

HiFi/Stereo Review

SEPTEMBER 1963 • 50 CENTS

THE GRIM REAPER IN THE RECORD CATALOG

TAPE BARGAINS: CAVEAT EMPTOR

THE COMPLETE PIANO CRITIC

WHO KILLED BOSSA NOVA?



The Fisher KM-60 StrataKit is the most sensitive FM-Stereo-Multiplex tuner ever offered in kit form. Its ultrasophisticated Fisher wide-band circuitry incorporates the revolutionary GOLDEN CASCODE — four IF stages and three limiters, resulting in a sensitivity of 1.8 microvolts (IHF standard), a capture ratio of 2.5 db and a signal-to-noise ratio of 70 db. The front-end and multiplex stages of the kit come completely assembled and pre-aligned. The other stages are also aligned and require only a touch-up adjustment by means of the tuner's laboratory-type d'Arsonval signal-strength meter. An outstanding feature of the Multiplex section is the exclusive STEREO BEAM†, an ingenious Fisher invention that shows instantly whether or not an FM station is broadcasting in stereo. It is in operation at all times and is independent of the tuning meter. Price, \$169.50*.

The Fisher KX-200 StrataKit is the most advanced single-chassis stereo control-amplifier available in kit form. Its music power output of 80 watts (IHF Standard, both channels) is sufficient to drive even extremely low-efficiency speaker systems to their maximum performance level. Harmonic distortion at rated output is only 0.4%. The built-in laboratory-type d'Arsonval calibration meter assures optimum bias and balance adjustment and permits 'touching up' for continued peak performance throughout the years, regardless of tube aging. A third-channel power output with separate volume control makes it possible to feed a blend of both stereo channels into a center-channel fill-in speaker or a mono extension speaker at any desired volume level. Other features include DC heating of all voltage amplifier tubes and control facilities of almost unlimited flexibility. Price, \$169.50*.

The Fisher KX-100 StrataKit is today's most spectacular value in stereo control-amplifier kits. With a music power output of 50 watts (IHF standard, both channels), it assures superior dynamic range regardless of speaker efficiency. Harmonic distortion at rated output is 0.5%. A special power output is provided for driving a third speaker (center channel or mono extension) without the use of an additional amplifier. The exclusive Fisher duplex tape monitor permits the use of all controls and switches during tape monitoring without any change in cable connections. The convenient front-panel headphone jack is equipped with a switch for silencing the main loudspeakers, if desired. All other control and switching facilities are equally professional in their flexibility. Comparable kits are available only at much higher cost. Price, \$129.50*.

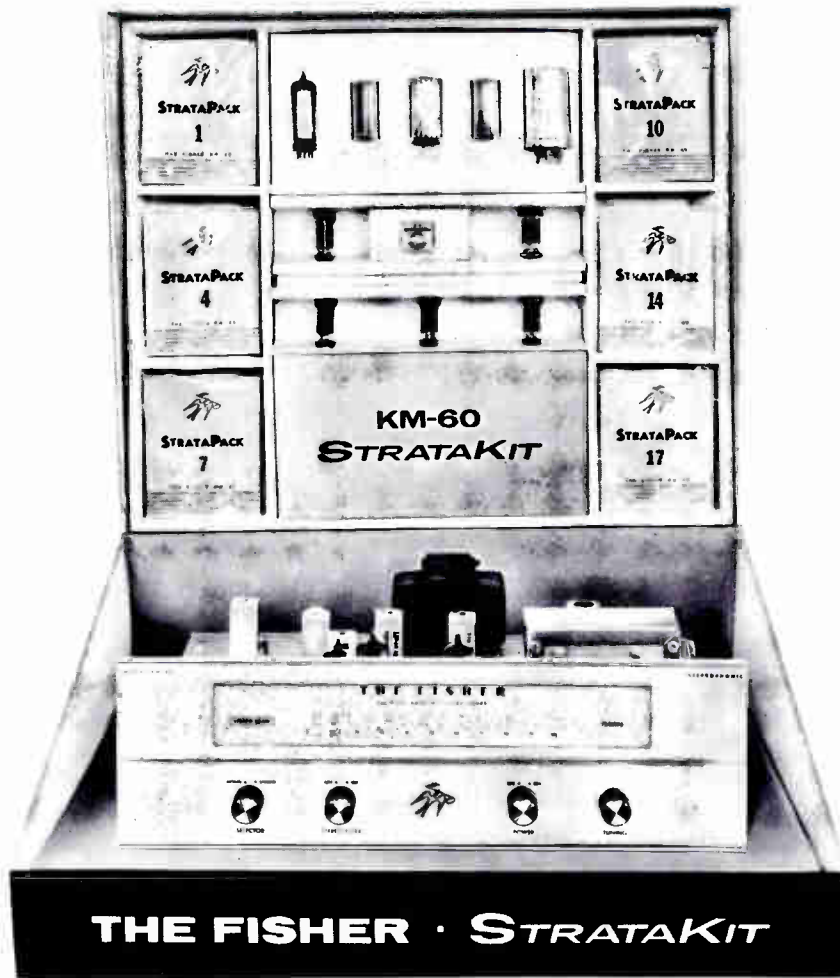
The Fisher K-1000 StrataKit is the world's finest, most powerful stereo power amplifier in kit form. Its music power rating, with both channels driven, is 150 watts (IHF) and 130 watts (RMS). At this output, harmonic distortion is under 0.5%. Its output stage is engineered around the newly developed 8417 beam power pentodes, never before used in any electronic device. The input stage is of a type widely used in laboratory oscilloscopes but never before in high-fidelity amplifiers. The power supply is one of the most elaborate ever used in this type of unit. Bias of each channel is readily adjustable by means of a built-in laboratory-type calibration meter, but the controls for these rarely needed adjustments are ingeniously concealed behind an attractive hinged cover—another Fisher exclusive. Other features: StrataBalancet, the ingenious foolproof Fisher technique that makes it possible to precisely adjust the push-pull circuitry of the K-1000 StrataKit using nothing more than an ordinary light bulb. Also, an entirely new driver stage that results in very low distortion, the fastest possible recovery time, great stability, and outstanding transient response. Price, \$279.50*.

The Fisher KS-1 StrataKit, the first true slim-line (only 5¾" deep) speaker system obtainable in kit form, is still the big value in its field. A three-way system of this caliber in an ultra-thin enclosure would be a remarkable engineering development even as a factory-assembled unit, but as a kit it is a technological *tour de force*. It is designed around the most advanced components: 10-inch free-piston woofer with 30 cps free-air resonance and 4½-lb. magnet structure; 5-inch mid-range driver; 3-inch super tweeter; three-way LC-type dividing network with 1400 cps and 5000 cps crossovers; 18" x 24" x 5¾" deep cabinet packed with AcoustiGlas padding; matching grille cloth. The KS-1 can be mounted on the wall, placed anywhere on the floor or used in a bookshelf. Its unstrained, transparent sound quality, with precise transients and full, rich texture, is nothing short of astonishing for its size and cost. Price, \$59.50**.

The Fisher KS-2 StrataKit is the newest, most advanced 3-way slim-line speaker system available in any form, at anywhere near the price. By simply installing the driver units, wiring the crossover network and completing the pre-assembled cabinet, you'll be well on your way to knowing why. The 12" free-piston woofer utilizes a half-roll cotton surround, 6 lb. magnet structure and has a free-air resonance of 25 cps. The 5" mid-range employs a butyl-coated surround and is sealed off to avoid interaction with woofer and tweeter. The 3" cone-type tweeter has a hemispherical dome bonded directly to a 1" voice coil with a massive 2 lb. magnet structure. Highs are silky smooth and widely dispersed. The full 3-way inductance-capacitance network crosses over at 1200 and 2800 cycles and has a continuously variable tweeter balance control. The completely sealed, fiberglass-packed cabinet is available in solid walnut or birch, measures 20" wide x 25" high x 6½" deep and weighs 35 lbs. The KS-2 requires as little as 10 watts of power and will handle up to 60 watts. Response is from 35 cycles to well beyond audibility. Price, \$89.50†.

† PAY. PERIOD. * WALNUT OR MAHOGANY CABINET, \$24.95; METAL CABINET, \$16.95. ** IN SANDED, UNFINISHED BIRCH. ALSO AVAILABLE IN UNFINISHED WALNUT, \$64.95. FACTORY ASSEMBLED, IN FINISHED BIRCH, \$84.95; IN OILED WALNUT, \$89.95. † IN UNFINISHED SANDED BIRCH. IN UNFINISHED WALNUT, \$94.95. FACTORY ASSEMBLED. IN SANDED AND FINISHED BIRCH, \$114.95; IN OILED WALNUT, \$119.95. PRICES SLIGHTLY HIGHER IN THE FAR WEST. EXPORT: FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY 3, N. Y. CANADA: TRI-TEL ASSOCIATES, LTD., WILLOWDALE, ONT.

The other
is you.



(You can build just as fine stereo components as Fisher—with Fisher StrataKits!)



Please send me, without charge, the Kit Builder's Manual with detailed information on all Fisher StrataKits.

Name _____
Address _____
City _____ Zone _____ State _____

FISHER RADIO CORPORATION
21-37 44th Drive
Long Island City 1, N.Y.

PLACE
4¢
STAMP
HERE

The six Fisher StrataKits shown here have elicited comments of almost unprecedented enthusiasm from a host of stereo component builders ranging from novices to professional audio reviewers. This may be explained by the fact that no matter *who* builds it, a Fisher is a Fisher.

The assembly of a StrataKit takes place by simple, error-proof stages (Strata). Each stage corresponds to a *separate* fold-out page in the instruction manual, and is built from a *separate* transparent packet of parts (StrataPack). Major components come *pre-mounted* on the extra heavy gauge steel chassis. Wires are *pre-cut* for every stage — which means every page. All work can be checked: stage-by-stage, page-by-page.

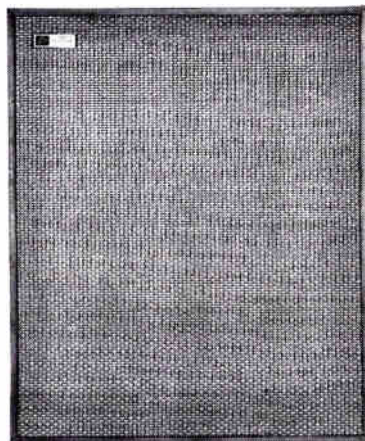
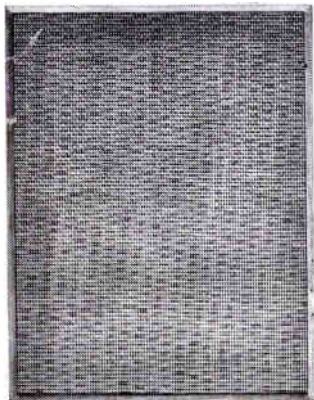
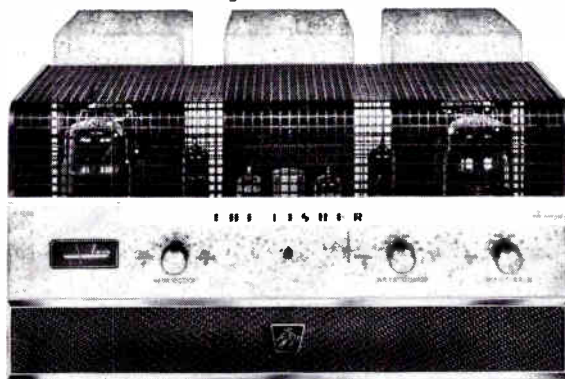
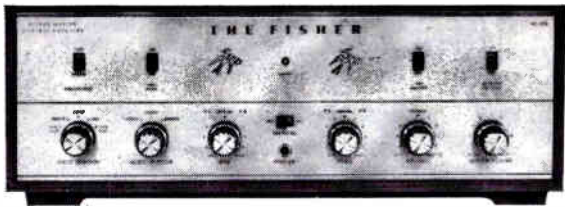
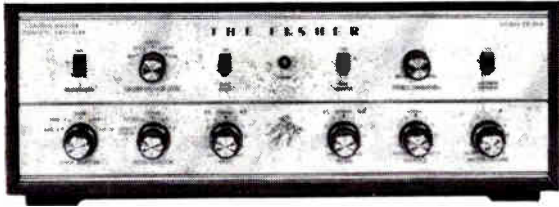
Thus, you've no last minute 'surprises' to worry about. You can't *help* ending up with a faultless Fisher stereo component when you build a StrataKit.

**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 and diodes for a period of one year from date of purchase.

**There are two makers of stereo components
who give you the most sophisticated engineering
at the fairest possible price.**

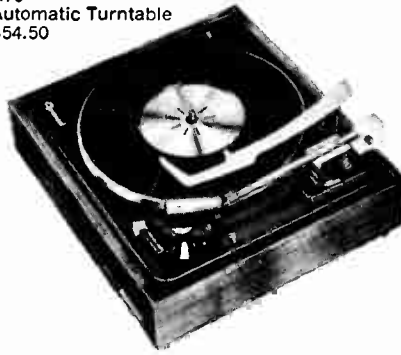
One is Fisher.



TYPE A
Automatic Turntable
\$79.50



AT6
Automatic Turntable
\$54.50



AUTOSLIM/P
Intermix Changer
\$39.50



This year again, more people will choose one of these 3 Garrard models than all other record playing components combined.

To help find the Garrard which is best for you—
let us send you the new Comparator Guide.

Clearly and concisely, it describes the important Garrard advances—all of which play a vital part in insuring top performance and longer life for your records. Every Garrard model is pictured in full color... with detailed photographs, descriptions of its features and explanations of how they contribute to your enjoyment. The coupon below will bring you a copy of the Garrard Comparator Guide—without charge.



Garrard
AUTOMATIC TURNTABLES



GARRARD, Division of British Industries Corp., Port Washington, N. Y.

Canadian Inquiries to Chas. W. Pointon, Ltd., 66 Racine Road, Rexdale, Ontario
Other territories to Garrard Engineering & Mfg. Co., Ltd., Swindon, Wilts., England

Depr. GM123, Garrard
Division of British Industries Corp.
Port Washington, N. Y.
Please send a Garrard Comparator Guide
Name _____
Address _____
City _____
State _____

HiFi/Stereo Review

SEPTEMBER 1963 • VOLUME 11 • NUMBER 3

THE MUSIC

- 25** THE BASIC REPERTOIRE
Mahler's Symphony No. 4, in G Major.....MARTIN BOOKSPAN
- 39** THE ANALYSIS AND EVALUATION
OF PIANO RECORDINGS
A critical apparatus for making valid judgments.....JAN HOLCMAN
- 44** MUSIC-MAKING IN LILLIPUT
The string orchestra—on an elementary level
- 46** THE BOSSA NOVA BUST
How Brazil's new thing became a jukebox travesty.....GENE LEES
- 50** "D" IS FOR DELETED (IF YOU DON'T WATCH OUT)
In the catalog, goings are as important as comings....JAMES GOODFRIEND
- 61** BEST OF THE MONTH
Reviews of outstanding new releases
- 79** SING ALONG WITH WUSTMAN
That sine qua non, an inexhaustible accompanist....WILLIAM ANDERSON

THE EQUIPMENT

- 22** BEGINNERS ONLY
Distortion—Part One.....HANS H. FANTEL
- 33** TECHNICAL TALK
*Lab reports on the Vernon 47/26 tape recorder
and the University Senior II speaker system*.....JULIAN D. HIRSCH
- 55** "BARGAIN" TAPE: IS IT RELIABLE?
Pointers on choosing the best of off-brands.....ROBERT ANGUS
- 59** INSTALLATION OF THE MONTH
The Custom Look in Standard Cabinets
- 60** SOUND AND THE QUERY
Answers to your hi-fi technical questions.....LARRY KLEIN

THE REVIEWS

- 69** HIFI/STEREO CLASSICS
- 99** HIFI/STEREO JAZZ
- 107** HIFI/STEREO REEL AND CARTRIDGE
- 117** HIFI/STEREO ENTERTAINMENT

THE REGULARS

- 4** EDITORIALY SPEAKING/
- 8** LETTERS
- 18** JUST LOOKING
- 128** ADVERTISERS' INDEX; PRODUCT INDEX

COVER REPRODUCED FROM A NINETEENTH-CENTURY GERMAN MAGIC-LANTERN SLIDE

Copyright © 1963 by Ziff-Davis Publishing Company. All rights reserved. HIFI/STEREO REVIEW, September 1963, Volume 11, Number 3. Published monthly by Ziff-Davis Publishing Company at 434 South Wabash Ave., Chicago 5, Illinois. Subscription rates: one year United States and possessions \$5.00; Canada and Pan-American Union countries \$5.50; other foreign countries \$6.00. Second-class postage paid at Chicago, Illinois and at additional mailing offices. Authorized as second class mail by the Post Office Department, Ottawa, Canada, and for payment of postage in cash.

HiFi/Stereo Review

PUBLISHER
PHILLIP T. HEFFERNAN

EDITOR
FURMAN HEBB

MANAGING EDITOR
WILLIAM ANDERSON

MUSIC EDITOR
ROBERT OFFERGELD

TECHNICAL EDITOR
LARRY KLEIN

ART EDITOR
BORYS PATCHOWSKY

ASSOCIATE EDITOR
ROBERT S. CLARK

PRODUCTION EDITOR
MEL SCHINASI

CONTRIBUTING EDITORS

CHRISTIE BARTER
MARTIN BOOKSPAN
HANS H. FANTEL
WILLIAM FLANAGAN
STANLEY GREEN
JOE GOLDBERG
DAVID HALL
NAT HENTOFF
JULIAN D. HIRSCH
GEORGE JELLINEK
IGOR KIPNIS
PAUL KRESH

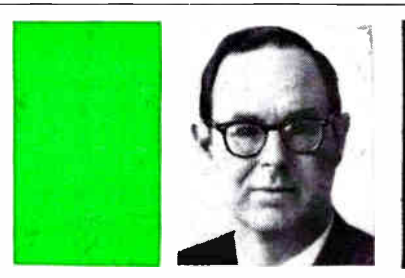
**ADVERTISING
SALES MANAGER**
LAWRENCE SPORN

**ADVERTISING
SERVICE MANAGER**
ARDYS C. MORAN

ZIFF-DAVIS PUBLISHING COMPANY

Editorial and Executive Offices (ORegon 9-7200)
One Park Avenue, New York 16, New York
William B. Ziff, Chairman of the Board (1946-1958)
William Ziff, President
W. Bradford Briggs, Executive Vice President
Hershel B. Sarbin,
Vice President and General Manager
M. T. Birmingham, Jr.,
Vice President and Treasurer
Robert F. Breeding, Circulation Director
Charles Housman, Financial Vice President
Stanley R. Greenfield, Vice President
Phillip T. Heffernan, Vice President
Midwestern and Circulation Office (WAbash 2-4911)
434 South Wabash Avenue, Chicago 5, Illinois
Advertising: Jerry Sweeney
Western Office (CRestview 4-0205)
9025 Wilshire Boulevard, Beverly Hills, California
Western Advertising Manager: Bud Dean
Foreign Advertising Representative
D. A. Goodall Ltd., London, England
SUBSCRIPTION SERVICE: All subscription correspondence should be addressed to HiFi/Stereo Review, Circulation Department, 434 South Wabash Avenue, Chicago 5, Illinois. Please allow at least six weeks for change of address. Include your old address, as well as new—enclosing if possible an address label from a recent issue.
EDITORIAL CONTRIBUTIONS must be accompanied by return postage and will be handled with reasonable care; however, publisher assumes no responsibility for return or safety of art work, photographs, or manuscripts.

Member Audit Bureau of Circulations



EDITORIALLY SPEAKING

by FURMAN HEBB

I HAVE just returned from a month's vacation in Europe, and trying to keep me from talking about it is like trying to keep a new father from showing the first pictures of his child. I knew before I left that the month of June was not a good one for music in Europe, but I did get to see one opera performance in Munich at the Staatsoper. One of my most unfavorite works was playing, Verdi's *Un Ballo in Maschera*, musically a tired old nag if ever there was one, and the performance was unmistakably of the provincial variety, punctuated by unholy squawks from the orchestra. But the opera's visual presentation was an absolute knockout, and would put most any American production to shame. Costumes were radiant with beautiful silks and aglitter with jewels, the sets were brilliantly imaginative, and the stage direction was marvelously precise and effective.

The audience, incidentally, was the best-dressed and best-behaved I have encountered anywhere. I didn't notice a single instance of whispering, and I doubt if there were more than five coughs throughout the performance. Also pleasantly civilized was the custom of beginning the opera at seven o'clock, permitting the audience to start for home by ten o'clock—rather than eleven or eleven-thirty, as is the practice in this country.

Outside of Munich, my European musical experiences were for the most part limited to hearing, in French cafés and Italian trattorias, the music that expresses the innermost feelings of teen-agers everywhere: American rock-and-roll. Whether served up in the original versions or mixed with the local brand of teen-age goo, rock-and-roll is conquering all, and is even played as background music in many moderate-price European restaurants. If you ask the headwaiter to turn the volume down, you are regarded as being some kind of a nut.

The Great Musical Experience of my life almost took place in Venice, in Saint Mark's Cathedral. I was walking through the organ loft, studying the cathedral's magnificent ceiling mosaics, when someone began to play the organ. The sound was majestic—full, rich, wonderfully sonorous. Then my Great Musical Experience began to crumble. The organist could play respectably well as long as the music was slow. But when the tempo picked up a bit, out came the clinkers and discords—still rich and sonorous, of course, but perfectly awful.

So if you are considering a trip to Europe next year, bear in mind that June is a beautiful month on the Continent, but the musical pickings, truth to say, are rather slim.

Coming Next Month in HiFi/STEREO REVIEW

BARTÓK IN AMERICA
by Edward Jablonski

FM ANTENNAS: INDOOR OR OUTDOOR?
by Herbert Friedman

RECOMMENDED SPOKEN-WORD RECORDINGS
by Paul Kresh

ANY 4

of these outstanding \$7.95 and \$9.95 pre-recorded 4-track

STEREO TAPES

\$5.98

FOR ONLY

RETAIL VALUE UP TO \$39.80

if you join the Club now and agree to purchase as few as 5 selections from the more than 150 to be offered in the coming 12 months

ROGER WILLIAMS
songs of the
SOARING '60s

Themes from Carnival
Themes from Exodus
It's My Baby Bikini

KAPP

23. Also: The Bilbao Song, Portrait of My Love, Calcutta, etc.

WEST SIDE STORY

Original Soundtrack
Recording

COLUMBIA

4. The winner of ten Academy Awards. Maria, Tonight, etc.

TCHAIKOVSKY:
SWAN LAKE
Ballet Suite

ORMANDY
Philadelphia Orch.

Includes a Special Booklet and Rare Illustrations

COLUMBIA

46. "Superlative playing...sumptuous sonics."—High Fidel.

ANDY WILLIAMS
SINGS
MOON RIVER

and other great movie themes

COLUMBIA

54. A Summer Place, Love Is A Many Splendored Thing, etc.

COLUMBIA STEREO TAPE CLUB

IF YOU ARE ONE OF THE FORTUNATE PEOPLE who own 4-track stereo tape playback equipment... if you are the kind of person who gets a kick out of sensational-sounding music... if you are seeking to build an outstanding library of superb stereo tapes... here is the most generous offer ever made by the Columbia Stereo Tape Club!

By joining now, you may have ANY FOUR of the magnificently recorded 4-track stereo tapes offered here — up to a \$39.80 retail value — ALL FOUR for only \$5.98!

TO RECEIVE YOUR 4 PRE-RECORDED STEREO TAPES FOR ONLY \$5.98 — simply fill in and mail the coupon today. Be sure to indicate which Club Division best suits your musical taste: Classical or Popular.

HOW THE CLUB OPERATES: Each month the Club's staff of music experts chooses outstanding selections for both Divisions. These selections are described in the Club Magazine, which you receive free each month.

You may accept the monthly selection for your Division... or take any of the wide variety of tapes offered to members of both Divisions in the Magazine... or take no tape in any particular month.

Your only membership obligation is to purchase 5 tapes from the more than 150 to be offered in the coming 12 months. Thereafter, you have no further obligation to buy any additional tapes... and you may discontinue your membership at any time.

The tapes you want are mailed and billed to you at the list price of \$7.95 (occasional Original Cast recordings somewhat higher), plus a small mailing and handling charge.

HARMONICATS

Peg O' My Heart
Deep Purple
Tenderly
—9 More

COLUMBIA

13. Also: Malaguena, Sabre Dance, Perfidia, Mam'selle, etc.

STRAVINSKY
conducts
The "FIREBIRD"
COMPLETE BALLET

COLUMBIA

45. "Brilliant performance... lush... rich."—Mus. Amer.

Star Spangled Marches
ANDRE KOSTELANETZ

Strike Up the Band
Colonel Bogey
Seventy-Six Trombones

COLUMBIA

21. "A fine workout for any sound system."—Billboard

The New
ANDRE KOSTELANETZ

"Wonderland of Sound"

COLUMBIA

15. Everybody Loves A Lover, Be My Love, Volare, 12 in all

ORFF: CARMINA BURANA
THE PHILADELPHIA ORCHESTRA
soloists and chorus
ORMANDY conducting

COLUMBIA

35. "Superb... best recording."—Washington Post

TIME OUT
THE DAVE BRUBECK QUARTET

COLUMBIA

28. "It soars and it swings... a breakthrough."—Playboy

LENER & LOEWE
Camelot
RICHARD BURTON
JULIE ANDREWS
and Original Broadway Cast

COLUMBIA

3. "Most lavish and beautiful musical, a triumph."—Kilgallen

Rhapsody in Blue
An American in Paris

Leonard Bernstein
plays
Gershwin

COLUMBIA

31. "Fierce impact and momentum."—N. Y. World Telegram

BOUQUET

PERCY FAITH
STRINGS

Tenderly
Laura
Speak Low
plus 9 more

COLUMBIA

17. Also: Intermezzo, Beyond the Sea, Ebb Tide, etc.

THE DUKES OF DIXIELAND

BREAKIN' IT UP ON BROADWAY!

COLUMBIA

27. If I were A Bell, From This Moment On, Lida Rose, 9 more

Bach
Organ
Favorites

E. Power Biggs

COLUMBIA

44. "Limitless pleasure, perfect in stereo."—High Fidelity

TONY BENNETT

I Left My Heart in San Francisco

Tender is the Night
Smile - 9 more

COLUMBIA

55. Also: Once Upon A Time, Candy Kisses, Love For Sale, etc.

FREE TAPES
given regularly!

If you wish to continue as a member after purchasing 5 tapes, you will receive — FREE — a 4-track stereo tape of your choice for every two additional tapes you buy — a 50% dividend!



SEND NO MONEY — just mail the coupon today to receive your four pre-recorded 4-track stereo tapes — ALL FOUR for only \$5.98!

IMPORTANT NOTE: All tapes offered by the Club must be played on 4-track stereo playback equipment. If your tape recorder does not play 4-track stereo tapes, you may be able to convert it simply and economically. See your local service dealer for complete details.

COLUMBIA STEREO TAPE CLUB, Terre Haute, Ind.

BEETHOVEN
SYMPHONIES No. 4 and 5

BRUNO WALTER
Columbia Symphony Orchestra

COLUMBIA

36. "No better need be sought, a Walter specialty."—Atlantic

REX HARRISON
JULIE ANDREWS
MARY FAIR LADY

ORIGINAL CAST RECORDING

COLUMBIA

1. "One of the best musicals of the century!"—N.Y. Times

RAY CONNIF SINGERS
YOUNG AT HEART
If I Loved You

Harbor Lights
You'll Never Know
9 more

COLUMBIA

8. Also: "I'm In the Mood For Love, These Foolish Things, etc.

HAWAII
The Fabulous 50th State

SAM MAKIA
and the Makapuu Beach Boys

KAPP

22. King Kamehameha, Across the Sea, Blue Hawaii, 9 more

MORE JOHNNY'S GREATEST HITS

Small World
A Certain Smile
plus 10 more

JOHNNY MATHIS

COLUMBIA

6. Also: Stairway to the Stars; Teacher, Teacher; etc.

BEETHOVEN
Piano Concerto No. 5
"Emperor"

LEON FLEISHER
SZELL,
CLEVELAND ORCH.

EPIC

48. "Distinguished, freshness, vitality."—High Fidelity

QUIET VILLAGE

The Exotic Sounds of
MARTIN DENNY

LIBERTY

51. Pagan Love Song, Hawaiian War Chant, Happy Talk, 9 more

THE BLUE DANUBE
A Johann Strauss Festival

PHILADELPHIA ORCH. - ORMANDY

COLUMBIA

41. "Performances that really sparkle and glow."—High Fidel.

SONGS OF THE NORTH & SOUTH
1861 - 1865

Mormon Tabernacle Choir

COLUMBIA

43. Dixie, Aura Lee, Battle Hymn of the Republic, 13 in all

FIRST TIME!
DUKE ELLINGTON MEETS
COUNT BASIE

COLUMBIA

26. "Walloping ensembles and stirring solos."—High Fidel.

FINLANDIA
PHILADELPHIA ORCHESTRA
MORMON TABERNACLE CHOIR
EUGENE ORMANDY
plus—Valse Triste - Swedish Rhapsody - Peer Gynt Suite No. 1

COLUMBIA

53. "Electrifying performance... overwhelming."—HIFI Rev.

MARY MARTIN in
RODGERS & HAMMERSTEIN'S
THE SOUND OF MUSIC

with Original Broadway Cast

COLUMBIA

2. "Every number is fresh and charming."—New York Post

SEND NO MONEY—mail coupon to receive 4 tapes for \$5.98

COLUMBIA STEREO TAPE CLUB, Dept. 421-5
Terre Haute, Indiana

I accept your special offer and have circled at the right the numbers of the 4 tapes I would like to receive for \$5.98, plus small mailing and handling charge. Enroll me in the following Division of the Club:

CLASSICAL POPULAR

I understand that I may select tapes from either Division. I agree to purchase five selections from the more than 150 to be offered in the coming 12 months, at list price plus small mailing and handling charge. Thereafter, if I decide to continue my membership, I am to receive a 4-track, pre-recorded tape of my choice FREE for every two additional selections I accept.

Name..... (PLEASE PRINT)

Address.....

City..... Zone..... State.....

APO, FPO addressees: write for special offer
If you wish this membership credited to an established Columbia or Epic Tape dealer, authorized to accept subscriptions, fill in:

Dealer's Name.....

Dealer's Address.....

CIRCLE 4
NUMBERS
BELOW:

- 1 22 44
- 2 23 45
- 3 26 46
- 4 27 48
- 6 28 51
- 8 31 53
- 13 35 54
- 15 36 55
- 17 41
- 21 43

45-9C

© Columbia Records Distribution Corp., 1963



There's no end to your listening pleasure with Concertone *double Reverse-O-Matic*®

Now, there is literally no end to the unattended playing time you can enjoy. Concertone, who doubled your listening pleasure with exclusive Reverse-O-Matic, now presents *Double Reverse-O-Matic* in the dramatic 505 Imperial Series. This exclusive automatic playback feature plays 4-track stereo tapes from end to end, reverses, and plays the other 2 stereo tracks as it rewinds... then automatically "takes it from the top" again to repeat the cycle. For a full evening of uninterrupted listening, the Concertone 505 Imperial is your instrument. Create your own personal programming... then let it play to your perpetual pleasure. All the fine craftsmanship and features you expect of Concertone. Stainless steel faceplate for extra beauty. Learn all the exciting details of this magnificent new recorder. Write for complete information today.

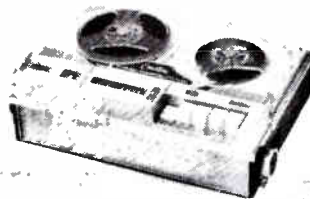
CONCERTONE 510



Instant monitoring... the Concertone 510. Unmatched recording flexibility in one compact unit. The 510 incorporates all the features of the 505 plus twin speakers and sound-directing panels which provide instant monitoring of the recorded signal. Luxurious ebony naugahyde carrying case. Stainless steel panel. Exclusive Reverse-O-Matic feature.

CONCERTONE 400 COSMOPOLITAN

For people on the go... it's the Cosmopolitan—Combination Tape Recorder with AM Radio. A versatile companion and co-worker for business or pleasure travels. 5" reel capacity. Push-button operation. Amazing fidelity. Remote mike. Foot-pedal control. This all-transistorized recorder has big recorder features in miniature form.



for further information write:



AMERICAN CONCERTONE, INC.
A DIVISION OF ASTRO-SCIENCE CORP.
9449 W. JEFFERSON BLVD. • CULVER CITY • CALIF.

Export: J. D. Marshall International, 170 W. Washington, Chicago, Illinois

(Continued from page 10)

I certainly hope the rest of the industry will not get on the bandwagon with a similar sort of nonsense and that RCA Victor will soon return to making discs like their pre-Dynagroove *Also Sprach Zarathustra* (LSC/LM 2609). Now there's what I call a real recording!

JOHN ARMBRUST
San Diego, Calif.

Bandwidth

● I wholeheartedly agree with one of David Hafler's points in his letter in the July issue. Extensive, carefully controlled listening tests are the only final measure of an amplifier's ability to reproduce music faithfully. And based upon such listening tests, our company has determined that units with bandwidth from subsonics to at least 200,000 cps sound crisper, cleaner, and more transparent than amplifiers whose frequency response is rolled off. Is Mr. Hafler's choice of 40,000 cps as a point of rolloff any more valid than picking 20,000 cps or 60,000 cps? Why should 40,000 cps be the magic frequency? Practically, a response to



40,000 cps offers very little improvement over a 20,000-cps unit in rise time or transient response, and any improvement in tone quality is almost impossible to hear.

But if the frequency response is extended to 200,000 cps or beyond, the resultant improvement in square-wave rise time is considerable. Since rise time relates directly to the transient response of an amplifier with musical waveforms, the sharper the leading edge of the square wave, the better the transient response of the unit. Since the improved transient response reflects back through the entire audible range, the result is an audible improvement in sound. String tones, brass, and even woodwinds become cleaner and seem to have more space around them. Similarly, extending the low-frequency response well below 20 cycles results in less phase shift at 20 and 50 cycles and bass tones become more clearly defined. By comparison, a medium- or narrow-band amplifier has less separation of instruments in the low end, and highs are less transparent.

So I agree with Mr. Hafler that the proof is in the listening. Let the "golden ears" decide.

LEON KUBY, SALES MANAGER
Harman-Kardon, Inc.
Plainview, N.Y.

ANY 4

of these outstanding \$7.95 and \$9.95 pre-recorded 4-track STEREO TAPES

\$5.98
FOR ONLY
RETAIL VALUE UP TO \$39.80

if you join the Club now and agree to purchase as few as 5 selections from the more than 150 to be offered in the coming 12 months

ROGER WILLIAMS
songs of the **SOARING '60s**
Theme from Carnival
Theme from Exodus
Itsy Bitsy Spin
—9 more
KAPP

23. Also: The Bilbao Song, Portrait of My Love, Calcutta, etc.

WEST SIDE STORY
Original Soundtrack
COLUMBIA Recording

4. The winner of ten Academy Awards. Maria, Tonight, etc.

TCHAIKOVSKY: SWAN LAKE
Ballet Suite
ORMANDY
Philadelphia Orch.
Includes a Special Booklet and Rare Illustrations
COLUMBIA

46. "Superlative playing...sumptuous sonics."—High Fidel.

ANDY WILLIAMS
SINGS **MOON RIVER**
and other great movie themes
COLUMBIA

54. A Summer Place, Love Is A Many Splendored Thing, etc.

COLUMBIA STEREO TAPE CLUB

IF YOU ARE ONE OF THE FORTUNATE PEOPLE who own 4-track stereo tape playback equipment . . . if you are the kind of person who gets a kick out of sensational-sounding music . . . if you are seeking to build an outstanding library of superb stereo tapes . . . here is the most generous offer ever made by the Columbia Stereo Tape Club! By joining now, you may have ANY FOUR of the magnificently re-recorded 4-track stereo tapes offered here — up to a \$39.80 retail value — ALL FOUR for only \$5.98!

TO RECEIVE YOUR 4 PRE-RECORDED STEREO TAPES FOR ONLY \$5.98 — simply fill in and mail the coupon today. Be sure to indicate which Club Division best suits your musical taste: Classical or Popular.

HOW THE CLUB OPERATES: Each month the Club's staff of music experts chooses outstanding selections for both Divisions. These selections are described in the Club Magazine, which you receive free each month.

You may accept the monthly selection for your Division . . . or take any of the wide variety of tapes offered to members of both Divisions in the Magazine . . . or take no tape in any particular month.

Your only membership obligation is to purchase 5 tapes from the more than 150 to be offered in the coming 12 months. Thereafter, you have no further obligation to buy any additional tapes . . . and you may discontinue your membership at any time.

The tapes you want are mailed and billed to you at the list price of \$7.95 (occasional Original Cast recordings somewhat higher), plus a small mailing and handling charge.

HARMONICATS
Peg O' My Heart
Deep Purple
Tenderly
—9 More
COLUMBIA

13. Also: Malaguena, Sabre Dance, Perfidia, Mam'selle, etc.

STRAVINSKY
conducts
The "FIREBIRD"
COMPLETE BALLET
COLUMBIA

45. "Brilliant performance...lush...rich."—Mus. Amer.

Star Spangled Marches
ANDRE KOSTELANETZ
Strike Up the Band
Colonel Bogey
Seventy-Six Trombones
COLUMBIA

21. "A fine workout for any sound system."—Billboard

The New ANDRE KOSTELANETZ
"Wonderland of Sound"
COLUMBIA

15. Everybody Loves A Lover, Be My Love, Volare, 12 in all

DRFF: CARMINA BURANA
THE PHILADELPHIA ORCHESTRA
soloists and chorus
ORMANDY conducting
COLUMBIA

35. "Superb . . . best recording." — Washington Post

TIME OUT
THE DAVE BRUBECK QUARTET
COLUMBIA

28. "It soars and it swings . . . a breakthrough."—Playboy

LENER & LOEWE
Camelot
RICHARD BURTON
JULIE ANDREWS
and Original Broadway Cast
COLUMBIA

3. "Most lavish and beautiful musical, a triumph."—Kilgallen

Rhapsody in Blue
An American in Paris
Leonard Bernstein
plays
Gershwin
COLUMBIA

31. "Fierce impact and momentum." — N. Y. World Telegram

BOUQUET
PERCY FAITH
STRINGS
Tenderly
Laura
Speak Low
plus 9 more
COLUMBIA

17. Also: Intermezzo, Beyond the Sea, Ebb Tide, etc.

THE DUKES OF DIXIELAND
BREAKIN' IT UP ON BROADWAY!!
COLUMBIA

27. If I were A Bell, From This Moment On, Lida Rose, 9 more

Bach Organ Favorites
E. Power Biggs
COLUMBIA

44. "Limitless pleasure, perfect in stereo."—High Fidelity

TONY BENNETT
I Left My Heart in San Francisco
Tender Is the Night
Smile - 9 more
COLUMBIA

55. Also: Once Upon A Time, Candy Kisses, Love For Sale, etc.

BEETHOVEN
SYMPHONIES No. 4 and 5
BRUNO WALTER
Columbia Symphony Orchestra
COLUMBIA

36. "No better need be sought, a Walter specialty."—Atlantic

REX HARRISON
JULIE ANDREWS
MY FAIR LADY
ORIGINAL CAST RECORDING
COLUMBIA

1. "One of the best musicals of the century!"—N. Y. Times

RAY CONNIFF SINGERS
YOUNG AT HEART
If I Loved You
Harbor Lights
You'll Never Know
9 more
COLUMBIA

8. Also: "I'm in the Mood For Love, These Foolish Things, etc.

HAWAII
The Fabulous 50th State
SAM MAKIA
and the Makapuu Beach Boys
KAPP

22. King Kamehameha, Across the Sea, Blue Hawaii, 9 more

FREE TAPES
given regularly!
If you wish to continue as a member after purchasing 5 tapes, you will receive — FREE — a 4-track stereo tape of your choice for every two additional tapes you buy — a 50% dividend!

SEND NO MONEY — just mail the coupon today to receive your four pre-recorded 4-track stereo tapes — ALL FOUR for only \$5.98!

IMPORTANT NOTE: All tapes offered by the Club must be played on 4-track stereo playback equipment. If your tape recorder does not play 4-track stereo tapes, you may be able to convert it simply and economically. See your local service dealer for complete details.

COLUMBIA STEREO TAPE CLUB, Terre Haute, Ind.

SEND NO MONEY—mail coupon to receive 4 tapes for \$5.98

MORE JOHNNY'S GREATEST HITS
Small World
A Certain Smile
plus 10 more
COLUMBIA
JOHNNY MATHIS

6. Also: Stairway To The Stars; Teacher, Teacher; etc.

BEETHOVEN
Piano Concerto No. 5 "Emperor"
LEON FLEISHER SZELL,
CLEVELAND ORCH.
EPIC

48. "Distinguished, freshness, vitality." — High Fidelity

QUIET VILLAGE
The Exotic Sounds of MARTIN DENNY
LIBERTY

51. Pagan Love Song, Hawaiian War Chant, Happy Talk, 9 more

THE BLUE DANUBE
A Johann Strauss Festival
COLUMBIA
PHILADELPHIA ORCH. - ORMANDY

41. "Performances that really sparkle and glow."—High Fidel.

SONGS OF THE NORTH & SOUTH
1861 - 1865
COLUMBIA
Mormon Tabernacle Choir

43. Dixie, Aura Lee, Battle Hymn of the Republic, 13 in all

FIRST TIME!
DUKE ELLINGTON MEETS COUNT BASIE
COLUMBIA

26. "Walloping ensembles and stirring solos."—High Fidel.

FINLANDIA
PHILADELPHIA ORCHESTRA - NORMAN TABERNALE CHOR
EUGENE ORMANDY
plus—Valse Trieste
Swedish Rhapsody - Peer Gynt Suite No. 1
COLUMBIA

53. "Electrifying performance . . . overwhelming."—HiFi Rev.

MARY MARTIN in
RODGERS & HAMMERSTEIN'S
THE SOUND OF MUSIC
with Original Broadway Cast
COLUMBIA

2. "Every number is fresh and charming." — New York Post

COLUMBIA STEREO TAPE CLUB, Dept. 421-5
Terre Haute, Indiana

I accept your special offer and have circled at the right the numbers of the 4 tapes I would like to receive for \$5.98, plus small mailing and handling charge. Enroll me in the following Division of the Club:

CLASSICAL POPULAR

I understand that I may select tapes from either Division. I agree to purchase five selections from the more than 150 to be offered in the coming 12 months, at list price plus small mailing and handling charge. Thereafter, if I decide to continue my membership, I am to receive a 4-track, pre-recorded tape of my choice FREE for every two additional selections I accept.

Name..... (PLEASE PRINT)
Address.....
City.....Zone.....State.....

APO, FPO addressees: write for special offer
If you wish this membership credited to an established Columbia or Epic Tape dealer, authorized to accept subscriptions, fill in:
Dealer's Name.....
Dealer's Address..... TI

CIRCLE 4 NUMBERS BELOW:

1	22	44
2	23	45
3	26	46
4	27	48
6	28	51
8	31	53
13	35	54
15	36	55
17	41	
21	43	

45-9C

© Columbia Records Distribution Corp., 1963

NEW! THE THORENS TD-224 *"Masterpiece"*

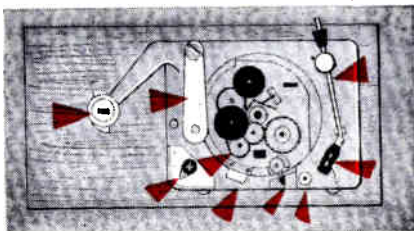


**WORLD'S FIRST
TURNTABLE AND AUTOMATIC RECORD CHANGER**



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:



NO RECORD STACK ON TURNTABLE

The Thorens TD-224 eliminates the problems created by stacking of records on the moving turntable. No distortion, no straining, no wavering. The record stacking is completely separate from the turntable. No other changer offers this benefit.

CARTRIDGE QUALITY

This is the only record changer which can properly utilize the finest professional cartridges with highest lateral and vertical compliances. Because of its features, Thorens engineers recommend that the finest-quality cartridges be used, for maximum re-creation of music.

FREE! CATALOG Largest and greatest of all ELPA catalogs! Write for catalog and name of nearest dealer, Dept. HFR

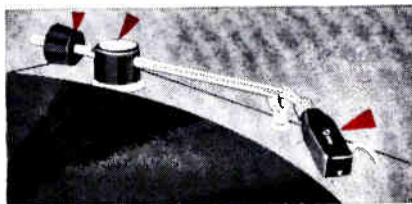
SEPTEMBER 1963

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.

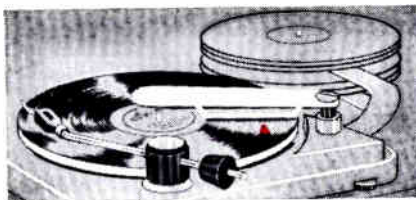


FAMOUS BTD-12S TONE ARM

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 gram-force, 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

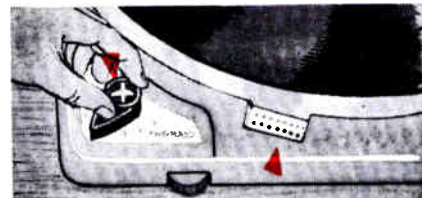
With the use of present day advanced light-weight tone arms and pick-up cartridges, old-fashioned methods of cleaning records have become obsolete. Thorens had to invent a new way to help you keep your records clean. They incorporated the Cecil E. Watts principles in the TD-224 tone arm brush. A patented 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% 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 **eight** records (3/4 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, 14 1/2" deep, 4 1/4" high.**

Maximum height for operation: **9 3/4"**.

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 re-creation of sound by records.

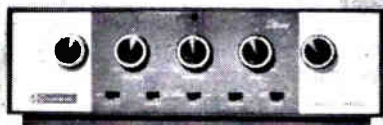


ELPA MARKETING INDUSTRIES, Inc. / NEW HYDE PARK, NEW YORK

In Canada: Tri-Tel Associates Ltd., Willowdale, Ont.

CIRCLE NO. 23 ON READER SERVICE CARD

Wondrous stereo sound by Grommes . . .
to thrill the budget-minded as well as the
affluent. Enjoy the luxury of Grommes
E-Line—a happy marriage of thrift and
excellence.



Model E-24	24 watt Stereo Amplifier	79.95
Model E-36	36 watt Stereo Amplifier (Illustrated above)	119.95
Model E-104M	FM-AM Stereo Tuner	129.95
Model E-105M	FM-AM Stereo Tuner (Illustrated below)	139.95

Prices include desert-gray metal cover

Write GROMMES
Division of Precision Electronics,
Inc., 9101 King Street, Franklin Park,
Illinois

Grommes
sets the
scene...



LETTERS TO THE EDITOR

State of the Recording Art

● In the June issue David Hall criticizes the excessive high-frequency pre-emphasis used by Columbia in their tape of *Messiah*. Through the Columbia Stereo Tape Club, to which I belong, I have been trying for more than a year to get them to put a stop to this. About half of their tapes have such pre-emphasis, particularly those of the Philadelphia Orchestra, and many Epic tapes as well. Perhaps if Mr. Hall and other influential music critics combine forces, they can get something done about this deplorable situation. Other Columbia tapes similarly afflicted are *Ein Heldenleben*, Beethoven's Violin Concerto, Mozart's "Jupiter" Symphony, Shostakovich's Fifth Symphony, and *The Seasons* (on Epic).

I was also interested to note Mr. Hall's reviews of two Dynagroove discs, Mahler's First Symphony and the Munch Ravel package. I have heard both and was extremely disappointed. I am surprised that Mr. Hall failed to mention the complete lack of highs on the Mahler First. The suppression of frequency extremes and the use of dynamic compression are techniques that all record companies employ, but usually only on their pop and mood-music releases. RCA has sunk to a new low in the race toward mediocrity by using such techniques on classical discs. Perhaps they are trying to boost sales of their excellent tapes!

WILLIAM W. KIRKNESS
Oaklyn, New Jersey

Parker Bunk

● I must protest the hectoring quality your reviewer Joe Goldberg introduced into his review of "Bunk Johnson and his Superior Jazz Band" in the May issue. It is quite useless as a guide for purchasing the record. I don't protest his judgment of the quality of the recorded selections—not having heard the disc, I can hardly do so. But the statement that Bunk Johnson was materialized by the "moldy figs" because they were scared of Charlie Parker is a distortion of fact. Johnson was "discovered" in 1939, the same year Charlie Parker made his first records. These records were made when Parker was a member of the Jay McShann band. They are musically unimpressive, although historically interesting. Not until the Comet and Savoy sessions of 1945 did Charlie Parker exhibit any of his promise on recordings. Indeed he could not, for the American Federation of Musicians had banned recording from 1942 to 1944. Consequently, only

those who could regularly make the Fifty-second Street scene could know anything about Parker. If the discovery of Johnson was a reaction against anything, it was against the tiresome imitators of the swing bands of the 1930's.

"Bunk," Mr. Goldberg says, "is dead." So is Charlie Parker, but the Parker cult yearly assumes more monstrous proportions. It has expanded beyond all reason, exceeding all previous similar idolatries—Bunk Johnson's included. It obscures the contributions of Parker's contemporaries and prevents us from assessing Parker's real contribution to jazz.

JOHN S. LEWIS
Emporia, Kansas

Noise Cure

● I would like to take exception to Larry Klein's May "Sound and the Query" answer to reader Weiglein. He suggested that thermal noise was the source of "a faint, low-pitched, steady roar in the background" of Mr. Weiglein's recordings. From personal experience I attest that there can be a variety of causes for such noises. Often, as on the Mercury recording of Marcel Dupré



playing Franck's organ music, there is much tape hiss from the master. On the London tape of Berlioz' *Symphonie fantastique*, there is a continuous roar on the tape, probably either low-frequency room noise or drafts blowing across the microphones. The RCA Victor recording of Saint-Saëns' Symphony No. 3 by Munch and the BSO has a beautiful roar, probably from a truck that passed Symphony Hall as the second movement was in progress. Other such memorabilia preserved for all time in vinyl are the cough in Walter's recording of the Beethoven Sixth for Columbia (not recorded at a performance), and the grunting and foot-stomping of Bernstein and the page-

(Continued on page 10)

One-year subscriptions to HIFI/STEREO REVIEW may be purchased in Australian pounds (2/15/12); Belgian francs (310); Danish kroner (33); English pounds (2/4/6); French francs (31); Dutch guilders (22); Indian rupees (31); Italian lire (3,900); Japanese yen (2,100); Norwegian kroner (45); Philippine pesos (25); South African rand (4.50); Swedish kronor (33); Swiss francs (27); or West German marks (25). Ziff-Davis Publishing Company also publishes Popular Photography, Popular Electronics, Electronics World, Popular Boating, Car and Driver, Flying, Modern Bride, Amazing, and Fantastic.

You want fine music, flawlessly reproduced
in the least possible instrument —

You want the KLH Model Fifteen

compact
phonograph
system*



Control center 4"H x 18"W x 14"D



Enclosures 8"H x 14"W x 8 1/4"D

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 free-

dom 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**



KLH RESEARCH AND DEVELOPMENT CORPORATION
30 CROSS STREET, CAMBRIDGE 38, MASSACHUSETTS



**the only ALL-IN-ONE
record cleaner...the
ADC HUSH-BRUSH**

- 1800 precision-ground nylon bristles
- 24 tufts — covering entire record groove width
- self-contained cleaner fluid supply
- completely eliminates record static
- completely removes all residue from record surfaces
- can never damage your records

The ADC HUSH BRUSH is unmistakably the most advanced record cleaning instrument available today. Each of its 1800 nylon bristles is precision ground to an ultra-fine .003 point. These bristles are spring loaded to exert the correct pressure required to efficiently clean today's finer cut record grooves. The felt pad releases just the correct amount of its self-contained de-staticizing detergent cleaner fluid to gently loosen imbedded dirt and eliminate record static. Clustered in 24 tufts, they cover the entire groove width in one record cleaning movement while a highly absorbent felt pad neatly removes all residue from record surfaces. Nothing remains to clog your stylus assembly or interfere with sound reproduction. The ADC HUSH BRUSH will never damage your records. It will always protect them from the harmful grinding effects of dirt. The ADC HUSH BRUSH will clean your records more thoroughly and conveniently than was ever before possible. It costs \$11.95. For the life of your records, buy one today.



**AUDIO DYNAMICS
CORPORATION**

Pickett District Road, New Milford, Connecticut

CIRCLE NO. 8 ON READER SERVICE CARD
10

(Continued from page 8)

turning of the New York Philharmonic in their recording of Shostakovich's Fifth Symphony—which also immortalizes some truck noises.

I would not condemn a recording because of these nonmusical sounds, for they illustrate the marvelous sensitivity of the recording microphone. But Mr. Klein should have given reader Weiglein's equipment more credit.

ERIC G. WIENER
Schenectady, N. Y.

Transatlantic Swap, Anyone?

● I, a Britisher, am interested in obtaining stereo tapes not available here. If any of your readers is interested, I am prepared to exchange British tapes for American. I can supply a catalog of all tapes available here. My address is 8 North Tenter Street, London E. 1.

P. W. WILLIAMS
London, England

Correction

● As printed, my article on chamber music in the June issue contained an inaccurate statement about "the variation movement of Beethoven's Quartet Op. 127 and the opening fugue of Op. 135, whose moving eloquence is achieved with the concentrated brevity of some of Beethoven's late writing." Op. 135 has no opening fugue and the variation movement of Op. 127 doesn't exhibit concentrated brevity.

B. H. HAGGIN
New York, N. Y.

Mr. Haggin's original statement of course referred to the opening fugue of Op. 131, and his reference to the concentrated brevity of Beethoven's last writing concerned the Cavatina of Op. 130 and the third movement of Op. 135.

Haggin Hassel

● When Mr. B. H. Haggin states ("Essentials of a Chamber Music Library," June) that Brahms' chamber music does not represent "real creative activity... but the pretense of such activity," he injures the art of music and discredits the critical profession. Three of Brahms' chamber works—the Violin Sonata in D Minor, Op. 108, the String Quintet in G Major, Op. 111, and the Quintet in B Minor for Clarinet and Strings, Op. 115—are the peers of any mentioned in Mr. Haggin's article. Let the uninitiated listen to them; they will back me up. I suggest too that the reader turn to Sir Donald Francis Tovey's article on Brahms' chamber music in *The Main Stream of Music and Other Essays*, published in this country by Meridian Books in paperback.

M. KENT
Chicago, Ill.

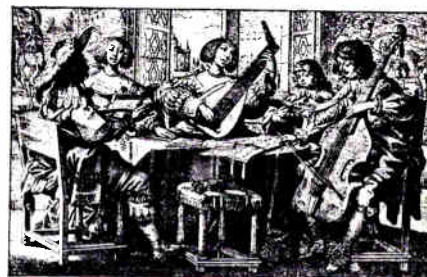
● I was rather shocked to read Mr. Haggin's estimate of the chamber-music output of Brahms, who wrote with such versatility for duo, trio, quartet, quintet, and sextet. One has only to listen to the Quintet for Clarinet and Strings to realize the absurdity of Mr. Haggin's sophomoric estimate.

JOHN W. CLARK, M.D.
Baltimore, Md.

● Much as I admired Mr. Haggin's guide to basic chamber music, I must take him to task for dismissing Brahms so casually. Whilst I agree that some of this composer's chamber music is not representative of his best work, surely Mr. Haggin should not have omitted the glorious Clarinet Quintet and the warm-hearted Horn Trio in E-flat.

PETER BRIERLEY
Hillingdon, Middlesex, England

● Thank you for B. H. Haggin's article on chamber music. He is for me our best music critic, not only for his musical perceptions but for his distinctive literary style—clear, concise, straightforward, and immediately recognizable. But in the note on the author at the end



you seem to imply that he has retired from criticism since quitting *The Nation*. I think you should have mentioned the publications he writes for today—*The New Republic*, *Yale Review*, and *Hudson Review*.

