described by audio engineers as "tape sound."

The Enclosure

The XP-10 is heavily packed with AcoustiGlas and sealed so as to function as an infinite baffle. The enclosure itself is made of ¾" reinforced, non-resonant, compressed particle board with bonded genuine wood veneers. It is luxuriously hand-finished in oiled walnut and measures 24¼" wide x 30¼" high x 14½" deep. Each XP-10 System is matched within ±1 db to a laboratory standard to insure balanced stereo response when used in pairs.

While all loudspeaker sound is of a subjective quality directly dependent upon the preferences, taste and hearing range of the listener, in the area of such objective criteria as frequency response, distortion and instrumentation measurements, The XP-10 meets the challenge of much larger, more expensive transducers. Its true capabilities invite direct comparison with the finest systems available. In the most demanding, critical tests of that kind, the relatively compact XP-10, will evidence its quality with startling clarity and definition.

The XP-10 Consolette is luxuriously crafted in Scandinavian Walnut to enhance any room setting. Once seen, and heard, you will find it difficult to believe it is priced at only $249.50.

$1.00 VALUE ONLY $25:
Please send me the new 1964 edition of The Fisher Handbook, a 44-page illustrated guide to stereo, complete with detailed information on the new XP-10 Consolette. I have enclosed $25 double-wraped to cover handling and mailing.

Fisher Radio Corporation
21-25 44th Drive, Long Island City 1, N.Y.

Name

Address

City Zone State

CIRCLE 39 ON READER-SERVICE CARD

The XP-10 Consolette by Fisher
Viking introduces the exciting new Retro-Matic 220 that plays both forward and reverse, has remote control, feather-touch push-butt o ns, 12 watt stereo amplifier with 20-2500 cps frequency response . . .

The new 88 Stereo Compact—features extended frequency response, stereo monitor amplifier, hyperbolic heads—no more old-fashioned pressure pads . . .

New transports, made to professional standards—now available for any use—fit any budget.

Tape cartridge enthusiasts now get the superb Vik-o-matic—completely self contained cartridge player. Or, the new Auto-tape 500—fully transistorized cartridge player for your car or boat—operates on 12 V dc power.

Be up to date—get tomorrow's features today. Ask your hi-fi dealer about Viking tape recorders and components first!
There are only three finer control amplifiers than this $169.50* Fisher X-100-B.
(The three below.)

There are only two finer control amplifiers than this $199.50* Fisher X-101-C.
(The two below.)

There is only one finer control amplifier than this $249.50* Fisher X-202-B.
(The one below.)

There is no finer control amplifier than this $339.50* Fisher X-1000.

Single-chassis, integrated stereo control-amplifiers are one of the great Fisher specialties. Their special design problem—that of combining the stereo power-amplifier section with the stereo preamplifier and audio control system in a single space-saving but no-compromise unit—has been solved by Fisher engineers to an unprecedented degree of technical sophistication.

As a result, even the moderately priced 50-watt X-100-B offers a performance standard that is uniquely Fisher—and, at the other end of the scale, the 110-watt X-1000 is by far the most powerful and advanced control-amplifier in existence. Between the two, the 60-watt X-101-C and the 80-watt X-202-B are the world's finest stereo control-amplifiers for their size and cost.

Each of these remarkable stereo amplifiers has virtually non-measurable distortion right up to the limit of its power rating. The superb listening quality of each is instantly apparent but will be even more appreciated after long hours of completely fatigue-free listening.

All models incorporate the exclusive DIRECT-TAPE-MONITOR®, a unique Fisher development that permits both recording and tape playback with full use of all applicable controls and switches, without any change in cable connections. Third-speaker output facilities (stereo center channel or mono extension) as well as front-panel earphone jacks are also standard on all models.

No one who is at all serious about stereo should miss the opportunity to hear these control-amplifiers demonstrated by an authorized Fisher dealer. Even a brief listening session will prove conclusively that no high fidelity component can surpass a Fisher—except another (and more elaborate) Fisher.

$1.00 VALUE ONLY 25¢! Please send me the new 1964 edition of The Fisher Handbook, a 44-page guide to custom stereo, which includes full details on Fisher stereo control-amplifiers. I enclose 25¢ double-wrapped to cover handling and mailing.

Fisher Radio Corporation
21-25 44th Drive, Long Island City 1, N.Y.

Name ________________________________
Address ________________________________

City ___________________ Zone ______ State ___

CIRCLE 39 ON READER-SERVICE CARD
with purchase of any one of 12 best-selling Twin-Pak albums.

Now, with the purchase of any one of twelve best-selling stereo Twin-Pak albums, Ampex gives you a free blank reel (7 inch, 1200 feet) of premium Collector's Library tape, complete with Signature Binding.* Twin-Paks, as you know, are a bargain by themselves: you get the equivalent of two albums per reel—up to 100 minutes of 4-track stereo play. Each of these Twin-Pak albums come packaged with a free reel of Ampex tape:

- Command Performance: Joan Sutherland, London: K50001
- Autumn Leaves/Gigi, David Rose, MGM P3592
- Beethoven's Symphonies 6 and 7, A. Boult: London Phil., Vanguard P1006
- Harold Arlen Songbook: Ella Fitzgerald, Verve P254
- Grand Canyon Orchestra/Stansfield, Westminster P136

*Note: The free tape offer is limited and optional with dealer.

Stereo Sounds Best on Tape

Von Karajan conducts the Vienna Philharmonic Orchestra

Verdi: OTELLO
- with Del Monaco, Tebaldi, Pratti
  Stereo OSA-1324 Mono A-4352
- with Tebaldi, Simonato, Bergonzi
  Stereo OSA-1313 Mono A-4365
- J. Strauss: FLEDERMAUS
  with Gueden, Resnik, Wächter
  (including famous Gala Sequence)
  Stereo OSA-1319 Mono A-4347
- Also available without Gala
  Stereo OSA-1249 Mono A-4249

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- Stereo CS-0251 Mono CM-9320
- R. Strauss: TILL EIDERSPIEGEL
  TOD UND VERKLÄRUNG DANCE OF THE SEVEN VEILS ("Salome")
  Stereo CS-6211 Mono CM-9280
- Tchaikovsky: ROMEO & JULIET
  Stereo CS-6209 Mono CM-9278

Notes from Abroad

Continued from page 26

Georges Auric is a cautious and canny man who has spent most of his first year as administrator of the Opéra and the Opéra-Comique in a silence like that of a physician called to the bedside at the last moment. From time to time friends of the patient have been allowed to understand that, while the malady was far advanced, there might be hope. But the public promises only in the form of threats to unnamed bureaucrats. Now, however, M. Auric has held a press conference and has announced that "the next season will show that the Opéra is on the way to recovery." He has earned, I think, the right to a suspension of skepticism. Moreover, his program is impressive. In September and October there will be a resumption of Don Giovanni, with Serafin with DGG. Gerard Souzay (the latter has recently surprised his record fans by a performance as Golaud in Pelléas et Mélisande that revealed a sensi-
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For example, from page 20 of the 1958 Index: Rachmaninoff, Concerto for Piano and Orchestra No. 1 in F Sharp Minor Op. 1, Lympaby, Malko, Philharmonia Orchestra, Angel 35568. Apr.: 62.

There is also a section on Miscellany. The books cover the years 1954 through 1958.

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NOTES FROM ABROAD

Continued from page 32

tive actor as well as singer). In November and December we shall have, at last, the production that M. Auric has called his test case: Wozzeck, with musical direction by Pierre Boulez, stage direction by Jean-Louis Barrault, and sets and costumes by the surrealist (sometimes abstract) master André Masson. At last reports there were some familiar uncertainties about the cast.

In January Sanson et Dalila will be staged again, with Jon Vickers; in February Regina Resnik will appear in Carmen, and Mario del Monaco in Otello and Tosca; in March will come another test case: La Damnation de Faust, staged by choreographer Maurice Béjart. The last-named you can put down as sure succès de scandale, for Béjart has a violent expressionist style that mixes Bosch with Dali and frequently verges on obscenity. His Paris production, early last summer, of The Tales of Hoffmann completely outraged nostalgic admirers of Offenbach's music.

In May, which is becoming one of the most fashionable months (Parisians are still in town and visitors have begun to arrive), Maria Callas will appear in eight performances of Norma, each of them guaranteed to be a gala event.

The traditional ballet evenings, long among the most agreeable occasions, will be continued at the Palais Garnier. A "Balanchine Spectacle" is scheduled for December, and a new—oh, done over—production of Poulenc's Les Biches. Not so long ago there was talk of closing the Opéra-Comique for good, but now it also appears to be "on the way to recovery." On the list for the next season are Cimarosa's Secret Marriage, Prokofiev's Flaming Angel, Nottoli's The Savage (a premiere), Manuel Rosenthal's Hop signor, and a refurbished production of Figaro.

Aleatory Score. Marius Constant, born in 1925, is rapidly developing into one of the more important of the French composers, but his work is also significant, I think, in terms of what might be called a "neofigurative" trend in European contemporary music in general. His latest composition, heard for the first time at Vicenza this summer and repeated a week later at the Strasbourg Festival, is Les Chants de Mal doror; and it does things with the notorious text that would have surprised even Laubréamont. The score might be called "aleatory"—which in this instance means that twenty-three instrumental soloists have a right to choose, within certain limits, the sections they wish to play and the combinations they wish to work out. They are thus allowed to improvise, in a sense, while a narrator reads the words. The performance is given visual unity by a male dancer who mines an interpretation of the text and also acts as a sort of orchestra conductor, since what he does helps the musi-
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NOTES FROM ABROAD

Continued from page 36

icians to pull themselves together and to shift from one emotion to another. Constant calls the piece an “anti-ballet.”

German Baroque. For those who feel that the record companies’ rediscovery of eighteenth-century music has been too much confined to Italian composers, I recommend a recent Boîte à Musique release, The Maxence Larrieu Quartet—flute, oboe, cello, and harpsichord—plays works by C. P. E. and W. F. Bach, Johann Joachim Quantz (flute master of Frederick the Great), Johann Friedrich Fasch, and Carl Stamitz. Although the disc is entitled “Chefs-d’Oeuvre retrouvés du Baroque Allemand,” the flute- and harpsichord sound and much of the ornament is sometimes reminiscent of the foolish loveliness we know in rococo art.

ROY MCMULLEN

BUDAPEST

The studios of the Magyar Hanglemezgyártó Vállalat—which formidable collection of syllables means simply “Hungarian State Record Company”—occupy the rear section of what is otherwise an apartment building of uneminent age on a quiet street just off the bustling business center on the Pest side of the Danube. Whatever traffic noises there may be are left far behind by the time one has passed through a courtyard—rather charming with its iron-railled balconies—to the company’s quarters. Here, for the last decade, Hungarian engineers have been working to turn out the discs marketed and exported under the Qualiton label. While the firm is a decidedly modest operation in size compared with the recording giants of Western Europe and the United States, its officials now feel that it can compete in quality. During the last two years the studios have been completely re-outfitted with the latest equipment, and all serious music is taped in stereo (although only about ten per cent of the manufactured discs are multichannel—and those almost entirely for export). Most of the recording sessions are held in the 2,200-cubic meter main studio (equipped with its own pipe organ), but several Budapest churches and the vast auditorium of the Erkel Theatre—one of the two houses of the Hungarian State Opera—are also used. 

The bulk of the company’s export business is in those countries (notably the United States and West Germany) where there is a substantial market among Hungarian emigrants for its large catalogue of folk and popular music. In serious music too, the work of Hungarian composers is naturally Qualiton’s special province. Ferenc Erkel (the father of Hungarian opera), Ferenc (not Franz, if you please) Liszt, Bartók, and Kodály (only large in the lists, and the music of a number of younger contemporary composers is also well represented.

Continued on page 42

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Roland Gelatt

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CIRCLE 71 ON READER-SERVICE CARD
COMPLIANCE: can there be too much of a good thing?

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Admittedly, high compliance is essential if the stylus is to follow or 'track' the complex course of the record groove with reasonably low force. But, how high is high enough, and how much is too much?

While 'tracking', the stylus performs complex movements set up by the sound pattern pressed into the groove. But, the movement of the stylus doesn't produce the sound or the sound waveform. This is accomplished by the movement of the magnet which, as you can see from the cross-sectional view, is at the other end of the cantilever to which the stylus is affixed.

If magnet and stylus do not execute identical motion patterns, due to the slightest flexibility in the cantilever, an altered or distorted waveform will result. Quality and fidelity will suffer.

This problem becomes most acute with increased stylus compliance. For, in reaching for higher and still higher compliance, it becomes necessary to reduce the dynamic mass of all the moving components of the stylus assembly to the lowest possible magnitude.

The mass of the stylus itself is virtually fixed by the radius of the tip. Further reduction of the magnet mass is limited by minimum output requirements. But, the mass of the cantilever can be reduced by using less material. This, however, entails the risk of making it thinner, more flexible and more prone to bend during stylus excursions. This flexibility is often mistaken for compliance. It will, in fact, produce 'false' higher readings in compliance measurements.

As stylus compliance is increased, the tone arm also plays a more critical role. If arm friction is high with relation to the compliance of the stylus or —putting it another way—if stylus compliance is so high as to be greater than the arm's own compliance or responsiveness to the spiral action of the groove, the resultant 'drag' will prevent proper tracking. And if stylus force is increased to correct for this condition, the greater force is likely to compress or decenter the cantilever. In either case, distortion is inevitable.

The new Elac 322 is the culmination of an intense, year-long engineering program concerned primarily with improving cartridge performance. The ultimate objective was to achieve a cartridge without distortion, without crosstalk — a cartridge capable of reproducing a perfect waveform replica of the sound groove.

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The stylus has a compliance in the order of 14 x 10^-6 cm/dyne. Recommended tracking force with most arms ranges from 1.5 to 3 grams. It will, however; track at 1 gram with some arms. A magnesium cantilever is used because of its lighter weight and greater rigidity than aluminum, the material most often used in stylus assemblies.

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New Wine Into Old Bottles. Often the upgrading of an audio component is a small modification, or is accomplished by using a new part in an existing product. In a field where the spirit of *Excelsior!* thus prevails, such improvements—which may occur behind the same model number and with no change in price—are of prime interest. The newest version of the Scott LT-110 FM stereo tuner kit, for instance, incorporates the “sonic monitor” feature that is built into this manufacturer’s factory-wired tuners. To make room for it on the front panel, the tuner’s level control has been moved to the rear of the chassis. Curious about how this modification would affect construction of the tuner as a kit, we recently assembled a new LT-110. If anything, the need to reposition parts under the chassis—to make room for two new terminal boards—actually seems to have eased the kit builder’s chores instead of complicating them. Spot-checks of performance of the finished kit made at USTC, indicated “on-the-nose” alignment by following the instructions in the manual. USTC measured a neat IHF sensitivity of 2.2 microvolts at 90 megacycles, 3 microvolts at 98 mc, and 2.6 microvolts at 106 mc. Harmonic distortion was found to be 1.0% at 40 cps, 1.1% at 400 cps, and 0.75% at 1,000 cps. And, happily, this performance and the new sonic monitor feature come with no increase in cost—the LT-110 still is $159.95.

Another improvement, less obvious visually but perceptible sonically, is the new tweeter being used in the Leak “Sandwich” speaker system, now made of the same expanded foam laminate used in the woofer. The new tweeter provides better transient response, somewhat crisper definition of highs, and a very wide sound spread—which is most apparent when A-B’d against the former system on high quality program sources and amplifiers. The over-all balance of the system remains the same—as does the price of $200.

Other droplets of “new wine” include the ADC-R30 stylos and the Shure N22D stylus, both of which are offered as replacements for the styli in existing cartridges of those makes. These new tips are being tested and the results will be ready soon.

**Information, Please.** As stereo completes its fifth year, it occurs to us that there are some interesting and as yet unanswered questions. We doubt that they all can be answered completely in another five years, but perhaps raising them will stimulate further discussion, or at least give comfort to those inquisitive souls who, like us, often wonder.

Why it is that women, who can master the battery of controls on an automatic washing machine, shy away from the knobs and switches of a preamplifier? (The washer doesn’t even make as pleasant a sound.)

Whatever became of the idea of eliminating disc tracking error entirely by using an overhead lathe device for the pickup, essentially a reversal of the same technique used in cutting a record?

When will the FCC reassign FM broadcasting frequencies so that owners of highly sensitive tuners will be able to receive distant FM programs without interference from local stations on the same carrier?

When will someone bring out a tape deck that can handle cartridges as well as open reels?

**Aid to Kit Builders.** A small, but effective, circuit tracer—useful for checking continuity of cables, circuits, switches, fuses, and so on—is offered by AMF Instrument Division of the American Machine & Foundry Co. Called the "Sandwich" stillness, this device consists of a plastic case containing a standard-size AA penlight battery and a No. 112 flashlight-type lamp. One end of the case terminates in a pointed probe, the other in a three-foot insulated lead fitted with an alligator clip. When the probe and the clip contact any two points, and the resistance between them is less than one ohm, the lamp glows brightly. On poorer continuity, the lamp glows feebly. On high resistance, or open circuits, no glow appears. The gadget can be carried in the pocket and—when there are no circuits to test—also serves as a miniature flashlight. Price is $1.30.

**Literature, (Mostly) All Free.** The first catalogue listing selections available for the OrrTronic continuous tape player has been issued by Orr Cousino Magnetics, division of J. Herbert Orr Enterprises, Inc., Opelika, Ala. The repertory includes pops, sacred music, and spoken word programs. . . . "Fact and Fiction." A brochure dealing with cardiod microphones, is available on request to Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Ill. . . . AR has announced a new catalogue describing its speaker systems, turntables, and accessories. Write to Acoustic Research, Inc., 24 Thorndike St., Cambridge 41, Mass. for a copy. . . . A large illustrated pamphlet that describes in detail Goodmans loudspeakers and enclosures is available from Rockbar Corp., 650 Halstead Ave., Mamaroneck, N.Y. . . . A six-page brochure, from American Microphone Co., First and George Sts., Gallen, Mich., describes this company’s full line of microphones and accessories. . . . "Lower the Cost of Fun with Tape Recording" is a 32-page, pocket-size booklet containing a variety of information of interest to tape recorder users. For a free copy, write to the Magnetic Tape Division of Sarks Tarzian, Inc., East Hillside Dr., Bloomington, Ind. . . . A brochure describing electronic organs in kit form is available from Artisan Organs, 2476 North Lake Ave., Atalanta, Calif. . . . Free literature on the new line of Freeman (formerly Citroen) tape recorders is available from Freeman Electronics Corp., 729 N. Highland Ave., Los Angeles 38, Calif. This company also has published a 24-page booklet (priced at fifty cents) on portable tape recorders. . . . Jensen has issued several folders and booklets describing its new and current line of speaker systems, headphones, and accessories. Write to Jensen Manufacturing Co., 6601 S. Laramie Ave., Chicago 38, Ill.

**IHF Photo Contest.** Among other things, the 1963 High Fidelity Music Show (New York Trade Show Building, September 11-15) will see the climax of the months-old photographic contest sponsored by the Institute of High Fidelity, Inc. Both professional and amateur photographers have been invited to submit original entries "conveying the beauty and excitement of sound." An IHF spokesman points out that subjects are not limited to the show, but "we do expect that a healthy portion of the entries will depict persons and scenes at the show." Deadline for the contest is September 30, 1963. Entries, including the photographer’s name and address, should be sent to the IHF office at 516 Fifth Ave., New York 36, N.Y. Awards of photographic equipment and high fidelity components will be announced after September 30.

**September 1963**

**By Norman Eisenberg**
To enjoy the performance only the finest turntable can claim...

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(Most people do)

Professional performance with true convenience... one excellent reason why more Garrards are used in the finest systems than all other high fidelity record playing components combined. (Type A Automatic Turntable -- $79.50, AT6 Automatic Turntable -- $54.50, Autoslim Intermix Changer -- $39.50.) For Comparator Guide, write Dept. GM-1223, Garrard Division, British Industries Corp., Port Washington, N.Y.

Canadian inquiries to Chas. W. Polk & Co., Ltd., 66 Racine Road, Rexdale, Ont. Other territories to Garrard Engineering & Mfg. Co., Ltd., Swindon, Wilts, England
The Cult of the "Best" Recording

In his informal portrait of Pablo Casals, Cellist in Exile, Bernard Taper recalls an episode in which a pupil protested that the master's present way of playing a certain phrase differed from that in his recorded performance of the work. Casals was unimpressed. "When you find a new flower you like," he later commented, "it doesn't mean you have to disapprove of the other flowers you've liked." The discovery of beauty and artistic interest in new things should not, in other words, imply a denial of beauty and artistic interest in what we have previously known.

This is particularly relevant to a re-creative art such as music, where a body of distinguished performers is constantly presenting a classic literature. For Casals, Taper reminds us, there is never a single "right" way to play a work. Indeed to settle upon an unchanging approach to a great score would be the artistic equivalent of death. Just as Casals does not regard his present playing as "right" in the absolute sense, neither does he consider his earlier readings "wrong." Every performance must be taken as an effort to reproduce the full musical content of a work, and each may have artistically significant features all its own.

The idea is not new, and certainly it is not exclusive to Casals. We heard it expressed recently in these pages by Artur Rubinstein. Sir Thomas Beecham once put it succinctly when he said, "The conductor who never changes his performances proves only that he lacks imagination." Wilhelm Furtwängler insisted that "the great masterpieces of music are subject to the law of improvisation to a far higher degree than is commonly realized." When an interpretation has become fixed, it is no longer a living thing but an object preserved in alcohol, fit only for laboratory study.

For music critics the moral can bear reiteration, and it has particular relevance to those concerned with reviewing records, whose occupational disorder it is to search out paradigms, to speak of one or another recorded performance as representing the single, immutable standard of achievement for a given work. If the music is really of the first order, there is always a certain self-delusion in this effort. A genuine work of art encompasses an infinitude of meanings, which can hardly be unfolded in their entirety by one man, at one time, in one place. Records, after all, are rather like photographs in sound, representations of a single occasion.

Instead of regarding recordings as paradigms, a certain healthy pluralism is in order. In the current catalogue we have a body of classic literature as performed by many of the most distinguished musicians of the present century. It is not uncommon, indeed, to have two dozen recorded versions of a masterpiece from which to choose. By the application of high critical standards perhaps half can be eliminated as musically or technically inferior, but beyond that point any effort to single out a single performance as "the best" becomes a subjective application of criteria that are often arbitrary, sometimes capricious.

Some persons will always prefer the disc that they find musically the most stimulating, regardless of its technical shortcomings. Others seek recordings that give them the greatest sense of sonic realism, and they will willingly accept a few musical inadequacies if the ear is sufficiently ravished. Each of these approaches has its own validity. A critic may point out the need for the decision, but it is presumptuous for him to deny the reader the opportunity to make it for himself.

It was Artur Schnabel who characterized the greatest works of music as being better than they ever could be played. The insistence on a paradigm denies this, affirming instead that "the best" can be both attained and recognized. To the pluralist "the best" is a pernicious myth, an example of what Whitehead condemned as fake exactness. In fact, we have no paradigms, but statements of various degrees of adequacy, some of them (in music) performances which achieve miraculous results by the consistent development of a valid artistic approach. We can ask the critic to find those statements for us. We can search for them ourselves. And as they are discovered, we see the many-faceted aspect of artistic greatness.

AS high fidelity SEES IT
By H. C. Robbins Landon

Portrait of the Conductor as Celebrity

Watch him leap over the door of a racing car, walk nonchalantly from a sports plane’s pilot seat, ski gracefully to a perfect stop — and it will be self-evident why the reputation of Herbert von Karajan transcends purely musical considerations.

Scene I. A warm summer’s day in Salzburg. The square in front of the Festspielhaus is the scene of subdued activity; from within come sounds of rehearsing. Chorus members are lounging about, waiting for their entry. Tourists—Germans in short trousers, Americans in slacks with cameras over their shoulders—peer expectantly around. A white-uniformed policeman is directing traffic. From right stage a drone begins to be heard, growing ever louder and turning into a throaty roar. A Mercedes racing car, top back, screams into sight. The policeman snaps to attention and blocks off the rest of the traffic. The car swirls to a stop, brakes protesting. A lean, dark-spectacled man vaults over the car’s door and with quick strides disappears into the Festspielhaus, whose doors have magically and silently opened. A little man appears and takes the panting Mercedes off to a reserved parking place. Generalmusikdirektor Herbert von Karajan has arrived.

Scene II. The airport at Salzburg. Lazy cumulus clouds float over the craggy mountains that surround the town of Mozart’s birth. A few travelers are checking in for the regular Sabena Flight 202 to Frankfurt, Brussels, and London. From the direction of Germany a small sports plane appears, gracefully banking into the wind. We hear, “Pilot to control tower, pilot to control tower, may I have landing clearance?” “Control tower to pilot, control tower to pilot, please identify yourself.” “Pilot to control tower, pilot to control tower, Karajan here.” “Jawohl, Herr Generalmusikdirektor, bitte verwenden Sie runway drei, ich wiederhole, runway drei...” The plane makes a perfect landing and taxis up to the hangar. The chief of Austrian customs, department air, section Salzburg, stands at attention as a casually elegant, begoggled figure emerges from the pilot’s seat. . . .

Scene III. A winter’s afternoon high in the Austrian Alps above Kitzbühel. It is that time of day when a queer, gray light begins to settle, peacefully and with a sense of inevitability, over the sullen, snowy mountains. Far below, the town’s lights begin to twinkle, and smoke from the chimneys rises slowly and straight. The last passengers get off the ski lift
and prepare for the final descent of the day. A deeply tanned skier moves up on the lift; he lowers his goggles, stuffs in his pocket a miniature score of Beethoven's Ninth. (The sky is now rapidly darkening, and there is a hint of snow soon to come.) He buttons his jacket and, with a mighty push of his ski poles, vaults over the edge; his technique is not only flawless but ultramodern, with lithe perfection in what the experts call "wedeln": fast, side-to-side motion, very "close in" (much closer than the older slalom) with everything coming from the hips. One of Austria's best amateur skiers swishes to a stop, hundreds of feet below, the snow flapping out in front of him. Herbert Karajan (no title in Kitzbühel) is looking forward to a roaring open fire, a drink, and presumably further study of the Ninth.

Without any question Herbert von Karajan is the star conductor on the European continent: there has, in fact, never been anything quite like him on any musical scene before. Furtwängler was famous. Mengelberg was famous, Sutherland is famous; but Karajan's fame is of a kind that transcends the musical and penetrates far into the kind of publicity world hitherto reserved only for leading film actors, royalty, and multimillionaires. It is, I feel, typical that no one I asked last summer in Salzburg could remember what kind of a car Furtwängler drove, or even if he had a car at all. But in the Café Bazaar at Salzburg almost any Austrian newspaperman can tell you not only what kinds of cars Karajan drives, but often the number of the license plate (W 161 for the Citroen . . .).

Karajan, one is sure, would bitterly deny that he is in any way responsible for being a Kulturdol; and yet his whole way of life plays, whether he knows it or not (and I am sure he does), into the hands of the journalists and news makers. He has a gorgeous French wife, whose evening gowns—from the best French houses—dazzle any performance at Salzburg (or Milan, or Vienna) which she attends. He is also the first conductor to become widely known as an expert sportsman. As such, he attracts the adulation of people who ordinarily consider conductors balding intellectuals who (in Europe) frequent coffeehouses and have soft bellies. For the average man on the street in Central Europe, what really fascinates about Karajan is that he is totally unlike an intellectual: they tell, with open admiration, how Karajan learned to water-ski. He was watching someone do it, and studied the movements intently. He thereupon tried it himself and was soon tearing over the water like a professional. All this sort of thing has inspired a curiosity about his everyday life comparable only to public interest in the personages of Hollywood—or pace Europe—of Cannes. Karajan himself is reported to have said, "They seem to think my conducting is only an interruption (Unterbrechung) of my hobbies."

And having acquired the status of a super movie star, Karajan has moved way beyond the kind of norm by which other conductors—even Toscanini at the height of his powers—were ever judged. A rational, cool, collected—and above all musical—appreciation of his powers seems now extremely difficult, at least as criticism is practiced in Central Europe. And yet Karajan as a brilliant athlete, Karajan as a first-rate pilot and driver of racing cars, Karajan as a wealthy habitué of Casablanca or the Côte d'Azur, Karajan as the handsome matinee idol (many women friends of mine say he is the sexiest man they know)—all these roles are tangential. The talents they imply would add up to nothing without Karajan's music.

To trace Karajan's career from music director of the theatre at Ulm to his present series of jobs (director of the Vienna Opera, of the Berlin Philharmonic, leading conductor in Salzburg, etc., etc.) is not the purpose of this article; that kind of information can be found in any musical encyclopedia. But it seems to me worthwhile to touch, even if briefly, on a few decisive moments in Karajan's career—moments which decided his future.

When Karajan finally settled in Berlin, it was 1941; Furtwängler retired from the opera (that is a story in itself) and Karajan became Staatskapellmeister, the highest musical post that Germany could offer. He not only directed the opera; he also conducted symphony concerts. From the first Tristan—that was in 1936—Berlin had referred to him as "Das Wunder Karajan." "The Karajan miracle." He conducted whole operas from memory—there is a story that Hitler once saw Karajan make a mistake and told him firmly to use a score next time—and was the lionized hero of wartime Berlin. He was also an increasingly welcome guest conductor in the major cities of German-occupied Europe—from Copenhagen to Florence. The Berlin Staatskapellmeister was then thirty-five.

At that time, Karajan not only conducted Wagner operas (with a fantastic number of orchestral rehearsals); he also went in for such things as conducting the Brandenburg Concertos off the second harpsichord. One harpsichord player of my acquaintance is certain that Karajan could have become a real Bach specialist. "When Karajan did Bach," the harpsichordist told me, "he shed all virtuoso glamour and made music, and what marvelous music making it was! He was part of the orchestra, rather like an eighteenth-century Kapellmeister. But even when he was modestly playing continuo, you could see that the orchestra had been trained to a rare standard of perfection. I think that for a time Karajan flirted with the idea of becoming—and this apart from his work in the opera house—a sort of collegium musicum specialist." The idea of Karajan as a kind of glorified Karl Münchinger will come as a surprise to many, but I have no doubt that he could have done it brilliantly if he had wished to. Two things intervened.

The first was that a group of high-ranking Nazi officials decided to play off Karajan against Furtwängler. It is reported that the "Wunder Karajan" remark, which appeared in the Berliner Zeitung the
day after the famous Tristan performance, started it all off. The rivalry between the two conductors, which soon involved politics and other extramusical factors, continued until the older man’s death. Because of it, Karajan was forced (or chose—who knows) to compete in Furtwängler’s particular repertoire. And this repertoire was a relatively limited one: the four Bs (Bach, Beethoven, Brahms, Bruckner), Mozart (especially the operas), Wagner, and a sprinkling of other composers (a bit of Schumann, a Haydn or two, a piece by Dvořák or Smetana). Being a collegium musicum man would not do for a serious rival of Furtwängler: what was needed was a vast orchestra with (in the classics) doubled woodwind—Wagner with ninety-six orchestral rehearsals. A part as second harpsichord in a Brandenburg Concerto was a luxury which Karajan could only occasionally afford.

The second decisive factor that shaped Karajan’s eventual course was the end of the war and the collapse of the Third Reich. In view of his questionable record under the Nazis, Karajan was not allowed to conduct in public and his career was at least temporarily at a standstill. He returned to Austria and could be observed in the neighborhood of the Salzburg Festival, occasionally taking over a rehearsal or two. At that point there appeared on his horizon the person of Walter Legge, director of artists & repertoire for EMI.

Walter Legge chooses to exist as a gray eminence. Apart from being a brilliant recording director, he also has a sixth sense for finding talent, to the greater glory of EMI. (Parenthetically, we also owe to Walter Legge the second career—the one that began in 1947—of Otto Klemperer.) No doubt Karajan would eventually have become a celebrated conductor once again in any case, but his rehabilitation would have come about much more slowly without Legge’s helping hand. I should say that after the Berlin Tristan, the appearance of Legge was the most important event in Karajan’s artistic life.

Legge discovered what Karajan sounded like in the very same manner as the author of these lines. As a foreign correspondent, I arrived in Salzburg in the summer of 1947 and was plunked down in the middle of what I would call the “Karajan whisper” (leaning across the table, an Austrian baron lowered his voice and said to me, “He was a naughty boy in the Third Reich—you understand what I mean—and isn’t permitted to conduct, but he’s just incredible,” etc., etc.). So I wandered into the local record shop, on the Siegmund Haffner-Gasse, and came out with a Siemens Spezial disc—a kind of early full-frequency job it was, experimenting with high fidelity—of Karajan conducting the Berlin Staatskapelle in the Fledermaus Overture. It was a most extraordinary record and contained much of the typical Karajan—rather harsh, brilliant precision in the fortiss and soft, feline grace in the piano passages.

