

The Experts' Choice for Outdoor Recording

THE **SHURE** SLENDYNE "535"

DYNAMIC PROBE MICROPHONE...



Robert Oakes Jordan and James C. Cunningham using two parabolic sound reflectors and two Shure Slendynes during an outdoor stereophonic recording session.



For a special series of outdoor stereophonic recordings, "Sounds of Nature," one of the world's foremost stereophonic recording research organizations, Robert Oakes Jordan & Associates of Highland Park, Illinois, chose the Shure Slendyne "535" . . . because of its rugged, weather-proof construction.

The microphones used in this project were exposed to rain, strong winds and rough handling, with no change in their excellent recording characteristics.

Said Mr. Jordan, "In field tests during all types of weather the 535's withstood the abuses of nature and two busy scientists more intent upon their work than upon the "proper" treatment of high quality microphones."

**SHURE**

*The Mark of Quality*

SHURE BROTHERS, INC.

MICROPHONES • ELECTRONIC COMPONENTS

220 HARTREY AVENUE • EVANSTON, ILLINOIS

IN ELECTRONICS SINCE 1925

## TAPE DECK

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ize that what they are hearing is actually a quite cursory performance.

• • R. STRAUSS: *Tod und Verklärung*, Op. 24

Utrecht Symphony Orchestra, Ignace Neumark, cond.

CONCERT HALL CHT/BN 12. 7-in. \$11.95.

The particular nature of this Strauss tone poem demands much more than interpretative and executant competence—and that something more is the opened-up lucidity of intricately scored instrumental detail and the enhanced luminosity of climactic apotheosis which are uniquely realizable in stereo sound. While Neumark and his Dutch orchestra are not outstanding virtuosos and this version is not comparable with Toscanini's as a performance, its effect must be compared not with Toscanini's in a "live" concert, but with that of his or any other single-channel recording in one's home listening room. And here the present stereo version is far more dramatically compelling and hence, aesthetically as well as technically, truer to the composer's intentions. *Death and Transfiguration* has bored me for years on records, no matter how well played: a confession which throws into high relief my tribute to the consistently gripping sorcery of this truly spellbinding tape.

## ORCHESTRAL MISCELLANIES

"COLLECTIONS" seem to attract tape manufacturers no less magnetically than they do disk makers—and perhaps the record-buying public as well. And for beginning collectors in particular, or those untempted by the goal of an ideally "best" or "definitive" version of any work, however short, orchestral miscellanies like the following often can give a maximum of varied listening pleasure for a minimum expenditure.

That is especially true of Perlea's Bamberg-Symphony program of familiar short works by Smetana, Dvorak, Enesco, and Kodály (Phonotapes-Sonore PM 127, \$8.95; originally Vox PL 9500, March 1956) — none of which is really outstanding, but all of which are played with warmly attractive tonal coloring and relaxed lyrical charm. On the other hand, Sheldon Burton's children's program with the Pro Musica Orchestra of London (Omegatape OT 8004, \$10.95) is distinctive for one item only: the *Children's Fantasy Suite* by one Czonka. Both music and composer are new to me, but this unpretentious, mildly "modern" little work is surcharged with infectiously gay and festive melodiousness. And for good measure, it is more spiritedly played and far more brightly recorded than the accompanying *Nutcracker* and Prokofiev *Summer Day Suites*, both earlier Omega (or Alpha) tape releases which still seem to make no imperative demands for reissue.

Hi-fi aficionados only are likely to take

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