ROBERT HOWLAND
Chicago, Illinois

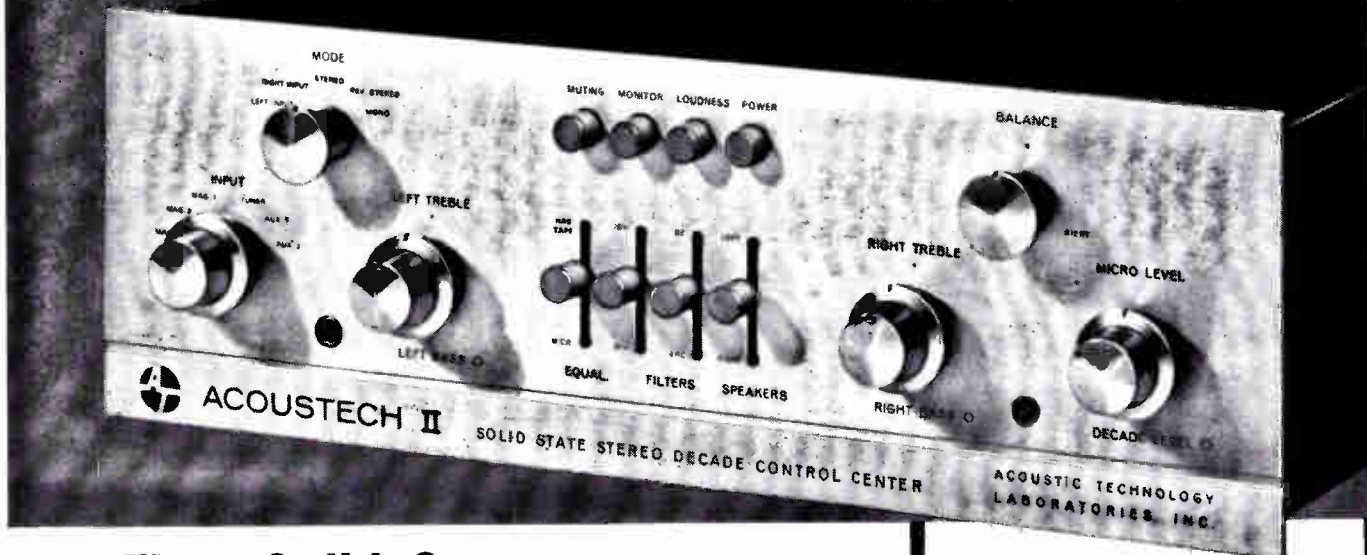
Dynagroove

● I am amazed at the reception given RCA Victor's Dynagroove recordings in your magazine and elsewhere. While mention is made of the limited dynamic range and adjusted balances in reviews, it is my opinion that they do not sufficiently emphasize Dynagroove's deleterious effect on the recorded music. Over a good system, the tampering is so obvious as to spoil the effect of the performance. Few other discs I have heard so little resemble what the recorded material would sound like in a concert hall. There is no feeling of good ensemble integration on orchestral discs, and the form of the music is lost because of the thin, bass-weak tutti and overprominent spotlighting of solo passages.

(Continued on page 12)

new

ACOUSTECH II

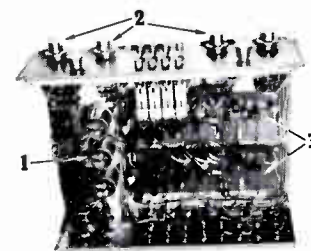


First Solid State Decade Control Center

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.

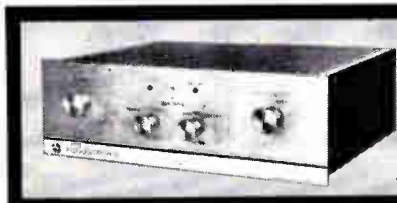
The Acoustech II is a **decade** control center. Never before has equipment designed for the home employed professional stepped **level** switches as well as stepped tone controls. The far right outside knob (decade level) has 10 db steps, the inside knob (micro) 2 db increments. These step level controls 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 $1\frac{1}{2}$ 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.



UNUSUAL FEATURES INSIDE THE ACOUSTECH II

1 Over 6000 μ fd power supply filtering assure low hum. 2 Concentric step level and tone control switches use ball-bearing construction for positive action and ease of turning. 3 Military-specification glass-epoxy circuit boards provide long trouble-free life. Capacitors are computer grade.



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).



TO: ACOUSTECH, INC.
Dept. R-9
139 Main Street
Cambridge 42, Mass.

Please mail me complete technical information on both the Acoustech I and Acoustech II, as well as your booklet "Why Solid State Amplifiers Can Sound Better."

Name _____

Address _____

City _____ Zone _____ State _____

(Export: Acoustech International,
139 Main Street,
Cambridge 42, Massachusetts)



There's *no end* to your listening pleasure with Concertone *double Reverse-O-Matic*®

Now, there is literally no end to the unattended playing time you can enjoy. Concertone, who doubled your listening pleasure with exclusive Reverse-O-Matic, now presents Double Reverse-O-Matic in the dramatic 505 Imperial Series. This exclusive automatic playback feature plays 4-track stereo tapes from end to end, reverses, and plays the other 2 stereo tracks as it rewinds... then automatically "takes it from the top" again to repeat the cycle. For a full evening of uninterrupted listening, the Concertone 505 Imperial is your instrument. Create your own personal programming... then let it play to your perpetual pleasure. All the fine craftsmanship and features you expect of Concertone. Stainless steel faceplate for extra beauty. Learn all the exciting details of this magnificent new recorder. Write for complete information today.

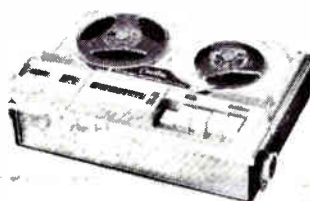
CONCERTONE 510



Instant monitoring... the Concertone 510. Unmatched recording flexibility in one compact unit. The 510 incorporates all the features of the 505 plus twin speakers and sound-directing panels which provide instant monitoring of the recorded signal. Luxurious ebony naugahyde carrying case. Stainless steel panel. Exclusive Reverse-O-Matic feature.

CONCERTONE 400 COSMOPOLITAN

For people on the go... it's the Cosmopolitan—Combination Tape Recorder with AM Radio. A versatile companion and co-worker for business or pleasure travels. 5" reel capacity. Push-button operation. Amazing fidelity. Remote mike. Foot-pedal control. This all-transistorized recorder has big recorder features in miniature form.



for further information write:



AMERICAN CONCERTONE, INC.
A DIVISION OF ASTRO-SCIENCE CORP.
9449 W. JEFFERSON BLVD. • CULVER CITY • CALIF.

Export: J. D. Marshall International, 170 W. Washington, Chicago, Illinois

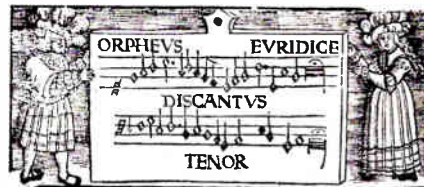
(Continued from page 10)

I certainly hope the rest of the industry will not get on the bandwagon with a similar sort of nonsense and that RCA Victor will soon return to making discs like their pre-Dynagroove *Also Sprach Zarathustra* (LSC/LM 2609). Now there's what I call a real recording!

JOHN ARMBRUST
San Diego, Calif.

Bandwidth

● I wholeheartedly agree with one of David Hafler's points in his letter in the July issue. Extensive, carefully controlled listening tests are the only final measure of an amplifier's ability to reproduce music faithfully. And based upon such listening tests, our company has determined that units with bandwidth from subsonics to at least 200,000 cps sound crisper, cleaner, and more transparent than amplifiers whose frequency response is rolled off. Is Mr. Hafler's choice of 40,000 cps as a point of rolloff any more valid than picking 20,000 cps or 60,000 cps? Why should 40,000 cps be the magic frequency? Practically, a response to



40,000 cps offers very little improvement over a 20,000-cps unit in rise time or transient response, and any improvement in tone quality is almost impossible to hear.

But if the frequency response is extended to 200,000 cps or beyond, the resultant improvement in square-wave rise time is considerable. Since rise time relates directly to the transient response of an amplifier with musical waveforms, the sharper the leading edge of the square wave, the better the transient response of the unit. Since the improved transient response reflects back through the entire audible range, the result is an audible improvement in sound. String tones, brass, and even woodwinds become cleaner and seem to have more space around them. Similarly, extending the low-frequency response well below 20 cycles results in less phase shift at 20 and 50 cycles and bass tones become more clearly defined. By comparison, a medium- or narrow-band amplifier has less separation of instruments in the low end, and highs are less transparent.

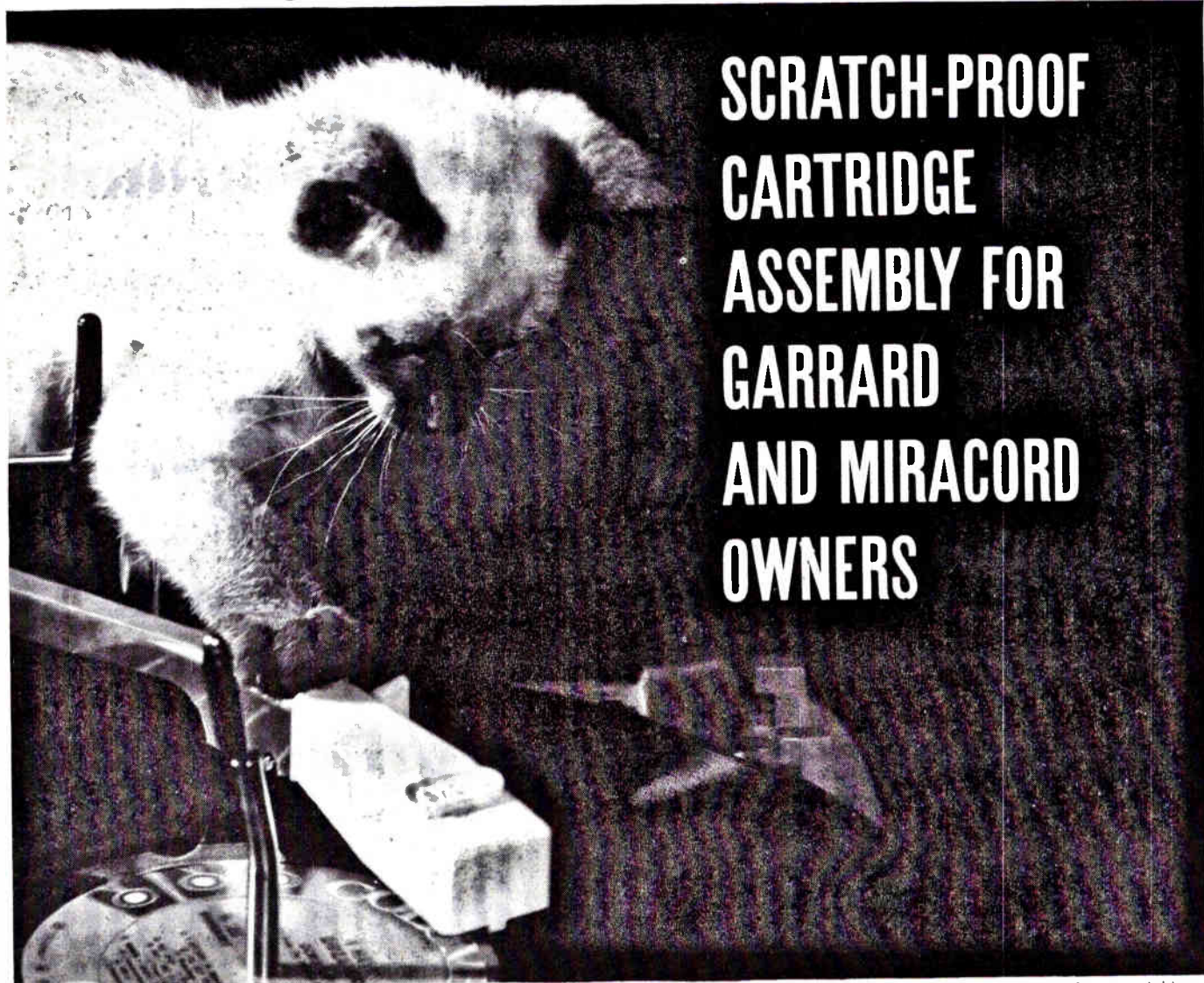
So I agree with Mr. Hafler that the proof is in the listening. Let the "golden ears" decide.

LEON KUBY, SALES MANAGER
Harman-Kardon, Inc.
Plainview, N.Y.

new from

SHURE

originators of scratch-proof high fidelity tone arms



SCRATCH-PROOF CARTRIDGE ASSEMBLY FOR GARRARD AND MIRACORD OWNERS

Attention music lovers and felinephiles; 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

Frequency Responses:	From 20 to 20,000 cps
Output Voltage:	6 millivolts per channel
Channel Separation:	more than 22.5 db at 1000 cps
Recommended Load Impedance:	47,000 ohms
Compliance:	20.0 x 10 ⁻⁶ cm per dyne
Tracking:	1.5 to 3.0 grams
Inductance:	600 millihenries
D. C. Resistance:	750 ohms
Stylus:	.0007" diamond
Stylus Replacement:	N99

MODEL M99/A. Fits Garrard Laboratory® model "A". Includes tone arm head, factory mounted cartridge, .0007" diamond. **MODEL M99/AT6.** Fits Garrard AT-6. Includes tone arm head, factory mounted cartridge, .0007" diamond. **Model M99/M10.** Fits Miracord Models 10 or 10H. Includes tone arm head, factory mounted cartridge, .0007" diamond. **MODEL N99.** Replacement stylus assembly, .0007" diamond.

SHURE

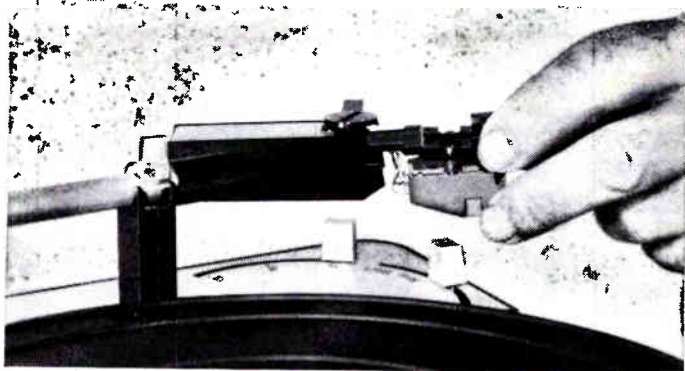
Stereo Dynetic®

GARD-A-MATIC^{T.M.}

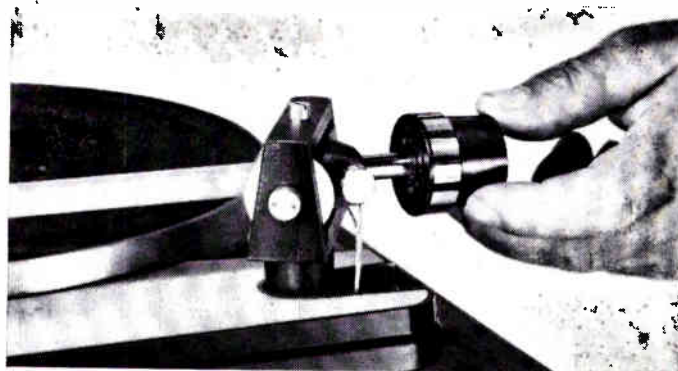
CARTRIDGE ASSEMBLY

WRITE FOR DETAILS TO: SHURE BROTHERS, INC., 222 HARTREY AVE., EVANSTON, ILLINOIS

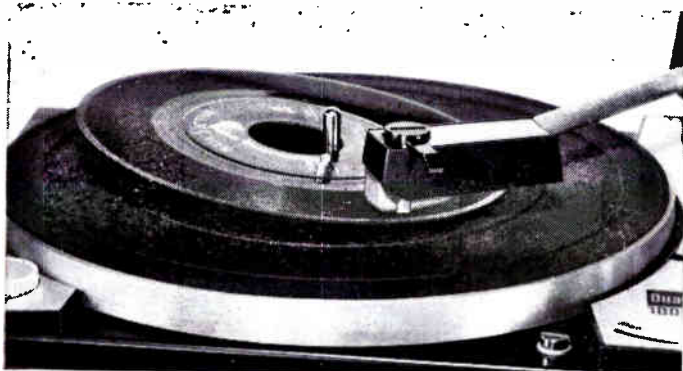
Manufactured under one or more of the following U.S. Patents: 3,055,988; 3,077,521; 3,077,522; D193,006; D193,934; other patents pending.



welcomes highest compliance cartridges for flawless tracking even at $\frac{1}{2}$ gram or under



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

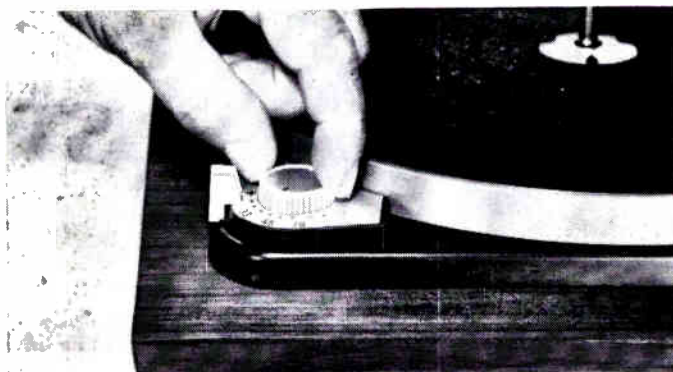
No wonder the new Dual 1009 every turntable and changer

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 $\frac{1}{2}$ 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.

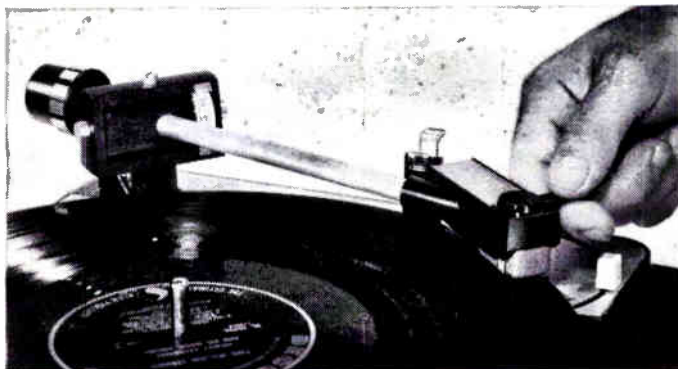
UNITED AUDIO  DUAL



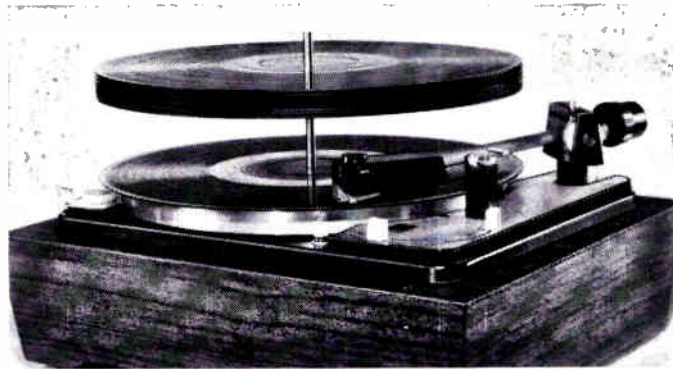
stylus force applied directly at pivot, preserving perfect mass balance of tonearm



perfect pitch for the most critical ears with 6% variable range for all four speeds



of course, you can also play it straight . . . manually or automatically . . . one record



. . . or up to ten, with less than 2/10 gram stylus force increase from first to last!

Auto / Professional obsoletes ever made...at any price!



HERE'S ONE WAY TO
COOL A HOT AMPLIFIER



but
here is a
BETTER WAY



Only
\$14.85

the ROTRON

Whisper Fan
KIT

Beat the heat that wrecks the set by installing a Rotron Whisper Fan Kit. Breathing 60 cubic feet of cool air over, under and around every heat-generating component, the Whisper Fan improves performance by minimizing drift due to temperature change within the enclosure. Requires only 7 watts, just pennies a week to operate. Measuring only 4 1/8" square and 1 1/2" deep, it can be set in a corner or mounted on the rear panel in minutes. Comes complete with mounting hardware, plug and cord for electrical connections and installation instructions.

Write for details
or see your local dealer.

ROTRON mfg. co., inc.
WOODSTOCK, NEW YORK
ORiolo 9-2401



JUST LOOKING

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



● **Acoustic Research** announces a two-speed (33 1/3 and 45 rpm) turntable identical to its single-speed turntable except for a two-step drive pulley. Speed is changed by lifting off the outer platter and moving the belt from one section of the pulley to the other. Price: \$68.

Owners of the single-speed AR turntable can order a conversion kit to convert their turntable to the two-speed model. The kit consists of the two-step pulley, a 45-rpm spindle adapter, and instructions for installation. Orders for the conversion kit, together with \$6 in cash, money order, or check, should be sent to Acoustic Research, Inc., 24 Thorndike St., Cambridge 41, Mass.

● **Allied's** new Knight KN 4002 stereo record-playback tape preamplifier has twin visual indicators and concentric dual playback and record controls for each channel to permit either simultaneous or independent adjustment. A red safety light glows when the preamp is set for the recording function. The unit provides a variety of studio-quality special audio



effects—multiple recording, echo-chamber sound, etc. Individual adjustment for recording bias is provided on each channel, with bias frequency preset to 65 kc. Separate equalization for both 3 3/4 and 7 1/2 ips is also provided. Record-playback frequency response is 30 to 15,000 cps ± 3 db. The KN-4002 is designed and styled to match the Knight KN-4000 three-head transport. Price: \$99.95.

circle 183 on reader service card

● **Dynaco's** Stereo 35 stereo power amplifier delivers 17.5 watts per channel, with 35 watts (45 watts IHF music-power rating) being available over the 20- to 20,000-cps range. Designed to be



used with the Dynakit PAS-2 or other stereo preamplifiers, the Stereo 35 is particularly suited to cabinet or book-

shelf installations because of its compact size. Price: \$59.95 in kit form, \$79.95 factory-assembled.

circle 184 on reader service card

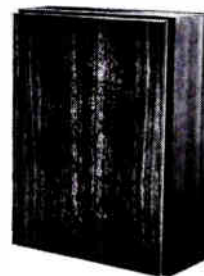
● **Fisher** announces the K-1000 Stratakit, a dual-channel basic stereo amplifier in kit form that duplicates the performance and specifications of the SA-1000, its factory-wired counterpart. The IHF



music-power rating of the K-1000 is 150 watts, with both channels driven. The rms power rating, both channels driven, is 130 watts (65 watts per channel). However, each channel will deliver at least 75 watts rms with under 1 per cent distortion. Newly developed 8417 beam-power pentode tubes designed specifically for this amplifier are used in the output stages. The low-impedance, high-gain driver stage employs a triode-connected 6HU8/ELL80 dual power-pentode circuit. Bias for each channel is set by means of the built-in calibration meter. The controls for these rarely needed adjustments are concealed behind an attractive hinged cover. Price: \$279.50.

circle 185 on reader service card

● **Murray-Tone** has developed a speaker system based on a cavity-generator design. Stated frequency range is 30 to 17,000 cps propagated in a 360-



(Continued on page 20)

This tape
 is not for
 amateur sopranos,
 party capers,
 dictation
 or
 music-to-play-bridge-by



It's Soundcraft Golden Tone for your serious recordings

Created for discerning ears and critical equipment, Golden Tone reflects the highest degree of technical perfection in tape manufacture today. It has exceptionally low modulation noise—a superior signal-to-noise ratio of 77 db—at least 7 db better than other tapes. Its high frequency output is 25% greater than its nearest competitor. And, its dynamic range is the widest found in any tape for home recording. Astonishing specifications indeed... possible because Golden



Tone is also a physically perfect tape. There are no edge burrs. No skew, cupping or curling. Always perfect tape-to-head contact. No drop-outs either, and no low speed or editing squeal. The cost? Only slightly more than ordinary tapes, but worth it if you take your recording seriously. Available on 1½ mil Acetate, 1200 ft.—1 mil Tensilized DuPont Mylar, 1800 ft.—½ mil Tensilized DuPont Mylar, 2400 ft. Write for Golden Tone brochure; ask for Golden Tone at your dealer.

REEVES SOUNDCRAFT
 DIVISION OF REEVES INDUSTRIES INC

Main Office: Danbury, Conn. • New York • Chicago • Los Angeles • Foreign Div.: 25 Warren St., N.Y.C. • Canadian Reps: Vancouver • Toronto • U. K. Reps: Soundcraft Magnetic Ltd.

GRADO

"Truly the world's finest..."



LABORATORY SERIES TURNTABLE

FOR THE FIRST TIME THE MAIN FLYWHEEL IS MOUNTED BETWEEN TWO BEARING CENTERS IN AN EXCLUSIVE PATENTED DESIGN.

The first COMPLETELY new turntable in half a century!!

Two vibrationless twelve pole hysteresis motors with ultra light mass armatures (they weigh 4 grams each) drive two massive flywheels in a super low friction system (friction reduced almost 500 times).

Flutter and wow are virtually nonexistent (if at all measurable). Noise and rumble for the full frequency range are completely inaudible.

This is the only turntable designed for the stereo record.

PATENT #3,082,635

SINGLE SPEED TURNTABLE WITH BASE \$99.50

COMPLETE ENSEMBLE (as shown less cartridge) \$153.00

For further information please write:

GRADO LABORATORIES, INC. 4614 Seventh Ave., B'klyn 20, N.Y.

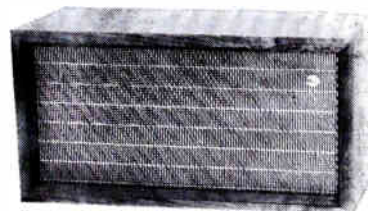
(Continued from page 18)

degree sphere. Placement is noncritical and the unit may be mounted vertically or horizontally. With a program-material power rating of 8 watts, the unit measures 11 x 8 x 4¼ inches and is available in a choice of finishes. Price: \$39.95.

circle 186 on reader service card

● **W. Schwann** has recently published its 1963 *Artist Issue Catalog*, the first of its kind in three years. This is the only publication listing records, monophonic and stereophonic, under each of their major performing artists and ensembles. The categories include orchestras, trios, quartets, conductors, instrumental soloists, choral groups, operatic groups, and vocalists. The 275-page catalog is available at most record dealers. Price: 95¢.

● **Scope Electronics** announces two new EMI speaker systems. Both systems use elliptical woofers with aluminum center cones for increased stiffness and reduction of cone breakup. The woofer's high-compliance suspension is molded of polyvinyl chloride. A 13½ x 8⅞-inch woofer serves the larger system, a 10¾ x 6⅝-inch woofer serves the smaller. Both systems use a 3⅜-inch cone-type



tweeter with a special damping material sealed in its closed back. The larger Model 319 is 23 x 11½ x 10¾ inches and sells for \$99.75 in oiled walnut. The smaller Model 630 is 20½ x 11 x 9⅞ inches and sells for \$69.75 in oiled walnut. Both systems are about \$5 less in unfinished gumwood.

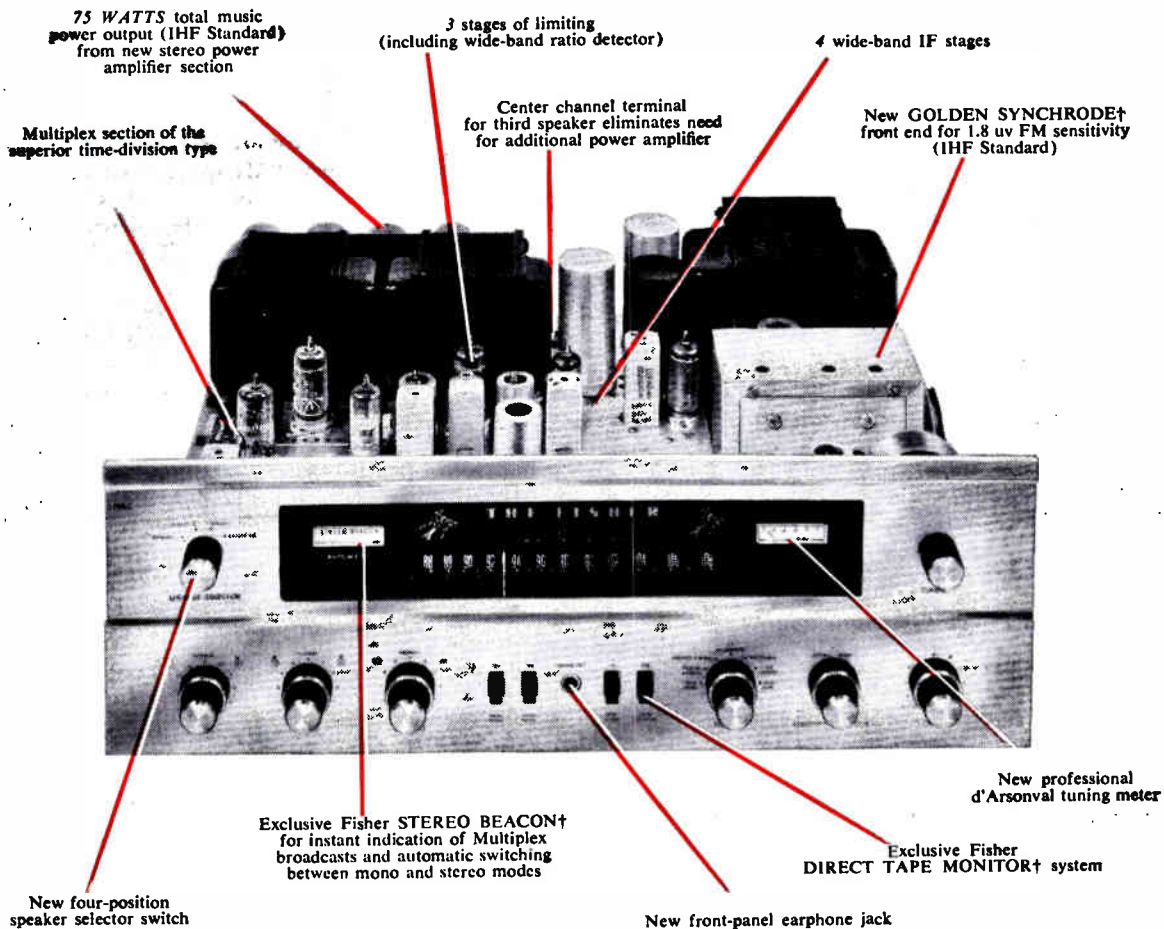
circle 187 on reader service card

● **Shure's Fact and Fiction** pamphlet No. 184 specifies the unidirectional characteristics and performance features that should be expected from a cardioid microphone. The guide discusses misconceptions about cardioid microphones and describes six common sound problems caused by failure of the microphone to reject unwanted sound or to pick up desired sound. The information should be of interest to anyone who uses a microphone for professional or nonprofessional purposes, and to individuals who have the responsibility of purchasing or specifying microphones for sound installations. Copies are available free from Shure microphone dealers or by writing directly to Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Ill.

"It's the greatest tuner I have ever listened to. I recorded FM Stereo 360 miles out to sea and could still get a fairly good signal 475 miles south of L. A. The Fisher 500-C is all that they say it is. Great."

—EARL HILL, 2nd MATE, S/S SANTA MALTA

Naturally, considering this:



EXCEPTIONAL SENSITIVITY is just one of the outstanding characteristics of all Fisher tuners (even on dry land). But the Fisher 500-C is far from just a tuner. It's a completely integrated, single-chassis stereo receiver... one of a series that sets a new standard even for Fisher. Never before has so much amplifier power, so many advanced control features, such as an over-all degree of engineering sophistication and such high tuner sensitivity been offered on any single chassis.

Each section of the 500-C: the tuner, the Multiplex converter, the stereo

control-preamplifier, the stereo power amplifier—is built to meet the same performance standards Fisher demands of its separate components.

The Fisher 500-C is truly everything you need—on one compact chassis. Just connect a pair of speaker systems for truly fine stereo reproduction. The price, \$389.50*. The Fisher 800-C (with FM and AM), \$449.50*. Fisher 400 (FM only), \$329.00*.

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.

\$1 VALUE ONLY 25¢!

Please send me the new 1964 edition of the Fisher Handbook, an illustrated guide and idea book for custom stereo. I have enclosed 25¢ double-wrapped to cover cost of handling and mailing.



FISHER RADIO CORPORATION
21-37 44th Drive, Long Island City 1, N.Y.

Name _____
Address _____
City _____ Zone _____ State _____

The Fisher

*CABINET IN WALNUT OR MAHOGANY, \$24.95. PRICES SLIGHTLY HIGHER IN THE FAR WEST. EXPORT: FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY 1, N.Y. CANADA: TRI-TEL ASSOCIATES, LTD., WILLOWDALE, ONT. †PAT. PEND.



DISTORTION—PART I

SHAKESPEARE unwittingly formulated a workable definition of high-fidelity reproduction: "'Tis, as it were, to hold the mirror up to nature." For, at its best, high fidelity is indeed a true mirror for music, reflecting every color and dimension of the original performance. Extending the metaphor in the other direction, we might think of distortion as a reflection from a warped mirror, one that returns an image no longer true to the original.

Total absence of distortion is of course an ideal unattainable in sound reproduction, though in recent years the designers of the best audio equipment have in some cases succeeded in keeping distortion so low that at normal listening levels it cannot be measured by laboratory equipment. This is in marked contrast to the situation in the early days of high fidelity, when a fairly large amount of distortion was tolerated as the inevitable price one paid for extended frequency response. Today, with wide-range response usually taken for granted, clean sound—that is, minimum distortion—is recognized as the new frontier in audio design. The great advances in the clarity and transparency of reproduced sound within the last few years must be credited to the far lower distortion of today's cartridges, amplifiers, and speakers.

Extreme distortion betrays itself immediately through harshness and stridency, combined with gritty sound texture. But the blatant distortion that turns a trumpet into a kazoo and an orchestra into an amorphous charivari, though common enough in the baleful blare of the usual inexpensive portable phonograph, is not the crux of the problem in high fidelity. Because distortion in high-fidelity equipment is fast approaching the vanishing point, the problem takes on a subtle and elusive aspect, both with respect to measurement methods and the subjective listening experience. Often the listener is not immediately aware of marginal distortion, but its presence has a subliminal, cumulative effect. So-called listening fatigue—a vague feeling of discomfort—is the mind's instinctive protest against the falsification of sound. Absence of listening fatigue, aside from adding to one's subjective pleasure, is one indication of low distortion, for the observant ear is, after prolonged exposure, one of the most sensitive distortion detectors yet devised. That is why most audio manufacturers attempt to corroborate laboratory measurements with extensive listening tests.

Distortion results when any component in the reproducing chain responds to the signal in a nonlinear fashion. For example, if an amplifier stage has a nominal gain of 10, this means that a 1,000-cps, 0.02-volt signal fed into it will be linearly amplified to 0.2 volt. However, if a higher-level 0.03-volt signal is amplified only to 0.29 rather than 0.3 volt, this indicates that the amplifier stage has amplitude distortion, which in turn usually breeds both harmonic and intermodulation distortion. In short, the waveform is distorted, and the tone color, which is determined by the waveform, becomes untrue to the real sound. Next month's column will discuss the nature of harmonic and intermodulation distortion.

*All Wharfedale
Achromatic Speaker
Systems are
designed to
reproduce music
as music really is.
No spurious
resonances,
no artificial
colorations mar
the fidelity of
reproduction.*

**achromatic*



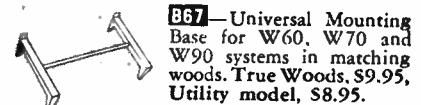
W40—Ultra-compact (24" x 12" x 10") full-range system at a most attractive price. Two superior speakers: A newly developed 8½" low frequency driver with an extremely high flux density magnet—and Wharfedale's outstanding 5" tweeter—the same used in the larger W60 system. True Wood, \$79.50. Utility model, \$69.50.



W60—In the streamlined look of fine modern furniture or handsomely crafted provincial, this full-range two-speaker system provides superlative performance—making it the automatic choice when the finest reproduction is desired. True Wood, \$116.50. Utility model, \$101.50. Provincial in genuine Fruitwood, \$134.50.

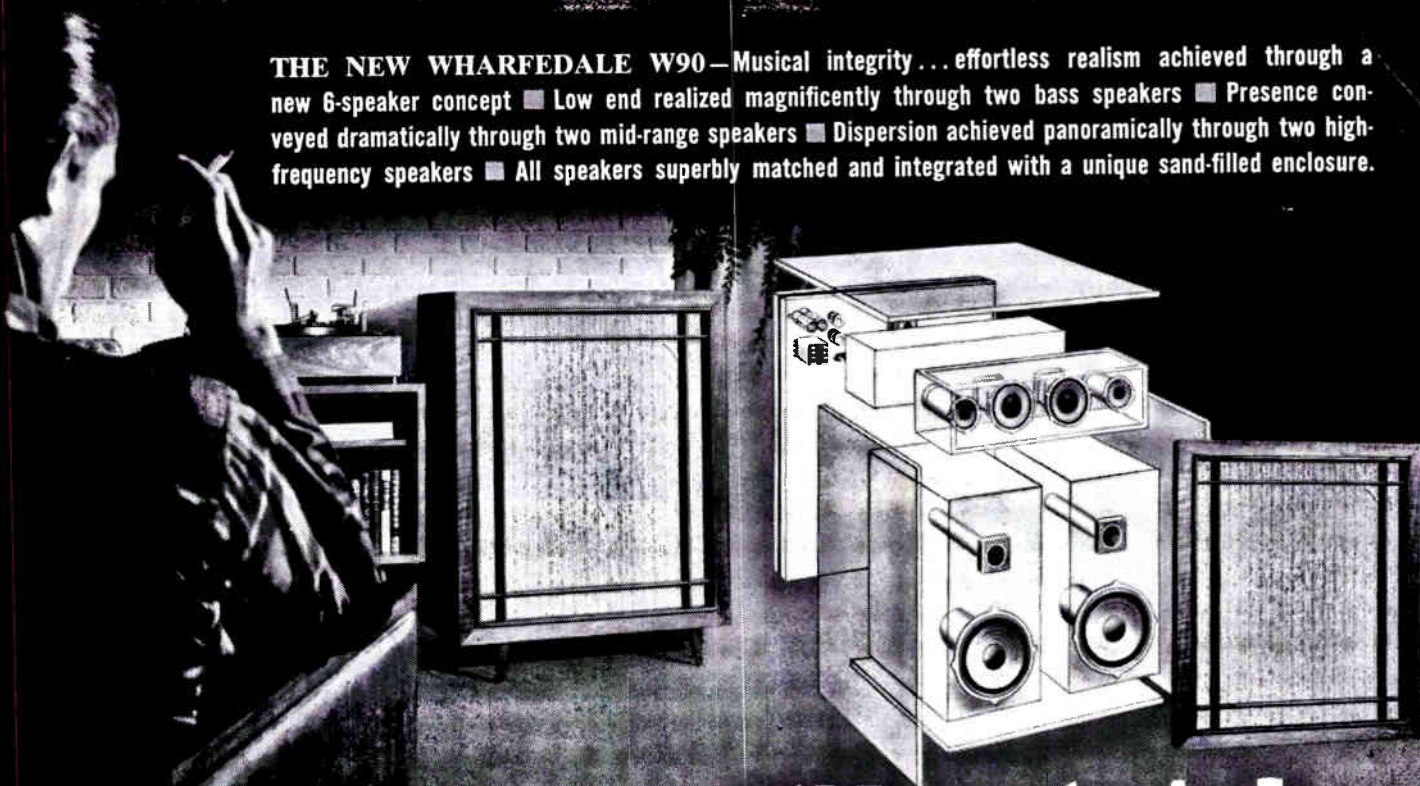


W70—A three-speaker system—handsome by itself, yet still sufficiently compact for shelf or wall integration. The beauty and excellence of performance of this remarkable system makes it unusually attractive to experts and laymen alike. True Wood, \$164.50. Utility model, \$146.50. Provincial in genuine Fruitwood, \$189.50.



B67—Universal Mounting Base for W60, W70 and W90 systems in matching woods. True Woods, \$9.95. Utility model, \$8.95.

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 panoramically 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 found 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 inexact 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.



The Cone Surround is an exclusive rolled-rim design, the latest and most effective form of the traditional Wharfedale soft suspension. Earlier surrounds (porous foam or cloth) provided such superior bass damping that they became renowned as an outstanding physical characteristic of Wharfedale speakers. Now, more than ever before, the Wharfedale cone is capable of the long excursions required for true bass energy in a sophisticated tuned duct enclosure. The cone material is special...compounded of long fibred wool (traditional to the North of England home of these speakers) and soft pulp! It achieves superior results from the start and its natural resilience assures continuing perfection over the years.



The Magnets are truly impressive, individually and totally. Because of its material, and the special design of the magnetic gap, each provides higher total flux in the gap field than has been true of the magnets in any prior speaker system. The six magnets together make the W90 a "high efficiency" speaker, achieving maximum performance at low amplifier power. All-too-many popular speaker systems are starved for power, depending upon exaggerated amounts of amplifier wattage. In the W90, therefore, the all-important transient bass response is excellent, even at low volume. This clean low end, at reasonable listening levels, is a major reason why all Wharfedales are so pleasant to "live with."



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 undistorted 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.

LOW RANGE. Two 12½" 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 the same result as a single low frequency driver of such massive size and weight as to be impractical in the home.



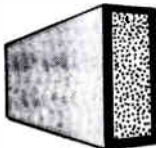
MID-RANGE. Two 5¼" mid-range speakers cover the relatively narrow but vital band of 1,500 to 6,000 cycles. The listener will be startled, for example, by the clarity of the baritone voice and the exceptional resolution of most solo instruments, permitted to stand in correct perspective. The handling of this "fill" 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's, much admired for their ability to present the clear treble without stridency...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 tinned, powered by magnets so large that they are seldom found even in speakers four times the diameter!



* **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 characteristic 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 backwave projected against it. This exclusive technique is the result of years of de-



velopment by G. 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 mounted in an individual tuned chamber 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 32¼" 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. Utility model in sanded Birch hardwood, without curved molding or dividers, \$244.50. Universal Mounting Base to match, \$9.95.

For illustrated literature, write Dept. WM-123



Whether you use your Miracord...



as a manual turntable,



an automatic turntable,



or an automatic changer...

you have the same quality features working for you: hysteresis-synchronous motor with self-regulated speed accuracy, or high-torque, 4-pole induction motor, as you prefer, mass-balanced tone arm that provides tracking force without springs, and one-piece, dynamically balanced, die-cast turntable.

Quiet, smooth and gentle, the Miracord brings out the best in your records, and preserves their quality for long-lasting enjoyment. See and hear the Miracord at your high fidelity dealer. For complete details, write:

**BENJAMIN
MIRACORD**

BENJAMIN ELECTRONIC SOUND CORP., 80 SWALM ST, WESTBURY, N.Y. SOLE U.S. DISTRIBUTOR FOR MIRACORD TURNTABLES, ELAC CARTRIDGES AND OTHER ELECTROACUSTIC RECORD PLAYING COMPONENTS.

PAINTING BY MORITZ VON SCHWIND TO ILLUSTRATE BRENTANO'S "DES KNABEN WUNDERHORN".—BETTMANN ARCHIVE



Mahler's FOURTH SYMPHONY

THE RENASCENCE of interest in Mahler in the past two decades may have received its greatest impetus from the recording of the Fourth Symphony Bruno Walter and the New York Philharmonic made for Columbia in the early 1940's. A broad musical public was suddenly made aware of the manifold beauties of a symphony hitherto known and admired only by devotees. Once Bruno Walter had firmly demonstrated that the Mahler Fourth was not for the cognoscenti alone, the ice was broken, and other Mahler works began to be performed all over the world.

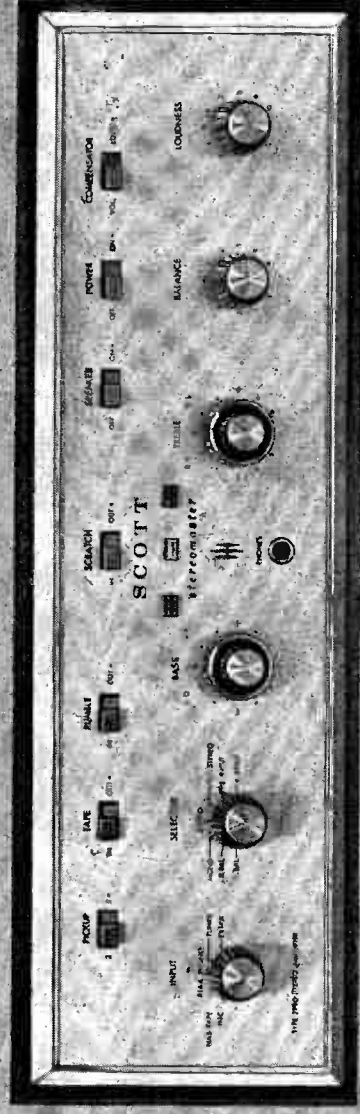
With foresight, Mahler once prophesied "My time will come," as though he realized that his music would flourish only in times characterized by emotional conflicts similar to his own. Whatever else may have happened to men's minds since the early 1940's, it is clear that the complexities of Mahler's character are now more widely understood than ever before, and with

this understanding has come an empathic identification with the aesthetic of Mahler's music.

Next to his First Symphony, Mahler's Fourth is today the best known and most frequently performed. The reasons for this are not hard to discover: the last movement, with its childlike vocal fantasy of the heavenly life—the text is from the collection of German folk poetry, *Des Knaben Wunderhorn*—is the work in a nutshell. Here is a symphony of disarming poignancy and beauty, prodigious in its melodic invention, transparent in its orchestration—an example of perfect fulfillment as an artistic entity.

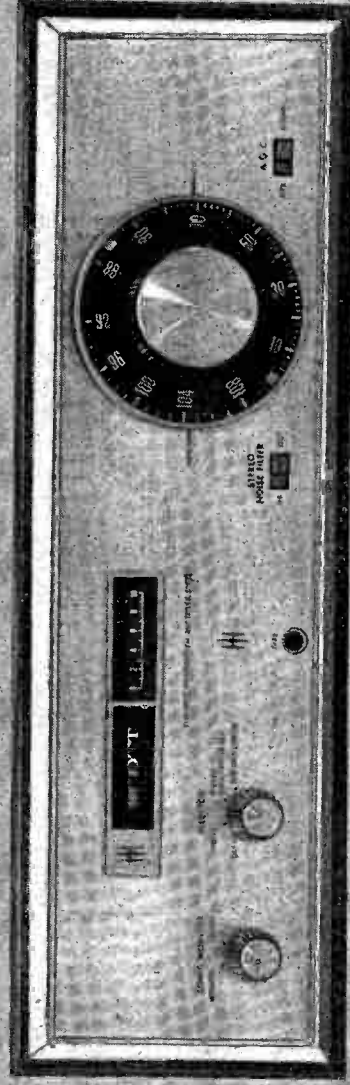
Bruno Walter, in his book on Mahler, has eloquently assessed the composer's first four symphonies: "In [them] an important part of the history of Mahler's soul is unfolded. The force of spiritual events is matched by the power of musical language. The cor-

(Continued on page 30)



2000-D 80-WATT STEREO AMPLIFIER

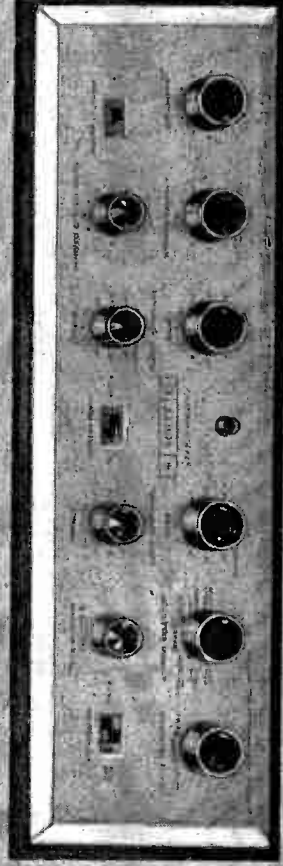
*Announcing Important Advances
in Engineering... Features... Styling*



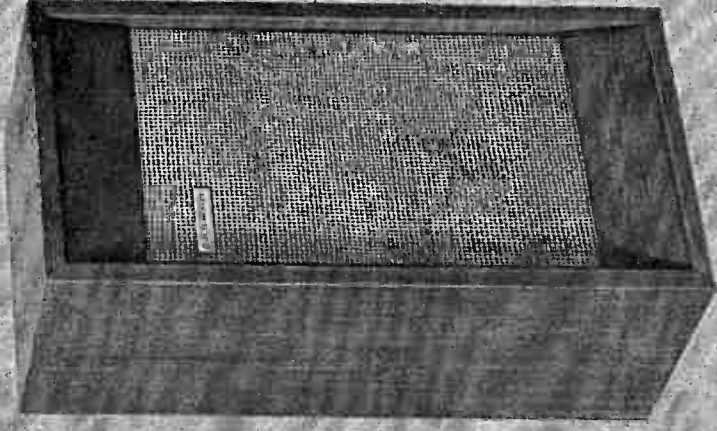
3700-WAF 50-WATT FM STEREO TUNER



3700-FM STEREO TUNER



1574 80-WATT STEREO AMPLIFIER

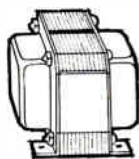


83 W RANGE SCOTT SPEAKER SYSTEM

The New Scott Stereo Components for 1964

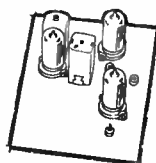
Here is Scott's great new line of stereo components. . . . From these you can choose a stereo system of the highest quality . . . one that will bring you years of musical pleasure.

NEW AMPLIFIERS ● The 200B, 222D, and 299D — new versions of Scott's three top-selling and top-rated amplifiers, combining the engineering excellence of their predecessors with new features that make them better values than ever. The handsome new front panel and controls preserve the distinctive Scott look while adding a richness of style to complement your home. Behind the massive, handsome front panel you'll find more features . . . more versatility than ever before. Ultra-conservative design and heavy duty components assure you of years of trouble-free enjoyment. You can choose from the 299D at 80 watts, the 222D at 50 watts, or the 200B at 30 watts — and Scott's unique output circuitry delivers this power down to the lowest frequencies, where it is really needed. Best of all, there's a Scott amplifier to fit almost every budget!



NEW TUNERS ● There is a stunning array of great new Scott tuners with features like Auto-Sensor circuitry and Stereo Threshold. The new decorator-designed panels and controls perfectly match any Scott amplifier. You can select from five great Scott tuners, all the

way from the fabulous super-sensitive Scott 310E to the budget-priced, value packed 370B. Just see and hear these new models from Scott and you'll know why so many broadcasters and engineers select Scott tuners both for professional applications and for their home listening enjoyment.



NEW TUNER/AMPLIFIERS ● Scott's exciting new 340B represents an unparalleled value. Never before has a tuner-amplifier combined such outstanding beauty with such no-compromise component performance. Silver-plated RF front end, automatic Time-Switching multiplex stereo, oversized transformers, electrolytic aluminum chassis . . . all the features, in fact, that have made Scott tuners and amplifiers leaders in their field are incorporated in this compact, easy-to-use unit. The silky-smooth tuning mechanism, the slide rule dial, the sculptured panel and controls, the clearly-defined lettering . . . all combine to create an instrument that is more effectively experienced than described.

NEW KITS ● "It is difficult to imagine a kit much simpler to assemble" said the editors of "Popular Electronics" just last year. Yet, Scott's new kits are even easier to build than before. Improvements in the *full-color* instruction book, (still a Scott exclusive), the Part-Charts, and the Kit-Pak mean you

can be certain of easy, foolproof assembly. And the completed kit is guaranteed to meet or exceed Scott's advertised standards. If you thought the previous Scott kits were in a class by themselves (and they were), wait until you try one of the new ones . . . there's a thrill in store for you.



NEW SPEAKERS ● Refinements and improvements in the famous S-2 and S-3 speaker systems, make these superior electro-acoustic units the very finest possible at this stage of the art. Impedance level of both the S-2 and S-3 is 8 ohms, making them ideal for use with either tube or solid state amplifiers.

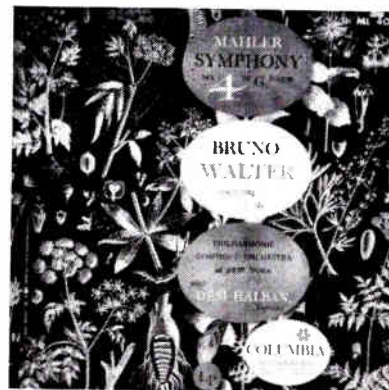
OLD COMPANY ● Specifications and features are only a part of the reason for buying Scott. Every bit as important is the Scott reputation . . . a long-standing tradition of quality and reliability. Your personal music system should work perfectly, not only when new, but for years to come. Similarly, it should always meet or exceed the advertised specifications set forth by its manufacturer. Scott's unprecedented two year double guarantee assures you that this will happen. "We have never tested an H.H. Scott product that did not meet its published specifications."

AUDIO, July, 1963



111 Powdermill Road, Maynard, Mass.

All prices slightly higher west of Rockies. Accessory cases extra. Export: Marhan Exporting Corp., 458 Broadway, N. Y. C. Canada: Atlas Radio Corp., 50 Wingold Ave., Toronto



Two stereo recordings of Mahler's Fourth Symphony are superior: for Columbia, Bernstein leads the New York Philharmonic in an idiomatic way, and London's Solti is genial and loving with the Amsterdam Concertgebouw. But Walter and the New Yorkers brought the work to its recording zenith in an early-Forties performance now on LP.

relation of the world of sound and that of imagination, thoughts, and emotions is thus common to them. While, however, in the First the subjective experience with its tempest of emotions is exerting its influence upon the music, metaphysical questions strive to find an answer and deliverance in music in the Second and in subsequent symphonies. Three times he gives the answer and every time from a different point of view. In the Second he asks the reason for the tragedy of human existence and is sure its justification is to be found in immortality. In the Third, with a feeling of reassurance, he looks out upon nature, runs the rounds of its circles, and finishes in the happy awareness that it is 'almighty love that forms all things and preserves all things.' In the Fourth, he assures himself and us of a sheltered security in the sublime and serene dream of a heavenly life."

A good many recordings of the Fourth Symphony have been released since the pioneer Walter version mentioned earlier. Half a dozen are currently available, and four of them are in stereo: Bernstein and the New York Philharmonic, with soprano Reri Grist (Columbia MS 6152, ML 5485); Klemperer and the Philharmonia Orchestra, with Elisabeth Schwarzkopf (Angel S 35829); Reiner and the Chicago Symphony Orchestra, with Lisa della Casa (RCA Victor LSC/LM 2364); and Solti with the Amsterdam Concertgebouw Orchestra, with Sylvia Stahlman (London CS 6217, CM 9286).

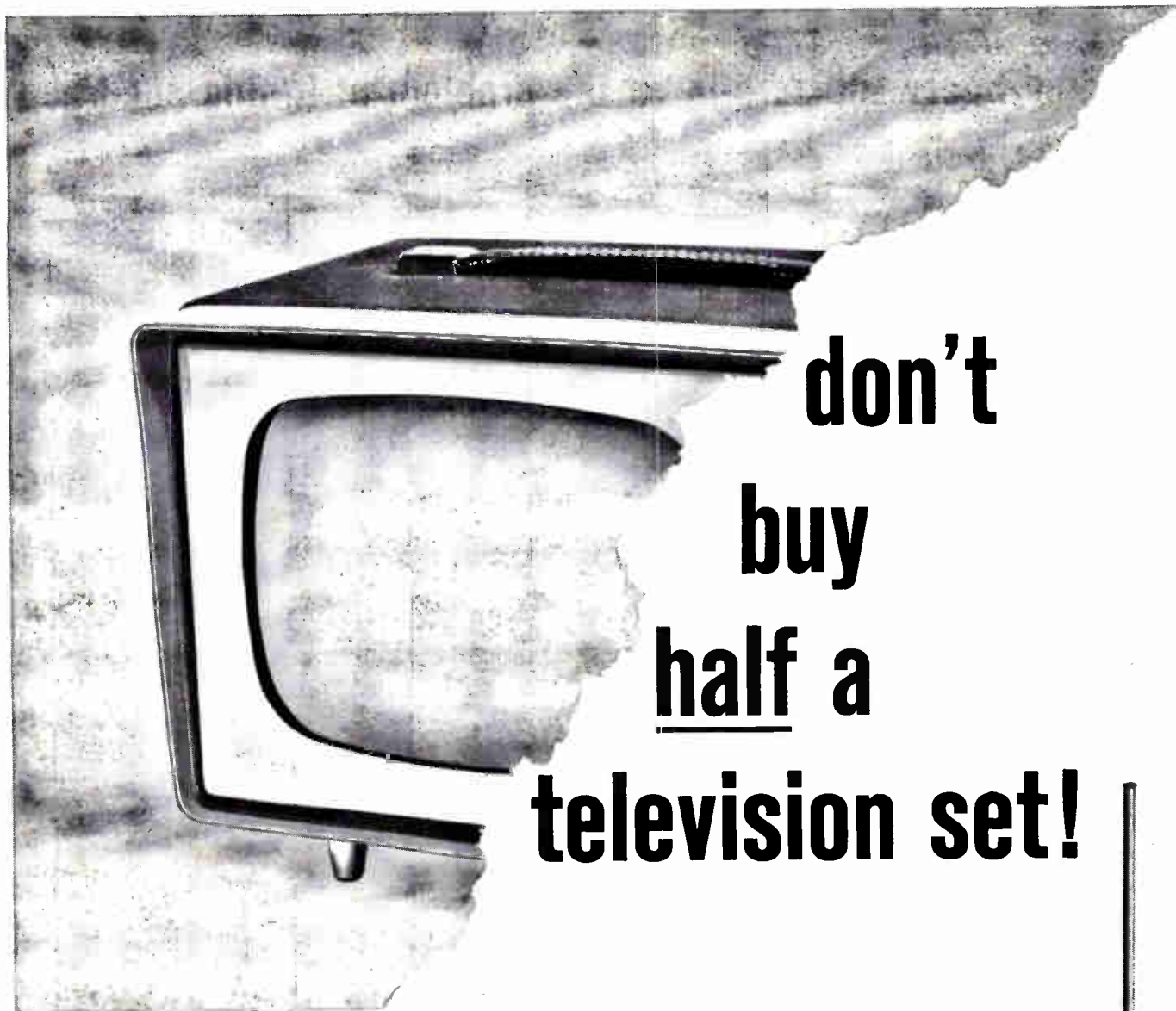
Bernstein's account has many of the virtues that customarily make his Mahler performances so satisfying. It is a highly personal reading of the music, with an intuitive feeling for the idiom. The high point of the Bernstein performance is the slow movement, a superb realization of the pensive reverie characteristic of this series of free variations. I do not think the climax has to be as violent as Bernstein shapes it, but in all other respects this is one of the conductor's most convincing re-creations. In the final movement the naïve verses are sung most beautifully and unaffectedly by Reri Grist, a young American soprano who was one of the Puerto Rican girls in *West Side Story* and who has since been winning success on the operatic stages of Western Europe.