In north Germany, Walter Legge also got hold of some of these Siemens recordings and was duly impressed. Like Salomon coming to fetch Haydn, Legge went to fetch Karajan—but not to bring him to London, or at least not yet. Legge signed up the controversial Karajan for a series of recordings with the Vienna Philharmonic Orchestra. It was a major diplomatic stroke on Legge’s part to get the Allied authorities to permit Karajan—if not to conduct in public—at least to make gramophone records. (Under the Nazis, Karajan had held the incriminatory “SD” card; SD means Sicherheitsdienst and was almost as bad as being a member of the Gestapo. In fact, it seems pretty clear that Karajan was given the card merely to permit him to travel more easily in Nazi-occupied Europe, and that he never had anything officially to do with the SD itself.) For many, listening to the Vienna Philharmonic playing the Beethoven Eighth Symphony under Karajan brought back sentimental memories of the old Bruno Walter recordings. That autumn, now denazified, Karajan conducted the orchestra in a shattering performance of Bruckner’s Eighth Symphony: waves and waves of applause greeted his appearance on the podium.

The old rivalry between Karajan and Furtwängler broke out anew: the Vienna Philharmonic more or less sided with Furtwängler (his return to the Vienna concert stage was marked by a wild riot, by the way, which the police had to break up), and Furtwängler had the Salzburg Festival cornered, more or less. Karajan then took over the Vienna Symphony and made out of a very mediocre group a fine precision instrument. He also appeared at Bayreuth, from which came the famous complete Meistersinger recording. All the while, he was busily recording for Legge—the Beethoven Ninth Symphony, Mozart (a delightfully alfresco Symphony No. 33, in B flat), other popular works.

As Karajan’s fame grew, Legge brought him to London, to conduct the Philharmonia Orchestra (of which he himself was and is founder and director). The Legge influence also brought to Karajan’s attention works which he would scarcely have noticed.
in wartime Germany: Sibelius, for instance. (Karajan bravely stuck to Sibelius, too, even though his Viennese audience was obviously bored to tears with the Seventh Symphony—the only Karajan concert I ever saw in Vienna which was barely half full.) Because of the Angel recordings and through the Philharmonia Orchestra, Karajan’s horizon broadened immeasurably. Legge is someone from whom any intelligent musician can learn a great deal, and it is reported on the best authority that Legge and Karajan went off to Kitzbühel in the winter to discuss, bar for bar, the forthcoming recording of Beethoven’s Ninth Symphony, which at that time made recording (and Karajan) history.

Here we may digress for a moment to consider the principal qualities of Karajan’s musicianship in those immediate postwar years. Used as I was to Toscanini’s phenomenal memory, the fact that Karajan knew Tristan by heart seemed less impressive to me than to some of my colleagues. What we were all impressed by, however, was the sincere professionalism and downright hard work that went into Karajan’s music making. For instance, he took over the Singverein of the Gesellschaft der Musikfreunde, and in endless patient rehearsals he took away the shouting, beer-hall qualities that often characterize lusty German choral singing and substituted a sense of line and a controlled choral tone, as well as a precision and ability to negotiate easily works like Bach’s B minor Mass. Personally, I dislike intensely Karajan’s approach to that great Mass—the dancing quality which he imparts to the movements with trumpets seems to me to be at severe, even catastrophic, odds with Bach’s intentions—but having known the soggy-sounding Singverein early in 1947, and having winced at its appalling intonation and gusty tone, I was full of admiration for what Karajan had achieved. All this took great patience and much time. In orchestra rehearsals it was the same: with great economy of words, Karajan rehearsed until he secured the desired result. In the opera, singers tell me that he produced the ideal accompaniment; and they adore him. “You never feel so safe as you do with him [Karajan],” one soprano said to me last summer. “He follows you from the pit like a magnet and always gives you time to breathe, to shape a phrase comfortably.”

In those early days Karajan often went into a sort of trance before he started to conduct; hands hanging, motionless, he would wait till the silence was painful before starting. He often conducted with his eyes closed (but he opened them swiftly at the choral entrance of “All Flesh is as Grass” in the Brahms Requiem—and what a torrent of sound emerged). Part of this “routine” was undoubtedly real, and it must be stated here quite clearly: when he is making music Karajan is not in any sense a mountebank but is a genuinely dedicated man. Nowadays he has gotten away from that prayerful attitude; the hypnotic concentration he is famous for is manifested just as strongly, but in different ways—for example, when he lays down his baton in the second act of Tristan and conducts with quiet, circular motions of his hands. Here, the intensity is just as great, and the theatricality of the closed-eyes stance has disappeared.

People were forever comparing Furtwängler and Karajan: and it is true that there was a lot to compare. Furtwängler’s broad, romantic conception of Beethoven stood in sharp contrast to Karajan’s feroacious, rather unyielding strength. In this respect, Karajan is much nearer to Toscanini, as he also is in regards to strict adherence to the score. Karajan’s repertoire was soon much wider than Furtwängler’s, and included Webern, Bartók, and numerous first performances (e.g., the Austrian Theodore Berger). There were two things about Karajan’s conducting that many of us less than admired: his sometimes eccentric tempos—almost as if he were choosing a slower or faster pace merely to be different—and the near sadistic quality that he brought to loud passages. The brutality of such fortés was made the more striking because of the catlike and almost feminine grace of his pianos. But there was something almost unhealthy about these outbreaks, something vaguely neurotic, even paranoiac. For another thing, his music lacked charm. Mozart’s Figaro, as he recorded it in 1949, had beauty, strength, and passion; it lacked that delicate smiling grace which is surely inherent in the music, and which Bruno Walter understood so well. Karajan also—as a musician—lacked wit: accustomed as we were to the Beecham chuckle, Karajan’s Haydn was immensely exciting and brilliant, but the unhurtful humor, the sparkle (as in a good conversation, over a glass of mellow wine) were not there.

Even at that time Karajan had become such a symbol that it was impossible to have sane discussions with his numerous and vociferous admirers. The legend had begun to obscure the musician. Yet through all this, European orchestras bent their collective minds gladly to his will—excepting, perhaps, the Philharmonia. The Englishmen did what he asked them to do, but not always, one felt, gladly. “When men are subdued by force,” writes the Chinese philosopher Mancius, “they do not submit in their minds, but only because their strength is inadequate. When men are subdued by power in personality they are pleased to their very heart’s core and really do submit.” I think this may explain the fundamental difference between Karajan’s performances with a British orchestra and his work with European assemblages.

At this point began a number of changes in Karajan’s situation. Furtwängler, his great, and indeed for many his only, rival died. The Berlin Philharmonic voted him their permanent music director. Salzburg asked him to direct operations. Böhm got into serious trouble as director of the Vienna State Opera, and Karajan was asked to assume the post of musical director. La Scala and Karajan formed a close Continued on page 131
A report on the latest developments in audio gear.

The most discernible trend in audio is the swing to transistors. A good deal of the evidence, in terms of new products and designs, will be on display this month at the High Fidelity Music Show in New York City (Trades Show Building, September 11-15), and a good deal more—not yet ready for public showing but under development—may be expected through the fall and winter. The interesting thing in this trend, aside from transistorization itself, is the type of equipment on which the new technology will be bestowed. Up to very recently, solid-state circuitry in audio was largely a matter of extremes in product design: we have had an abundance of modest-performing package sets and portables on the one hand, and some expensive, very high-performing perfectionist units on the other.

Increasingly, however, the transistor is taking over the broader mainstream of stereo components, such as integrated amplifiers, FM stereo tuners, and tuner/amplifier combinations. A major portion of the larger mail-order lines (Allied and Lafayette) already is transistorized; Altec's "Astro" by now is well established as part of the product scene; Sherwood, Leak, Bogen, Harman-Kardon, Fisher, and Scott all will bring out solid-state integrated amplifiers; the latter three also will introduce transistorized FM stereo tuners. Heath will release a similar type of tuner for kit builders. Bell Sound has announced a completely transistorized tuner/amplifier in modular form. That is to say, the amplifier may be purchased first, and the tuner section fitted to the chassis, behind the front panel, later.

At the same time, development continues in the other equipment areas as well. Thus, both Citation and Acoustech are bringing out complementary units (a basic amplifier and a preamplifier, respectively) to be used with their existing solid-state products. A new high-powered transistorized basic may be expected from Altec. McIntosh, with usual reserve, has not yet announced transistorized equipment but acknowledges that the day is coming. Hadley will introduce a solid-state preamplifier. Interestingly enough, both Hadley and Acoustech—new companies at opposite ends of the country—
simultaneously assert that not only do transistors change the design and manufacture of equipment but, perforce, existing methods of testing it, particularly of measuring distortion. From both companies we may expect a serious effort to revise present IF amplifier standards.

The benefits of solid-state design also will be bestowed on portables offered by component manufacturers. These sets promise a measure of performance hitherto not thought possible in a compact format. The KLH-11 already has proven itself; a similar unit, which offers the option of adding a stereo tuner in the luggage-type case, has been announced by Pilot, while Tandberg expects to introduce a portable FM-AM-SW radio as well as a portable tape recorder.

Transistors will figure prominently in less familiar types of equipment too, such as the integrated amplifier/speaker system (the “energizer-reproducer” of James B. Lansing), new phono pickup systems (Fairchild’s, for one), compact amplifiers designed specifically to drive headphones (for instance, the “Permadaptor” of Permoflux), and of course, in virtually all new tape recorders, from the lowest-priced to the costliest models. The revival of the idea of physical and electrical integration of power amplifier and speaker system may well prefigure the introduction of “modular” or “semi-packaged” equipment, intimated in one way or another by several companies, including KLH, Acoustic Research, and—according to some sources—Bozak and Scott. These products doubtless also will be transistORIZED.

A typical reason given for the swing to solid-state design is put tersely by Fred Mergner of Fisher: “We have found that transistors can do things that tubes cannot do.” What are these things? In amplifiers, we are told, transistors mean lower distortion and wider response—the extreme low-end and high-end frequency coverage which makes for the good transient response and ultimate stability contributing to the quality of reproduced sound. In FM tuners, transistors are said to contribute wide-band response to encompass the full range of FM stereo transmissions and to assure clean multiplex reception as well as better limiting action for cleaner signals in general.

While many solid-state amplifiers will not use any transformers for signals, they still must employ a power transformer to step up the line voltage for rectification and filtering. However, the use of transistors in the audio stage is said to make possible the design of power supplies with improved voltage regulation; this in turn should mean cleaner power capabilities. The day may thus be coming when the gap between “music power” and “continuous power” in integrated amplifiers will diminish considerably or vanish entirely. Such a development would suggest a general upgrading of this type of component to a level hitherto occupied only by the most expensive separate preamplifier and basic power amplifier units. In any case, it seems that the consumer soon will encounter variations in the traditional nomenclature of audio transformers. For instance, the forthcoming H. H. Scott solid-state control amplifiers will employ a “unicoupler,” also known as an “autoformer.” Essentially, this is “half” of a conventional transformer, used for a generally similar purpose but presenting considerably fewer engineering problems than those that are posed by complete transformers.

If transistorization is, in sum, the most dramatic development in the immediate audio future, it is not the only one. Some well-known manufacturers appear to be unmoved by transistors and apparently will continue to improve their lines using conventional circuits and techniques. Thus, two new Dyna-kits—employing tubes and transformers—will be introduced. One, a stereo basic offering 17.5 watts per channel, is the first Dynakit that can be built without requiring any adjustments, such as for bias. The other is an integrated amplifier incorporating this basic with a preamp-control section. EICO will bring out its new “Classic” series of tuners and amplifiers in both kit and wired versions. These units will represent a new EICO styling; for instance, the tuners will employ a direct-drive rotary tuning dial instead of the former logarithmic-type dial. Each kit will be packaged in a container that can serve as a work-jig during construction, and will have drawers for the parts. Word of new products has not yet been forthcoming from Marantz, but this company is expected to show soon the first production models of its new FM stereo tuner.

Needless to say, most of the manufacturers of solid-state equipment will continue to produce tube equipment too—including amplifiers in all power classes.

Transistors or tubes, an increasing number of tuner/amplifier combinations, from familiar names as well as from newer firms such as Eric and Kenwood, will be released. With regard to FM reception specifically, we may expect improvements in familiar-looking outdoor antennas as well as entirely new shapes (such as the seven-element dipole, for instance, introduced by B & K Manufacturing Company), new “electronic antennas” such as the Gallo and the Antronics (which have proven popular in city apartments, where an outdoor antenna is not feasible), new twists to the familiar “rabbit’s ears,” such as the new “Rembrandt” by All Channel, as well as such accessories as boosters, couplers, and matching transformers. FM stereo broadcasts themselves will increase in number and in quality. It is expected, in fact, that most new FM stations will go on the air in stereo as a matter of course. To make things as easy for the FM listener as for the TV viewer, Fisher will show a remote control system for tuners.

An unusually designed turntable will be introduced by Grado. A single-speed model priced at $99.50, most of its mechanism—including the fly-
wheel, which is separated from the rotating platter itself—will be gyroscopically suspended beneath the motor board. ELPA will bring out a new Thorens, Model TD-224, actually a Model TD-124 turntable fitted with a Model BTD-125 tone arm, and a unique record-changing system in which the records are stacked alongside the platter and moved into playing position by a new type of lever mechanism—which also returns it to a lower stack when it is finished. From Radio Shack comes word of its new "Stereo-mixer-3," a 4-speed changer able to play 7-, 10-, and 12-inch records intermixed. United Audio has announced a new, improved version of its Dual automatic turntable. Both Garrard and Benjamin will continue to offer their automatic players, with no changes imminent. Stanton Magnetics, Inc., formerly a division of Pickering and Co., Inc., will bring out an integrated manual player consisting of a redesigned "gyrotoise stereotable," a Model 200 arm, and a Model 400A stereo "fluxvalve" pickup.

As for cartridges, Benjamin will release its new Elac, a moving-magnet type using a 0.52-mil stylus and costing $49.50. Audio Dynamics has announced its ADC-R30 stylus (0.35-mil diameter), intended as a replacement in ADC-1 pickups and for use with stereo discs exclusively and with only the most compliant tone arms. Shure's newest stylus replacement, the N22D—originally intended for its "studio" pickups—has been found to work well in older Shure cartridges as well, such as the M3D and the M7D, and will accordingly be offered for such applications. Sonotone will bring out a new stylus—the "Sono-Flex"—that not only serves as a replacement for eleven of this company's cartridges but is said to be virtually damage-proof because of its very flexible suspension. Pickering will offer its Model U-38 cartridge fitted with a "floating stylus" as a separate unit for use in any tone arm as well as preinstalled in a shell that fits Garrard players. A similar device, for the Miracord and the Garrard, will be shown by Shure. Lectronics, Inc., will offer a ceramic pickup, imported from England and claimed to provide response rivaling that from the best magnetic types.

Increasing concern over record wear in general and the deterioration caused by dirt in particular is seen in a bevy of new devices and kits for cleaning discs and stylus tips. Among them is a new anti-static kit by Lektrostat, and a similar package called "Foam Coat" from Fidelitone, Inc. Deutsche Grammophon will be offering a twin-brush device, one brush for the disc, the other for the stylus. Audio Dynamics has announced a "Hush-Brush," which holds cleaning fluid in its handle. ELPA will distribute a comprehensive line of cleaning devices, including the "Dust Bug"—in versions for manual turntables and automatic changers—as well as a brush developed by Cecil Watts in Britain. Grado too is offering a brush, called the "Dustat." A fluid-and-brush-on kit known as "Quiet" has been announced by Beyland Engineering, and there are cleaners from such familiar names as Duotone and newer firms like White Lion Chinchilla Products—the latter offers a piece of real chinchilla to caress your discs. A record safeguard of another type is the Aurio1 pickup control which can be added to any record player or turntable and will lower the arm pneumatically. The device also has a calibrated scale that extends over the record to permit ready cueing at any portion of the groove.

In loudspeakers, we may expect refinements and variations in existing types, as well as a few new models. All Leak systems will incorporate the new Leak tweeter, made of the same foam laminate or "sandwich" as the woofer. Oaktron Industries will bring out a conventional cone speaker in which the magnet is made of the familiar Alnico V material, but shaped spherically rather than cylindrically. Scope will introduce a complete line of EMI reproducers, ranging in price from $64.75 to $244. These units feature an elliptically shaped woofer made of aluminum and suspended in its frame by a new plastic. E. J. Korvette will be selling, through its expanded chain of stores (expected to number more than twenty throughout the East and Midwest by the end of 1963), a full line of bookshelf speaker systems featuring high-compliance woofers and wide dispersion tweeters. Neshaminy will offer a speaker "semi-kit" or subassembly; known as the JanKit 51, it consists of a JansZen electrostatic tweeter and an 11-inch dynamic woofer. KLH has a new compact, its Model 14, which employs two 3-inch drivers and a network that introduces a "frequency contour" to match the bass response of the speakers to the output of an amplifier. University will introduce its "Tri-Planar"—an ultrathin, dipole-radiating speaker system. Jensen will offer a variety of slimline systems. Utah has announced its own compact system, and there also will be a fourth ADC speaker system, the Model 12.

Interest in, and availability of, compact systems remains unflagging, but a definite resurgence of larger systems is also in evidence. Electro-Voice will offer new versions of both types. From Klipsch comes word of its Model K440, something of a "middle-sized" system—24 by 24 by 39 inches. Hartley Products Company will introduce its first two-way system, the "Concert Master," consisting of an 18-inch woofer (response reportedly to below 10 cps) coupled to the 10-inch driver used in its 220 system. Tannoy is readying an enlarged version of its "Autograph" horn system, employing two 15-inch drivers. Fisher will introduce a full-size three-way system which uses a 15-inch woofer—its model XP-10. Altec Lansing, for another, seems convinced of the big-speaker trend and apparently anticipates too a revival of the buying of naked speakers for installing in one's own (large-size) enclosure. Stephens may also be expected to introduce some new models, including a "power speaker"—that is, a speaker with a feedback loop connected to the amplifier to tailor...
A Real New Orleans Sound

The story of Preservation Hall and its ancient jazzmen.

John S. Wilson

Peter Bocage, a slight, white-haired man of seventy-six who has been playing trumpet and violin in New Orleans jazz groups for almost sixty years, smiled as he listened to the music of the marching band that came swinging out of the phonograph.

"It has a real New Orleans sound," he said. "It's like the Imperial Band." (The Imperial Band was one of the great New Orleans brass bands at the turn of the century.) "It has that same beat," Bocage went on. He leaned back and nodded approvingly. "The boys upcountry ought to like that."

By "the boys upcountry" he meant Nesuhi Ertegun and his colleagues from the New York office of Atlantic Records, who had come to New Orleans in the summer of 1962 to make the recordings by the Eureka Brass Band to which Bocage was at the moment listening and who at the same time had recorded bands led by Paul Barbarin, George Lewis, Punch Miller, Billie and Dede Pierce, and Jim Robinson, bands made up of veteran musicians who are the products—and quite likely the last products—of the musical milieu that nurtured such giants of the formative stages of jazz as Louis Armstrong, King Oliver, Sidney Bechet, and Johnny and Baby Dodds.

"The boys upcountry" had every reason to like the results of their recording safari for they had produced discs that are unique in the strange, straggling annals of New Orleans recording.

Despite its position as a prime source of jazz, New Orleans was until recent years the site of very little jazz recording. With the exception of Baby Dodds (heard on a few discs in the postwar revival period) none of the major figures of the city's seminal period—Armstrong, Oliver, Freddie Keppard, Jelly Roll Morton, Johnny Dodds, Kid Ory—was recorded in his native musical surroundings. On the contrary, most of the early representations of New Orleans jazz—both the basic Negro style and the offshoot played by white bands that is now identified as Dixieland—were recorded in Chicago or New York, often by groups including Northern musicians as well as New Orleans men. (In as famous a band as the New Orleans Rhythm Kings, for example, only three of its six members were
from New Orleans.) Moreover, Northern record companies frequently imposed their own ideas of how and what the New Orleans men should play.

The widespread impression that jazz died up in New Orleans with the closing down in 1917 of Storyville (the famous red-light district) and the subsequent exodus of jazz musicians to Chicago and other Northern cities has been fostered to a great extent by the lack of recorded evidence of New Orleans jazz in the Twenties. During that decade only six Negro bands were recorded in New Orleans, and four of them—led by Fate Marable, A. J. Piron, Papa Celestin, and Louis Dumaine—customarily played for white dancers and were, accordingly, relatively circumspect in their playing. Celestin’s band managed to generate a little heat on some of its discs, but the only satisfying recordings of basic New Orleans jazz emanating from the city in those years were by Sam Morgan’s Jazz Band (1927) and by the rugged band led by trumpeter Lee Collins and saxophonist Davey Jones at the Astoria Ballroom on South Rampart Street (1929). New Orleans’ white musicians did not fare much better—during this period only nine white bands were recorded. And after the Depression, New Orleans almost disappeared from the recording scene: not a single session by a Negro band was held in the Thirties; two sides, recorded in 1936 by white trumpeter Sharkey Bonano, represented the entire output of the city for the decade.

Yet traditional jazz continued to be played in New Orleans all through the Twenties and Thirties. Its practitioners rarely came to the attention of representatives of Northern record companies, however; so they were overlooked in the Twenties and, in the wake of the Depression, music jobs became so scarce that many of them gave up playing altogether.

This was the situation in 1940 when Heywood Hale Broun—son of the columnist and then editor of the Hot Record Society’s magazine, *HRS Rag*—went to New Orleans determined to record some classic New Orleans jazz before all its exponents died out. With the help of Sidney Bechet’s brother, Dr. Leonard Bechet, Broun got together a seven-piece group headed by trumpeter Kid Rena and including two legendary names from New Orleans’ musical past, clarinetists Alphonse Picou and Big Eye Louis Nelson De Lisle.

Broun’s recordings, made at radio station WWL, were startling at the time. George Hoefer, a columnist for *Down Beat* magazine, remembers hearing them at the HRS Record Shop in New York the day test pressings arrived from New Orleans. “All of us were enthralled,” Hoefer says. “We had never before in all our jazz listening heard anything quite like this. It sounded rustic, a little off-pitch, and at moments barbaric. But it had the true ring of the early days.”

It took some imagination and a lot of desire to hear anything more than an echo of the early days in these discs. The recording was thin and inadequately balanced and the musicians were out of practice and not accustomed to playing with each other. Still, the discs had undeniable historic value as the first attempt to capture the basic New Orleans jazz style on records. And they proved to be the opening wedge in an extended series of recordings of New Orleans music stretching over the next two decades.

The most dedicated of those who sought out and recorded New Orleans musicians was William Russell, a classically trained violinist, percussionist, and composer. While he was gathering material in 1938 for *Jazzmen*, the first American attempt to tell the story of the development of jazz, Russell discovered the long forgotten New Orleans trumpeter Bunk Johnson on a farm in New Iberia, Louisiana. He helped get Johnson a new set of teeth and a new trumpet and—along with Eugene Williams, editor of *Jazz Information* magazine, and Dave Stuart, of the *Jazz Man* Record Shop in Los Angeles—made the first recordings by Johnson, in 1942. The discs were cut on Stuart’s portable recorder and, sonically, they were inferior to Broun’s efforts. The recording was so crude that an engineer, thinking they were a joke, was about to throw the masters out until Stuart stopped him. But there was excitement in Johnson’s playing that emerged even through the technical inadequacy of the recording and, like Broun’s, the *Jazz Man* releases stirred further interest in New Orleans jazz and particularly in Johnson himself, who went on to become the focal point of the revivalist fad of the mid-Forties.

During the next ten years Russell diligently recorded for his American Music label many of the veteran New Orleans musicians—Kid “Shots” Madison, Wooden Joe Nicholas, Herb Morand, Big Eye Louis, Emile Barnes, Kid Thomas, Albert Burbank, Louis Nelson, and Dede and Billie Pierce—as well as Johnson and two men who became known internationally as members of Johnson’s band, George Lewis and Jim Robinson. These records were a vast improvement over the two initial efforts but they still left something to be desired. In most cases, the recording was done in improvised surroundings—often in San Jacinto Hall, an old auditorium, and on at least one occasion in the home of George Lewis—while the groups were usually brought together specifically for the recording session and frequently represented the only playing the musicians had done for months on end.

One or both of these factors—improvised recording situations or improvised, out-of-practice recording groups—have been common to almost all of the New Orleans recordings since Broun’s pioneering venture. They have included some excellent moments, but until Atlantic’s venture into the South last summer traditional New Orleans jazz had not been recorded in a fully equipped, modern recording studio and played by musicians who had been playing regularly and playing together regularly. This is no reflection on the earlier record makers.
In the photo at top right Allan and Sandra Jaffe, entrepreneurs of Preservation Hall, stand under the sign (a trombone case and a clarinet case) that identifies the building on New Orleans' St. Peter Street where a drab room and a force-fed kitty now provide opportunity for the city's old-time jazz musicians to play together regularly. A few of the performers are pictured at left, including George Lewis and blind cornetist Dede Pierce, with audience; Joe Watkins, Lewis again, Sweet Emma Barrett (she of the red beanie and bell-decorated garters); Pierce and his pianist-singer wife Billie, posed under their own portrait. The photo above shows an Atlantic recording session.
Players from Preservation Hall, in Studio-Made Recordings

The immediate and striking thing about these recordings by musicians who play regularly at Preservation Hall in New Orleans is the vitality and vigor of their performances. It has become a cliché to make the point that these men are, on the average, in their sixties and several are in their seventies ("Papa John" Joseph, a bassist heard in this set with both Punch Miller and Dede Pierce, is eighty-seven) and my, don't they play well for such elderly gentlemen! There can be no such condescending pats on the head for their work on these discs. Elderly or no, these gentlemen blow up the kind of joyous, swinging storm that musicians many decades their junior should envy and, each in his own way, might strive to emulate.

This is not to say that the discs are consistently brilliant. It would be more apt to call them representative. One can spend several evenings in Preservation Hall hearing a different band each evening and absorb a considerable quantity of routine jazz. But sooner or later some spark is usually kindled, either within the band or through a responsive audience, and for the rest of that set, or possibly the rest of the evening, the music may hit an awesome level.

The present discs, made in a well-equipped sound studio, catch the lusty, exuberant sound of these bands cleanly and completely (a very important factor in conveying the excitement that they can generate in person and one that has been missed in most recordings of these New Orleans veterans). Despite the impersonal studio surroundings, the bands have managed to rouse themselves to an impressive average of really good performances. In many cases one can almost hear this rousing process going on in the course of individual selections as, after a thin or uncertain start, the musicians gradually coalesce until, by the final ensemble, everybody is swinging with uninhibited confidence.

The Eureka Brass Band is a tremendously stirring group. The glorious brassiness of its trumpets and the rugged swagger of the trombones and tubas come through brilliantly in this recording. Once the band gets moving, its ensembles have an incomparable drive and excitement. And you are not likely to hear two trumpeters in any other group who can lead, solo, or challenge with the glittering authority of the Eureka band's leader, Percy Humphrey, and his colleague, Kid Shiekh.

The stomping, two-handed piano attack of Billie Pierce comes rollickingly alive in the set played by the band she leads with her husband, trumpeter Dede Pierce, on one side of Atlantic 1409. Dede's playing is sharp and pungent and their deliberately punched out treatment of Love Song of the Nile is a classic of its kind. With notable assists from Frog Joseph, trombone, and Lester Santiago, whose piano playing has some of the same qualities as Billie Pierce's, Paul Barbarin's group is generally rewarding on one side of 1410, but Chinee Foster's heavy-handed drumming buries much of the good efforts of George Lewis, Louis Nelson, and Punch Miller on the other side.

The George Lewis disc involves a sextet with Kid Howard and Jim Robinson, two quartets in one of which the veteran band leader Snookum Russell is the pianist, and a trio. Lewis plays effectively, but he is constantly overshadowed by the superb trombone work of Robinson.

JOHN S. WILSON

"JAZZ AT PRESERVATION HALL"

The Eureka Brass Band, Atlantic 1408, $4.98 (LP); SD 1408, $5.98 (SD). Jim Robinson and Dede Pierce, Atlantic 1409, $4.98 (LP); SD 1409, $5.98 (SD). Paul Barbarin and Punch Miller, Atlantic 1410, $4.98 (LP); SD 1410, $5.98 (SD). George Lewis, Atlantic 1411, $4.98 (LP); SD 1411, $5.98 (SD).
Atlantic was able to record working units of New Orleans musicians for the first time because of the founding two and a half years ago of a unique establishment now called Preservation Hall. In its beginning, Preservation Hall owed much to William Russell and his dogged interest in traditional New Orleans jazz. Despite his rediscovery of Bunk Johnson back in 1938 and the subsequent international flurry of interest in New Orleans jazz, the city itself took scarcely any interest. Then in 1948 a group of white fans and pro tem musicians founded the New Orleans Jazz Club to stimulate and channel what local enthusiasm there was for jazz. Two years ago the club gained one of its basic objectives when the New Orleans Jazz Museum was opened. Instruments played by Louis Armstrong, Sidney Bechet, and others were put on display there. Programs of old recordings could be heard and a variety of New Orleans jazz memorabilia were exhibited.

But although the Jazz Club and the Museum focused attention on New Orleans jazz, their activities did little to increase working opportunities for local jazz musicians. The few additional jobs that opened up went, for the most part, to white Dixieland groups. For the old-line Negro jazzman there was still little more than an occasional funeral parade, an even more occasional record session, or possibly a rare and spirit-crushing job on Bourbon Street playing to the tourist trade.

Early in 1961 E. Lorenz Borenstein, an art dealer whose gallery was in a calm backwater just off Bourbon Street and directly across St. Peter Street from a record shop run by William Russell, began to hold occasional jam sessions in his gallery. He used many of the veteran musicians who had been recorded by Russell and paid them by passing a hat. At the same time Grayson Mills, a Californian who had succeeded Russell as the most active recorder of New Orleans musicians, was looking for a place where the musicians he recorded could rehearse. Borenstein offered him the gallery free. The rehearsals became public performances with a kitty for contributions. A young couple who had just moved to New Orleans from Philadelphia, Allan and Sandra Jaffe, offered to help Mills. Russell and others contributed their assistance. By May the "rehearsals" were being held four nights a week, and Borenstein had moved his gallery next door.

At first the quondam art gallery was called Slow Drag's Hangout (in honor of Alcide "Slow Drag" Pavageau, a seventy-five-year-old bassist who plays there regularly). Then it became Authenticity Hall. But when the Hall's principal supporters formed the New Orleans Society for the Preservation of Traditional Jazz, they hit on a permanent name—Preservation Hall. Its official opening took place on June 10, 1961, a date made significant by the fact that this was when the Society started paying the musicians union-scale.

Admission was still theoretically free, but anyone who came to listen was expected to contribute to the kitty. When the kitty failed to produce enough to pay off the musicians, Mills made up the difference. But friction soon developed within the NOSP'TJ. It was dissolved, Mills left town, and Preservation Hall was left hanging in the balance. At this moment of crisis, the Jaffes stepped into the breach and, in August 1961, took over the operation of the Hall as well as the task of digging into their own pockets to make up whatever the kitty lacked. For a year and a half, digging was a nightly ritual. Last winter they had the novel experience of breaking even for four months, but they returned to the familiar deficit when warm weather cut down the number of tourists who trek through the French Quarter.

Preservation Hall today has scarcely changed since its opening two years ago. It is still a plain, rather dingy room (actually two rooms with a wall knocked down) with wooden benches and chairs that seat thirty-five or forty, and space for an additional hundred standees. The bands—a different one each night (the Hall is now open seven nights a week)—are set up at one end of the room. The musicians dress very casually—in shirtsleeves and usually without ties. The only one who pays any attention to formalities of dress is Sweet Emma Barrett, a pianist, who wears red garters decorated with bells that jingle when she stomps out a beat, a red beanie with the legend "Sweet Emma Barrett, the Bell Gal" stitched in yellow, and a red dress.

On a wall behind the band a sign advises listeners that "traditional requests" will be played for a dollar, "others" for two dollars, and The Saints (that is, When the Saints Come Marching In, a tune so frequently requested that most traditional and Dixieland bands are heartily sick of it) for five dollars.

The Jaffes continue to depend on a force-fed kitty instead of a set admission fee because they feel that they are offering a rare opportunity to hear jazz the way the bands want to play it and without distractions. "This music is worth more to some than it is to others," is Allan Jaffe's explanation. "It should be available to everyone, no matter how little money he has. If a college kid wants to come every night and some nights he hasn't any money, that's okay with us."

Preservation Hall has inspired another similar place, Dixieland Hall, around the corner on Bourbon Street, which opened in March 1962. Dixieland Hall's setup is almost the same as that of Preservation Hall—it uses most of the same bands and asks for contributions to a kitty—but it also makes a play for the tourists by having the bands march around and by adding a dance trio who sing and clown. Allan Jaffe disapproves of such activities.