A surprisingly fine performance is that conducted by Solti. The qualities of gentle and genial persuasiveness here are not those one generally associates with Solti's music-making. He obviously loves this score very much, and is able to feel comfortable in it without whipping it up to a frenzy. The Amsterdam Concertgebouw Orchestra plays magnificently, and the London engineers have produced recorded sound of great clarity and depth. Another American soprano, Sylvia Stahlman, is heard in the last movement and is perhaps even more successful than Reri Grist in communicating the fantasy and wonder of the music.

Reiner's performance seems to me too matter-of-fact and bloodless for this score, and his soprano soloist, the usually fine Lisa della Casa, makes no attempt to characterize the verses. Even more disappointing is the performance led by Klemperer. A pompous, almost menacing attitude pervades the opening movement, and there is no hint of humor and precious little grace. In the slow movement, surprisingly, Klemperer adopts a tempo considerably faster than is the custom—a miscalculation, to my mind, that compromises the dimensions of the movement. In the finale, Miss Schwarzkopf is irritatingly affected, and her voice is afflicted with a trace of wobble. Completing a sorry picture is the cavernous recorded sound.

The Philips recording of a performance conducted by Willem Mengelberg was not submitted for review.

THAT leaves the only other available recording—the Bruno Walter-New York Philharmonic disc mentioned above (Columbia ML 4031). One of the projects unfinished at Walter's death was the conductor's plan to remake the Mahler Fourth for Columbia, but it is doubtful that he could have improved upon the magical performance he recorded twenty years ago. It is one of the greatest performances in the history of recorded music, and Columbia has wisely retained it in the catalog despite its now quite faded sound. No other interpretation can match Walter's in spontaneity and musical rightness. If ultra-high-fidelity sound reproduction is not the be-all and end-all for you, then clearly the Walter recording should be your first choice. Otherwise, either Bernstein or Solti is recommended.



**don't
buy
half a
television set!**

When you're set for truly portable television, don't buy half a TV. Only with SONY Micro-TV, the Television of the Future, do you get: 25 transistors, including the remarkable new epitaxial type; 8 lbs. in weight to let you carry it anywhere; three-way operation—on its own rechargeable battery pack, 12v auto/boat power and AC; new 70° picture tube that lets you watch from close up with all controls handy, and no distracting scanning lines; a full range of accessories to permit Micro-TV to be carried and used nearly everywhere, including the auto*, boat, camping, picnics, the office; UHF adaptor to add channels 14-83 and a whole wide new world of television enjoyment. **\$189.95.**



SONY
RESEARCH MAKES THE DIFFERENCE

**Before installing or using a TV set in an automobile, check with your Motor Vehicle Bureau to verify permissibility.*

SONY MICRO-TV ACCESSORIES



CARRYING CASE—
Luggage bag in gray leatherette, rugged and specially designed to carry Micro-TV safely and easily. **\$12.95.**



RECHARGEABLE BATTERY — BCP/3/564 power pack recharges scores of times. Complete in its own leather carrying case. **\$24.95.**



UHF ADAPTOR—VUC-4W converter attaches to Micro-TV, powered by set. With its own antenna, transistor amplifier. **\$49.95.**

SONY CORPORATION OF AMERICA • 580 Fifth Avenue, New York 36, N.Y.

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 V 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 V

- Stereo Indicator Light: identifies stereo broadcasts.
- Superb sensitivity: $1.8\mu\text{v}$ (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.)

S-3000 V FM Stereo Multiplex Tuner with professional zero-centered tuning meter and Stereo Indicator Light.



New S-800 III FM Stereo MX Receiver: Combines above tuner features with an 80 watt stereo amplifier. Price: \$319.50. (Leatherette case optional at \$7.50.)

For complete information write Dept. R-9, Sherwood Electronic Laboratories, Inc., 4300 North California Ave., Chicago 18, Ill.

Sherwood
 HIGH FIDELITY
 Stereo Receivers • Tuners
 Amplifiers • Stereo Indicator Lights
 Speaker Systems • Contemporary Cabinetry

For complete information write Dept. R-9, Sherwood Electronic Laboratories, Inc., 4300 North California Ave., Chicago 18, Ill.



● **TRACKING ANGLE:** The importance of a phono cartridge's being tangent to the record groove is well recognized, and much ingenuity has gone into designs that minimize off-tangency tracking error. Nevertheless, as I pointed out in an earlier article, moderate tracking errors are of little practical importance. Any small increase in distortion resulting from off-tangency operation is masked by other record and pickup distortions. The effect on channel separation also appears to be negligible.

Another source of distortion in stereo-record reproduction has recently been receiving some publicity. I refer to the *vertical* tracking angle. Looking at a profile view of the cartridge, this is the effective angle between the stylus cantilever and the record surface. According to a study made by E. R. Madsen of B&O, the Danish cartridge manufacturer, available cartridges have vertical angles ranging from 0 to 40 degrees. The vertical angles of cutters also vary from a nominal 0 degrees for some European models to 23 degrees for the U. S. Westrex cutter.

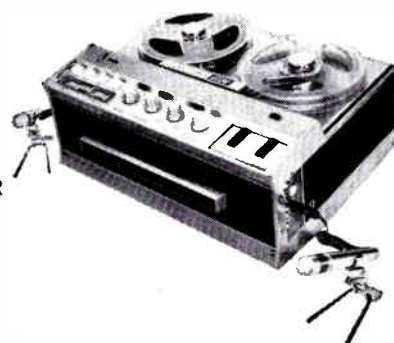
Obviously, there is little incentive for pickup manufacturers to standardize on the vertical-tracking angle until the cutter manufacturers have done so. The RIAA has recommended a 15-degree vertical tracking angle, and CBS Laboratories has issued specialized test records cut with this angle as an aid to cartridge designers. So far, however, there has been no widespread acceptance of this recommendation.

B. Bauer of CBS Laboratories, in a recent paper, has pointed out yet another difficulty in the standardization of vertical angles. Owing to the elastic "springback" of the recording-disc lacquer master surface, the actual effective recorded vertical angle on the disc may shift from the physical design angle of the cutter by as much as 16 to 18 degrees.

On the face of it, there seems to be little hope of resolving this problem in the near future. I imagine considerably more study will be needed before the lacquer masters can be cut with accurate vertical angles, and it is doubtful that all cartridge manufacturers will agree even then on a single vertical angle for their pickups. A value acceptable to manufacturer X may be inherently unsuited to the cartridge design of manufacturer Y, with obvious results.

What is the audible effect of vertical tracking error?

According to Madsen, there is a rather large increase in harmonic and intermodulation distortion. However, for reasons not particularly clear, the high predicted and measured distortions are not too offensive to the ear. Possibly stereophonic effects and peculiarities of the 45/45 system of modulation tend to mask them. In any case, we can continue to play and enjoy our stereo discs, regardless of vertical tracking error, while the industry proceeds slowly along the path toward standardization.



**VERNON 47/26
TAPE RECORDER**

● **THE VERNON 47/26** is a new imported four-track stereo recorder distributed by Vernon Audio Division of Mount Vernon, N. Y. Its fully solid-state electronics employs 47 transistors and 26 diodes (hence the name) assembled on computer-type plug-in modules. Space limitations prevent my discussing all its features, but they are truly impressive. Included are: separate recording and playback amplifiers and heads (which permit off-the-tape monitoring), and audio outputs from the preamplifiers or from the built-in power amplifiers. External speakers or built-in monitor speakers may be used as desired.

Ruggedly built on a heavy die-cast frame, the Vernon may be operated vertically, horizontally, or at any intermediate angle. The tape transport is controlled by an ingenious transistorized switching setup that includes such computer-type circuits as flip-flops, one-shot multivibrators, and diode gates. The rewind or fast-forward speeds can be engaged directly from **PLAY** or from each other, without going through **STOP**. In fact, the tape can be rocked back and forth between rewind and fast forward with utter smoothness. The

STOP button halts the tape almost instantly, without over-run or jerking. If PLAY is pressed while the recorder is in fast forward or rewind, the tape stops smoothly, pauses a second, and then proceeds at normal speed. I found it impossible to damage tape or recorder by any sequence of control operations.

Either channel can record while the other is being played; this makes possible sound-on-sound recording by connecting the output of one channel to the input of the other. A PAUSE button stops the tape instantly, in any mode of operation, and restores it to motion without hesitation when pressed the second time.

Four pushbuttons control power to the entire unit, connect the internal speakers for mono or stereo reproduction, and select the monitor signal tap-off point either at the input circuit or from the monitor head's playback amplifiers. The two VU-type meters indicate on both recording and playback functions, which have separate level controls. A three-position switch sets the tape speed at $7\frac{1}{2}$ ips, $3\frac{3}{4}$ ips, or shuts off the motors.

The tone controls are rather novel in their action. There are indicated settings for flat, treble boost, and bass boost. Rotation counterclockwise beyond bass boost introduces loudness compensation in proportion to the degree of rotation and to the volume-control setting.

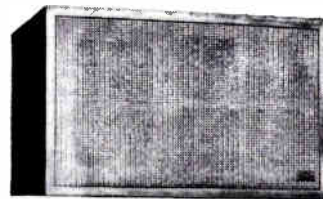
I measured the Vernon's $7\frac{1}{2}$ -ips playback frequency response with the RCA 12-5-61T tape. It was within ± 2.5 db from 30 to 15,000 cps at the preamplifier outputs. Over-all record-playback response was very smooth, rolling off to -5 db at 45 and 12,500 cps with a $7\frac{1}{2}$ -ips tape speed, and to 60 and 5,300 cps at $3\frac{3}{4}$ ips. Signal-to-noise ratio was 56 db, mostly hiss. The wow and flutter were 0.035 and 0.13 per cent at both $7\frac{1}{2}$ and $3\frac{3}{4}$ ips in both horizontal and vertical positions. Playback speeds were exact, and rewind or fast forward handled 1800 feet of tape in 70 seconds.

I checked the amplifiers independently of the recorder circuits. Each channel delivered 6.5 watts into 8 ohms at 2 per cent distortion. The frequency response was down 3.5 db at 35 and 20,000 cps.

In use tests, the mechanical operation of the Vernon 47/26 was flawless. I cannot imagine a more fool-proof design. The sound quality was excellent, but an A-B comparison of the input and output signals revealed a dulling of the extremely high frequencies. The amplifier quality when driving external speakers was good. The full, clean sound from the monitor speakers was easily the best I have ever heard from built-in tape-recorder speakers.

As a portable recorder, the Vernon 47/26 must rank very high. It can be built into systems quite easily, but I feel that an extension of the record-playback frequency response would be necessary to match some of the other recorders in its price class. In all fairness, the unit I tested was an early model, and it is possible that later production units have been improved upon. Mechanically it is a gem and a joy to use, and the instruction manual is a model of clarity. The price of the Vernon 47/26 is \$600.

UNIVERSITY SENIOR II LOUDSPEAKER



● THE SENIOR II is a two-way bookshelf speaker system incorporating a 12-inch high-compliance woofer and a pair of parallel-connected tweeters. The cabinet is a ducted-port bass-reflex type, with the port damped with acoustical material. The cabinet interior is also heavily padded. One tweeter, a $3\frac{1}{2}$ -inch cone type, is partially masked by two wooden slats to improve its dispersion and operates most effectively in the upper-middle frequencies. A Sphericon supertweeter augments the output of the hard-cone tweeter at the highest frequencies, where its wide dispersion is most beneficial. This trend toward the use of both a standard and a supertweeter in small bookshelf-type speaker systems is probably largely responsible for the open sound quality many of them have.

I measured the frequency response of the University Senior II at eight locations in the test room, averaging the curves to obtain a composite response curve. With the tweeter-level control adjusted for flattest over-all response, the curve was quite flat (except for a slight dip at 175 cps) from 100 to over 15,000 cps. The smoothness between 250 and 15,000 cps was impressive, the total variation being ± 3 db. Tone-burst testing, however, indicated an unexceptional transient response, with some ringing in the vicinity of the cross-over frequency. At the bass end, the Senior II delivered a solid, relatively clean and undistorted output down to about 40 cps.

The final and most important test of any speaker system is in the listening. I was struck by the relative freedom from boxiness or boom in the sound of the Senior II. Male voices were reproduced with a pleasing, natural quality. Low bass could be felt as well as heard, and the over-all sound was fairly open and airy in character. I found that the tweeter-level control had to be set almost all the way down to produce the balance most pleasing in my listening room. The broad range of available treble will be helpful in rooms that tend to absorb the high frequencies. In general, it is preferable for a system to have a boosted treble response that can be cut down to taste by a level control than for a system to put out adequate treble in a bright room only.

I consider that its refreshing ease and clarity of reproduction qualify the University Senior II for a high-ranking position in its price class. The Senior II measures $25 \times 15\frac{5}{8} \times 12\frac{1}{8}$ inches, weighs 44 pounds, and is priced at \$99.50 in oiled walnut and \$89.50 in unfinished birch.

For additional information, use the reader service card. Circle number 188 for the Vernon 47/26 tape recorder, 189 for the University Senior II speaker.



The AR turntable

good for the money?

SPEED ACCURACY

high fidelity

"... showed the lowest speed error that has been encountered in (fixed speed) turntables"

WOW AND FLUTTER

HiFi/Stereo review (Julian D. Hirsch)

"The wow and flutter were the lowest I have ever measured on a turntable."

RUMBLE

AUDIO

"The AR turntable introduces as little 'signal' of its own as any turntable we have had occasion to test."

ACOUSTIC FEEDBACK



(John Milder)

"... the best answer so far to the interrelated problems of rumble and acoustic feedback in stereo-record playing"

SAFETY



The AR turntable is listed under Reexamination Service of Underwriters' Laboratories, Inc. We do not know of any other current non-automatic separate turntable or record player so listed.

The AR turntable is guaranteed for one year; the guarantee covers both repairs and reimbursement of any freight costs.

Literature, including a list of dealers in your area, is available on request. The AR turntable and AR speakers are on continuous demonstration at AR Music Rooms, on the west balcony of Grand Central Terminal, N.Y.C., and at 52 Brattle Street, Cambridge, Massachusetts. No sales are made or initiated at these showrooms.

\$68⁰⁰ complete with arm, oiled walnut base, and dust cover, but less cartridge, 33 $\frac{1}{3}$ and 45 rpm

(33 $\frac{1}{3}$ only, \$66)

The price of the one-speed turntable has been increased from the original \$58. This price increase, made necessary by manufacturing costs, is the first in AR's nine-year history.

5% higher in the West and Deep South

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge 41, Massachusetts

CIRCLE NO. 2 ON READER SERVICE CARD

TODAY... A GREAT NEW A GREAT NEW BREED OF THE INCOMPARABLE 1000



THE A-1000T PROFESSIONAL SOLID STATE INTEGRATED 70-WATT STEREO AMPLIFIER

In much of today's advertising the word great is stretched and strained beyond belief. In the new 1000 Series Harman-Kardon recaptures its full meaning.

The A-1000T and F-1000T provide the cleanest, most transparent sound ever achieved in an integrated stereo amplifier and FM stereo tuner.

Both reflect Harman-Kardon's years of research in the application of semi-conductors to high fidelity design. This new technology breaks through the performance limitations imposed by vacuum tubes and audio transformers in conventional components. It permits the engineer to design to the theoretical limits of perfection.

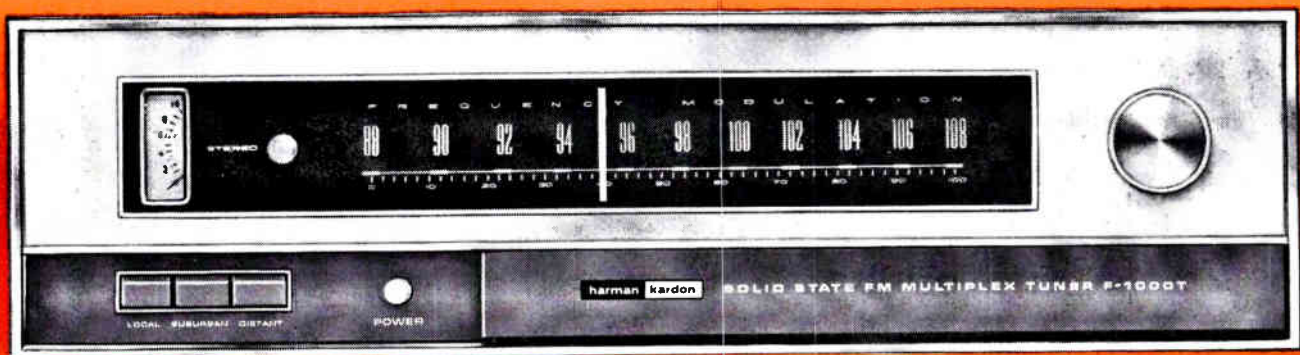
Consider the A-1000T, 70-Watt Stereophonic

Amplifier. It is the **first** integrated amplifier to extend the range of reproduced sound well beyond the normal range of hearing — an **unprecedented** 10 to 100,000 cps, $\pm 1/2$ db! But equally important — the A-1000T delivers solid usable power across the entire bandwidth.

Through the use of specially designed high power, industrial-grade silicon semi-conductors, its 70 watts is **pure** power. Distortion is actually **unmeasurable!**

The results (a visit to your dealer will verify them): tone quality that is totally transparent and true to the original; unsurpassed instrument separation and perfect speaker control (damping) over the entire audio spectrum! Use any speaker system

TECHNOLOGY PRODUCES STEREO INSTRUMENTS — SERIES BY **harman kardon**



THE F-1000T PROFESSIONAL SOLID STATE AUTOMATIC FM STEREO TUNER

you wish — high or low efficiency — the A-1000T will make it sound better. **Demonstrably better.**

The F-1000T is the perfect mate for the A-1000T. It is the first FM stereo (multiplex) tuner free of drift, distortion, hum, heat and microphonics. With its exclusive STEREO-LOGIC circuit, it even thinks for you. This new device **automatically** switches the tuner to stereo the instant a station broadcasts stereo!

With its high gain, low noise-RF stage, and ultra-wideband IF and limiter stages, the F-1000T's reception is free of noise and interference even in fringe areas. To assure "radar" selectivity and error-proof tuning, the F-1000T offers a new Quadra-tuned front-end with special mesa-alloy

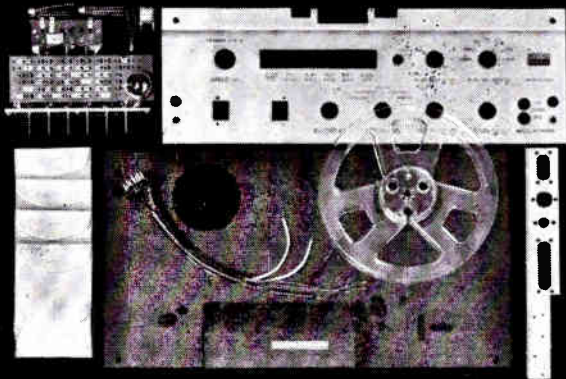
diffused junction transistors, plus a professional D'Arsonval signal strength tuning meter. In short, the F-1000T meets the highest professional broadcast standards.

In their striking good looks, both instruments embody the true elegance of totally functional design. (The lower right-hand panel on each unit is a hideaway door for all infrequently used controls!)

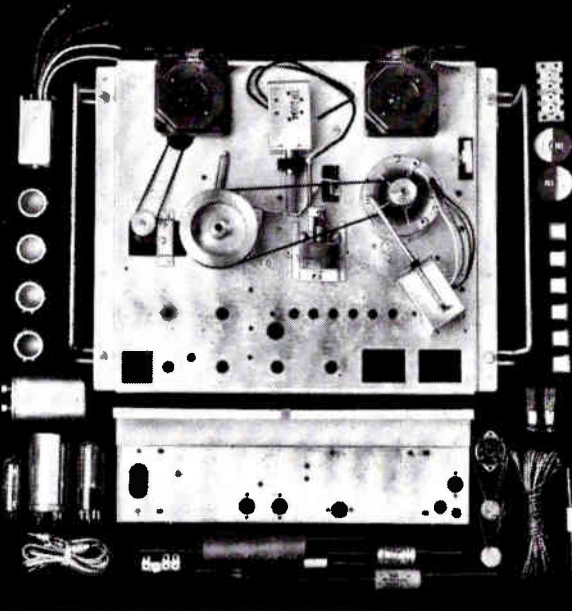
For a completely documented brochure on these remarkable new instruments, write Dept. R-9, Harman-Kardon, Inc., Plainview, N. Y. The price of the A-1000T is \$369.95; the F-1000T, \$299.95. All prices are slightly higher in the West.

harman kardon

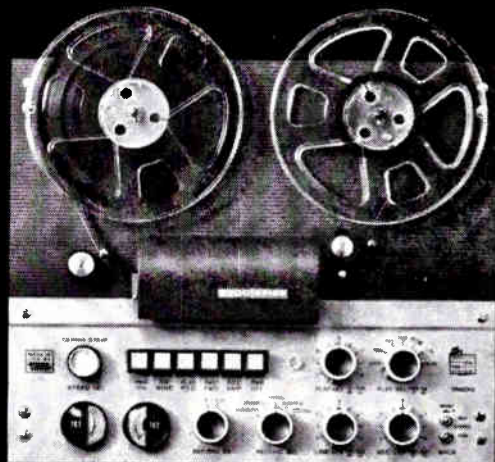
A subsidiary of THE JERROLD CORPORATION



from kit...



to Eico RP-100 professional transistor stereo tape deck



(and you save \$150)

Just pushing the start button tells the quality of the EICO RP-100. Instantly, tape flows with the smoothness and precision you would expect only in a studio console. Hit the stop button: D.C. brakes halt the tape with hairbreadth accuracy. Rewind—and watch a full reel whizz through in less than a minute. Aside from the decisive snap of the solenoid controls, all runs silently—thanks to rugged construction. No mechanical whirring and buzzing obtrudes on the music. And the solid heavy-gauge chassis maintains vital mechanical tolerances under heavy use.

You can't top the RP-100 for versatility: 4-track or 2-track, stereo or mono, with each channel separately erasable, 2 speeds (7½ and 3¾ ips), monitoring directly from tape, sound-on-sound recording, facilities for mixing two inputs with separate level controls for each channel, and for recording two programs simultaneously.

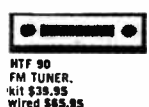
... and as for quality factors: 3 motors—hysteresis synchronous capstan drive—transistorized electronics to eliminate hum and microphonics—automatic tape lifters—automatic shutoff—3 precision-lapped shielded heads adjustable in all planes—narrow-gap (0.0001 inch) playback head for maximum frequency response—consistency of high frequency response improved by hyperbolic-ground heads—separate record and playback amplifiers—high-torque tape start for precise cueing and editing—jamproof speed shift—dual recording level meters—non-critical bias setting—record safety interlock—rapid loading in sweep-line path

that assures tight tape wrap-around on heads, no need for troublesome pressure pads—permanent bearing lubrication—digital tape index.

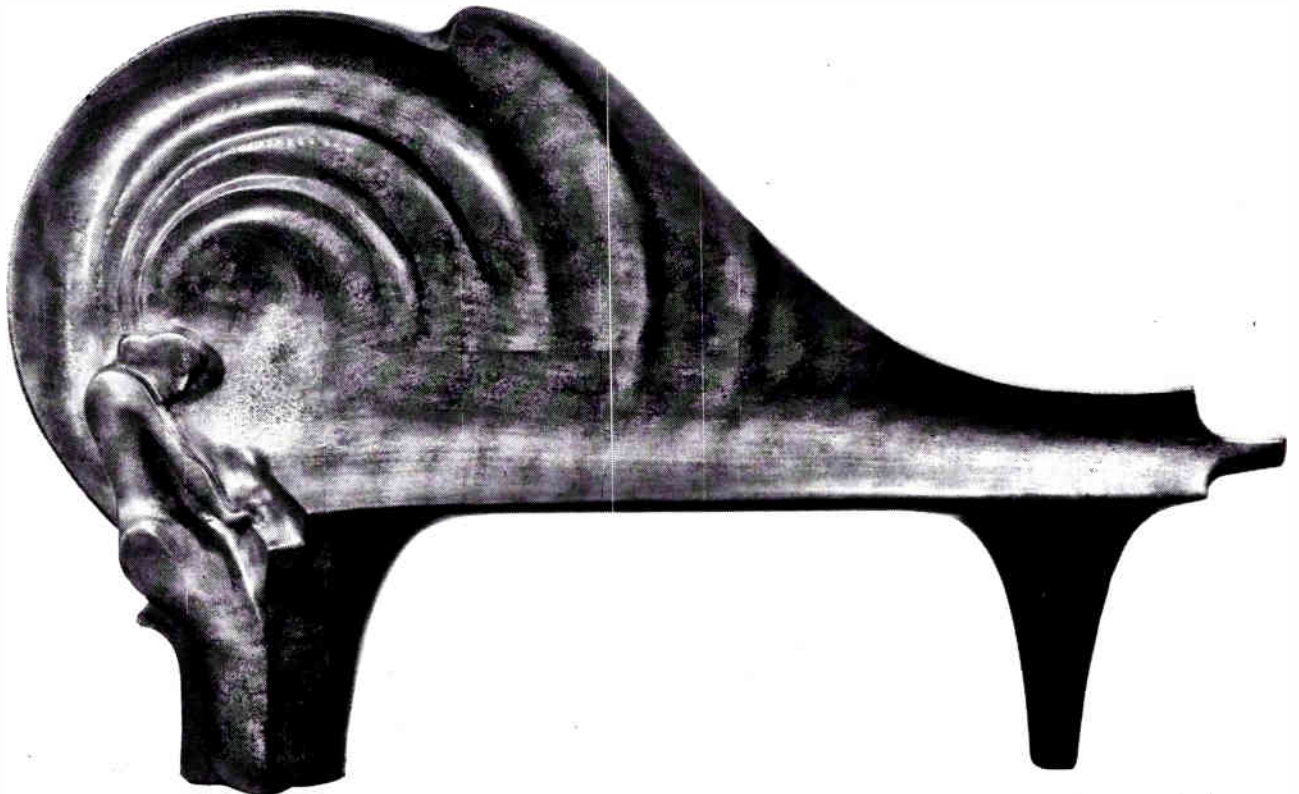
And the sound? Frequency response 30 to 15,000 cps \pm 2 db at 7½ ips with 55 db signal-to-noise ratio. At 3¾ ips the frequency response is 30 to 10,000 cps \pm 2 db with 50 db signal-to-noise ratio. Wow and flutter are below 0.15% at high speed, under 0.2% at low speed.

Summing up: "THE EICO RP-100 will do as good a job as many recorders costing up to twice as much, and it is probably more flexible than any of them." That's the unbiased test report of Hirsch-Houck Laboratories, published in Hi-Fi/Stereo Review. As a semi-kit the EICO RP-100 is \$299.95. You can also buy it factory-wired for \$450.00. Even then it's unmatched for the money. See the superb RP-100 and the complete EICO line of high fidelity components at dealers everywhere. For FREE 32 page catalog, 36 page Stereo Hi-Fi Guide (enclose 25¢ for handling & dealers' name, write: EICO ELECTRONIC INSTRUMENT CO., INC., 3300 Northern Blvd., L. I. C. 1, N. Y. HR-9

Add 5% in West.



*The Etude: sculpture in wood by John Hovannes.
Photo by Soichi Sunami.*



Take a solid musical scholarship, a considerable performing talent, a substantial collection of piano scores (in diverse editions), a large and varied record library, specialized and versatile reproduction equipment, and a supersensitive ear. Tailor all these to a systematized theoretical approach, and you are then ready to begin

THE ANALYSIS AND EVALUATION OF PIANO RECORDINGS

BY JAN HOLCMAN

A LITTLE over a dozen years ago, as a fledgling critic, I committed a capital sin that happily revolutionized my critical outlook. In 1950, I had been assigned the task of selecting the best recorded performance of a Debussy piano piece. The semi-final competitors were Robert Casadesus and Walter Gieseking, both heard on externally identical Columbia 10-inch discs. After several playings, I chose what I took to be the kaleidoscopic Gieseking—only to discover that I had been listening to the Casadesus! I immediately began to rationalize, and told myself that the rejected reading, which I had supposed to be

Casadesus' but which was in fact Gieseking's, now sounded less pedantic, more like Gieseking, whereas the Casadesus, in the light of the revelation, was rapidly beginning to sound Casadesus-like. The entire experience, in retrospect, made me see myself as not only unobjective, but prejudiced—a disastrous failing in a critic.

This enlightening *faux pas* led me to develop a critical apparatus—both internal and external—that would enable me to enter and explore more rugged terrain with increased confidence. Three ingredients besides scholarship are basic in the structure: a sound theo-

PIANO ANALYSIS

retical approach to evaluation; both specialized and versatile reproduction equipment; and a varied record library and a substantial collection of scores, including as many diverse editions as possible. (I currently possess more than 4,000 recorded piano performances, covering the entire span of the recording era, ranging from a 7-inch Berliner disc of Alfred Grünfeld, which dates from around 1896, to the recordings of 1963.)

Solid musical scholarship is of primary importance. In the evaluation of a piano performance, it is preferable not to rely too heavily upon a passive perusal of the score, but actually to study the piece at the piano. The sense of muscular identification is essential. As a pianist, I can best perceive the quality of a reading if I myself perform the work, for then both fingers and ears will "hear" the music.

From analysis to comparison to evaluation: this is my critical procedure, during which process some sort of relative artistic yardstick is (hopefully) established. Although comparison leads to preference, I do not strive simply to determine "superiority" among artists, who, after all, are not athletes. My goal is to discover who does what, how, and for what reason. I am by now accustomed to conduct the evaluation of even a single performance on a comparative basis. I attempt not only to hear everything a pianist has ever recorded, comparing him with himself, but also to compare his readings with corresponding versions by his colleagues. Furthermore, I examine his recorded achievements at various stages of his career. These comparisons often reveal that the maturity that has supposedly come with years, like a rich patina on fine old wood, is frequently a euphemism for the loss of technique and power.

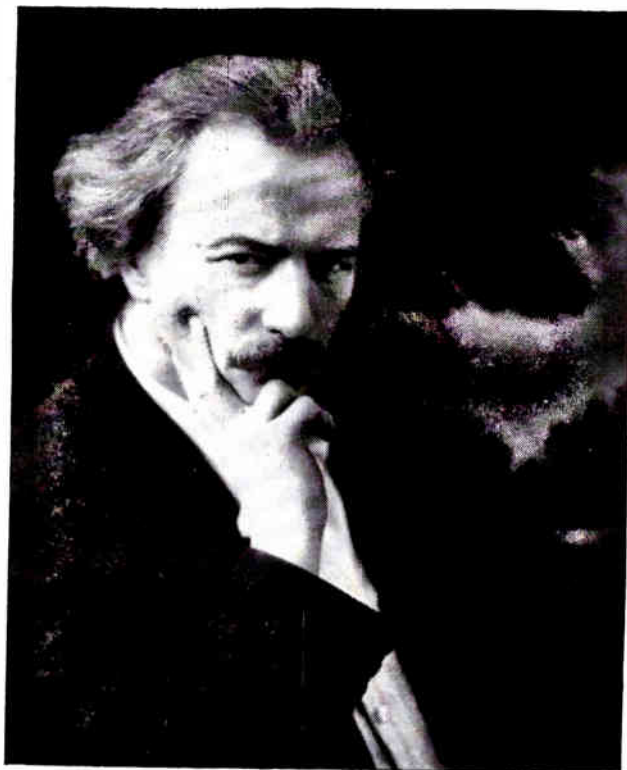
THROUGH this comparative examination I have discovered that musical memory is amazingly undependable, a fact often overlooked by critics. Even a lapse of one minute between hearing two interpretations suffices to dull one's receptivity and thus to undermine the validity of a conclusion. To reduce this variableness, I designed and built in 1954 a sensitive electronic instrument I call a Comparatone. Contrived to afford the closest approximation to listening simultaneously to two records, it consists essentially of two variable-speed turntables, coupled with several pickups that can operate alternately. I can, for instance, put on one turntable the 78-rpm disc of a Chopin impromptu played by Leopold Godowsky and on the other Claudio Arrau's LP version of the same piece. After becoming familiar with the over-all performance of each, I start over again. I first play one phrase by Godowsky and, as he ends it, I press a button that instantly raises the tone

arm. The tone arm remains suspended over the groove in exactly the same position. At the same time, the tone arm playing the Arrau record descends to play the same phrase and the following one as well. After Arrau's second phrase is heard, that tone arm is halted, and Godowsky plays the second phrase and then the third; and so on until the entire piece is completed. With this instrument I can compare two pieces or two phrases with equal ease and a minimum of lost time. At this level, analysis can become inventive and intriguing, not to mention creative. The variable-speed turntable also helps to correct the speed of discs produced under inconsistent revolutions-per-minute standards. Some antiques were made at such capricious speeds as 80 rpm, even though the indicated 80 rpm can turn out to be $76\frac{1}{2}$ or 82 rpm.

Electronic aids are only a part of the equipment for analysis. A library of references is absolutely vital. I have collected, over the years, most of the significant piano recordings made in Europe, America, and elsewhere. A serious collector will also lure into his possession a good percentage of the meritorious historical shellacs made by such figures as Camille Saint-Saëns, Ferruccio Busoni, Raoul Pugno, Eugen D'Albert, Josef Hofmann, Sergei Rachmaninoff, Moriz Rosenthal, Josef Lhevinne, Ignaz Friedman, Alexander Michalowski, Vladimir de Pachmann, and others.

An awareness of the many variables involved in actual performances and the possession of a large

IGNACE JAN PADEREWSKI



BETTMANN ARCHIVE

collection of scores, manuscripts, and other data are also imperative. I have, for example, more than twenty different editions of Chopin's works, as well as many photostat autographs. Scores must be carefully examined (not attacked with pedantic wrath for deviations), for the knowledge of diverse editions may spare the critic the embarrassment of accusing a performer of sins he never committed. There are numerous variant editions, and composers themselves often issued several versions of the same work, not to mention the liberties editors took. For example, of twenty pianists who have recorded Chopin's Prelude in B-flat Major, Alexander Brailowsky and Benno Moiseiwitsch are the only ones who play G-natural instead of G-flat in measure 47, and what a difference this makes! The passage is too easy to permit us to suspect a technical error, and I would take this as a strange coincidence and testimony of poor taste if I did not know of the respected though frivolous Klindworth edition, popular in Russia some fifty years ago, which has the G-natural. Both Brailowsky and Moiseiwitsch were students of Theodor Leschetizky, who probably favored the Klindworth edition. Yet even so-called authentic editions can be misleading. For instance, metronomic indications written in the composer's own hand, even if found in the original manuscript, can be misleading, for composers' metronomes (most notably Schumann's) were often inaccurate or broken.

Rigidity is always unpleasant, yet the great variety

of tempos chosen for a particular work is often quite shocking. Paul Badura-Skoda attempts the Chopin Nocturne in D-flat at the erroneous metronome indication of 100, whereas the more conservative Alexander Uninsky is content with 50. Emil Gilels plays the Mendelssohn Duet twice as fast as Giesecking. Both play convincingly, though neither approximates the in-between tempo indicated (by whom?) in the score. In short, a collection of contrasting editions can be quite enlightening.

WITH records and scores at hand, and the turntables ready, the process could well begin, but the critic needs one more item: catalog data about discs and artists. Each record is a separate entity. When was it made? What recording technique was used? What instrument was used? How old was the performer? These questions are of great importance and must be answered. For example, Sergei Rachmaninoff, at sixty-eight, was in perfect pianistic condition only a year before his death. But Dinu Lipatti was incurably ill at the age of thirty-three, when his last concert was recorded.

Many early catalogs are not to be found in our otherwise blessed libraries. Having all catalogs at hand, the critic may risk a guess that the first listing of a record indicates that the disc was made sometime around the date of the catalog. Not necessarily so. And to compound further the difficulty of placing the recording and release dates chronologically, no guarantees of

LEOPOLD GODOWSKY



BETTMANN ARCHIVE

SERGEI RACHMANINOFF



BETTMANN ARCHIVE

PIANO ANALYSIS

accuracy can be given for the supposedly sacrosanct matrix numbers engraved on the discs.

The groundwork laid, we can begin the critical process. Before us stands the two-headed Comparatone, incorruptible, purring expectantly. All is ready; the analysis commences. We soon discover that a unique tempo selection is not always to be attributed to a strange edition or to the odd taste or artistic whim of the performer. In the early days of sound recording, the tempo was occasionally accelerated simply because there was not sufficient room on the disc to accommodate the music if it were played at normal speed. The accelerator was either the artist or—much worse—the recording machine, for the latter changed the pitch of the music. With this in mind, whenever the tempo of an old disc seems suspicious, I observe how far the grooves extend toward the center of the record. This helped me to come to a conclusion about Pugno's sizzling speed in an innocent Chopin Impromptu. He obviously favored, in the year 1904, rocket-like tempos, because the grooves do not crowd the center of the disc. On the other hand, Godowsky rushes through the one-side Brunswick recording of the Chopin D-flat Nocturne, but chooses a more relaxed tempo on a later two-side version for Columbia.

THE quality of sound is another snare, vastly more treacherous and more frequently misunderstood. Do not let anyone tell you that the old acoustics cannot provide, for a competent ear, adequate sonic evidence of a performer's skills. Even on the scratchiest of these discs I can not only verify the manner in which an ornament is executed, but I can also evaluate the dynamics. The relative loudnesses of individual tones can still be heard in their original ratios, and, to a trained or talented ear, this is what counts. This can be quite simply proved either by playing the loud passages of an acoustic disc at low volume or by turning up the volume control during a softly played phrase. We can still sense the tension of the forte passages, and the low-level phrase will sound softly played regardless of increased volume.

Sometimes, however, it is possible to be misled in our appreciation of tonal quality. In some ancient discs, Paderewski seemed to achieve a unique, flute-like intonation, but I found that Olga Samaroff, a "flutist" of lesser rank, obtained practically the same charming and evocative effect in a record made at the same time for the same company. Confirmation that this peculiarity was caused by a quirk in the studio's equipment was complete when I compared Paderewski's electrical records with these earlier ones. The electrical discs,

which provide, in general, better sound, are devoid of any flute-like enchantments.

Sound quality presents a problem during the course of comparative studies, a dilemma for which I have found only a partial remedy. It is obviously unfair to compare an acoustic disc with the latest stereophonic release. As I can not improve the fidelity of the venerable acoustics, I am forced to decrease that of their electrical competitors. For this purpose I have devised a "fidelity killer," an archaic cartridge hooked up to a powerful modern amplifier with a versatile speaker system—disregarding totally the truism that two wrongs do not make a right. I have also experimented with the numerous combinations afforded by three primitive speakers in conjunction with three modern ones in order to tame recalcitrant recordings and to achieve a proper balance in levels of fidelity.

I first try to ascertain, when appraising a record, whether the performer is interpretively bold, independent, and individualistic, or tends to be literal. Obviously, if a pianist adds or subtracts notes, alters the rhythm, or otherwise recasts the composition, he is guilty of needless license, and though such a prankish reading might turn out to be superb, any praise would be in spite of, rather than because of, the liberties. Nothing is quite as appalling as license badly carried off. On the other hand, so-called textual fidelity—or textual slavery—seems less important to me than continuity, unity of ideas, and inner logic.

ROBERT CASADESUS

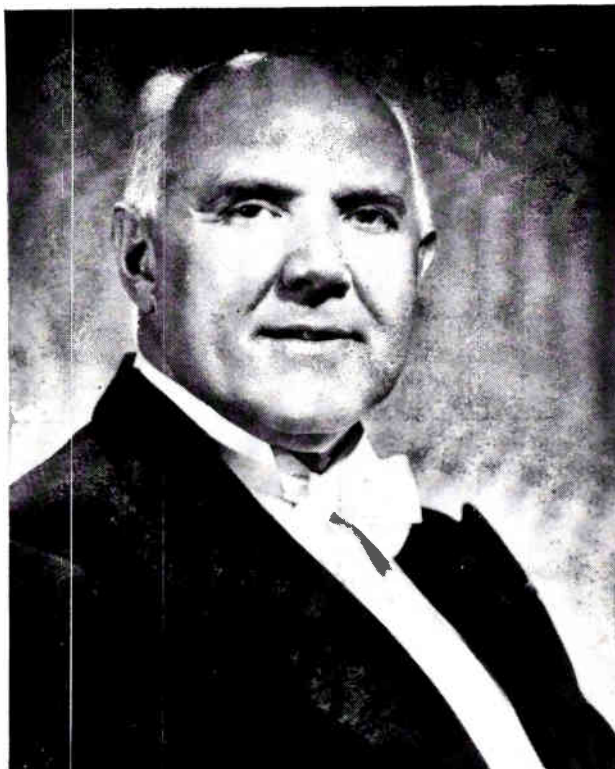


COLEMAN RECORDS



DECCA RECORDS

BENNO MOISEWITSCH



ANGEL RECORDS

WALTER GIESEKING

Once the style or approach of the artist has been determined, the next consideration is technical proficiency, without which no musical idea is communicable. Of all the aspects of pianism, this is the one that lends itself most readily to scientific measurement, and herein lies the supreme usefulness of the variable-speed turntable. A disc examined in slow motion conveys an entire new language, one not easily mastered without long experience. Stating it briefly, technical accuracy can be more easily analyzed by slowing a record down to half its original speed, although the approach is not applicable to all phases of technique and register. Rhythmic evenness is clearly exposed in slow motion, but variations in dynamics are more distinct at normal or even at slightly accelerated speeds. My own ears are sufficiently perceptive to detect most deviations without electronic aids, but for beginners the method is invaluable as well as interesting. The greater the deceleration, the more distorted any unevenness becomes; if the reader wishes to experiment, I would suggest a slow-motion procedure at one half the recorded speed.

Absolute objectivity in the judgment of artistic expression is an illusion. He who urges the depersonalization of the critical faculties had better be versed in metaphysics. We can, however, reasonably demand a separation of opinion and fact. We should be free to prefer Hofmann to Rachmaninoff, Horowitz to Rubinstein, Gilels to Gieseking, according to the fluctuations

of our (and their) moods, but if a pianist plays only eight out of ten written notes, the competent critic does not—and may not—fail to admit that two notes are missing, even if he prefers it that way. Similarly, whether one likes or dislikes a declamatory style, there should be no question that the opening phrase of Bach's *Chromatic Fantasy* as played by Landowska is decidedly declamatory. Pianist A might favor continuity and pianist B might prefer sectionalization, but the critics should at least be able to detect and agree that these stylistic traits are indeed present when they hear them.

Facts and opinions are nevertheless all too often confused. In this respect, my chart for critical navigation, aside from being a potential source of pleasure for the dilettante, can help avoid superficial analyses, and may serve as a guide for the adventurous in finding new and more exotic regions. The broadening of aesthetic outlook should be the *raison d'être* of all criticism. The critic—functioning as the enlightened intermediary between the creator and his public—must perform his task with the utmost dedication and sense of responsibility.

Jan Holcman, a life-long student of the piano, its literature, and of the history of piano recordings, took his own life in the spring of this year. The present article is therefore presumably his final work to be published.

Music-making in Lilliput

*Some half-pint Paganini's in Schenectady, N.Y.,
discover the joys of music in an elementary-school string orchestra*

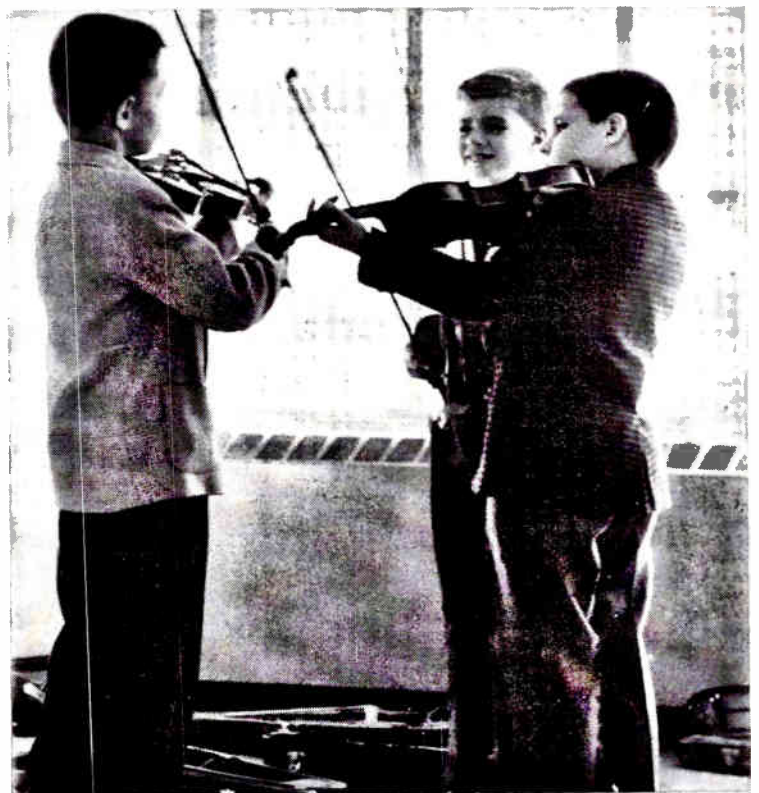


That smile (above left) belongs to Donna Meyer, who is about to make her debut with the orchestra. Above right, Diane and Dale DeLorenzo and Betsy Campbell await Frank DeJohn's cue with bated breath. Right, Jean DeOrazio and her cello are a study in musical concentration.





THEODORE TAKAROFF, a member of the Schenectady area's Tri-City Symphony and a music instructor in the public-school system, is director of the local All-City Elementary String Orchestra, which is made up of fourth- to sixth-grade string students in the school district. The climax of the children's musical year is the annual concert, whose joyous atmosphere is captured in the accompanying photographs by Joe Alper.



Ten-year-old Jaye Alper, above left, whose father took these pictures, is the orchestra's concert master. Center left, cellists Pamela Phillips and Fran Lindsay direct their attention to a difficult section of the score. Left, Bruce Hall explains a fine point in bowing technique to Billy Leach. Above, James Boorn (center) looks on as two other members of the orchestra warm up.



“D” is for deleted

A NUMBER of years ago, I used to keep track of my already overflowing and haphazardly piled record collection by the rather simple method of underlining in red pencil the corresponding listings in a copy of the Schwann catalog. When I purchased a record issued after the catalog had been published, I entered its name in black pencil, underlined in red, until such entries became inconveniently numerous. Then I merely bought a current catalog and started the whole business over again. The system had the advantage of reducing much musing on what to play to a matter of elementary research, and of transforming the difficult work of memory search into the purely mechanical process of hunting through my records for the one I wanted.

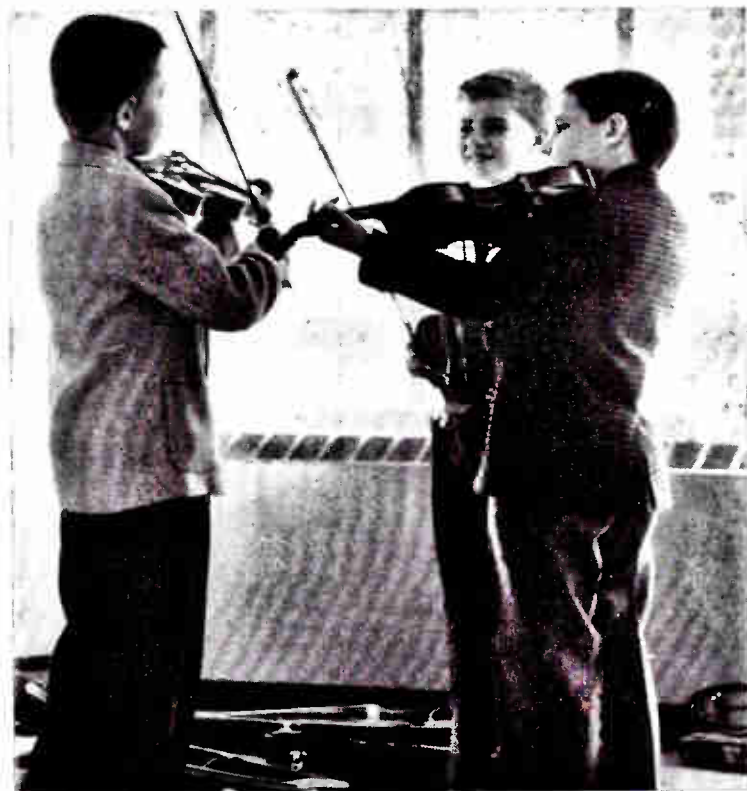
In a world as complex as this one, such simple solutions are soon outmoded, and I now use my red and black pencils for less enjoyable labors. A good half of my record collection, I have found by recent investigation, is no longer in the Schwann catalog, having fallen victim to progress, a lack or failure of advertising, absence of public interest, or what-have-you. But it seems to me that most of the cut-out discs in my collection are as musically worthy now as they were the day I bought them, and I would have more than a little hesitation in trading them for the latest releases that are electronically processed to a turn. Many listeners have lost the opportunity to acquire musical treasures they never even knew existed, and those of us who knew but did not act are doomed now to hunt with little hope for a stray copy of Dial 9 (Berg's Chamber Concerto) or Decca 4070 (Handel wind pieces).

Records are continually making their entrances and exits from the catalog, and it is my opinion that a music enthusiast will often be better off buying the ones going out than the ones coming in. For in any group of cut-outs there are bound to be several discs on the point of passing forever beyond our reach. And in every crop of *new* releases more than a few of the best are destined to be cut out soon, simply because enough people do not know enough about them to buy them. Reviews can't tell you everything, and I, for one, have the disturbing habit of forgetting every review I've ever read—even good ones—immediately upon entering a record store. Consider, too, those records that begin their careers with ruffles and flourishes of publicity, only to become mute catalog entries in five or six months, depending for their lives on the knowledgeable record salesman, himself a vanishing breed. Such records sell steadily but poorly, and soon make their departures, while the fanfares for new releases resound loudly on all sides. Furthermore, a significant technological advance (such as stereo) can wipe out pages of Schwann at one swoop.

So, before the scenery changes too radically, I propose a little journey through Schwann's journal from A to Z—or rather from A through Z and beyond, to that murky region known as “Collections,” in which more than one outstanding record has been buried alive. This will not be a scientific survey, but a pleasant stroll, pointing out a few neglected wildflowers that, if given a chance, can easily hold their own in the contest for your attention and appreciation. All, however, appear by their nature to be candidates for deletion—more likely sooner than later.



THEODORE TAKAROFF, a member of the Schenectady area's Tri-City Symphony and a music instructor in the public-school system, is director of the local All-City Elementary String Orchestra, which is made up of fourth- to sixth-grade string students in the school district. The climax of the children's musical year is the annual concert, whose joyous atmosphere is captured in the accompanying photographs by Joe Alper.



Ten-year-old Jaye Alper, above left, whose father took these pictures, is the orchestra's concert master. Center left, cellists Pamela Phillips and Fran Lindsay direct their attention to a difficult section of the score. Left, Bruce Hall explains a fine point in bowing technique to Billy Leach. Above, James Boorn (center) looks on as two other members of the orchestra warm up.

By GENE LEES

NOW THAT THE initial fuss has faded, the time may be ripe to take a fresh look at the fortunes of that musical import from Brazil called bossa nova. So many records have by now been poured onto the market under that appellation, including at least one rock-and-roll monstrosity, Eydie Gorme's *Blame it on the Bossa Nova*, that many musically sensitive people have turned away in irritation, dismissing the whole thing as just another cheap commercial promotion like the twist. But bossa nova, particularly as expressed in the songs of Antonio Carlos Jobim and Carlos Lyra, is one of the most provocative and—I believe—lasting forms to affect popular music in the last half-century.

How much damage has been done to the real thing by the hucksters still remains to be seen. In general, the tendency has been to blame the creatures that inhabit the shallows of New York's Tin Pan Alley for killing the bossa nova. But Brazilian businessmen had as much to do with soiling the bossa nova as the Americans with whom they so profitably cooperated.

Bossa nova has been described by one Brazilian critic as a "cool samba," which is not a bad description, despite its being an incomplete one. The bossa nova is basically samba, but it is the samba tidied up, made more modern and subtle. And it is samba that has been influenced by American jazz, by the calm and restrained style known as West Coast jazz and by the blues-rooted playing of such men as Horace Silver.



THE BOSSA NOVA BUST

THE INSIDE STORY
OF HOW A VITAL AND PROMISING FORM
OF POPULAR MUSIC BECAME
JUST ANOTHER GIMMICK

João Gilberto, one of the originators of bossa nova.

The bossa nova has also been influenced (as, indeed, has jazz) by twentieth-century European classical music. Antonio Carlos Jobim, one of the originators of bossa nova, is a thirty-six-year-old Brazilian who has given his heart to the song form, which he takes very seriously: he believes that Gershwin, Porter, and Rodgers and Hart wrote great music. But he is also a classically trained composer who wrote a symphony for the dedication of the new Brazilian capital, Brasilia.

The samba of Brazil has little to do with the pallid ballroom derivative that America and Europe danced to a few years ago. At its most spontaneous, the samba is a folk expression. Its rhythm, cross-bred from West African and Portuguese music, is one of the most fascinatingly propulsive to be encountered in all of the rhythm-rich continent of South America. The street-dance samba, practiced in the slums that sprawl like scabs across the hills of Rio de Janeiro, is known as the *escola do samba*—school of the samba. Brazilians seem to absorb its pulse at teething time. It is heard at its best during Carnival in February, when dancers pour through the streets. I was in Belo Horizonte the night Brazil won the 1962 world football (soccer) championship, and the celebration became a small-scale Carnival. Beer and pop bottles descended from the high-rise architecture, cherry bombs exploded in the crowds, people were being carted off to first-aid stations—soon to return with bandaged heads and arms—and there was samba, samba, samba everywhere. People were banging out its rhythm on anything that might reasonably be expected to produce a percussive sound—hubcaps, lard tins, the fenders of automobiles trying to push their way through the mob, and even occasionally a genuine store-bought drum. It was a glorious expression of the soul of Brazilian folk music.

Some years ago, however, put to the task of making money by Brazil's music-publishing industry, much of the country's samba output had already been turned into a commercial product best described by the American show-biz term "hokey." Talented young Brazilian musicians soon began to grow tired of the samba—at least the commercial version. They began to re-examine the *escola do samba* from which the samba came, much as jazzmen here re-examined the blues during a comparable period. Brazilian musicians were at the same time also listening to American jazz. In their own musical heritage they found rich and sophisticated rhythms—much more sophisticated than those of jazz. And in the music of Charlie Parker, Dizzy Gillespie, and their musical heritors they found a more polished melodic and harmonic tradition.

One musician thus influenced by both jazz (through baritone saxophonist Gerry Mulligan) and the *escola do samba* was João Gilberto, the singer-guitarist son of a concert-in-the-park clarinetist. While growing up

in Salvador in the state of Baía, Gilberto developed a highly personal approach to the samba, and by singing at extremely low volume, he could spin lines as long and impetuous as those of jazz horn players in the United States. When he felt he was ready to share his discoveries, Gilberto hied himself to Rio de Janeiro, just as an aspiring young American musician would move to New York. In Rio, as his compeer might have in New York, Gilberto encountered what Nat Hentoff has aptly described as "the implacable insensitivity of the middlemen of communications." Though Gilberto was already a distinctive song interpreter and was well on his way to becoming the most rhythmically sensitive singer of popular music in the world (this judgment is carefully weighed), these middlemen treated him with indifference.

But among Gilberto's friends was Antonio Carlos Jobim, who understood what Gilberto was doing musically. Jobim had been, until the previous year, music director of Brazil's Odeon label. He still had some influence in the company, and he persuaded its officials (this was some five years ago) to let Gilberto make a single record. On one side was *Chega de Saudade*, written by Jobim, and on the other, *Bim-Bam*, written by Gilberto. To the astonishment of the company men—who share with their American counterparts the curious notion that they can predict public taste—the record was a success. They authorized Jobim to make a long-playing record with Gilberto. Three such records were eventually made, and these three are still the wellsprings of the bossa nova movement. Two of them are now available in the United States on the Atlantic label ("Boss of the Bossa Nova" and "The Warm World of João Gilberto"), and the third on Capitol ("Brazil's Brilliant João Gilberto"). One of the outstanding features of these records, along with Gilberto's incredible ability to split rhythmic hairs, is Jobim's orchestration, which is a model of economy and ingenuity.