"We try to present the music with as much dignity as the musician is willing to give it," he says, and maintains that this is one reason why these bands of veteran Continued on page 133
ASIDE FROM its other uses, your high fidelity equipment is a clue to character. In fact, recent research has shown that most persons can be classified by the type of music system they own.

Bear in mind that there are two basic types of music systems. Ignoring for the moment the hybrids and composites, these are “package systems” and “component systems.” A component system comprises a lot of separate pieces which must somehow be connected together. It comes with instructions, specifications, diagrams, templates, and it has knobs—lots of knobs. On the other hand, a package system looks like a big piece of furniture, such as an imitation Louis Quinze armoire. Inside, all the electronic gear is scrambled together out of sight. All you have to do with a package system is plug it in, push a button, and music comes out. The button disappears from sight when not in use.

It has now been established that these two types of systems appeal to completely different types of personalities. Here are brief profiles of the extremes these types take.

The Component Personality: Considers himself erudite, knowledgeable, discriminating—a trend setter, a taste maker. He reads such publications as the New Yorker, the Reporter, the Film Art, HIGH FIDELITY, and the Allied Radio catalogue. He likes paperback books with rough covers. He makes a point of mentioning that he doesn’t own a television set (sometimes he does, but he keeps it in a closet and claims he never watches it). Before TV, he used to insist that he never went to the movies; now he’s an avid patron of foreign films and revivals of American pictures made before 1941. In automobiles, his taste also runs to foreign products and American antiques—and they must have stick shifts and hand chokes. As a matter of fact, he will pay up to $100 extra for a manual transmission, and he even looks with suspicion on the self-starter.

The Package Personality: Pictures himself as keeping up with the times, getting along with everybody, and always able to have a good time. He’s a product of the machine age, and likes to enjoy all of its benefits, electric toothbrushes included. He reads Life, Time, and the Saturday Evening Post. He stopped reading Film Fun about twenty years before the Component Personality starting reading Film Art. He prefers paperbacks with shiny covers. He enjoys TV, and while he sometimes stays up after midnight watching the pre-1941 movies the Component Personality drives twenty miles to see, he wouldn’t bother to cross the street for Federico Fellini. He has a com-
fortable American car with automatic transmission, automatic choke, power brakes, power steering, and power-operated windows.

These are the basic types. Now let's go with them as they shop for their music systems. The Package Personality is looking for an instrument made by a company with a simple, easy-to-remember name—like Admiral, Zenith, RCA, Motorola, Magnavox (it's alleged that Stromberg-Carlson had to leave the package business because of that hyphen). The Component Personality will have none of this. He wants things that go under such appellations as Marantz, Pickering, Acoustech, David Bogen, H. H. Scott, The Fisher (note the article), and Harman-Kardon. (The latter is an ideal name for component equipment; incidentally; not only does it have the exotic hyphen, but an odd spelling; if it were “Harmon Kardan,” it would be no fun.) He also relishes such fine distinctions as James B. Lansing and Altec-Lansing, or, again, Jensen and JansZen. He loves the confusion others have over KLH and KLM, and lives for the moment when someone pronounces Garrard like “Gerard.” He prefers his equipment to carry descriptive cognomens such as “Fluxvalve” and “Motional Feedback.” And he enjoys mixing his components up, so that he has a rich profusion of names in one music system (“I've got a The Fisher tuner, AR speakers, a McIntosh amplifier, a Thorens turntable with high-compliance Fairchild pickup in an Empire Dyna-Lift arm,” etc.).

The Package Personality will go into a store—perhaps even an appliance store—and ask to see “a stereo” or “a hi fi,” terms the Component Personality will abjure. When shown an instrument, he'll ask how to operate it. His wife will be along to size up the cabinet. What they'll have in mind is something self-contained, its inner workings invisible, which will fit nicely in the space between the French Provincial breakfront and the Castro Convertible. The Package Personality may or may not listen to the music.

The Component Personality usually will patronize an “audio center” or a wholesaler who sells only retail customers. He'll ask for specific components by brand name, and conduct a highly technical conversation with the salesman. He'll gravitate to the equipment with the most knobs—and, of course, he'll never ask what any of them are for. The true Component Personality will never admit to inadequacy in any area of audio technology. He won't bring his wife with him, but he'll have to face her when he gets home. The Component Personality may or may not listen to the music.

When he's shopping for equipment the Component Personality wants to have the specs laid before him, even though he can't understand them. The Package Personality doesn't want to be confused by talk of decibels, watts, and centimeters-per-dyne, and he knows he can't understand them. After he has selected his console, the Package Personality will pay what is known in the trade as “the price.” The Component Personality, on the other hand, will insist on paying the “audiophile net,” which is the same thing.

What do these personalities expect from their musical equipment?

The Component Personality wants to be creative about his music. He craves enough knobs and switches so that he can feel as tired as a Leonard Bernstein when the last notes of the coda die down. He wants an amplifier equipped with such indispensible as function control, rumble and scratch filters, contour control, equalization switches, mode selector, phase reversal, channel reverse, tape monitor, and so forth—and it must be studded with so many inputs and outputs that from the rear it looks like a Swiss cheese. His tuner should have interstation noise suppression, D'Arsonval-type signal-strength meter, two stereo pilot lights—and the rest of the works. And he's adamant about having a phonograph (oops, sorry—turntable) that will take only one record at a time. The high fidelity component industry, of course, is strenuously trying to meet his needs. Not too long ago, for instance, the Component Personality was offered an amplifier with built-in cathode ray oscilloscope, so that he could watch the music on a three-inch screen—but he rejected this idea when someone suggested its kinship to watching TV.

The Package Personality, on the other hand, has considerable admiration for machinery (vide the electric toothbrush), but he doesn't think it belongs in the living room. Furthermore, you aren't supposed to have to do anything to it, except push a button. You're supposed to be able to relax. He'd like a record changer that would remove the discs from their jackets, play both sides of all sizes and speeds without adjustment, put them back in their jackets, turn itself off and close its own lid—all without intervention by human hands. And in the interests of efficiency, he likes things compact: e.g., stereo speakers as close together as possible, preferably in one box with everything else.

Although in describing the two basic personality types, we have used the generic “he,” we do not mean to disregard female readers. Unfortunately, little research has been conducted on the female music-system enthusiast—particularly the unmarried variety. Of the married type, it is estimated that at least ninety per cent of the wives of Component Personalities are themselves Packages Personalities, and that at least ninety per cent of the wives of Package Personalities are also Package Personalities. These figures may be suspect, however, having something to do with the Great American Myth that feminine hands are incapable of touching machinery (except typewriters, vacuum cleaners, washing machines, dishwashers, hair driers, adding machines, copying machines, and factory production equipment such as soldering irons and ohmmeters).

Component makers sometimes go so far as to advertise in Look or Continued on page 131
ALTHOUGH he once cared little about hearing music played outside the concert hall, Thomas Schippers now is—as he puts it—"well on the way to having a phonograph in every room" of his New York apartment. In addition to a Columbia portable in the bedroom and a KLH-11 in his study, the young American conductor has recently installed an elaborate stereo component system for the living and dining rooms.

"I selected components," he says, "because I found that they provided better sound than any console I'd heard. Besides, I have decided tastes in décor, and no console I saw appealed to me as a piece of furniture." To demonstrate the strength of his conversion, Schippers played for us—with evident pride—some tapes he had made from FM broadcasts; he then went on to explain how his wide-range system enabled him to detect differences not only among orchestras and singers, but also among cartridges and the acoustical qualities of various records. "The whole thing is fascinating, and the stereo system has become not only a valuable professional tool, but a great source of enjoyment and relaxation."

The Schippers installation, done by Thalia Audio in New York City, comprises a Thorens TD-124 turntable fitted with an Ortofon RMG-212 arm and pickup; a Miracord Studio player with the Shure M3D pickup; an Ampex 1260 tape recorder; a McIntosh MR-65B FM stereo tuner; a McIntosh C-11 preamplifier and Model 240 power amplifier; and a pair of James B. Lansing woofers crossed over to compression horn-loaded tweeters of Thalia's own design. Each speaker system is housed in a bass reflex enclosure built into the walls on either side of an archway between dining and living rooms. The other equipment is installed, together with records and tapes, on shelves above one of the speaker compartments and facing into the dining room. Although the sound is radiated primarily into the living room, it can also be heard—somewhat diffused—in the dining room.
Attention music lovers and phonophiles: interesting to note that both cat and cartridge have retractile styli for gentleness and protection from scratching.

GREATER RECORD AND NEEDLE PROTECTION...
FINER RECORD REPRODUCTION

Now, owners of Garrard Laboratory® Type "A" and AT-6 and Miracord Model 10 and Model 10H Automatic Turntables can assure themselves unprecedented and unparalleled record and needle protection, and highest sound quality simply by plugging in the Shure Stereo Dynetic GARD-A-MATIC "floating" cartridge assembly. Nothing else to buy...no wiring, no soldering, just plug in.

Ingenious GARD-A-MATIC cartridge inside a special tone-arm shell ends scratching due to dropping the tone arm or accidentally dragging it across the grooves...records stay new, sound new. Needles last longer—can't be damaged by pressing arm on record. Does away with tone arm "bounce" from floor vibrations, etc. Even plays warped records. And, the performance characteristics are those of the famed Shure Stereo Dynetic cartridges.

SPECIFICATIONS

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<tr>
<th>Frequency Responses:</th>
<th>From 20 to 20,000 cps</th>
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<tr>
<td>Output Voltage:</td>
<td>6 millivolts per channel</td>
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<td>Channel Separation:</td>
<td>more than 22.5 db at 1000 cps</td>
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<td>Recommended Load Impedance:</td>
<td>47,000 ohms</td>
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<tr>
<td>Compliance:</td>
<td>20.0 x 10^-6 cm per dyne</td>
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<td>Tracking:</td>
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EQUIPMENT REPORTS

Altec Lansing "Astro" 708A
Stereo Tuner/Amplifier

AT A GLANCE: The Altec 708A is an FM-stereo, FM-monophonic, AM tuner and twin-channel combination amplifier, offering on one chassis facilities for receiving stereo and mono broadcasts, as well as equalization, controls, and power amplification for other program sources such as tapes and discs. Tests, conducted at United States Testing Company, Inc., indicate that the 708A is a sensitive tuner and a clean-sounding medium-powered amplifier. The circuitry is partly transistorized, and the chassis is well engineered and neatly styled. Dimensions are 15 inches wide, 5½ inches high, and 14¾ inches deep. Weight is twenty-six pounds. Price, including metal cover, is $597. Manufacturer: Altec Lansing Corp., 1515 S. Manchester Ave., Anaheim, Calif.

IN DETAIL: The front panel of the 708A is conveniently laid out and contains a five-position function selector switch (tape head, phono, tape, FM, and AM); a two-position mode selector switch (stereo or mono) concentric with an output selector switch (headphones or speakers); concentric volume and channel balance controls; concentric bass controls for the two channels; concentric treble controls for the two channels; and a large tuning knob. There also are seven slide switches located under the tuning dial which control loudness contour, tape monitor, channel reversal, phase reversal, rumble filter, FM AFC circuit, and AM bandwidth. The tone controls are friction-coupled so that they will normally rotate together. The tuning dial is a large, log-scale type and has three indicators—a station strength indicator (of the electronic-beam type); a neon lamp at the left end of the tuning dial that glows when the amplifier is in stereo operation; and another lamp at the right end which comes on when the set is tuned to an FM-stereo signal.

The rear panel of the set contains input jacks for other program sources, and a switch with positions for selecting either a magnetic or ceramic phono cartridge. The transistor output stages are protected by fuses, and the fuse holders for each channel also are on the rear panel. Two sets of speaker taps are provided for each channel. One set is marked "4"; the other, "8/16." There also are 8/16-ohm taps for a center channel speaker. An added feature is a jack for accommodating low-impedance stereo headphones. The set

REPORT POLICY

Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers, is obtained by the United States Testing Company, Inc., of Hoboken, New Jersey, a completely independent organization not affiliated with the United States Government which, since 1880, has been a leader in product evaluation. Speaker reports are based on controlled listening tests. Occasionally, a supplementary agency may be invited to contribute to the testing program. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. No report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. No reference to the United States Testing Company, Inc., to its seals or insignia, or to the results of its tests, including material published in HIGH FIDELITY based on such tests, may be made without written permission of United States Testing Company, Inc.
The AM section of the Altec 708A utilizes a 6BA6 tuned RF pentode amplifier followed by a 6BE6 pentagrid converter and one 6BA6 IF amplifier section. The amplifier section of the "Astro" contains a two-stage transistor preamplifier for the phono and tape head input circuits. The inputs are shunted by 47,000 ohms, and the equalization for either RIAA phono or NAB tape is incorporated within the preamplifier circuitry. The first vacuum tube stage—a 12AY7—contains a variable feedback loop, the amount of feedback being selected by a switch slide on the amplifier chassis. The switch has two positions, "normal" and "high" gain. In the normal gain position the switch shorts out a portion of the feedback loop around the 12AY7 stage, thereby decreasing the gain by 7.7 db. In the high gain position, frequency response is somewhat poorer, and distortion higher. USTC's tests were performed with normal gain. This stage is followed by the tone control circuits, a 12AU7 amplifier stage, a 12AU7 phase inverter stage, and a push-pull 6GM8 voltage amplifier stage. The output power transistors (RCA 34325) are operated in push-pull and are driven by two 2N381 transistors. The transistors feed a multi-tapped auto-transformer and also feed back a portion of the output signal to the cathodes of the 6GM8 push-pull stages. The speakers are fed from the appropriate taps on the auto-transformer.

Most of USTC's tests of the Altec 708A were performed with a load impedance of 8 ohms, into which the left channel of the amplifier delivered 18 watts at its 1,000-cps clipping point with 0.82% distortion. With both channels operating together, the left channel clipped at 14 watts with 0.65% THD, while the right channel operating alone would deliver 18 watts at 1.2% distortion. With a 4-ohm load, the 1-kc clipping point dropped from 18 watts to 16.4 watts, while with a 16-ohm load the amplifier clipped at 15 watts output at 1,000 cps. The distortion at clipping was slightly higher with 4- or 16-ohm loads than it was with an 8-ohm load, although the increase in distortion would probably not be noticeable in listening to the amplifier. The amplifier's power bandwidth extended from 14 cps to 10 kc, and the amplifier's harmonic distortion at full power output remained under 1% from below 20 cps to 5 kc. Above 5 kc, the distortion rose steadily to 2.85% at 20 kc. At half power, the 20-kc distortion dropped to 1.5%, and remained below 1% from 20 cps to 10 kc.

The amplifier's frequency response at the 1-watt level was flat within ±0.5 db from 60 cps to 32 kc, falling off to −1 db at 30 cps and 37 kc, and to −3 db at 7 cps and 51 kc. The tilt in the low frequency (50 cps) square-wave response showed the effects of a low frequency rolloff and a resultant phase distortion. The set's 10-kc square-wave response looked good, and showed a reasonably fast rise time and only a small amount of overshoot. These measurements were made into an 8-ohm load. With a 4-ohm load, the amount of overshoot increased to about double that shown in the photograph. The response characteristic in general is fairly representative of the combination chassis class of equipment.

USTC also measured intermodulation (IM) distortion of the amplifier, using 60- and 7,000-cps tones mixed in a 4-to-1 ratio. With an 8-ohm load, the distortion remained in the range of 1.8 to 2.4% from the 1-watt level up to 16 watts, rising to 2.8% at 18 watts. At 4 ohms, the IM was higher, holding just under 2.4% up to 10 watts and rising to 4.1% at 18 watts. With a 16-ohm load, the amplifier had lower IM distortion at low power levels, but the distortion rose to 2.55% at 15 watts and climbed very sharply above that level.

The response of the RIAA-equalized phono input was found to be flat within +1.5 db and −1 db from 20 cps to 20 kc. The NAB tape equalization (for signals direct from a tape head) was not as accurate at the very low

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**Diagram Description:**

The diagram shows the frequency response and distortion characteristics of the Altec 708A amplifier. The frequency response is shown for both RIAA and NAB equalization, with measurements taken at various power outputs. Distortion is also plotted against frequency and power output, with curves indicating the distortion behavior for different power levels. The graphs demonstrate the amplifier's performance across a wide range of frequencies and power conditions, highlighting its fidelity and distortion characteristics.

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**High Fidelity Magazine**

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frequencies, falling off to -5.2 db at 20 cps, but remaining flat within +0.3 and -1 db from 80 cps to 20 kc. The tone control and loudness characteristics, shown on the accompanying graph, were satisfactory from a musical standpoint. The rumble filter boosted the 20-ke response (relative to 1,000 cps) to +2 db, and cut the 100-cps response to -3.5 db, and the 30-cps response to -10 db. This action introduces into the over-all response a gradual slope that is unusual in an amplifier, but its net effect does reduce rumble.

Measured at the 8/16-ohm tap, the amplifier's damping factor was 4.4 at 1 kc and 100 cps, dropping to 3.8 at 10 kc. On the 4-ohm tap, the damping factor was 3.3 at 1 kc. The sensitivity of the amplifier for 18 watts output at 8 ohms, and with the gain switch in the "normal" position, was 1.27 volts at the tape input, 6.3 millivolts at the tape head input, 12.2 mv on magnetic phono, and 520 mv on ceramic phono. The amplifier's signal-to-noise ratio for 18 watts output was 87 db through the tape input and 58 db through the low level inputs—both satisfactory figures. The amplifier had good stability even with capacitive loading—although the amount of ringing did increase noticeably when a square wave was passed through the amplifier.

The FM tuner section—after alignment by USTC—had an IHF sensitivity of 2.2 microvolts at 98 megacycles, 2.75 microvolts at 90 mc, and 3.0 microvolts at 106 mc, indicating high sensitivity across the FM band. Harmonic distortion at 400 cps was 0.5%. The 1,000-cps distortion was 0.58%, while at 40 cps the tuner had 1.25% THD. The IHF 1M distortion was a very low 0.05%, the signal-to-noise ratio was 62 db, the capture ratio of the tuner was 4.5 db. The point of maximum closure of the tuning eye was not always the point of minimum distortion, and the user would be advised to tune by listening as well as by visual indication.

The monophonic frequency response of the tuner was flat within ±1 db from 75 cps to 24 kc, and rolled off to -3 db at 25 cps and at 28 kc. In stereo operation, the response on the left channel remained flat within ±2 db from 30 cps to 15 kc, and on the right channel within ±1.5 db from 20 cps to 15 kc. The channel separation to the left channel was 29 db at 1 kc and remained above 20 db from 50 cps to 9 kc, dropping to 18 db at 15 kc. The separation to the right channel was 18.5 db at 1 kc, but held above 15.8 db from 28 cps to 15 kc.

The harmonic distortion on FM-stereo was higher, as expected, than on mono FM. Measured amounts were 4.9% at 400 cps, 6% at 40 cps, and 1% at 1,000 cps on the left channel, and 1.8% at 400 cps, 4% at 40 cps, and 1.9% at 1,000 cps on the right channel. The 19-ke pilot signal and the 38-ke subcarrier signal were suppressed 37 db and 35 db respectively below the 400-cps output level, when measured at the tape output jack. This is low enough to prevent interference with the bias signal on tape recorders during off-the-air tape recording.

In listening and use tests, the "Astro" proved to be a convenient and generally clean-sounding instrument, with ample power to drive medium- to high-efficiency speakers to enormous volumes of sound in a fairly large room. Its FM receiving ability, in a difficult reception area, proved to be among the best, and FM-stereo signals from stations more than fifty miles distant were pulled in and held with no difficulty. The AM section, fed from an external long-wire antenna, received signals from distances greater than 125 miles, and with—for AM—remarkable fidelity.

Astro's square-wave response to 50 cps (above) and to 10-ke signals.
H. H. Scott Model LK-150

Stereo Basic Amplifier Kit

AT A GLANCE: The Model LK-150 is a high-powered stereo basic amplifier available in kit form. Tests of a kit-built version, conducted at United States Testing Company, Inc., indicate that the LK-150 is a reliable performer capable of delivering 60 clean watts per channel. Dimensions are 15⅞ inches wide, 11⅞ inches deep, and 7⅛ inches high. Weight is 52 pounds. Price is $169.95; an optional case costs $19.95. Manufacturer: H. H. Scott, Inc., 111 Powder Mill Rd., Maynard, Mass.

IN DETAIL: The LK-150 is a worthy entry in the class of high-powered basic amplifiers, as well as a smooth, trouble-free project for the do-it-yourselfer. Its power supply is built around a pair of 6550s in the push-pull output stage. Feedback is used from the secondary of the output transformer to the cathode of the pentode section of the 7199. A switch on the front panel is used to short out part of the feedback circuit, thereby increasing the feedback and lowering the amplifier's gain. This action has the effect, of course, of changing the amplifier's input sensitivity: with more feedback (less gain), the sensitivity is rated at 2.5 watts: with less feedback (more gain), at 1.5 volts. This feature is intended to permit the use of preamplifiers which themselves have different amounts of signal output. Also contained on the front panel is the on/off switch, a subsonic roll-off switch for each channel, and a bias adjustment meter with a press-to-read switch for each channel. Mounted on the rear of the chassis are two 117-volt AC outlets (unswitched), two input jacks, two terminal strips with taps for 4-, 8-, and 16-ohm speakers, and a power-line fuse holder.

With the subsonic roll-off switch in the NORM position, the signal is fed to the amplifier through a 0.047-microfarad capacitor which attenuates the frequency response of the amplifier below 20 cps. The capacitor is bypassed when the switch is in the LAB position, and then the signal is fed directly to the amplifier with no attenuation of the low frequency response. Potentiometers, mounted on top of the chassis, together with the front panel meter and its switches, enable the user to adjust the bias for each channel quite readily.

USTC's performance tests were run with the input level switch and subsonic roll-off switch set in various positions. With sensitivity set to 2.5 volts and rolloff in the LAB position, the amplifier provided 49 watts of audio output per channel at clipping with only 0.1% harmonic distortion in each channel. At the amplifier's rated distortion figure of 0.5% both channels delivered 60.5 watts of audio power. With both channels operating together the left channel put out 51 watts at 0.5% distortion. Switching the subsonic filter to the NORM position caused the left channel output to drop to 48 watts at 0.5% distortion. The left channel output measured 58.8 watts at 0.5% distortion with the sensitivity set to 1.5 volts and the subsonic rolloff to LAB and dropped still further to 42.7 watts with the subsonic rolloff switched to the NORM position. These fine figures were all measured with a 1-kc input signal.

The amplifier's power bandwidth was measured at 0.5% harmonic distortion, and extended from about 10 cps to 15 kc. The distortion at clipping (49 watts) remained under 0.3% from 20 cps to 3 kc, rising to 0.85% at 20 kc. At half power (24.5 watts), the harmonic distortion remained under 0.2% from 35 cps to 5 kc, rising to 0.28% at 20 cps and 0.55% at 20 kc. Intermodulation distortion was very low up to 40 watts, where it measured 0.5%. Under 15 watts, the IM distortion measured below 0.3%. Above 40 watts, the IM distortion rose rapidly to 1.5% at 60 watts.

The frequency response of the LK-150—with the subsonic roll-off switch in the LAB position—was flat within ±0.3 db from 5 cps to 15 kc and rolled off to −1 db at 32 kc and −3 db at 66 kc. In the NORM position, the low frequency response of the amplifier fell off, as expected, to −1 db at 38 cps and to more than −6 db at 15 cps.

The low frequency square-wave response of the Scott LK-150 was very good when the subsonic roll-off switch was in the LAB position. However, as expected, a higher amount of phase distortion and 50-cycle attenuation was present when the subsonic roll-off switch was in the NORM position. The 10-kc square-wave response was good in either position (the high frequency response is not affected by the subsonic rolloff) with only slight evidence of ringing.

The damping factor, with the input level switched to 1.5 volts, was 6.6 at 1,000 cps and 100 cps. and 5.7 at

Square-wave response to 50 cps without rolloff (left), with rolloff, and to 10 kc.
10 kc. The damping factor improved when the input level was switched to 2.5 volts, being measured as 10 at 1,000 cps and at 100 cps, and 8 at 10 kc. With the input level switch in the 2.5-volt position, the amplifier clipped at 49 watts with an input of 2.6 volts, and in the 1.5-volt position the amplifier clipped at 48 watts with an input of 1.7 volts. The amplifier’s signal-to-noise ratio was excellent at 94 db. In listening tests, the LK-150 “sounded” as fine as it measured. Its low distortion, ample power reserves, and freedom from noise seem well suited for the finest music-reproducing systems.

How It Went Together

The LK-150 is another carefully prepared audio kit from H. H. Scott with “suitcase” packaging and foolproof instructions. It is supplied with most of the mechanical parts already mounted. The kit builder adds such components as the bias meter and its switches, the input level switch, and the filter capacitors. The wiring comes next. The last parts to be mounted are the power and output transformers. Assembly is aided by a carefully planned sequence of instructions as well as by the clearly drawn and colored pictorials. When finished, the amplifier is adjusted by the kit builder for correct bias on the output tubes—a simple chore that is done in jig time with the aid of the built-in meter. Total construction time was nine hours.

Worden "Articulated"

Tone Arm

AT A GLANCE: The Worden "Articulated" Tone Arm is a high quality arm of unusual design, produced in England and recently introduced in the U.S.A. Its most prominent feature is the hinged, or pivoted, head from which it derives its name, and which is free to change its offset-angle relationship to the body of the arm during the playing of a record—a feature that was found, in tests conducted at United States Testing Company, Inc., to achieve minimum tracking-angle error. The arm is designed by James Worden, manufactured by Instrumentic Ltd., Grove Works, Elmgrove Road, Weybridge, Surrey, England, and distributed in the U.S.A. by A. H. D. Importing and Distributing, Box 216, Malibu, Calif. Price is $89.95.

IN DETAIL: The Worden arm represents a novel approach to the problems of tracking error (the difference in angular degrees between the radius made by a record cutter and the slight arc described by an arm that must swing from one end), and of inward lateral thrust (the pressure of a stylus against the wall of the record groove as it spirals toward the center). It is reminiscent, in general concept, of designs that were attempted or suggested in prestereo days but is the first model, to our knowledge, offered as a commercial product for stereo records.

To permit the stylus to maintain accurate alignment with the record groove, the arm employs the (patented) principle of having its head connected to its body by means of a pivotal or "articulated" joint. Thus, when tracking a record, the head constantly changes its angular attitude to the body of the arm, slowly straightening out until it reaches a completely straight position at the inner portion of the record. This action does produce an extremely small tracking error, which—combined with other desirable features—makes the Worden an interesting arm for the serious discophile.

The arm is made of wood, is relatively light in weight, and is shaped longitudinally like an inverted "U" with an open channel running along its underside. The shell or head fits into the hinged member (of which the finger grip is part) making firm physical and positive
electrical contact. A linkage mechanism runs down the center of the channel and connects the pivoted head with the main pivot assembly in such a way that the cartridge head always points in the same direction regardless of the position of the arm over the record, its action being similar to that of a pantograph. The arm's vertical pivots are miniature ball races while the horizontal pivots are of hardened beryllium copper. USTC found all the pivots to be exceptionally free-moving and essentially friction-free. A movable counterbalance weight at the rear of the arm is adjusted to give the cartridge the proper tracking force. Although a scale is located adjacent to the counterbalance weight, it contains arbitrary markings and is not calibrated in terms of grams of vertical tracking force. Therefore, the user will have either to estimate the tracking force or to use an auxiliary force gauge to set this force. Arm height is adjusted by placing one or more wooden packing plates (supplied with the arm) underneath the arm base plate until the arm is parallel to the record surface.

For mounting the arm, a template is provided to aid in properly locating the base plate on the mounting board. When correctly located and positioned, a line drawn through the center line of the cartridge and stylus will be tangent to the record groove at all positions of the tone arm, within very close tolerances. No provisions are made within the arm for lateral balancing, and turntable leveling—recommended in the instructions furnished for the arm—was indeed found to be important in realizing the full benefits of this arm. When the turntable was level, the arm did become laterally balanced and had no tendency to pull inwards or outwards on the record surface due to forces within the arm.

The arm employs a three-wire system in which—for stereo—both channels use a common ground connection.

The shell will accommodate any standard cartridge. The leads emerging from the arm (two fine wires with an outer shield) extend about three inches below the arm base and should be connected to a terminal board beneath the turntable mounting board. An additional twenty-inch length of heavier twin conductor shielded cable is supplied to wire the terminal board to the pre-amplifier. No plugs are provided with the arm for making the connection.

The tone arm was found to have no noticeable resonance frequencies above 10 cps. The arm's tracking force was found to vary somewhat according to the arm's lateral position, with approximately 0.6 gram greater force being applied at the innermost groove of a 12-inch record than was applied to the outermost groove. This variation in tracking force is caused by the extending of the cartridge head as the arm moves toward the center of the record, which is partially but not completely counterbalanced by the counterweight.

The arm is generally very well made, and it will allow a good quality pickup to track at less than one gram (measured at the outer edge of the record), and with minimal tracking error as well as minimal "inner groove-wall pressure" over the entire record surface. The Worden arm is without doubt one of the finest arms yet encountered, and certainly a model of ingenuity. Inasmuch as there is nothing else like it, it is difficult to assess its value in terms of its cost. Many audiophiles may feel that it merits its high price; others may feel, as some of us do, that an arm in its price class—or indeed any professional-type arm offered today—should include such "standardized" convenience features as an accurately calibrated gram scale and prewired signal cable harness to eliminate the bother of terminal strips and soldering one's own plugs.

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**Fisher Model MF-300 FM Stereo Tuner;**

**Model RK-10 Remote Control**

**AT A GLANCE:** Fisher's newest FM stereo tuner is the Model MF-300, which offers the performance of a high-sensitivity, low distortion instrument combined with a novel automatic tuning system and remote control that United States Testing Company, Inc., found to be both convenient and an aid to accurate tuning. Tuner chassis dimensions are 15 1/8 inches wide, 4 13/16 inches high, and 13 inches deep. The remote control unit—Model RK-10, supplied with the tuner—fits into the palm of a hand. Price (less optional cabinets) of the tuner with the RK-10 is $359.50. Manufacturer: Fisher Radio Corp., 21-21 44th Drive, Long Island City 1, N.Y.

**IN DETAIL:** The new MF-300 incorporates a novel tuning mechanism that may be activated directly from its front panel, or remotely by means of the RK-10 control box. Essentially it is an automatic motor-driven signal-seeking tuner that will hunt for, and lock in on, a station almost perfectly. Using a servo system and feedback control circuitry, the MF-300 is characterized by USTC as the easiest-to-use tuner yet encountered.

The front panel of the MF-300 contains a tuning knob for manual tuning, a stereo noise filter switch, a selector switch (mono, automatic, or stereo), a muting switch (off, normal, and maximum muting), an AFC switch (off, normal, and maximum), and a combination AC power and sensitivity switch. In addition, there are two push buttons located in the center of the panel which serve to initiate the signal-seeking action. The left button starts the tuning pointer moving toward the low end of the band, while the right button starts the pointer moving toward the high end of the band. The tuning dial itself is the familiar, generous-size Fisher logging-scale type, with a station indicator and a "stereo beacon" indicator. When the muting switch is on, there will be no sound from the tuner as the dial pointer moves across the band. When a station is reached, the pointer stops, the indicator lamp lights, and the sound comes on. Of course, if this is not the station wanted, the button may be pressed again, and the pointer will continue on its way. If the end of the dial is reached before a listenable station appears, the pointer will reverse and go back across the band until a station comes in. This same automatic "hunting" can be activated by using the RK-10 remote control unit, which contains a duplicate set of push buttons. The RK-10 is provided with a 10-foot cord that plugs into the rear of the tuner and permits tuning from any spot within reach of the cord.

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MF-300 has no tuning meter or eye, and so, for manual tuning, one must rely on one's ears. However, the automatic tuning system obviates the need for a tuning meter, and indeed, proved (on all but the very weakest of stations) to be more accurate than tuning by ear alone. The MF-300 tuner, fed from a 300-ohm-balanced antenna input, contains a 6DJ8 cascode RF amplifier with four tuned circuits, oscillator and mixer stages using 6CW4 Nuvistors, five 6AU6 IF amplification stages including three limiting stages, and a dual-diode dynamic limiter. The audio is developed from a dual-diode ratio detector and is fed into the usual Fisher multiplex adapter circuit and two-stage cathode follower output amplifiers for each channel. The multiplex adapter actuates an indicating light on the front panel of the tuner when operating in the stereo mode.

The front-end drive motor, after being activated by one of the push buttons, is stopped by a signal derived from a center-of-channel detector and motor stop circuit, which employs one 6EJ7 and one 6DJ8. The signal for the center-of-channel detector is taken from the plate of the third IF stage, and a sensitivity adjustment for the stop-circuit amplifier is provided. During the automatic tuning operation, the AFC is cut off, and is restored automatically when the station is reached. At the same time, the muting circuit is defeated.