JOBIM explains bossa nova this way: "The authentic Negro samba is very primitive. They use maybe ten percussion instruments and maybe four or five singers. They shout and the music is very hot and wonderful. But bossa nova is cool and contained. It tells the story, trying to be simple and serious and lyrical. . . . João and I felt that Brazilian music until now had been too much a storm on the sea, and we wanted to calm it down for the recording studio. You could call bossa nova a clean, washed samba, without loss of the momentum. We don't want to lose important things. We have the problem of how to write and not lose the swing."

Jobim's conception of bossa nova is of course not the only one. In Rio de Janeiro there was a big band,

BOSSA NOVA

modelled after Count Basie's, that played samba, and a pianist named Sergio Mendez who fashioned himself after Horace Silver. Mendez not only mined the Silver vein but also managed to look like his idol as he slouched over the keyboard. "Mendez's style," another musician has commented, "is funky bossa nova."

BECAUSE it offered much for the mind as well as the feelings, bossa nova rapidly became the favored musical style of young intellectuals not only in Brazil, but all over Latin America. Jobim collaborated with two of the best young poets in Brazil—the late Milton Mendonça and playwright Vinicius de Moraes—to produce pieces with the flavor and quality of art songs. By now, word of the movement was coming through to American jazzmen. The way had been paved by the prize-winning Brazilian film *Black Orpheus*, for which Jobim, in collaboration with the guitarist Luiz Bonfá, wrote the score. Then guitarist Charlie Byrd made a tour of Latin America, and brought back the Gilberto-Jobim records. From one of these he transcribed a tune called *Desafinado* ("Out-of-tune"), a wonderful free-form song by Jobim with a witty and poignant Portuguese lyric by Mendonça. How an experienced jazzman such as Byrd could have transcribed the chords wrong when they are so clearly identifiable from the recording is anybody's guess, but get them wrong Byrd did.

Early in 1962, Verve arranged for Byrd to record an album called "Jazz Samba" with tenor-saxophonist Stan Getz, and *Desafinado* was one of the tunes. The music went still further astray in the recording. The samba is in 2/4 time, and most jazz is played in 4/4 time. Rhythmically insensitive people may claim that there is not much difference, but there is. On top of that, whereas jazzmen are in the habit of holding back on the beat—delaying phrases, waiting for chord changes—bossa nova anticipates the beat; there is a slight and constant push to it. One musician has described the technique of playing bossa nova as "controlled rushing." *Desafinado* got some good reviews, most of which dealt with it as jazz, and, extracted from the album, it became a hit single. (In May of this year, it won a NARAS award, incidentally proving again that NARAS makes its awards on the basis of commercial success and not musical merit.)

Then everyone began to get into the act. Bossa nova had come to America by way of jazz, but the pops people were soon hard at work. A coarse approximation of the bossa nova rhythm, usually with a drummer stressing the second and fourth beats with the hi-hat cymbal, was frequently used as the underpin-

ning for American pop songs. The only good bossa nova record issued in the U. S. before that time, Capitol's "Brazil's Brilliant João Gilberto," had been dropped from the catalog, but it was restored to circulation when the fad hit.

Meanwhile, Sidney Frey of Audio Fidelity Records had, with considerable foresight, gained control of a good many bossa nova songs, and was looking for a good promotion idea to push them. Coincidentally, *Show* magazine was devoting an issue to Latin Amer-



CHARLES STEWART—VERVE RECORDS

The subtle latin charm of Antonio Carlos Jobim won for him...

ica and was also looking for a promotion stunt. In a marriage of convenience, Audio Fidelity and *Show* hired Carnegie Hall for November 21 of last year and scheduled a bossa nova concert, calling it, with the typical optimism of press-agentry, "The First Annual Bossa Nova Festival." Through the cooperation of Varig, Brazil's national airline, many of the better bossa nova musicians were flown in for the event. It was a fiasco. Badly organized and handled like a cross between a Newport Jazz Festival and an Audio Fidelity recording date (there were microphones all over the stage, most of them leading to tape recorders), the concert managed to put most of the audience in the rather uncomfortable position of being unable to hear the performers. The Brazilian musicians were heart-sick about the concert. The press in Rio lambasted Jobim, Gilberto, and their colleagues for failing to make a proper showing for the motherland. The *New Yorker* headlined a typically smart and unperceptive review "Bossa Nova Go Home."

By this time everyone was cashing in on bossa nova except the men closest to it. The Paul Winter Sextet made a bossa nova album that climbed high on the sales charts, thanks in part to the free publicity ride the group's White House concert had brought them.



...during his stay in the United States, a devoted coterie...

The travesties proliferated. Quincy Jones recorded Charlie Mingus' tune *Boogie Stop Shuffle* under the title *Boogie Bossa Nova*. Cannonball Adderley recorded *Jive Samba*. Jobim's songs were turning up with trite moon-June-soon lyrics, but since he had signed away control of these songs when he was younger and needed the money, he could do nothing about it. The lovely *Chega de Saudade* came out with the title *No More Blues* and dreary lyrics by Jon Hendricks. Only Leeds Music did reasonably well by bossa nova songs—and not all of them, at that. But a few lyrics by Norman Gimbel approached the sensitivity of the original Portuguese words.

The real misfortune, of course, lies in the fact that bossa nova could have helped to restore to American popular music a genuine concern for melody and harmonic subtlety. On its own merits, which were widely recognized by musicians and listeners alike, the bossa nova seemed on the way to forming just such a beneficial association with the best of the American popular style. But the merchandisers, and some of the musicians, could not leave it alone: they had to force onto its frail frame all the habitual patterns and impoverished ideas of Tin Pan Alley. Attentive listeners, whose interest had quickened at the promise of something fresh, were given just the same old threadbare gimmicks, another cheap fad.

Jobim stayed in the U. S. until the summer of this year, fighting a losing battle to get good lyrics for his tunes. When he went home, looking five years older than when he arrived, he took with him twenty unpublished songs, vowing he would not entrust them to any publisher, Brazilian or American. He had made almost nothing on *Desafinado* because of a contract that worked entirely to the advantage of the publisher. By the time the two-cent royalty paid on each record

of the tune was divided among Jon Hendricks, the American publisher, the Brazilian publisher, and himself, Jobim estimated he would get a quarter of a cent, which he would then have to split further with the estate of Mendonça, the original lyricist. Thus Jobim got about an eighth of a cent on each record



...of friends and admirers among American jazz musicians.

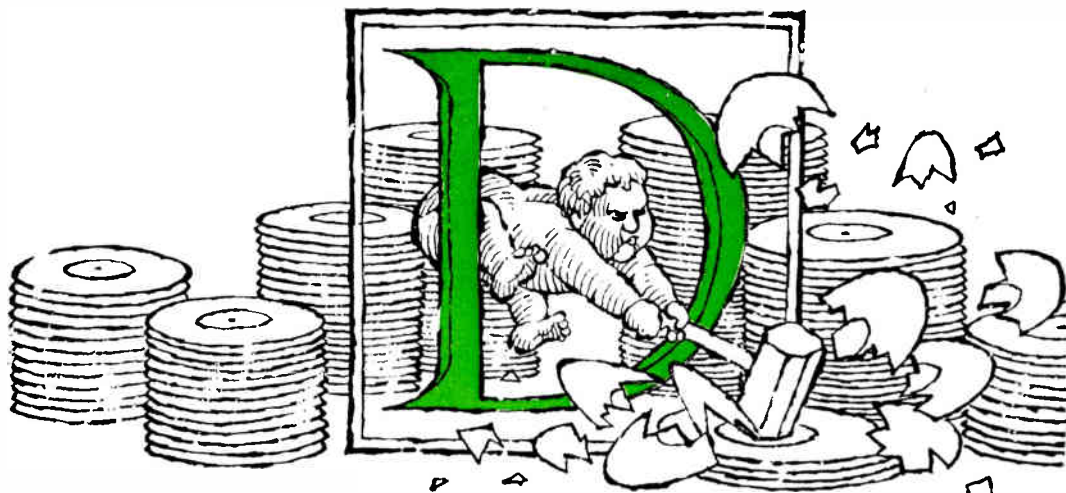
sold. Ironically, the Brazilian press has been referring to him as "the new dollar millionaire."

By May of this year, he still had not been paid for the Carnegie Hall concert, although he had been presented with a shiny little plaque honoring his participation in the First Annual Bossa Nova Festival. He had to wait for the money from a Verve recording date with Stan Getz before he could buy plane tickets home for himself and his wife.

Nor did Charlie Byrd or Stan Getz reap direct profit from *Desafinado*. Byrd received only a sideman's fee for making the record—no royalty. The royalties Getz should have received went to cover advances made to him on past records that did not sell well, for recording contracts are set up so that almost all the risk is on the artist, almost none of it on the recording company. Getz, however, benefited from the overdue fame the record brought him: his quartet began to work steadily and profitably.

Thus the artists have made little money out of bossa nova. It is a familiar story, and a sad one. Jobim's parting comment sums it up. "In Brazil I met the sorcerers' apprentices. In New York I met the sorcerers."

Gene Lees was in Brazil at the time the bossa nova was being exported to the United States. has done the English translations for several Portuguese bossa nova originals—including Antonio Carlos Jobim's Corcovada (The Window)—and has been closely associated with the "new thing's" key composers and performers.



“D” is for deleted

A NUMBER of years ago, I used to keep track of my already overflowing and haphazardly piled record collection by the rather simple method of underlining in red pencil the corresponding listings in a copy of the Schwann catalog. When I purchased a record issued after the catalog had been published, I entered its name in black pencil, underlined in red, until such entries became inconveniently numerous. Then I merely bought a current catalog and started the whole business over again. The system had the advantage of reducing much musing on what to play to a matter of elementary research, and of transforming the difficult work of memory search into the purely mechanical process of hunting through my records for the one I wanted.

In a world as complex as this one, such simple solutions are soon outmoded, and I now use my red and black pencils for less enjoyable labors. A good half of my record collection, I have found by recent investigation, is no longer in the Schwann catalog, having fallen victim to progress, a lack or failure of advertising, absence of public interest, or what-have-you. But it seems to me that most of the cut-out discs in my collection are as musically worthy now as they were the day I bought them, and I would have more than a little hesitation in trading them for the latest releases that are electronically processed to a turn. Many listeners have lost the opportunity to acquire musical treasures they never even knew existed, and those of us who knew but did not act are doomed now to hunt with little hope for a stray copy of Dial 9 (Berg's Chamber Concerto) or Decca 4070 (Handel wind pieces).

Records are continually making their entrances and exits from the catalog, and it is my opinion that a music enthusiast will often be better off buying the ones going out than the ones coming in. For in any group of cut-outs there are bound to be several discs on the point of passing forever beyond our reach. And in every crop of *new* releases more than a few of the best are destined to be cut out soon, simply because enough people do not know enough about them to buy them. Reviews can't tell you everything, and I, for one, have the disturbing habit of forgetting every review I've ever read—even good ones—immediately upon entering a record store. Consider, too, those records that begin their careers with ruffles and flourishes of publicity, only to become mute catalog entries in five or six months, depending for their lives on the knowledgeable record salesman, himself a vanishing breed. Such records sell steadily but poorly, and soon make their departures, while the fanfares for new releases resound loudly on all sides. Furthermore, a significant technological advance (such as stereo) can wipe out pages of Schwann at one swoop.

So, before the scenery changes too radically, I propose a little journey through Schwann's journal from A to Z—or rather from A through Z and beyond, to that murky region known as “Collections,” in which more than one outstanding record has been buried alive. This will not be a scientific survey, but a pleasant stroll, pointing out a few neglected wildflowers that, if given a chance, can easily hold their own in the contest for your attention and appreciation. All, however, appear by their nature to be candidates for deletion—more likely sooner than later.



By James Goodfriend

(if you don't watch out)



A is for Adam, Addinsell, and Anderson, of each of whose music I have had more than enough. The letter A also stood, once upon a time, for Thomas and Michael Arne—both now, alas, totally absent from the catalog. And A is also for Giuseppe Matteo Alberti, a little-known Italian of the late Baroque, whose delightful Sonata for Two Trumpets and Orchestra is found on Westminster 18664 in the good company of similar works by Torelli, Bononcini, and Jacchini. Originally recorded and released by Erato in France, the performances by J. F. Paillard and his Leclair Ensemble are quite accomplished. As this record is available only in monophonic form, and since the master is presumably on rent from Erato, its situation in the catalog is doubly precarious.

Bach, as all musicians (and many listeners) know, is a continual source of surprises. A record that hasn't been talked about very much since its entry some ten years ago is the Bach Guild recording (Bach 537) of Cantata No. 78, "*Jesu der du meine Seele*," featuring, among other soloists, the then all-but-unknown Teresa Stich-Randall. Bach's surprise here is the second-movement soprano-alto duet, a bit of light, skipping musical tomfoolery, on an overly pious text, that would not be out of place among Dvořák's *Strains from Moravia*. The performance is exquisite. The reverse side contains Prohaska's conception of Cantata No. 106, one of those early works of Bach that make you wonder why anyone tried to compose anything at all after it.

Those who were grateful for the reissue of Colum-

bia's 1950 recording of Samuel Barber's *Knoxville—Summer of 1915* should avail themselves of the opportunity to hear that composer's *Hermit Songs* (Columbia ML 4988), a further development in the same lyric direction. Mr. Barber has the finest ear for a text of any composer in recent memory, as well as the ability to set one in such a way as to prove that English is as musical a language as any other. Admirers of Leontyne Price will find her almost as fine a singer when she made this recording—*circa* 1956—as she is now, with her talents then directed to perhaps more intriguing ends. Alexei Haieff's String Quartet No. 1, on the reverse, smacks rather pleasantly of neoclassic Stravinsky.

The letter B, as all collectors know, is a big one in the catalog, and if I may play again on the same note, I strongly recommend two recordings of the music of Béla Bartók, recorded under the auspices of son Peter Bartok on the Bartok label. One is a collection of the *Bagatelles*, the *Roumanian Peasant Dances*, and the *Roumanian Christmas Carols* played by Tibor Kozma (Bartok 918). The second is a stunning performance of the magnificent Piano Concerto No. 1, by Leonid Hambro and the Zimmler Sinfonietta, backed by an equally fine solo rendition of the *Rhapsody for Piano*, Op. 1 (Bartok 313). The technical quality of the first of these records is very good, even by today's standards, and the piano disc is the finest mono recording I have ever come across.

The third letter of the alphabet leads us to Mercury's recording of the Symphony No. 3 by Aaron Copland, which was considered quite a classic when it was released in the early Fifties. The recording has

"D" is for deleted

stood the test of time very well, and so has the music. Lovers of *Appalachian Spring* will find here a similar style, with the addition to the ensemble of brass and percussion. With all due respect to Copland as conductor (on Everest 6018/3018), Copland as composer gets a better deal on Mercury 50018 in a performance by Antal Dorati and the Minneapolis Symphony.

In the comparatively recent spate of Baroque-music recordings, some of the pioneering efforts—those that came in the halcyon days when one could seriously plan to buy *all* the records of music written before 1700—have been forgotten. Couperin's delightful chamber suite *Le Parnasse* receives, on Esoteric 517, an affectionate and lyrical performance that, if not all that can be imagined, has yet to be improved upon. Perhaps even more deserving of being singled out than Couperin (whose reputation, after all, has little need of a boost) is Johann Rosenmüller for his Sonata No. 2 in E Minor on the reverse side. This is a work composed essentially of four slow movements, through all of which interest is not merely sustained, but intensified. The ability to carry out a tour de force of this kind demands a capacity for melodic invention and dramatic construction completely out of the ordinary. This example of Rosenmüller's music tends to make that of most of his contemporaries sound superficial, and I venture to say that one careful audition will be enough to persuade you to add this disc to your collection while it is still possible.

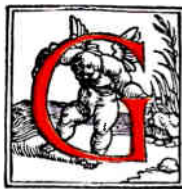


brings us to Debussy, then to Rostropovich, who, in that composer's Sonata for Cello and Piano, presents some of the most incredible cello playing ever put on records. While not totally French in character, his performance, with Benjamin Britten as partner (London CS 6237, CM 9306) is as great as any I have ever heard in this music. The couplings include the Schumann *Fünf Stücke im Volkston*—not the best Schumann, but Schumann nevertheless—and Britten's own Sonata in C, which gives Rostropovich every opportunity to show what he can do. He can apparently do anything. The stereo recording is excellent, and though of recent vintage, likely to be short-lived unless discovered by enough people who know a good thing when they hear it.

The name Maurice Durufé is an unfamiliar one to most people, and a recently released recording of his Requiem (Epic BC 1256, LC 3856) provoked a fine example of many reviewers' inability to put into objective terms what a work can mean to a listener

subjectively. In spite of its devotional purpose and its Gregorian musical derivation, there is an air of sophistication, almost of skepticism, about the work that is very much of our time. Both performance and recording are superb.

Bypassing the E's, we come to the music of Gabriel Fauré—much praised, much criticized, and seldom listened to. In the 1956 catalog there were fifty-two separate records containing works by Fauré. In the 1963 catalog there are thirty-eight. But, of these, only six were around in 1956. In other words, in seven years, forty-six records have been cut out, among them some that would have been a credit to anyone's collection. A new release of the *Masques et Bergamasques*, the Prelude from *Pénélope*, and the *Pelléas et Mélisande* suite, coupled with Debussy's *Petite Suite*, and played by the Suisse Romande Orchestra under the direction of Ernest Ansermet (London CS 6227, CM 9289) is receiving the treatment customarily given Fauré records: it is being ignored. The performances are exceptionally fine, if perhaps a little overblown in places; the recording is top-flight; the music is worth the time of anyone of any musical sophistication whatever.

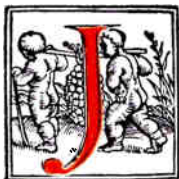


is for Percy Grainger, of whose music a really good recording does not exist. And G is also for that strange, sometimes very Italianate Russian composer, Michael Glinka. One of his more Russian works, the *Prayer*, for tenor, chorus, and orchestra, serves as an admirable vehicle for that most Russian of Russian tenors, Ivan Kozlovsky. Kozlovsky's is a style of singing so far from the all-but-exclusively heard Italian and German styles that it cannot really be compared with them. If you are at all moved by Slavic music, Kozlovsky will bring tears to your eyes. The same recording of the *Prayer* is available on Artia ALP 161 and Monitor 2055, though only the latter is listed by this title in the catalog. The nod goes to the Artia by reason of its more interesting couplings, these being Russian and Ukrainian folk songs. The recording is primitive but perfectly listenable. Those definitely against Glinka, and undecided about Kozlovsky, are invited to listen to the folk song on the fifth band of the second side of the Artia disc all the way through.

Handel's popularity takes a long step down from *Messiah* to the next-best-known of his works, and the greater part of his output therefore languishes in near-oblivion. In musical interest, however, much of this ignored corpus is by no means inferior. Two recordings, one of the "Dettingen" Te Deum, the other of concertos from Opp. 3 and 4, as thought about, digested, and recreated by Thurston Dart, can serve to illustrate this. The Te Deum, by the Netherlands Bach Society under Anthon van der Horst, is a good stereo record-

ing (Epic BC 1042) of a big work, alternately festive and lyrical, and the ups and downs of its performance are thankfully mostly ups. For the curious, I recommend listening to the trio on the second side, "Thou Sittest at the Right Hand of God," as beautiful as anything to be found in *Messiah*. The Thurston Dart record got some very bad reviews from people who disagree with his musicological conclusions. (The concertos of Opus 4 are known as organ concertos, but it is Dart's contention that one is really for harp, and another for dual soloists, harp and lute.) The historical point may be a moot one, but the catty reviews have done much to discourage the interest of people who would enjoy the record and don't give a fig for musicological purity. The performances have great charm, and from the point of view of sound, a more delightful record would be hard to find (L'Oiseau-Lyre 60013, 50181).

Interest in the I section of the catalog at this juncture in musical history is pre-empted by Charles Ives, recordings of whose music, or lack thereof, could furnish someone with material for a book, let alone a paragraph. All Ives recordings are precarious in their availability, and almost all are desirable.



for Janáček brings us to a composer who, slowly but surely, is becoming one of the most loved and listened-to of twentieth-century masters. That world apart which constitutes his music is perhaps most charmingly visited through the *Folk Nocturnes* for women's voices, beautifully sung and passably recorded on Supraphon 475. Repetitive this music may be, but it is the repetition of something infinitely delightful, and demands no explication in order to make its musical point. You will not find this recording listed in current issues of Schwann, for it (and many other Supraphon, Artia, Parliament, and MK releases, including numerous examples of Janáček's music) has been withdrawn by the distributor. But all these labels will still be available for a while in better record stores if you care to make some inquiries.

The letter L (we'll skip K) will lead you, by way of Leclair, to one of the finest Baroque compilations on discs. The Leclair work in question is a violin sonata, stunningly played by Robert Gendre and Robert Veyron-Lacroix. The record, "Musique Française du XVIII^e Siecle," performed by the Ensemble Baroque de Paris and recorded and released in Paris, is now, luckily, obtainable on Music Guild 32, in stereo or mono. The other composers represented on the record are Boismortier, Couperin, Corrette, and Mondonville; the other artists are Rampal, Pierlot, and Hogne. The recording is not perfect, but then, with this much, how can we insist on everything?



includes eight catalog pages devoted to Mozart, and on one of them is a recording, on Deutsche Grammophon's Archive label, cataloged (rather incredibly, when you know what it is) as "*Entführung aus dem Serail (excerpts)*." It is actually a suite for eight wind instruments, being an arrangement of the overture and arias from the opera. The work is something of a musicological enigma: this arrangement was uncovered only recently, and although we know from letters that, after the success of the opera in Vienna, Mozart made such an arrangement, others did too—so this one may not even be Mozart's. Whoever did the arrangement, however, did it in masterly fashion, and it is played and recorded to match (DGG ARC 73150/3150).

Records of the works of Carl Nielsen come in and then go out of season. Some years ago it was possible to buy all six of his symphonies—No. 2 had to be specially imported—but these recordings vanished one by one. The present catalog offers a good selection of chamber works, which will also probably have only a brief life. The point is to harvest the current crop while you can. And one of the picks is a collection for unaccompanied violin—*Prelude and Theme with Variations* and *Preludio e presto*—played by Kai Laursen (Washington 9462/462). Laursen plays brilliantly, especially where the going is toughest, and the music is consistently fascinating.

Passing by O, for no one need concern us at that location, we find under P a pair of gems by a late sixteenth-century composer with the rather forbidding name of Michael Praetorius (*né* Schulze, which is rather less forbidding). *Terpsichore* is a collection of dance pieces by Praetorius, and Terpsichore Collegium is the name of the ensemble that breathes astonishing life into these skeletal scores with a multicolored group of instruments that demonstrates what they used to hear in Regensburg on a rainy night (DGG ARC 73153/3153). Though Herr Praetorius may have spent a wild and exciting Saturday night with the dance, he had ample resources left for church on Sunday morning. His motet *Canticum Trium Puerorum* for double chorus, brass, and organ is monumental. On another recording rented from Erato (Westminster 14090/18898) and performed by some five hundred musicians led by Philippe Caillard, this work is among the most staggering musical experiences on records.



being the exclusive province of one of the eighteenth century's dullest composers—Quantz—we can move on to the letter R, which comprises a multitude of musical styles and opportunities for fresh musical experi-

"D" is for deleted

ence. Among the last places one would look for these is under the name of the little-known contemporary English composer Edmund Rubbra. Nevertheless, his *Improvisation for Violin and Orchestra* (1955) offers glimpses into a conservative and lyrical but very genuine musical mind, a talent well worth deeper investigation by the artist-and-repertoire men. A major attraction of the disc is the playing of Sidney Harth, an American violinist of the very first rank who, inexplicably, has never received the recognition he deserves. The recording is Louisville 57-6, available in monophonic form only.



till hiding in the catalog after a number of years are a few issues on Harmony, Columbia's low-price label. Before the inevitable happens, a copy of number 7119, Schubert's Sonata in A, Opus 120, as played (what an inadequate word here!) by Myra Hess, should find its way into every collection. The recording is execrable, the music (thought by scholars to date from 1819) and performance divine. So the record will be a test—for some, a vindication—of just why you own a phonograph. The Trio in B-flat, the sonata's disc-mate, gets one of its best performances on records from the D'Aranyi-Salmond-Hess trio.

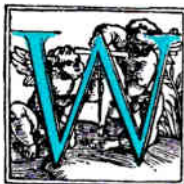
T for Tansman, U for *und*, and V and W for Vaughan Williams make up a record known to stock-room boys as Decca 9625 (mono only) and unknown to practically everyone else. The Tansman work, a *Tryptich for String Orchestra*, is one of the most successful essays for such an ensemble by any contemporary composer. Akin to Stravinsky's *Concerto for String Orchestra*, but with more warmth, it offers an aural analog of the etcher's art, eliciting light and shade through the manipulation of line and rhythm. Ralph Vaughan Williams' *Concerto Accademico* is, as its name implies, a violin concerto not of the big Romantic genre, but one in the more restrained manner of the eighteenth century. In this beautifully worked-out piece, the composer superimposes a classical style on his usual lush modal harmony. The concerto is likely to be looked upon as a trifle, but most definitely is not. The performance, by Joseph Fuchs and the Zimmler Sinfonietta, is exemplary. The recording is old but sonically adequate.

The real "X, Y, and Z" of the Schwann catalog, in the miscellany sense, is to be found in that mystifying area known as "Collections," the grab-bag of today's recorded music. Why some records receive further elucidation of their contents in the composer listings,

and others are relegated to this catch-all section, is something I have been unable to fathom by any known system of logic. Many is the record that has passed a pitifully brief life in the anonymity of these pages with (seemingly) no one knowing what it contained, and I feel constrained to make an attempt to rescue some of them while they still exist.

Once listed simply as the "Prague Radio & Children's Chorus," Supraphon 346—in a fancier package, Supraphon MAB 7—is a collection of seventeenth- and eighteenth-century Christmas *Pastorellas* by such composers as Linek, Ryba, and Suchanék. If this seems merely to increase the mystery, let me add only that the works range in form from simple carols to miniature cantatas, and in style from Buxtehude through Mozart to something that sounds astonishingly like late Janáček. Interest is likely to be uneven, but a single work like the *Pastorella Jocunda* of J. I. Linek (1725-1791) is to me worth almost any price. The monophonic recording is well balanced and quite adequate for pleasurable listening.

The listing "Consort Players, Beck" hides another record of fascinating, if uneven, material. The full title of the record is too long to give here, but might be informatively abbreviated as "The Consort of Musicke as heard in the Stage Plays of Shakespeare's England." The music, both instrumental and vocal, is by Byrd, Morley, and Dowland, among others, but the high point of the disc is a madrigal, "Cries of London," performed here—and nowhere else, to my knowledge—in a delightfully vulgar cockney style. It adds up to a masterpiece of musical horseplay. Columbia, which recorded the collection some years ago, has finally made it available on KL 5627, probably for just as long as there is enough curiosity about these incunabula to prompt a few sales.



hile I know it would be fatuous to expect the reader to rush out and buy en masse all two dozen of the records briefly considered here, I have no doubt that many worse investments could be made. My aim, however, has been to stir up curiosity, and perhaps a little concern, for the arbitrary comings and goings of musically interesting records. The industry's merchandising is geared to majority tastes, and the man who wants something a little different must of necessity do the digging himself—and do it soon. As for me, I'm going out right now to take another look for that stray Dial 9. I may learn late, but I learn.

James Goodfriend, a long-time discophile and a co-owner of the Connoisseur Society record company, will be remembered for his article "How to Start a Record Company," June issue.

"BARGAIN" TAPE: IS IT RELIABLE?

BEFORE YOU BUY TAPE IN UNBRANDED BOXES,
YOU'D BETTER KNOW WHAT'S IN THEM

BY ROBERT ANGUS

YOU CAN GET real bargains by buying unbranded tape," one tape-recorder owner tells another. "Inferior tape can damage your recorder by wearing down its heads and gumming up the works. And you stand the chance of losing potentially good recordings by putting them on unbranded tape," says Edward Schmidt of Reeves Soundcraft.

"Most of today's unbranded white-box tapes are considerably better than the branded tapes of five years ago—and some are very good indeed," says an executive of another leading tape firm.

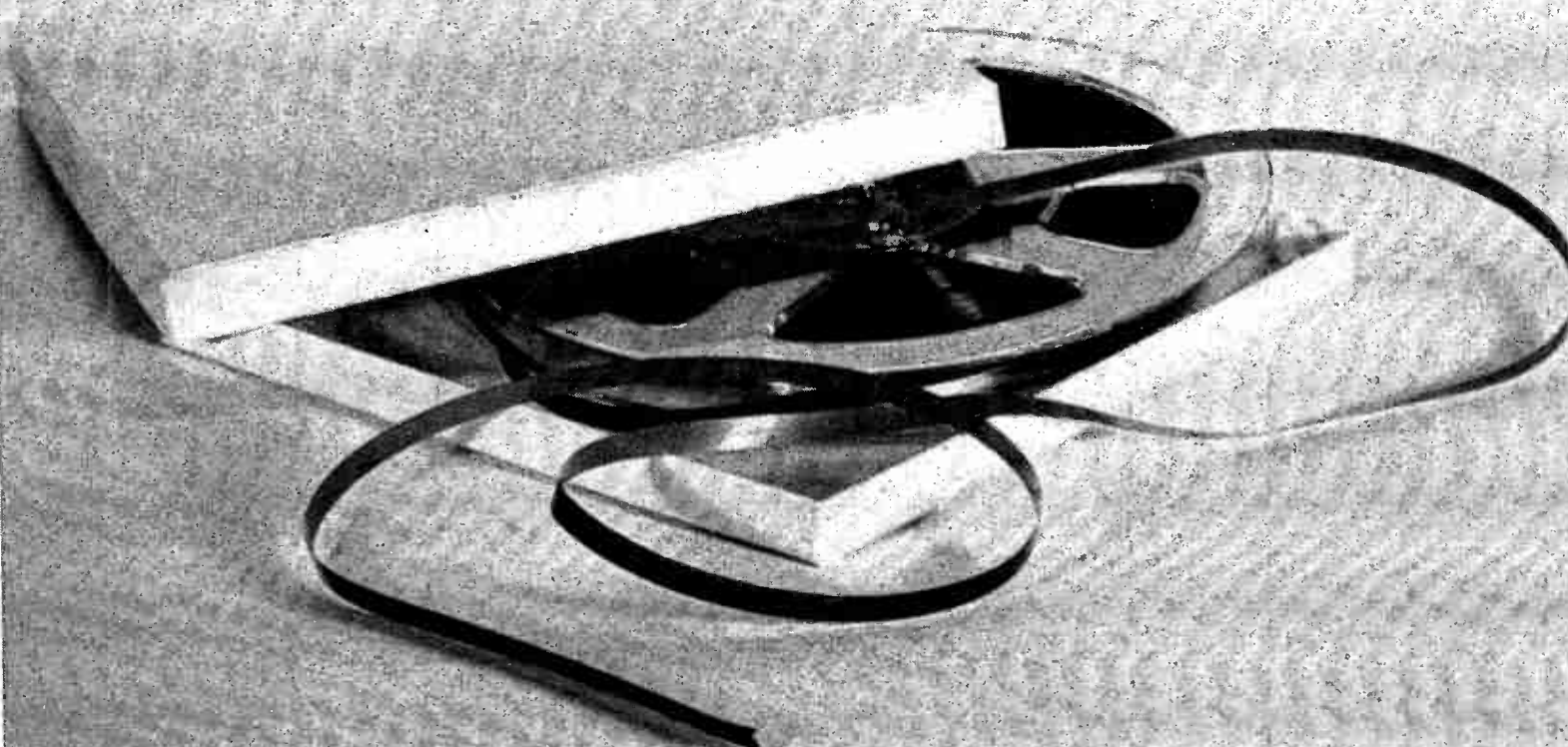
"This tape is just as good as the branded stuff," an audio dealer tells a customer, referring to tape carrying his store name. "It's made by the same manufacturer."

Who is right? Is it wise to buy unbranded or house-brand tapes? Or will recorder service bills eat up what you save by purchasing unbranded bargains?

The term "white box" goes back to the time when most tape manufacturers sold reel ends and reject tape

in plain white boxes—usually at less than half the price of comparable prime-quality tape. In recent years, stores that had been using the white boxes in this way began putting their own store labels on them. Many stores, in fact, are no longer using reject tape for their house-brand line, but are having the tape specially manufactured for them. A working definition of white-box tape can therefore be extended currently to include any tape sold under a name not the manufacturer's own. Most leading tape producers do business in white-box tape. One, Ferrodynamics Corporation, actually produces more tape for sale by stores under house-brand names than it does for sale under the company's Brand 5 label.

To understand the ins and outs of the white-box story, it is necessary to understand a few things about branded tapes. Two base materials are used in some eighty per cent of all tapes on the market today—cellulose acetate and Mylar. These base materials are



● TAPE BARGAINS

available in different thicknesses, but generally speaking, the Mylar or acetate base used in an unbranded tape is identical to the base material used in prime-quality tape. The differences among tapes are due almost solely to the differences in the magnetic oxide coating on the tape-base material.

There are six important types of white-box tapes, and they range in quality from excellent to very poor. To take them one by one:

● *Spliced ends of prime-quality tape.* The real bargains in white-box tape are these, usually supplied by tape duplicators from ends of rolls of duplicating tape made by leading manufacturers. These tapes usually are sold in 3-inch mailers, although some are packaged on 7-inch reels. The tape usually is 1- or 1½-mil acetate—sometimes both on the same reel. The catch here is that one reel may contain tape made by two or three manufacturers, with a correspondingly different bias requirement—and hence, a different frequency response.

● *Reject audio tape.* Leading manufacturers subject their regular sound tape to regular and rigorous spot quality control. In some cases, if the tape that is checked does not meet the manufacturer's specifications, an entire lot—one hundred or more 7-inch reels—may be taken from the regular run and sold as white-box tape. Disqualifying factors include: too many signal drop-outs, which would make the tape unacceptable for recording music; poor slitting, which can affect the contact between tape and recording heads, particularly on quarter-track recorders; and a high noise level. Some rejects, obviously, are poorer than others.

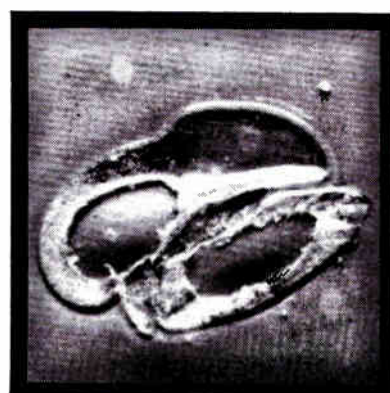
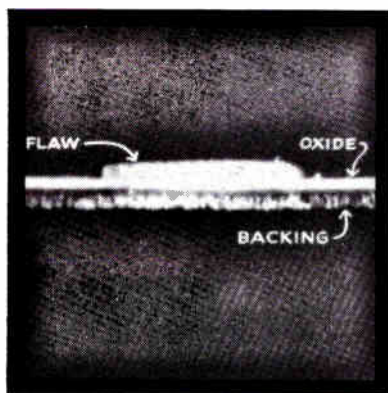
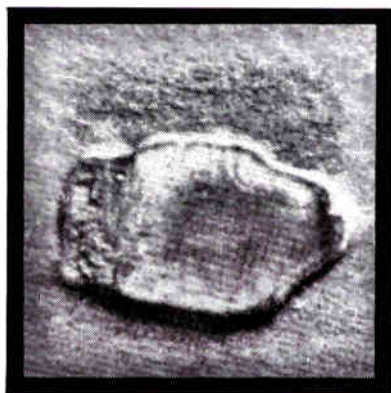
● *Outside cuts.* The oxide coating is generally applied to an 18- or 24-inch-wide acetate or Mylar roll,

which is then slit into standard quarter-inch widths. Since most imperfections are likely to show up in the two outside cuts, all manufacturers eliminate them automatically from their normal production runs. Some repackage this scrap as white-box tape. The three most common imperfections in outside-cut tape are dropouts, uneven coating, and slight edge stretching or irregularity. Generally, this tape is less hard on recorder parts than are other types of white-box tape—but it is likely to produce poorer fidelity, particularly with quarter-track recording.

● *Tape made especially for white-box sale.* This includes everything from a cellophane-base tape to the products of some major manufacturers in which the final polishing process has been omitted. In between are products made with cheaper oxide formulations, low-cost manufacturing processes, and the like. Most of these tapes have a limited high-frequency response, and are somewhat harder on recorder heads and working parts than other tapes. Much of the half-mil tape supplied in this category uses untensilized Mylar, which has a tendency to stretch. Most such formulations lack sufficient tape lubricant; consequently, after several months, the tapes tend to squeal when played. One producer describes these cheapened formulations and bases as "time bombs": "They look like any other tape when you first buy them and record with them. The bomb goes off after several months, when you find that your recorder needs repairs, or the tapes sound bad."

● *Used tape and merchandise returned by dealers.* Prices on these are among the lowest in the white-box field, since the cost of the product to the manufacturer or supplier has long since been written off. Chief sources for this type of white-box material are distributors who buy used tape from radio stations or commercial users, erase it and repackage it, or buy dealer returns either from the dealers themselves or

(Continued on page 58)



EASTMAN KODAK

An oxide flake embedded in the magnetic coating of a tape shown in frontal (left) and cross-sectional (center) photomicrographs. A blister in the backing material (right) is reflected in the oxide coating and usually causes dropouts and other problems.

CAVEAT EMPTOR

● **INFERIOR OXIDE COATING:** A poor coating material may result in as much as a 10-db loss in the high frequencies or a general loss of sensitivity. More important, it is likely to result in repair bills as well. There are two quick tests for flaking: scratch the oxide side of the tape with your fingernail, or run the tape, oxide-side up, over a sharp ninety-degree corner, such as the edge of a counter or desk. A premium-quality tape will yield very little loose oxide in either of these tests. An inferior coating, on the other hand, will flake badly. This loose oxide can collect inside your recorder and act as an abrasive on the recorder parts.

● **IMPROPER SLITTING:** This defect usually gives the tape a ruffled and uneven appearance on the reel. The translucent acetate-base tape, when held up to a light, will appear smooth and even, without black spots. The edges of the opaque Mylar tape should appear smooth and glossy. A badly slit tape, which will cause difficulty particularly with quarter-track recordings, can be detected by stretching about six feet of tape under tension on the floor. If the tape lies flat and continues to touch the floor at all points along its length, it is free of slitting defects. On the other hand, if it forms an arc or curls up along the edges, the tape has been slit improperly. It is possible to make the same test in a store by holding the reel of tape at eye level, then unrolling almost enough to touch the floor. A glance along one edge will reveal any curling or skewing away to one side. Bad slitting contributes to wow, flutter, and poor frequency response.

● **EXCESSIVE SPLICING:** Hold the reel full of tape up to a bright lamp or a window. The light should

shine evenly through the windings of tape with an acetate base. Black spots (more defined than those caused by slitting defects) betray the splices. The number of splices that constitutes an excessive amount depends, of course, on the intended application of the tape.

● **POOR BASE MATERIAL:** With the exception of cellophane and untensitized half-mil Mylar, most of the bases used in white-box tape are similar or identical to those used in branded merchandise. Cellophane tape looks something like acetate, but stretches rather than breaks under stress. It also expands and contracts with temperature and humidity changes, eventually flaking off its coating. With the standard base materials, temperature and humidity changes occasionally cause cupping, a condition that occurs when the base material expands faster than does the coating, or the coating contracts while the base retains its shape. To check for cupping, hold a reel on a table top and perpendicular to its surface. Feed a short length of tape, oxide-side up, past the edge of the table. When six inches or so extend beyond the table, note whether the tape extends stiffly out from the table top or droops toward the floor. If the tape is stiff, it is cupped or bowed and will not maintain good head contact.

● **TAPE ADHESION:** In some inferior tapes, one layer of tape will stick to the next. One way to check for this is to hold the reel parallel to a table top and unwind a few layers of tape. If gravity alone is sufficient to continue the unwinding process, the tape does not have adhesion problems. If the tape fails to unwind freely from the reel, it may also stick to tape guides, recorder heads, and so on.



Flaws in the oxide coating are not usually visible to the naked eye. Photomicrographs, however, reveal such problems as uneven oxide-particle dispersion (shown above), which causes hiss and noise, and also high-frequency losses in recording and playback.

● TAPE BARGAINS

from manufacturers. Some of these tapes were made five years ago or longer, and may have lost their lubrication and flexibility. The result is abrasion, tape squeal, and imperfect contact between tape and recorder head. Excessively dry tapes are as harmful to recorders as tapes made with poor formulations.

● *Instrumentation tape.* Just as there are several kinds of audio tape, there are several types and widths of instrumentation tape, each designed to do some particular job. Instrumentation tape is wider than sound recording tape, and must generally pass much more rigid quality-control tests. Some instrumentation tape is slightly more than double the width of standard tape. Thus, if this particular tape is slit down the middle, the two resulting tapes will be fractionally wider than regular quarter-inch audio tape. These wider tapes then either ride up on the guides and away from intimate contact with the record head, or they wear a groove in the tape guide wide enough to accept them. When properly slit, instrumentation tape can produce results as good as those obtainable from branded tapes, especially when used on lower- and middle-price recorders. Recorders capable of a 12,000 cps and higher response will run into equalization and bias adjustment problems with instrumentation tape.

Is it possible to get bargains in unbranded tape? The answer is yes, but unless you are an expert, it is unlikely that you will consistently get high-quality white-box tape. Generally speaking, with tape as with any other product, you get what you pay for. There are a number of tests you can make to protect yourself and your recorder from tapes that are downright harmful, however, and some of these are listed in the panel on the previous page.

Is there some way of assuring that you get the best of the available white-box tape? The answer to this is also a qualified yes. One way is to buy the tape from a large retailer who deals in such large quantities that he, not the manufacturer, sets the standards. When the house-brand tape is comparatively expensive—about 75 per cent of the standard-brand price rather than 50 per cent or less—it is a fairly good indication that some quality standards are being met. If you are satisfied with the quality of one reel of a large supplier's house-brand tape, you are likely to be satisfied with subsequent reels—unless the dealer changes his source of supply in the meantime.

Because of this inconsistency in supply sources, most professionals steer clear of white-box tapes—although even a professional occasionally succumbs to the desire to pick up a bargain. "Sure, I'll buy white-box once

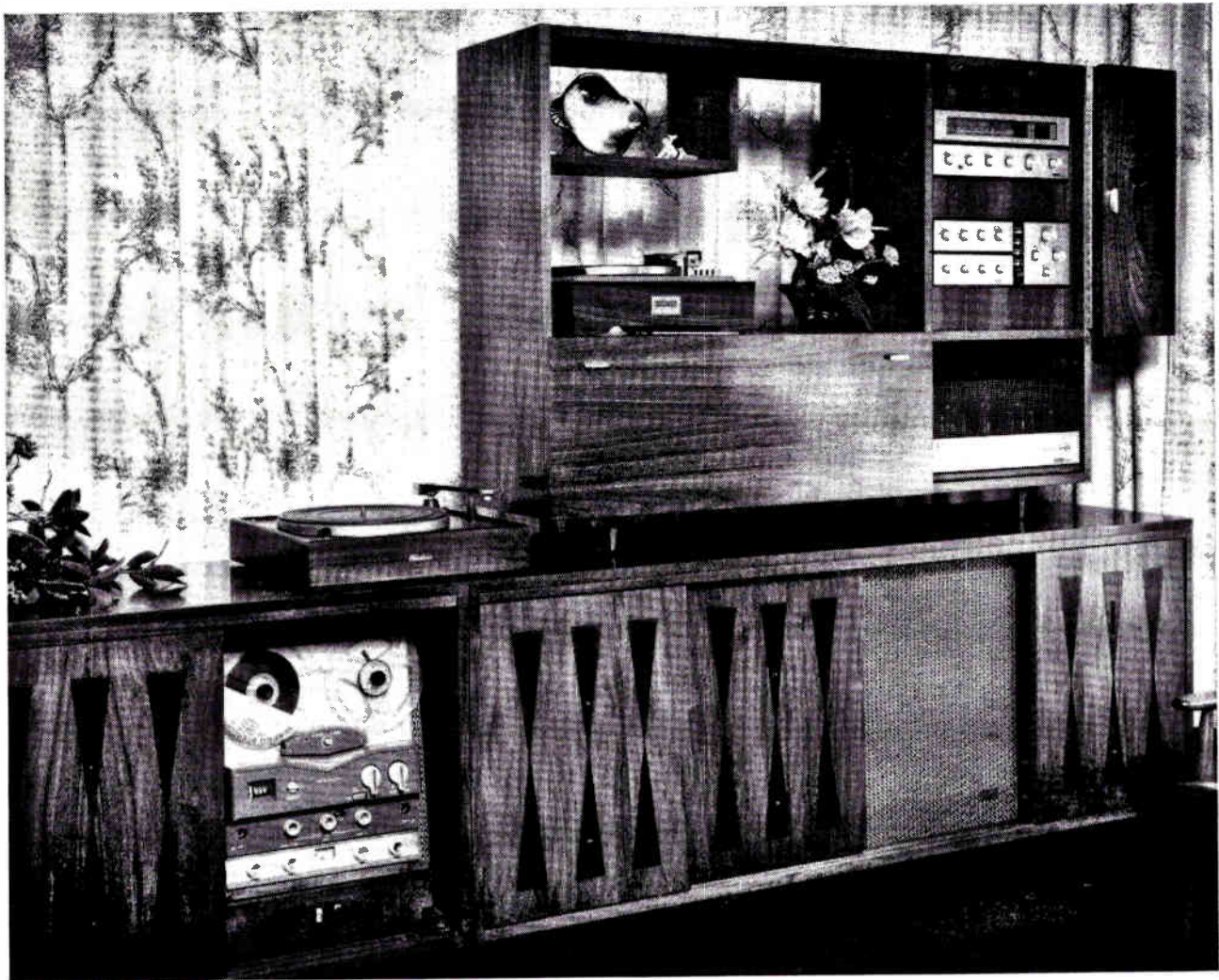
in a while—provided I know exactly what it is and where it came from," a recording engineer told me. "But I use it only for taping a letter, for example, or recording voices at a party, or an occasional lecture somewhere. I certainly wouldn't use it for music. And I don't use it on my Ampex."

Unless yours is a lower-price machine, or you are recording at 3¾ ips or slower, the experts feel you would be making a mistake to use white-box tape for high-fidelity recordings, or for permanent preservation of valuable recorded material.

Soundcraft's Schmidt explains just what can go wrong: "Recently a friend of mine went into a reputable New York City store and, on the recommendation of the counter man, bought five reels of an unbranded tape for the price of three reels of a brand-name product. Within a week he called me and asked me to recommend a good tape-recorder repair outfit since his machine was producing low and distorted sound on both home recordings and on prerecorded tape. When I looked at his recorder, I discovered that everything in the tape path—heads, guides, capstan—was loaded with dirt and debris. After a thorough cleaning, the recorder's operation returned to normal. I learned that the problem had occurred during a rainy period. In order to establish whether or not the unbranded tape was at fault, we took it and the recorder into the Reeves laboratory. We humidified a standard and a white-box brand to 80 per cent relative humidity at room temperature. The standard tape ran perfectly, but less than a hundred feet of the unbranded tape could be run on the machine before the signal was lost because of oxide shedding and deposits on the head. Only under low-humidity conditions did the white-box tape perform adequately."

WHITE-BOX tape is definitely here to stay—and if used in the right way, it can save you money. But before you buy, make sure that the particular tape you are considering will not harm your machine. Don't run the risk of damaging a \$500 recorder in order to save a dollar or two on a reel of tape. You should not attempt to make high-quality recordings with white-box tape, and it is not a reliable medium for the long-time storage of sound. You can, of course, use it with little risk for dictation, for business conferences, or for recording lectures. If you are not interested in becoming a do-it-yourself tape-tester, however, or if you lack the gambling instinct, your best bet is to stick with a standard brand you know and trust.

Robert Angus is the editor and tape columnist of Audio Times, a bi-weekly trade publication serving the high-fidelity field.



INSTALLATION OF THE MONTH **THE CUSTOM LOOK** **IN STANDARD CABINETS**

ALBERT FORTUNATO of Hanover, N. J., is an electronics enthusiast whose interest in radio and audio goes back to 1928—well before the days of hi-fi. His first audio project, undertaken in 1941, was an amplifier built following a schematic in an RCA tube manual. Through kits, Mr. Fortunato has been upgrading his audio system ever since. He has now approached the ultimate, he believes, with a system that includes the Harman-Kardon Citation I stereo preamplifier, the Citation II power amplifier (cooled by a Rotron Whisper fan), and the Citation III stereo FM tuner. He uses a Webcor tape recorder and two record players, a Benjamin-Miracord Model 10 automatic player for continuous programming, and a Weathers turntable, arm, and PS11 cartridge for single-play. His University 312 speakers are installed in rebuilt

and braced 5-cubic-foot ducted-port compartments at either end of two matched walnut buffets. (Mr. Fortunato also has two speakers in his backyard—University Trumpets—which provide outdoor sound throughout a good portion of his two acres.)

Appearances to the contrary, Mr. Fortunato's cabinets are not custom-made. By carefully selecting and using commercially available units, Mr. Fortunato has struck an unusual balance between beauty and function—note particularly the ready accessibility of the two turntables and the convenient positioning of the amplifier controls in the rebuilt hutch.

Mr. Fortunato firmly believes the do-it-yourself approach provides the best in audio at a moderate price. His interest in high fidelity, he says, has heightened his interest in all music—particularly classical music.

S&Q

SOUND AND THE QUERY

PRACTICAL POINTERS ON THE INSTALLATION AND MAINTENANCE OF HOME MUSIC SYSTEMS

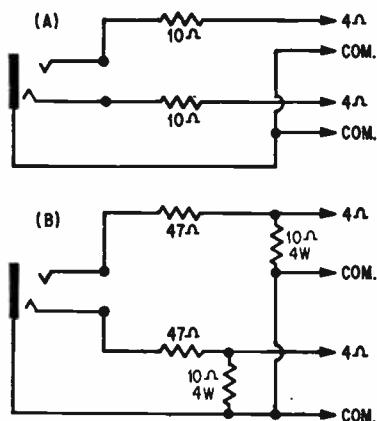
BY LARRY KLEIN

Reducing Headphone Volume

Q. I have a pair of headphones that sound fine except for a bothersome hum and a tendency to overload. My present adapter is supposed to eliminate just those problems. Exactly what is at fault?

CHARLES DOWNES
Severna Park, Md.

A. From the information in your letter, it appears that your headphone adapter is not supplying sufficient attenuation for your headphones. This may be owing to the high efficiency of your headphones, the high output of your amplifier, or an excessive



hum level in the power-amplifier section of your system. If the hum is not bothersome when using speakers, then the best place to attack the problem would be at the headphone adapter. The present circuit of the adapter is shown in (A). The wiring of the adapter should be changed to correspond to (B). You will need two 47-ohm, half-watt resistors and two 10-ohm, four-watt resistors. Wire the 47-ohm resistors in place of the original 10-ohm resistors. The new 10-ohm, 4-watt resistors are installed directly across the inputs from the amplifier. If your adapter has a headphone/amplifier switch, the resistors should be installed on the phone-jack side of the switch. For variable control, substitute 50-ohm controls for the two 47-ohm resistors. If you feel you may run into trouble rewiring the adapter, a local radio shop will make the change for a small charge.

Mono Cancellation

Q. I have an integrated tone-arm-and-turntable setup that has acted strangely ever since I bought it. Everything seems fine when my amplifier is set to stereo, but when I switch to mono I lose volume and the tone is peculiar. My amplifier works correctly with another tone-arm-and-turntable setup.

PAUL MILVY
New York, N.Y.

A. The wiring to the tone arm or cartridge is probably incorrect. The symptoms you describe would occur if the ground and signal leads of one channel were interchanged. When your amplifier is set to the stereo mode, the fact that one channel is reversed in phase is not audible. But when your amplifier is switched to mono, the two channels tend to cancel. Check the connections to the arm and cartridge.

Voice-Coil Impedance

Q. I was rather surprised to learn that the rated impedance of a speaker varies considerably from the manufacturer's specified 4, 8, or 16 ohms. What is the reason for this? Does it cause matching problems?

CHARLES BARISH
New Haven, Conn.

A. Speaker manufacturers usually state a full-range speaker's impedance as measured at some mid-range frequency—usually 400 or 1,000 cps. However, since the voice coil of any speaker has inductance, it therefore has a higher impedance at higher frequencies. The impedance starts to rise (due to voice-coil inductance) somewhere around 400 cycles.

There is another sharp rise (perhaps five times nominal impedance) at the speaker's resonant frequency. The reason for this is rather complicated. When a voice coil is driven by an incoming signal it simultaneously generates a "back voltage." This back voltage appears because the voice coil moving in the magnetic gap acts as an electrical generator. Since the back voltage opposes the incoming signal, the electrical effect is identical to that caused by an

increase in voice-coil impedance. The speaker cabinet should be designed to minimize the rise in impedance at the resonant frequency.

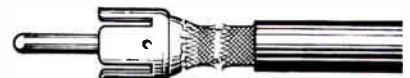
In any case, most modern amplifiers, with their high levels of negative feedback, are insensitive to small changes in load impedances.

Intermittent Hum

Q. I have a bad case of intermittent hum that can be cured momentarily by wiggling the shielded leads plugged into the back of my amplifier. If I get the leads in just the right position the hum disappears. What do you suggest?

GERALD CYREL
Silver Spring, Md.

A. The shielding braid in one of the leads entering your amplifier is broken. You should be able to trace the defective lead by determining



which of the inputs gives you the trouble. If you have a separate preamp and amplifier and the difficulty occurs on all inputs, then the lead going from the preamp to the basic amplifier is at fault. The solution, obviously, is to repair or replace.

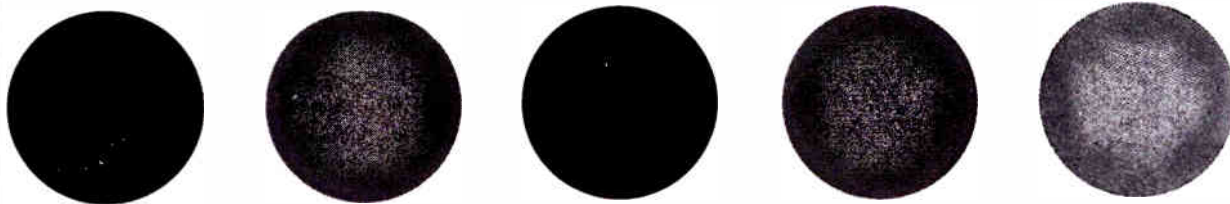
Semiconductor, Solid State?

Q. I find the terms "semiconductor," "solid-state," and "transistorized" occurring frequently in equipment specifications. Do the terms have different meanings, or are they interchangeable?

ROBERT PORTMAN
Trenton, Ohio

A. The diversity of expression derives mostly from advertising copy-writing difficulties—in other words, how many times can one say "transistorized" in the same paragraph? Technically, "solid-state" refers to the fact that, unlike the situation in electron tubes, current flow in transistors and diodes takes place neither in a vacuum nor in a gas, but through a solid (and here's where we come to the second term) "semiconducting" material. These materials are called semiconducting because their resistance falls somewhere between that of a conductor and an insulator. Semiconductors have been used in electronics far longer than most people suppose. The first crystal sets used a galena semiconductor.

BEST OF THE MONTH



CLASSICAL

AN EPOCHAL NEW WORK BY BENJAMIN BRITTEN

The magnificent War Requiem receives a stunningly effective performance

BENJAMIN BRITTEN'S *War Requiem* has been preceded to the United States by a reputation which would, I should think, give its composer the willies. The work was commissioned for and first performed at the reopening of England's war-ruined and newly rebuilt Coventry Cathedral—which no doubt accounts for a good part

LONDON RECORDS



BENJAMIN BRITTEN
Inspiration, integrity, poetic truth

of the awe and of course deeply genuine emotion with which English audiences have responded to it. But neither these circumstances nor mere chauvinism can logically account for the enthusiastic reactions of England's normally subdued music critics. Not content to describe the work only as one composer's masterpiece, they have categorically hailed it as a masterpiece for the ages. Such words—indeed, such concepts—are rarely called into function in discussing contemporary music.

Naturally, word from abroad about the *War Requiem* has created an ever-heightening anticipation in this country—as well as a dangerously oversold reputation that might jeopardize one's pleasure in even the most extraordinary new work. But, although the *Requiem's* American premiere is (at the time of this writing) still to occur at the Berkshire Music Festival, London Records has provided collectors with an advance go at the work in the form of a magnificent stereo recording.

Excusing myself from the masterpiece sweepstakes—is it or is it not a Great Work?—I am nonetheless deeply impressed by Britten's achievement. The composer, at the age of fifty, has succeeded in the by no means quotidian achievement of imagining and realizing the sort of big musical event long thought to

(Continued overleaf)





CAMERA PRESS—PIX

The War Requiem was commissioned for the reopening of the Coventry Cathedral, rebuilt after its destruction by bombing. Shown is part of the organ in the Lady Chapel and Graham Sutherland's huge altar tapestry at left.

have been played out by the Mahler-Bruckner crowd. And the fixed fact about Britten's piece is that it really comes off.

Of course, we have known for years that Britten is the possessor of one of the most agile, flexible, and usable musical techniques now operating in either Europe or America. Basically eclectic, essentially conservative, Britten writes a more consistently listenable music than all but a handful of living composers. But, granting all this, his work has often been affected by an oddly detached coolness of emotional climate that sometimes makes it appear to fall short of its highest potential.

Obviously, this coolness would have been unacceptable in a work like the *War Requiem*. A simple description of its construction alone reveals the intense emotionality of its aims. Its basic structural idea is the juxtaposition of the Latin Mass for the Dead with a cycle of intensely felt war poems by English poet Wilfred Owen, who lost his life at twenty-five in World War I—only days before the armistice. The architecture that Britten has imagined from this combination exists on three distinct poetic, musical, and instrumental planes. The two male soloists, tenor Peter Pears and baritone Dietrich Fischer-Dieskau, sing Owen's poems, and are accom-

panied by an oddly rasping, biting chamber orchestra. As John Culshaw, who produced the recording, says in the notes, "Theirs is the world of here and now: an intensely personal vision of man driven to . . . the extremity of war, and the grief of man *for* man. Beyond them range the large forces of the Mass itself; soprano soloist, full chorus and orchestra. They represent the world of ritual and the liturgical plea for deliverance. Still more distant and separate are the boys' voices and chamber organ: the mystery of innocence and purity . . ."

In a day when more fashionable music is organized by systems and theories related quite as inevitably to mathematics as to art, one is the more impressed that Britten has organized his achievement in deference not to method but to poetic truth. For both the formal Latin text and the Owen poems react and comment on one another compellingly. Only in the last pages—pages that must take their place among the most beautiful and touching of this century's music—are all of the musical and literary forces united. The listener who is not moved by the cumulative effect in these final pages would do well, I should think, to turn his attention to another art.

Still, pointing to high spots in Britten's score is a remarkably difficult and frustrating business—so sustained is the level of inspiration: the solemnity of the opening *Requiem Aeternam* and its powerful understatement; the free play of fanfare in the *Dies Irae*; and the near-Brechtian irony of the soldiers' duet, "Out there, we walked quite firmly up to Death." The *Recordare* appears in a memorably warm, lyrical ambiance, while the *Lacrimosa* is set as an arching, curving soprano aria that sends us back to Jocasta's aria in Stravinsky's *Oedipus Rex* for a comparison.

The *War Requiem*, as it happens, has heard its fair share of what used to be referred to as "late Stravinsky." Stravinsky's musical ritualization of classical religious forms, his leaning on attitudes from Italian opera, have rubbed more than lightly off onto Britten's *Requiem*. No matter; a tiny, cramped, chic originality is not Britten's concern. He has shrewdly recognized the fact that many *kinds* of music are required to see a composer through the reaches of a work of this ambition. And he has stamped each of his stylistic allusions with the mark of his own integrity and musical vision.

Both the performance and the recording here surely set some kind of record of excellence for a new work. Britten manages the vast musical machinery of his *Requiem* with the sure skill of

a master conductor. Peter Pears has rarely sung more elegantly and never with more passion, while the Germanic overtones of Fischer-Dieskau's vocal style combine with his accented English to bring a poignant and ironic dimension to the work's anti-war statement. Only the Russian soprano, Galina Vishnevskaya, is occasionally less than ideal: there is a stridency, a hard brilliance to her voice that refuses to yield to certain areas of musical expression. Still, her negotiation of the leap-studded Verdian line of the *Lacrimosa* is virtuosic and memorable.

London's recording is vivid, brilliant, and amounts to nothing less than an artistic facet of the performance itself. In sum, it scarcely matters whether Benjamin Britten has written a "masterpiece" or not. He has sustained for today's need a major musical gesture, and in so doing he has shown us that musical materials widely assumed to be exhausted of fresh possibility still have endless mileage in them for the imaginative composer. One cannot help but wonder what the influence of this vastly important work will be on European and American composers.

William Flanagan

© © BRITTEN: *War Requiem, Opus 66*. Galina Vishnevskaya (soprano), Dietrich Fischer-Dieskau (baritone), Peter Pears (tenor), Highgate School Choir, Bach Choir, London Symphony Orchestra and Chorus, Melos Ensemble, Benjamin Britten cond. LONDON OSA 1255 two 12-inch discs \$11.96, A 4255* \$9.96.

MORE LOVELY SONGS FROM THE AUVERGNE

Netania Davrath
completes her exposition of
the Canteloube settings

WITH ONLY ONE exception, this delightful second volume of songs of the Auvergne offers previously unrecorded material. The Israeli soprano Netania Davrath has now recorded, with this and her preceding Vanguard collection, all five books of the Canteloube settings of the *Songs of the Auvergne*, and those who treasure exceptional vocal discs are urged to acquire both volumes.

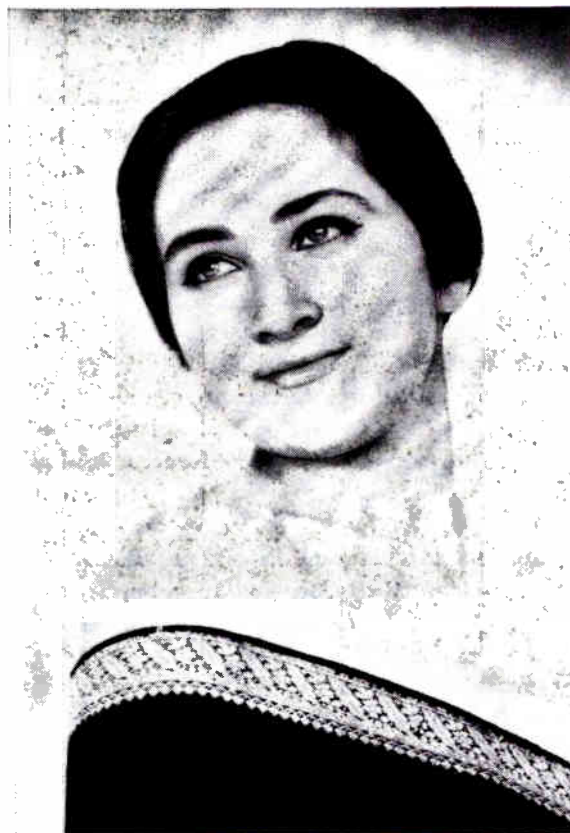
Possessing an apparently idiomatic command of the strange dialect of this old province of central France, Miss Davrath communicates the

pastoral simplicity, teasing humor, and insinuating earthiness of these songs in a manner suggestive of natural and unstudied abandon. In reality, however, there is sensitive and well-controlled artistry at work here. Mannered exaggerations, which are so often imposed on songs of this kind, are happily absent—the artist lets the haunting music speak for itself, with the most enchanting results.

The admirable orchestrations by Canteloube surround the vocal line with shimmering sprays of sound. Just how authentic they are—although they faithfully reflect the utter simplicity of the texts—is an issue best left to folklore specialists. Voice and orchestra form a bewitching and irresistible blend in these songs, and the recording is absolutely flawless.

George Jellinek

© © CANTELOUBE (Arr.): *Songs of the Auvergne, Vol. 2: L'Antouëno; Postouro, se to m'aymo; Pastorale; Quand z'eyro petitoune; Pastourelle; Té, L'co, Té; Uno jionto postouro; Hé Beyla-zy; Obol, din lo coumbélo; La pastrouletta é lou chibalié; Jou l'pount d'o Mirabel; La pastoura als camps; Là haut, sur le rocher; Lou diziou bé; Pour l'enfant*. Netania Davrath (soprano); orchestra, Pierre de la Roche cond. VANGUARD VSD 2132 \$5.95, VRS 9120* \$4.98.



NETANIA DAVRATH
Controlled artistry, enchanting results

***** JAZZ *****

THE REAL JACKIE MCLEAN NOW STANDS UP

*Exploring the new jazz
with zest and assurance*

AT THIRTY-ONE, Jackie McLean is already one of the veterans of the modern jazz campaigns. He grew up with and was strongly influenced by Bud Powell, and at nineteen was in a Miles Davis combo. Since then, McLean has played very much in the Charlie Parker vein, and although there were signs of a fierce individuality beneath his obeisance to Parker, McLean never became fully himself. Now, in this newest Blue Note album, "Let Freedom Ring," he has explosively broken through into some of the areas of increased freedom being explored by the younger jazz innovators.

His playing has never been more technically assured than on this album: he commands the full range of his horn, improvising with persistent zest, and he is also beginning to investigate the exclamatory use of startling, speech-like pitches in the style of Ornette Coleman. On most of these bands, McLean moves away from conventional chord changes as the foundation for his improvisations. Instead, much of the harmonic structure of the pieces is modal, giving him and his colleagues a considerably greater melodic scope. There is also a freer rhythmic conception: tempos change markedly in the course of a piece, and sometimes there is only the trace of an explicitly stated beat.

McLean's three originals include a provocatively structured *Melody for Melonae*, which is based on three distinct moods; *Rene*, a freshly conceived blues; and *Omega*, a high-spirited tribute to his mother. The fourth band is Bud Powell's ballad, *I'll Keep Loving You*, which McLean interprets with clarity and economy.

McLean's performance serves also to inspire the most inventive work pianist Walter Davis has yet done on records. Drummer Billy Higgins, an alumnus of the Coleman Academy, is resourceful yet acutely attentive to McLean's swift imagination. Bassist Herbie Lewis shows interesting potential here, especially in his clear-toned, resilient playing on *Omega*.

In his notes for this set, McLean is unpreten-

tiously informative about his jazz background and his present joyful meeting of challenges. "The new breed," he concludes, "has inspired me all over again. The search is on. Let freedom ring."
Nat Hentoff

Ⓢ Ⓢ **JACKIE MCLEAN: *Let Freedom Ring*.** Jackie McLean (alto saxophone), Walter Davis (piano), Herbie Lewis (bass), Billy Higgins (drums). *Melody for Melonae; I'll Keep Loving You; Rene; Omega*. BLUE NOTE 84106* \$5.98, 4106 \$4.98.

* ENTERTAINMENT *

"I HEAR AMERICA SINGING" IN A BIG BASS-BARITONE VOICE

*Valentine Pringle
makes an exciting
phonographic debut*

VALENTINE PRINGLE is quite possibly the most exciting bass-baritone to come along since Paul Robeson. On RCA Victor's "I Hear America Singing," Pringle's solo album debut—he has previously recorded only an album of *Porgy and Bess* excerpts for Readers' Digest Records—he invests every selection with so much dramatic power and conviction that each interpretation becomes a statement against which other versions will now have to be measured.

Pringle was musically untutored but blessed with an amazingly rich and robust voice when his talents came to the attention of Harry Belafonte not long ago. But whatever refinement and polish were acquired under Belafonte's wing have not diminished Pringle's rare communicative gift.

The repertoire here consists mostly of work songs and spirituals. The arrangements, which occasionally use a vocal chorus, have all been made to permit the soloist to dominate. Usually there is the guitar backing of J. Bruce Langhorne, occasionally a harmonica, and once in a while strings are used. On one track, *Put Some Weight on That Road*, there is no sound other than Pringle's glorious voice.

The selections have been well chosen: the wistful *Alberta*, a deeply stirring *Deep River*, and the rousing *Goin' Down That Road* demonstrate the singer's impressive range. None of these, however, is quite as moving as *The Battle Hymn of the Republic*. In a seldom-heard verse that was

sung by a colored regiment in the Civil War, the song is somehow transformed into an affirmation of the Negro's confidence in ultimate triumph.

RCA Victor is to be congratulated for giving the singer true-to-life sound and an impeccable production. *Stanley Green*

© 1963 VALENTINE PRINGLE: *I Hear America Singing*. Valentine Pringle (bass-baritone); orchestra, Hugo Montenegro cond.; chorus, Robert de Cornier cond. *John Henry; Didn't It Rain?; Po' Little Jesus*; and nine others. RCA VICTOR LSP 2689 \$4.98, LPM 2689* \$3.98.

"VIRGINIA WOOLF" COMPLETE IN STEREO

*Edward Albee's searing play
receives a vivid performance*

ONE WAY to get the most out of Columbia's full-length recording of Edward Albee's *Who's Afraid of Virginia Woolf?* during the three hours or so it runs might be to treat it as one of those add-a-part albums where the orchestra supplies a concerto accompaniment and you play the solo part yourself. Don't just sit there—get up, walk around, and splash a drink into your glass every time the actors fill theirs.

The battleground of the play—really a total war of words—is the living room of a house on the campus of a small New England college. It is two o'clock in the morning. Martha, fifty-two, the daughter of the college president, and her husband, George, forty-six, whom she's never forgiven for not becoming head of the history department, have just come in from a party and

are expecting guests of their own. The guests, who arrive shortly and stay all night, are Nick and Honey, as numbing a pair of academic flies as ever walked into a spider's parlor. As the four on stage strip one another of their pretensions, we learn that the self-styled "Earth Mother" Martha is barren, that George has been psychologically castrated by her and may be impotent besides, that the "well-put-together" and ambitious young biology teacher Nick is a washout in the clinches, and that his simpering wife is as frigid as Mr. Albee's smile when he is asked a stupid question on television.

As was the case with Albee's first success, *The Zoo Story* (recorded on Spoken Arts S 808,808), it is amazing how much of the play's vitality is preserved on these discs. (And since every last word, of whatever number of letters, is retained, this is definitely not a Christmas package for the kiddies.) The lusty performance of Uta Hagen, with all its virtuosity and variety of shading, is caught intact. Melinda Dillon's subtle lampoon of the bibulous young faculty wife is projected in the clearest focus, as are Arthur Hill's tremendously convincing portrait of George and George Grizzard's smug, greedy, whining Nick.

Curiously, when one turns from the dark ending of this corrosive drama, it is almost possible for an instant to perceive a positive after-image, in complementary hues, of sweetness, peace, and affirmation. Mr. Albee, like his unheroic hero George, has hurt only to help heal. *Paul Kresh*

© 1963 EDWARD ALBEE: *Who's Afraid of Virginia Woolf?* Uta Hagen, Arthur Hill, George Grizzard, Melinda Dillon (players). Alan Schneider (director). COLUMBIA DOS 687 four 12-inch discs \$17.00, DOL 287* \$15.00.



Uta Hagen, the barren "Earth Mother," addresses Arthur Hill, her impotent spouse.



LEONARD BERNSTEIN
Rhapsody in Blue
An American in Paris
New York Philharmonic
And The Columbia Symphony

Milhaud: Les Choéphores
New York Philharmonic
Leonard Bernstein

BERLIOZ: HAROLD IN ITALY
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC

BACH: THE MAGNIFICAT IN D MAJOR
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC

CHARLES IVES
Symphony No. 2
(1897-1902)
Leonard Bernstein
New York Philharmonic

CARL NIELSEN
SYMPHONY No. 5 Op. 50
LEONARD BERNSTEIN
NEW YORK
PHILHARMONIC

William Schuman: Symphony No.3
Leonard Bernstein New York Philharmonic

Bernstein
Conducts
Tchaikovsky
1812 Overture
Marche Slave
Capriccio Italien
New York
Philharmonic

BERKIN/BERNSTEIN
BEETHOVEN "EMPEROR" CONCERTO
NEW YORK PHILHARMONIC

LEONARD BERNSTEIN
MENDELSSOHN: ITALIAN SYMPHONY
HAYDN: LONDON SYMPHONY
NEW YORK PHILHARMONIC

FIRST PERFORMANCE
LINCOLN CENTER
FOR THE PERFORMING ARTS
PHILHARMONIC HALL
SEPTEMBER 21, 1962
A COMPLETE DOCUMENTARY IN WORDS,
MUSIC AND PICTURES OF THE OPENING
OF LINCOLN CENTER WITH
LEONARD BERNSTEIN
NEW YORK
PHILHARMONIC

MAHLER, SYMPHONY NO. 3 IN D MINOR
LEONARD BERNSTEIN-NEW YORK PHILHARMONIC
Martha Lipton, mezzo-soprano

BOLERO
MAHLER, SYMPHONY NO. 3 IN D MINOR
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC

Schumann: Symphony No. 3 ("Rhenish")
Leonard Bernstein / New York Philharmonic

ROBERT SCHUMANN
SYMPHONY NO. 4
(ORIGINAL ORCHESTRATION)
MAINFRED OVERTURE
LEONARD BERNSTEIN
NEW YORK
PHILHARMONIC

ISAAC STERN / BEETHOVEN VIOLIN CONCERTO IN D MAJOR
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC

Bernstein
Conducts
Copland
El Salon México
Appalachian Spring
Dances from "Music for the Theatre"
New York Philharmonic

Shéhérazade
Cléopâtre
Jennie Tourel
Mezzo-soprano
Leonard Bernstein
New York
Philharmonic

BEETHOVEN
MISSA SOLEMNIS
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC

COPLAND
BILLY THE KID
RODEO
LEONARD BERNSTEIN
NEW YORK
PHILHARMONIC
IN CELEBRATION OF
LADON COPLAND'S
100th Birthday

VIVALDI
Concerto in C Major for Diverse Instruments (with Mandolins)
Concerto in D Minor for Oboe, Strings and Cembalo
Concerto in C Minor for Flute, Strings and Cembalo
Concerto in C Major for Piccolo, Strings and Cembalo
Leonard Bernstein
New York Philharmonic

BEETHOVEN: SYMPHONY NO. 7
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC

HANDEL
MESSIAH
LEONARD BERNSTEIN
CONDUCTING
THE NEW YORK PHILHARMONIC
Singing:
ADELE ADDISON, SOPRANO
RUSSELL ORZEL, CONTRALTENOR
DAVID LLOYD, TENOR
WILLIAM WATFIELD, BARIitone
AND THE WESTMINSTER CHORUS
JOHN FINLEY WILLIAMSON, DIRECTOR

BRAMMS FOURTH SYMPHONY
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC

LEONARD BERNSTEIN
SHOSTAKOVITCH:
PIANO CONCERTO NO. 2
RAVEL: PIANO CONCERTO
IN G MAJOR

THE SOUND OF GENIUS
LEONARD BERNSTEIN AND
THE NEW YORK PHILHARMONIC
ON COLUMBIA MASTERWORKS

LEONARD BERNSTEIN
SACRED SERVICE
Ernest Bloch
Leonard Bernstein
Conducting
New York Philharmonic
Robert Merrill, Cantor
The Chorus of the Metropolitan Opera and
Columbia Chorus & New York
Symphony Chorus
New York Philharmonic

LEONARD BERNSTEIN
NEW YORK PHILHARMONIC
THE CARNIVAL OF THE ANIMALS
NARRATED BY LEONARD BERNSTEIN
THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA

AN INTERNATIONAL TRIUMPH!
LEONARD BERNSTEIN
THE NEW YORK PHILHARMONIC
Singing:
SHOSTAKOVITCH SYMPHONY NO. 4, OP. 47

Brahms/Valze Concerto
Zwe Francescatti
Leonard Bernstein / New York Philharmonic

BERNSTEIN CONDUCTS
Symphonic Dances from
WEST SIDE STORY
Symphonic Suite from
ON THE WATERFRONT
NEW YORK PHILHARMONIC

©COLUMBIA MARCAS REG. PRINTED IN U.S.A.

MUSIC IS TO LOVE

It is Leonard Bernstein's rare gift that he is able to communicate with millions his grand passion for life and music.

As conductor of the New York Philharmonic, he has made America's oldest symphony orchestra the world's newest international treasure. In New York, Philharmonic tickets have often been as hard to get as two on the aisle for Broadway's hottest hit. But Bernstein admirers who collect his records need not ration their pleasure. They may share his joyous love affair with music whenever and as often as they wish.

Accompanying his New York Philharmonic recording of Beethoven's Fifth Symphony is a separate 7-inch LP of his famous television talk retracing... and illustrating with full orchestra... the "tremendous inner battle" Beethoven went through in composing the symphony.

LEONARD BERNSTEIN ON COLUMBIA MASTERWORKS



Model DLS-529



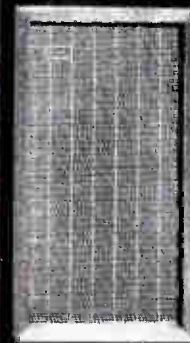
New Model 711A



New Model 319



New Model 630



A dangerous idea... is hard to stop.

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.

Rival loudspeaker manufacturers have meanwhile been fondly hopeful that the exclusive design and construction features of The Dangerous Loudspeaker would remain available in only one model and one price range. But wishful thinking has never stopped a dangerous idea whose time has come—and so, inevitably, here are *three* more EMI speaker systems to cover every possible application for all classes of audiophiles!

All four models in the EMI line shown here are built in strict accordance with the same EMI standards and the

same EMI design philosophy. All woofers, as well as midrange drivers, are *elliptical*, with patented *aluminum* center cones and molded *polyvinyl chloride (PVC)* suspensions. All tweeter diaphragms have the same specific curve, weight and damping material. All enclosures have a woven *metal* grille.

The original Model DLS-529 still reigns supreme at its remarkably moderate price of \$159.00.* (Also available without cabinet as EMI Baffle #1 for custom installation, \$115.00.*)

The new Model 711A, a three-way system with four drivers, is an all-out design conceived as a professional studio monitor and an unprecedented buy at \$249.00.*

The new Model 319 is a brilliant solution to the "impossible" problem of a no-compromise speaker for less than a hundred dollars—specifically, \$99.75.*

And the new Model 630 at last makes available EMI sound quality in a system small enough to fit *any* bookshelf

—for only \$69.75.*

To understand the full significance of the technological progress represented by the new EMI line, it is essential to read EMI's technical literature and data sheets. To obtain your free copy, fill out and mail the coupon below.

(Scope Electronics Corporation, a subsidiary of Lynch Corporation, has exclusive rights to U. S. and Canada distribution of EMI components.)

Scope Electronics Corporation
10 Columbus Circle
New York 19, N. Y.

Please send me without charge all available technical brochures and data sheets on EMI loudspeaker systems.

Name _____

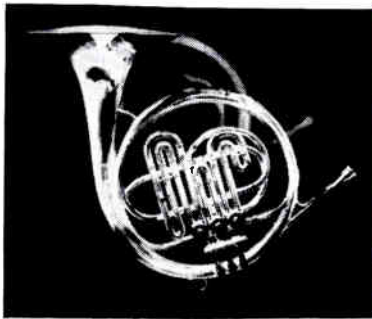
Address _____

City _____ Zone _____ State _____

*higher in the South and West

EMI

(Electric and Musical Industries, Ltd.), England



classics

Reviewed by WILLIAM FLANAGAN • DAVID HALL

GEORGE JELLINEK • IGOR KIPNIS

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording
- * = mono or stereo version not received for review

Ⓢ Ⓜ BACH: *St. Matthew Passion (excerpts)*. Teresa Stich-Randall (soprano); Hilde Rössl-Majdan (contralto); Waldemar Kmentt (tenor); Walter Berry (bass); Uno Ebrelius (tenor), Evangelist; Hans Braun (baritone), Jesus; Anton Heiller (organ); Willie Boskovsky (solo violin); Vienna Chamber Chorus, Boys Choir of the Schottenstift; Vienna State Opera Orchestra, Mogens Wöldike cond. VANGUARD SRV 128SD \$2.98, SRV 128 \$1.98.

Interest: Well-chosen excerpts
 Performance: Impressive
 Recording: Warm and clear
 Stereo Quality: Pronounced separation

Anyone wishing only excerpts, with emphasis on the choruses, of Bach's *St. Matthew Passion* could do no better than obtain this bargain disc. The complete performance (sung in German) from which these well-chosen selections are taken was issued in 1959, and it is still one of the very best. The soloists are first-rate—DGG's excerpts disc boasts even more distinguished singers, but that performance as a whole is less successful. The choral work is fine, and Wöldike's conducting is dramatic and straightforward. Probably because of the generous amount of playing time, the individual sections are not banded, though this is hardly a serious fault. The sound is warm and clear, and the stereo disc, through its distinct separation of channels, provides uncommon impact. *I. K.*

Ⓢ Ⓜ BEETHOVEN: *Christ on the Mount of Olives, Op. 85*. Jan Peerce (tenor); Maria Stader (soprano); Otto Wiener (bass); Vienna State Opera Orchestra and Vienna Academy Chorus, Hermann Scherchen cond. WESTMINSTER WST 17033 \$5.98, XWN 19033 \$4.98.

Ⓢ Ⓜ BEETHOVEN: *Christ on the Mount of Olives, Op. 85*. Reinhold Bartel (tenor); Lieselotte Rebmann (so-

prano); August Messthaler (bass); Stuttgart Philharmonic and Süddeutsche Chorvereinigung, Josef Blosler cond. VOX STDL 500870 \$4.98, 870* \$4.98.

Interest: Beethoven's only oratorio
 Performance: Scherchen superior
 Recording: Westminster better
 Stereo Quality: Westminster more pronounced

Although this oratorio was published in 1811, which explains its relatively late opus number, it was composed some eleven years earlier, before *Fidelio*. There are definite similarities between Beethoven's only opera and his only oratorio. Beyond the expected affinities, both works have suffering and sacrifice as their central themes, and both are dedicated to the glorification of noble ideals. Furthermore, the oratorio is strongly operatic

Of the two, Westminster has the edge primarily because of Scherchen's superior leadership. His is a broad, illuminating view that permits greater subtleties of phrasing within more relaxed tempos than Blosler's. He also brings eloquence to such lofty passages as the soprano's "*Erschütterte seh' ich*" (No. 8), in which Blosler supplies only routine competence. Vox's little-known soloists, however, run a very close second to Westminster's renowned trio. Bartel has an appealing, smoothly produced voice that lets him down somewhat only in the climaxes. Westminster's Peerce handles the heroic demands with a more appropriate tonal weight and with less evidence of strain. Stader, in the part of the Seraph, is outstanding—her tones float with a pearly shimmer. Miss Rebmann, her Vox counterpart, is a shade overdramatic, and her voice is too heavy for the angelic quality



HERMANN SCHERCHEN

Illuminating the noble heights of Beethoven's Mount of Olives

in character: the dramatic utterances of Jesus, in particular, seem to evoke Florestan. Though it may be a minor column in the Beethoven musical edifice, this work has nonetheless long wanted recorded representation. Surprisingly, the gap has now been filled with not one but two worthy versions.

the role requires. Both basses, in the less consequential part of Peter, are really light baritones, but both fill their assignments capably.

Westminster's balance between voices and orchestra is distinctly superior. In the choral portions especially, Vox often fails to achieve clear definition, and also

WESTMINSTER RECORDS

Records at COST!

through our Special Membership Plan

**BUILD YOUR RECORD LIBRARY
INEXPENSIVELY, QUICKLY, CONVENIENTLY
NO "AGREE TO PURCHASE" OBLIGATION
CHOOSE THE RECORDS YOU WANT**

Citadel Record Club members purchase hi-fi and stereo albums at cost; classical, popular, jazz, show hits, folk, etc. There are never any "list price" purchases through Citadel.

CITADEL Membership —

**The Proven Method Of Record Buying
Used By Thousands Because . . .**

- * **YOU DECIDE ON YOUR PURCHASES** — You are not obligated to purchase any particular quantity of records. Buy as few or as many records as you want . . . the choice is yours.
- * **YOU HAVE COMPLETE FREEDOM OF SELECTION** — Virtually any record or album, by any artist on any label is available including all major labels plus hundreds of smaller labels as well as most imports. Again, the choice is completely up to you.
- * **PROMPT SERVICE** — Many orders are shipped the day received, rarely later than the next several days. In the event of a delay, partial shipments are made and your order completed when available.
- * **PERIODIC SPECIALS** — Periodically you receive a list of hit albums from all categories of music at prices up to 55% off list. Again, you are under no obligation to purchase any of these specials.
- * **FREE! SCHWANN RECORD CATALOG** — With your membership you receive this quick reference to over 25,000 albums. This easy-to-use catalog contains separate sections for classical, popular, ballet, opera, musical shows, folk music, jazz, etc., and for all new releases.
- * **100% GUARANTEE** — If a damaged or defective record does get through our inspection, we shall immediately replace with a perfect copy.

Membership dues is \$3.00 a year . . . a nominal amount if you think of the prices you have paid within the past year. AS A CITADEL MEMBER BUYING RECORDS AT COST, YOUR DUES WILL BE PAID FOR WITH VIRTUALLY THE FIRST PURCHASE YOU MAKE THROUGH THE CLUB. Additional savings quickly mount up, permitting you to buy many more albums on your record budget.

May we suggest that you give Citadel an opportunity of proving its value to you. You enter no obligations, take no risks . . . simply complete the coupon below, include your \$3.00 yearly dues and upon receipt we shall immediately forward all membership material to you.

SATISFACTION GUARANTEED. Try membership for 30 days. If you are not completely satisfied, dues will be refunded immediately.

FREE! Act now. Fill out coupon, enclose your dues; we will include a free record cleaning cloth as a gift.

CITADEL RECORD CLUB

545 Fifth Avenue, New York 17, N. Y. S-93

Enroll me in Citadel for one year. I am under no obligation to purchase any particular quantity of records, but those that I do purchase will be at cost price . . . NEVER more. Send the current Schwann catalog and free record cloth immediately. I understand that if, after 30 days, I am not completely satisfied I can get my full membership dues back immediately. \$3.00 dues enclosed.

FULL NAME _____
STREET _____
CITY _____ ZONE _____ STATE _____

CIRCLE NO. 16 ON READER SERVICE CARD
70

misses certain antiphonal effects Westminster's engineers capture well. Although the Vox version is not without merit, the choice lies decidedly with the Westminster. G. J.

© **BEETHOVEN: Sonatas for Violin and Piano (complete).** Jascha Heifetz (violin); Emanuel Bay and Brooks Smith (piano). RCA Victor LM 6707 five 12-inch discs \$24.90.

Interest: Major sonatas
Performance: Exceptional
Recording: Holds its own

None of these is a new recording. In fact, this album differs from RCA Victor's previously issued LM 6701 in only one respect: Brooks Smith, rather than Benno Moisewitch, is the pianist in the "Kreutzer." The veteran Emanuel Bay is Heifetz's capable but overshadowed partner in the remaining nine sonatas in both albums. Thus, since even the "Kreutzer" included here was available previously on LM 2577, the set offers no surprises or revelations. But it does return to the catalog, in concise and accessible form, Heifetz's fascinating account of these pillars of the sonata literature.

Heifetz, alone among violinists, can make this challenging music sound easy. The catalog literally bulges with admirable readings, models of accuracy, eloquence, and probing insight. But these results are seldom achieved without an audible sense of effort—something that is, for Heifetz, virtually nonexistent. And since his technical mastery of the music is so complete, he is able to enrich it with his particular distinctions: sensitive tonal shading, observation of minute *sforzandi*, and dynamic nuances. With a left-hand technique of unerring precision that disdains obvious fingering, he pursues the bold line through a curving and seamless legato. It is not surprising that his way with the lyrical slow movements is quite unique in its sustained expressive power. Heifetz's tone is shimmering and sinuous. When the bow slips on occasion, permitting an imperfect tonal fragment to escape, it is positively reassuring—we realize that he is, after all, human.

What Heifetz offers in this display of technical perfection may not be everyone's idea of satisfactory Beethoven. At times I wished for more bite and less suavity; at other times the hurried tempos, in the finales of the "Spring" and the "Kreutzer" in particular, restrict the playing to the musical surface. On the other hand, after hearing Heifetz's Opus 12, No. 1, or Opus 30, No. 2, other versions will appear either tame or ponderous by comparison.

The basic fault with the set is, of course, the imbalance of its elements, for here violin and piano are never the equal partners Beethoven conceived

them to be. The Grumiaux-Haskil and Schneiderhan-Seemann complete sets and individual sonata recordings by Morini-Firkusny and Francescatti-Casadesus come closer to this ideal, and being all more modern recordings, they are sonically superior. The sound of this RCA Victor set, however, is still acceptable. Listeners who, wrongly but understandably, regard these works as *violin* sonatas, will find immense pleasure in this documentation of Heifetz's consummate mastery. G. J.

© **BIZET: Carmen.** Nicolas Filacuridi (tenor), Don José; Michel Roux (baritone), Escamillo; Robert Geay (bass), Zuniga; Daniel Marty (baritone), Morales; Jean Madeira (mezzo-soprano), Carmen; Janette Vivalda (soprano), Micaela; Vivette Barthelemy (soprano), Frasquita; Irene Sicot (mezzo-soprano), Mercedes; Michel Hamel (tenor), Remedado; Jean-Christophe Benoit (baritone), Dancaire. Choeurs du Conservatoire (Elisabeth Brasseur, dir.) and Orchestre de l'Association des Concerts Padeloup, Pierre Dervaux cond. Vox OPBX 159-3 three 12-inch discs \$9.95.

Interest: Bread-and-butter opera
Performance: Thinly sliced
Recording: Uneven

In many ways, *Carmen* is the ideal opera: all it needs is a good try and the profusion of its felicities virtually assures an acceptable performance. But a truly great performance, perfectly balanced in all its musical and dramatic elements, unforgettably interpreted by conductor and singers, is just about the most elusive thing in all opera. Of course, the true measure of a great performance always goes back to the basic issue: is the drama captured credibly and excitingly without compromising either the musical line or the polish of execution? In *Carmen*, the strong realistic element makes the goal of this challenging duality even more difficult to attain.

Whatever an ideal *Carmen* may be, this recording—made at the Aix-en-Provence Festival of 1957—is far from it. The outstanding drawback lies, I think, in Dervaux's relentlessly brisk and unfeeling direction. In the absence of any real stimulation from the pit, the *Carmen* of Jean Madeira seldom rises above routine, though the role is intelligently drawn, free of vulgarity, and vocally satisfactory, if lacking in ultimate polish. Filacuridi is convincingly passionate—the final scene comes off well for both singers—but lacks the lyricism and tonal suavity needed for a fully rounded portrayal. Michel Roux, the Escamillo, has them; what he lacks is an easy command of the top baritone range. A routine supporting cast and chorus assists in what

(Continued on page 74)



Brubeck plays Bogen at home

The message is clear. BOGEN satisfies the critical requirements of Dave Brubeck, a giant in contemporary music, with the RP60 FM/AM and FM-Stereo Receiver and B61 Turntable. Why? In a word, performance—as near to live as possible. The sound amplified by the RP60 will impress you with clear, clean highs and honest, mellow bass tones. Here are six more excellent reasons for the RP60's marked superiority: 1) 60 watts, more than enough to drive all low efficiency speakers; 2) "Stereo-Minder" lights up indicating FM stereo transmission; 3) Front panel, switched stereo headphone jack for private listening . . . flick of a switch cuts off speakers; 4) Electronic tuning eye also serves as tuning meter to indicate strength of received signal; 5) Rumble and scratch filters . . . and tape recording filter in multiplex circuit which eliminates whistles and beeps while taping off-the-air; 6) \$314.95, a price no

other receiver with the RP60's features can match. Available with FM band only, \$279.95. And the "silent partner" performance of the Swiss-made, precision B61 Turntable, which tracks as low as ½ gram, takes special care of your records. Play Brubeck on BOGEN in your home. BOGEN components (tuners, amplifiers, receivers) begin at \$99.95; turntables at \$49.90.

LEAR SIEGLER, INC.



BOGEN COMMUNICATIONS DIVISION
PARAMUS, NEW JERSEY

I'd like the whole story on Bogen components. Send me your free 1964 Stereo/High Fidelity Catalog.

Name

Address

City..... State.....

BOGEN

AT THE N.Y. HI-FI SHOW SEPT. 10-15; ROOMS 430, 433

CIRCLE NO. 13 ON READER SERVICE CARD



THE MAN BEHIND COMMAND

"Nothing comes easily to me" says Enoch Light.

He is listening to the 38th "take" of one tune.

This is Enoch Light, acknowledged leader in the field of stereo recording — The Man behind Command.

Enoch Light runs Command Records the hard way, the quality way. No compromises.

If a tune has to be recorded 38 times before the performance and reproduction meet his exacting expectations, then it is done 38 times . . . even though this uses up one entire recording session.

At Command, the search for perfection in performance, recording and musical values is never ending.

Because of this, Enoch Light, more than any other individual, has been responsible for raising stereo recording to levels no one had suspected were possible. And he continues to stay away out in front.

One commentator (CASH BOX, Record Industry Professional Publication) summed it up: "As the stereo sound field gradually catches up with Enoch Light . . . the maestro takes another giant step ahead."

Set the record world agog

Although Command releases relatively few records, it is

not uncommon for as many as five Command Records to dominate the weekly list of best-selling stereo albums.

The reason is not hard to find.

"The season's biggest ear-opener" is the way *Life* has hailed these records. (Command's Stereo 35/mm)

"The Recordings (Command Classics) are simply gorgeous," exclaimed Martin Mayer in *Esquire*, referring to their reproduction.

"The music reaches the listener with breath-taking clarity and cleanness," declared *McCall's*.

The unique quality of Command albums has also been recognized by critics of a very different kind: The leading manufacturers of phonograph equipment. They use Command Records to demonstrate the performance of their components.

What is the source of this insistence on perfection? It comes from a man who knows music both as a schooled symphonic conductor (trained at the Mozarteum in Salzburg) and as the leader of one of the great popular bands of the dance band era in the Thirties (Enoch Light and the Light Brigade) who is also an experienced and inquisitive producer of records. When stereo came along, he soon realized that the full potential of this field was scarcely tapped.

HIFI/STEREO REVIEW

"Stereo didn't make Command; Command made Stereo"

Enoch Light's faith in the potential he saw for stereo was so great that he decided to personally supervise each phase of the production in this new adventure in sound reproduction. The result was Persuasive Percussion (Command 800).

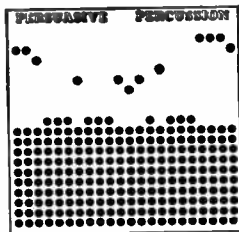
Persuasive Percussion set the record world agog. It roared to the top of the best seller list, a success that is even more significant when one realizes that there was no advertising behind it to apprise or influence the public. Its only recommendations were word of mouth.

Now a new technique

In 1961 both Persuasive Percussion and its sequel, Provocative Percussion (Command 806), were selected by Billboard Music Week as the two top stereo albums of the year.

By this time Enoch Light was looking toward new horizons. For some time he had been acquainted with 35mm magnetic film.

Others had recognized its possibilities but it remained for Enoch Light to prove them. Working closely with his staff of sound engineers through one delicate operation after another, he succeeded in producing music of astounding fidelity and almost unbelievable clarity.



"Revolutionizes the record industry"
Herbert Kupferberg, *Atlantic Monthly*
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.



"... a triumph."
High Fidelity Magazine
STEREO 35mm
Enoch Light and his Orchestra
at Carnegie Hall

But what were the results? The New York Herald Tribune greeted Command's entrance into this field with William Steinberg and the Pittsburgh Symphony Orchestra playing the Brahms Second as "the summit in sound." The same newspaper chose this album as the "Best Classical Orchestral Album of 1961."

His almost terrifying attention to detail puts huge demands upon his staff. But these demands are nothing short



"The Summit in Sound"
New York Herald Tribune
BRAHMS' Symphony No. 2
William Steinberg
Pittsburgh Symphony Orchestra

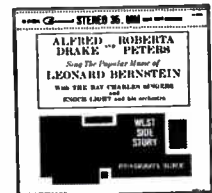
of what Enoch Light expects of himself. Out of the demands spurred by these expectations come the rewards for those who listen to his work.

JUST RELEASED: 7 NEW DYNAMIC COMMAND ALBUMS

ALFRED DRAKE, ROBERTA PETERS sing THE MUSIC OF LEONARD BERNSTEIN

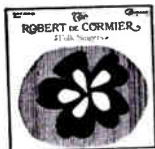
With The Ray Charles Singers and Enoch Light and His Orchestra, Recorded on 35mm magnetic film.

From his great shows West Side Story, On the Town, Wonderful Town, Candide, the superb compositions of Leonard Bernstein. Selections: Tonight, Lonely Town, Maria, Officer Krupke. Best of all Possible Worlds, plus 6 more. #855



ROMAN ACCORDION Charles Magnante & His Orchestra

Arrivederci Roma; Tarantella Allegria; O Marie; Mama; Tango Della Rosa; Jolly Barber Tarantella; Guaglione; Puccini Opera Medley: "E Lucevan Le Stelle" (Tosca), "Musetta's Waltz" (La Boheme); Rusella 'E Maggio; Uno Per Tutte; Non Dimenticar. #852



THE ROBERT DE CORMIER FOLK SINGERS

The most exciting and dynamic New Folk Singing Group of the year . . . 25 Voices, If I Had a Hammer; Where Have All the Flowers Gone; Amen; The Virgin Mary (Had a Baby Boy); Hallelujah; Rhody; Dance, Boatmen, Dance; Walk Together Children; Rainbow; Igra Kolo; Bela Bimba; Kissing's No Sin; Bye 'N Bye. #853



BEETHOVEN SYMPHONY #3 in E FLAT (EROICA)

William Steinberg and the Pittsburgh Symphony Orchestra. Recorded on 35mm magnetic film. #11019

One of the world's most magnificent masterpieces conducted by the maestro who is acknowledged by all critics as one of the greatest conductors of all time. A most exciting addition to the world of recorded masterpieces.



ELECTRODYNAMICS DICK HYMAN at the Organ And His Orchestra

The most exciting electronic organ album ever produced! Songs: Paradise; Satin Doll; Side by Side; The Sweetest Sounds; San

Francisco; Fly Me to the Moon plus 6 more. #856



1963: THE YEAR'S MOST POPULAR THEMES / Enoch Light and His Orchestra recorded on 35mm magnetic film

Anthony and Cleopatra; Lawrence of Arabia; Days of Wine and Roses; How the West was Won; The Peking Theme (So Little Time); Theme from Mutiny on the Bounty; Hud; "More" from Mondo Cane; Spencer's Mountain; plus others. #854



URBIE GREEN, America's Greatest Trombonist and His Sextet

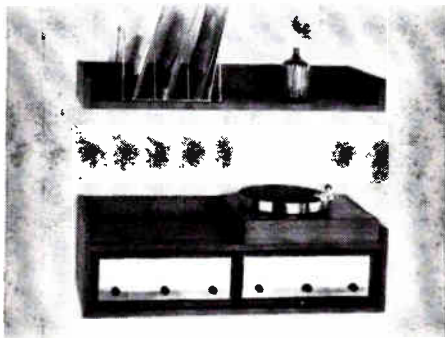
Songs include: Walkin'; Bijou; Sleep; Tangerine; Royal Garden Blues; Four Brothers, plus 6 more. #857

Write to Command for its FREE full color brochure of all its releases now

Command
RECORDS

1501 Broadway, New York 36, New York

BRAND NEW FOR '63



101 Puts your components on the wall where they may be enjoyed so conveniently. A refreshing new approach to express your individuality. Offers a thousand and one decorative possibilities. Complete with equipment enclosure, record shelf, custom panel and concealed wall supports. Finished in Oiled Walnut. **\$69.50**



303 Award winning design created for "Shelf Speakers." Place your shelf speakers at each end and instantly a beautiful Stereo Music Center is created. Has adjustable component shelves, sliding changer/turntable pull-out shelf and place for hundreds of records and tape deck, too. Over six feet long. **\$109.50**



404 Stunning equipment cabinet that features two big pull-out drawers, one for changer/turntable, the other for hundreds of records or tape deck at your fingertips. Beautifully accented fronts in cane or matching veneers. **\$99.50**

All are carefully crafted from genuine hardwoods and superbly finished to match every decor. See the complete line at leading Hi Fi dealers or write for free brochure.

**Audio
Originals** DEPT. AO-1

474 S. MERIDIAN ST. INDIANAPOLIS 25, INDIANA

CIRCLE NO. 11 ON READER SERVICE CARD

emerges as another acceptable Carmen, but nothing more. By comparison, what Beecham and De los Angeles achieve on Angel 3613 is nothing less than a revelation.

Technically, the results are also uneven. The atmosphere of an actual performance is captured, and the voices are in clear focus, but the orchestral reproduction lacks color and there are some distorted passages. The set is attractively priced, but this is no excuse for the inaccurate libretto and for the double-talk annotations that repeatedly refer to the author of *Carmen's* recitatives as Gaillard—his name was Guiraud.

G. J.

③ ④ **BLISS: Concerto for Piano and Orchestra.** Trevor Barnard (piano); Philharmonia Orchestra, Malcolm Sargent cond. ANGEL S 36100 \$5.98, 35900* \$4.98.

Interest: British curiosity
Performance: Presumably authentic
Recording: Good
Stereo Quality: Okay

With all respect to the generous impulse that must surely have led England's Sir Arthur Bliss to dedicate this concerto "To the People of the United States of America," tact would have the effect of dangerous deceit if I were to attempt to disguise my personal astonishment at the stultifying gall that alone could account for the vapid pretentiousness of this work—a piano concerto, composed in 1939 for the opening of British Week at the New York World's Fair. Angel's recent release of Samuel Coleridge-Taylor's *Hiawatha's Wedding Feast*, a highly British oratorio for special and uniquely British tastes, fills an acute need of the American record-buying public by reasonable comparison.

Although Scott Goddard's admiring sleeve note tells us that Bliss, in the years following World War I, made a splash as a young iconoclast—it seems he was aware of "an exciting European musical culture typified in the works of Stravinsky and Ravel"—he was not to be up to such tricks for long. A maturing insight was finally to prevail. The result: a little bit of Rachmaninoff, a little more of Brahms, and a lot of something that sounds as much like Reger as it does anything else. And, of course, an occasional modern touch in the harmony and/or orchestration.

In all fairness, a command of academic compositional technique must be granted the composer: it would, after all, be difficult to imagine so long a work being composed without it. The performance, moreover, is conscientious and occasionally brilliant. **W. F.**

CHÁVEZ: Toccata for Percussion Instruments (see GINASTERA).

③ ④ **CHOPIN: Piano Concerto No. 2, in F Minor, Op. 21.** Stefan Askenase (piano); Berlin Philharmonic Orchestra, Leopold Ludwig cond. *Polonaise No. 3, in A Major, Op. 40, No. 1 ("Military"); Polonaise No. 6, in A-flat Major, Op. 53 ("Heroic").* Stefan Askenase (piano). DGG SLPM 138791 \$6.98, LPM 18791* \$5.98.

Interest: Polish pianist
Performance: Poetic above all
Recording: Broad sonics
Stereo Quality: Natural

Stefan Askenase (not to be confused with the young Russian, Vladimir Ashkenazy) is a sixty-seven-year-old Polish pianist, now living in Belgium, who is particularly noted for his refined, relaxed playing of Chopin. He has recorded most of that composer's major works for DGG, although until now only his performance of the first concerto coupled with the *Krakowiak* (DGG SLPM 138085, LPM



STEFAN ASKENASE
Chopin in an authentic manner

18605) has been available in this country. Judging from descriptions of Chopin's own style of playing—particularly the eschewing of the strictly virtuosic—this interpretation of the second concerto must approach the manner in which the composer himself rendered it. Askenase savors melodic line and rhythmic nuance without any eccentricity or speed for the sake of brilliance. There is a veiled hint of perfume about this treatment that may not be to everyone's liking. But with all the slow tempos and introverted lingering over phrases of sentiment, there is no lack of masculinity or drama—listen, for example, to the bold middle section of the *Larghetto*. As usual, Leopold Ludwig's accompaniment is sensitive and completely in accord with the free, intensely poetic style of the soloist. Among many excellent recorded performances of this concerto—Rubinstein, Ashkenazy, Schein—this is one of the most interesting and valid, and is certainly a relief

HIFI/STEREO REVIEW

from the nervous, high-powered treatment most often heard. The two popular polonaises are performed with wonderful elegance and nobility, though here Askenase's less spectacular technical prowess is revealed through the lack of power and digital command. I miss the boldness and color of Rubinstein here. The sound is very lifelike, and for once, the sound of the piano in both the concerto and the solo pieces is identical. I. K.

© CHOPIN: *Fifteen Mazurkas. Op. 7, Nos. 1 and 3; Op. 24, Nos. 2 and 4; Op. 30, Nos. 3 and 4; Op. 33, Nos. 1, 2, and 4; Op. 41, No. 2; Op. 50, No. 3; Op. 63, No. 3; Op. 67, No. 4; Op. 68, Nos. 2 and 4.* Witold Malczuzynski (piano). ANGEL S 35983 \$5.98, 35983* \$4.98.

Interest: Comprehensive sampling
Performance: Aristocratic
Recording: First-rate
Stereo Quality: Natural

An admirable group of fifteen of Chopin's fifty-eight mazurkas is played here in chronological order of publication, which gives the listener an accurate sound survey of Chopin's compositional development in this favorite Polish national dance. Malczuzynski's unexaggerated performances are highly aristocratic, rhythmically idiomatic, and technically polished. Rubinstein's reasonably complete set of the early Fifties (RCA Victor LM 6109) still remains, to my mind, the best available exposition, but for a comprehensive sampling, expertly played, this is an exceptionally fine and satisfying disc. The sound, save for some pressing faults on the second side of my stereo copy, is lifelike and brilliant. I. K.

© COWELL: ". . . *If He Please,*" for Chorus and Orchestra (1955). WARD: "*Hushed Be the Camps Today*" (1911). SOWERBY: *Classic Concerto for Organ and String Orchestra* (1944). Norwegian Choir of Solosingers; Rolf Karlsen (organ); members of the Oslo Philharmonic Orchestra, William Strickland cond. COMPOSERS RECORDINGS INC. CRI 165 \$5.95.

Interest: Varied Americana
Performance: Worthy
Recording: Good

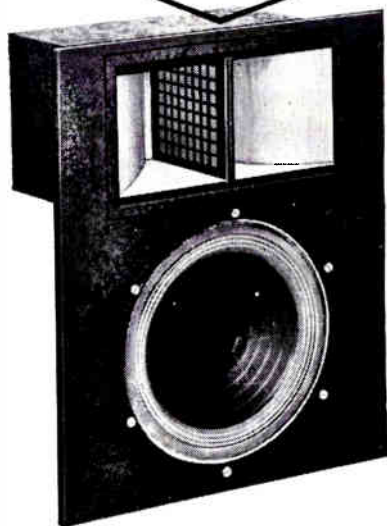
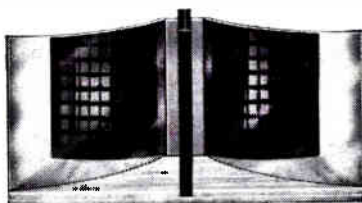
The Henry Cowell work is a particularly vivid and powerful choral treatment of a text by Edward Taylor, the Massachusetts Puritan clergyman and poet—an artist described in David Hall's sleeve annotation as "a not unworthy counterpart . . . to the mighty metaphysical poet-predecessor of his mother country, John Donne." The music, to be sure, is typical Cowell, but it is bold and expressive Cowell, too.

Robert Ward's setting of Whitman's

Jan Kit* 51

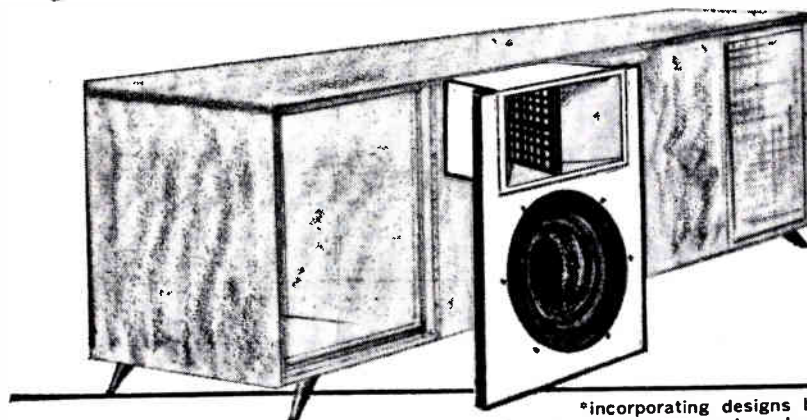
**SOUND WITHOUT FURY...
AT A DO-IT-YOURSELF PRICE,
(WITH MOST OF THE WORK
DONE FOR YOU!)**

The components of the famous Z-500—sensation of the 1962 New York High Fidelity Show—are now available in panel-mounted kit form for fast, easy mounting in your own small cabinet or for built-in custom installations. JanKit* 51 measures only 16" wide by 20" high and needs only 2 cubic feet of enclosed cabinet volume to produce the cleanest, wide-range sound this side of the podium. \$94.95 total price includes:



JansZen* Electrostatic mid/high range tweeter in a special reflective housing that lets a single push-pull JansZen radiator do the work of two ideally curved radiators. Also available separately for use with your own woofer in oiled walnut (Model 33 OW, \$69.95) or unfinished birch (Model 33 U, \$59.95).

Dynamic Woofer—our own unique design and the only cone woofer specifically designed to complement the overall clarity, range, and "Big Sound" of the JansZen Electrostatic. Also available separately as Model 350A at \$37.00. Send for literature!



*incorporating designs by Arthur A. Janszen and made entirely in the United States by:

NESHAMINY ELECTRONIC CORP.

FURLONG, PENNSYLVANIA
SEE US AT THE NEW YORK HIGH FIDELITY SHOW, ROOM 407

CIRCLE NO. 35 ON READER SERVICE CARD

"Hush'd Be the Camps" dates from his student days at the Eastman School of Music. In spite of its rather surprising brevity, and the more than mild influence of Eastman's director-composer, Howard Hanson, it is genuinely expressive and full of the composer's talent.

Leo Sowerby's *Classic Concerto* starts out with rather little promised by its late-Romantic academicism. But a slow movement of straightforward, old-fashioned warmth intervenes and a bright finale finishes the work off attractively.

The performances seem generally able, although conductor Strickland, for all his obvious effort, has achieved only minimally acceptable English enunciation from his Norwegian singers. *W. F.*

Ⓢ Ⓜ **DEBUSSY:** *Afternoon of a Faun; Nuages; Fêtes; Printemps.* Boston Symphony Orchestra, Charles Munch cond. RCA Victor LSC 2668 \$5.98, LM 2668 \$4.98.

Interest: Classic Impressionism
Performance: Fine and mellow
Recording: Very good
Stereo Quality: Very good

Printemps, composed in 1886, was Debussy's first orchestral work and, if my memory serves me, the first of two pieces submitted as progress reports during the young composer's *Prix de Rome* residence. Written five years before *L'Après-midi d'un faune*, it promises far more than it fulfills. A Massenet-like sentimentality mars some of its pages, and the composer had not yet hit upon the marvelously intuitive formal continuity that was to make his mature work so revolutionary. Whatever one's feeling about the music *per se*, it provides here a sumptuous vehicle for the special gifts of the Boston Symphony Orchestra.

It is perhaps late in the day to belabor Munch's eccentricities with the repertoire staples that complete this superbly recorded disc. His tempos in *Fêtes* are less than consistent, and, in my mind, the result is to do the piece out of an effective climax. But these readings represent one of the great living exponents of French music in his last days as conductor of one of the world's great orchestras. For this we should be grateful. *W. F.*

Ⓢ Ⓜ **DELLO JOIO:** *Fantasy and Variations for Piano and Orchestra.* **RAVEL:** *Concerto, in G, for Piano and Orchestra.* Lorin Hollander (piano); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA Victor LSC 2667 \$5.98, LM 2667* \$4.98.

Interest: Dello Joio's new direction
Performance: Odd
Recording: Sonorous
Stereo Quality: Helpful

Norman Dello Joio's *Fantasy and Variations* is quite clearly the strongest work this oddly undisciplined but gifted composer has produced in a long, long time. Though I concede my admiration for Dello Joio's firmly maintained independence of musical cults and stylistic fashions, I also suspect that, in the name of this independence, he has produced a number of pieces that are facile, self-repeating, and quite indistinguishable each from the other.

The *Fantasy and Variations*, however, is a somber, poised, severe work—quite without the facile lushness of texture and the fatuous lyricism that characterize this composer at his worst. A new seriousness, perhaps even a new intent, is indicated by the piece, which was first performed in 1962. I will watch Dello Joio's coming work with renewed interest.



SIR JOHN BARBIROLLI

Loving treatment for the lyrical embodiments of musical England

Young Lorin Hollander performs the *Fantasy* with striking vigor and genuine elegance. But both his and Erich Leinsdorf's work in the Ravel concerto is deeply disturbing to me. The performance lacks a good deal of the light and air that we look for in this exquisite work. This in itself need not have been disastrous, but the heavy, Germanic pulse that has been forced onto the beautiful, near-Mozartian slow movement all but destroys it. The lovely top line of this second-movement melody is not in any sense sung, but almost punched out.

The recording of both works is brilliant and sonorous, to be sure, but whether it be the performance or the recording, I miss the wide dynamic range that the Ravel in particular requires. *W. F.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **ELGAR:** *Introduction and Allegro, for String Quartet and String Orchestra, Op. 17; Serenade for Strings, in E Minor, Op. 20.* **VAUGHAN WILLIAMS:** *Fantasia on a Theme by Thomas Tallis; Fantasia on Greensleeves.* Strings of the Sinfonia of London and Allegri String Quartet, Sir John Barbirolli cond. ANGEL S 36101 \$5.98, 36101* \$4.98.