USTC measured the MF-300 tuner's IHF sensitivity to be 2 microvolts at 98 megacycles, 1.8 microvolts at 50 mc, and 1.9 microvolts at 106 mc, all excellent figures. The tuner had very low harmonic distortion when accurately tuned to a station. The measured values were 0.09% at 400 cps, 0.10% at 1,000 cps, and 0.11% at 40 cps. The big question with this tuner was, however, how accurately it would tune in a station by itself, with all controls in their "normal" position. The results were surprisingly good, but some variation in distortion was noted depending on the direction from which the tuning dial indicator approached the station. In any case, the distortion was very low, and was always in the range of 0.2 to 0.5%.

With the AFC off, the distortion was even lower than with it on. This range of distortion is as good as or better than most tuners will produce when tuned by means of the usual kinds of factory-aligned tuning indicators.

The tuner's IM distortion was a negligible 0.05% and its capture ratio was 9 db. The monophonic frequency response of the MF-300 was flat within +0 and -2.5 db from 20 cps to 15 kc. In stereo, the tuner's response was flat within ±2 db from 30 cps to 15 kc. With the noise filter off, channel separation was better than 35 db at 1,000 cps, in excess of 20 db in the critical range from 60 cps to 9 kc, and never below 15 db at the ends of the audio range. When the noise filter was turned on, the separation—as expected—lessened, with the 1,000-cps figure dropping to 17 db and progressively decreasing at higher frequencies. The frequency response, however, was altered only slightly by the noise filter, and was flat within +0, -2.5 db from about 23 cps to just above 10 kc.

The harmonic distortion in stereo operation rose, as is usual, but not excessively. It was 0.86% at 400 cps, 0.5% at 1,000 cps, and 3.2% at 40 cps on the left channel; and 1.15% at 400 cps, and 1.1% at 40 and at 1,000 cps on the right channel.

The automatic tuning feature, combined with the remote control, proved to be a genuine aid in using the Fisher MF-300. Doubtless the appeal of the novel mechanism is strengthened by the fact that it is combined with a fine tuner that would be notable in its own right—automation or not.

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**REPORTS IN PROGRESS**

*Fairchild 412-1BK Turntable Kit*

*Benjamin-Elac 322 Cartridge*

*Lafayette KT-900WX Amplifier Kit*
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CIRCLE 13 ON READER-SERVICE CARD
One of the greatest musical crimes of our age has been the systematic exploitation of Beethoven's Nine Symphonies. It is not possible to "do in" any masterpiece entirely, but conductors and concert managers have done their best, to the extent that many listeners and many orchestral musicians have been exposed to the Eroica or the Fifth so often that they no longer experience any excitement in hearing or playing the music. Surely the Eroica was written as a "special" symphony. Ought it not, like Wagner's Parsifal, to be reserved for special, solemn occasions? By playing the Eroica at every available opportunity, we have hardened, or perhaps I should say deadened, our ears to its unique felicities. This is a sad wrong to have perpetrated on such a great work. It is even sadder in the case of the Fifth, and almost as bad with the Ninth.

The overplaying is also matched by overrecording. Many of the recordings of the Third, Fifth, Seventh, and Ninth listed in the current Schwann catalogue just are not worthy of the music. Some isolated single recordings stand out—for example, the extraordinarily fine Kleiber Fifth on London, recorded more than a decade ago—and we have four complete sets that are truly great—those of Toscanini, Furtwängler, Walter, and Klemperer. Now joining this limited company is a new integral set of the Nine from Herbert von Karajan.

Deutsche Grammophon launched the album, in Europe last winter, with a publicity campaign in the best Hollywood tradition. Commercially, it has had a tremendous success on the Continent; in Vienna, for instance. I found it impossible, about the first of the year, to buy a monophonic set (which I wanted to compare to the stereo). While some of us had awaited the release with a certain skepticism—the earlier Karajan Beethoven symphonies had been brilliant but not, on the whole, searching; one British critic summed them up, perhaps too maliciously, as containing all the bad features of late Toscanini and late Furtwängler—there is no doubt that our fears were misplaced. The set, in toto, is a great achievement.

There are many things contributing to this success. For one, Karajan gives us a generous share of the repeats, thus lending stature and dignity to the First Symphony, for example. For the most...
part, too, this conductor plays the Beethoven scores as they were written—a practice more remarkable than it may sound. Many listeners are unaware that most performances today incorporate retouchings by various hands (including Webern's). I wish that our conductors would leave the famous (among Beethoven scholars) bassoon entry in the first movement of the Fifth undoubled by the horns, and most of all I wish that the trumpet entry towards the close of the opening movement of the Eroica could be played as Beethoven wrote it (not even Bruno Walter, I notice in listening to his latest Columbia disc, was guiltless in this respect); but Karajan at least does not do those dreadful things. Without that opening movement, which I think is splendid, and which should be in almost every one of the major singers of our day.

Technically, DG has much to be proud of in these discs. The surfaces are among the quietest I have ever heard, and there is no inner-groove distortion due to the printing. Made in a Berlin church, the recording is very spacious, and the engineers have sensibly eschewed stereo tricks (there's no microphone stuck down the throats of the percussion section in the Ninth, for example). It is all well balanced, and above all musically balanced. Here, for example, where the score calls for it (as in the double bass solo in the Trio of the Fifth). The monophonic version is also very well done, and it does not sound (as, alas, many modern editions do these days) as if it were "boiled down" from the stereo. It even sounds, in part, as if an entirely different microphone setup had been used.

Space here precludes extended comparison with other "standard" complete readings, but a few brief comments must be made. Sonically, of course, the new Karajan set is much superior to the old Toscanini albums; in fact, only the Walter and Kleiber versions are on DG's technical level. I feel that Karajan does not always reach the solemn splendor of Klemperer—e.g., in the Finale of the Ninth—but on the other hand there is an urgency in the opening movement of the Karajan Ninth which is simply hair-raising. Also there is in time itself the limpid, selflessness evident in some of Walter's interpretations (the double dotting of the accompaniment in the second movement of Walter's Fourth is unbelievably sophis ticated), the Berlin Philharmonic is patently a more experienced institution. Walter's one almost feels the tradition in their playing, as one does in hearing Furt wangler's recorded performances. After listening to five or six distinguished readings of each of these symphonies, I have come to a perhaps foreseeable conclusion: no one interpretation is so great, so all-encompassing, that it spoils us for all others. Karajan's Nine is a set that will certainly go down in history as one of the best of the mid-twentieth century ever had to offer.

BACH: Ein musikalisch Opfer, S. 1079: Trio Sonata; Canon perpetuus ("Mirror Canon")
• Couperin: L'Apotéose de Lulli

Ensemble Alarius de Bruxelles.
• BAROQUE BC 1814. L.P. $4.98.

The Ensemble Alarius, founded five years ago, is a quartet of young artists who play the flute, violin, bass viol, and harpsichord. Their approach to the music is serious, as Beethoven would have made a careful effort to absorb the style; but one has the impression that there is as yet more concern for playing all the notes correctly, in tune, and together than for conveying the values behind the notes. This is especially evident in the Bach Sonata; here a tempo that is too fast falsifies the character of the first movement; in the second movement the appearance of the King's theme in the bass is treated perfunctorily, as though it were an ordinary supporting line; and the Andante is played metronomically. The Couperin is handled with more understanding. The sound is rather good on the whole: whether the pinched tone of the violin is due to the player or to the recording I cannot tell.

N.B.

BACH: St. Matthew Passion, S. 244:
• Teresa Stich-Randall, soprano; Hilde Röss-Majdan, contralto; Edmar Kmentt, tenor; Walter Berry, bass; Vienna Chamber Chorus; Boys' Choir of the Schottenstift; Vienna State Opera Orchestra, Mogen Widling, conductor
• VANGUARD VRS 128. L.P. $1.98.
• VANGUARD VSD 128. S.D. $2.98.

This disc provides a selection of high spots, including the tremendous opening and closing choruses, from the complete recording reviewed here in December 1959. As was noted then, there are fine things in the Messiah and quite a few of them have been chosen for the present sampler. Miss Röss-Majdan, who does the most moving singing among the soloists, is represented by "Erberme dich"; and Walldike's traversal of the final chorus remains an overwhelming experience. Add to these assets wonderfully clear recording, and you have an undeniable bargain for anyone interested in excerpts from this Passion.

N.B.

BARTOK: Piano Music, Vol. 3
• György Sándor, piano.
• Vox VBX 427. Three L.P. $9.95.

Inasmuch as Sándor was one of Bartók's best pupils, it may be assumed that he plays this music with special authority; while the work of a master is capable of sustaining various interpretations, certainly Sándor's readings are among the most perceptive we have, and technically among the most brilliant.

The technical range which Bartók demands is greater than that of any other leading figure among composers for the piano. Unlike Beethoven, Brahms, or Debussy, Bartók taught piano for a...
living throughout a considerable part of his life, and he was always conscious of grades of difficulty in his music for this instrument, ranging from the most ele-mentary to the most transcendentally complex. But when it comes to concert performance, the extremely simple offers its own special kind of difficulty; to make something sing when its substance is very slight may be harder than to punch blue thunder out of the keys.

Sándor is adept at the entire Bartókian range, from the rudimentarily didactic clarity of the Ten Easy Pieces to the heaven-storming romantic violence of the Three Etudes, both included in the present collection. The three records of the set offer representative examples of Bartók's pianistic output in all its phases: the simple folk tune; the elaborated folk tune; "imaginary folklore"; and music—usually of the rampaging, "motoric," post-Stravinskyan kind—that has little or no relationship to Bartók's beloved folklore at all. Since there are no fewer than fourteen works in this album, and each has anywhere from three to fourteen movements, discussion in greater detail is precluded by limitations of space.

In addition to the two works already mentioned, the set offers the Suite, Op. 14; the Sonatina; the Fourteen Bagatelles, Op. 6; the Two Elegies, Op. 8b; the Three Burlesques, Op. 8c; the Four Dances, Op. 12; Seven Sketches, Op. 9b; the Eight Improvisations, Op. 20; the Three Hungarian Folk Tunes; and the Nine Little Pieces.

BEETHOVEN: Christus am Olleberge, Op. 85

Maria Stader, soprano; Jan Peerce, tenor; Otto Wiener, bass; Vienna Academy Chorus and State Opera Orchestra, Hermann Scherchen, cond.

DEUTSCHE GRAMMOPHON

W.XRN 19033. LP. $4.98.

Westminster WST 17033. SD. $5.98.

Lieselotte Rebmann, soprano; Reinhold Bartel, tenor; August Meisselher, bass; Stuttgart Chorvereinigung and Philharmonic, cond.

Vox DL 870. LP. $4.98.

Vox STDL 500870. SD. $4.98.

Beethoven's Christ on the Mount of Olives, his only oratorio, received its premiere in 1803, in the excellent company of the Third Piano Concerto (which was finished in Beethoven's head but not yet completely set on paper). There is some disagreement over how the vocal score was received, but the important thing is that Beethoven had his doubts about it. Revisions followed, and it was some years before Beethoven got the work to the point. It required no great perception to note that the oratorio is burdened by a pretty dreadful text and lacks the big dramatic scenes which make even Handel's lesser operas triumph in the form exciting. The result is a noble work of a high standard of craftsmanship, but one that only occasionally rises to a genuinely great, and in greater force we associate with Beethoven at his finest.

Compared to the old recording formerly available on the Concert Hall label, both the new sets afford incomparably superior means to become familiar with the music. Tenor, Helm- tel, has a beautiful voice, although in Christ's music he tends to create a romantic, rather operatic, aura. Lieselotte

Rebmann is acceptable but not nearly so impressive as Maria Stader for Westminster and much inferior in high coloratura passages. Unfortunately, the Vox set smears the choral sound with the excess resonance so common in German recordings (don't the Germans like the sound of German-made the clarion of the voices in the Scherchen is welcome in contrast. Both conductors treat the score with sympathy and insight, but Scherchen's approach seems somewhat more dramatic—as well as being better recorded. Peerce sings with simplicity and dignity, and Miss Stader adds to these qualities the natural beauty of her voice and the technical assurance that takes her into brilliant passage work at the top of her range. Admirers of the high soprano voice will certainly want this disc for her success in this difficult and unfamiliar music.

Beethoven collectors, and those whose primary interest is religious music, will also be wise to take note of these releases. Although the work is not consistent at his best, there is nevertheless music of eloquent lyricism here, and it has finally become available from artists who are worthy advocates of its cause.

R.C.M.

BEETHOVEN: Quartets for Strings, Op. 18

No. 1, in F; No. 2, in G; No. 3, in D; No. 4, in C minor; No. 5, in A; No. 6, in B flat.

Amadeus Quartet.

Deutsche Grammophon LPM 18531/ 32. Three LP. $7.94.

Deutsche Grammophon SLPM 138531/33. Three SD. $20.94.

The obvious competition to this new set of the complete Op. 18 quartets is the Budapest edition, which has the initial advantage of being $3.00 cheaper than the German-made album. Playing one against the other, the difference between the two groups of performers quickly becomes obvious.

The Amadeus tends to take a fairly relaxed and broadly lyric approach, while the Budapest is considerably more intense and animated. When the Ama-deus fails to please, it is generally be-cause it has allowed the music to become overly romantic and sentimental, or it has failed to provide essential clarity of line and strength in phrasing. The Budapest is remarkable for the way it keeps these works in tight focus for the plastic continuity it gives to the forms, and to the rigor it provides when necessary. Yet at times it is over-intensive, and, in comparison, the Ama-deus breaks into a kind of timbre naturally and freely. I give the Amadeus top rating in No. 3, a tie in Nos. 2 and 6. In No. 4, and, of course, No. 1, the Budapest is the clear choice. This is a pretty arbitrary thing, however. Both groups are made up of four excellent players, and both are well recorded in a way that the performances could, in any sense, be called bad. The Budapest records are available separately, by the way.

If you like young American singing in the mood of the Pathétique sonata, the Amadeus edition is the right one for you.

R.C.M.

Alfred Brendel, piano.


Although these performances have many of the qualities I have previously ad-mired in Brendel's recordings (the feeling of rhythmic pulse in the first movement of Op. 106, the brilliant clarity of his fingework in the fugues of Op. 101 and Op. 106, and the firm, vibrant physical drive throughout), the present album must be rated a disappointment. This is music that strongly challenges pianistic titans, and throughout it Brendel clearly sounds overwhelmed. To be quite plain about it, the stature of the writing seems to shrink in his performances.

The chief drawback here is the lack of ingratiating piano tone: Brendel seems actually determined to avoid plasticity at all costs. He persists in his use of a rigorous, semi-staccato articulation which achieves impressive clarity in contrapuntal sections (hence his success with the A minor and B major sonatas). In the results in "pingy" harshness elsewhere. This quality is particularly hurtful to the early Op. 49 sonatas, which require an almost bluish balance and poised humor not realized in the renditions Brendel gives us. The Op. 110, which is deficient in other ways too, also suffers greatly from the lack of flowing cantabile sound. In the E major, Op. 109 and C minor, Op. 111 Sonatas, Brendel's curiously fast tempos rain additional pressure on the fugal variation in the last movement of the former and the sublime Adagio second movement of the latter are simply drained of significance by the pianist's breezy andante statements. I am also bothered by the unconvincing and rather violent rush into the third variation in the last movement of Op. 109.

Furthermore, I am beginning to sus-pect that Brendel's reputation as a mu-sicological scholar may be rather considerably overstated. He makes a bass amplification in the last movement of Op. 109 (meas. 168) and does likewise when he starts the Hammerklavier's first movement. This sort of thing may make a splendid impact in a flashy Liszt paraphrase, but in the late Beethoven opus such practices should be strictly forbidden.

Op. 101 is a rather cerebral sonata and possibly for that reason it suits

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PERSUASIVE PERCUSSION

To prove his point beyond a shadow of a doubt, Light took 60 of America’s top musicians to Carnegie Hall and under his own direction produced the album, Stereo 35mm (Command 826). In the shortest time in the history of stereo recording, this album reached first place on the best seller lists. Enoch Light now knew what he could expect from 35mm magnetic film.

The terrifying attention to details

From the popular music used in Stereo 35mm, Light decided to go on to explore the exhilarating challenge of the classics. The problems of recording great symphonic works, added to the absolute perfection required for 35mm film recording, presented an awesome collection of hurdles.

SEPTEMBER 1963
Brendel's present interpretative approach more than meets the others. At any rate, it is by far the most convincing performance in the album. It is a pleasure to hear technical problems such as the mishandling of double fourths in the finale executed so cleanly and clearly, and the first movement goes nicely too: brisk, well shaped, and not over refined (as is sometimes the case). A word about the sound: I heard two copies of this set and found a disappointingly different performance between them. Copy No. 1 (the set of discs 1 through 6 ending in A-B-C-D-E and F) produced full-bodied, superbly realistic tone. Copy No. 2 (stamper ending in A-1, B-1, C-1, D-1, E-1, F-1) showed a lowered distressing cutting down of bass except in the Op. 111 (Side 6), curtailment of treble in the Op. 106 (Sides 3 and 4), and had defective tone quality. The soloist's handling of the virtuoso portions of the movement is not favorably reviewed in this instance. The reviewer of these recordings, Malcolm Sargent, cond.

BEETHOVEN: Symphonies (complete)
Berlin Philharmonic Orchestra, Herbert von Karajan, cond.
For a feature review of these recordings, see page 79.

BLISS: Concerto for Piano and Orchestra
Trevor Barnard, piano, Philharmonia Orchestra, Sir Malcolm Sargent, cond.
• ANGEL 36100. LP. $4.98.
• ANGEL S 36100. SD. $5.98.

BEETHOVEN: Piano Works
• COLUMBIA M3S 685. Three SD. $17.98.

The first record of this set was released as a single disc a few months ago, and it was not favorably reviewed in these pages. I am happy to be able to write about the disc anew, for although I still feel that the performances are "highly mannered, rhythmically square, brusque and elemental," I find that their validity becomes apparent upon repetition. While Brailowsky's execution here may lack the slick fingerwork of most contemporary pianists, it does have considerable life and creativity. This performer is rather sparing in his use of pedal effects at times he is too willing to sacrifice line and grace for greater clarity of part writing—but he does create mood and contrast. There is fine tonal shading, even when the playing is a bit sec and direct in texture. All told then, I found that these Brailowsky performances gave me considerable pleasure even though they contain a good many questionable details and are less smooth pianistically than are Rubinstein and Magaloff sets, for example.

The final side of the album supplements Brailowsky's one-disc edition of the familiar Polonaise which was released a year ago with some of Chopin's lesser-known ones. His playing of the florid filigree both in these works and in the Chopin-Liszt Etude has considerable grace and elegance. This is the best playing I have ever heard from Brailowsky, and Columbia's sound—firm and close-to-the in the Mazurkas, more reticent in the other selections—is altogether admirable. H.G.

COPLAND: A Lincoln Portrait; Quiet City; Our Town; An Outdoor Overture
Charles Hston, narrator (in A Lincoln Portrait); Utah Symphony Orchestra, Maurice Abravanel, cond.
• VANGUARD VRS 1088. LP. $4.98.
• VANGUARD VSD 2115. SD. $5.98.

The new thing here is the music from the film version of Thornton Wilder's play Our Town. This is Copland at his lyrical, nostalgic best, musically evokings of Appalachian Spring, and the work is played with wonderful warmth, restraint, and sensitivity. The rest is all in keeping: the closing piece is more outdoorsy, Quiet City never more magical and strange, A Lincoln Portrait never more majestic. The recording is beautiful too. All in all, much of the finest of the several recordings of modern American music given us by Abravanel and the Utah orchestra. A.F.

COUPERIN: L'Aposthose de Lulli—See Bach: Ein musikalisches Opfer, S. 1079: Trio Sonata

COUPERIN: Le Rossignol en amour et double; Le Papillon; Les Moissonneurs; Les Folies françaises—See Sinfartaj, Domenico: Sonatas: in C minor; in E; in D minor

COWELL: Piano Music
Tides of Musanuma: Exultation; The Harp of Life; Lilt of the Reel; Advertisement: Antonymy; The Aeolian Harp; Sinister Resonance; Anger Dance; Banister Fabric; Woman's Thist; Amiable Conversation; Fairy Answer; Jig; The Snows of Fijiyama; The Voice of Lin; Dynamic Motion; Trumpet of Angus Og; Tiger

Henry Cowell, piano.
• FOLKWAYS FM 3349. LP. $5.95.

The booming, crashing, thudding, twanging originality of Henry Cowell's piano music has been admired but his music has been too long. This is a reissue of an old LP originally bearing the obscure Circle label and long since vanished. Since Cowell, now well into his sixties, does not play his own music any more, this is a precious record of these extraordinary fancies and inventions as realized by the creator himself.

Cowell is, of course, the elbows-and-fists man, a kind of landmark in American music all by himself. Never a found composer, he has nevertheless produced an exceptional body of music that is both significant for its innovations and influence and delightful for its genial wit and cleverness. His remarkable explorations
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This new Collectors Series is comprised of truly definitive performances. While one may find later versions of these works, nowhere can these be found of more memorable interpretations, or more satisfying musical experiences.
tion and use of new piano resources included the big chunks of fist and elbow sound which he himself christened "tone clusters" as well as a whole variety of plucked, scraped, stopped, and scratched sounds produced right on the piano itself. Beyond mere questions of color, he worked with many new rhythmic and melodic resources, always bending them to his own charming and ingeniously purpose.

Part of a great American tradition of eccentricity (in the best sense) originality, in the days before Cowell was famous as a sort of bad-boy-of-music who made a specialty of banging at the piano with his fists and then lecturing to anyone about it. This was in 1928 before the Stalinist music publication of his tone-cluster piece Tiger. This Folksways reissue, in fact, constitutes a kind of lecture-recital in itself since it includes a whole band of Cowell's own delightful and disarming explanations and descriptions of just what everything is about. (Incidentally, Cowell has by this time become the only person to give these performances; in spite of their unorthodoxy, the composer has devised ways of writing them down and they have been published and performed by pianists of moderate ability; most of it isn't that hard to play.)

It all just has to be listened to. Most of the tone-cluster pieces have the simplest kind of construction, sometimes with nothing more than a bit of an Irish tune skims across the composition cluster rumbles beneath. A piece like The Aeolian Harp is nothing more than a tiny chord sequence which, instead of being ripped across the keys, is struck directly on the piano strings. The Ban- shee, with its properly unearthly series of sweeps and scratches on the piano inside, remains, after all, nothing more than what it is—a series of very effective sweeps and scratches. Even most of the really dissonant, tone-cluster, banged-with-the-fist pieces—Advertisement, Tiger—are built on basic, ever obvious, kinds of musical patterns and gestures. Only in the few cases where rhythmic devices are used might interest do the textures become more complex; for example, in Fabric, where three separate levels of metrical groupings are maintained in contrapuntal fashion. All of these short works have the character of simple "preludes" or studies, each based on a single sound pattern or texture. It is also interesting to note the titles and references, many of them taken from Irish mythology; every piece has its own little story and explanation.

Cowell's performances are as free, lively, and good-humored as the music itself. The whole thing—explanations included—comes off with a kind of dry wit that is almost surrealistic or Dadaist. Cowell's technical innovations have been widely used—to other purposes, to be sure—by his younger generation of avant-gardists, but one alone feels that it is as much the character of dry, detached wit and commentary as the technical innovations themselves which constitutes this music with that of latter-day Dadaists like John Cage.

The tremendous resonances and the wide range of colors and sonorities which this music really demand the best modern recording techniques for any kind of full realization. But these recordings have the stalwart sound of documents, and the sound holds up surprisingly well. E.S.

DEBUSSY: La Mer; Nocturnes: No. 1, Nuages; No. 2, Fêtes; No. 3, Sirènes

Philharmonia Orchestra, Carlo Maria Giulini, cond.
- Angel 35977. LP. $4.98.
- Angel S 35977. SD. $5.98.

Giulini gives us Nuages as Delius might have composed it. His phrasing is affectionate and yielding in the extreme, the tempo languorous and supple. In terms of orchestral sonority too, the performance is romantic rather than impressionistic. The conductor strives for a tonal homogeneity and blends the various colors of the ensemble into a unified entity. Atmospheric though the interpretation is, I found it all akin to the Irmelin Prelude than to what Debussy had in mind. Cantelli, leading the same orchestra (and who might, in anticipation, have been presumed to hold views about this music similar to Signor Giulini's), is altogether crisper and more objective in his approach. Moreover, that lamented maestro got truer fidelity, the seven-year time gap between his disc and the present one notwithstanding.

Cantelli's reading of Fêtes is also more thrusting and vital than Giulini's, although here the two conductors show less fundamental divergence. Both versions are superbly played and have the admirable feature of preserving a steady speed for the whole composition. Only at the very end did I notice a certain softening of contour in the Giulini renditions. Throughout Sirènes, however, I felt once again a surprising laxity in Giulini's statement. Moreover, his choral forces are more suggestive of well-bred country girls than deadly femininity. In sum, this performance of the Nuages doesn't quite get off the ground. Of the complete recordings of the triptych, Ansermet's more recent set (on London) is still the one to have, with Cantelli preferred in the partial versions.

Giulini's La Mer is something of a puzzler. It will take time to form a definitive opinion about his individualistic reading. Although the temps are broad in the extreme (the first movement, for example, runs 9' 26"—almost a full minute longer than Toscanini's 8' 33"), which is by no means rapid, Giulini's plasticity is so great that one senses the deliberation only on occasion. This is essentially a more symphonic statement of the music, and it thus bears a superficial resemblance to the interpretations of Toscanini and Giulini, but it lacks the conviction of theirs, however, in approach—being more lyrical, flexible, and poetic. Giulini's sea is almost placid.

The conductor obtains highly detailed playing from the Philharmonia, but with unusual balances that tend to emphasize the occasional slackness of the reading. The bell notes are nearly inaudible, and though strings en masse lend a golden patina of sonority to the total effect, the solo violin in its very end movements is curiously reticent. On the other hand, I found myself constantly intrigued by woodwind murmurings unusually buried with the materiality of tonal fabric. Incidentally, Giulini utilizes the 1905 rather than the 1913 version of the score. This is the one which omits the trumpet fanfare in "Dialogue du vent et de la mer."

In all, Giulini's La Mer is the most interesting version yet to appear in stereo—not quite as intense or powerful as one might have hoped, but nevertheless extremely stimulating and communi- cal. I doubt that it will ever quite make us forget the Toscanini and Giulini interpretations, for both of those monophonic recordings possess a fierce strength which this newest edition seems to lack.

H.G.

DEBUSSY: Piano Works

Gala Anniversary Issue

Giuseppe VERDI (1813-1901)

For details turn to page 45.

NEXT MONTH IN high fidelity

Giuseppe VERDI (1813-1901)

Giuseppe VERDI (1813-1901)

High Fidelity Magazine

Peter Frankl, piano.
- Vox VBX 433. Three LP. $9.95.

This set certainly upholds the promise of Frankl's previous recordings. A superbly equipped technician and most conscientious musician, Frankl seems, in addition, to be finding a new freedom of expression in his pianism. The first volume of this Debusky collection, reviewed in these pages last May, I took exception to some of the young artist's slightly cautious tempo, but I certainly could not make the same complaint here. Indeed, the delicacy of the first Arabesque and the flexible treatment of Boléro à l'ouverture (the first piano-solo performance of that work on records since Pressler's long deleted) are two of the particular delights in the collection.

Frankl's approach is an essentially objective one, although he avoids the severe intellectualism of, say, Charles Rosen (whose recent Epic edition of the Etudes received such high praise in these quarters). Most of the temps are on the brisk side, and thus La Puerta del vino, which is rhythmically...
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TCHAIKOVSKY: 1812 Overture; LISZT: Mephisto Waltz; DEBUSSY: Ibéria/FRITZ REINER, Chicago Symphony.

SEPTEMBER 1963
accented, and Sam Pickwick, P.P.M.P.C.,
who struts about with convincing laugh-
tiness), and textures are sparse and crisply 
transparent. Nor are these miniaturist 
interpretations: unlike Gieseking, Frankl 
does not attempt to scale down sonoro-
ties in the interest of refinement. His 
climax are definitely life-sized, and 
usually they are impressively exciting.

The Etudes are a technical tour de 
force as Frankl plays them. The headi-
hood of his rhythmic drive and sureness 
of his technique are almost intoxicating 
to bear, while the interpretations strike 
a perfect middle ground between Giesek-
ing's impressionism and Rosen's neo-
classicism.

Frankl's down-to-earth approach to 
such early trivas as the Nocturne and the 
Ballade gives them a welcome—and 
rare—robustness, but the pianist is 
fully conversant with the bittersweet 
sophistication of the idiom too, as 
his subtly insinuating account of La Plas que 
soye so aptly proves. Only L'Istle 
joyce seems a little lacking in 
brio.

Although there are many ways to 
play Debussy's piano music, Frankl 
brings something decidedly his own to 
bear on the writing while at the same 
time preserving the proper relationship 
of composer first, performer second. 
Vox's splendidly sonorous piano repro-
duction and the economy price serve 
further to recommend this album. H.G.

DELANDE: De profundis
Soloists: Vienna Chamber Choir; Vienna 
State Opera Orchestra, Alfred Deller, 
cond.  
• VANGUARD BG 640. LP. $4.98.  
• VANGUARD BGS 5052. SD. $5.95.

This is one of the masterpiece of the 
French baroque, full of noble melody, 
poignant harmony, and expressive 
and transparent counterpart. While some of 
it ten sections are more engrossing than 
others—the "De profundis clamavi" and 
"Requiem aeternam" are especially 
beautiful—the whole work maintains a 
high level of quality. Interest is sustained 
by a variety of textures and colors: each 
section is for a different combination of 
performers. Maurice Bevan does well 
with enough with the bass solos, although his 
part in the first section goes a bit low 
for his voice, and in the other exposed 
solo Mary Thomas, soprano, and Robe-
Tear, tenor, do quite nicely. Mr. Deller 
as conductor seems rather well along 
on the road to mastery of that difficult art, 
but he still has some distance to go: 
there are moments in the first section

when the performers are not exactly 
together; a rather fast tempo erases the 
tragic emotionalism of this section, 
while on the other hand a slowish pace 
causes the "Quia aeternam" and the "Sustinu-
untur animus meus" to recitative to drag. I think the 
old Vox issue, first conducted by Burdick is 
a more penetratin performance; its sound, 
however, while still acceptable, is not 
as rich as Vanguard's stereo. N.B.

DORATI: Symphony (1957); 
Nocturne and Capriccio for Oboe and 
String Quartet
Roger Lord, oboe, Allegri String Quartet 
(in the Nocturne and Capriccio); Minne-
apolis Symphony Orchestra, Antal Dorati, 
cond. (in the Symphony).  
• MERCURY CR 50248. LP. $4.98.  
• MERCURY SR 90248. SD. $5.98.

One way or another, most musical mat-
ters Hungarian can be traced back to 
Zoltán Kodály, that remarkable teacher 
to a nation. Because of Kodály and his 
extraordinary position in Hungary, the 
Budapest instiution has been strongly 
oriented towards the creative aspects of 
music and I am convinced that this 
place has played no small role in the 
exceptional character of its Hungarian 
institutions that has had in producing first-class performing 
artists. Dorati originally studied to 
be a composer and worked with Kodály; 
the composition that dates from that period in his life. When he 
began making his career as a conductor, 
he abandoned composition, but in recent 
years has turned again to creative expres-
sion.

His Symphony is a big, bustling five-
movement work of considerable energy 
and vitality. It is more perfectly 
full of Hungarianisms, although part of 
its ancestry can also be traced to the 
Mahler-Shostakovich tradition. The range 
of idea and material is enormously wide—
—from twelve-tone to "volksston"—and, 
in spite of a good deal of skill in the 
handling, the inconsistencies do show. 
The work is one that demands 
interpretation and an intensity, and not 
always quite sustained.

The early work for oboe and strings 
is quite a different kind of music in 
smooth, simple, flowing, late-romantic 
Hungarian style on the line of, say, 
Dohnányi. The oboe part, which has 
a brilliant thrust that tends to break 
down, this piece never falters; it is 
polished, complete, and charming music 
of an old-fashioned and familiar type.

It is hardly surprising that Dorati 
manages a convincing reading of his 
own music; the Minneapolis Orchestra does its 
part in fine style. The chamber per-
formance, recorded under the composer's 
supervision, is equally commendable 
and so is the recorded sound. E.S.

GINASTERA: Cantata para América Mágica
†Chávez: Toccata for Percussion
Raquel Adonaylo, soprano (in the Ginas-
tera); Los Angeles Percussion Ensemble, 
Henri Temianka, cond.  
• COLUMBIA M 5447. LP. $4.98.  
• COLUMBIA MS 6447. SD. $5.98.