Interest: Exquisite music for strings
Performance: Beautiful
Recording: Luminous
Stereo Quality: Just right

These four highly imaginative and brilliantly skillful explorations of the string orchestra's resources add up to a program

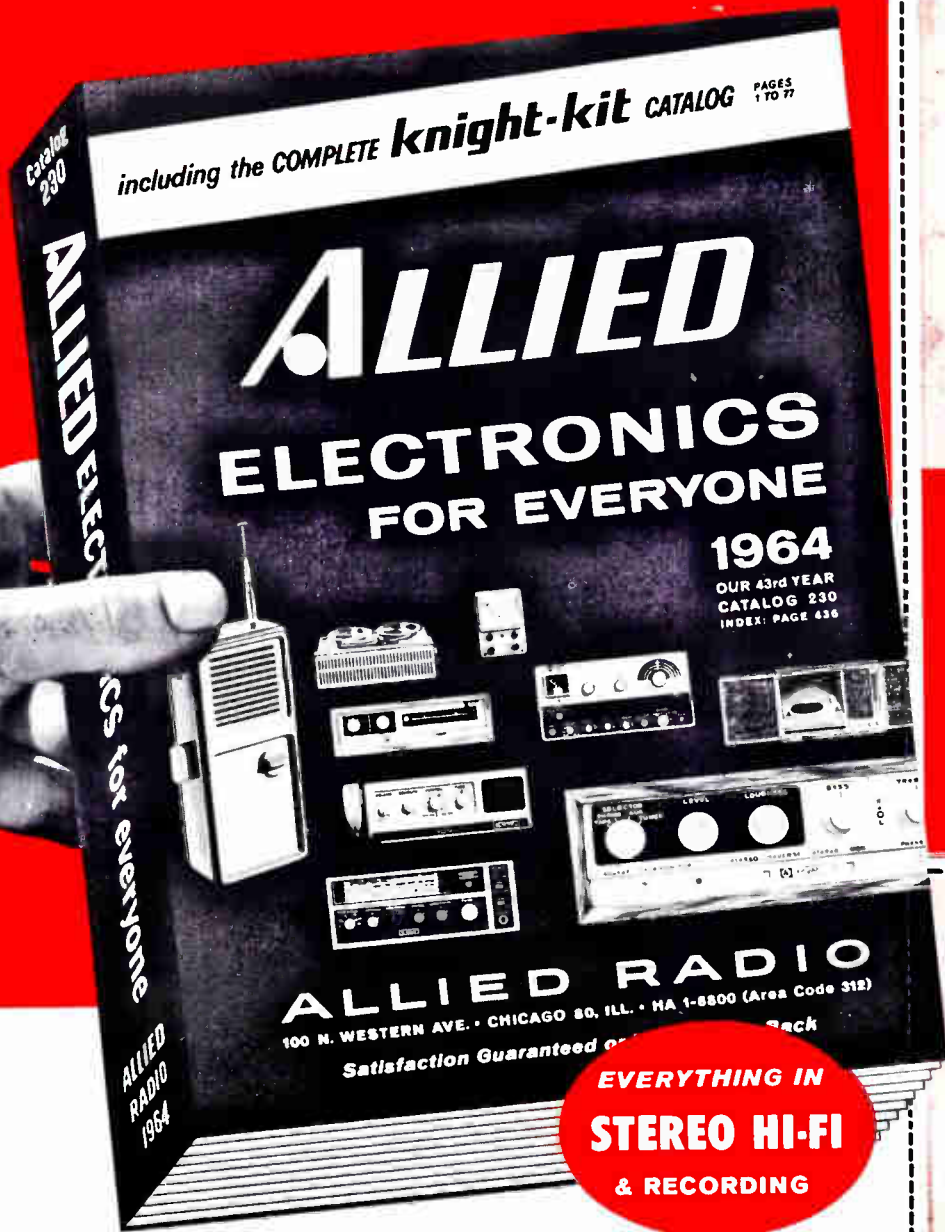
of sustained beauty. Both composers were the very embodiments of musical England, though their national characteristics shine out here in different ways: Elgar's hearty lyricism radiates the feeling of the English countryside, Vaughan Williams expresses the grandeur and solemnity of Britain's musical past.

Barbirolli captures the rich sonorities and gorgeous colors of these showpieces in loving and luminous performances. The beauty of his interpretation is enhanced by smooth and perfectly balanced sound. Needless to say, the *Tallis Fantasia*, with its antiphonal construction, and Elgar's Opus 47, with its ingeniously scored interplays between quartet and orchestra, gratifyingly reward stereo treatment. *G. J.*

(Continued on page 80)

FREE

MAIL
CARD
TODAY



send card today for your money-saving

ALLIED 444-PAGE 1964 CATALOG

WORLD'S LARGEST HI-FI—ELECTRONICS CATALOG
BIGGEST SELECTION • BIGGEST SAVINGS!

satisfaction guaranteed or your money back

NO MONEY DOWN: NOW! MORE BUYING POWER WITH
YOUR ALLIED CREDIT FUND PLAN!

**SEE
OTHER
SIDE**

For your FREE 1964 ALLIED Catalog, fill in card, detach and mail now. (Please give other card to an interested friend.)

**SEND
CARD
TODAY**

MAIL
NOW

Name
PLEASE PRINT

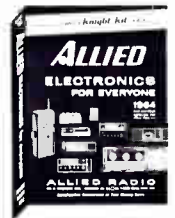
Address

City _____ Zone _____

State _____

10-J

YOUR **FREE**
ALLIED
1964 CATALOG



EVERYTHING IN STEREO HI-FI

Name
PLEASE PRINT

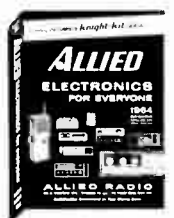
Address

City _____ Zone _____

State _____

10-J

YOUR **FREE**
ALLIED
1964 CATALOG



EVERYTHING IN STEREO HI-FI

P. O. Box 4398

TO:
ALLIED RADIO
CHICAGO 80, ILLINOIS

PLACE
STAMP
HERE

P. O. Box 4398

TO:
ALLIED RADIO
CHICAGO 80, ILLINOIS

PLACE
STAMP
HERE

MAIL
NOW



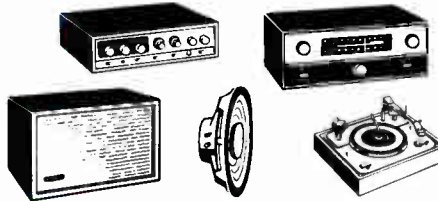
FREE send card today
for your 444-page
money-saving

ALLIED

HI-FI-ELECTRONICS
1964 CATALOG

WORLD'S LARGEST • BIGGEST SELECTION • BIGGEST SAVINGS!

Best Buys in Stereo Systems and Components



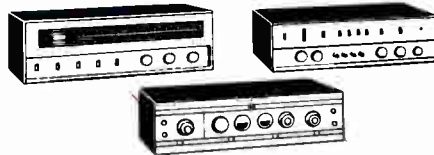
Choose from the world's largest selection of famous-make components and complete systems. See the latest all-transistor Stereo Hi-Fi. Save most on amplifiers, tuners, speakers and enclosures, record changers and players. Get our unbeatable price on a hi-fi system of your own choice.

Newest *knight-kit*® Build-Your-Own Hi-Fi



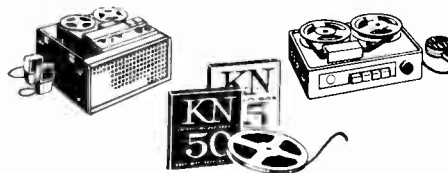
Build your own—build the best at big savings. It's easy, it's enjoyable to assemble your own KNIGHT-KIT Stereo hi-fi—and you get absolutely professional performance and appearance. Over 100 great hi-fi, hobby, CB radio, ham and instrument kits available.

Money-saving *knight*® Stereo High-Fidelity



Allied's own top-value hi-fi line. Famous KNIGHT components and systems are equal in quality and performance to the very best, yet they're far lower in cost, give you most for your money. Full selection for every hi-fi need.

Everything in Tape Recorders, Tape and Recording Accessories



Enjoy the largest selection of complete recorders, including latest Stereo and professional types; tape decks, tape record/play preamplifiers, and recording accessories. Top values in quality recording tapes in all leading makes.

More for Your Money in Beautiful Hi-Fi Cabinetry



Wide selection of contemporary and authentic period styles—finest woods, construction and finish—at incomparable low cost. Includes complete equipment cabinetry and speaker enclosures.

Everything in Electronics for Everyone

- FM-AM & AM Radios • Phonographs & Accessories
- Citizens Band 2-Way Radios • Amateur Equipment
- TV Tubes & Antennas • Tools & Hardware
- Test & Lab Instruments • PA Systems & Intercoms
- Electronic Parts, Tubes, Transistors • Books

NO MONEY DOWN
Now! More Buying Power
with Your Allied
Credit Fund Plan!

satisfaction guaranteed or your money back

MAIL
NOW

FREE SEND CARD TODAY FOR YOUR
1964 ALLIED CATALOG

and give one card to an interested friend

SING ALONG WITH WUSTMAN

A series of piano recordings recently issued by Music Minus One provides something no singer, amateur or professional, should be without: a free accompanist

THEY DID IT better when I was young. Singing, that is—the melody, the harmony, the works. As I recall, the whole of Stephen Foster sat waiting, so to speak, at the other end of the larynx. Songs such as *Juanita*, *Little Brown Jug*, and *Santa Lucia* were in the repertoire of five-year-olds. A social occasion that lacked a spontaneous outpouring of good part singing was hardly worth the name, and a Sunday drive that failed to degenerate into a contest between four cylinders and four-part harmony was a rarity.

I have been in a position of late to observe what constitutes the extent of the vocal repertoire and technique of today's youngsters: a left-over mish-mash of Army songs that were bad to begin with (*I Been Workin' on the Railroad*, *The Caissons Go Rolling Along*, and the like), the words, the melody, and the rhythm garbled, mangled, or hashed, and never any harmony. It grieves me to report also that, despite the considerable energy expended on these poor efforts, fifty per cent of our younger generation seem to be afflicted with tone-deafness. And, given the ubiquity of the radio, the juke box, the TV, and the record player, why shouldn't they be? It is an interesting commentary on the infinite adaptability of humankind that even singing can become a spectator sport; for most of us, the voice has become, thanks to the miracles of modern science, technologically unemployed.

But if it is man against machine, then it is heartening to be able to report that man is striking back—and that the machine itself has become one of his weapons. Music Minus One is a profit-making organization so devoted to the encouragement of live music that it regularly issues such recorded works as piano concertos minus one piano, flute trios minus one flute, and quintets minus one piano, violin, or cello. You supply the record player, the electrical power, and the missing part—Music Minus One does the rest. Whether they plan in the near future to release Beethoven's Ninth Symphony—minus one tenor—is not known to me, but they have recently issued a series of albums which may help to restore the art of singing to its rightful place in the drawing room.

The musical selections in these albums, given their "cross-sectional" limitations, cannot be faulted. The two Italian albums are drawn from the two books of

Italian songs of the seventeenth and eighteenth centuries published by International Music Company in realizations by composer Luigi Dallapiccola. The Schubert selections run from *An die Musik*, through *Ständchen*, to the *Erlkönig*; the Brahms from *O wüsst' ich doch den Weg zurück*, through *Von ewiger Liebe*, to *Vergebliches Ständchen*. Nice, but I have saved the best for last. "Everybody's Favorites" is a lovely bag of chestnuts: *Songs My Mother Taught Me*, *None but the Lonely Heart*, *Si mes vers avaient des ailes*, *Last Rose of Summer*, *Après un rêve*, and more. The words may in many cases leave you not only cold but shuddering, and they have, it is true, been sung too many times by too

MUSIC MINUS ONE VOCAL ACCOMPANIMENTS

John Wustman (piano)

- SCHUBERT SONGS. MMO 7001 (high voice), MMO 7002 (low voice). \$5.95.
- BRAHMS SONGS. MMO 7005 (high voice), MMO 7006 (low voice). \$5.95.
- EVERYBODY'S FAVORITES. MMO 7007 (high voice), MMO 7008 (low voice). \$5.95.
- 17TH/18TH CENTURY ITALIAN ART SONGS, Vols. 1 and 2. MMO 7011/13 (high voice), MMO 7012/14 (low voice). \$5.95 each.

many people, but sing along with Wustman and you will find how beautifully they lie on the vocal chords, how soothing they are to the esophagus. Physiologically speaking, they are therapy of the highest order.

Each of these albums contains a book of printed words and music, in most cases (the Brahms excepted) with English versions of the French, Italian, or German songs, as the case may be. These could come in handy if you want to know what you are singing about. All the albums are available in both low- and high-voice editions (you must decide this for yourself). I think it should go without saying that you should also be able to read music. You will find that the songs with which you are most familiar are not only the most fun, but the easiest to sing—in some cases despite their technical difficulty. And I would suggest that, if you have let your vocal chords go to flab, you take it easy at the

start: "Everybody's Favorites" first, then the Brahms, the Italians, the Schubert. Some of these songs are—well—difficult.

Your accompanist, John Wustman, has appeared with Elisabeth Schwarzkopf, Eleanor Steber, William Warfield, and Jennie Tourel (among others), has taught courses in accompanying and the art song at San Diego State College, recorded and toured with the Robert Shaw Chorale—has, in short, been around. MMO is proud of him, as well they should be. The inside cover of each of these albums is given over to this biography and to a series of suspension-dotted cross-country press reviews of Mr. Wustman's art. This space might better have been devoted to some commentary on the music itself, or perhaps some hints and suggestions for the restoration of rusty pipes—this particular bathtub baritone would have welcomed them. Be that as it may, these reviews, while they reveal a good deal of respect for Mr. Wustman's talents (and justly so), also uncover that die-hard, night-blooming flower of the reviewer's bankrupt imagination: "The piano player also took his part very well."

While it is true that the words "partner," "collaborator" and "complemented" do appear in some of these reviews, there is far too much "assisted by," "always subordinate to the artist," and "accompaniment dramatically conceived to compliment (sic) the vocal line." Accompanists must get awfully tired of this sort of thing, and Mr. Wustman, who has more cause than most, here has his revenge. For, however much it may work against the very important musical concept of *ensemble*, of vocalist-pianist rapport, Mr. Wustman is completely out of reach. In a very real sense, he calls the tune. You may turn him up, down, or off; that is all. You may have your own ideas about these songs, but you will still have to go along with Mr. Wustman. Fortunately, you could do worse. Such tasteful, musicianly, and technically accomplished playing is not likely to be available to many singers in any other medium but this. For amateur and professional alike, the idea of having a note-perfect, tireless, and—once you have paid for the record—free accompanist available at the drop of a convenient stylus is a heady one. For the vocal student, particularly, these issues are a godsend.

William Anderson

Why?

DO THOUSANDS OF HI-FI
ENTHUSIASTS BUY FROM
AUDIO UNLIMITED

It's Obvious!

- LOWEST PRICES
- FAST SERVICE
- FACTORY SEALED UNITS
- FULLY INSURED SHIPMENTS
- UP TO 2 YEAR
MANUFACTURERS' WARRANTY
- TIME PAYMENT PLAN
 - only 10% down
 - up to 36 months to pay
- FRANCHISED DISTRIBUTORS

Write for FREE Catalog Today

SEND US YOUR LIST
FOR OUR AIR MAIL
QUOTE TODAY

Visit Our Showroom and Warehouse



AUDIO unlimited, inc.

715-S Second Ave., (Nr. 38) New York 16, N.Y.
3 blocks from the U.N.

CIRCLE NO. 74 ON READER SERVICE CARD

MOVING?

ATTACH
LABEL
HERE

If you've recently changed your address or plan to in the near future, be sure to notify us at once. Place magazine address label here and print your new address below.

NEW ADDRESS:

NAME _____ PLEASE PRINT

ADDRESS _____

CITY _____ ZONE _____ STATE _____

Please fill in moving date below: _____

If you have any other questions about your subscription be sure to include your magazine address label when writing us.

Mail to: HiFi/STEREO REVIEW 434 So. Wabash Avenue, Chicago 5, Illinois

© ® GINASTERA: *Cantata para America Magica*. CHÁVEZ: *Toccata for Percussion Instruments*. Los Angeles Percussion Ensemble; Raquel Adonaylo (soprano), William Kraft cond. COLUMBIA MS 6447 \$5.98, ML 5847 \$4.98.

Interest: Contemporary percussion
Performance: Arresting
Recording: Good
Stereo Quality: Fancy

The creation of a quasi-primitive, all-percussion "new" music is a time-honored ritual the twentieth-century composer goes through. One finds dozens of such pieces throughout the history of European and American music during the Twenties, and works like Stravinsky's *Les Noces* and much of Edgar Varèse's catalog are mellowed masterpieces of the genre.

Some might venture the extreme view that the musical possibilities of the all-percussion approach have been pretty well exhausted, that the approach remains limited and highly special. But one need not accept this view to concede that there is nothing very startling about all-percussion music any more and that, like many modernist experiments, its techniques are most usefully applied to a part rather than to the whole of a composition.

The Argentine composer Alberto Ginastera, however, has not given up yet. With the incentive of a Fromm Foundation commission, he has revived the genre with his *Cantata para America Magica*. And a new twist: he has serialized his percussion materials, in the Schoenberg manner, with rows governing not only pitch, but intensity, dynamics, rhythm, and "orchestral density." One wonders where it will all end. Now that both the electronic and all-percussion mediums, which were originally explored with the idea of *freeing* the composer, have been serialized, it is clear nothing is safe.

The Ginastera piece, technical innovations aside, sounds quite a lot like a dozen other such works I could mention. It is far from the best of the literature, but it is also far from the worst. Its best features are those that evoke the pre-Columbian world from which its textual material dates. Those familiar with the Varèse and Stravinsky works will find Ginastera's piece routine; those totally unfamiliar with such music may well find it exciting.

It is good to hear again the Chávez toccata, an almost purely arithmetical exercise for nonpitched percussion instruments alone. Both recording and performance are excellent. *W. F.*

RECORDING OF SPECIAL MERIT

© ® GARY GRAFFMAN: *Plays Russian Piano Music*. Prokofiev: *Piano So-*

nata No. 2, in D Minor, Op. 14; Piano Sonata No. 3, in A Minor, Op. 28. Rachmaninoff: Etude-Tableau, in C-sharp Minor, Op. 33, No. 9; Barcarolle, Op. 10, No. 3; Prelude, in A Minor, Op. 32, No. 8; Prelude, in G-sharp Minor, Op. 23, No. 12; Prelude, in G Minor, Op. 23, No. 5; Elegie, Op. 3, No. 1; Polichinelle, Op. 3, No. 4. Gary Graffman (piano). COLUMBIA MS 6444 \$5.98, ML 5844 \$4.98.

Interest: Graffman in Richterland
Performance: Powerful
Recording: Sonorous
Stereo Quality: Fine

A comparison between this superb disc by the young American Gary Graffman, and Columbia's recent Prokofiev-Rachmaninoff release by the great Soviet pianist Sviatoslav Richter, is pleasantly informative. For in spite of Graffman's not yet being the master that Richter is, he gives us performances of both Prokofiev and Rachmaninoff that demonstrate



GARY GRAFFMAN

Cooling discipline for two Russian masters

his assimilation of values foreign to the limited culture that produced Richter. In the Prokofiev, Graffman illustrates large, powerful forms in terms of harmonic tensions, whereas Richter subordinates all to a dominating personal lyricism. And, even more significantly, the younger pianist brings a cooling discipline to his realization of Rachmaninoff's short piano works that makes us wonder if our pianists are not mistaken in ignoring this literature. Indeed, now that Rachmaninoff has been dead twenty years, perhaps the musical snobbery—the present reviewer guiltily admits sharing it—so long directed against this composer can be put aside to give his extraordinarily inventive and imaginative shorter piano pieces the chance to refresh our weary standard repertoire. They clearly deserve it. *W. F.*

© ® HANDEL: *Organ Concertos: No. 2, in B-flat Major, Op. 4; No. 5, in F Major, Op. 4; No. 13, in F Major ("The Cuckoo and the Nightingale")*; No. 16,

HIFI/STEREO REVIEW

in F Major. E. Power Biggs (Great Packington organ of Warwickshire, England); London Philharmonic Orchestra, Sir Adrian Boult cond. COLUMBIA MS 6439 \$5.98, ML 5839 \$4.98.

Interest: Oratorio interludes

Performance: Brisk but bare

Recording: Full-bodied and brilliant

Stereo Quality: Very good

Audiences attending Handel's oratorios in eighteenth-century England were often more interested in hearing the composer perform one of his celebrated organ concertos between sections of the oratorio than they were in the oratorio itself. E. Power Biggs' recording of all sixteen of these entertaining organ works, played on the Great Packington organ—a small instrument Handel himself once played—was originally issued in 1959 in commemoration of the two-hundredth anniversary of Handel's death. Columbia now has issued four of these works on one disc, a boon to those who might not care to own all six of the complete set. The selection is judicious—though I wonder at the inclusion of No. 16, a work having less for the organ to do than most—and the music is first-rate. The performances, at their best in the briskly rendered fast movements, are not as stylish as those of the competing versions: Müller on Archive ARC 3100, Richter on London CSA 2302/CMA 7303, or Downs on Music Guild S3/M3. Boult, for example, does not double-dot the beginning of No. 2, and is often brusque in his accompaniments, and Biggs does not embellish the very bare keyboard part as he should, for example, in the final cadence of the Op. 4, No. 5. *Siciliana*. These concertos can sound much more imaginative. But there can be no complaint whatsoever about the excellent quality of the reproduction. I. K.

© © HANDEL: 8 Sonatas for Flute and Continuo: Op. 1, Nos. 1b in E Minor, 2 in G Minor, 4 in A Minor, 5 in G Major, 7 in C Major, 9 in B Minor, 11 in F Major; "Halle" Sonata No. 1, in A Minor. Mario Duschenes (flute); Kelsey Jones (harpsichord). Vox SVUX 52021 \$5.95, VUX 2021* \$5.95.

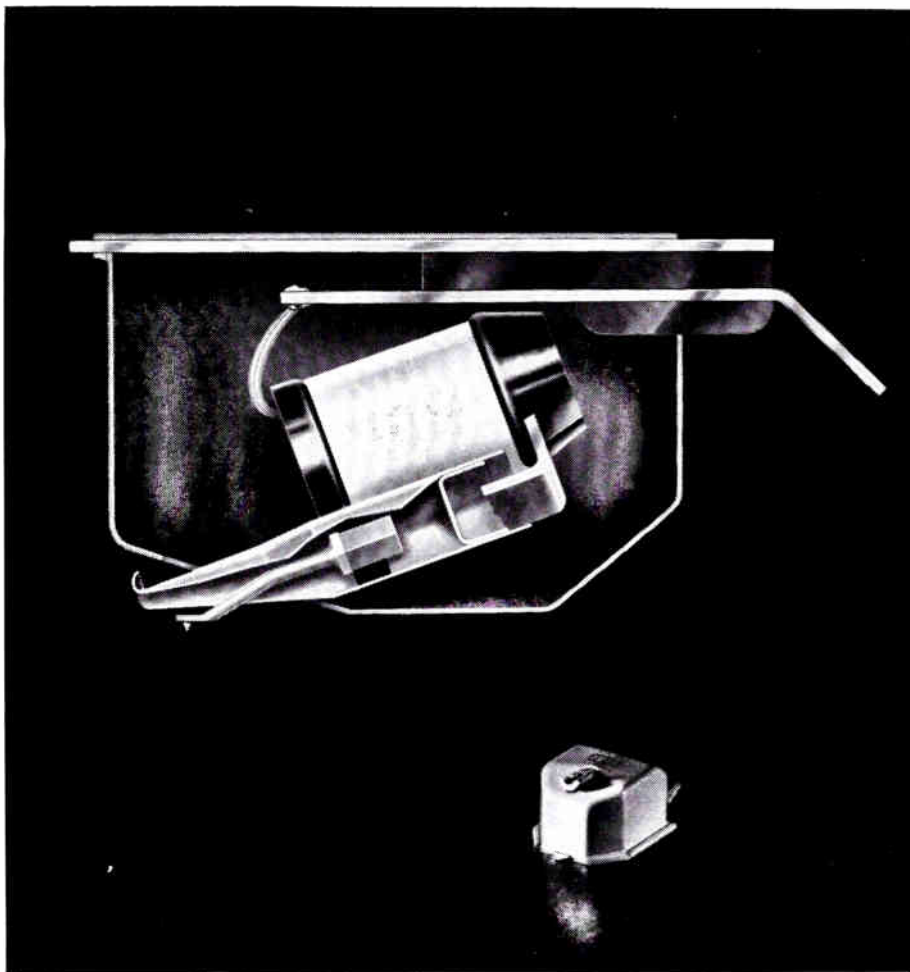
Interest: Bargain Handel package

Performance: Best available on the flute

Recording: Mostly fine

Stereo Quality: Wide separation

Handel's fifteen Sonatas, Op. 1, first published in 1722, contain three written specifically for flute and four for recorder. Such virtuosos as John Wummer and Julius Baker have recorded all seven on the flute, but never have more than five sonatas been gotten on a single disc. The recorder sonatas—Nos. 2, 4, 7, and 11—
(Continued on page 84)



less
than 2%
i/m distortion
but...

this alone is not enough. For optimum stereo performance, a cartridge must have stereo integrity as well as fidelity—spatial quality as well as sound quality.

The new Elac 322, with less than 2% intermodulation distortion, and less than 1% harmonic distortion, is capable of producing an almost perfect waveform replica of the sound groove—from 20 to 20,000 cycles, ± 2 db. Moreover, it provides effective crosstalk damping over the most directional frequencies of the spectrum—way out to 20,000 cycles. Channel separation is practically complete: better than 25 db at 1000 cycles, 20 db at 10,000, and an astonishing 12 db at 20,000 cycles.

The 322 tracks at from 1.5 to 3 grams with most arms (1 gram with some). Price with .52 mil diamond stylus and universal mounting bracket is \$49.50.

Also hear the new, compatible mono/stereo Elac 222, \$39.50 with .7 mil diamond.

At your hi-fi dealer now. For complete details, write to: BENJAMIN ELECTRONIC SOUND CORP. 80 Swalm Street, Westbury, N.Y./U.S. distributor for Miracord and other Electroacoustic (Elac)® Record Playing Components.

**BENJAMIN
ELAC**

NEW ELAC 322 STEREO CARTRIDGE

the interpretation of these pieces. A somewhat dry recorded piano tone may contribute to this impression. *D. H.*

VAUGHAN WILLIAMS: *Fantasia on a Theme by Tallis; Fantasia on Greensleeves* (see ELGAR).

© © **WALTON:** *Façade*. **IBERT:** *Divertissement*. Vera Zorina (recitation); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 5849 \$5.98, ML 5849 \$4.98.

Interest: Fun and games
Performance: Musically A-1

Recording: Excellent
Stereo Quality: Apt

William Walton's *Façade* is conservative old England's principal musical contribution to the mythology of scandal-in-the-arts that the Twenties so enriched. In Paris, of course, an outraged and rioting public became virtually the rule. But staid old London was set on its ear by Edith Sitwell's precocious collaboration (Miss S. was thirty-six; her precocity, ageless) with the nineteen-year-old composer. The combination of Sitwell's Dadaist verses and Walton's sassy, jazzy music was a dreadful shock to the audi-

ence in Aeolian Hall the evening *Façade* was first performed. As Sir Osbert Sitwell has it, no less a sophisticate than the young Mr. Noel Coward beat a hasty and angry retreat when the performance was but half finished.

Today, *Façade* all but reeks of bathtub gin—but it is vintage bathtub gin. The music is fresh, funny, and impressively imaginative; and the archly eccentric verses, these forty years since, manage to sound quite precisely the way the archly eccentric Dame Edith looks.

Ormandy and the men from Philadelphia play the score brilliantly. One can almost visualize the fun they must have had while recording it. But Vera Zorina's Russian-accented English, her laborious rhythmic inflections, and her rather actressy voice are all totally and terribly wrong for the assignment.

Ormandy's performance of the Ibert *Divertissement* is vivid and lively, although the sound is a little harsh to my ear. *W. F.*

WARD: "*Hushed Be the Camps Today*" (see COWELL).

COLLECTIONS

© © **GIUSEPPE DI STEFANO:** *Sings Neapolitan Songs. Funiculi', Funicula'; Marechiaro; Luna nova; Mamma mia, che vo' sape?; Torna!; Carmela; Guapparia; Mandulinata a Napule; P' m'arricordo 'e Napule; Pecche'; Anema e core; Me so' 'mbriacato 'e sole; Nisciuno po' sape'; Vurria*. Giuseppe di Stefano (tenor); orchestra, G. M. Guarino cond. ANGEL S 36102 \$5.98, 36102* \$4.98.

Interest: Neapolitan tradition
Performance: Expert
Recording: Good
Stereo Quality: Natural

The Neapolitan songs represented in this collection embrace more than half a century, ranging from the evergreen inspirations of early exponents such as Denza, Tosti, and De Curtis to the recent hits of the annual Piedigrotta Festival. There is an unbroken tradition here: the songs still glorify, with the fervor of old, the blazing midday sun and the starlit sky of Naples, that unrivaled romantic backdrop for *l'amore*.

Giuseppe di Stefano's approach to these songs is fervently lyrical, but free of that no-holds-barred sentimentality and bombast that afflict similar efforts by his more opulent-voiced rivals Franco Corelli and Mario del Monaco. He is in a state of vocal decline, evidenced here by tonal dryness, strain in the top register, and faltering intonation. Fortunately, enough magic remains to make this recital enjoyable. *G. J.*

(Continued on page 97)

New RCA Studiomatic Changer



protects your records 2 ways

Now the record changer developed expressly for RCA Victor Total Sound Stereo Phonographs is available as a separate component for custom installation and replacement. Besides delivering brilliant sound in stereo or monaural, the Studiomatic Changer is a long-time investment in record protection:

1 Protects Against Spindle Wear. King-size stabilizer holds records steady and wobble-free—drops them gently with virtually no wear on center hole, thus eliminating a major cause of "wow."

2 Protects Against Groove Wear. Tone-arm and stylus pressure are so light that no audible scratches are produced if tone arm accidentally slides across record. Precision-angled head assures true in-groove tracking over entire record.

RESULT: RECORDS TEST-PLAYED OVER 3,000 TIMES SHOW NEGLIGIBLE LOSS OF FIDELITY

PLUS: • Scientifically balanced, rock-steady cushioned turntable • Automatic shut-off at end of last record • Ultra-sensitive Living Stereo Ceramic Cartridge • Ability to intermix 7", 10" and 12" records of the same speed • Excellent stereo separation.

Ask for it at your nearest RCA Victor dealer's.

RCA PARTS AND ACCESSORIES, CAMDEN, N. J.



The Most Trusted Name
in Sound

in F Major. E. Power Biggs (Great Packington organ of Warwickshire, England); London Philharmonic Orchestra, Sir Adrian Boult cond. COLUMBIA MS 6439 \$5.98, ML 5839 \$4.98.

Interest: Oratorio interludes
Performance: Brisk but bare
Recording: Full-bodied and brilliant
Stereo Quality: Very good

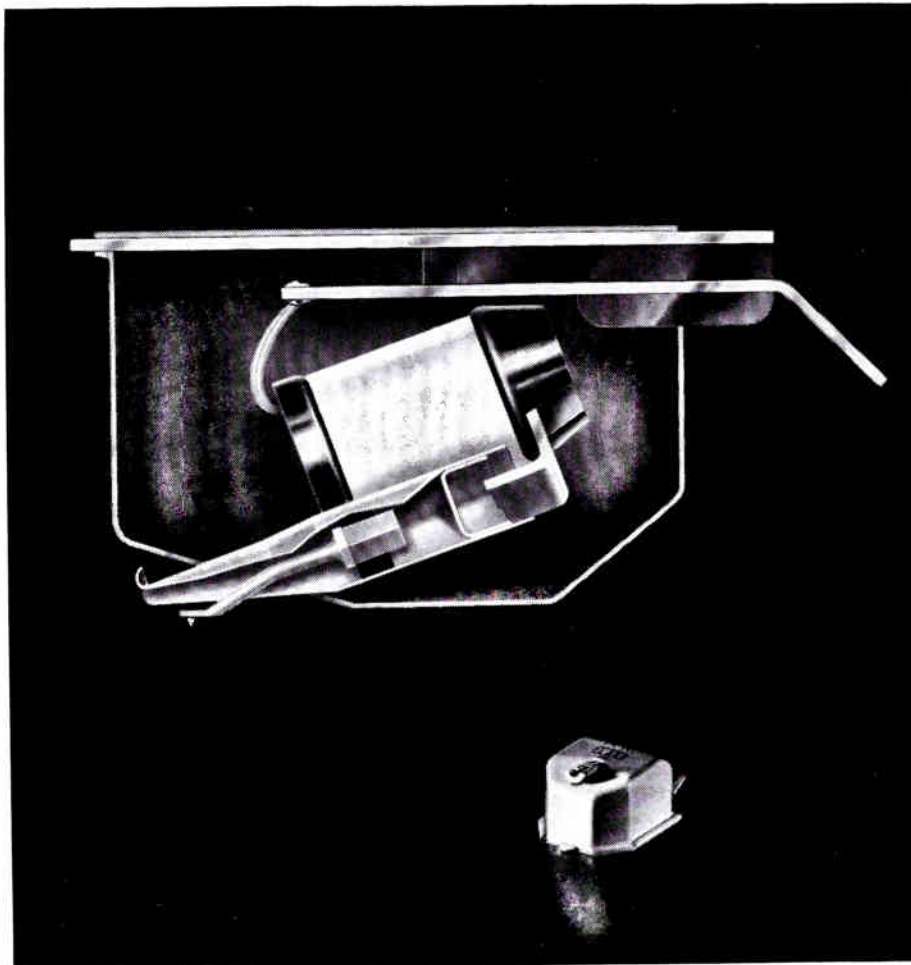
Audiences attending Handel's oratorios in eighteenth-century England were often more interested in hearing the composer perform one of his celebrated organ concertos between sections of the oratorio than they were in the oratorio itself. E. Power Biggs' recording of all sixteen of these entertaining organ works, played on the Great Packington organ—a small instrument Handel himself once played—was originally issued in 1959 in commemoration of the two-hundredth anniversary of Handel's death. Columbia now has issued four of these works on one disc, a boon to those who might not care to own all six of the complete set. The selection is judicious—though I wonder at the inclusion of No. 16, a work having less for the organ to do than most—and the music is first-rate. The performances, at their best in the briskly rendered fast movements, are not as stylish as those of the competing versions: Müller on Archive ARC 3100, Richter on London CSA 2302/CMA 7303, or Downs on Music Guild S3/M3. Boult, for example, does not double-dot the beginning of No. 2, and is often brusque in his accompaniments, and Biggs does not embellish the very bare keyboard part as he should, for example, in the final cadence of the Op. 4, No. 5. *Siciliana*. These concertos can sound much more imaginative. But there can be no complaint whatsoever about the excellent quality of the reproduction. I. K.

© ® HANDEL: *8 Sonatas for Flute and Continuo: Op. 1, Nos. 1b in E Minor, 2 in G Minor, 4 in A Minor, 5 in G Major, 7 in C Major, 9 in B Minor, 11 in F Major; "Halle" Sonata No. 1, in A Minor*. Mario Duschenes (flute); Kelsey Jones (harpsichord). Vox SVUX 52021 \$5.95, VUX 2021* \$5.95.

Interest: Bargain Handel package
Performance: Best available on the flute
Recording: Mostly fine
Stereo Quality: Wide separation

Handel's fifteen Sonatas, Op. 1, first published in 1722, contain three written specifically for flute and four for recorder. Such virtuosos as John Wummer and Julius Baker have recorded all seven on the flute, but never have more than five sonatas been gotten on a single disc. The recorder sonatas—Nos. 2, 4, 7, and 11—
(Continued on page 84)

SEPTEMBER 1963



less than 2% i/m distortion but...

this alone is not enough. For optimum stereo performance, a cartridge must have stereo integrity as well as fidelity—spatial quality as well as sound quality.

The new Elac 322, with less than 2% intermodulation distortion, and less than 1% harmonic distortion, is capable of producing an almost perfect waveform replica of the sound groove—from 20 to 20,000 cycles, ± 2 db. Moreover, it provides effective crosstalk damping over the most directional frequencies of the spectrum—way out to 20,000 cycles. Channel separation is practically complete: better than 25 db at 1000 cycles, 20 db at 10,000, and an astonishing 12 db at 20,000 cycles.

The 322 tracks at from 1.5 to 3 grams with most arms (1 gram with some). Price with .52 mil diamond stylus and universal mounting bracket is \$49.50.

Also hear the new, compatible mono/stereo Elac 222, \$39.50 with .7 mil diamond.

At your hi-fi dealer now. For complete details, write to:
BENJAMIN ELECTRONIC SOUND CORP. 80 Swalm Street,
Westbury, N.Y./U.S. distributor for Miracord and other
Electroacoustic (Elac)® Record Playing Components.

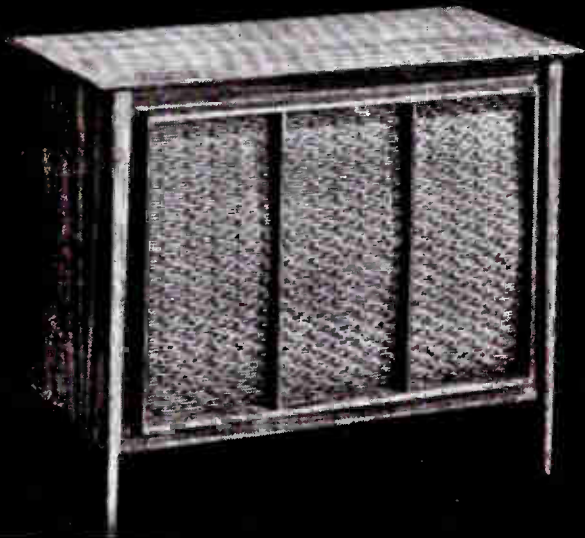
**BENJAMIN
ELAC**

NEW ELAC 322 STEREO CARTRIDGE

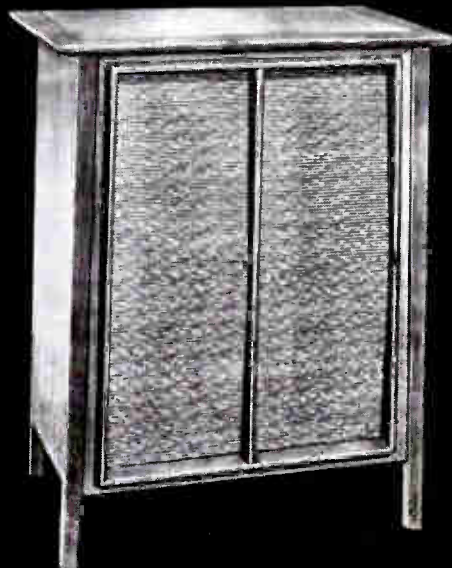
CIRCLE NO. 63 ON READER SERVICE CARD

81

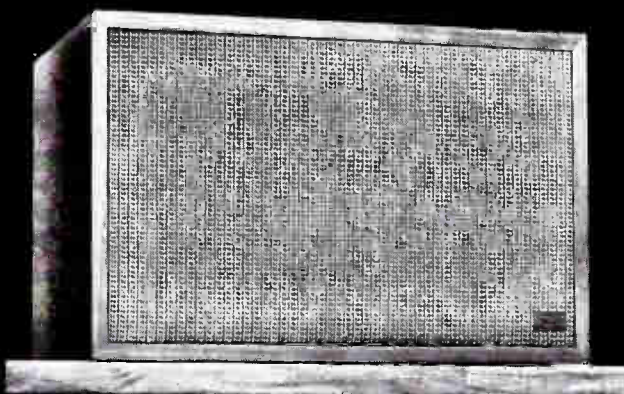
CLASSIC MARK II Engineered and styled for those who cannot be content with less than the best—the “big-ticket” system for big sales! Acclaimed by leading audio critics and engineers, including Julian Hirsch of the Hirsch-Houck Laboratories. He gave it an “unqualified top-notch rating”—and proved it in his *Hi-Fi/Stereo Review* article. Features a 15” high compliance woofer, super-smooth deluxe mid-range and Sphericon Super Tweeter. Response: uniform and distortion free from 20-40,000 cps. Truly magnificent 35” wide oiled walnut cabinet. \$295.00



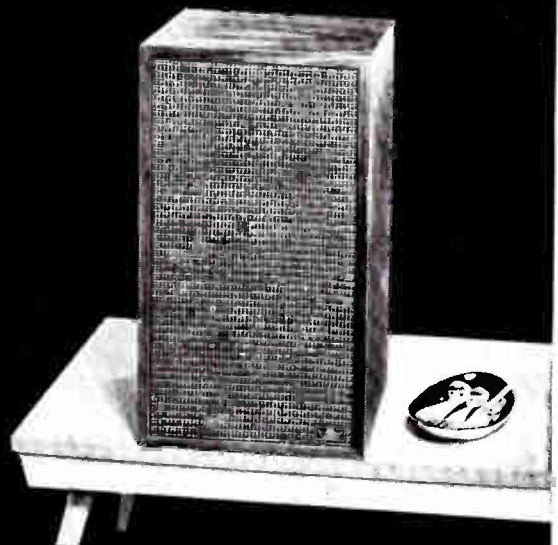
CLASSIC DUAL 12 Both visually and acoustically, it approaches the performance and beauty of the Classic Mark II more closely than any other system of its moderate size and cost. Reason? A completely radical approach—instead of the conventional 3-speaker arrangement, it uses **two 12” speakers** for bass and mid-range reproduction, plus the renowned Sphericon Super Tweeter for phenomenal highs. Response: 25-40,000 cps. Only 23³/₄” x 31¹/₄” x 15¹/₂” deep. Oiled walnut. \$229.95



UNIVERSITY



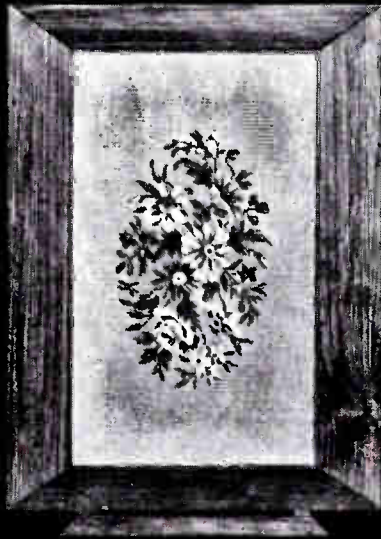
SENIOR II Unlike ordinary bookshelf speaker systems with their somewhat restricted sound quality, the sound of the Senior II is free and open. Within the exclusive RRL tuned ducted port enclosure are a 12” woofer, 3¹/₂” mid-range and Sphericon Super Tweeter. Response: 30 to 22,000 cps. Size: 25” x 15⁵/₈” x 12¹/₈” deep. Oiled walnut. \$99.50



COMPANION II For your customers who appreciate realistic, “uncolored” sound but are limited by budget and space considerations. It is a 3-speaker system utilizing a 10” woofer, new 3” mid-range and 3¹/₂” tweeter in the RRL tuned ducted port enclosure. Response: 35 to 18,000 cps. Size 24” x 13¹/₂” x 11¹/₂” deep. Oiled walnut. \$79.50

SYL-O-ETTE

The only ultra-thin system that does not compromise performance for size. Reasons: low 500 cps crossover; specially-made woofer diaphragm to eliminate cone breakup problems inherent in other ultra-thin enclosures; exclusive RRL tuned ducted-port enclosure. Response: 40-20,000 cps. **Looks like a magnificent framed painting!** For floor or wall. 29" x 23" x 4" deep. Oiled walnut. With hand-embroidered Petit Point grille, \$109.95. With Neo-Classic art (matching drapes or wallpaper available) or Cane grille, \$99.95



MEDALLION XII

A nationwide "best seller"! The 12" three-way system acclaimed by critics as the world's foremost compact system of its kind. Clean, undistorted sound from low bass to beyond the range of audibility. Distinguished styling enhanced by five interchangeable "Select-A-Style" grille frames that snap on and off to match any decor. Response: 28-22,000 cps. 17" x 24" x 11 1/4" deep. \$139.95 less grille and base.

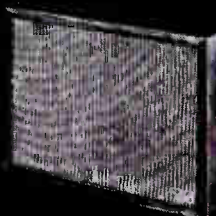


SOUND

*is the sound of
music reproduction
at its best!*



COMPANIONETTE



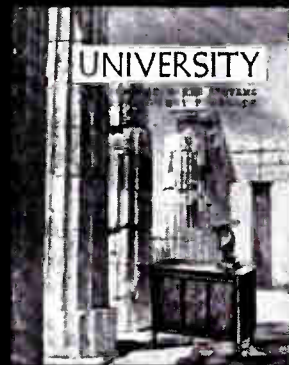
MINI



MINI-FLEX

MINIATURES

Three new speaker systems featuring compactness in the extreme, but made as all miniature masterpieces are made...with infinite patience to the smallest details...to provide the finest sound miniaturized technology has yet achieved. Ideal for stereo, either as the main system, or as an extension system. **Mini-Flex** 3-way system, 35-20,000 cps, \$69.95. **Mini** 2-way system 2" thin—50-17,000 cps, \$44.95. **Companionette** 2-way system, 40-17,000 cps, \$69.95.



Send today for University's colorful, informative catalogs and sales literature covering this outstanding new line of loudspeaker systems.

Write Desk **D-9**



**UNIVERSITY
LOUDSPEAKERS**

Division of Ling-Temco-Vought,
Oklahoma City, Oklahoma

MORE CLASSICAL REVIEWS

★ IN BRIEF ★

DATA

COMMENTARY

⑤ ⑥ BRAHMS: *Symphony No. 4, in E Minor, Op. 98*. North German Radio Symphony Orchestra, Hamburg, Hans Schmitt-Isserstedt cond. Vox 51270 \$4.98, 51270* \$4.98.

Schmitt-Isserstedt and his players, from Brahms' native city, here deliver a solid and sinewy account of the E Minor Symphony. But lack of deep bass in the sound tends to make the musical texture sound rather too cool. Consequently, the recording cannot be seriously considered on the same level as the versions by Toscanini, Klemperer, and Walter. *D. H.*

⑤ ⑥ DURUFLÉ: *Requiem*. Héléne Bouvier (mezzo-soprano), Xavier Depraz (bass); Marie-Madeleine Duruflé-Chevalier (organist); Philippe Cailliard and Stephanie Caillat Chorales; Lamoreux Concerts Orchestra, Maurice Duruflé cond. Epic BC 1256 \$5.98, LC 3856 \$4.98.

The shadow of Fauré's youthful *Requiem* looms large over this piece. Every moment is so lushly and softly beautiful that it is difficult for even a Francophile to take. The lovely performance, recorded in the Paris Church of Saint-Étienne-du-Mont, sounds so spacious and ethereal that you expect the entire ensemble to be transported into the heavenly kingdom at any moment. *W. F.*

⑤ ⑥ LUBOSHUTZ AND NEMENOFF: Milhaud: *Scaramouche*. Khachatryan: *Suite*. Glinka: *The Lark*. Shostakovich: *Polka; Waltz*. Mendelssohn: *Allegro Brilliant*. Luboshutz and Nemenoff (duo pianos). VANGUARD VSD 2128 \$5.95, VRS 1096* \$4.98.

The music in this duo-piano recital seems to manifest a stubborn disinclination to take flight. The playing is neat, precise, and musical, but for me it does not glow. The opaque blunt sound of the bass seems a world apart from the treble's bright percussiveness. *W. F.*

⑤ ⑥ RACHMANINOFF: *Suites for Two Pianos: No. 1, Fantasy, Op. 5; No. 2, Op. 17*. Vita Vronsky and Victor Babin (duo pianos). RCA Victor LSC 2648 \$5.98, LD 2625* \$4.98.

Vronsky and Babin have made a career out of recording these two-piano pieces. But I wonder if they have not by now smoothed and perfected the very life out of the music, whose studied sweetness and charm badly needs spontaneity. Excellent sound. *W. F.*

⑤ ⑥ SAINT-SAËNS: *Symphony No. 3, in C Minor, Op. 78*. Pierre Segon (organ); Suisse Romande Orchestra, Ernest Ansermet cond. LONDON CS 6331 \$5.98, CM 9331* \$4.98.

Compared to Ormandy-Biggs on Columbia's fine mono disc, Paray-Dupré on Mercury stereo-mono, and the spine-tingling Munch-Zamkochian performance on RCA Victor, Ansermet and Segon here sound just stodgy. What might have been a convincing aura of breadth and expansiveness is negated by London's close miking. *D. H.*

⑤ ⑥ SALZBURGER HOFMUSIK. *Volume One*: M. Haydn: *Turkish March; Divertimento from Hochzeit auf der Alm*. Mozart: *Galimathias musicum, K. 32; Concerto No. 1, in D Major, for Harpsichord and Strings, K. 107*. Isolde Ahlgrimm (harpsichord); Camarata Academica, Salzburg, Bernhard Paumgartner cond. AMADEO AVRS 6179 \$6.98, AVR 6179* \$5.95.

These two discs associated with the Salzburg court present a pleasant picture of the charming entertainments wealthy Austrians might have heard during the Baroque and early Classical periods. The most fascinating work on the first disc is the ten-year-old Wolfgang Mozart's *Galimathias musicum*, or *Musical pandemonium*, an early musical joke. On the second disc, all the music is fine, but Michael Haydn's trumpet concerto, with its stratospheric solo part (played spectacularly here) is most impressive. The playing is sprightly, vigorous, and for the most part quite stylish. The recorded sound is only fair—a little thin and lacking in clarity. *I. K.*

⑤ ⑥ SALZBURGER HOFMUSIK. *Volume Two*: Biber: *Sonata, in B Minor*. L. Mozart: *Schlittenfahrt*. Muffat: *Suite in G Minor*. M. Haydn: *Concerto in D Major for Trumpet and Orchestra*. Adolf Scherbaum (trumpet); Camarata Academica, Salzburg, Bernhard Paumgartner cond. AMADEO AVRS 6180 \$6.98, AVR 6180* \$5.95.

have periodically been issued in performances on that instrument, most recently on Archive 73158/3158. This new Vox release, on which Duschenes plays all seven on the flute, adds one of the earlier Halle sonatas written before 1703. (One of Wummer's recordings included all three of these.)

Except for some of the performances on the recorder, the present set is the most acceptable in point of style. Unlike the other flutists, Mario Duschenes, an excellent Canadian instrumentalist, has an awareness of Baroque performance practice in phrasing, articulation, and ornamentation. Nowhere here, for example, does one feel that the flutist is using these pieces as a demonstration of how long he can hold his breath. On the other hand, the amount of added ornamentation and embellishment, particularly in slow movements and their repeats, is still far too little—in this, the recorder versions set the pace. Aside from this, the interpretations are first-class, with slow movements that are expressively eloquent and fast movements—the first Allegro in No. 4 or No. 11—that are full of verve and bounce. The unified ensemble is particularly noteworthy, the harpsichord continuo imaginative. (An additional continuo instrument—cello or viola da gamba—could have added body.) I have nothing but praise for the musicality of the performances. I do wonder, however, why the sixth movement of Op. 1, No. 9, was omitted.

The recording is well balanced, yet miked close enough to the harpsichord for the bass line to emerge clearly. Separation of the instruments is extremely wide, but the effect is not especially disturbing. I note a slight drop in pitch at the repeat of the second half of the first Allegro in the "Halle" Sonata. *I. K.*

IBERT: *Divertissement* (see WALTON).

⑤ ⑥ MOZART: *Piano Concerto No. 8, in C Major (K. 246); Piano Concerto No. 27, in B-flat Major (K. 595)*. Wilhelm Kempff (piano); Berlin Philharmonic Orchestra, Ferdinand Leitner cond. DGG SLPM 138812 \$6.98, LPM 18812* \$5.98.

Interest: Early and late concertos
Performance: Underplayed No. 27
Recording: Distant
Stereo Quality: Unexceptional

Among the welter of Mozart piano-concerto couplings, this disc is of interest not for the lovely but often-recorded twenty-seventh concerto, but for the only available recording of the rarely heard No. 8, written in Salzburg when Mozart was twenty. The piece has considerable charm, though in thematic content and
(Continued on page 86)



The lyric majesty of Sony sound

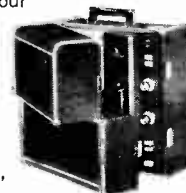


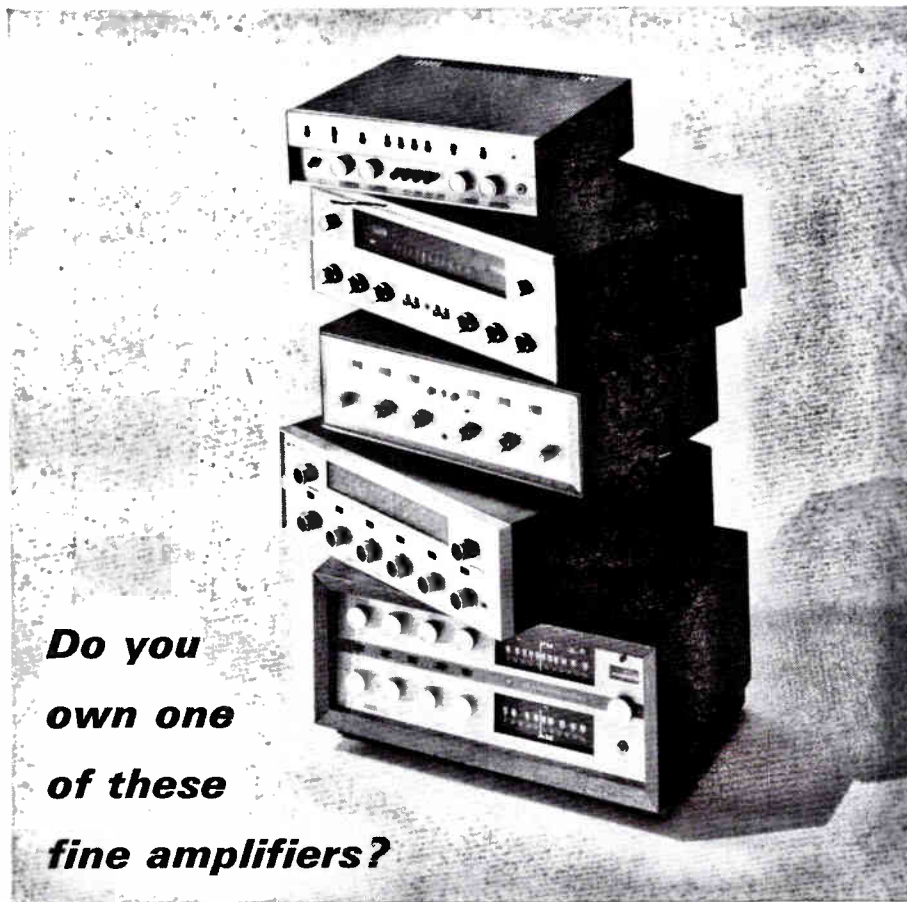
A magnificent new stereophonic high fidelity tape system; precise, versatile, complete in itself, the **Sony Sterecorder 500**, with the revolutionary lid-integrating speakers, may be purchased for less than \$399.50 complete with two F-87 cardioid dynamic microphones.

Outstanding operational features distinguish the amazing new Sony Sterecorder 500: ■ Acoustical cone suspension speakers ■ Speakers combine to form carrying case lid ■ 4-track stereo and monophonic recording and playback ■ Vertical or horizontal operation ■ Microphone and line mixing ■ Sound on sound ■ Two V.U. meters ■ Hysteresis-Synchronous drive motor ■ Dynamically balanced capstan flywheel ■ Pause control ■ Contour switch ■ Automatic shut-off ■ Automatic tape lifters ■ FM stereo inputs ■ Multiplex Ready!

SUPERSCOPE® The Tapeway to Stereo

Sony tape recorders, the most complete line of quality recording equipment in the world, start at less than \$79.50. For literature or name of nearest dealer, write Superscope, Inc., Dept. 8, Sun Valley, Calif. In New York, visit the Sony Salon, 585 Fifth Avenue.





**Do you
own one
of these
fine amplifiers?**

From top: Knight, Fisher, Scott, Bogen, Harman-Kardon

If you do . . . and you don't own a set of Koss stereo headphones . . . you've got a lot of fun still coming! You've got the whole great experience of Koss "solo flight" listening ahead, because your amplifier is equipped with a jack just right for Koss Stereophones.

Just plug them in, slip them on and . . . well, prepare for take-off. Your Koss phones will send you soaring into private sonic bliss. You'll hear it all with startling clarity and a new "up-closeness" you've never experienced before. What's more, you'll listen in complete seclusion, with no disturbance to or from the others in the room.



PRO-4 STEREOPHONES

Fluid-filled earpads for tight, comfortable seal. A durable phone designed for professionals. 30-20,000 c.p.s. response 4-16 ohms impedance. \$45.00.

SP-3X STEREOPHONES

Wide range 10-15,000 c.p.s. response obtainable only through earphone listening. Sensitive 3½" sound reproducers mounted in each earpiece. Soft sponge foam ear and head cushions. Impedance 4-16 ohms. \$24.95.