Alberto Ginastera's Cantata para América 
Mágica is one of five pre-
Columbian poems, most of them of 
religious and prophetic character, for 
voice and fifty-three percussion instru-
ments; there is also an interlude for the instru-
ments alone. Various rather involved

serial procedures are employed, and the 
voical part is exceedingly complex; it 
brightens in all sorts of ways. The 
Sprechstimme, and speech, as well as 
that choppy singing of disjunct inter-
vals characterizes so much atonal 
composition and the singing of melodic 
lines; furthermore, quarter-tones are 
ocasionally demanded. Adonaylo's 
con-
quest of these odd instruments and 
the Chief distinction of the record. At 
all events, she turns in a performance 
that is gorgeous musically and intensely 
dramatic besides.

The writing for percussion is gen-

eral very brilliant and effectively 
summons the strange, fierce, antique 
atmosphere demanded; some of the per-
cussion music exploits well-worn devices, 
however, and the bigger passages come 
out in the recording as undifferentiated 
clamours of sound. It may be more exciting 
to watch such players as may be neces-
sary to work fifty-three percussion in-
struments that it is to hear the results 
and maybe the footwork of half the 
instruments are pounding away at once. 
Still and all, at the climax of the last 
movement, when the bass drummers 
"walls of the auditorium should 
smoulder with violence," the sound of the 
percussion recording quite literally vibrated 
the tail off the small ceramic cat sitting on 
my left-hand speaker.

Carlos Chávez's Toccata for Percus-
sion is a classic of its kind, and this is 
its fifth recording, and it is on the 
current catalogue. It has a firm, 
masterly, classical quality in its handling 
of the ostinato rhythms which Chávez 
learned from the music of the Mexican 
Indians; its instrumentation is a marvel 
of clarity, beauty, and invention in the 
handling of the percussion ensemble; 
and its forms are as tightly organized as 
those of a Stravinsky. The Chávez, in 
other words, is a work of contemporary 
neoclassicism thoroughly imbued with the 
spirit and coloring of the modern 
Indian's remote ancestors. The present 
version of the Chávez is one of the best-recorded editions. A.F.

GREEN: Sunday Sing Symphony 
†Van Vactor: Symphony No. 2
Hessian Radio Symphony Orchestra, 
David Van Vactor, cond.  
• COMPOSERS RECORDINGS CRI 169. LP. 
$5.95.

As long-time director of the American 
Music Center, Ray Green put so much 
effort into promoting the music of others 
that he was unable to do anything about 
his own. The result is that although the 
Sunday Sing Symphony was written 
in 1946, it was not performed until 
1961, and this is the first appearance on a disc available for general 
circulation. It is a most attractive, 
tuneful work in five short movements—a 
 fuguing theme, "Exile Tune"; the 
hymn tunes are titled Help 
Me To Sing, Help Me To Quietude, 
and Help Me To Joy. Parallel with Copland 
and Cowell will immediately 
suggest themselves, but Green is less 
rich and theatrical than the former com-
poser and less intimate than the latter 
in the iconoclastic harmony and voice-
leading sanctioned by the American 
hyphen-and-fuguing-tune tradition. His 
philosophy, however, is that of lovely 
melodies in the folk style sug-

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gested by its title, and with the characteristic breezy exuberance which makes Green's *Festival Preludes and Fugues* the most exciting piece of American piano music. This is no coincidence. David Van Vactor's Second Symphonic, composed in 1957, makes him eligible for the title of the American Shostakovich. Like several of the Russian maestro's symphonies, this one is centered in a brooding slow movement rising to a climax of wonderful eloquence and purifying drama. In March, ends with a jig not too unlike a 6/8 march, and contains a smiling little gavotte. It is all very deftly and delightfully done—and, until one ceases to wonder why so many could be called American Shostakoviches, is more pertinently described by the adjective than by the proper name.

Van Vactor, who played the flute in the Chicago Symphony for many years and is now conductor of the Knoxville Symphony, is a first-class orchestral technician, and under his leadership America makes music with the Hessian at last. The recording is good too. A.F.

**HANDEL: Six concerti grossi, Op. 3**

Mainz Chamber Orchestra, Günther Kehr, cond.
- · Vox DL 940. LP. $4.98.
- · Vox STL 500940. SD. $4.98.

The six concertos of Opus 3 may not be as consistently fine as the twelve of Opus 6, but there is some first-rate music in them just the same. Nos. 2 and 4 of Opus 3 seem to me to stand on a par, in inventiveness and workmanship, with the concertos in the later set. All are performed here with vigor and vitality, to the accompaniment of a good ensemble. Woodwind parts (oboes, bassoons, and, in the slow movement of No. 1, recorders) are nicely played. So is the solo violin part, at any rate in the fast movements; in slow ones its tone grows a little too juicy. The sound is generally true and resonant, except towards the end of each side, where distortion creeps in. The Archive recording maintains a high standard of performance, but recording is more consistently than does the present disc, but that set takes four sides (it includes, in addition to the six concertos presented by the Händel-Gesellschaft) and was originally published as No. 4 but later replaced, and the concerto from *Alexander's Feast*.

**HAYDN: Symphonies: No. 86, in G; No. 98, in B flat**

Berlin Philharmonic Orchestra, Eugen Jochum, cond.
- · Deutsche Grammophon LPM 18823. LP. $5.98.
- · Deutsche Grammophon SLP 138823. SD. $6.98.

In 1952 the Berlin Orchestra and Wilhelm Furtwängler recorded the Symphonies Nos. 86 and 98, a great performance which DGG still carries on its list. In comparison the Jochum is lumpsish and four-square to a degree that cannot be canceled out by the advantages of stereophony. In No. 98 Jochum makes good use of a harpsichord and restores the original trumpet and drum parts as well as the continuo. His performance of the slow movement, however, seems to me much inferior to Goberman's in the Library of Recorded Masterpieces set; and since the slow movement is the high point of this work, Jochum's success elsewhere is not enough. R.C.M.

**IBERT: Divertissement—See Walton: Façade.**


Pierre Pouletou, recorder; André Chevalet, oboe; Yvonne Schmit, harpsichord.
- · Music Guild M 38. LP. $5.50.
- · Music Guild S 38. SD. $6.50.

Jean Baptiste Loeillet (1680-1730), a Belgian who settled in England, was well and favorably known in his time as a flutist, oboist, and harpsichordist. His works are reasonably made, but otherwise are almost wholly lacking in distinction. They are competently heard here, and the sound is clear and well balanced.

**MOZART: Concertos for Piano and Orchestra: No. 8, in C, K. 246; No. 27, in B flat, K. 595**

Wilhelm Kempff, piano; Berlin Philharmonic Orchestra, Ferdinand Leitner, cond.
- · Deutsche Grammophon 18812. LP. $5.98.
- · Deutsche Grammophon SLP 138812. SD. $6.98.

This performance of the late B flat Concerto is very different from the recent Casadesus-Szell account for Columbia, and to me it seems to come a good deal closer to realizing the elusive spirit of the work. Whereas the American version tied up all loose ends and clarified every strand of the inner detail, Kempff and Leitner's way is to suggest the mysticism and melancholy resignation. There is a lovely armonia reposing to their work, an aura of philosophical sadness. To be sure, the performance is by no means ideal: the last movement, for example, is a bit stodgy and leaden-footed, but until DGG decides to issue its superb earlier version with Clara Haskil as soloist (ideally coupled with an equally lovely account of K. 459) Kempff's version is as good as any currently available. Indeed, it is better than any I can think of. Leitner, incidentally, observes the extra few bars in the opening ritornello from the Serkin-Schneider record and subsequently adhered to in the Brendel and Casadesus issues. Cadenza are by Mozart, embellishments and interpolations are minimal.

The little Eighth Concerto is a dull work, and not very convincing couplings, and Kempff gives it as good a performance as it will probably ever get, however, and he is sturdily supported by Leitner.

DGG's sound is rather wooly and remote, but generally agreeable to the ear.

**MOZART: Quintet for Piano and Winds, in E flat, K. 452; Divertimentos: No. 8, in F, K. 213; No. 14, in B flat, K. 270**

Hans Graf, piano; Vienna Symphony Woodwinds.
- · Westminster XWN 19023. LP. $4.98.
- · Westminster WST 17023. SD. $5.98.

The great Quintet is given a routine reading here. All the notes are played, but not exclusively in the finale, where things pick up a bit, there is a perfunctory spirit about the performance. The dynamic range is narrow; the horn is too far forward, covering the upper woodwinds, and the clarinet lacks character and definition. The old mono recordings by Serkin (Columbia) and Gieseking (DG) are much improved considerably on the other side of the disc, but there, unfortunately, we have only the strings. The divertimentos were written for pairs of oboes, horns, and bassoons. Here they are performed by a flute, oboe, clarinet, horn, and bassoon. The recording of such transcriptions, as is claimed in the notes: both works were recorded by the same combination of instruments played by the Prague Sinfonietta Woodwind Quintet, on Columbia and issued last year.

**MOZART: Symphonies: No. 40, in G minor, K. 550; No. 41, in C, K. 551 ("Jupiter")**

Berlin Philharmonic Orchestra, Karl Bohm, cond.
- · Deutsche Grammophon LPM 18815. LP. $5.98.
- · Deutsche Grammophon SLP 138815. SD. $6.98.

The first movement of the G minor has drama and passion, but French or Italianiating, is beautifully sung and the Minuet is played broadly but with power. Only the finale fails to meet the exacted standard of the rest: it is taken rather slowly, with more tension than comfort. The playing in general has a warm glow. It is not overly refined, but on the other hand there are no courtesies and the Orchestra is wonderfully clear, with a good, round bass and excellent definition. There is a satisfying distance between forte and piano, and in the slow movement of the Jupiter a real pianissimo at the end. That symphony, too, is very well played. I know of no finer stereo version of the G minor, or rather its first three movements. Of stereo Jupiters, this appears to me to rank slightly below the Concertgebouw version, rendered by Jochum on Philips.

**MOZART: Symphonies concertantes: for Violin, Viola, and Orchestra, in E flat, K. 364: Violin, Viola, Bassoon, Horn, and Orchestra, in E flat, K. Anh. 9**

Soloists: Chamber Orchestra of Lausanne, Victor Desarzens, cond.
- · Westminster XWN 19036. LP. $4.98.
- · Westminster WST 17036. SD. $5.98.

The solos in K. 364 are by Stephan Romaciano, violin, and Marie-Rose Quiet, viola. They sing their parts in that delightful work with warm tone and flawless technique. The performance is straightforward, the tempos are convincing, and there is a just balance not only between solists and orchestra but within the orchestra. For K. 364 this recording seems to me to be on a par with the fine version by the Fuchses on Decca. In the Symphonie for Wind Quartet there is competent playing by all the solists. To some listeners, as to me, the oboe may sound rather thin, but French or Franco-Swiss orchestras seem to prefer it as a type of oboe tone. That this performance does not strike any sparks may not be entirely the fault of the players: the composition
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has always seemed to me to be relatively low-grade, for Mozart. In any case, the Philadelphia Orchestra recording of this work on Columbia is superior to this: I have one in every respect, N.B.


PEROSI: Transitus animae
Fiorenza Cossotto, mezzo; Polyphony Choir of Milan; Angelicum Orchestra of Milan, Carlo Felleci Cillario, cond.
● Music Guild M 43. LP. $5.50.
● Music Guild S 43. SD. $6.50.

Perosi may sound like another recently unearthed Italian baroque composer but actually he is an interesting figure of a far more recent period. An ordained priest who held the posts of music director at San Marco, Venice, and, later, at the Sistine Chapel, Dom Lorenzo Perosi (1872-1956) has enjoyed a considerable reputation in Italy, where he played a leading role in the modern revival of old Italian musical traditions. The re-form of Catholic liturgical music which culminated in the famous 1904 decree of Pius X is said to have been largely due to his influence. Later, at about the time of the First World War, Perosi was committed to a mental institution. Although he recovered and returned to an active musical life, most of his important works date from the preceding decades.

Perosi was a kind of Italian Brahms whose musical point of departure was the Verdi Requiem. Like Brahms, he was a devotee and something of a student of old music and old musical forms, using them in rich "modern," romantic contexts. Perosi's orchestration and even his choral writing are often very Brahmsian; the solo sections, and the general conceptions are, however, thoroughly Italian in an operatic, dramatic way. The melodic style is post-Verdian, occasionally Puccini-ish, although the relationship between Perosi's music and that of his older contemporary strikes me as a case of parallel development rather than of direct influence.

By relating Perosi's music to the work of others, I do not mean to minimize its worth. He was a product of his time; certainly not ahead of it or able to transcend it. His music seems dated and old-fashioned, but it is never really eclectic in the sense of being full of borrowings, artificial gestures, and inconsistencies; it has a genuine, wide-ranging but resolved style which, if not very original in its basic elements, is always employed to convey honest and even personal ideas.

The Transitus animae, written in 1906 or 1907, uses a text assembled by the composer from liturgical and Biblical sources and forming an agonized, very personal prayer. There is almost no element of conventional religiosity or piety about this appeal for liberation from the fear of death and, if the musical expression occasionally seems conventionally melodramatic and operatic, I, for one, am willing to take it seriously as a minor work of art in genuine poetic content.

Cossotto is really impressive. Her singing has great vocal beauty and projects an impressive dramatic and musical conception which is expressive without being melodramatic. The chorus is good, the orchestra fair, and the recorded sound is adequate.

E.S.

PROKOFIEV: The Ugly Duckling, Op. 18; Cinderella: Ballet Suite
Regina Resnik, mezzo; Stadium Symphony Orchestra, Leopold Stokowski, cond.
● Everest 6108. LP. $4.98.
● Everest 3108. SD. $5.98.

This record contains what must be the biggest gob he in recent recorded history. The Ugly Duckling, a version of the Hans Christian Andersen tale for voice and orchestra written in 1934 for the Moscow Children's Theatre, is described on the liner notes and on the label as consisting of: 1) the "Story Theme" or "story song"; 2) "Instrumentation of Theme"—musical exploration of complete story theme; 3) Finale—the musical and dramatic climax and simplicity of complete story theme.

The fourth and final band on the side is left without annotation. In point of fact, band one only is The Ugly Duckling. Bands two, three, and four are nothing but orchestrations from Debussy's Children's Corner Suite, concluding with Gollivwe's Clock Suite.

The Ugly Duckling itself is a disappointment whether looked at from a purely musical point of view or merely as a musical story for children. The work—which, of course, consists only of the "story song" without any "instrumental exploration"—achieves the simple, naive charm of Peter and the Wolf. It ends up as a rather awkward attempt to write a kind of through-composed, parlando-style children's ballad full of rather unpicturesque orchestral literalisms (snow and ice music, hunters' guns, etc.) and a very prosaic vocal line. The second movement comes through much more successfully. The version here is Stokowski's own selection of some of the most attractive music from the original suite.

The performances are fine. Resnik does what she can with The Ugly Duckling and she sings the English translation so clearly that one hardly misses the presence of any text. Ironically enough, she gets only one small credit in this production and even then there is described inaccurately as "sitting.

These performances would seem to have been part of the series of recordings made by Stokowski for Everest during the period of the creation of the faithful new work but now issued on the occasion of its reappearance in Los Angeles. The vividness of the company and its tapes may help explain how Debussy got lost in the labeling shuffle.

E.S.

RACHMANINOFF: Concerto for Piano and Orchestra, No. 3, in D minor, Op. 30
Vladimir Ashkenazy, piano; London Symphony Orchestra, Anatole Fistoulari, cond.
● London CM 9359. LP. $4.98.
● London CS 6359. SD. $5.98.

London's new version of this concerto certainly has the necessary balance of any recording of the work.

For the first time on records, one can truly savor the ingenious Rachmaninoff orchestration which is so frequently being surrounded by hundreds of microphones. In comparison with this new set, all earlier versions seem either deficient in detail or, at best, horrible in tonal hue. In sum, then, it is the poetry, in the sound as well as in the performance, which makes me favor this edition over all of its stereo rivals.

Ashkenazy gives a highly intelligent, lyrical, and flexible reading of the music, and he is backed by extremely sympathetic conducting from Fistoulari and an unusually suave-sounding LSO. This interpretation is much the nicest piquant of all I have heard. He is aware of a fine balance between heart and mind. His approach is, to be sure, rather cool emotionally when one compares it to the romanticism of Clibin's account. Similarly, if Ashkenazy's well-proporioned pianism lacks some of the sweep and muscularity of Janis' version of the work, it has infinitely more genuine charm and creativity. His is, in many ways, a delightfully nimble performance.

Nevertheless, the Horowitz's monophonic disc for RCA still towers above its competition. That pianist slashes through the often nebulous writing with a demonic authority and elegant passion unequaled elsewhere. Even Rachmaninoff himself is outdistanced by Horowitz's unbelievably compelling account, and the juxtaposition of the two creates a dazzling re-creation with a truly rivaling a & rc genius. Nonetheless, RCA Victor's contribution is thirteen years old; interpretatively, it is timeless.

H.G.

RAVEL: Orchestral Works (complete)
Bolero; Rapsodie espagnole; La Valse; Daphnis et Chloé; Ma Mère l'Oye; Valses nobles et sentimentales; Le Tombeau de Couperin; Menuet Albenizicuo; Une Barque sur l'Océan; Pavane pour une infante défunte

Choeur René Delsol (in Daphnis et Chloé); Orchestre de la Société des Concerts du Conservatoire, André Cluytens, cond.
● Angel 3636 D. Four LP. $19.92.
● Angel S 3636 D. Four SD. $23.92.

It is a fascinating, revealing, and somewhat surprising experience to listen, as I did, to this entire collection of Ravel's orchestral music. At the first surprise is that there is so little of it—not much more than three hours' worth. The second surprise is the realization that almost none of it is orchestral music recorded purely as orchestral music. Ravel is an extraordinary case of a great orchestra-who almost never thought of orchestral creation for its own sake. With the exception of part of the Rapsodie espagnole, all of this music was either conceived for the dance or orchestrated from piano works.

Technically speaking, it is probably
PROFESSIONAL quality. The AR turntable meets NAB specifications for broadcast equipment on wow, flutter, rumble, and speed accuracy. It is belt-driven and synchronous.

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quoted from HiFi/Stereo Review (Julian Hirsch)

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quoted from AUDIO

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"... the best answer so far to the interrelated problems of rumble and acoustic feedback... the only time rumble is audible is when it has previously been engraved on a record by a noisy cutting lathe. Nor is feedback audible — even when the turnable, against customary warnings, is placed directly on top of a wide-range speaker system. There is simply silence."

quoted from INDUSTRIAL DESIGN

"...noteworthy for elegant simplicity." (The AR turntable was included in an exhibit staged by Industrial Design Magazine, as an example of functional beauty in product design.)

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not strictly accurate to describe this set as the “complete” orchestral works of Ravel; an early, obscure overture is missing; and the two piano concertos, not included herein, probably constitute the purest orchestral thinking ever achieved by the composer. The Mussorgsky Pictures orchestra, several sets of songs for violin and orchestra (only one of which, however, was originally conceived for the medium), and the two one- act operas complete, I believe, the tally of Ravel’s orchestral writing.

What emerges is the picture of a musical mentality of the highest order which, however, needed an outside stimulus to move. In a sense, Ravel was the first neoclassicist. Like Stravinsky, he needed intellectual stimulation; his prehistorical impulses around which to fashion his own creations. Even earlier than Stravinsky, Ravel used eighteenth-century tradition as well as Spanish music and the Viennese waltz as a kind of raw material; he even used the ideas and the world of sound created by Debussy in the same way.

One could say that Ravel was always orchestrating something else; even in his nonorchestral works, he was translating and transforming some external ideas into his own, with his own unique skill and taste, turning them into Ravel. These impulses had their origin not only in other music, but also in the graphic arts, dance, and chorographic images; dance motion and rhythm are present most everywhere in Ravel and most especially in the orchestral works.

It is difficult to describe the set’s value that it inspires such musings; one must, however, chime in with a few reservations. Most could say that Ravel was always orchestrating something else; even in his nonorchestral works, he was translating and transforming some external ideas into his own, with his own unique skill and taste, turning them into Ravel. These impulses had their origin not only in other music, but also in the graphic arts, dance, and chorographic images; dance motion and rhythm are present most everywhere in Ravel and most especially in the orchestral works.

It is difficult to describe the set’s value that it inspires such musings; one must, however, chime in with a few reservations.

SAINT-SAENS: Symphony No. 3, in C minor, Op. 78

Pierre Segon, organ; Orchestre de la Suisse Romande; Ernest Ansermet, cond.

• LONDON CM 9331. LP. $4.98.
• LONDON CS 6331. SD. $5.98.

This is a distinctly disappointing version of the popular Organ Symphony, long the delight of sound fanciers. Ansermet’s tempos are too fast. The picture of the organ’s quality of, for example, the oboe and horn playing is hardly to be found outside the music itself; it is heard in the recording itself, and all its vibrant, cool richness and it is very right for Ravel. On another level, there is enough intensity and reach in the organ tone itself, which give them some real character and scope.

While the Angel sound is slightly variable and not always quite up to the company’s highest standard, it is at least satisfactory and serves the music well. The discs are available separately, by the way, as 36108/11 or S 36108/11. E.S.

SCARLATTI, DOMENICO: Sonatas: in C minor; in F; in D minor

Jean-Charles Couperin: Le Rossignol en amour et double; Le Papillon; Les Moissonneurs; Les Folies françaises

Aladár Rácz, cymbalom; Ivonne Rácz, piano.

• WESTMINSTER XWN 19011. LP. $4.98.
• WESTMINSTER VST 17011. SD. $5.98.

This “classic cymbalom” program stars an instrument of the dulcimer type which is strong with metal strings and played by hand-held hammers. It has been occasionally heard before, but almost invariably in the Hungarian gypsy music with which it is most closely associated or the few symphonic scores (e.g., Kodály’s Hary Janos Suite) in which it has been given a participating role. The present release is the first (to my knowledge) in which the cymbalom is given a program devoted to it. It can do in transcriptions of well-known rococo harpsichord pieces; it is also notable as a memorial to the artistry of one of the great Hungarian cymbal virtuosos, Aladár Rácz, who died in 1958 at the age of seventy-two.

It was Rácz who decided to play with a gypsy café ensemble in Geneva, aroused Stravinsky’s lively interest in the instrument and taught the composer how to write for it. Rácz is an astute choice of cymbal parts in Renard and Ragtime. Rácz went on to become celebrated as the Liszt or Segovia of the cymbalom. He has made several recordings before his death, this is the first American release I know of.

I wish to report that Rácz had been largely successful in demonstrating the resources of a highly specialized instrument outside its normal repertory; but although his musicianship and executant skill are obvious, the cymbalom seems ill suited for the “classics,” at least as far as the delicately florid Couperin pieces are concerned. The three Scarlatti sonatas (unidentified here by their Longo numbers) come off somewhat differently. The fascination of the cymbalom’s classic metallic timbres—there is little here to reveal the characteristic sonorities of which it is capable, the quality which must date back at least five years, is clean and crisp enough, but overclosely mixed with considerable background amplification and mechanical background acoustic ambience even in the mono edition (which is decidedly more attractive than the ineffectually stereoistic SD version). Nevertheless, the novel qualities of this release are such that few connoisseurs of the unusual in music will want to miss it.

R.D.D.

SCHUBERT: Die Winterreise, Op 89; Songs from Schwabenegans (8)

Gerard Souzay, baritone; Dalton Baldwin, piano.

• PHILIPS PHM 2510. Two LP. $9.96.
• PHILIPS PBS 2510. Two SD. $11.96.

Perhaps I would have been more impressed by this album if I had not so recently heard the new Hans Hotter version of Winterreise, two LP. (and by way of comparison, Hotter’s previous one with Gerald Moore and the Fischer-Dieskau/Moore edition), which seemed to me smoother, better balanced and more sensitively performed. The cycle’s emotional content as one is likely ever to hear. Souzay’s new rendition is tasteful and artful, but small of stature. The artfulness, I believe, frequently gets in the way of the interpretation. Fischer-Dieskau’s version is at points mannered and artificial, but Souzay’s strikes me as much better as self-conscious, and within a much narrower range. He is perhaps being overcareful about pronouncing his final "b," and seems determined to let no phrase be sung "straight"—the high note on the "he" must be emphasized with a little lapse into mezzo voice, and there are times when a sequence of notes sounds like a series of detached "fiorandos."

Mainly, though, I think the program is purely vocal. Souzay can really get into his voice within only an octave or so; from the sublime C upward he can produce a fairly loud, open tone, or the wispy half-voice that he uses to such good effect in the French repertory. There is nothing in between these dynamic levels, and no ability to alter the voice’s grainy texture or rather muted color. And from the lower C down, the tone is nearly always guttural and restricted. Nearly every song in Winterreise is just too wide-ranging and too full of contrasts for a voice of such limitations, and one has the uneasy feeling that Souzay, resourceful artist that he is, has in each case found a solution, a way of negotiating the song pleasantly and without great strain. It is all very musical, and full of little points which one can admire— it’s nice to hear the awkwardly placed turns in Der greise Kopf done smoothly, for example, or in Die Weberfahne executed with precision. But I, at least, was not able to shake the picture of a clever and sometimes precious singer matching his material with material which, except for the coolness of his thinking, would be out of his reach. That sort of impression is disastrous for this cycle.

The eight songs from Schwabenegans come off better, chiefly because there is not an intensity of emotion to sustain from one song to the next. The songs Souzay has picked are the lighter ones, except for Kriegers Ahnung and Der Atlas; the former is extremely pleasant, though not on a level with Fischer-Dieskau’s interpretation, and the latter is more convincing than the “big” passages in Winterreise. Several (e.g., Liebesbotschaft, Abschied, and Die Taubenpost) are lovely examples of Souzay’s way of bringing off a song with a light touch and musical precision, and Ihr Bild is admirably sustained.

Baldwin’s work is, as always, accomplished, but emotionally neutral too much of the time— he does not seem to me to have much to say about these songs. The sound is good, though I think Souzay is better served by the mono version than the stereo one (though not in the way, is rather distastefully audible.) Philips has done well with printing original texts and sensible translations, but reference would be much easier had they been set side by side.

C.L.O.

SCHUEZT: Easter Oratorio

Vocal soloists; Instrumentalists; Schützischer Singkreis, Hans Orischak, cond.

• Vox STD 9700. SD. $4.98.
• Vox STL 509700. SD. $4.98.

Perhaps the most striking aspect of this performance is its spiritedness. Except where the text demands a slow pace, Continued on page 100

94  HIGH FIDELITY  MAGAZINE
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CIRCLE 67 ON READER-SERVICE CARD

SEPTEMBER 1963

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WITH A CATALOGUE ranging from bouzouki to musique concrète, Boîte Musique has now established a regular distribution in the United States. Immediately rewarding—certainly one of the best records of its kind—is a handsomely appointed album of pre-Revolutionary French sinfonie (LD 081). The Second Suite from François Francour's catalogue du Père Royal, written for the marriage of the Comte d'Artois in 1773 at Versailles, represents the final flowering of aristocratic dance forms. These forms tend to be defined that Francour was able to mix with his own work gavottes and airs by his contemporaries Rameau, Dauvergne, and Mondeville to produce a homogeneous rich set of eleven pieces in all. On the reverse side, the Sinfonia Concertante for Flute, Bassoon, and Strings by Jean-Baptiste Bréval typifies the French symphonic form, using two or more solo instruments, which was imported from Mannheim and reflected the taste of having bourgeois audience for virtuoso display and beguiling melodies. In the outer fast movements the tutti have real symphonic thrust and the soloists give an exciting impression of improvisation. The lovely Andante appears innocent and sensuous at the same time, in a class with Mozart's slow movements for flute.

Both these bright, rich works have the benefit of perfectly styled performances from a chamber orchestra conducted by Gerard Cartigny, with Maxence Larrieu, flute, and Paul Honge, bassoon, remarkably agile in the quick Bréval recording matches the playing, and the illustrated notes in French are models of readable musicology.

The 1-2-3-5 release (LD 059) presents a startlingly lucid performance of Ravel's Trio in A minor by the ensemble known as Le Triomène—Noël Lee, piano, Robert Gendre, violin, and Robert Bex, cello. Other artists—notably Rubinstein-Heifetz-Platigorsky and Kentert-Menheur-Cassado in the domestic catalogue—have essayed this work with more coloristic vibrato and heavier accets. But emphasizing the exotic and dramatic effects which are a natural outgrowth of Ravel's style at the expense of its basic controlled tautness and exquisite details gives the Trio a mere surface appeal. Le Triomène plays in exact proportion and with great finesse, making every pulse felt. These performers can dazzle when called upon, too, with beautiful individual tone and a broad dynamic range (cleanly recorded, without excessive resonance). In this version the Trio in A minor reveals itself as Ravel's most mature chamber work.

The disc also gives us the first LP versions of two Honegger pieces: the fascinating Giga Capricciosa for Cello, in which the composer obtains genuine sonority and variety of expression from the rare variety of tone; and the Sonatine for Cello and Piano (a transcription of the Sonatine for Clarinet and Piano), which seems rather pale and ineffectual in this combination.

WE SHALL probably never see a production of Mozart's early opera Lucio Silla, K. 135. The confused and stilted libretto is a decided handicap, with its dramatic shortcomings compounded by the fact that Mozart, for lack of a suitable tenor to sing in the 1772 premiere, was forced to reduce the importance of the title role and write major aspas for several of the lesser characters. The seventeen-year-old composer responded to this adversity with a brilliant score that includes an impressive number of accompanied recitatives and rich orchestral passages worthy even of the late operas. The arias, most of them quite original in design and themes with melodies, place Lucio Silla beyond the category of the standard Italian dramma per musica (though it bears that designation on the cover page). This is the beginning of the mature Mozart—a true opera seria, in which the graveyard scene at the end of Act I has often been cited as a precursor of Don Giovanni. We are fortunate indeed that Harmonia Mundi has issued the complete work (HM 306111/13, manual sequence) in a series that also includes Ascanio in Alba and Betula libera, from Mozart's same Italian period. From the first measures of the sturdy overture, Carlo Felice Cillario proves himself a good Mozart conductor, and his Milanese orchestra capably carries out its important role. Tenor Ferrando Ferrari performs the truncated, thankless role of Silla very well, and mezzo-soprano Fiorenza Cossotto displays ample range in singing Cecilio, originally a castrato part. Only Dora Gaita has trouble, in the taxing Donna Anna-like part of Girina, the maiden who spurns the Roman dictactor in favor of her beloved, Cecilio. Orchestra and voices are perfectly balanced—a most important consideration with this opera.

In keeping with the trend among other small foreign companies, Harmonia Mundi is now including translations of its written material, and thus we can read Lucio Silla's inadequate but necessary libretto and Carl de M°s superb annotations in Italian, German, English, and French.

In 1953 Erich Kleiber returned to Germany from his long, self-imposed exile to conduct the Cologne Radio Orchestra in Schubert's Symphony No. 9, in C. Amadeo has acquired this sound tape, and taped the extract by issuing it on LP (AVRS 3012) not only pays tribute to the late, generally underrated Austrian conductor, but affords a gap in the recording of this masterpiece—a complement to the Furtwängler-DGG edition (of the same vintage) as the best recorded realization of this sublime work.

Furtwängler's uniquely slow tempos projected the epidal design of the Symphony and gave the beautifully wrought solo passages room to be heard. Miraculously, Kleiber, using the standard, faster tempos (total time just under fifty minutes) and with a lesser ensemble than the Berlin Philharmonic, seems to have imbued every man in the Cologne orchestra with the expressiveness of the soloists. At the same time, though this was a "live" concert, he obtains the discipline and precise adherence to the score we find in the Szell recording. Pervading the entire performance is a vital sense of the all-important rhythmic variety of the work which provides its lift, energy, and occasional moments of lingering. I have never heard the Scherzo given better shape or more feeling than here, especially the Trio (which sounds so bland under Klepper and matter-of-fact under Toscanini). At full volume the recorded sound doesn't quite match the authority of the performance and the surfaces are not always clean, but we can hear every detail Kleiber has put into this effort of great moment.

Amadeo's release of a Concerto for Double Bass, a Second Symphony for Double Bass and Viola, and a Violin Concerto (AVRS 6283) has virtually doubled the amount of music by Karl Dittrich von Dittekron available on LP groove. Though hardly an original in the class of his contemporaries Mozart and Haydn, Dittekron handled his material with craftsmanship, occasional wit, and a sense of the dramatic—all of which stood him in good stead with the cumbrous double bass as a solo instrument. The second movement of the concerto is an amusingly sentimental Adagio, and in the Finale the standard rhetorical material of the times has a pleasantly lumpish quality. In the Sinfonia Concertante the bass fiddle, with Burkhard Kräutler evidently playing a smaller instrument such as Serge Koussovitzky used and producing a bassoon-like tone in the upper register, does a clever job of hiding itself behind the viola when it can't keep up in the fast movements.