KOSS

ELECTRONICS, INC.
2227 NORTH 31ST STREET
MILWAUKEE 8, WISCONSIN

CIRCLE NO. 71 ON READER SERVICE CARD

the unifying of its ideas it is far less distinctive than the Concerto No. 9 in E-flat (K. 271), written less than a year later. The performance is lively and full of spirit, far more so than that of the autumnal No. 27, which is played rather blandly. This latter work does not demand a high-pressure approach, but one does ask for sufficient mood contrast between moments of tension and resignation, sparkling wit, and blissful melody. For all Kempff's gentleness, the emotion is far too underplayed. The orchestral support is adequate if not always distinguished. The recorded sound is limpid and distant, and the stereo version, at least in my copy, has pressing faults. *I. K.*

Ⓢ Ⓢ OFFENBACH: *Overtures: La Vie Parisienne; Orphée aux Enfers; Monsieur et Madame Denis; La Belle Hélène; La Grande Duchesse de Gérolstein; Barbe-bleue.* Vienna State Opera Orchestra, Hermann Scherchen cond. WESTMINSTER WST 17035 \$5.98, XWN 19035 \$4.98.

Interest: Famous overtures
Performance: Fastidious
Recording: Harsh
Stereo Quality: Effective

This is a welcome program. The combination of ubiquitous favorites with such unfamiliar choices as *Monsieur et Madame Denis* and *Barbe-bleue* is appealing. And there is so much rollicking freshness and spicy flavor here that you can play all six in a row without any hint of monotony.

Scherchen, whose recorded repertoire now runs the gamut from Bach to Offenbach, exhibits his customary keen attention to detail and his vigorous sweep in these readings. He builds some exuberant climaxes and gallops through the frenzied finales in rousing fashion. On the other hand, he tends to take slow passages very, very slowly—the Paris theme of *La Belle Hélène* is a good case in point. Everything considered, these are effective readings of grand and always enjoyable tunes. The recording is open to criticism: the brasses overpower the strings at times, and the total sound is rather hard and overreverberant. *G. J.*

Ⓢ Ⓢ PROKOFIEV: *Peter and the Wolf.* BRITTEN: *Young Person's Guide to the Orchestra.* Alec Clunes (narrator); Orchestre National Français, Lorin Maazel cond. DEUTSCHE GRAMMOPHON SLPM 138746 \$6.98, LPM 18746 \$5.98*.

Interest: Famous double-header
Performance: Witty and winning
Recording: Good
Stereo Quality: Helpful

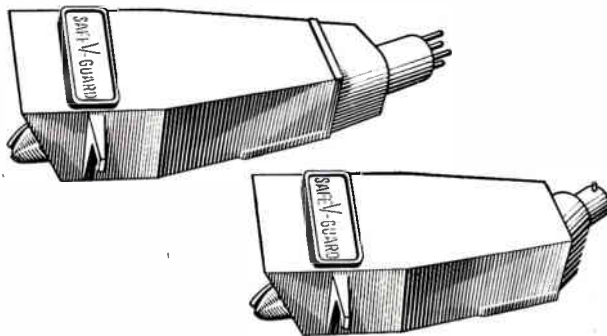
(Continued on page 88)

a jewel for Garrard



save time
save money
save records

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 pre-mounted in Plug-in Heads for Garrard Type A and Model AT6 Automatic Turntables.

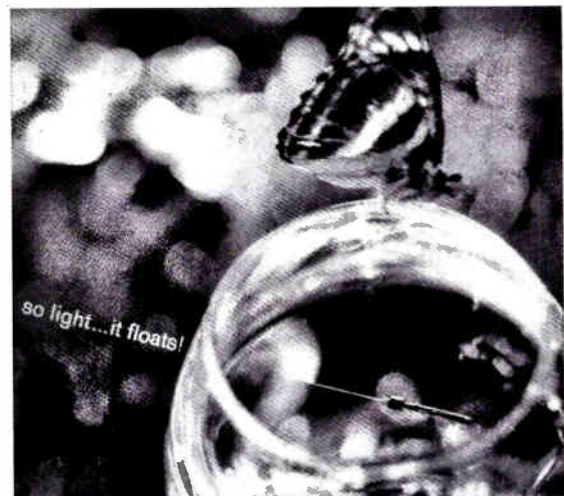
FEATHERWEIGHT OPERATION — for maximum record protection, 1 to 3 grams tracking (recommended 2 grams) — where environmental conditions permit light tracking forces.

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"

© 1963 Pickering & Co., Inc., Plainview, N. Y., U.S.A.



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 PICKERING & CO., INC.,
Plainview, N. Y.

ALL TAPE HEADS WEAR OUT! HERE'S HOW AND WHY!



Magnetic tape itself is the real cause of head wear!

The abrasive action of tape as it passes over the head face gradually wears away the *depth of metal* left on a new head after final polishing (see above). Because wear is nearly always uneven, craters or ripples are also formed on the face as wear progresses, thus making it impossible to achieve good contact between the head gap and the all-important signal recorded on the tape. The severe high frequency losses and erratic output resulting from poor tape-to-gap contact are very annoying to the ear. Head wear should NOT be permitted to reach this point—much less go beyond it to the limit where the gap actually begins to open up.

By replacing the worn head with a new Nortronics professional type of laminated tape head you will obtain improved high frequency response over the original head, plus the added feature of longer life since laminated heads have 50% more depth of metal at the gap. Nortronics manufactures both laminated and solid-core heads, but recommends the use of the laminated types for up-grading of your recorder.

HAVE YOU CHECKED YOUR HEADS LATELY?

Get the most from your investment in tape equipment. Be certain that head wear is not causing you to lose the clean, crisp sound which only tape gives you. Have your Hi-Fi dealer, Radio/TV serviceman or camera store check your heads for wear. Insist on Nortronics replacement heads and "Quik-Kit" mounting hardware; both correctly matched to your recorder.

"Music sounds best on tape—
Tape sounds best with Nortronics heads"

Nortronics 

8129 10th Ave., North • Minneapolis 27, Minn.

Write today for FREE copy of NORTRONICS
Tape Head Replacement Guide

Name _____
Address _____
City _____ State _____

CIRCLE NO. 75 ON READER SERVICE CARD
88

Scan the present landscape for the young American conductor most likely to pad along in the footsteps of Leonard Bernstein, and you'll almost have to come up with Lorin Maazel, the thirty-three-year-old conductor who has already nominated himself with a recent and already legendary recording of Ravel's *L'Enfant et les Sortilèges*. With this release, Maazel again demonstrates his special affinity for musical fairy tales, for his performance of *Peter and the Wolf* is at once wise and witty, warm and quite personal in feeling.

And, along with his equally winning musical performance of the *Young Person's Guide*, Maazel shows his hand as pretender to the Bernstein laurels with a personable narration of the spoken material quite obviously as carefully prepared and produced as the performance of the score itself. To be sure, he hasn't Bernstein's elegant informality yet, and his English is somewhat Europeanized where Bernstein's is suavely Harvardized. Still, Maazel is young, and will surely hear the siren call of TV.

The musical performances are both exceedingly attractive—*Peter and the Wolf*, in particular, has a delicious dryness about it—and DGG's recording is clean and efficient. Alec Clunes' narration makes a big thing of British understatement and is, in consequence, oddly rueful. *W. F.*

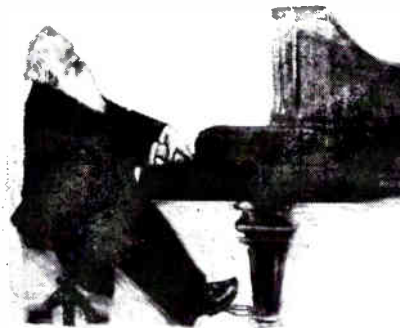
RAVEL: Piano Concerto in G (see DELLO JOIO).

© © SCARLATTI: *Sonatas: C Major (K. 132), C Minor (K. 73), G Major (K. 471), B Minor (K. 27), E Major ("Cortege," K. 380), A Major (K. 322), D Major (K. 389), A Major (K. 208), C-sharp Minor (K. 247), E Major (K. 206), C Minor (K. 11), C Major (K. 515).* Fou Ts'ong (piano). WESTMINSTER WST 17015 \$5.98, XWN 19015 \$4.98.

Interest: Splendid pianist
Performance: Sensitive but reserved
Recording: Exceptionally vivid
Stereo Quality: Well-centered piano

Twenty-nine-year-old Fou Ts'ong was born in Shanghai and studied first in his country and then in Poland. Well on his way to a musical career as a "people's artist," he decided to defect during a trip to England in 1958. Since then, he has married Yehudi Menuhin's daughter, made several impressive recordings, and toured widely throughout the Western world. He is an exceptionally sensitive and intelligent artist with a clean technique that is never used for the sake of mere superficial brilliance. This can be readily heard in this nicely varied mixture of familiar and less well-known Scarlatti. There is a good feeling here

BETTMANN ARCHIVE



BRAHMS ANYONE?

If you're thinking about buying a recording of a Brahms symphony, just look in the Schwann catalog. You'll find 68 records listed—23 of the First, 14 of the Second, 13 of the Third, 18 of the Fourth.

Confusing, isn't it?

To spare you from having to choose between 68 pigs-in-a-poke (or is it pig-in-a-pokes?), we have reprinted Martin Bookspan's recapitulation of the first fifty recorded items in his "Basic Repertoire" series—including the Brahms symphonies. Mr. Bookspan gives in addition to his choices of Brahms (he likes Klemperer all the way, incidentally) 46 other "best recorded performances" of the standard repertoire.

The handy 4-page folder is reprinted from Mr. Bookspan's wrap-up articles in the April and May issues of HiFi/STEREO REVIEW, and should enable you to round out your record collection intelligently and economically. The cost is only 25 cents. Use this convenient coupon to order.

Ziff-Davis Reprint Service
Department BR
589 Broadway, New York 12, N.Y.

I enclose 25¢ to cover costs of mailing and handling. Please send me the recapitulation of the "Basic Repertoire" series. 9-63

.....
Name
.....
Address
.....
City, Zone, State

for gracefulness and an awareness of the music's rhythmic pulse. Furthermore, the sonatas never bog down in murky romantic tendencies. At the same time, in color and emotion, Fou's fairly reserved playing tends to lack of variety—compare Horowitz's Scarlatti, K. 380 on RCA Victor LM 1957, or K. 322 in the recent Columbia MS 6411/ML 5811. (Although the standard Scarlatti catalog numbers are L—for Longo—numbers, the K here stands for a recent catalog by the harpsichordist Ralph Kirkpatrick.) To be sure, Horowitz's style is an entirely different one, but one cannot dismiss the acute sense of his personal involvement. Westminster's reproduction of the Bechstein piano is superlative, one of the very best piano recordings in either mono or stereo I have heard. There are, however, a few pressing faults on side two of the stereo version. *I. K.*

RECORDING OF SPECIAL MERIT

© ® SCHUBERT: *Quartet No. 15, in G Major (D. 887)*. Juilliard String Quartet. Epic BC 1260 \$5.98, LC 3860 \$4.98.

Interest: Schubert's last quartet
Performance: With loving care
Recording: Good
Stereo Quality: Good

The last of Franz Schubert's string quartets belongs with the "Great" C Major Symphony, the last piano sonatas, and the C Major String Quintet as one of the short-lived composer's most impressive essays. As the annotator, David Johnson, intimates, the first movement is on a virtually Brucknerian scale. The slow movement contrasts episodes of calm lyricism with pages of extreme agitation, and the two final movements have that kinetic quality that seems to have obsessed Schubert in his last years—note the finale of the "Great" C Major.

The G Major Quartet is not exactly a staple of the chamber-concert repertoire, partly because it is more than forty minutes long, but more particularly because it makes such demands on the players' accuracy of intonation—especially the first violinist. This recorded performance by the Juilliards is the first in stereo, and it stands with the Budapest monophonic version as a first-rate job in every respect: both its large conception and its close detail are thought out and executed superbly well. My one reservation about this performance is that it seems a bit *too* thought out, particularly in what I feel to be the rather inflexible contrast between the static and motor elements in both the slow movement and the scherzo. But this, I suppose, is a matter of taste, and certainly of minor moment in a performance of such heroic scope. The recording is fine. *D. H.*

(Continued on page 91)

A season of Landmarks

Trademarks Reg. U. S. Pat. Off.

LONDON *ffrr?*
FULL FREQUENCY RANGE RECORDING

WAGNER

Siegfried

Georg Solti—Vienna Philharmonic Orchestra—Birgit Nilsson, Wolfgang Windgassen, Hans Hotter, Gerhard Stolze, Gustav Neidlinger with Joan Sutherland as the Forest Bird.

Stereo: OSA 1508
(5 records)
Mono: A 4508



RECORDING OF SPECIAL MERIT

© ® SCHUBERT: *Quartet No. 15, in G Major (D. 887)*. Juilliard String Quartet. Epic BC 1260 \$5.98, LC 3860 \$4.98.

Interest: Schubert's last quartet
Performance: With loving care
Recording: Good
Stereo Quality: Good

The last of Franz Schubert's string quartets belongs with the "Great" C Major Symphony, the last piano sonatas, and the C Major String Quintet as one of the short-lived composer's most impressive essays. As the annotator, David Johnson, intimates, the first movement is on a virtually Brucknerian scale. The slow movement contrasts episodes of calm lyricism with pages of extreme agitation, and the two final movements have that kinetic quality that seems to have obsessed Schubert in his last years—note the finale of the "Great" C Major.

The G Major Quartet is not exactly a staple of the chamber-concert repertoire, partly because it is more than forty minutes long, but more particularly because it makes such demands on the players' accuracy of intonation—especially the first violinist. This recorded performance by the Juilliards is the first in stereo, and it stands with the Budapest monophonic version as a first-rate job in every respect: both its large conception and its close detail are thought out and executed superbly well. My one reservation about this performance is that it seems a bit *too* thought out, particularly in what I feel to be the rather inflexible contrast between the static and motor elements in both the slow movement and the scherzo. But this, I suppose, is a matter of taste, and certainly of minor moment in a performance of such heroic scope. The recording is fine. *D. H.*

(Continued on page 91)

Joan Sutherland



Command Performance

The London Symphony Orchestra—Richard Bonyngue—Arias from *Oberon*, *Le Cid*, *Martha*, *Pagliacci*, *Luisa Miller*, and other operas as well as many well known songs and ballads.

Stereo: OSA 1254 (2 records) Mono: A 4254

Benjamin Britten

WAR REQUIEM

Galina Vishnevskaya, Peter Pears, Dietrich Fischer-Dieskau, The Bach Choir, The Highgate School Boys' Choir, The London Symphony Orchestra and the Melos Ensemble—Benjamin Britten.

Stereo: OSA 1255 (2 records) Mono: A 4255

and now...

Verdi

La Traviata

Joan Sutherland, Carlo Bergonzi, Robert Merrill and other soloists—Chorus and Orchestra of the Maggio Musicale Fiorentino—John Pritchard.

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



MORE CLASSICAL REVIEWS

IN BRIEF

DATA

COMMENTARY

⑤ ⑥ **BARTÓK: Piano Concerto No. 1. PROKOFIEV: Piano Concerto No. 4 for Left Hand Alone.** Rudolf Serkin (piano); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6405 \$5.98, ML 5805 \$4.98.

In his First Piano Concerto (1927), Bartók was concerned with exploring the percussive qualities of the piano, and singlemindedly put musical means and experiment ahead of expressivity: the result is too much of one thing. Neither is the Prokofiev top-drawer, but it has considerable charm and elegance. The virtuosity of both orchestra and pianist is stunning—Serkin's power in the Bartók is almost unbelievable—and the recording is sharp and brilliant. *W. F.*

⑤ ⑥ **BRITTEN (arranger): Folk Songs.** Peter Pears (tenor); Benjamin Britten (piano). LONDON OS 25327 \$5.98, 5693* \$4.98.

These versions stress the ingenuity of the composer-arranger at the expense of the song. Britten has fallen victim to the temptation to make sophisticated musical comment on the naïve sentiments of the texts. Likewise, the simple melodies seem caricatured by Pears' concert-hall delivery. *W. F.*

⑥ **GLUCK: Iphigénie en Tauride.** Patricia Neway (soprano), Iphigénie; Pierre Mollet (baritone), Oreste; Leopold Simoneau (tenor), Pylades; Robert Massard (baritone), Thoas. Festival Chorus and Paris Conservatory Orchestra, Carlo Maria Giulini cond. Vox OPX 212 two 12-inch discs \$6.95.

This, the only complete version of the opera in the catalog, was recorded at the Aix-en-Provence Festival about ten years ago. The singers are capable, but they lack the style Gluck's music demands. And while Giulini sees much of the score's power and beauty, his orchestra's execution is uneven. Dated sound. *G. J.*

⑥ **KODÁLY: Symphony (1961). KEYES: Music for Monday Evenings.** Louisville Orchestra, Robert Whitney cond. LOUISVILLE LOU 631 \$7.95.

While this symphony is not characteristic of Kodály at his expressive peak, it is amiable, accessible, and masterfully wrought. The Nelson Keyes piece is no less impressive in technique and execution—appealing, civilized, and precocious. A young American to watch. *W. F.*

⑥ **MASTERPIECES OF THE SPANISH GUITAR.** Works by Albeniz, Granados, Falla, Malats, Segovia, Turina, Torroba, and Sainz de la Maza. Alirio Diaz (guitar). VANGUARD VRS 1084 \$4.98.

Diaz, who plays in a first-rate manner here, is a Venezuela-born pupil and protégé of Segovia. This appealing collection contains examples of the standard late nineteenth- and twentieth-century guitar repertoire, all played skillfully and colorfully. The richly reproduced recording complements the excellence of the recital. *I. K.*

⑥ **PERGOLESI: La Serva padrona.** Anna Moffo (soprano), Serpina; Paolo Montarsole (bass), Uberto. Orchestra Filarmonica di Roma, Franco Ferrara cond. RCA VICTOR LM 2650 \$4.98.

This early opera buffa belongs in every comprehensive opera library, but the preferable version is Mercury 90240, a better performance recorded in stereo with far more realism and imagination. *G. J.*

⑥ **ROSSINI: La Scala di seta.** Graziella Sciutti (soprano), Giulia; Ferdinando Li Donni (bass), Germano; Fernando Jacopucci (tenor), Dorvil; Margherita Rinaldi (soprano), Lucilla; Boris Carmeli (bass), Blansac; Manlio Rocchi (tenor), Dormont. Orchestra Filarmonica di Roma, Franco Ferrara cond. RCA VICTOR LM 7020 two 12-inch discs \$9.96.

Rossini was only twenty when he completed this, his sixth work for the stage, but the plot's slender material is filled out with a flood of bubbly musical inspiration. Graziella Sciutti excels in an otherwise competent but modestly endowed cast, and conductor Ferrara keeps things moving briskly. Imaginative stereo treatment would have made this disc much more interesting. *G. J.*

⑥ **SCHOENBERG: Gurre-Lieder.** Richard Lewis (tenor), Ethel Semser (soprano), Nell Tangeman (mezzo-soprano), John Riley (bass), Ferry Gruber (tenor); Morris Gesell (speaker). Chorus and Orchestra of the New Symphony Society of Paris, Rene Leibowitz cond. Vox Box 204 \$9.95.

The *Gurre-Lieder* is a massive choral-vocal-orchestral work completed by Schoenberg in 1900. This recording is a reissue of a soggy performance available some years ago on another label. The instrument playing is often coarse, and the singing rarely more than adequate. *W. F.*

⑤ ⑥ **ANDRÉS SEGOVIA: Granada.** Pieces by Aguado, Sor, Ponce, Albéniz (arr. Segovia), Tansman, and Granados (arr. Segovia). Andrés Segovia (guitar). DECCA DL 710063 \$5.98, DL 10063 \$4.98.

This sampler of Segoviana, recorded in Spain, shows the master in flawless form, especially interesting in the elegant early nineteenth-century classicism of Sor and Aguado. Because you do not get an overdose, the folk and impressionistic pieces on the reverse side make for pleasant listening. Excellent sound. *D. H.*

⑤ ⑥ **SCHUBERT: *Symphony No. 2, in B-flat; Symphony No. 3, in D Major.*** Berlin Philharmonic Orchestra, Lorin Maazel cond. DEUTSCHE GRAMMOPHON SLPM 138790 \$6.98, LPM 18790 \$5.98.

Interest: Early masterful Schubert
Performance: Brisk and polished
Recording: Resonant
Stereo Quality: Understated

Haydn, Beethoven, Mozart, and even Rossini haunt the pages of these delightful symphonies, but the music's essence, its pervasive lyricism, and its prodigality of melodic invention, are unmistakably Schubert. Maazel's readings are precise and highly polished, but though the excellent orchestra responds to his brisk tempos with firmness and clear articulation, the final movements are hard-driven and deprived of its relaxed jollity.

In the current catalog this is the only disc combining these two symphonies. Maazel holds his own against the recorded competition in *Symphony No. 2*. In *No. 3*, however, the Beecham and Steinberg versions provide formidable challenges, especially the latter (Command 11017), which is enhanced by superlative sound. The quality of the present recording is not quite as spectacular. DGG's full-bodied sonics bring out the rich Berlin sonorities with a strongly emphasized and effective bass registration. Some details in the scoring, however, are blurred in reverberation, and the stereo spread is limited. G. J.

⑤ ⑥ **SIBELIUS: *Finlandia; The Swan of Tuonela; Valse Triste; Pohjola's Daughter; Lemminkainen's Return.*** Orchestra, Morton Gould cond. RCA VICTOR LSC 2666 \$5.98, LM 2666* \$4.98.

Interest: Splashy pops sonics
Performance: Audience-rousing
Recording: Restricted sound
Stereo Quality: Good

This is little more than a hi-fi workout of five Sibelius repertoire chestnuts. No apparent attempt has been made by Gould to search out what values the music contains or to interpret them with a fresh intelligence. The pops market seems to be the aim. The recording's dynamic range is very restricted—the woodwinds, the brasses, and the full ensemble sound are at almost precisely the same level. W. F.

SOWERBY: *Classic Concerto for Organ and String Orchestra* (see COWELL).

RECORDING OF SPECIAL MERIT

⑤ ⑥ **J. STRAUSS, JR.: *On the Beautiful Blue Danube; Voices of Spring.***

SEPTEMBER 1963

Perpetuum Mobile. JOS. STRAUSS: *Delirium Waltz; Village Swallows—Waltz.* J. AND JOS. STRAUSS: ***Pizzicato Polka.*** Cleveland Orchestra, George Szell cond. EPIC BC 1258 \$5.98, LC 3858 \$4.98.

Interest: Strauss paprika
Performance: Thrilling and invigorating
Recording: First-rate
Stereo Quality: Fine

The two dominant schools of Strauss-waltz performance may be called schmaltz and paprika—the challenge being, in either instance, to carry out the concept with conviction and flawless taste. Those who know the discs of Willi Boskovsky with his chamber group on Vanguard and with the Vienna Philharmonic on London will readily concede him the palm for taste in the schmaltz class. In the paprika division, Fritz Reiner and Antal Dorati have been vying for the honors, but both have fallen into the trap of pressing the Strauss rhythms too hard or of playing too many cute tricks with rubato and accent. Now George Szell has stepped into the paprika contest in half a dozen items with the Cleveland Orchestra to show how it should be done.

Szell has been accused, with some justice, of sacrificing performance spontaneity to virtuosic ensemble precision and exacting interpretation. But here he brings forth the joy of the dances by the brothers Strauss, and at the same time sets down the essence of the music without any tricks or gimmicks. The previously muddled *Blue Danube* has a wholly new and fresh sound, *Delirium* becomes the intoxicating thing it should be, and the *Pizzicato Polka*—a done-to-death item if ever there was one—comes out a real breath-taker, thanks to Szell's clever gradation of accents and dynamics.

The Cleveland Orchestra's playing is brimful of vitality and warmth, and, thanks also to a topnotch recording job, the disc adds up to just about the best Strauss recording I have heard for half a dozen years. Let us hope that Szell and his Clevelanders have more of the same in store for us soon. D. H.

⑤ ⑥ **STRAVINSKY: *Duo Concertant; Divertimento.*** Eudice Shapero (violin); Brooks Smith (piano). AVA RECORDS AS 15 \$4.98, A 15* \$3.98.

Interest: Stravinsky at his best
Performance: Excellent
Recording: Good
Stereo Quality: Good

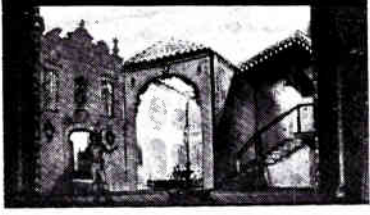
The *Duo Concertant*, lost as it is among Stravinsky's more famous works in the catalog, is a masterpiece if its composer has ever produced one. It is a 1932 product of Stravinsky's neoclassic manner,

NEW ON ANGEL

DE LOS ANGELES
ALVA
BRUSCANTINI
WALLACE

ROSSINI
THE BARBER OF SEVILLE





THE BEST BARBER IN TOWN!

Rossini's uproarious masterpiece, *The Barber of Seville*, with Victoria de los Angeles as Rosina. This polished and sparkling Glyndebourne Festival production of Peter Ebert also stars Luigi Alva and Sesto Bruscantini, supported by Ian Wallace, Carlo Cava and Laura Sarti. Vittorio Gui conducts the Glyndebourne Festival Chorus and the Royal Philharmonic Orchestra.

three discs: (S)3638 C/L
4-track stereo tape: ZC 3638

CIRCLE NO. 55 ON READER SERVICE CARD

“they said it couldn't be done...”



... AND LIKE COLUMBUS...
TAPEMATES HAS DONE IT... AND IS DOING IT NOW!

The **TAPEMATES CLUB** now makes available to members, right in the convenience of your own home

any 4 track
STEREO tape

currently manufactured at a combined savings of **40%**

TAPEMATES CLUB
5280 West Pico Blvd.
Los Angeles, California

Without obligation, please send me complete information about the **TAPEMATES CLUB**.

NAME _____
ADDRESS _____
CITY _____ ZONE _____ STATE _____

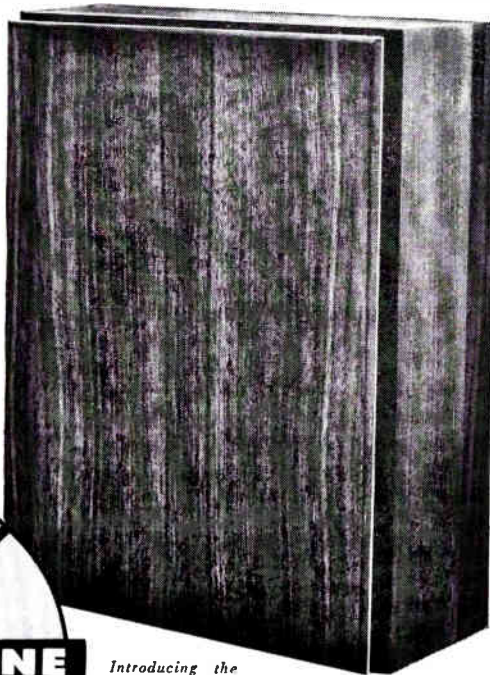
CIRCLE NO. 54 ON READER SERVICE CARD

NEW DECOR AND SIZE NEW PERFORMANCE

This is the Exciting New "CG" Cavity Generator Spherical Sound System.

"CG" Construction and Performance are uniquely different than anything you have ever known and create a new awakening in Market Standards, in Quality, and in Price!

Check with your local dealer or send for complete information.



Introducing the **CAMILLE SERIES**

Size: 11"x8"x4 1/4"—Full Frequency Range (without boom). 8 WATTS (measured) Propagation: 360 Spherical Degrees. Optional Finishes: Oiled Walnut, Harvest Maple or Lined Oak. Moderately Priced at **\$39.95**

Murray-Carson Corporation

2424 E. 55th STREET, DEPT. 3A, INDIANAPOLIS 20, INDIANA

NEW LISTENING PLEASURE NEW PRINCIPLE
CIRCLE NO. 41 ON READER SERVICE CARD

Musical adventures in new Vanguard-Bach Guild releases



HAYDN: SYMPHONY NO. 60 IN C, "IL DISTRATTO"—SYMPHONY NO. 52 IN C MINOR — Esterhazy Orchestra; David Blum, conductor *VRS-1105
MADRIGAL MASTERPIECES, Vol. 2
Great works of madrigal history including Monteverdi's "Lagrime d'amante al sepolcro dell'amata"; Deller Consort. *BG-639
PALESTRINA: THE SONG OF SOINGS
21 motets from the Song of Solomon Prague Madrigal Choir *BG-647
GOTTSCHALK: SYMPHONY — "A NIGHT IN THE TROPICS" and TARENTELLE
GOULD: LATIN-AMERICAN SYMPHONETTE—Utah Symphony; Abravanel, cond.; Reid Nibley, piano *VRS-1103
LALANDE: DE PROFUNDIS — Deller and other soloists; Chorus & Orch. *BG-640
IAN AND SYLVIA — "FOUR STRONG WINDS" *VRS-9133

VANGUARD *Stereo
recordings for the connoisseur

CIRCLE NO. 60 ON READER SERVICE CARD CIRCLE NO. 48 ON READER SERVICE CARD

YOU NEED ALL THREE AND ONE IS FREE!

First, you need the latest monthly issue of the famous SCHWANN RECORD CATALOG, the only complete guide to over 30,000 stereo and monaural records. Second, you need the SCHWANN ARTIST ISSUE, listing classical recordings alphabetically by artists. Both are available at your record dealer's. Third, you need the SCHWANN BASIC RECORD LIBRARY, a carefully prepared list of classical musical selections. It's yours free—just send a stamped, self-addressed envelope, #10 size or larger.

schwann RECORD CATALOG

W. Schwann, Inc., 137 Newbury St., Boston 16, Mass.

and belongs to the great period that produced the *Symphony of Psalms*. No Stravinsky work is more lyrical or, within the frame of its highly purposeful understatement, more moving.

Miss Shapero and Mr. Brooks have done splendidly by the piece: their performance is beautifully controlled, sensitively "sung," and carefully shaped. It is the misfortune of these excellent performers that theirs must be compared to the great Joseph Fuchs-Leo Smit performance that Decca released some thirteen years ago. But the newer performance at least has the advantage of modern stereo recording.

Since Stravinsky himself attended to the piano-violin transcription of his *Divertimento* from the ballet *Baiser de la fée*, it is presumably its own justification. Nonetheless, I dislike the work in this form. It sounds arranged and transcribed, and is a distinct lessening of the original material. But again, the performers do very well by it. *W. F.*

© © TCHAIKOVSKY: *Humoresque, Op. 10, No. 2; Capriccioso, Op. 19, No. 5; Valse Scherzo, Op. 7; Song without Words, Op. 40, No. 6; Mazurka, Op. 9, No. 3; Chanson triste, Op. 40, No. 2; Barcarolle, Op. 37, No. 6; Song without Words, Op. 2, No. 3; Romance, Op. 5; Nocturne, Op. 19, No. 4; Scherzo humoristique, Op. 19, No. 2.* Philippe Entremont (piano). COLUMBIA MS 6446 \$5.98, ML 5846 \$4.98.

Interest: Tchaikovsky tidbits
Performance: Neat
Recording: Intimate
Stereo Quality: Okay

Just as today's composers can earn a fairly respectable bread-and-butter income doing arrangements for such mass media as TV and films, composers of a century ago could count on a piano in every well-to-do home, for which they and their publishers purveyed albums of short pieces by the thousands. Brahms, Dvořák, and Tchaikovsky took full advantage of this lucrative market in order to be able to compose their more durable symphonies and concertos.

It is in this light that we must listen to this selection of chips from the Tchaikovsky workshop, played by Philippe Entremont, for the intrinsic interest of the music is slight, even when judged as entertainment. Every now and then, as in the *Humoresque*, Op. 10, No. 2, or in the Op. 5 *Romance*, you will hear a turn of phrase or an idea that later became transfigured by Tchaikovsky's orchestral flair into a truly first-rate ballet scene or concerto episode.

Entremont's playing is neat and precise, but lacks the element of fancy that would suggest personal conviction about

(Continued on page 94)

the interpretation of these pieces. A somewhat dry recorded piano tone may contribute to this impression. *D. H.*

VAUGHAN WILLIAMS: *Fantasia on a Theme by Tallis; Fantasia on Greensleeves* (see ELGAR).

⑤ ⑥ **WALTON:** *Façade*. **IBERT:** *Divertissement*. Vera Zorina (recitation); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 5849 \$5.98, ML 5849 \$4.98.

Interest: Fun and games
Performance: Musically A-1

Recording: Excellent
Stereo Quality: Apt

William Walton's *Façade* is conservative old England's principal musical contribution to the mythology of scandal-in-the-arts that the Twenties so enriched. In Paris, of course, an outraged and rioting public became virtually the rule. But staid old London was set on its ear by Edith Sitwell's precocious collaboration (Miss S. was thirty-six; her precocity, ageless) with the nineteen-year-old composer. The combination of Sitwell's Dadaist verses and Walton's sassy, jazzy music was a dreadful shock to the audi-

ence in Aeolian Hall the evening *Façade* was first performed. As Sir Osbert Sitwell has it, no less a sophisticate than the young Mr. Noel Coward beat a hasty and angry retreat when the performance was but half finished.

Today, *Façade* all but reeks of bathtub gin—but it is vintage bathtub gin. The music is fresh, funny, and impressively imaginative; and the archly eccentric verses, these forty years since, manage to sound quite precisely the way the archly eccentric Dame Edith looks.

Ormandy and the men from Philadelphia play the score brilliantly. One can almost visualize the fun they must have had while recording it. But Vera Zorina's Russian-accented English, her laborious rhythmic inflections, and her rather acrobatic voice are all totally and terribly wrong for the assignment.

Ormandy's performance of the Ibert *Divertissement* is vivid and lively, although the sound is a little harsh to my ear. *W. F.*

WARD: "*Hushed Be the Camps Today*" (see COWELL).

COLLECTIONS

⑤ ⑥ **GIUSEPPE DI STEFANO:** *Sings Neapolitan Songs. Funiculi', Funicula'; Marechiaro; Luna nova; Mamma mia, che vo' sape?; Torna!; Carmela; Guapparia; Mandulinata a Napule; P' m'arricordo 'e Napule; Pecche'; Anema e core; Me so' 'mbriacato 'e sole; Nisciuno po' sape'; Vurria*. Giuseppe di Stefano (tenor); orchestra, G. M. Guarino cond. ANGEL S 36102 \$5.98, 36102* \$4.98.

Interest: Neapolitan tradition
Performance: Expert
Recording: Good
Stereo Quality: Natural

The Neapolitan songs represented in this collection embrace more than half a century, ranging from the evergreen inspirations of early exponents such as Denza, Tosti, and De Curtis to the recent hits of the annual Piedigrotta Festival. There is an unbroken tradition here: the songs still glorify, with the fervor of old, the blazing midday sun and the starlit sky of Naples, that unrivaled romantic backdrop for *l'amore*.

Giuseppe di Stefano's approach to these songs is fervently lyrical, but free of that no-holds-barred sentimentality and bombast that afflict similar efforts by his more opulent-voiced rivals Franco Corelli and Mario del Monaco. He is in a state of vocal decline, evidenced here by tonal dryness, strain in the top register, and faltering intonation. Fortunately, enough magic remains to make this recital enjoyable. *G. J.*

(Continued on page 97)

New RCA StuDiomatic Changer



protects your records 2 ways

Now the record changer developed expressly for RCA Victor Total Sound Stereo Phonographs is available as a separate component for custom installation and replacement. Besides delivering brilliant sound in stereo or monaural, the StuDiomatic Changer is a long-time investment in record protection:

1 Protects Against Spindle Wear. King-size stabilizer holds records steady and wobble-free—drops them gently with virtually no wear on center hole, thus eliminating a major cause of "wow."

2 Protects Against Groove Wear. Tone-arm and stylus pressure are so light that no audible scratches are produced if tone arm accidentally slides across record. Precision-angled head assures true in-groove tracking over entire record.

RESULT: RECORDS TEST-PLAYED OVER 3,000 TIMES SHOW NEGLIGIBLE LOSS OF FIDELITY

PLUS: • Scientifically balanced, rock-steady cushioned turntable • Automatic shut-off at end of last record • Ultra-sensitive Living Stereo Ceramic Cartridge • Ability to intermix 7", 10" and 12" records of the same speed • Excellent stereo separation.

Ask for it at your nearest RCA Victor dealer's.

RCA PARTS AND ACCESSORIES, CAMDEN, N. J.



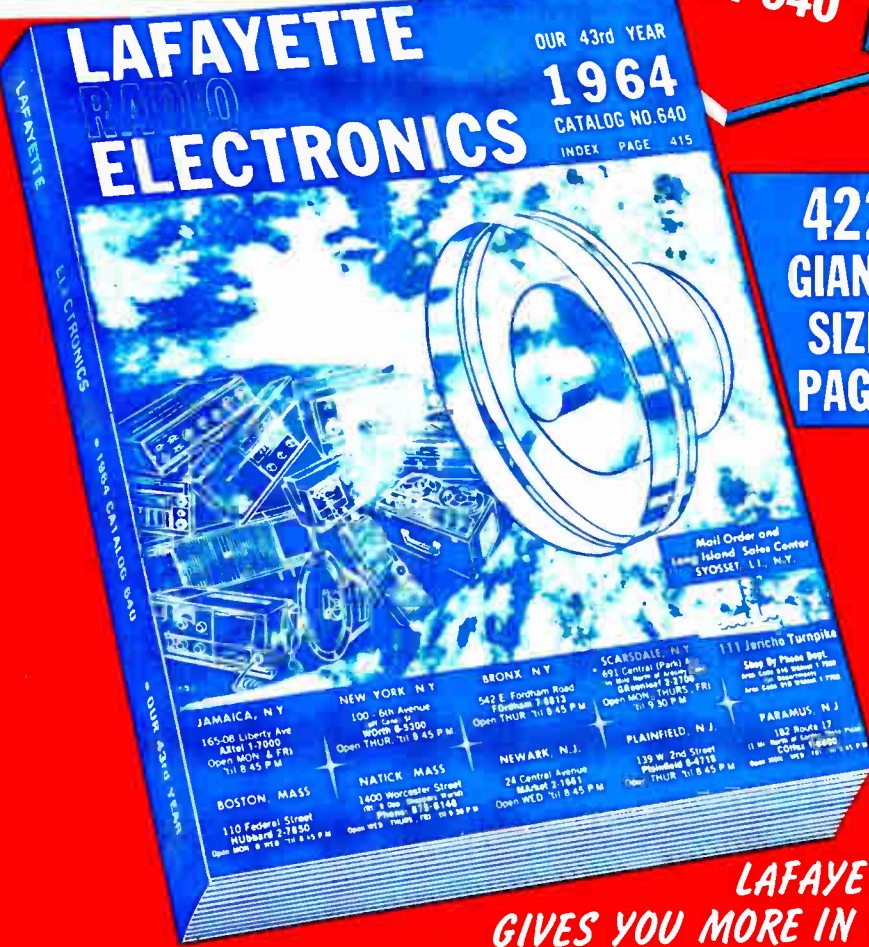
The Most Trusted Name
in Sound

FREE!

MAIL
THIS
CARD
TODAY

LAFAYETTE RADIO ELECTRONICS

1964
CATALOG
NO. 640



422
GIANT-
SIZE
PAGES

LAFAYETTE
GIVES YOU MORE IN '64

- **MORE CATALOG-** the biggest in our 43-year history; 422 giant-size illustrated pages.
- **MORE SELECTION-** if it's in hi-fi or electronics, it's at Lafayette.
- **MORE SERVICE-** more and more orders fully processed in 24 hours.
- **MORE BUYING POWER-** choose from Lafayette's three Easy-Pay credit plans.

43 YEARS OF DEPENDABLE SERVICE AT LAFAYETTE'S TRADITIONALLY LOW PRICES

10 CONVENIENT LOCATIONS

- | | |
|---|---|
| SYOSSET, N. Y. 111 Jericho Turnpike.
(2 Blocks West of So. Oyster Bay Rd.)
Mail Order and Long Island Sales Center. | BRONX 58, N. Y. 542 E. Fordham Road |
| JAMAICA 33, N. Y. 165-08 Liberty Avenue
(Off Merrick Rd.) | NEWARK 2, N. J. 24 Central Avenue |
| NEW YORK 13, N. Y. 100 6th Avenue
(Just North of Canal St.) | PLAINFIELD, N. J. 139 W. 2nd Street |
| SCARSDALE, N. Y. 691 Central (Park) Avenue
(1/2 Mile North of Ardsley Rd.) | PARAMUS, N. J. 182 Route 17
(1 Mile North of Garden State Plaza) |
| | BOSTON 10, MASS. 110 Federal Street |
| | NATICK, MASS. 1400 Worcester Street
Rt. 9 (Opposite Shopper's World) |

FREE—LAFAYETTE'S 422 PAGE 1964—CATALOG—640

Friend's Name _____
Address _____
City _____ Zone _____
State _____



FREE
To A Friend
1964 Lafayette Catalog

FREE—LAFAYETTE'S 422 PAGE 1964—CATALOG—640

Name _____
Address _____
City _____ Zone _____
State _____

Mail this card
for your **FREE**
1964 Lafayette Catalog



DEPT. HMI-3

DEPT. HMI-3

LAFAYETTE RADIO ELECTRONICS

P.O. BOX 10

SYOSSET, L.I., N.Y.

Place Stamp Here

LAFAYETTE RADIO ELECTRONICS

P.O. BOX 10

SYOSSET, L.I., N.Y.

Place Stamp Here

FREE!

LAFAYETTE 422-Pg. 1964 CATALOG!



"World's Hi-Fi & Electronics Shopping Center"

LAFAYETTE GIVES YOU MORE IN '64

MORE TAPE RECORDERS...

From miniature portable recorders to complete tape decks... for fun at home to professional use, you'll find just the recorder you need at a popular Lafayette price.

LAFAYETTE PROFESSIONAL-TYPE 4-TRACK STEREO RECORDER

A complete recording studio in one case! Record 4-track stereo and monaural, plays 4 and 2-track stereo and 4-track monaural. Two matched stereo speakers. With 2 mikes, output cables, 7" take-up reel, 1200 ft. reel of tape.

169⁹⁵



RK-155WX

MORE CITIZENS BAND...



HE-100L

39⁹⁵

2-for-78.88

Lafayette offers more transceivers, more Walkie-Talkies and more accessories than ever before.

LAFAYETTE 12-TRANSISTOR C.B. WALKIE-TALKIE

The walkie-talkie with more new features—variable noise squelch, separate microphone and speaker, push-pull audio output. 12-transistors, diode, thermistor. Available with optional plug-in 117V power pack. With carrying case, batteries, earphone, crystals.

MORE STEREO HI-FI...



LAFAYETTE 24-WATT STEREO HI-FI PHONO SYSTEM

Outstanding Performance At A Budget Price

MATCHED COMPONENTS

Garrard Autoslim 4-Speed Automatic Changer
Lafayette LA-224 24-Watt Stereo Amplifier
Wood Base for Changer.
Empire 880 Diamond Needle Stereo Cartridge
2 Lafayette SK-124 2-Way Speaker Systems.

LAFAYETTE SYSTEM PRICE **129⁵⁰**

with FREE Accessories LS-225WXM



FREE with purchase of this system—record cleaning kit, stylus pressure gauge, all necessary hook-up wire and cable.

MORE HAM GEAR...



wired HE-30WX

79⁹⁵

semi-kit KT-320

64⁹⁵

Amateurs everywhere make Lafayette their headquarters for all their gear... from receivers and transmitters to the smallest accessory.

LAFAYETTE PROFESSIONAL-QUALITY 8-TUBE AMATEUR COMMUNICATIONS RECEIVER

4-band coverage—designed for today's crowded amateur bands. Outstanding bandwidth, selectivity and sensitivity with built-in Q-multiplier and edgewise S-meter.

MORE THAN EVER BEFORE...

- More Radios • More Test Equipment • More Tools
- More TV and Radio Tubes, Parts, Accessories
- More Cameras • More Optics
- More P.A. Equipment • More Books

NO MONEY DOWN... UP TO 24 MONTHS TO PAY

③ ④ **MARIA STADER: *Lieder Recital***. Schumann: *Frauenliebe und Leben, Op. 42*. Mozart: *An Chloe; Oiseaux, si tous les ans; Ridente la calma; Un moto di gioia; Das Veilchen*. Schubert: *Gretchen am Spinnrade; Nachtviolen; Der Schmetterling; Frühlingslied; Schweizerlied*. Maria Stader (soprano); Joerg Demus (piano). WESTMINSTER WST 17029 \$5.98, XWN 19029 \$4.98.

Interest: Standard program
Performance: Not Stader's best
Recording: Satisfactory
Stereo Quality: Centered

Not unexpectedly, it is the Mozart section of this program that yields the most pleasure, for it displays Miss Stader's limpid tone, graceful phrasing, and purity of style in much the same manner as do her recent aria recitals on Deutsche Grammophon. The Schubert group consists of songs that are relatively unproblematic, except for *Gretchen am Spinnrade*. The latter receives a well-vocalized but somewhat rushed interpretation that does not comprehend the range of emotions in words and music. There are many things to admire in the Schumann cycle, for Miss Stader is always a tasteful and musically artist, and she is particularly successful with songs that call for a swift pace and lightness of touch. But there are moments of tonal unsteadiness here, something uncharacteristic of her, and the recurring ornaments in *Er, der Herrlichste von Allen* are not turned with the ease and accuracy so beautifully displayed in the Mozart aria discs.

Both pressings offer well-balanced sound, and stereo has no noticeable advantages. Full texts are supplied, but the translations are inadequate. G. J.

③ ④ **JOAN SUTHERLAND: *Command Performance***. Weber: *Oberon: Ocean! thou mighty monster*. Massenet: *Le Cid: Pleurez mes yeux*. Meyerbeer: *Dinorah: Ombre légère*. Leoncavallo: *I Pagliacci: Stridono lassù*. Verdi: *I Masnadieri: Tu del mio Carlo* (with John Dobson, tenor). *Luisa Miller: Tu puniscimi, o Signore*. Rossini: *La Cambiale di Matrimonio: Vorrei spiegarvi*. Bellini: *Beatrice di Tenda: Deh! se un'urna* (with the Ambrosian Singers). Benedict: *The Gypsy and the Bird*. Ardit: *Parla!; Il Bacio*. Ricci: *Crispino e la Comare: Io non sono più l'Annetta*. Tosti: *Ideale; La Serenata* (with Richard Bonyngé, piano). Leoncavallo: *Martinata*. Bishop: *Lo, here the gentle lark; Home sweet home*. Flotow: *Martha: The last rose of summer*. Wallace: *Martiana: Scenes that are brightest*. Balfe: *Bohemian Girl: I dreamt I dwelt*. Joan Sutherland (soprano); London Symphony Orchestra. Richard Bonyngé cond. LONDON OSA 1254 two 12-inch discs \$11.96, A 4254 \$9.96.

Interest: Soprano showcase
Performance: Virtuoso, but...
Recording: Variable
Stereo Quality: Appropriate

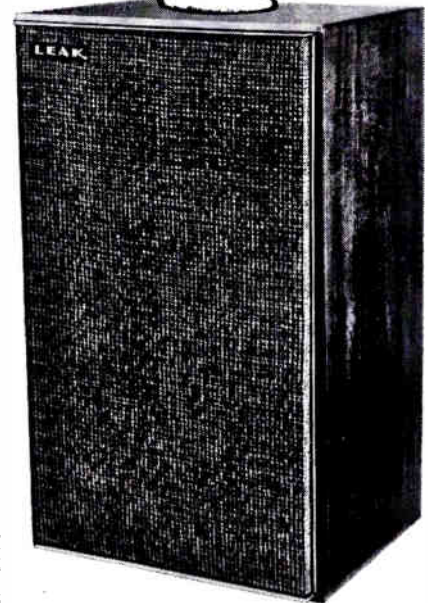
You may ask why two seemingly unrelated discs—one containing unfamiliar but worthy operatic music, the other hackneyed period pieces of ephemeral value—should be made into one indivisible album. London's answer is that this recital by Joan Sutherland resurrects a command performance, such as might have been offered Her Music-Loving Majesty Queen Victoria back in the Patti-Melba days. My answer is simpler: apparently, there is a large audience that will buy anything by Sutherland. So why sell one disc when two can be sold, at twice the price, with the same promotional effort?

Eventually, of course, the two discs will probably appear separately—this was the case with a similarly pretentious earlier Sutherland album called "The Art of the Prima Donna." Until then, however, those drawn to rarely heard Verdi, Rossini, and Bellini will also have to take *Lo, here the gentle lark, Il Bacio*, and other nuggets of the Victorian hit parade. Some of these, to be sure, are exquisitely sung, but what can even Joan Sutherland make out of such uninspiring fare?

Most impressive among the operatic excerpts is the poignant scene from *Beatrice di Tenda*, with a melancholy arioso reminiscent of the noble beauty of *Norma's* final pages, and with a dramatic cabaletta that Miss Sutherland tosses off most excitingly. Unfortunately, her contribution is marred by some crudely sung and very poorly recorded choral interjections. Another pleasurable episode is the aria from Verdi's *I Masnadieri*, with its bittersweet echoes of Bellini. Here, the melancholy coloration and plaintive style of this artist are very appropriate. In Rossini's *buffo* world Miss Sutherland seems a total stranger: her "*Vorrei spiegarvi*," for all its glitter, is bland and humorless. In Meyerbeer's coloratura fireworks she is, of course, totally at home, and generous enough to sing the entire scene of the Shadow Song.

The characteristic brilliance of Miss Sutherland's accustomed performance—which is far too unique to be taken for granted—pervades the entire disc. There is hardly a misplaced note or a less than exquisitely turned phrase—even the cloudy enunciation, much commented upon after her other recent releases, shows signs of improvement. But Miss Sutherland is not compelling enough as a dramatic artist to sustain the varied challenges of *Luisa Miller, I Pagliacci, or Le Cid*. The support she receives from her conductor-husband is most considerable, but generally unexciting. As for the engineering, it is several notches below London's best. G. J.

**NOT
FOR SALE**



No matter what superlatives, testimonials and/or curves a manufacturer of loudspeaker systems employs in his ads — no one knows better than yourself what sound is best for YOU! That's why this ad doesn't try to SELL you on the dynamic new LEAK Piston-Action Sandwich Speaker System.

Certainly! we have dramatic evidence of its superiority... its absolute smoothness of transient response... its total absence of cone breakup... and other pertinent characteristics... BUT we only want to impart the idea that this New LEAK Speaker System is THE system you must listen to before you select any.

Whether you expect to invest in a system now or sometime soon, you owe it to yourself to visit your nearest Authorized Leak Franchised Specialist and HEAR why Leak has received such superb commendations for its revolutionary principles, smooth performance and "grand sound."... in the meantime, if you want to satisfy your "technical eye"... TEST REPORTS are available at all Leak Franchised Specialists, or write:



ENGINEERING | RESEARCH | MANUFACTURING
Exclusive U.S. Representatives:
ERCONA CORPORATION
432 Park Ave. So.
New York 16, New York



for
Modern Sound
 with
Modern Features

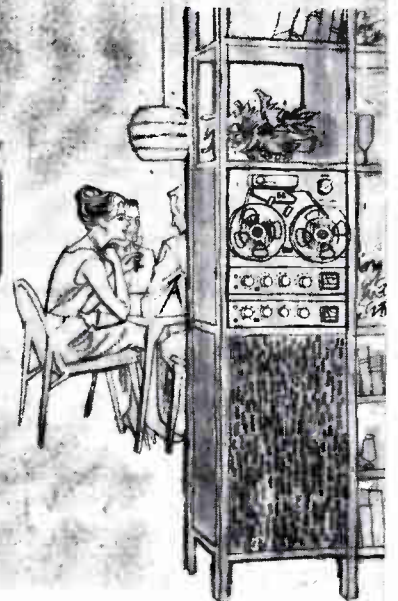
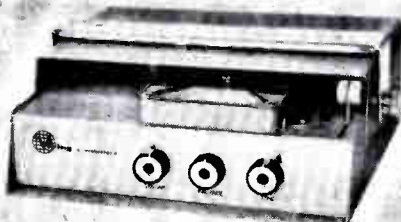
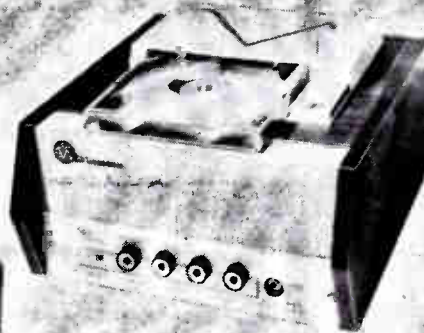
Viking introduces the exciting new Retro-Matic 220 that plays both forward and reverse, has remote control, feather-touch push-buttons, 12 watt stereo amplifier with 20-2500 cps frequency response . . .

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.

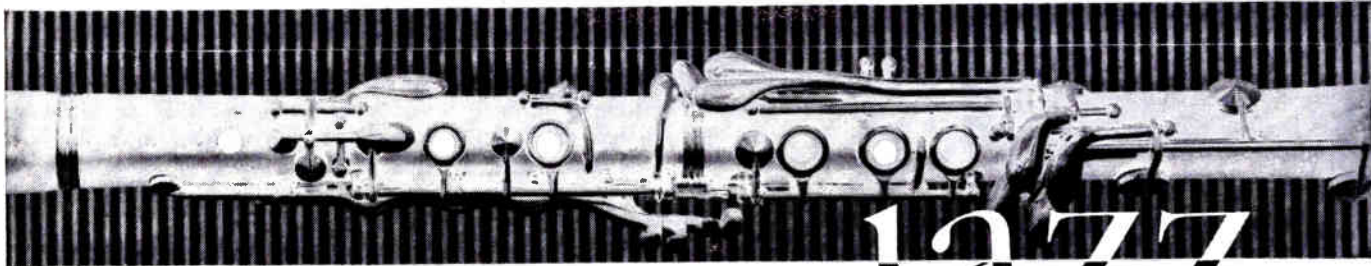
Be up to date—get tomorrow's features today. Ask your hi-fidelity dealer about Viking tape recorders and components first!



Viking OF MINNEAPOLIS, INC.

9600 Aldrich Avenue South, Minneapolis, Minnesota, 54420

Your assurance
 of Quality in
 Tape Components



Jazz

Reviewed by JOE GOLDBERG • NAT HENTOFF • STANLEY GREEN

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording
- * = mono or stereo version not received for review

Ⓢ Ⓜ GENE AMMONS/SONNY STITT: *Dig Him!* Gene Ammons (tenor saxophone), Sonny Stitt (tenor and alto saxophones), George Brown (bass), John Houston (piano), Charles Williams (drums). *Headin' West; Autumn Leaves; A Mess; We'll Be Together Again;* and six others. ARCO LP 697 \$4.98.

Interest: Best of Ammons and Stitt
Performance: Disciplined
Recording: Good

The uncredited Argo producer here, probably Esmond Edwards, has had the good sense to limit the Ammons-Stitt combination to short statements. There are ten tracks on this record, the longest of which is about five minutes. Thus, the two saxophonists are forced to exercise some discipline and restraint, rather than being permitted to indulge in the long, discursive solos they prefer. The result is the best pairing of the two men I have heard.

There are, however, a few instances (on blues numbers) of their crowd-pleasing techniques; in a studio, with no audience, these sound particularly hollow. With these exceptions, the two performers provide a lesson in saxophone basics. Ammons is nearly matchless on "soulful" ballads, and one can hear how much of his approach has been absorbed by Sonny Rollins. Stitt is the more fluent of the two, especially when he plays alto, a role for which he is not given credit on the liner. *But Not for Me, Autumn Leaves,* and *Red Sails in the Sunset* show that the two have adapted to their own uses Miles Davis' style of playing popular songs. The rhythm section is unexceptional, but it is a perfect foil for the two leads. The best example of their work is a moving version of *My Foolish Heart*, with Ammons on tenor, Stitt on alto. So many Ammons-Stitt records do not demonstrate their capabilities, but this one shows them at their best. J. G.

Ⓢ Ⓜ ELEK BACSIK: *Jazz Guitarist.* Elek Bacsik (guitar), Pierre Michelot and Michel Gaudry (bass), Kenny Clarke and Daniel Humair (drums). *God Child; Take Five; Nuages; Milestones;* and six others. PHILIPS PHS 600 079 \$4.98, PHM 200 079* \$3.98.

Interest: Gypsy-flavored jazz
Performance: Dramatic
Recording: Somewhat too bright
Stereo Quality: Very good

Elek Bacsik, born and educated in Hungary, has been active on the Paris jazz scene during the past four years. A cousin



LUIZ BONFÁ
Languid Orpheus with a guitar

of the late Django Reinhardt, he plays with much of the rhapsodic sweep of that gypsy guitarist, although he does not yet equal Reinhardt's sensitivity in dynamics nor his luminous tone. Bacsik's sound is rather too obviously electrified. His beat is strong, but in that area too he lacks the subtlety and rhythmic ingenuity that would allow him more play with the rhythms. Yet he is certainly a powerful soloist, and his playing reflects a unique musical personality. For seasoning, he might be well advised to ex-

pose himself for a couple of years to jazz on its native grounds. The rhythm sections are first-rate. Particularly intriguing is Kenny Clarke's use of spacing in his drum solo in *Take Five*.