The Violin Concerto is a superior work, as might be expected from Dittekron, a celebrated violinst who toured Europe with Gluck. It has much of the attractiveness of the Mozart concertos and is enhanced no little by excellent cadenzas by soloist Denis Sigmody. If not letter-perfect, he plays stylishly and gets fine support from the accompanying Cologne Wiener Kammerorchester, Paul Angerer conducting.

Giné BRUCK

HIGH FIDELITY MAGAZINE
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Grishkat permits no one to dawdle. The Evangelist, Hans Ulrich Mielisch, sings with flexibility and attractive tone. All the other soloists are acceptable, and the chorus, in its infrequent appearances, is excellent. In only one respect does this reading seem to me less than satisfactory. In much of the recitative the accompaniment is noted as long sustained tones. Schütz, in his foreword to the score, says that in such passages the keyboard player, or if gamelanes are used one of these, will achieve "a good effect" if he adds "graceful and appropriate runs and passages." In the present performance there dolders about vaguely and aimlessly.

Here, as in the recording, the roles of Jesus and other individuals are each performed by two singers in which is musically very satisfying if dramatically not as realistic as the option, offered by Schütz and adopted in the Music Guild recording, of using one voice and one instrument for each of these roles. In the present recording the two singers for any particular passage, like the two chairs of the final chorus, are effectively separated. With the one exception noted, this is a commendable reading of this tender work, second in all-around quality only to the Archiving recording. German text and an English translation are provided.

VAN VACTER: Symphony No. 2—See Green: Sunday Song Symphony.

WAGNER: Orchestral Excerpts


Munich Philharmonic, Hans Knappertsbusch, cond.

• WESTMINSTER XWN 19032. LP. $4.98.

• WESTMINSTER WST 17032. SD. $5.98.

Hans Knappertsbusch has been associated with Bayreuth since the age of twenty-one, and in these fifty-four years has become closely identified with the Wagner tradition reflected in the aged sonics of recordings by such other Bayreuth prophets as Karl Muck. This is a tradition in which meters are kept even, and rhythmic regularity is considered adequate to provide an appropriate sense of drive. For those accustomed to a later tradition, that of Stein, and, in the years we best know him, Reiner, the Knappertsbusch approach lacks the intensity, the propulsive thrust. The highlights of this disc are due to the achievement which we have come to expect. (Compare, for example. Reiner's version of the Meistersinger or Szell's performances on his recent release, a program recorded at the Cleveland Orchestra.) The result is a disc with unique qualities and considerable historic value. In their own terms the performances are convincing. The classical, popular, ballet, and other music of the 20th century, as well as the music of the earlier centuries, in these recordings is fully engineered in stereo. There is a tendency for percussion detail to become over-emphasized, but at the same time other detail comes out unusually well—such as the harp part in the Meistersinger prelude.

WALTON: Façade

Britten: Divertissement

Vera Zorina, narrator; Philadelphia Orchestra, Eugene Ormandy, cond.

• COLUMBIA MS 6449. SD. $5.98.

Here are the words and music for speaker and chamber orchestra, and it was that which was undoubtedly the biggest scandal in the history of music in the British Isles and suggested, for a brief moment in the early Twenties, a promiscuous collection with musicism and modernism in English music that seems to have had no sequel.

Dame Edith Sitwell's Façade has been described as a series of brilliant experiments or studies employing a kind of abstract, virtuosic manipulation of word sounds, rhythms, and silences to evoke dance patterns and dream landscapes. Actually, they have always seemed to me to possess a good deal more cerebral content than that description might suggest; sounds and images here strike me as being often used and related in quite precise, meaningful ways and within meaningful larger contexts. Walton's music is hardly abstract at all; it generally consists of very amusing and precise stylizations of a particular rhythm, measure, or "mood" as suggested or directed by the text. The chamber scoring is simple and elegant; the whole score has a Stravinskian directness, wit, and righteousness without any particular debt to Stravinsky or anyone else.

The performance is on a high level. The Philadelphia men under Ormandy produce optimum musical results. Miss Zorina has a few difficulties with the fast, fastening virtuosos of sound of the text, but she is generally effective. Unfortunately, no one who has ever heard Dame Edith. live or recorded, could ever settle for anything less.

The second side is closed out with the absurd Divertissement of Ibert. a work whose humor, unlike that of Façade, is of the bawdy, slapstick variety. It is performed to full effect by the Philadelphians and, like Façade, it is well recorded.

E.S.

YARDUMIAN: Symphony No. 1: Concerto for Violin and Orchestra

Anshel Brusilow, violin; Philadelphia Orchestra, Eugene Ormandy, cond.

• COLUMBIA MS 6462. SD. $5.98.

A composer whose work has been hitherto unknown to me, Richard Yardumia
It took 300 years to make Athanasius Kircher's dream come true.

Athanasius Kircher was a man of vision. Among his many accomplishments, this 17th Century scholar perfected the Aeolian Harp and invented a Tin Pan Alley dream—a composing machine. But his outstanding achievement ...the Kircher Broadcasting System shown above, actually called for out-sized cornucopias of sound built into walls. This system pioneered principles in use today.

The boldness, the vision of such a man, is truly epitomized today in the remarkable new instruments for high fidelity developed by University. In University's modern sound laboratories (what a treat they would be for Kircher) engineers devoted to the perfection of sound reproduction are creating extraordinary musical instruments. Consider the Classic Mark II. In according it top-notch rating, Julian Hirsch of Hirsch Houck Laboratories wrote: "In listening tests, it sounded very clean...there was an undercurrent of bass more often felt than heard that was completely lacking in some other quite good speaker systems that I compared to the Classic Mark II. Overall, the sound was beautifully balanced." The low frequencies up to 150 cps are handled through a 15-inch high compliance woofer in the tuned ducted port. An 8-inch mid-range speaker covers from 150 to 3,000 cps, and above this, the superb Sphericon Super Tweeter takes over. Impeccable cabinetry, in oiled walnut. 35 1/2"w x 28 1/4"h x 17"d. $295. Hear it at your hi-fi dealer's or write for complete specifications and free Guide to Stereo High Fidelity. University Loudspeakers, Desk P 9, Oklahoma City, Oklahoma.
mian was born in 1917, apparently studied privately, and is at present an organist and choir master in Bryn Athyn, Pennsyl- vania. The Violin Concerto, beautifully played by Brusilow, seems to me by far the better of the two works presented here. It is a kind of compila- tion of all the old familiar violin-con- certo gestures as culled from Beethoven to Berg and amalgamated in a rambling chromatic-tonal style which is too new and never- less used in a graceful, reflective, lyric manner.

The Symphonic, which we are told, was inspired by the story of Noah and the Flood, has much less to recommend it. The slow movement perhaps has its moments, but the outer sections are long on assertiveness and short on real thought and idea. In both works the performances (and the recorded sound) serve the music well.

E.S.

RECITALS AND MISCELLANY

LUCINE AMARA: Recital


Lucine Amara, soprano; David Benedict, piano.

Columbia ML 5841. LP. $4.98.

Columbia MS 6441. SD. $5.98.

Inasmuch as this material has been released previously, I need only remark here that the recording is fine and the performances are the usual bright Bernstein versions, with the Copland, perhaps, the best of the lot and the Debussy the least effective. The present coupling is supposedly for children, although the only concession to juveniles is a set of notes in the cute, "Uncle Lenny" style. I find the bowdlerized version of Afternoon of a Faun rather funny, and I rebel at Till Eulenspiegel's being likened to the Menace. But after all, no one is really obliged to read this stuff. Forget it and enjoy the music. It's good.

R.L.M.

INDIAN MUSIC: Sangeeta Madras

Ihaparamenum; Saumajavagamum; Duet for Mirandangam and Ghatam.

Balachander, veena; Ramani, venu; Ramabhadran, mirandangam, ghatam; Sivara- mohan, mirandangam; Nutdan, tambura.

There are now more than a dozen rec- ords of Indian classical music available in this country (quaintly listed in Schwann under "Folk Music," as though there were no difference in musical com- plexity between a centuries-old raga and Spent My Money on Sally Brown), but most of them offer the music of northern India. The present excellent disc of "Magi- c Music from South India" is therefore doubly welcome. While the music of northern India has undergone a leavening from Persian and Arabic sources in the past six centuries, Carnatic music, or that of southern India, derives directly from Aryan and Dravidian music of three mil- lenniums ago. Though Western ears may fail to detect much difference between the two traditions, the South is said to be more austere and conserva- tive than its northern counterpart.

The three tracks on this release, the Ihaparamenum for veena and mirandangam, which occupies all of Side 1. The veena is a plucked string instrument similar to the sarod and sitar of the north. The mirandangam is a double-headed drum
You have been repeatedly warned about the dangers of certain radical engineering ideas developed in the great EMI laboratories in England and embodied in the EMI Model DLS-529 loudspeaker system. These new concepts result in a speaker that speaks the ever-dangerous truth—about the slightest distortion in the rest of the audio chain or the subtlest shortcoming of another speaker in an A-B comparison.

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HIGH FIDELITY MAGAZINE

which supplies a rhythmic backdrop for the extended musing of the veena. The playing is superb, the music fascinating; it does, however, have a narrower emotional range than the ragas of the north, being neither at home in the slow moments nor as gay in the lively ones.

Overside are two virtuoso display pieces, the appeal of which is immediate and powerful. The first, an eight-minute work for the venua, a bamboo flute, is subtle, elegant, and vigorous. It is followed by a ten-minute duet in which the mridangam is joined by the ghatam, a clay pot played by striking with hands, wrists, fingertips, and even fingernails. Taken strictly on its own level, it's an exciting job, as much of a duel as a duet, but more sophisticated musical values can be found too.

The recording is excellent in both versions, capturing the resonance of the veena, the dry percussiveness of the various drums, and the breathy sweetness of the flute admirably. If not perhaps the ideal introduction to Indian classical music, this disc will provide much pleasure for the initiated and will certainly afford a provocative experience for those seeking new musical horizons.

Robert Silverberg

ANDRE LARDROT: "The Virtuoso Oboe, Vol. 3"

Vivaldi: Concerto in A minor, P. 42

Andre Lardrot, oboe; Wiener Solisten, Wifried Butcher, cond.

*Vanguard PL 50001. LP. $4.98
• Vanguard VSD 2138. SD. $5.95

Each of these oboe concertos contains something to please and interest the listener. The Leclair and Vivaldi are perhaps the least generously endowed, rising above humdrum only level only in the usually dramatic ritornello of the slow movement of the Leclair and in the expressiveness of the finale of the Vivaldi. The work by Johann Christian Fischer (1733-1800), himself a celebrated oboist (a portrait of him by Gainsborough hangs in Buckingham Palace, has considerable charm in the slow movement and the move in movements, along with a bit of noodling. This is the one work of the four that attempts to exploit the special quality of the oboe; the others would probably sound equally good on the violin or flute. The most consistently engaging work on the disc, it seems to me, is the Albinoni, whose gently melancholy first movement, meditative Adagio, and dance-like finale are suffused with melody and enriched with unobtrusive but skillfully written counterpoint.

Lardrot, as in the previous discs of this series, lives up to his billing: he is a virtuoso whose tone remains pleasant even on top. Except for a bit of preëcho in the stereo version of the Vivaldi (not the mono), the sound is clean, bright, and realistic.

MOURA LYMPANY: "Famous Classics for Piano"


Moura Lympany, piano.

• Angel S 35995. SD. $5.98

Moura Lympany gives a really attractive demonstration of her pianism here. Her playing throughout has a lovely intimate style, somewhat reminiscent of her senior compatriot Dame Myra Hess but with an edge of nervous intensity and technical brilliance all her own. Although the material offered is by no means profound (there is not a single work from the classical period among these "Famous Classics"), Miss Lympany's fluent, mercurial, and eminently musical temperament offers substantial pleasure. While the disc is not well played, but for me the real gems are the Liszt, Poulenc, and Granados items. Angel's sound is rich and spacious in both versions.

O.H.

HIGH FIDELITY MAGAZINE

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she has not previously recorded. The Liszt works are played with emphasis on
poetry and washes of color rather than
with the customary brilliance and dash.
She indulges in lavish pedal effects, pro-
ducing a lovely atmosphere. Chopin's dif-
cult, but lovely, Barcarolle is an ex-
tremely elusive piece, and I must con-
fess to being disappointed by Novaes
account here. She fragments the struc-
ture by her constant arpeggiation of
chords, and further obscures the central
design of the work by overemphasizing
small details (especially in the passage
beginning with meas. 71) and conversely
facult, but lovely, Barcarolle is an ex-
ample, the stormy build-up around meas-
ure 60). This reduces her performance
to a collection of unrelated episodes.
The outstanding commercial recording of this
piece remains that by Dinu Lipatti.
Decca's reproduction is ultrarealistic.
Bass is richly compelling, while the
treble has a fine ringing clarity.
H.G.

RUSSIAN CHOIR OF FEODOR POTORJINSKY: Vespers and Matins
of the Eastern Orthodox Church

Russian Choir of Feodor Potorjinsky.
* Music Guild M 44. LP. $5.50.

This is an extremely interesting disc. The
two services are sung throughout,
without accompaniment. Some of the mu-
ic is old—how old, the notes do not
say, only that "Potorjinsky has chosen
from among the most ancient melodies
of the different Russian monasteries":
some of it was composed in the
nineteenth century; and some of it "old"
music harmonized or arranged in that
century. Among the composers
are Kastalsky, Tchesnokoff, Archangel-
sky, and Lvovsky. Very occasionally, as
in the unison, modal Dogmatik (Hymn
to the Virgin Mary) of Vespers, there
is a Byzantine flavor, but most of the
time the idiom is familiar: this is the
stylistic world of Mussorgsky's choruses
and of the sacred music of Tchaikovsky
and Rachmaninoff. There are some
love things here, and while all of it is
reverent and serious, there is considerable
variety in tempo, rhythm, and type of
setting.

The chorus, which appears to be ac-
tive in France, seems well trained and
has the richness and flexibility charac-
teristic of all good Russian choirs. A
detailed description of the services and
translations of the texts makes it easy to
follow the music. Except for a bit of
distortion, particularly near the end of
Side 1, the sound is satisfactory. Oddly
enough, although Music Guild has issued
a number of solo performances on both
stereo and mono, the present perform-
ance, which includes music for alternat-
ing choirs, is available in the monophonic
format only.

N.B.

MARIA STADER: Lieder Recital

42. Mozart An Chloe: Oiseaux, si tous
les ans: Ridente la calma; Un moto di
gioia; Das Veilichen. Schubert: Gretchen
am Spinnrade; Nachvöten; Der Schmet-
terling; Fräuleinsühl; Schweizerlied.

Maria Stader, soprano; Joerg Demus,
piano.
* Westminster 19029. LP. $4.98.
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La Traviata

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John Pritchard.

Stereo: OSA 1366 (3 records) Mono: A 4366

September 1963
and the fact that her voice has always appealed to me. I found this a surprisingly
uninteresting recording. Miss Stader has done impressive work in music
that moves around a good bit, music where a vocal prettiness, coupled with
a clean realization that we might call purely musical values, will make its own
effect, as in some Bach or some Mozart. But the romantic Lied is something else
again; here, a singer cannot impress through the maintaining of focus and
purify while negotiating florid passages. The quality of Miss Stader’s voice, when
restricted to a relatively simple line, is somewhat thin and colorless, and she does
little to invest the songs with any real spirit or point. Quite apart from the fact
that Frauenliebe und Leben benefits from a darker, richer tone quality, there is
small evidence in Miss Stader’s rendition of the cycle of any attempt to project it
as an emotional experience—the phrasing is tasteful, but does not take the
listener to the core of the matter. By the same token, Gretchen am Spinnrade
becomes little more than a well-executed vocalise. The recital’s best moments are
in the lighter, more freely moving numbers, but even here not all call the
singer’s strong points into play.

Demus’s accompaniments are very
much within the singer’s frame, and the sound is exemplary. The sleeve notes con-
tain the original texts, but not English translations; it is really much help to a
less than expert listener to know that Gretchen am Spinnrade is “Gretchen’s
sensuous longing for Faust while sitting at the spinning wheel”.

C.L.O.

STANLEY TAYLOR: “The Dulcet Pipes”

Stanley Taylor Concert.
• Vanguard BGS 5057. SD. $5.95.

This is a collection of pieces dating from
the sixteenth and seventeenth centuries, presented mostly in arrangements for
from one to seven recorders. I confess that, while I can enjoy the sound of the
instruments, I don’t see when their timbre is mixed with others, in long pieces
for recorder consort the dulcet pipes give me the pip. I must therefore report that I found the extended pieces here—for example, the arrangement of
Byrd’s The Bells—as boring as Charles Lamb found concerts in general. This
well-recorded disc is for enthusiastic ad-
mirers of the various sizes of flipple flute,
from the penny-whistle descant to the shy
and lugubrious bass. In addition to Byrd,
composers represented are Farnaby, Hol-
borne, Handel, Schmelzer, and Pale-
strina (a ricercar).

YVES TINAYRE: Recital

Yves Tinayre, tenor; Dyonch Ensemble.
• Record Hunter No. 2. LP. $4.50.

Twenty-odd years ago the French singer
Yves Tinayre made himself known and
adored in this country as a kind of one-
man Prokofiev. Here we have reci-
tals of “old” music—I remember a
particularly impressive one at the Clois-
ters in New York—and made a number of
recordings. The present disc is a reissue of performances originally recorded in
1941. While collections of early music are no longer the rarities they were then,
it is good to have this disc made available again. Tinayre was sincerely con-
vinced of the vitality of the music he cho-
sed to sing, and he conveyed that feel-
ing in singing that was always pleasant
and often moving. Side 1 contains an
organum by Leonin, three trouvère songs,
a ballade by Machaut, and chansons by
Binchois and Koe. Seventeenth-
century sacred music is represented on the other
side, in a motet by Giovanni Paolo Colonna and a cantata by Heinrich Al-
bright the sound of the voice and
instruments is still ever so acceptable. Some
sustained tones are a little wavery, and the
review disc had clicks and surface
noise on Side 1.

N.B.

SPOKEN WORD

SHAKESPEARE: Antony and Cleo-
patra

Richard Johnson, Antony; Irene Worth, Cleopatra; Robert Eddison, Patrick
Wymark, Miles Malleson, Gary Watson, Ian Lang, Prunella Scales, Jill Balcon;
Marlowe Society; George Rylands, dir.
• London A 4422. Four LP. $19.92.
• London OSA 1427. Four SD. $23.92.

From the point of view of intelligent,
conscientious interpretation of Shake-
ppeare, there are few bad records among
current versions of the Bard’s plays, and the purchaser’s problem is often simply
that of choosing the best among the
good. In a case in point is the present
release of Antony and Cleopatra, a
worthy successor to the

Continued on page 108
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Kenneth McKellar, Hame O Mine, The Bonnie Wells O' Yean, The Nameless Lassie, O Sing To Me The Old Scots Songs, We're No Awa 'To Ride Awa', A Gordon For Me, Hail Catalonia, others. Stereo: SW 99283 Mono: TW 91283

SONGS OF PORTUGAL

Maria Teresa de Teodoro, Alex Balding, Minha Luta, Desenganado, Sou Feliz, Cantado Dumia Triste, Rosa Engendada, Minha Daur, Mourada, Sina, others. Stereo: SW 99284 Mono: TW 91284

A LITTLE BIT OF IRISH

Teresa Duffy, Dancing On The Ground Galway Bay, The Girl At The Ballyclare Fair, Galway Love, Araby Mary, There's A Wee Bit Of Ulster, I've A Longing To Go Back Again To Ireland, Too-Ra-Loo, others. Stereo: SW 99283 Mono: TW 91286

SOUTH OF THE BORDER

Caterina Valente—Werner Muller and His Orchestra. La Malaguena, En El Mar, Ay Chabata, Cu-Cu-Ru-Cu-Cu, Nunca, Nunca, La Hiedra, La Flor De La Canaria, Cachita, others. Stereo: SW 99292 Mono: TW 91292

SHAKESPEARE: Henry VIII

Frank Duncan, Robert Speaight, Margareta Scott, Donald Layne-Smith, Richard Dare, Pruinella Scales, Ian Lang, Michael Bates; Marlowe Society; George Rylands, dir. • LONDON A 4426. Four LP. $19.92. • LONDON OSA 1426. Four SD. $23.92.

Since Henry VIII is included in the Fin: Folio, it must appear in all collection of Shakespeare's plays, though it is generally believed that much of it was written by another hand, possibly Shakespeare himself. It has never been a favorite in the theatre, and the Marlowe Society has the distinction of being the first group to record it.

What we have here is often more suggestive of a reading than an actual performance, with the vivid interchange and give-and-take of the stage clearly absent.

In the opening scenes revolving around the fall of Buckingham, all the gentlemen speak so much alike, and in the same very gentlemanly manner, that a listener without a text must surely find himself soundly at sea. And while there is no danger of confusing King Henry and Cardinal Wolsey, one rather seems to possess the voice or the personality that the roles demand. The actor who plays Henry simply lacks the brute force, which L. Wyndham-Price, Charles Laughton, and others have sought to expect, and the Wolsey just does not seem big enough to make his achievements credible.

One's dissatisfaction here cannot all be laid to the production, however. Some of the blame must go to Shakespeare (whoever Shakespeare in this instance have been). Henry VIII is a badly organized play. It involves the falls of Buckingham, Wolsey, and Katharine of Aragon, the King's infatuation for Anne Boleyn, and an abortive plot against Cranmer, and it ends with a gloriously irrelevant compliment to Queen Elizabeth. Little of this material is properly integrated into the play as a whole; worse, practically all the important developments take place between scenes and are simply announced, not portrayed.

As for the playwright's characterization, it is impossible to believe that the ar¬ rowed love of Henry VIII could have been capable of the Christian resignation displayed at his fall; and though we know that the historical Henry VIII was sufficiently manipulative and capable to embrace all the varied repulsive and attractive aspects he reveals in this drama, art is always much simpler than life, and the play fails to combine the King's disparate qualities into a credible human being. What Henry VIII is, essentially, is a superb opportunity for pantomime, and if the player saw Sir Herbert Tree's great production is likely ever to forget this. Here there are plenty of sound effects, occasionally more musical sound effects, including the roaring of the crowd and the addition of anthems to make up for the visual spectacle of the processes—but all contrasts rather oddly with the comparatively undramatic character of most of the recording.

As a footnote to the above, I might add that the worst of this play are on the whole, more fortunate than the men, for there are fewer of them and they are in less danger of having their individuality blurred. The women's opportunities, on the other hand, have been so thoughtlessly produced make the most of their opportunities—but the fact remains that you cannot put penmanship on a record.

Edward Wagenknecht

HIGH FIDELITY MAGAZINE
A BRILLIANT ANTHOLOGY of 114 traditional songs, this album comes closer than any predecessor to documenting in music the sprawling panorama of America's history. For such a feat, Burl Ives is the natural catalyst; in fact, few other balladeers could hope to cope successfully with so broad a range of material. Ives, however, is equally at home—actually so complete is his empathy that one is tempted to write emphatically at home—in an Anglo-Saxon relic like Edward, a battle cry such as John Brown's Body, a timeless love song like Poor Little Turtle Dove, and the whimsical Lavender Cowboy. And although some of the selections have been chosen from Ives's previous releases under the Decca label, it is all but impossible to distinguish between earlier and later efforts on sonic grounds.

The texts of all the ballads appear in a lavishly illustrated hard-bound book which fits neatly within

the album, and each selection is preceded by an explanatory note that is a model of its kind. For example, the succinct paragraph on Barbara Allen informs us that this is the most popular ballad in western Europe, that it appears from Scandinavia to Italy, and that almost three hundred different versions exist in the United States alone. The singer introduces each selection with a spoken comment or two of his own.

The first of the six discs covers the older English ballads that played so significant a role in shaping the development of American folk song. Among these are My Boy Willie, one of the dialogue songs so common in the seventeenth century, in which Ives displays his happy gift for delineating character through artful shading of his voice, and Wally Waly, an eight-line fragment which this singer did much to popularize some twenty years ago and which encompasses some of the most evocative lyricism in all Anglo-American balladry.

With the second record in the set we move to this side of the Atlantic and chronologically to the period between the American Revolution and the War of 1812. To the historian and folklorist alike this is a notably poorly documented era of our history, and Ives’s inclusion of a generous number of the songs still extant fills a relative blank. I had not previously heard Free America—an electric expression of the optimism and buoyancy marking the early days of the republic—or Patriotic Diggers, a rollicking call to the colors which I find the best item in a generally membrable group. There is also Cornwallis Country Dance, a delightful conceit that reduces the British general’s southern campaign to the steps of a contredanse. Advancing historically, we are made witness with the third record to the first phase of American expansion seawards and westwards. Ives is virilely tender in the haunting folk poetry of the chantey Shenandoah; Blow Ye Winds and Greenland Fisheries memorialize one of the brightest chapters in America’s nautical history—the epoch of the dauntless whalers; and the overland trek West comes to life in the Mormons’ catchy Hand Cart Song, in Sweet Betsy from Pike, and through the very human frontier “Dear John Letter” of Joe Bowers.

The highwater mark of American folk song, reached in the nineteenth century, echoes in Vol. 4. Here is Lolly Tu Dum, a satirical comment on the scarcity of women in the West; that precursor of the blues, Careless Love; the polished beauty of Down in the Valley. Here too we have Frankie and Johnny, given a notable tongue-in-cheek twist to brighten the timeless charade of lust, betrayal, and murder. Vol. 5 covers the Civil War period. While most of the war songs have lost any semblance of freshness in this, the third interminable year of the Civil War Centennial (when even Bruce Catton must be tempted to cry “Enough!”), Ives is at his best in instilling life into the likes of Long, Long Ago and Ben Bolt.

The last disc of the album brings us abreast of the first days of this century. Here are the songs of the maturing West—Streets of Laredo, Old Paint; of the folk heroes who coursed its plains—Billy the Kid, Jesse James; of the settlers who brought order—Little Sad Shanty, The Young Man Who Wouldn’t Hoe Corn; of the Irish workers who laid the steel rails which finally pierced the immense loneliness of prairie and sky—Patrick on the Railroad. Two hobo songs end the set, and the last line of Goin’ Down the Road Feelin’ Bad can perhaps stand as the key statement of the restless quest that has shaped America—from the rebels of 1776 to today’s sit-ins: “I ain’t gonna be treated this a-way.”

In sum, we have been given a documentary and artistic achievement of the highest order.

O.B.B.

The Music for Cleopatra

ETver since those far-off days when pit pianists struggled to provide appropriate accompaniments to the so-called silent screen, music has contributed to the effectiveness of films. The piano players have long since vanished, along with the big movie theatre orchestras of the Twenties, their place taken by the sound track and their improvisatory efforts superseded by complete scores written specifically for given examples of the cinematic art. Some of this music has been produced by composers of note—Aaron Copland and Virgil Thomson, to mention only two, have contributed notable scores to films;
some of it has been strictly journeyman's work. In recent years, Miklós Rózsa, Dimitri Tiomkin, and Bronislaw Kaper seem to have just about cornered the market, particularly for the supercolossal historical and Biblical spectacles which Hollywood has been turning out in such profusion. To this triumvirate Alex North has now been added. A serious composer, North has written a number of remarkably interesting film scores—including those for Tennessee Williams' A Streetcar Named Desire and Faulkner's The Sound and the Fury—but Cleopatra is his first effort in the gargantuan-spectacular genre.

He succeeds splendidly. Although 20th Century-Fox's film, with its splendor and pageantry and extraverted passion, is a far cry from the disturbed inner worlds of Williams and Faulkner, North has endowed it with a brilliantly imaginative score. Its power lies not only in the composer's use of musical understatement, but also in his rejection of the musical clichés we have become accustomed to in so much current movie music. He does not try to overpower the listener with blatant displays of musical histrionics or to seduce him with silken, but empty, theme songs. The theme song Caesar and Cleopatra, for instance, conveys an ominous foreshadowing of the disaster to come, while Antony and Cleopatra subtly intimates the once bright arid of that doomed affair. And for the final catastrophe of Cleopatra's death North has integrated the themes illustrating these stormy careers into an extraordinarily effective summation. The composer has directed his music with consummate skill, and the recorded sound is certainly some of the finest yet heard on an original sound track recording.

The RCA Victor disc, which contains most of the score, presents the music entirely reorchestrated by Riz Ortolani, one of Italy's foremost composer-conductors. As a sort of popularization, it comes off quite well, despite the anachronistic use of a piano, some strictly modern dance tempos, and the recruitment of a large vocal chorus for the two main love themes. Recorded in Rome, the sound is a remarkable advertisement for RCA Victor's new Dynagroove process. It is beautifully balanced, rich and warm, and free from distortion.

The two main themes from the film turn up again on the Ferrante and Teicher disc, where their companions are pseudo-oriental pieces by Saint-Saëns, Cui, and Rimsky-Korsakov, together with a few items by Ellington, Ketelbey, and the pianists themselves. The entire program is handled with this duo's customary adroitness, and they are ably supported by the orchestra under Nick Perito's vigorous direction. I confess I find the program a curious mixture, though dyed-in-the-wool Ferrante and Teicher fans will doubtless applaud the release of a new addition to their discography.

Time's issue features music by one M. E. Daly, which sounds like a nice pastiche of Verdi and Alexandre Luigini. While it might be fine for one of those cinema travelogues through Egypt, it's of small interest on its own. "CLEOPATRA" is emblazoned on the back of the album, but the pictorial cover has the grace to add, though in much smaller print, "The Era Of." Time's stereo sound is excellent and the performance by the Richard Hayman orchestra expert, but none of this has anything to do with North's fine Cleopatra.

J.F.I.

"Cleopatra." Recording from the sound track of the film. 20th Century-Fox FXG 5008, $4.98 (LP); SXG 5008, $5.98 (SD).

"The Themes from 'Cleopatra'." Rome Sound Stage Orchestra, Riz Ortolani, cond. RCA Victor LPM 2766, $3.98 (LP); LSP 2766, $4.98 (SD).

"The Era of Cleopatra." Richard Hayman and His Orchestra. Time 52080, $3.98 (LP); S 2080, $5.98 (SD).

"Love Themes from 'Cleopatra'." Ferrante and Teicher; Ferrante and Teicher Orchestra, Nick Perito, cond. United Artists UAL 3290, $3.98 (LP); UAS 6290 (SD).

"Exciting Rhythms of Piano Pasha." Erdogan Capli, piano. Time LSP 2689, $3.98 (LP); S 2074, $5.98 (SD). Displaying a fabulous keyboard technique and an awesome command of a number of intricate and—to most Western ears—unusual rhythms, the Turkish pianist Erdogan Capli produces some of the most fascinating piano stylings we've had on records. Except for Uska Dora, Pasha's Theme, and Mistirion, which are of Middle East origin though popular in this country, his program is made up of American standards, all completely transformed by the electrifying performances. Baubles, Bangles, and Beads is no languorous ballad this time around, but a swirling ride in a fast 9/8 rhythm over the crisply accented brush work on drums by the pianist's fourteen-year-old son Kerim Capli. Caravan, for which Capli plays the harpsichord, is turned into a hora, and St. Louis Blues is presented in similar form. Harpsichord and bongos are used to startling effect in Moon River—played in the curious, halting rhythm of 5/8 and nothing like the lunar lament so often heard. Behind these fantastic performances there is always the remarkable work of the boy drummer, who displays astonishing mastery of the enormously complex rhythms employed. The instrumental placement on the stereo version is absolutely ideal, and Time's sound wonderfully vibrant and clean.

J.F.I.

"I Hear America Singing." Valentine Pringle. RCA Victor LPM 2689, $3.98 (LP); LSP 2689, $4.98 (SD). Here is a voice of enormous power, so gripping that on first hearing it may well mesmerize you. But Valentine Pringle, a Belafonte protégé, is no mere vocal fenómeno; he sings with discipline and taste, avoiding rococo effects for their own sake. Since this collection of American folk songs represents Pringle's recorded debut, one is inclined to forgive an over-all woodiness; in fact, this quality may well stem from the dismal, leaden tempos afflicting virtually every arrangement. Nevertheless, the singer infuses a genuine emotion into the spirituals Deep River and Po' Little Jesus. On the evidence of this disc, his is a talent of rich promise.

O.B.B.

"Flamenco Fire!" Sarita Heredia. World Pacific WP 1427, $4.98 (LP); WPS 1427, $4.98 (SD). This raw, thrilling album presents Spanish gypsy Sarita Heredia in the triple...
role of flamenco singer, dancer, and guitarist. Based on a group that performed at Los Angeles’ Matador Club, she essays a glitzy spectrum of estilos. Her Rumba Gitana is like a sheet of flame; Guejar was a sweet Callejon, and her view through a gypsy prism. But to me her unaccompanied Zapateado—three and a half minutes of solo dance—is a thing of stark, gripping beauty; here Heredia’s flash of rhythm clutters out rhythms, moods, even emotions.

This is not the purest flamenco recored ever cut, but is certainly among the most exciting. Recommended, particularly in the breath-taking spread of the stereo edition. O.B.B.

**"Tovarich."** Original Cast Recording. Capitol TAO 1940, $4.98 (LP); STAO 1940, $5.98 (SD).

Three months after its New York opening, *Tovarich* still enjoyed the dubious distinction of being this season’s only successful musical of which no original cast recording had been made. Capitol has rectified that situation with this belated release, but unfortunately it turns out to be one of the least interesting disc cuts. Rockcis has written some amiable and melodic tunes for this fable of a couple of impoverished Russian aristocrats working as servants in the American South, but neither the stars nor the supporting cast do the songs full justice. Vivien Leigh, with a Russian accent and practically non-existant singing voice at all, has to rely on theatrical savoir faire to pull her through. *I Know the Feeling* and a duet with Jean Pierre Aumont, *All For You*, are her best moments. White-Barre, Par, probably the highlight of her performance in the theatre, is essentially a “sight” number and makes very little impact on disc. As nobleman-turned-butler, Aumont exudes suavity and Continental charm but very little else. He is a leading man in the Rex Harrison mold, half-singing, half-talking his songs—which works for a number such as *No, No, No* but not at all for *I Go to Bed*. A lovely song for the ensemble—including *A Small Cornell*, in the gay rhythm of a French polka; *Nitekiko*, a lascrnychy yet amusing Slavic lament for *Never* and *Lita* in a sort of Russian calypso—are either too coyly or too frenetically performed by the supporting players. I found the harsh quality imposed on the music by difficult to tame, and much prefer the stereo edition (heard in the test pressing sent me for review). J.F.I.

**"Humar."** Vanguard VRS 9125, $4.98 (LP).

Far and away the most exotic element included in *Tovarich* through the present ingathering, the Yemeni Jews have captured the imagination of the entire nation. Small of stature, largely innocent of the ways of the world, they have spent 2,000 isolated years in a tiny enclave of the Arabian peninsula. Their speech, their music, and their folkways represent a rare see of Old Testament Palestine and the Islamic culture that all but engulfed them. Itamar Cohen, himself of Yemeni extraction, brings a dazzling array of voices and melody to this program of Yemeni and Israeli songs. The latter, with their piercing Arab quarter tones, are the pièces de résistance. Cohen, who heads Chus Elohi prayer are set to a driving percussive accompaniment; *Nadam Kol Off* (The Birds Became Silent) is a love song rich in Mideastern imagery; and *Avraham, Avraham* (recalls an Old Testament psalm. Hamar, a virtuoso of astonishing range, serves the better-known Israeli songs with equal artistry. His work is as well as its customary transparent sound. Highly recommended. O.B.B.

**"Hollywood Award Winners."** Skitch Henderson and His Orchestra. Columbia CL 8826, $3.98 (LP); CS 2026, $4.98 (SD).

Since 1940, when the first Hollywood award for the best song from a movie was given to *The Continental*, some incredibly bad songs have managed to work their way onto the Billboard *Billboard* and *Boswell and Bows* (1949), Zip a Dee *Duo Dah* (1948), and *In the Cool, Cool, Cool of the Evening* (1952), I shudder to think how banal the other entrants for those years must have been. Fortunately, Skitch Henderson has been discriminating in his choice of a dozen songs from among the twenty-eight winners. The program includes such prime favorites as *The Way You Look Tonight*, *High Noon, The Last Time I Saw Paris*, and *Let’s Get Away (which took the honors this year*), all of them presented in musically discreet orchestral settings. Henderson’s own piano work gives an additional fillip. The crisply delineated sound on both versions enhances one’s enjoyment. J.F.I.

**"Sukiyaki."** Kyu Sakamoto: Orchestra. Capitol T 10349, $3.98 (LP); ST 10349, $4.98 (SD).

An effective parody of the Nipponese hit parade ably conducted by pops star Kyu Sakamoto. After a century of acculturation, Japanese popular song preserves one characteristic: it often is the only name bestowed by Western licensees on a Japanese original called *Look Up When I’m Laughing* he offers an unusually sensitive interpretation. A fine release on every count. O.B.B.

**An Anthology of Chinese Folk Songs.** Ellie Mao, soprano; Ann Mi Lee, piano. Folkways FW 8877, $5.95 (LP).

There is opened for us here a splendid doorway into the spare, exotic world of Chinese traditional song. Ellie Mao’s warm, true soprano smooths out the regional peculiarities of twenty-eight carefully arranged ballads. Miss Mao preserves the small, striking dissonances of the songs, but scorns the falsetto customarily used by Chinese singers: as a consequence, her voice falls happily upon the Western ear.

While I would have preferred a back-ground, however, Miss Lee’s sensitive piano accompaniments do far toward bridging the abyss between two musical worlds. From such a plenitude of riches were it possible to choose outstanding items, but the gay sparkle of *The Sweeping Wind* and the poignant *Nostalgia* spoke to the longer in the memory. In an accompanying booklet, R. T. Mok provides an incisive analysis of the nature of Chinese song. In addition, Folkways lives up to its reputation of definitive presentation by including Chinese texts—in ideographs. O.B.B.

**"Film Spectacular."** London Festival Chorus and Orchestra, Stanley Black, cond. London SP 44025, $5.98 (SD). Sonically exhilarating as this latest example of Phase 4 sorcery may be, the program lacks a single work distinctly musical. thanks not only to the inclusion of such first-rate film scores as Walton’s *Henry V* and Bernstein’s *West Side Story* but of the very empty arrangements and the fine performances that Stanley Black elicits from the ninety-man orchestra. Black, in fact, now emerges from his role as a raucous cocktail pianist and leader of mood-music ensembles to reveal himself as potential rival to the likes of Fiedler, Dragon, et al. Even the more conventional *Caruso* was included on the disc (from *Exodus, Breakfast at Tiffany’s, Sensation and Dulila, and Around the World in 80 Days*) are done with expansion and grandeur, and *Anka’s The Longest Day*—with robust male chorus—is a genuine thriller. In brief, musical entertainment alpently, recorded in maximally big, crystalline, authentic sound. R.D.D.

**"University of Rochester Men’s Glee Club and Yellowjackets."** Kendall LP 427, $3.98 (LP). An occasionally adventurous and always thoroughly satisfying choral program. The Men’s Glee Club and University Country of Rochester highlights these sparkling performances with the rhythmically intoxicating *Tarantella*, a Mexican folk poem set to music by Randall Thompson, and the Norse *Lullaby* of Leo Sowerby (surely one of our most under-appreciated or unappreciated of contemporary composers). Snippets from Copland and Bernstein plus three French Canadian folk songs round it out. On the flip side, the American repertoire grouping of the Yellowjackets ranges from Verdi to Cole Porter, from Duke Ellington to *My Darling Clementine*. Surfaces crackle cracklingly, and one could wish for an accompaniment more substantial than the single piano. Otherwise, an appealing disc. O.B.B.

**"Little Girl Blue/Little Girl New."** Keely Smith: Orchestra. Nelson Riddle, cond. Reprise SP 2682, $3.98 (LP); R9 6086, $4.98 (SD).

The format created by Reprise for this program places half a dozen bluesy ballads on one side, the other six-tempo numbers to the other. So far, so good, since the disposition accords well with the title of the record and in theory seems to be a reasonable arrangement. I soon discovered, however, that a succession of snappy songs, even when sung with the zest Miss Smith brings to them, can be excessively tiresome, and I longed for something in a slower tempo to provide a change of pace. Strangely enough, I was much less conscious of a feeling of ennui among the ballads, probably because the singer was even more persuasive in these gentle lamentations. Should one count these numbers themselves—particularly such charmers as *Gone with the Wind, Little Girl Blue*, and *Willow Weep for Me*—have more musical substance than any of the beat numbers? J.F.I.

**"Uniquely Mancini."** Henry Mancini and His Big Band. RCA Victor LPM 2682, $3.98 (LP); LSP 2682, $4.98 (SD).

If obfuscated listeners can brace themselves to endure the ear-splitting moments here, they’ll find many examples of Mancini’s distinctive genius even in
the most raucous rock and roll items—especially in those which, like Night Train, The Hot Canary, and Duke's Place, enliven the general heavy-handedness with considerable humor. Mancini's ingenious big-band scorings are well set forth in several less strenuous, richly colorful and atmospheric mood pieces: Chelsea Bridge, Moonlight Serenade, an original Lonesome, and a highly unorthodox but surprisingly effective reworking of tunes from Gershwin's Rhapsody in Blue. The formidably Dynagroove recording is overpoweringly realistic and vivid in monophony; I suspect that the SD version (which I haven't yet heard) boasts in addition many of the stereogenic felicities for which Mancini's previous releases are famous.

R.D.D.

"Granny and Jim." Granville Sascha Burland and Jim Symington: rhythm group. Philips PHM 200095, $3.98 (LP); PHS 600095, $4.98 (SD).
The two hard straw hats in the jacket picture provide an advance tip here that the smart-aleck, Joe College comedy routine of ancient vaudeville tradition is back again, as brash as ever. Burland and Symington sound far too young to have been vaudevillians themselves, but they obviously have cultivated the authentic idioms and the close-harmony and patter styles, and they have dug up such old favorite vehicles as Mandy and Oh You Spearmint Kiddo with the Wrigley Eyes. But their newer materials are synthetic and thin—except for an amusing updating of John Henry which transmutes the protagonist into a tax accountant who breaks his pencil, and his heart, racing with a computer. Echo-chambering and stereosonic antiphonies in the accompaniments sound anachronistic too; whatever nostalgic appeal these diversifications may have in the more natural mono version evaporates entirely in the obviously gimmicked SD.

R.D.D.

"Piano Rhapsodies of Love." George Greeley, His Piano and Orchestra. Reprise R 6092, $4.98 (LP); R9 6092, $3.98 (SD).
The best that can be said about Greeley's first release under the Reprise label is that the pieces he plays are now described as rhapsodies rather than "concertos." The worst is that these pianistic and string-dominated orchestral inflations (of Debussy's Clair de lune and Réverie, Rachmaninoff's 18th Paganini Variations, etc.) and Greeley's own "censurations" of Chopin's E-flat Nocturne and Etude in E minor in both softness and bravura any of the concertos in his previous dozen or so Warner Brothers releases. Reprise provides him with pretentious annotations (in which Homer and André Gide are somehow name-dropped); brilliant, closely miked recording; highly unnatural acoustical ambiances (at least in the mono version, the only one sent me); and—in my review copy—speed fluctuations on the A side.

R.D.D.

"Country and Western." Orchestra and Anita Kerr Singers, Hugo Montenegro, cond. Time 2071, $4.98 (LP); S 2071, $5.98 (SD).
"Popular Marches." Orchestra, Hugo Montenegro, Jerry Fielding, Bellini, Don Sebesky, cond. Time 2079, $4.98 (LP); S 2079, $3.98 (SD).
Neither of these Time releases bears the "Process 70" rubric, but they demonstrate the label's distinctively realistic sound qualities—many of which, including those resulting from right-up-front

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High Fidelity Magazine

 Relations & Wives

Mike placements and highly damped acoustics, anticipated the characteristics now featured in RCA Victor's Dyna- groove series. Unfortunately, there is more sonic than musical interest in the high-powered, markedly stereophonic musical versions of film and Broadway show tunes, all drawn from earlier releases. The scoring, which elaborates on the performances hard-driven, though those by Fielding (When The Saints Go Marching In and The Mississippi) are bright and wanted. The other program represents a good idea (violin-dominated big-band elaborations of "country" hit tunes) that doesn't come off. The arrangement with the familiar Nashville gimmers: throbbing metallic guitars, thudding electric bass guitar and string bass, schmaltzy wordess vocal "enhancements." A rough and rugged Wolverton Mountain is the only piece to achieve some genuine jauntiness; harmonica player Charles McCoy is the soloist in this harper-violin, but the instrumental ensemble to provide a touch of distinction to performances that otherwise typify rock and roll is rather an easygoing back-country style. R.D.D.

Stereo Spectacular Demonstration and Sound Effects Audio Fidelity DFS 7013. $5.95 (SD).

Here is an extensive cross section of Audio Fidelity's highly stereogenic "effects" and musical specialties. The ten selections, mostly pops on the B side, make up a conventional sampler; the disc's principal appeal lies in the extraor-dinary fidelity of the twenty-seven demonstration bands on Side A—a little bit of everything in stereophonic sweep and several of the funniest episodes from "Cartoons in Stereo." Not least of the record's virtues is the deft narration, in which Peter Allen manages to impose order on the ragtag contents and at the same time impart considerable technical information.

"Fernanda Maria: Portugal's Great Fado Singer." Monitor MF 396, $3.98 (LP); MFS 14027, $5.98 (SD).

With Monitor's corner on the North American fado market grows still tighter with this outstanding release. Actually, it is due primarily to the familiar Fado label that we have available a small but excellent cross section of Portugal's answer to flamenco. Fado-derived from the word for fate—tends to be moody, brokenhearted, and hauntingly melodic. To take a familiar example, the international hit April in Portugal was originally a fado called Coimbra. Fernanda Maria, unequivocally the finest of Lisbon's younger fadistas, projects a dark sweetness in this recital of current favorites. Among them, theTHE most appealing are Fado e Lisboa (Fado and Lisbon), a lovely filigree of nostalgia, and the little Old Tavern. Fine sounds of Portuguese texts, and English summaries round out a sparkling package.

Freddy Martin in a Sentimental Mood.

Freddy Martin and His Orchestra. Capitol T 1869. $3.98 (LP); ST 1869, $4.98 (SD).

Freddy Martin (like Guy Lombardo) and, to a lesser degree, Russ Morgan) found many years ago a dance band style that met with popular favor, and has had no occasion to change it. The evolving trends in dance music have been ignored, and the frantic beat of rock and roll or the Twist and the insinuating rhythm of the bossa nova, readily adopted by most dance bands, are entirely alien to the Martin book. The Bob Ballard arrangements of these twenty-four old songs utilize here, as they have done for twenty years, the strings or a vocal section of the band, its two pianos, and—of course—Martin's saxophone and clarinet (often heard, thanks to multiple taping, in unison). Spirituèly, these old standards make a particularly acceptable dance program for terpsichorean who nostalgically remember the title song Stars Fell On Alabama and such other popular favorites of the past as Home, I Surrender, Dear, and Sophisti-cated Lady. J.F.I.

The Boys from Syracuse.

Original Cast Recording. Capitol TAO 1933, $4.98 (LP); STAO 1933, $5.98 (SD). The year in which nightly The Boys from Syracuse as the then on-Sheard's Comedy of Errors from which it sprang. Yet while the play was one of the Bard's minor efforts, the music of George Abbott conjured up, with its cornucopia of delicious Rodgers and Hart songs, is one of the truly memorable shows of the American theatre. Gloriously recorded on the LPs of inexplicable neglect, it is back in an off-Broadway production, to delight audiences who never saw the 1933 presenta-tion, and to enchant, all over again, many who did. Capitol's original cast record-}
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Willie Bobo: "Willie's Beat." Roulette 52097, $4.98 (LP); S 52097, $5.98 (SD).

The cover and liner here (Bobo sitting in front of a battery of percussion instruments) suggest an emphasis—and probably an overemphasis—on drumming. Such is not the case at all. A group unidentified except for Clark Terry, trumpet; Joe Farrell, tenor saxophone; Frank Anderson, organ and piano; and Bobo on tenor, page and tenor, making for an unusually casual Latin rhythm section. Good ensemble writing, tight ensemble playing, pleasant solos, and a general air of amiability make these performances very pleasant listening. In all but one selection, Bobo appears primarily as a rhythm man—and an excellent one.

Dave Brubeck Quartet: "At Carnegie Hall." C 2L 26, $7.96 (Two LP); C 25 26, $9.96 (Two SD).

The Carnegie Hall concert preserved in this two-disc set was held last winter during the New York newspaper strike. If ever the Brubeck Quartet wanted to count its faithful following, it found this the occasion, for despite the black-out of a very important medium of publicity the concert was a sellout, and the audience, predominantly very young, was extremely enthusiastic. This enthusiasm was quickly communicated to the musicians, who gave what must have been one of their best performances. Paul Desmond, the quartet's bell-blower, was in fine fettle. His playing on alto saxophone soars with singing intensity, reaching its peak in a brilliant development of Pinnies from Heaven. Joe Morello and Gene Wright are an exemplary rhythm section, although Morello's long drum solo on Castillian Drums, an effective routine visually, becomes a long stage wait on records. Since I have never been able to fathom the presumed charm of Brubeck's heavy-handed and flat-footed piano solos, I can only report that they are more or less as usual. He does include one gratifying example of what strikes me as his most valid work as a soloist, and that is his gentle and slow approach heard on Southern Scene. Almost all the selections have been previously recorded by the quartet.

Bill English. Vanguard 9127, $4.98 (LP). English, a drummer, leads a quintet made up of Dave Burns, trumpet; Sheldon Powell, tenor saxophone and flute; Lloyd G. Mayers, piano; and Martin Rivera, bass. These players have a crisp, charging ensemble attack and spin off unusually good solos. Burns, Powell, and Mayers, who are not often heard on records, are more consistently interesting than many musicians who turn up much more frequently. Powell is infinitely better on trumpet than on flute, but particularly in two beautifully evolved ballads, Blues Serenade and Fly Me to the Moon. Burns, on the other hand, is at his best when he punch out a solo at a fairly fast tempo. All the soloists believe in keeping their appearances reasonably short, so that each piece develops without change of mood and texture. This is meat and potatoes jazz—a solid, swinging group that stays right at the core of the music, with comparisons abound about extending the scope of jazz.

Victor Feldman All Stars: "Soviet Jazz Themes." Ava 19, $3.98 (LP); S 19, $4.98 (SD).

The six tunes here are, with the exception of Polyushka Polyushka (Meadowland), the work of Russian jazz musicians. It is interesting to find that these performers reveal not only an acute awareness of the contemporary hard-driving style exemplified in the United States by Horace Silver and Cannonball Adderley, but also concentrate on the "churchy" sound typical of a great deal of recent American jazz. Feldman uses two slightly different groups, both of which command a vigorous attack. There are some particularly good contributions by pianist Joe Zawinul, by the alternating trumpeters Nat Adderley and Cannonball Adderley, and by Feldman, who plays both piano and vibes. Essentially this is a good representation of forceful, gospel-tinged jazz that the material is of Soviet origin lends an added fillip.

Dizzy Gillespie: "Something Old, Something New." Philips 200091, $3.98 (LP); 600091, $4.98 (SD).

Gillespie's current quintet, which has an unusually strong rhythm section (Kenny Barron, piano; Chris White, bass; Rudy Currence, drums), on one side of this disc, some selections from Gillespie's hop period in the Forties (Be-Bop, Good Bait, Dizzy Atmosphere, and a medley of It Could Happen Tomorrow and Round Midnight). It turns to contemporary material, most of it written by Tom McIntosh, on the other side. To Gillespie's masterful playing now with his capable but far less accomplished performances of the same tunes fifteen or twenty years ago is to get a fair measure of the polished and finished musician he has become. He was good then, but he is superb now. The modern material seems rather grab and unimaginative after the revitalized hop pieces. It affords Gillespie less opportunity to show off his bravura qualities, although he uses his warm, rich bop lead style very effectively on a reflective tune called The Day After.

Coleman Hawkins: "Hawk's Alive!" At the Village Gate. Verve 8509, $4.98 (LP); 6-8509, $5.98 (SD).

To a critic who chronically complains about inordinately long performances, it is gratifying to come across a disc which demonstrates quite lucidly that superior quality can bear the weight of extended length. Here are four performances by Hawkins, with Tommy Flanagan on the piano, Major Holley on bass, and Ed Locke on drums. The running time of the pieces ranges from eight to ten and a half minutes, yet they hold one's interest all the way. Hawkins, unlike most, has the resources required to sustain such undertakings and, what's more, to do it without evidence of straining or stretching. He possesses many facets as a performer and, in building his solos, calls on these facets with a canny sense of balance and construction. His colleagues form an excellent rhythm section, and occasional bass and piano solos carry out the fresh, unpretentious tone of the principal player.

Milt Jackson Sextet: "Invitation." Riverside 446, $4.98 (LP); 9446, $5.98 (SD).

Both the buoyantly swinging side of Jackson and his skill in sustaining a ballad are spotlighted in this set. But, aside from a rollicking piece called Poonah-Loom, none of the performances are sufficiently unique to be distinguished from the general run of his work. Poonah-Loom, built on an interesting self-amplifying riff, rides on the liltie propulsion of a very good rhythm section (Tommy Flanagan, Ron Carter, Connie Kay) with Jackson in his best swinging form, occasionally prodded by the two-trumpet ensemble of Kenny Dorham and Virgil Jones. The ballad material includes Ruby, Ruby My Dear and Stella by Starlight.

The Jazz Crusaders: "Tough Talk." Pacific Jazz 68, $4.98 (LP); S 68, $5.98 (SD).

The Jazz Crusaders, a hard-driving West Coast quintet consisting of tenor saxo-
phone, trombone, and rhythm, becomes bogged in monotony on this, its third disc. What was once an attractively hell-for-leather style now seems tedious through repetition. The harpsichord replaces the piano on two selections and injects fresh spirit into the sound, and at least one of these pieces, *No Name Samba*, is considerably lighter than most of the Crusaders’ preferences. If the group is new to you, their work here is representative. But, taken with their other records, it suggests that they are working themselves into a corner.

Quincy Jones: "Plays Hip Hits." Mercury 20799, $3.98 (LP); 60799, $4.98 (SD).

The "hip hits" are those selections which originated with, or have been played by, jazz groups, and have had some success in climbing up the best-seller charts. Included are Paul Desmond’s *Take Five*, Ray Brown’s *Gravy Waltz*, Ben Tucker’s *Comin’ Home Baby*, as well as *Desafinado* and *Exodus*. Quincy Jones’s list of musicians seems staggering, until one realizes that it covers three sessions. Still, the variety and quality of the soloists are impressive—Zoot Sims surging smoothly through *Exodus* on tenor saxophone and switching to alto for *Live Samba* and a brilliant alto duet with Phil Woods on *Take Five*; biting trumpet work by Joe Newman and Clark Terry: a dash of Roland Kirk’s stretch on *A Taste of Honey*, a variety of well-chosen piano and organ styles by Bobby Scott. The band has a remarkably fluid and solid sound for a studio group, and is propelled by strong rhythm sections. Superior big-band work in a variety of veins.

**The Lakefront Loungers:** "New Orleans Daily Jazz." GBH 6, $4.98 (LP). (GHB Records, P.O. Box 748, Columbia, S. C.)

Although the Lakefront Loungers are probably classified as semiprofessional musicians (a bank teller, a bookseller, two teachers, a research historian, a surgeon, and one former football player), they have the easy manner and knowledgable approach of men who have been playing together for years. And, except for sailing professor and pianist Knocky Parker and trombonist-historian Paul Crawford (making his recording debut), these players are old jam session confreres—arms: John Wiggs (cornet); Raymond Burke, clarinet; Doc Souchon, guitar, banjo, and vocals; Sherwood Mangiapane, bass; and Paul Barbarin, drums. The Three Sounds, keeping a bland standards at a comfortable (and very effective) tempo, and performances are consistently distinguished by Burke’s dark, fluid clarinet and Wiggins’s firm cornet. Crawford proves to be a fine addition, balancing Burke’s sinuosity and Wiggins’s clean preciseness with broad, big-voiced smears. Souchon sings a pair of tunes with more confidence than style, something of a reversal for him. There is a fine loose feeling about most of these performances—a feeling that makes the old tunes come alive and suggests that they can stay alive as long as the Loungers are around.

**Anita O’Day and The Three Sounds.** Verve 8514, $4.98 (LP); 6-8514, $5.98 (SD).

The ways of record producers are often inexplicable. We are given here performances by a singer and an instrumental trio who have almost nothing in common. Miss O’Day can be unusually warm and moving, with the right material. The Three Sounds is a bland ensemble: piano, bass, and drums) that plays in a ploddingly anonymous manner. Nevertheless, Miss O’Day is in her best form on her share of the record, singing easily, and projecting the full sense of the lyrics (except in the case of *My Ship*, which apparently is not for her). On *Whisper Not*, trumpeter Roy Eldridge sneaks in to give her brief, helpful accompaniment. Unfortunately, the rest of the disc consists of empty performances of The Three Sounds, leaving the listener to decide whether half a disc of excellent O’Day is worth the price of an entire LP. Could be.

**Charlie Parker:** "Once There Was a Bird." Charlie Parker 408, $5.98 (LP).

This is announced as the first of a series of discs which "will restore in orderly fashion" recordings made for, or released by, Ross Russell’s Dial label. The first release covers the celebrated session in 1945 for which Red Norvo assembled a group that included, in addition to Parker, Dizzy Gillespie, Teddy Wilson, and Slam Stewart. The session produced three fast or moderately fast selections—*Hallelujah, Get Happy*, and *Congo Blues*—and a slow number, *Red Norvo*, or *Slam Blues*. *Congo Blues* is represented by two incomplete takes and three full ones, the rest are hard in two tracks each. This session is familiar for at least two reasons. First, it served as a bridge between the departing Swing Era (represented by Wilson and Phillips) and the new bop period (Parker, Gillespie)—a bridge epitomized by Norvo, who came out of the first era to be part of the second. Secondly, it was a very good session in any context. Even so, it is
The selections was one from the Dial catalogue, on a single disc.

Django Reinhardt: "The Immortal Django Reinhardt." Reprise 5075, $3.98 (LP); 9-6075, $4.98 (SD). The hopes raised by the prospect of this collection of latter-day Reinhardt performances are short-lived. The selections themselves have much to offer: four of them are with a re-creation of the Quintet of the Hot Club of France, in which Reinhardt was rejoined by violinist Stephane Grappelly; eight numbers are with clarinetist Hubert Rostaing taking over Grappelly's role. But the recording is so shrill and harsh that these three principals all suffer in the reproduction, particularly in an upper register. Yet Reinhardt's brilliance cannot be completely dimmed by mechanical flaws and the selections are full of the light, flowing lines and sudden bravura displays that have never been surpassed. Grappelly's work is almost completely drowned in the poor recording, but Rostaing contributes several lyrical solos that give the pieces a swinging lift.

Max Roach Quartet: "Speak, Brother, Speak." Fantasy 6007, $4.98 (LP). This disc consists of only two selections—Speak, Rattler, Speak, which last twenty-five minutes, and A Variation, lasting twenty-two. They are played by Cliff Jordan, tenor saxophone; Mal Waldron, piano; Eddie Harris, bass; and Max Roach, drums. At first glance, this might suggest a sure-fire formula for mediocrity, the fact is that Speak almost justifies its length, and Variation, which does not, at least has some superb Waldron piano. Jordan, a rather routine saxophonist on previous recordings, develops and sustains a long solo remarkably well on Speak, and is followed by Waldron doing fascinating things with a close, almost level, line of playing. This takes us halfway through the piece, and only after this does it fall down, with a bass solo by Khan which is quite ordinary. Roach, who drums extremely well throughout, raises the level of interest somewhat with a virtuoso solo. But a drum solo on a record has its limitations, and for all practical purposes the piece ends with Waldron's solo. Variation is less successful largely because of Jordan's failure to rise to the standard he achieves on Speak.

Rhythm and Blues Stars. "Original Rhythm and Blues Hit." RCA Camden 740, $1.98 (LP). From the title one might think this LP was one of the innumerable catchall collections of recent rock and roll hits at all. It is a very valuable reissue of some of RCA's best blues recordings made during the Forties. Ticking off the high points: I'll Green's Why Don't You Do Right (1941), Sonny Boy Wil-
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The following reviews are of 4-track 7.5-ips stereo tapes in normal reel form.

Israel Philharmonic Orchestra, Lorin Maazel, cond.
- **COLUMBIA M2Q 511** (twist-pack), 98 min. $11.95.

Anyone—whatever his musical experience—will find illumination and fresh fascination in hearing the nine Beethoven symphonies spread over several listening sessions, played in proper sequence and under the same conductor throughout. The present edition by Leibowitz is not likely to be ranked above that by Krips for Everest/Alphatape or the five separate reels by Ansermet for London, but it is notable for its truly unbuttoned interpretative vigor and dash (most of his performances are the fastest on record); its generally first-rate orchestral playing; its extremely robust, vividly realistic stereo recording; and consistently good tape processing (barring a few pre-echoes). The performances themselves were analyzed in detail by Harris Goldsmith in his disc review last July; it is enough to say here that they are impressively propulsive and consistently exciting, if seldom subtle or profoundly eloquent. My relatively minor objections are to an overabundance of vehemence (and a paucity of serenity); to the failure to reduce the size of the orchestra for the “small” (First, Second, Fourth, and Eighth) symphonies; and to the somewhat italicized “presence” of the brass and woodwind choirs. The set is available only as a whole and as such is not likely to appeal to connoisseurs seeking what seems to them the best available version of each symphony, but its overall gusto makes it a fine investment for listeners just beginning to build up their tape libraries of standard works. It would have been even more suitable for this purpose if the price were more competitive with that of the disc edition ($14.98 for seven SDs).

Steinberg's Seventh will appeal particularly to those who remember his 1958 2-track Capitol version (long out of print) or those who cherish his Command Fourth of last February. Like the latter work it is well-nigh ideologically recorded, just as lucidly and expertly performed, and outstanding for its resilience and verve. Yet—for me, at least—it lacks the radiance that testifies to a deep personal involvement of the conductor himself. Such a radiance is of course what distinguishes Walter's Eighth and Ninth—and consequently none of Walter's critics—of hearing the use of a large orchestra for the former work, or to the shift from West Coast to East Coast personnel in the finale of the latter. The paucity of the Ninth, however, seems competent rather than outstanding; the recording sounds somewhat bottom-heavy and thin; and the tape processing, while generally quite good, admits a whisper of reverse-track spillover just where such a distraction is most evident—at the start of Side A before the quiet beginning of the Ninth.

Hence, while all these new releases have distinctive attractions, none of them decisively displaces my personal reel favorites, which remain the Ansermet First, Second, Seventh, and Eighth (London); the Reiner Fifth (RCA Victor); and the Krips Third and Ninth (Everest-Alphatape). I relish the Ansermet Fourth and Sixth, too, but concede that the Steinberg and Walter versions respectively are likely to have a wider appeal.

**DELLIO JOIO: Fantasy and Variations for Piano and Orchestra**
Ravel: **Concerto for Piano and Orchestra, in G**
Lorin Hollander, piano: Boston Symphony Orchestra. Erich Leinsdorf, cond.
- **RCA Victor FTC 2138**, 43 min. $8.95.

Another young American pianist makes an effective debut here in the premiere recording of Dello Joio's skillfully constructed if somewhat grim and bombastic showpiece, and in a welcome tape first of the diverting slapside Ravel concerto (in which is likely to Hollander is rather too serious to convey the music's essential sauciness). The eighteen-year-old pianist's amazing digital skill and bravura are just what are demanded for the Fantasy and Variations, and the Dynagroove recording makes the most of its powerful sonorities and grandiloquence. For the Ravel the microphone is less excessively close, and this side is also free from the overamplification background " roar" evident in the Dello

Continued on next page
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Joio. In both, the tape processing is excellent; both have minimal surface noise, and in frequency response and dynamic range they are a match for the Dynagroove disc editions.

LISZT: Concerto for Piano and Orchestra, No. 1, in E flat; Les Préludes
André Watts, piano (in the Concerto); New Philharmonic, Leonard Bernstein, cond.
* COLUMBIA MQ 551. 35 min. $7.95.

Unlike many prodigies who rocket to sudden fame, the sixteen-year-old André Watts reveals a firm control and eloquence, as well as a sheer digital skill, worthy of an older virtuoso. His swaggering performance of the familiar "triangular" concerto is a fine one, despite some mannered details in Bernstein's accompaniment and despite a recording which is more remarkable for thunderous power than for naturalness of either piano or orchestral tone qualities. (It is tuned awkwardly to none too attractive Philharmonic Hall acoustics.) Unfortunately the concerto is coupled with an intolerably heavy-handed and eccentric account of Les Préludes which is flawed (in my copy) by spill overs before and during the quiet introduction. It is worth mentioning here that both the Liszt concertos have been recently taped by Richter for Philips; and although I haven't yet received a review copy, it occurs to me that those performances may take precedence over existing versions.

MOZART: Così fan tutte
Elisabeth Schwarzkopf (s), Fiordiligi; Christa Ludwig (ms), Dorabella; Hanni Steffek (s), Despina; Alfred Kraus (t), Ferrando; Giuseppe Taddei (b), Guglielmo (bs), Leporello; Alfonso–Oscar Philharmonic Chorus and Orchestra, Karl Böhm, cond.
* ANGEL ZD 3631. Two reels: approx. 85 and 79 min. $31.98.

With this first reel edition of Così fan tutte (only the third Mozart opera to be taped on reel-to-reel), most collectors will be well advised to ignore the debates of connoisseur disciples about the comparative merits of this and other performances, old and relatively new. Granted that the ancient Glyndebourne version can never be forgotten, that none of the present singers is completely ideal, and that this set can't match the sheer perfection of the London Marriage of Figaro. But the whole here is greater than its parts. No Mozart opera has been more transparently and glowingly recorded, or makes more imaginative, yet always artistic, use of stereophony; and the tape processing throughout is consistently fine. And if Böhm's reading might have been a bit more sparkling, it is still beautifully controlled and proportioned, and by no means lacking in vivacity. The singers too are consistently good, if never supremely great. The essential virtue of this version is its expertly full technical and at least satisfactory executant, justice to the music itself—and in particular to the incomparable ensembles. No previous version boasts anything approaching the lucidity of individual timbres provided by Angel's superb stereosum.

RACHMANINOFF: Rhapsody on a Theme by Paganini, Op. 43
[ Grieg: Concerto for Piano and Orchestra, in A minor, Op. 16
Philippe Entremont, piano; Philadelphia Orchestra, Eugene Ormandy, cond.
* COLUMBIA MQ 526. 50 min. $7.95.

Columbia has gone back to its 1959 disc releases for this program, and with good reason—at least as far as the Rhapsody is concerned. Since the 2-track Rubinstein and Pennerio tapings went out of print, the only available reel has been hyped to the skies, a somewhat slapdash performance in a recording of even older vintage than the present tape. The present tape now sounds a bit more mellow, yet it is fully acceptable, and the tape itself excellently processed. The Grieg performance is competitive enough but lacks a certain elan;

André Watts

RACHMANINOFF: Symphony No. 3, in A minor, Op. 44; Chanson géorgienne, Op. 4, No. 4
Netania Davrath, soprano (in the Chanson); Utah Symphony Orchestra, Maurice Abravanel, cond.
* VANGUARD VTC 1662. 43 min. $7.95.

Much as I have sympathized with Abravanel's efforts to build the Utah Symphony into a major orchestra, I've seldom been wholly satisfied with his recorded performances of standard works. But whenever he has ventured into less hackneyed repertories (most recently with Le Roi David by Honegger), he has made a much more impressive showing—as he does now in the neglected Rachmaninoff symphony, too. He's a sure, cannot match those of the Philadephia Orchestra (in Ormandy's mono disc version of the same work), and the presence as well as it is in other respects, unduly favors the wind and brass choirs. But what a skilfully planned and executed performance this is, and how dramatically it idealizes the felicities of what is surely Rachmaninoff's most imaginative and least romanticized score! This is a tape first which should win many new friends for the Third Symphony and for the Utah musicians; and it is also one of the rare examples of truly flawless (preëcho- and spill-overlessness) stereo recording. The encore song, best known in English as "O cease thy singing, maiden fair," is an innuendo well enough sung and accompanied, but typical of a less individual facet of the composer's genius.

* RCA Victor FTC 2149. 31 min. $8.95.

I doubt if any other Dynagroove release so far is likely to provoke more violently opposed reactions than this one. To many listeners the powerful sonics, and especially the dark, granitic lows, will be impressively impressive; others may raise a lack of true lucidity, pianissimos, and extreme high frequencies. But if there is any technical achievement, it is at the height, I should emphasize that it is no more apparent in the tape than in the stereo disc edition; indeed the former is superior in all respects. Of the reproduction of the more-feel-than-heard bass drum rolls in The Swan. There is, however, a hint of spill-over in some of the quieter passages of the piece and while the surface noise is minimal in both media, there seems to be a shade more background amplification "roar" in the tape. Possibly of the present high end weakness may be attributable to the scoring itself, but one can't blame the composer for the overclose miking of the wind in particular, or for the complete absence of any natural auditorium ambience. The setting here seems characteristic of what might be termed Dynagroove Limbo. The performances are extremely hard-driven, but Gould is unexpectedly straightforward and dramatically effective. He's good on everything, so Pohjola's Daughter and Lemmikin

WAGNER: Siegfried
Birgit Nilsson (s), Brünnhilde; Joan Sutherland (s), Maidens; Marge Höffgen (f), Erda; Wolfgang Windgassen (t), Siegfried; Gerhard Stolze (t), Mime; Hans Hotter (bs), Der Wanderer; Gustav Steiner (t), Bolton; Kurt Böhme (bs), Fafner. Vienna Philharmonic Orchestra, Georg Solti, cond.
* LONDON LOY 90062. Three reels: approx. 82, 74, and 81 min. $33.95.

The most remarkable feature of this first complete Siegfried is not so much the material improvements in singing, in engineering, but the renewed realization it brings of Wagner's ability to hold us spellbound. The experience itself is so incomparably beautiful that actual performance details seems almost beside the real point. In any case, these details were analyzed illuminatingly by A. L. Osborne in his feature disc review of last April, and I agree wholeheartedly with him in the supreme excellence of Solti's leadership, and on the qualities of the Nemiung and Neidlinger performances in particular. My only minor dissent is in regard to Stolze's Mime, who, charismatically a leviathan, transcends its mannerisms and unpleasant vocal characteristics; and Hotter's Wanderer, where an admittedly wonderful voice is submerged in the interpretation.

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ency, than in the case of the unanimously acclaimed Rheingold. A word of special commendation is due John Culs- shaw’s essay (in the libretto booklet available on post-card request) concerning the tonal coloring scheme of the opera. This is one of the most helpful guides to more perceptive listening I’ve ever come across (and suggests that even Wagner’s music may not be entirely immune to analysis). And every nuance of the timbre differentiation, contrast, and combination Culshaw describes so vividly is unmistakably realized in the recorded sonics.

WILLI BOSKOVSKY: “Cream Puffs aus Wien”

Boskovsky Ensemble, Willi Boskovsky, cond.

- VANGUARD VTC 1658. 46 min. $7.95.

My earlier reviews of the February 1962 “Bonbons” and June 1962 “Lolli-pops” tapings from Boskovsky’s Viennese candy shop should be sufficient to per- suade you that the present release will be safely bought unheard. The latest as- sortment of these delectable sweetmeats needs only enumeration: rarities by Payer, Stelzmüller, and Franz Gruber; such seldom heard dance divertissements as two mazurkas and two galops by Lanner, Johann Strauss II’s Scherz Polka, and Schubert’s Grizer Galop; plus the better-known twelve Contretintze by Bee- thoven (heard in their original scorings), Josef Strauss’s Marien-Klänge, and Johann Strauss I’s Bajaderen Walztes. As usual, the recording is a model of stereoscopic lucidity, but this time the sonics themselves are somewhat more vivid than in the earlier releases.

VLADIMIR HOROWITZ: “The Sound of Horowit’z”

Vladimir Horowitz, piano.

- COLUMBIA MQ 519. 48 min. $7.95.

This recital is a close match (barring a couple of prečehos) to the predecessor I acclaimed so enthusiastically last March. Still, I cannot respond to it so unrestrainedly, perhaps only because the pianist’s generally quicker program is less exciting this time. Yet for galvanic virtuosity Horowitz could be hard to beat the driving Schumann Toccata, the Scarlatti Sonata in G, L. 209, or the stormy Scriabin Etude in D sharp minor, Op. R. Nocturne. But Horowitz’s Schumann Kinderszenen strikes me as just a bit too self-consciously expressive; his Schubert Impromptu in G flat, Op. 90, No. 3, seems not quite arless enough; his other two Scarlatti Sonatas (in E, L. 430, and in A, L. 483) a shade too bland; and only his Scriabin Poem, Op. 32, No. 1, and Chopin No. 3, just “right,” according to my personal conceptions. But these are sub- jective reactions to the readings, which manage rather to please me (though, one may find complaints of satisfaction). Where the pianism itself is concerned, and the sonics of the superbly authentic recording, everything comes as close to perfection as it is humanly possible to achieve.

PAUL PARAY: “Ballet Highlights from French Operas”

Detroit Symphony Orchestra, Paul Pa- ray, cond.

- MERCURY (via Bel Canto) ST 90318. 53 min. $7.95.

Happily, Paray doesn’t take the manu- facturer’s temptations too seriously, for the best things here—of at least most welcome on tape—are the Royal Hunt and Storm music from Berlioz’s Les Troyens and the Overture to Massenet’s Stidie. But even the more hackneyed Faust ballet music and Act II Valse, the Samson et Delila Bacchanale, and the briefer overture from Mignon and Dune bohème from Carmen are all done with Paray’s characteristic verve and precision, enhanced throughout by superb recording and sound. The dynamic and frequency ranges are quite extraordinary in the smoothness with which they bridge crisp pianissimo delica- cacy and robustly executed passages (un- erated or unnatural) lows. And, apart from a few prečehos, the tape processing too is first-rate.

HARRY SHULMAN and JAMES STAGLIANO: “Music for Oboe and Orchestra”; “Music for French Horn and Orchestra”

Harry Shulman, oboe, Orchestra, Daniel Saidenberg, cond. (in Music for Oboe); James Stagliano, Arthur Berv, horns, Kapp Sinfonietta, Richard Dunn, cond. (in Music for French Horn).

- KAPP KTK 49009 (twopack). 90 min. $11.95.

The disc editions of the present programs date back to 1960-61, but the breezily clean, unexaggeratedly stereoscopic record- ing and sound are gloriously invigorating, and the present processing is flawless in every respect. Stagliano and his col- league offer the more venturesome pro- gram (all with Shulman’s belief): Telemann’s sturdy Suite in F and Concerto in D for Three Horns (the latter with especially fine “hunting” fanfares); the little-known Two Horn Concertos of Francesco Barsanti (c. 1690- c. 1760) Double Concerto in D, Op. 3, No. 4; one of the earliest of all solo Horn Concertos (in D), by an even more obscure Stompinator, Handel two- horn Concerto in F, the two movements of which are early versions (without trumpets) of Alida Hor- pipe in The Water Music. These are all played robustly, but seldom as sensitively and movingly as Shulman and Sainen- dergen perform Handel’s entrancing Oboe Concerto No. 1, in B flat; a vivacious Concerto in C minor which is definitely a Marcello—either Alessandro or his brother Benedetto; another of the prolific Telemann’s concertos, this one in F mi- nor; Shulman’s own transcription of a grave Fiocco Adagio originally for harp- sichord; and, perhaps best of all, the poignant Sinfonias to Bach’s Cantatas Nos. 156, 21, and 11. A delectable tape, particularly for those susceptible to the bittersweetness of the oboe at its best.

RENA TEBALDI: Operatic Re- cital

Renata Tebaldi, soprano; orchestra.

- UNITED ARTISTS (via MusicTapes) MUA 6238. 48 min. $7.95.

There is more than ordinary interest in this otherwise conventional program. Its origin is a mystery, though the rather subdued and small orchestra tone suggests a studio recording. Some individual selections are faded in, and the recording, while rich enough, reveals a sound-stage boombiness. Despite all this, Miss Tebaldi’s intensely arioso voice is in constant demand. There is a background hum, probably built into the recording itself, for there is minimal tape motion noise in what seems a first-rate example of processing.


The belated get-together of Hawkins and the Duke finds each participant un- willing to surrender much of his stylistic individuality, and the tenor saxophonist finds none too comfortably as simply a sideman in the present occ. But when he cuts loose with something of his characteristically rhapsodic solos, as in the jaunty Jeep Is Jumpin’, or shows an distinctly songful solo to the atmospheric Self Portrait (of the Bean), the results will transport admirers of both Ellington and the Duke’s own piano solo contribu- tions. The recording is exceptionally co- steric, acoustically a bit dry, but notably transparent, and only a few slight pre- cehos flaw the quiet-surfaced tape processing.

“Happy Dixieland.” Jimmy McPartland and His Dixielanders. RCA Camden CTR 549, 35 min., $4.95.

A bargain-priced release that is aptly titled—for, unlike many Dixieland re- vivers, McPartland and his sidemen (including George Wein and Harvey Phillips on tuba) genuinely relish returning to the tunes and idioms that have specialized in for many years. You’ll have to sort out catalogues to find more exuberant free-for- all performances of That’s a Plenty, Mardi Gras, or No Marching In, Fidgety Feet, South Rum- part St. Parade, Farewell Blues, etc. And classic recordings would sound sonically thin and bloodless in comparison with the present reverberant breadths, weight, and vividness. The high level, rather heavy processing here does admit some prečehos and even one or two of spill-over, but few aficionados of echol- Dixieland will be conscious of these minor flaws in what is otherwise one of the best tapes of its kind.


I hope that this first reel representation of the four-disc collection (reviewed last May by John F. Indocx) will be followed by the others. There have been far too few tapes of authentic perfor- mance of the internationally famous works in the German and Austrian repertoires. The present samples testify to a wealth of musical attractions, al-

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**The Tape Deck**

Continued from page 126

Though there are more good tunes in The Land of Smiles and Paganini than can be cued here, but the singing ones are done with real flair and appeal by several expert soloists: Sandor Konya, Willy Hoffman, Herta Talmar, et al. (an exceptionally fine vocalist, Peter Alexander, is unfortunately confined to a single appearance). And the strong, bright, and acoustically warm recording, unerringly padlock-like, does full justice both to the singers and the orchestra arrangements. Happily, the soloists' German enunciation is invariably good, but the box annotations excusably lack not only texts or translations but even title listings and the specific soloist assignments.


This best-varied of Mulligan's concert-band series has a wealth of attractions: Jim Hall as the new guitarist; the leader doubling on clarinet in a light-stepping Big City Blues and an acid-twig Little Gypsy; Bob Brookmeyer doubling on piano (and as composer) in Big City Life and the aforementioned Big City Blues; Sonny Terry; and Art Farmer contributing a sinistinely looping trumpet solo to Bridgehampton South; and the whole fifteen-man ensemble heard in exuberant form in the buoyant Little Rock Getaway and bouncing Bridgehampton Street. The recording is beautifully transparent, the stereo panoramic smooth-spread, and the tape processing first-rate.

"Our Winter Love." Felix Slatkin and His Orchestra. Liberty (via Bel Canto) LT 7287, 32 min., $7.95.

If far less original than the recent "Hoe-Down" program, this further legacy of the late Felix Slatkin at least demonstrates the notable skill he brought even to fancily arranged, symphonic-pops inflections of current hit tunes. The playing of his big string-dominated orchestra triumphs even over considerable stereo gimmicking and echo-chambering; the tape processing is outstanding for the quietness of its surfaces; and at least one of the mostly highly romanticized pieces—The Twelfth of Never—achieves genuine expressiveness.

"Sincerely Yours." Robert Goulet; Orchestra, Snd Kamin, cond. Columbia CQ 527, 35 min., $7.95.

My own susceptibility to romantic torch singers is slight, but even I can understand why Goulet has rocketed to immense popularity, and why my colleague John F. Inchadox should have hailed the disc edition of "Sincerely Yours" as one of the very best albums from any male vocalist in the past year. Yet for all the robust resonance of the Goulet voice, his exceptionally clear enunciation, and the considerable eloquence he brings to most of his songs, I can seldom fully share the unrestrained enthusiasm of his idolators—except perhaps for Maria and Two People (in the first program), or the jauntier Where Do I Go From Here (in the second). Certainly I can't fault the performances, the accompaniments (those by Kamin are varied, distinctive and unexcelled), or the full-blooded recording with its prominent placement of the soloist. I can only fall back on the...
inarticulate critic's last resource: those who like this sort of thing will like this very much.

"Star Dust." Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor FTC 2137, 43 min., $8.95.

Although I haven't heard the stereo disc edition, I doubt that its excessive Dynamtoo grooving (criticized in John F. Indox's August review) is as evident in the present tape version. The over-all sonic quality is unnatural, to be sure, and the high-level string passages quite sharp-edged, but the lows are far from pallid here and many details of the lush recordings are captured with vividly rich coloring. Anyway, as Indox emphasized, Fiedler and his men play enchantingly in the Debussy-Moultion Chlc de lingerie, and with infectious relish in most of the familiar show tune transmutations—of which I like best Jack Mason's elaborations on Tonight and Richard Hayman's Ravellian arrangement of Wonderbar and amusing rock and roll interlude in The Glowworm. There are some prechados and background amplification "roar," but the tape surfaces themselves are ideally silent.


In this sixth volume of his "Sounds of the Great Bands" series, Gray again wisely makes no special attempt to imitate closely the exact styles of the bands of Goodman, Miller, Shaw, James, Bregan et al., in their heyday, but is content to use authentic (or very similar) arrangements, which he infuses with his own undiminished gusto for the fundamentals of the swing era spirit and traditions. Few other performances today are so ideal for dancing, and if the selections aren't all true jazz, each of them swings irresistibly. Best of all, perhaps, are the Woody Herman-flavored Blue Flame, the Shaw-styled Nightmare, the Barnetish Redskin Rumba, and the Tuxedo Junction a la Erskine Hawkins. Fine recording and tape processing, with the former notably attractive for its naturalness, the precision of its stereo orientation, and the warmth of its acoustic surroundings.

"Right In." The Rooftop Singers. Arch 1660, 34 min., $7.95.

No. 3. The Rooftops make their recording debut with two potent advantages: 1) the leadership of Erik Darling, a fine guitar and accordion player, and veteran of The Tanners and The Tarriers; and 2) a sophisticatedly interpretative philosophy based on the traditions of Negro gospel blues singing. The group (which includes Lynne Taylor and Bill Svanoe, accompanied here by Wendell Marshall, and Bobby Donaldson, drums) is entirely still working out its techniques as yet confines itself too often to false harmony vocalizations. But where the arrangements are better varied—as in the supersly jaunty Juggalee, the funky Hey Boys, the hypnotic quasi-spiritual Shoes—the performances are irresistibly appealing and hold the promise of even more imaginative things to come. Vanguard well may have a winning combination here before long, and its engineers start the Rooftoppers off with admirably well-spread, warmly open tape recording, enhanced here by UST's finest tape processing.

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**Circle 83 on Reader-Service Card**
NEW PRODUCTS Continued from page 58

the speaker's response to the amplifier signal instantaneously. The "flat induction" speaker will not be released this year, either in its French version (the Ge-Go) or in its American version (Emerson).

A wider use of headphones is expected, and more models will be available. Sharpe Instruments will bring out a new line of mechanical equipment as well as several accessories and control boxes. Roberts, manufacturer of tape recorders, has announced a new stereo headset and control panel. Jenson offers headphones and its signal "mixer" (based on the Bower-CBS Labs "Stereo-stereo" recording), while Koss favors headphones without signal mixing and even may produce its own records, specifically microphonized for binural—rather than stereo—separation.

Superex will introduce headphones that contain small woofers, tweeters, and crossover networks—complete with a control knob right on the side of each phone.

Considerable expansion also is expected in tape recording—as a hobby in general as well as for taping high fidelity stereo in particular. With an eye to both markets, equipment manufacturers are bringing out decks and complete recorders of unprecedented variety and in a wide range of prices. For instance, the new Superscope line includes eleven different machines, costing from a little more than $100 to about $700. One, the Model 263-D, is a transport deck for the "play now, record later" idea; a Model SBE-2L, recording amplifier may be added in the future. The new 777 series employs a playback head that requires no shifting to play both two- and four-track tapes. The new Freeman recorders will be represented by six recorders, ranging in cost up to $955, as well as furniture-styled cabinets designed to house them. One of the Roberts recorders, its Model 1057-PS, comes with a built-in, fully automatic synchronizer that can be adapted to any automatic slide projector and uses the narration recorded on tape to regulate the projector's action. The newest Concert machine is its Model 550, available for custom installation or self-contained in its own walnut cabinet.

Amplex has set up a new "Consumer Products Division," which will encompass the United Stereo Tapes operation as well as the manufacture and marketing of home audio equipment. Heralding the latter is its new Model F-4, which replaces the 1200 series of recorders and decks. The Model 505 of American Concertone will be available with double Reverse-O-Matic, by means of which a tape not only will play in both directions automatically but will continue to do so as long as desired. Also from Concertone is the new Model 605, a professional-machine with optional plug-in head assemblies, and its newer model 607 with similar option and enormous versatility. Lenox will introduce three new models offering various performance features. Telecote has announced several recorders, which bring its full line up to ten models, including one that will have a built-in FM tuner and another that is housed in a walnut cabinet.

Wollensak indicates that it is planning to bring out a comprehensive line of recorders and decks, details of which are not yet available. A high performance tape transport will be released by Norelco. Known as its "Industrial" model, it can be ordered with various combinations of speeds and head assemblies. Webcor will bring out a full line, from a pocket-size cartridge recorder to a full-size professional types. From Heath comes word of a packaged tape system that folds up not unlike KLH's and Pilot's portable record players. New models are expected in Allied's Knight line, which also includes a mono/stereo record/playback preamp for use with existing decks. Other new items include the first tape recorders from Argus, hitherto known for its cameras, and a new recorder from Channel Master, hitherto known for its antennas. Another fine feature of its kind from a manufacturer is the new PACO stereo deck, a deck with built-in preamps and a good deal of versatility. Yet another new name in tape machines is Norelco, which will offer a stereo recorder. Inter-Mark has announced a stereo model, the Cipher 7, which has three speeds and may be fitted with swing-away speakers. A new Truvox may be forthcoming from Benjamin; Norelco will be showing a new Continental model. Luxco will introduce its Model 1200, which may be used self-contained or installed with an existing music system. Bell Sound and Crown, who have not announced new products, will continue to offer existing models.

The Revere 1½ ips cartridge recorder will be introduced into new markets and is reportedly "heading East," a move that will give this newest kind of tape equipment national distribution. Expanding its repertoire, Inter-Mark as well as its market, the cartridge machine has added the Command label to its source of recorded music. ORR has announced a new "friction-free" tape designed especially for use in cartridges, while the 3-M Company will bring out a "triple length" tape for use on reels. The new tape, Scotch Brand No. 290-36, is said to provide fifty per cent more recording time than has been available on 7-inch reels. It is essentially, half-mil tensile polyester to which has been added a special cost of ferry duty oxide, the whole then treated with a silicone lubricant. Awareness of the need for owner maintenance of tape recorders is seen in a new tape accessory kit, made by Ferrodyne and to be supplied free by dealers to purchasers of tape machines.

And just to show that some people never give up trying, a new reverberation device—designed specifically for car radio—has been announced by Gibbet Special Products, a subsidiary of Hammond Organ. For $29.95 you can go barreling down the highway.
tie. Karajan, in a word, had reached dizzy heights. There were no more worlds to conquer, and Karajan was approaching his fifties—that period in a man’s life when he often undergoes a period of earnest introspection. Values become clearer, and the details of living less important.

Those who follow Karajan’s career exclusively through records miss one vitally important side of his musician-ship: his work in the opera pit. Karajan’s recording of the many-splendored Aida, are not—London’s engineering notwithstanding—a substitute for the real thing. And it was, I think, in the opera pit where we began to get our first glimpse of the “new” Karajan: a conductor who could now afford to relax a little, to deepen and soften his interpretations. The great breakthrough was surely his new production of Tristan for the Vienna State Opera in 1961 (the performance took place just before London recorded the work—with Solti as conductor). Karajan also did the staging, incidentally; in recent years, he has become ever more fascinated by the problems of mise en scène—especially lighting, about which he has become an expert. His concept of Tristan surely owes something to Wolfgang and Wieland Wagner; but the end of the opera, in which darkness swarms over the stage to obliterate everything except the loving Isolde, is very much Karajan’s own. Apart from the staging, Karajan’s reading of this music was, for me and many others, one of the great experiences of our lives: it ranged from the delicate, gossamer-fine accompaniment to the lovers in Act II to the terrifying timpani crash that presages the entrance of Mark and his followers—and the end was unspeakably beautiful.

On records, it is in the Angel Bruckner Eighth Symphony, recorded with the Berlin Philharmonic Orchestra, that we have the first glimpse of this new and warmly human Karajan. His treatment of the symphony is markedly in the decade or so that separates his 1947 performance from the recording. The majesty, the thrilling last climax, the urgency of the Finale’s beginning—these things have not lost their initial excitement; but there is a greatly increased freedom, a loving sense of line (especially in the slow movements), and above all a warmth.

Not that the old Karajan has entirely disappeared in the new. There were many who found his Salzburg Traviata (1962) brutal and too loud, despite its many felicitous details. And the new complete recording of the nine Beethoven symphonies for Deutsche Grammophon is a curious mixture of the two Karajans, as I indicate in my review elsewhere in this issue (page 79). There will continue to change, to mellow, and is every reason to believe that Karajan to search out the true core of the music he interprets. A recent DG advertisement as the No- conductor of our time”; it is up to Karajan to change this to “the greatest conductor of our time.”

The Component ID

McCull’s in an attempt to invade the camp of the Package Personality. This foray is usually without much success as the magazine’s reader thinks he’s looking at an ad for an electronic computer.

On the other hand, package manufacturers periodically come out with what they call “the component look.” This means using chrome-plated knobs with knurled edges, and machined or brushed aluminum “control panels.” However, most of the extra knobs added for the occasion don’t do anything and the manufacturers try to pass the word to their regular cliente ("the knobs are there but you don’t have to touch them") without letting on to the prospective Component customers. This can be done with ads in Look and McCull’s. And sometimes component manufacturers get just as tricky by putting a cover over their knobs, telling their own people that the cover can easily be pried off to reveal the naked beauty within. Now and then package manufacturers advertise in Play- boy, in an attempt to recruit minors. Sometimes a financial windfall will appear to transmute a Package Personality into a Component Personality—about the same time he trades his Chevy for a Jag. But this is really status-seeking or pseudo-conversion. This type of individual remains basically what may be termed a Displaced Package Personality (i.e., his Jaguar has automatic transmission) and he stubbornly refuses to touch the knobs on his new amplifier. Similarly, the Component Personality may decide he can afford to have someone do him an "custom installation," but thereafter he will feel bereft and spend more and more of his time looking at pictures in the Allied catalogue.

What deep-seated psychological factors are at work in developing music-system personalities? Alas, too little is known about the motivational multiplex to which the human discriminator responds. However, there does appear to be some correlation between an individual’s profession and his music-system personality.

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September 1963

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Besides the nightly concerts at Preservation Hall, Jaffe is also supporting a fading New Orleans custom by staging a parade through the French Quarter by the Eureka Brass Band on Sunday afternoon each month (and more often if he can think of an excuse—such as advertising a benefit for something). Starting at Preservation Hall, the eleven-piece band winds its way through the narrow streets of the Quarter, led by its gaudily ribbed, prancing, strutting Grand Marshals, Fats Houston and Slow Drag Pavageau, and hemmed in and followed by enthusiastic "second lines."

While the band was assembling before a recent parade, an elderly woman asked its sixty-two-year-old clarinetist, Willie Humphrey, how fast the parade moved.

"Oh, you can walk along with it," Humphrey assured her. "We're old too."

But despite the fact that four members of the band are past seventy and four more are in their 60s, they march for half an hour through the streets and then, Pied Piper fashion, play their way into Royal Garden, a huge, empty building once used as a department store, with the accompaniment of second lines trailing happily after them. In the Royal Garden the second lines can find seats, but the band continues to play standing up for another half hour before it takes a fifteen-minute break. Then it sits down to play a full two-hour concert of rousing treatments of hymns, blues, pop tunes (You Are My Sunshine), and the dirges that have always been part of the New Orleans brass band repertory.

For all their vigor, however, there is no denying that these musicians cannot continue to play much longer (in the year since Atlantic made its New Orleans recordings, two of the men heard on them have died). As these men fade from the scene, it seems likely that this distinctive and traditional New Orleans music will fade with them, for there are no younger musicians coming along to take their places. Allan Jaffe believes that within ten years, at the most, it will all be gone. Not only has the social environment that created this music vanished, but the new generation differs widely from its predecessors.

"The young Negroes don't want anything that smacks of Uncle Tom or minstrelsy," Dr. Edmond Souchon, one of the founders of the New Orleans Jazz Club, points out. "Those who are musically educated go for progressive jazz or classical music. The musically illiterate go for rock 'n' roll. What you hear at Preservation Hall is the last of the old New Orleans Negro music."

For the musicians who play this music, it is all they want to do. "In forty years," says clarinetist George Lewis, "I never stopped playing. I had a leg broke, but I never stopped playing even though I couldn't walk."

This spirit lights up Preservation Hall seven nights a week. Night after night the men who play in the bands that appear there—Punch Miller's Bunch, Percy Humphrey's Crescent City Jymmakers, Kid Thomas and his Algiers Stompers, Jim Robinson's New Orleans Band, Kid Shiek and His Storyville Ramblers, Pete Bocage and His Creole Serenaders, George Lewis' All Stars, Sweet Emma and Her Jazz Band, Blanche Clark and Deed Pierce, the Young Tuxedo Band—create some of the most vital and stirring jazz to be heard anywhere in the world today because they have an unquenchable desire to play. These may be the final moments of the music that made New Orleans the seminal center of jazz. But, thanks to the stimulus of Preservation Hall, the last generation of traditional New Orleans jazzmen is taking it out swinging.
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High Fidelity Magazine
Just 2½” larger all around than a “compact”...yet it measures up to the design philosophy of the mighty Patrician!

The difference between full-sized sound and compact compromise is measured in just a few cubic inches...inside the new Marquis 300! This modest extra volume has allowed E-V engineers to extend useful bass response smoothly—up to an octave more than many popular “bookshelf” speaker systems!

But the Marquis has more than bass...it has balance! Balance that results from three precision component speakers exactly matched to each other and to the magnificent Marquis enclosure.

Don’t look for revolutionary or radical designs in the Marquis 300. For this system is the evolutionary product of over 11 years of specialized electro-acoustical research. Starting with the famous E-V Radax dual-cone 12” speaker for bass and mid-bass, we have added the outstanding performance of the E-V 5” cone mid-range speaker plus the brilliance of the renowned Super-Sonax VHF tweeter. These popular and proved components have been housed in an enclosure whose tuned acoustical phase inverter permits highly efficient performance within remarkably modest dimensions.

The net result is a speaker system as attractive to the eye as it is impressive to the ear. We invite you to form your own opinion of the Marquis 300 at your E-V high fidelity showroom soon. We’re betting that you’ll be glad to make room—just 2½” more all around—for the new Marquis 300!

<table>
<thead>
<tr>
<th>SPECIFICATIONS</th>
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<tr>
<td><strong>Size</strong>: 30.1/2”H, 19”W, 15”D</td>
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<tr>
<td><strong>Weight</strong>: 51 lbs.</td>
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<tr>
<td><strong>Component</strong>: SPT2B, 12V, 15kHz</td>
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<tr>
<td><strong>Enclosure</strong>: Radax dual-cone 12” speaker, E-V 5” cone mid-bass, Super-Sonax VHF tweeter</td>
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<td><strong>Frequency Response</strong>: 30-19,000 Hz</td>
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<tr>
<td><strong>Power Handling Capacity</strong>: 30 watts program</td>
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<tr>
<td><strong>Impedance</strong>: 8 ohms</td>
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<tr>
<td><strong>Price</strong>: $196.00 set, Marquis 63 enclosure only, $70.00, net</td>
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</tbody>
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ELECTRO-VOICE, INC., Consumer Products Division, Dept. 934-H, Buchanan, Michigan

CIRCLE 35 ON READER-SERVICE CARD

www.americanradiohistory.com
Why did Sherwood zero-in on the problem of tuning accuracy?

It takes wider bands to broadcast the multiple information for stereo FM multiplex, and the most precise "dead-on-center" tuning to receive it . . . with maximum stereo separation and minimum distortion.

This is why in the new S-3000 Y Tuner, Sherwood engineers incorporated a professional zero-centered tuning meter. Superior to tuning eyes, better than peak meters, it uses the same D'Arsonval meter needed to design, align and test FM tuner circuits. When the meter reads "zero" . . . you're right on. No guesswork. No maybe's.

Gain three tuning advantages
- Tune accurately, the first time.
- Tune low-power Class "A" stations interspaced between more powerful broadcasts.
- Tune with professional surety.

Added value features of the S-3000 Y
- Stereo Indicator Light: identifies stereo broadcasts.
- Superb sensitivity: 1.8µv (IHF) for −30db. noise and distortion.
- No background noise: pace-setting 2.4db. capture effect.
- FM Interchannel Hush: suppresses between-station noises.
- Flywheel tuning: smooth as silk.
- 20% longer dial scales: professional accuracy.
- Price: $165.00. (Leatherette case optional at $7.50.)


CIRCLE 73 ON READER-SERVICE CARD