The engineering is trickily expert. On all the tracks, Bacsik recorded a guitar part with the rhythm section and dubbed the melody line over it. It all sounds of a piece, but I question Bacsik's taking advantage of this technical aid in performances which are, after all, supposed to represent his ability to improvise spontaneously. I am of the school that believes that what a jazz instrumentalist cannot do in a live performance ought not to be accomplished for him by a recording engineer. N. H.

Ⓢ Ⓜ LUIZ BONFÁ: *Luiz Bonfá Plays and Sings Bossa Nova.* Luiz Bonfá (vocals, guitar), Oscar Castro Neves (piano); unidentified personnel. *Vem So; Sambalamento; Tristeza; Adeus; Bossa Nova Cha Cha; Manha de Carnaval;* and seven others. VERVE V6 8522 \$5.98, V 8522 \$4.98.

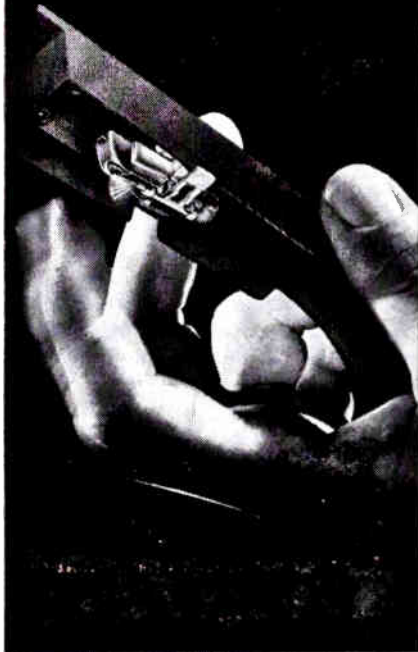
Interest: Bossa nova from the source
Performance: Too languorous
Recording: Good
Stereo Quality: Good

It was inevitable that Luiz Bonfá, composer of the music for the film *Black Orpheus*, would make an album of bossa nova. One side is instrumental—Bonfá is considered Brazil's foremost guitarist—and the other is vocal. Bonfá sings with something of the insinuating nasal whisper of Brazil's Fred Astaire, João Gilberto, but he lacks Gilberto's supple sense of rhythm. The unidentified accompaniment, arranged by either Bonfá or Lalo Schifrin, includes an organ, a deadening bass drum, and a sea of hotel strings.

Eleven of the thirteen songs are Bonfá's. Many are written in the descending minor chromatics that seem as essential to bossa nova as the blue notes are to jazz, but others, like *Adeus*, are like the worst sort of movie music. Under the influence of Bonfá's somnolent voice and guitar, one begins to feel as if he were listening to an interminable bossa nova called *Black Morpheus*. J. G.

(Continued on page 100)

flick it!
bend it!
maul it!



it still provides superb performance

The new Sono-Flex® needle incorporated in the Velocitone Mark III and other Sonotone cartridges brings new pleasure to music lovers. Not only does it overcome the problem of broken needle shanks, but it increases music listening pleasure by providing higher compliance, wider and flatter frequency response, lower distortion, less needle and record wear.

Make sure the next cartridge you buy is the Sonotone Velocitone Mark III with Sono-Flex needle. And, if you're one of 14 million phonograph owners with a phonograph equipped with a Sonotone cartridge, replace your current needle with a Sono-Flex. You'll notice a marked improvement in performance.

Available at all leading hi-fi dealers.

NEW SONOTONE SONO-FLEX® NEEDLE

SONOTONE CORPORATION, ELMSFORD, N. Y.
CIRCLE NO. 52 ON READER SERVICE CARD
100

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ KENNY BURRELL: *Midnight Blue*. Kenny Burrell (guitar), Stanley Turrentine (tenor saxophone), Major Holley, Jr. (bass), Bill English (drums), Ray Barretto (conga drum). *Mule; Soul Lament; Midnight Blue; Wavy Gravy*; and three others. BLUE NOTE ST 84123 \$5.98, 4123* \$4.98.

Interest: Relaxed blues date
Performance: Quietly convincing
Recording: Good
Stereo Quality: Okay

Guitarist Kenny Burrell's new album is a low-key essay in blues declension. The title track and *Saturday Night Blues*, which are abetted by a conga drum, are slightly overheated and tend to sound like lounge music, but the rest is surprisingly gentle and reflective. The absence of a piano lends a late-at-night feeling to the proceedings.

Soul Lament is Burrell alone; *Gee Baby, Ain't I Good to You*, a lovely reading of Don Redman's tune, is a trio with bass and drums. In the rest, tenor saxophonist Stanley Turrentine joins the others. Turrentine manages to suggest the depth of main-stream blues without ever veering into the harsh stridency many blues tenormen mistake for true emotion. Burrell himself is skillful if only occasionally moving. He is served well by bassist Major Holley, Jr., and drummer Bill English. Everyone shows to best advantage on *Mule*.

One might accurately call this a mood-blues set, except that doing so would indicate neither the presence of excellent musicianship nor the refreshing absence of "soulful" clichés: this is a highly rewarding musical venture. J. G.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ DUKE ELLINGTON: *Afro-Bossa*. Duke Ellington (piano); his orchestra. *Absinthe; Silk Lace; Tigress; Angu*; and eight others. REPRISÉ R 96069* \$4.98, R 6069 \$3.98.

Interest: Topnotch Ellington
Performance: Nonpareil orchestra
Recording: Excellent

Duke Ellington's orchestra has always been distinctive, but its performance record has its peaks and valleys. During the past year, there has been increasing evidence that the orchestra is entering yet another of its periods of resurgence. Although the veteran soloists remain the primary source of its unique character, the orchestra as a whole has become a more pliable and a more assertively integrated unit: on this album, it plays with ceaseless gusto and proud spirit. It may be that the heightened collective

intensity is partly due to the fact that this is Ellington's first album for Reprise under a contract that allows him to direct his own sessions. There is no company middleman, a factor that occasionally constricted some of his former dates at Columbia.

The album also signals the return after twenty-three years of Cootie Williams, virtuoso of the growl trumpet. Williams fits into the Ellington color spectrum as if he had never left it. His presence seems to have spurred fellow trumpeter Ray Nance into particularly expressive and personal solos on this occasion. The other Duke Ellington stalwarts—Johnny Hodges, Harry Carney, Lawrence Brown, and so on—are their usual masterly selves.

The album's title can be dismissed as a hopeful suggestion by the sales department. Except for a few nods in the direction of bossa nova, the compositions are entirely of the independent Ellington sort of exotica—a fusion of his impressionistic imagination and the specific



KENNY BURRELL

Gentle, musicianly, and sans clichés

techniques of evocative voicings no one has ever been able to imitate. Some of the pieces are slight, but each is deftly developed into a total mood. The recording is exceptionally well balanced—an engineer's credit would have been in order. N. H.

Ⓢ Ⓜ VICTOR FELDMAN: *Soviet Jazz Themes*. Victor Feldman (vibraphone, piano), Nat Adderley and Carmell Jones (trumpet), Harold Land (tenor saxophone), Joe Zawinul (piano), Herb Ellis (guitar), Bob Whitlock (bass), Frank Butler (drums). *Ritual; Blue Church Blues; Madrigal; Vic; Polyushko Polye; Gennadi*. AVA AS 19 \$4.98, A 19* \$3.98.

Interest: Russian jazz writing
Performance: Spirited
Recording: Very good
Stereo Quality: Good

While touring Russia as a member of Benny Goodman's band in 1962, Victor Feldman met a number of the more skillful Soviet jazzmen. For this unprecedented American album of Soviet jazz compositions, Feldman selected three originals and an arrangement of a Russian folk song by Gennadi Golstain, a Leningrad alto saxophonist, and songs by two other Russian jazz composers. The performers are all American, and their playing is briskly expert. But a much more interesting album could have resulted if Feldman had been able to tape Russian jazzmen in these works.

The themes are not remarkable in themselves, but the writing does reflect the composers' knowledge of a rather conventional contemporary jazz idiom. Only two—*Ritual* and *Polyushko Polye*—are based even in part on indigenous Russian themes. A curiosity is *Blue Church Blues*, Golstain's impression of gospel-tinged funky jazz. It is an accurate surface imitation, but little more. Aside from the novelty of the composers' nationalities, this is a good but not especially distinctive modern-jazz session. Leonard Feather, who investigated jazz in Russia last year, produced the album, and provides informed notes on the Russian jazz scene.

N. H.

RECORDING OF SPECIAL MERIT

© © MILT JACKSON: *Invitation*. Milt Jackson (vibraharp), Kenny Dorham and Virgil Jones (trumpet), Jimmy Heath (tenor saxophone), Tommy Flanagan (piano), Ron Carter (bass), Connie Kay (drums). *Too Close for Comfort; The Sealer; Stella by Starlight; Ruby*; and four others. RIVERSIDE RS 9446 \$5.98, RM 446* \$4.98.

Interest: Airborne modern jazz
Performance: Utterly relaxed
Recording: First-rate
Stereo Quality: Excellent

Many studio dates with musicians who do not work together regularly in one way or another reflect the participants' lack of mutual ease. This disc is an exception. Seeming to be in complete rapport, the musicians play in a manner that is firm, buoyant, and without strain. The economical scores provided by Jackson, Heath, and Dorham provide structural security, yet give the players ample chance for spontaneity. The result, although seldom extraordinarily inventive, is an album of airy, unpretentious modern jazz.

Jackson, as usual, is effortlessly fluent: his notes are always relevant rather than ornamental. Kenny Dorham's performance again underlines the fact that he is inexplicably underestimated, and Jimmy Heath, though not yet a major tenor saxophonist, is lucid and emotionally

forceful. The rhythm section is superb—crisp, balanced, and accurate. Particularly satisfying are the taste and unobtrusive imaginativeness of drummer Connie Kay, whose scope is not always evident in his very precise work with the Modern Jazz Quartet. In clarity of parts and liveness of sound, the recording is one of engineer Ray Fowler's more memorable achievements for Riverside. N. H.

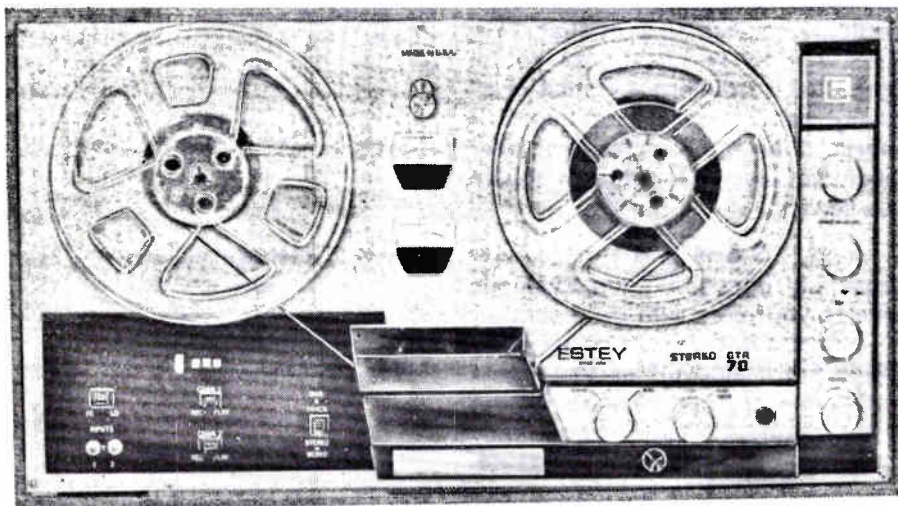
© © BOB JAMES: *Bold Conceptions*. Bob James (piano), Ron Brooks (bass), Bob Pozar (drums). *Nardis; Quest; Trilogy; Birks' Works*; and four others. MERCURY SR 60768 \$4.98, MG 20768* \$3.98.

Interest: New pianist
Performance: Promising
Recording: Good
Stereo Quality: Good

Pianist Bob James is yet another of the Collegiate Jazz Festival winners who are currently cropping up on records. He works in trio, and all three are highly skilled, imaginative musicians. James also has unusual taste in material: John Coltrane's *Moment's Notice* (erroneously credited here to Ernie Wilkins), and *My Love*, from Leonard Bernstein's *Candide*, are examples.

At times, James, like trumpeter Don

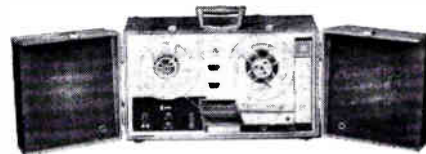
THE TAPE RECORDER MIRACLE THAT BEGAN IN 1846...



That was the year Jacob Estey made his first organ. His heritage of golden sound production continues to inspire the electronics pioneers who create Estey Organs, Amplifiers, Cinebox and Tape Recorders.

Made in America for American audiophiles, Stereo 70 offers such advanced professional features as:

AUDIO OUTPUT POWER: 40 watts peak (20 per channel) • FREQUENCY RESPONSE: 50-15,000 cps at 7½ ips, 50-10,000 cps at 3¾ ips • SIGNAL-TO-NOISE RATIO: Better than -42db. • WOW & FLUTTER: Less than 0.25% rms. • BIAS AND ERASE OSCILLATOR: 75 kc., push-pull for low distortion • AUTOMATIC SHUT-OFF: Shuts off AC power when tape runs out or breaks, in all modes of operation. Provides a unique "sleep-switch" shut-off for safety • RECORDING FACILITIES: Sound-ON-sound, sound-WITH-sound, 4-track monaural, dual-track monaural, 4-track stereo • STEREO-DUB A TRACK SWITCH: Involved in sound-with-sound, sound-on-sound, etc. • COUNTER: Digital type, 3 digits, resettable.



An unusual recorder for home entertainment at an unusually low price—\$339.95 list. Other models start at \$99.95.

FOR THE SOUNDEST INVESTMENT YOU CAN MAKE... hear the Estey Tape Recorder at your Estey Tape Recorder dealer... or write for free literature.



Estey TAPE RECORDERS
MUSIC SINCE 1846
A Division of Estey Electronics, Inc.
201 West John St., Hicksville, N.Y.

TO
ENJOY
HEADPHONE
STEREO
AT
ITS
BEST



TRY
THIS

A NEW THRILL AWAITS

Slip on the Telex Stereo-Twin Headset. Wearing Glasses? The Telex fits over them. Bouffant hairdo? Never fear. It won't be disturbed. Seven-way adjustment of the stainless steel headband makes sure of that. How does it feel? Featherlight? You're right. Just 12 ounces. Lightest of all quality headsets for long hours of effortless listening enjoyment. Yet solidly constructed for years of trouble free service.

SSHHH!

Those big ultra-soft foam cushions envelop your ears with solid comfort . . . and *silence*. Distracting room noises are sealed off as you would never have believed possible. You're in a new world of your own—ready for a new kind of stereo pleasure.

NOW, UP WITH THE GAIN

Here it comes—a new thrill, a new kind of listening that puts you "in" the recording hall. Your own set, a familiar record . . . yet now so startlingly different. This is stereo as you've never known it. Down to those basses that you "feel" as much as hear—smooth and round at 16 cycles. Now to the brilliantly colored trebles with superb distortion-free peaks at 15,000 cycles. Faithful, flawless sound for the most exacting.

ALL THIS TO YOU FROM TELEX

World leader in private listening devices for industry and entertainment.

TRY TELEX AT YOUR DEALER

The Product of Sound Engineering

TELEX/Acoustic Products

COMMUNICATIONS ACCESSORIES DIVISION

3054 Excelsior Boulevard
Minneapolis 16, Minn.

CIRCLE NO. 56 ON READER SERVICE CARD
102

Ellis, uses the methods of composer John Cage: "prepared piano," marbles, golf balls, etc. But except for Miles Davis' *Nardis*, in which the use of such gimmicks stems logically from what is being played, and the excellent *Birks' Works*, in which thumbtacks on the piano hammers add to the blues conception, these far-out ideas seem arbitrarily tacked onto what is otherwise a good, solid pianistic talent. The long *Trilogy*, for instance, full of Cage-derived techniques, contains some of the most conservative piano playing on the disc. James seems most at home on *My Love* and *Fly Me to the Moon*. Both are supper-club songs, and James, who has written two musicals, has a lovely feeling for them.

All three of these young men should have interesting futures, drummer Pozar most of all, perhaps. James, despite his excesses, is a remarkable musician at twenty-two.

J. G.

③ ④ **BILL LESLIE: *Diggin' The Chicks***. Bill Leslie (tenor saxophone, saxella), Tommy Flanagan (piano), Thorne Schwartz (guitar), Ben Tucker (bass), Arthur Taylor (drums). *Angel Eyes; Margie; Got a Date with an Angel; Rosetta*; and four others. ARGO S 710* \$4.98, 710 \$4.98.

Interest: A relaxed pro
Performance: Only one surprise
Recording: Good

This is the first album by Bill Leslie, who has served his jazz apprenticeship in Philadelphia. On all but one track, Leslie comes through as an undistinctive but agreeable tenor who feels the blues naturally and is sensitive on ballads without being self-consciously sentimental. On Ornette Coleman's *Lonely Woman*, however, Leslie switches to the saxella, which sounds somewhat like a soprano saxophone. In this performance, he becomes much more exploratory. His melodic lines are transmuted into more individualistic, speech-like exclamations. Rhythmically, as well, Leslie appears in this number to be searching for his place in the avant-garde. It will be interesting in subsequent albums to follow what may be an inner conflict between conservatism and curiosity in his work. The rhythm section is alert, and the quality of the recorded sound is especially high—very warm and immediate.

N. H.

③ **RAMSEY LEWIS: *Pot Luck***. Ramsey Lewis (piano), Eldee Young (bass), Red Holt (drums). *Loch Lomond; Andaluza; Nature Boy; Shenandoah; Swamp Girl*; and five others. ARGO 715 \$4.98.

Interest: Light funk
Performance: Skillful
Recording: Good

"Prejudice and Politics"

courtesy C. E. Ives

If we could*, we would give away** Gustav Leonhardt's recordings to those who resist old music and to those who are not yet familiar with this warmest, wittiest and most enchanting of players of the harpsichord and organ. Mr. Leonhardt is a recognized authority and expert on 17th-century music and instruments, yet (if you're still biased) it never gets in his way, and we hope it won't stop you from enjoying an enormously satisfying listening experience (we're biased).

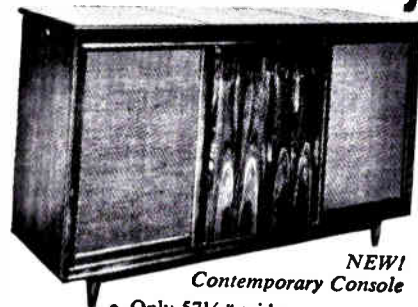
Organ and Harpsichord Pieces by J. J. Froberger (CRM 509 mono, CRS 1509 stereo) and J. P. Sweelinck (CRM 508 mono, CRS 1508 stereo). Organs: (Froberger) Schnitger, Michaelskerk in Zwolle, Holland; (Sweelinck) Schnitger, Larenskerk in Alkmaar, Holland. Harpsichord (both), an authentic 18th-century instrument.

*which we can't
**which we will; \$4.98 (mono), \$5.98 (stereo)

CAMBRIDGE RECORDS INC.
471 Washington Street, Wellesley 81, Mass.

CIRCLE NO. 15 ON READER SERVICE CARD

See the **ROCKFORD** Newest in Acoustical Cabinetry



NEW!

Contemporary Console

• Only 57½" wide.

- Houses complete system, including tape deck, changer or turntable, amplifier, tuner and speakers.
- Record storage for over 100 12" LP's.
- Speaker compartments are vented port type with 1" acoustical fibre glass lining. Each compartment houses up to 12" speaker.



FREE illustrated brochure describing equipment cabinets, speaker enclosures in a wide variety of styles and finishes. Write to . . .

FURNITURE-CRAFTED BY
ROCKFORD
SPECIAL FURNITURE CO.
2024 TWENTY-THIRD AVE • ROCKFORD, ILL.

Dealer Inquiries Invited

CIRCLE NO. 46 ON READER SERVICE CARD
HIFI/STEREO REVIEW

The material for the new Ramsey Lewis Trio album has been assembled from a variety of sources. The pianist plays a Puccini aria, a piece by Granados made famous by Segovia, pop songs, originals, and folk melodies from the United States and Scotland, turning them all into the same mildly funky variations in the style of Ahmad Jamal. Lewis quotes extensively, but buries his references so deep in his melody line that they can easily pass unnoticed. His bassist and drummer, Eldee Young and Red Holt, are both excellent, providing him with a firm foundation that is often more interesting than his solos.

The most successful number on the set is the Ray Charles-style *Look-a-Here*, perhaps because it fits more naturally into Lewis' own manner than some of his other choices. The set as a whole is pleasantly innocuous, leaving one with the uneasy feeling that being able to make *Arrivederci Roma*, *Loch Lomond*, and Granados' *Andaluza* homogeneous is not necessarily a gift. J. G.

© 1963 GERRY MULLIGAN: *Spring Is Sprung*. Gerry Mulligan (baritone saxophone, piano), Bob Brookmeyer (trombone, piano); bassist and drummer unidentified. *Jive at Five*; *Four for Three*; *17 Mile Drive*; *Subterranean Blues*; *Spring Is Sprung*; *Open Country*. PHILIPS PHS 600 077 \$4.98, PHM 200 077* \$3.98.

Interest: Mulligan and Brookmeyer as pianists

Performance: Casual

Recording: Excellent

Stereo Quality: Good

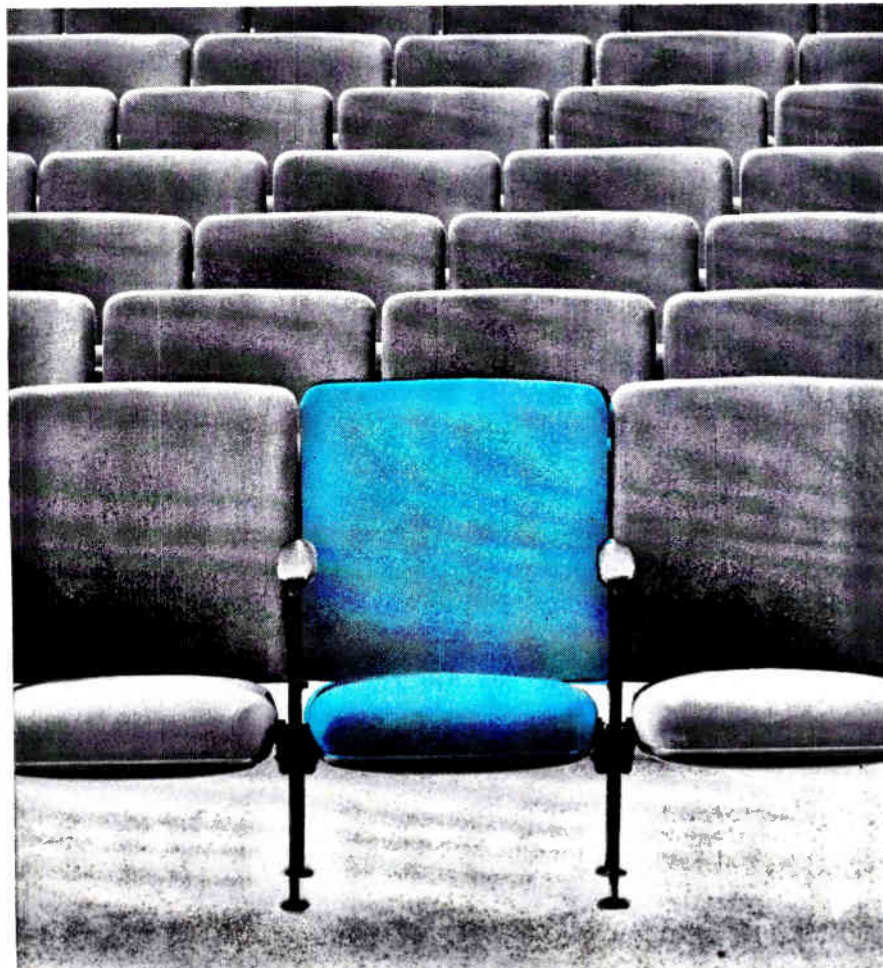
The excellent bassist and drummer on this, Gerry Mulligan's first Philips disc, are not listed, but they are probably Bill Crow and Gus Johnson—thus making this the same group that recorded Mulligan's last quartet album for Verve. That was an unusually invigorating set, but this one does not measure up to it. Mulligan and Brookmeyer, both professionals with elements of Dixie and swing in their styles, now play so easily that they can fall back on their facile, mocking humor. The inclusion of the old Basic number *Jive at Five* accurately indicates where their musical sympathies lie. Mulligan writes seldom now, and his waltz *Four for Three* is good enough to make one wish that were not the case.

There are two long Mulligan blues. Mulligan and Brookmeyer play the piano on one piece, while the other solos on his accustomed instrument. Brookmeyer is slightly reminiscent of Monk, and Mulligan of Basic. It is all good-natured fun, but I wish they had tried harder—these young jazzmen are capable of much more.

J. G.

(Continued on page 104)

SEPTEMBER 1963



the best seat in the house...

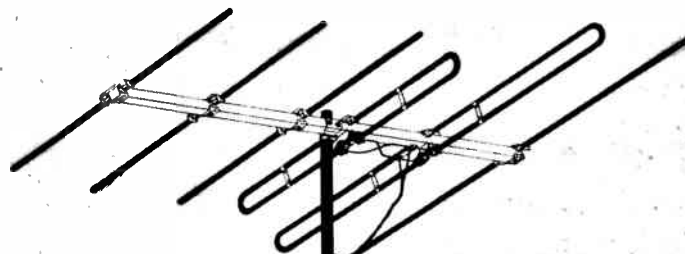
... and it's right in your living room if your FM is equipped with a

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.



Illustrated
FM 4
\$24.90 list

Other models
available from
\$3.75 to \$71.30

FM Electronic Booster
Model T-AMB-AC
\$34.95 List

THE FINNEY COMPANY

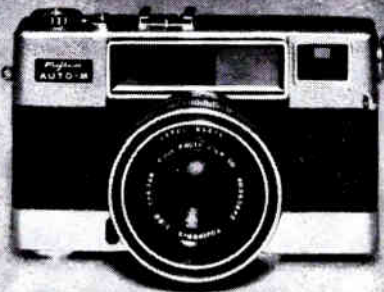
PRODUCERS OF THE WORLD'S FINEST FM AND TV ANTENNAS
Dept. H.D. 34 West Interstate, Bedford, Ohio

Available at local dealers...
or write for Bulletin #20-213.

CIRCLE NO. 25 ON READER SERVICE CARD

103

Sensational FUJICA Offer



You get a full refund on both camera and color film if you are not fully satisfied with the pictures you take!

Why do we dare make this offer?

The new Fujica is the first camera with a built-in computer electric eye. Patented. It makes all settings for you . . . both speeds and lens openings. You can't make an exposure mistake even if you try. If the light is too bright or too dim, the computer speeds up or slows down the shutter speed . . . instantly! Automatically! You just press the button. Perfect exposure every time.

Professional effects also automatic.

A simple dial turn does it. Soft backgrounds. Sharp backgrounds. Catch incredibly fast action . . . and to top it all, you can switch from fully automatic operation to manual control and make any combination of settings you wish. Speeds are up to 1/500th second.

Takes perfect pictures indoors.

The superb f/2.8 lens gets pictures in light so low, other cameras require flash . . . and if the light is too dim to give you a perfect picture, the Fujica locks . . . won't fire. No more blurs, blanks or wasted shots.

Preview your finished picture.

The viewfinder-rangefinder shows you big, bright and beautifully clear, what your finished picture will look like. You get exactly what you see.

How much does this FUJICA cost?

Less than \$100, and with the money back guarantee . . . you risk nothing.

Like to see how easy it is to operate? . . . just ask your favorite camera dealer or write for **FREE** booklet today.

COMPUTER ELECTRIC EYE

FUJICA

Fully Automatic Auto-M 35

FUJI PHOTO OPTICAL PRODUCTS INC.
111 Fifth Ave., Dept. A-79, New York 3, N. Y.

A subsidiary of Ehrenreich Photo-Optical Industries Inc.

CIRCLE NO. 28 ON READER SERVICE CARD
104

RECORDING OF SPECIAL MERIT

© ® PONY POINDEXTER: *Pony's Express*. Pony Poindexter (alto saxophone, soprano saxophone); Jimmy Heath, Dexter Gordon, and Billy Mitchell (tenor saxophones); Phil Woods, Gene Quill, and Eric Dolphy (alto saxophones); Tommy Flanagan (piano); Ron Carter (bass); Elvin Jones (drums); others. *Catin' Latin; Lanyop; Artistry in Rhythm; Blue; Skylark; Salt Peanuts*; and five others. EPIC BA 17035 \$4.98, LA 16035* \$3.98.

Interest: Unusual setting
Performance: Highly stimulating
Recording: Very good
Stereo Quality: Good

Here, on his first Epic disc, Poindexter is surrounded by three different groups, all consisting of top saxophonists and rhythm, with thick-textured scores by Gene Kee. Poindexter plays the alto sax in a manner heavily influenced by Charlie Parker, and the soprano with the acrid tone of Steve Lacy. His choice of tunes is refreshingly catholic, ranging from a wonderful modernization of Louis Armstrong's *Struttin' with Some Barbecue* to a rollicking soprano version of *Mickey Mouse March*. There is an uncredited and affecting vocal on *Basin Street Blues*, probably by Poindexter.

After Poindexter, the most notable among the many excellent musicians who play here are probably Dexter Gordon, whose powerful comeback continues unabated, and altoist Eric Dolphy, who, on *Lanyop*, frees himself from his personal clichés and gives us one of his best recorded solos.

Poindexter is an adroit soloist, but the credit for the set, one of the most inventive in months, goes not so much to him as to producer Teo Macero, who created an unusual and challenging context for him to work in. A highly auspicious Epic debut. J. G.

RECORDING OF SPECIAL MERIT

© ® IKE QUEBEC: *Blue and Sentimental*. Ike Quebec (tenor saxophone), Grant Green (guitar), Paul Chambers (bass), Philly Joe Jones (drums), Sonny Clark (piano). *Count Every Star; Blue and Sentimental; Don't Take Your Love from Me; Blues for Charlie*; and two others. BLUE NOTE 84098* \$5.98, 4098 \$4.98.

Interest: Mellow, lyrical jazz
Performance: Quebec at his best
Recording: Warm and live

Ike Quebec died in January of 1962 at the age of forty-four. At that time, after more than a decade of obscurity, Quebec's reputation was beginning to be re-

newed as the result of a series of attractive Blue Note albums. This session reveals Quebec's musical stature with particular clarity. His style, based on swing-era practices, emphasized lyricism. Because his big but never flaccid tone was ideally suited to ballads and blues, Quebec was at ease in them, and could at the same time invest them with power. His conception was admirably scoured of the superfluous—his superior taste enabled him to select essential notes rather than depend on display to hold the listener. And his beat was so naturally alive that he did not need to force himself to swing.

In addition to three sensitively personalized ballads in this collection, there is a basic blues (*Blues for Charlie*) and two infectiously ebullient jump numbers. Quebec's support is always apposite. Grant Green improvises with a glowing tone and emotional clarity that parallel Quebec's own playing. Paul Chambers and Philly Joe Jones, who have recorded together often, make a stimulating, rhythmically alert team. Primarily, this album indicates the extent of the loss to jazz of Quebec's serenity in ballads and his depth of self-revelation in the blues, never common characteristics among jazz players of any age or style. N. H.

© ® PEE WEE RUSSELL QUARTET: *New Groove*. Pee Wee Russell (clarinet), Marshall Brown (trombone), Russell George (bass), Ron Lundberg (drums). *Chelsea Bridge; Pee Wee's Blues; Moten Swing; Old Folks*; and four others. COLUMBIA CS 8785 \$4.98, CL 1985* \$3.98.

Interest: Soloist and arrangements
Performance: Pee Wee remarkable
Recording: Close and clear
Stereo Quality: Excellent

At fifty-seven, Pee Wee Russell is not only one of the most mesmerically original soloists in jazz, but also continues to expand his expressive scope. For many years, Pee Wee was categorized by most listeners as a Dixieland player—the most unique of all Dixielanders, to be sure, but a traditionalist nonetheless. But Pee Wee is finally being listened to on his own terms—those of a restlessly searching musician who is not tied to one style or jazz era.

In this collection, for instance, Russell copes with tunes from the repertoires of Ellington, Basie, Thelonious Monk, and John Coltrane, as well as with basic blues. In these varying settings, Pee Wee adjusts to the topography of each tune and then, paradoxically, becomes insistently himself. His tone is whispering and intimate in the lower register, and can rise through more shadings of lyrical urgency than are in the color spectrums of most jazzmen.

To follow Russell's perilous structures—for he usually takes daring chances as he improvises—is an intensely absorbing experience. A candid though shy man off the stand, Pee Wee pours all his energy and feelings of the moment into his music. He seldom shouts, but the concentrated impact of so much passion is often stunning. The hallmark of his playing is the complete openness of his emotions.

Marshall Brown has left ample room for improvisation within his resourceful arrangements. The scores are particularly arresting because of the ways in which Brown divides responsibilities within the quartet. The drums at times have melodic as well as rhythmic functions, the bass occasionally plays a horn-like role, and the two front-line instruments are also called upon to fill diversified ensemble assignments. As a soloist, Brown is accurate but pedestrian—he is most useful in the ensemble passages. Russell George and Ron Lundberg in the rhythm section play with buoyancy, flexibility, and pay careful attention to everything that is happening.

N. H.

RECORDING OF SPECIAL MERIT

⑤ ⑩ CHARLIE SHAVERS: *Excitement Unlimited*. Charlie Shavers Octet. *Bossa Nova Petite*; *Opus 5*; *Minor Blues*; and nine others. CAPITOL ST 1883 \$4.98, T 1883* \$3.98.

Interest: Joyous program
Performance: Bright and appealing
Recording: Very good
Stereo Quality: Just right

The imaginative, tasteful, and eminently appealing small-group jazz that was once the trademark of the John Kirby Sextet has now been revived by an important member of the Kirby group, Charlie Shavers. Here is a disciplined yet limber jazz whose delights are in no small measure due to the genuine buoyancy that distinguishes both the works and the performances. Some of the Shavers material is new (*Period of Adjustment*, *Bossa Nova Petite*) and they are worthy companions to the two pieces (*Undecided* and *Opus Five*) retained from Kirby days. Shavers' clean, sensitive trumpet shines like a torch as it illuminates such romantic standards as *I Loves You Porgy* (incorrectly listed as *Porgy*) and *Tenderly*, or flames brightly on such propulsive fare as *Minor Blues* and *Big Time Blues*. The other members of the group, particularly trombonist Billy Byers and drummer Oliver Jackson, help make this album an occasion for celebrating.

⑤ ⑩ CAL TJADER: *Soña Libre*. Cal Tjader (vibraphone), Clare Fischer (organ, piano), Fred Schreiber (bass), Johnny Rae (drums), Bill Fitch (conga drums). *Hip Walk*; *Sally's Tomato*; *In-*

stight; *Alonzo*; *Azul*; and five others. VERVE V6 8531 \$5.98, V 8531 \$4.98.

Interest: Hip latin
Performance: Spirited
Recording: Brilliant
Stereo Quality: Excellent

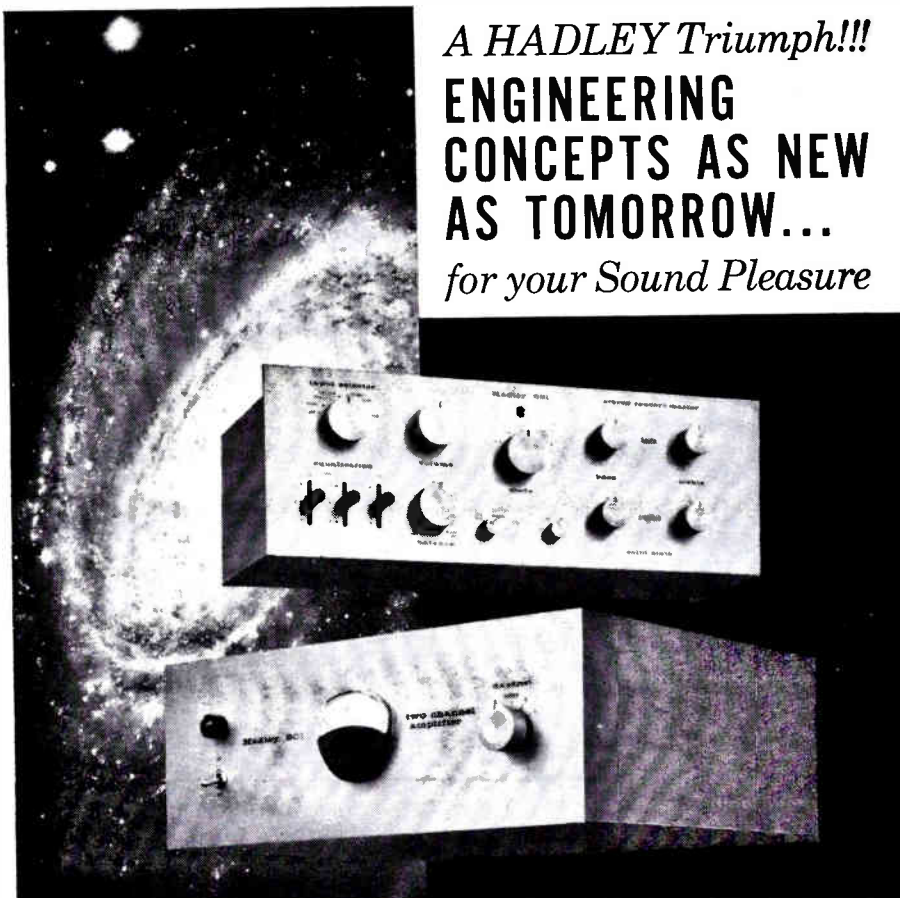
Long before the advent of bossa nova, vibraphonist Cal Tjader decided that his fortunes lay with the exploration of latin rhythms. There is not, however, much jazz content in his mixture: what he has come up with is a rather hip Latin band. He has an excellent rhythm section, one that can generate a good deal of excite-

ment, and its effectiveness is helped considerably by stereo separation.

This album, the best of its kind that Tjader has made, is notable for Clare Fischer on organ and piano. As a pianist, Fischer has received a good deal of recent acclaim, most of it on the basis of a record I have not heard. He limits himself to latin styles here, and although he plays them cleanly and well, I doubt that this is a fair sample of his talent.

The tunes include *Invitation*, fast becoming a jazz staple; *Azul*, which is little more than a latinized *What's New*; and an exciting, polyrhythmic *El Muchacho*, the high point of the album.

J. G.



A HADLEY Triumph!!!
ENGINEERING
CONCEPTS AS NEW
AS TOMORROW...
for your Sound Pleasure

As conceived, designed and developed by Hadley Laboratories, the Model 601 Dual Amplifier and Model 621 Solid State Stereo Amplifier, offer the maximum in audio pleasure. With this duo, Hadley engineers have created tomorrow's real-as-life amplifier electronics for today's stereo reproduction. Here, for your listening pleasure, is the ultimate in high fidelity sound... with it your home easy chair becomes a seat at Lincoln Center, Covent Gardens, or your favorite contemporary jazz spot. Music and voice are magically born again in their original perfection through the in-depth know-how of Hadley Engineering. However, words are mere words, so why not prove these claims for yourself by listening to Hadley today.

DESIGN FEATURES: MODEL 601:

- Computer grade electrolytic capacitors
 - Metallic film resistors
 - Excellent square wave response
 - Independence from tube characteristics
 - Minimum adjustment
 - Guaranteed two years (except vacuum tubes)
- #### DESIGN FEATURES: MODEL 621
- Military-type epoxy resin printed circuit boards
 - Absence of microphonics
 - Shielded transformer eliminates almost all 60 cycle hums
 - Regulated power supply
 - Phono-tape equalizer circuit; equalization curves furnished with each unit
 - Convenient control panel layout
 - Basic unit may be modified to conform with future state-of-the-art
 - Guaranteed unconditionally for two years

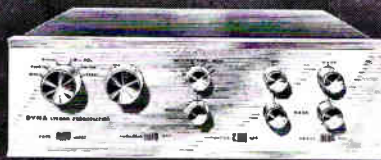
601: Specifications: 15 3/4" x 12" x 6 1/4"; tubes 9; Input signal 1 Volt RMS; Output: 40 watts

621: Specifications: 15" x 8" x 4 1/2"; Transistors 20; Inputs 8; Outputs 6 (2 tube) Price \$319.50 each

IF YOUR DEALER CANNOT DEMONSTRATE HADLEY 601 AND 621. CONTACT US DIRECTLY. DEALERS, WRITE FOR FURTHER SPECIFICATION DATA INFORMATION.

HADLEY LABORATORIES

115 Spring Street, Claremont, California



You push the button down, the music goes round and round



and it comes out great!

headset by KOSS / tuner and preamp from DYNACO

CAPTURED BY CONCORD: SOUNDS FOR CONNOISSEURS

The magnificent Concord 880 (as do all professional tape recorders) has **three separate heads**—one record, one playback and one erase. To make professional quality stereo tape recordings from F.M. multiplex, stereo records, or live performances, your tape recorder must have three heads!

Operational conveniences include all push button controls, three speeds, two VU meters, and two professional full range dynamic microphones. The Concord 880 records 4-track mono or stereo, sound on sound, and sound with sound. *Priced less than \$400!*

Other outstanding features ■ Trans-A-Track for sing-a-long or music and language instruction ■ Exclusive computerized channel indicator ■ 10 watt dual amplifiers ■ Separated full range 7" speakers for perfect stereo ■ Dual cathode follower outputs ■ Flutter-free salient pole drive motor ■ Built-in monitoring and P.A. facilities.

CONCORD 880

CONCORD  ELECTRONICS CORPORATION

809 North Cahuenga Boulevard, Dept. F, Los Angeles 38, California / In Canada: Regal Industries Ltd., Montreal / Champagne Enterprises Ltd., Toronto

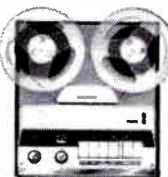
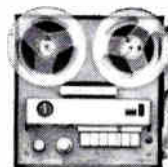
OTHER CONCORD MODELS

CONCORD 550—transistorized 4-track stereo record and playback: push button operation, three speeds, Trans-A-Track, sound-on-sound, dual amplifiers, two VU meters, separated 6" speakers for full stereo effect. *Priced less than \$320!*

CONCORD 550D—tape deck version of transistorized Stereo 550. *Priced less than \$230!*

CONCORD 220—Hi fidelity mono recorder, all push button, three speeds, varisync flutter-free drive motor, dynamic microphone, cue and edit button, magic eye record level indicator, plus Audio-Synctrol accessory for home movie sound. *Priced less than \$150 plus Audio-Synctrol attachment.*

Prices slightly higher in Canada.





reel &

cartridge

Reviewed by CHRISTIE BARTER • DAVID HALL

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording

Ⓢ **BEETHOVEN: *Symphony No. 4, in B flat, Op. 60; Leonore Overture No. 3, Op. 72a.*** Pittsburgh Symphony, William Steinberg cond. **COMMAND CC 4T 11016 \$7.95.**

Interest: Amiable Beethoven
 Performance: Objective
 Recording: Very good
 Stereo Quality: Just right

Though William Steinberg does not invest his performance of the Beethoven Fourth with the degree of personal warmth we associate with the late Bruno Walter (Columbia MQ 369), he makes a strong case here for the straightforward approach. There is a strong sense of control throughout, yet the natural flow of the music is not inhibited. The first movement is appropriately energetic, the second movement supple and lyric, the third agreeably paced, and the *moto perpetuo* of the finale marvelously spirited. In all, a splendid job distinguished by orchestral playing that is rich, smooth in texture, and utterly transparent. The recorded sound, marred only by occasional pre-echo, is lustrous. **C. B.**

Ⓢ **BERLIOZ: *Symphonie fantastique, Op. 14.*** Orchestre National, André Vandernoot cond. **COMMAND CC 4T 11009 \$7.95.**

Interest: Unique symphony
 Performance: Overwrought
 Recording: Gimmicky
 Stereo Quality: Exaggerated

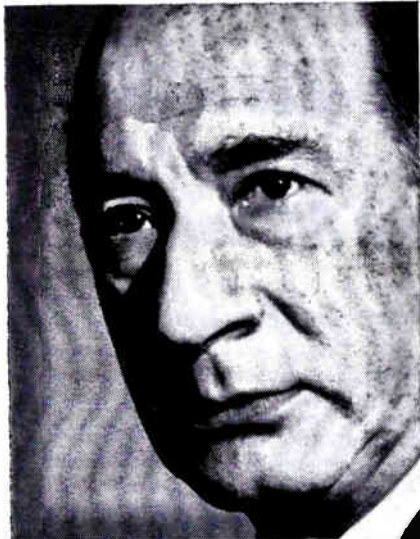
This recording of Berlioz's *Symphonie fantastique* is marred, first off, by the sequence break in the middle of the third movement. But in the hearing, as well, it hardly stands comparison with versions by Charles Munch (RCA Victor FTC 2113) and Alfred Wallenstein (Audio Fidelity A 50003). The treatment this sprawling score gets from André Vandernoot is too erratic to sustain interest. His energy level is altogether too high, and discipline is too often sacrificed for effect. The engineering, too, is tricky. Individual instruments receive an undue amount of attention,

and stereo directionality is overly pronounced. The recorded sound, in almost every way, is exaggerated. **C. B.**

Ⓢ **DVOŘÁK: *Symphony No. 5, in E Minor, Op. 95 ("From the New World").*** Vienna Philharmonic, István Kertész cond. **LONDON LCL 80120 \$7.95.**

Interest: Popular Dvořák
 Performance: Affectionate
 Recording: Unexceptional
 Stereo Quality: Some imbalance

The young Hungarian conductor István Kertész made his recording debut with this Dvořák symphony, and a highly auspicious one it was. His reading is



COMMAND RECORDS

WILLIAM STEINBERG
Straightforward and natural Beethoven

generally warm and expansive, distinguished especially by the tender lyricism of the Largo and the sturdy fiber of the finale. Though there are few performances I would recommend more than this one, the quality of the tape transfer falls short of London's usual standard. Orchestral timbres are rather muddy on the first sequence, and stereo balance distinctly favors the left channel. The sound on the second sequence is cleaner and properly in focus, yet a fair amount of background hiss is evident. **C. B.**

RECORDING OF SPECIAL MERIT

Ⓢ **LISZT: *Piano Concerto No. 1, in E-flat; Les Préludes.*** Andre Watts (pi-

ano); New York Philharmonic, Leonard Bernstein cond. **COLUMBIA MQ 551 \$7.95.**

Interest: Liszt warhorses
 Performance: Justifies the furor
 Recording: Very good
 Stereo Quality: Excellent

Sixteen-year-old Andre Watts made his big-time debut with the New York Philharmonic this past season in this Liszt concerto—and stirred up a thoroughly justifiable furor, to judge from this tape. For in this performance, he demonstrates an amazingly vivid flair for communicating Romantic rhetoric in a manner both authentic and thoroughly convincing to the twentieth-century listener. He can deliver the fireworks when called upon, but his genuine gift is for phrasing Liszt's romantic melody with just the right amount of linear expansiveness and rhythmic tension. What is more, he manages this not in an obviously contrived fashion, but with complete naturalness.

This is one performance of the Liszt E-flat Concerto that I thoroughly enjoyed, and a full measure of credit goes to Leonard Bernstein, whose orchestral accompaniment was at one with Watts' conception of the music all the way. Would that Mr. Bernstein had matched this performance with a less threadbare Liszt tone poem than *Les Préludes*, or at least a less heavy-handed treatment of the work. Outstanding piano sound in the concerto. **D. H.**

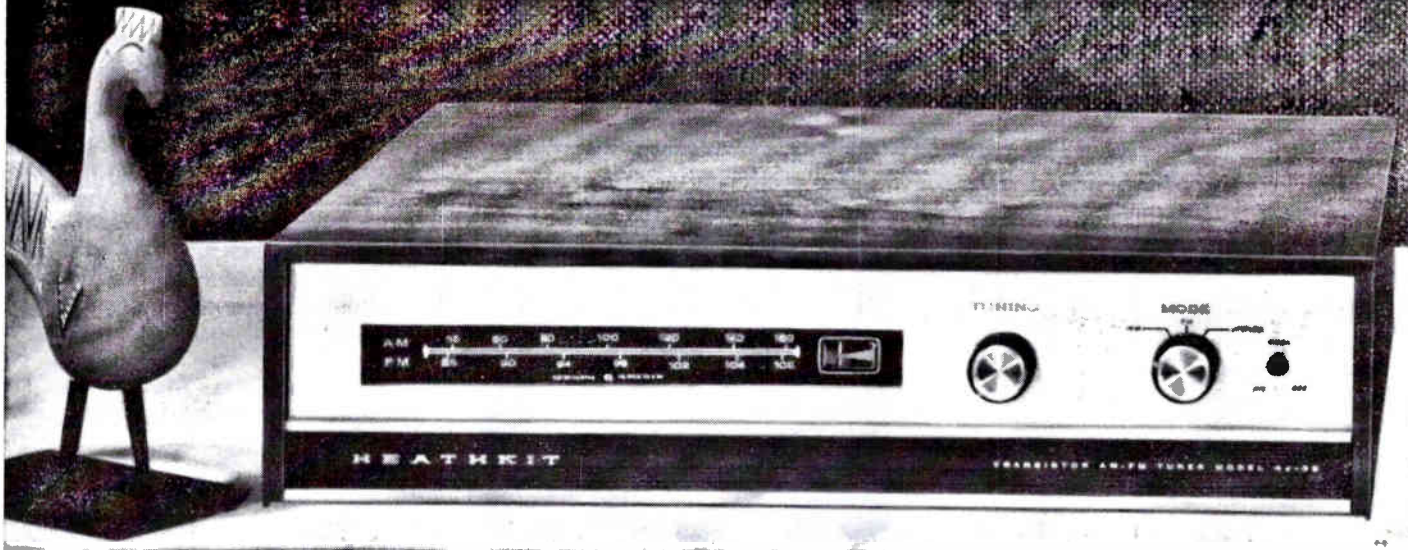
RECORDING OF SPECIAL MERIT

Ⓢ **MAHLER: *Symphony No. 9, in D.*** Columbia Symphony, Bruno Walter cond. **COLUMBIA M2Q 516 \$11.95.**

Interest: Monumental Mahler
 Performance: Definitive
 Recording: First-rate
 Stereo Quality: Near-ideal

The late Bruno Walter rerecorded Mahler's gigantic Ninth Symphony on the West Coast in January of 1961, almost half a century after he had introduced it to the world, halfway around the globe, in Vienna. Recalling that event, he wrote, "It was a heavy responsibility. . . Here was the fulfillment of the sense of dedication which, when I first had
 (Continued on page 110)

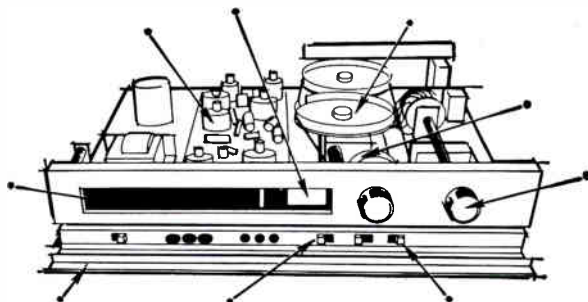
Two More Reasons why Heathkit Leads in Transistor Stereo



New, All-Transistor AM-FM-FM Stereo Tuner

Low-Silhouette Walnut Cabinetry Plus That Clean "Transistor Sound" ... Only \$99.95 Each!

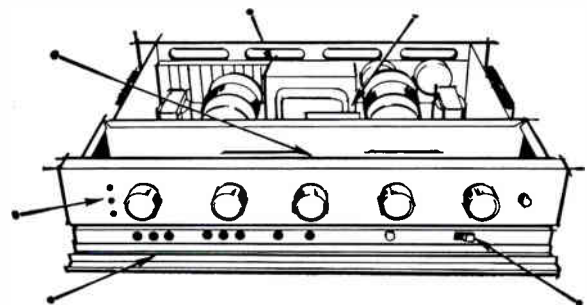
Advanced All-Transistor Circuitry . . . for cool, fast operation, lower power consumption, longer life, and the instant response and realism of "transistor sound." Compact, Low-Silhouette Styling . . . luxurious walnut cabinets with extruded brushed gold-anodized aluminum front panels that add a rich, modern touch to any decor. An Easy-On-The-Budget Price . . . that anyone who's longed for the advantages of transistor stereo equipment can afford . . . only \$99.95 each! These are the "whys" of Heathkit's new all-transistor stereo twosome. In addition, both units offer: • 20 transistor, 10 diode circuit • Secondary controls that are hidden under the hinged front panel to prevent any accidental changes in system settings • Compact size . . . each unit measures only 15" W x 3 $\frac{3}{4}$ " H x 11 $\frac{1}{2}$ " D.



AJ-33 TUNER FEATURES:

- Stereo phase control • Automatic stereo indicator • AFC and AGC • Filtered stereo tape recorder outputs • Built-in stereo demodulator • Slide-rule dial • Prealigned FM tuner and circuit board for ease of assembly • Flywheel tuning • Tuning meter • Brushed gold-anodized aluminum front panel conceals secondary controls • Walnut cabinet

Kit AJ-33, 14 lbs....no money down, \$10 mo.....\$99.95

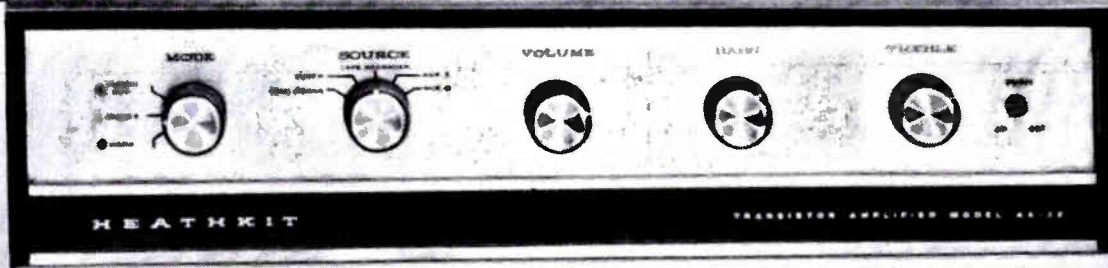


AA-22 AMPLIFIER FEATURES:

- 40 watts of power (20 watts per channel) • Transformerless output circuits • Five stereo inputs • Speaker phase switch • Miniature indicator light for each position on mode switch • Brushed gold-anodized aluminum front panel conceals secondary controls • Walnut cabinet

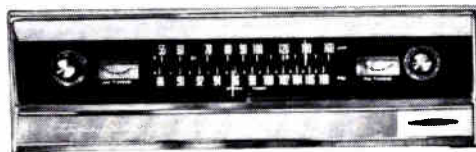
Kit AA-22, 14 lbs....no money down, \$10 mo.....\$99.95

Move up to the "better listening" of all-transistor stereo equipment with Heathkit's newest, today!



and All-Transistor 40-Watt Stereo Amplifier

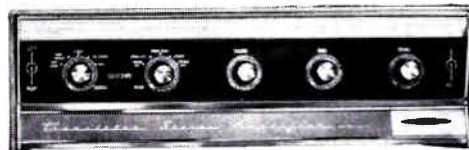
Deluxe "Matched" All-Transistor Stereo Twins



New! AJ-43 AM-FM-FM Stereo Tuner

- 25 transistors, 9 diodes • Automatic Stereo Indicator plus Automatic Switching to stereo
- AFC and AGC • Stereo Phase Control
- Filtered stereo tape recorder outputs.

Kit AJ-43, 18 lbs....no money down,
\$11 mo.....**\$119.95**



AA-21 Stereo Amplifier

- 26 transistors, 10 diodes • 70 watts power at ± 1 db from 13 to 25,000 cycles • Circuit board construction and encapsulated component modules for ease of assembly.

Kit AA-21, 28 lbs....no money down,
\$13 mo.....**\$139.95**

Both units secondary controls are free from accidental changes because they are "out of the way" under the hinged lower front panels.

HEATHKIT-1964



NEW! FREE 1964 HEATHKIT CATALOG

See the latest new products in Heathkit's wide, wonderful line. Over 250 do-it-yourself kits for stereo/hi-fi, marine, TV, electronic organs, amateur radio, test instruments, educational, and home and hobby items that will save you up to 50%. Send for your free copy today!

HEATH COMPANY

Benton Harbor 40, Michigan 49023

- Enclosed is \$ _____, plus postage. Please send Model No. _____
- Please send Free Copy of New 1964 Catalog.

Name _____

Address _____

City _____ State _____

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 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

3 Radford Place • Yonkers, N. Y.

Please send me "Your Free Handbook"

Name _____

Address _____ City _____ State _____

CIRCLE NO. 69 ON READER SERVICE CARD

PURCHASING A HI-FI SYSTEM?

TRADE-INS O.K. TIME PAYMENTS

Up to 2 years to pay!

Send Us
Your List Of
Components
For A
Package
Quotation

**AIREX
WON'T BE
UNDERSOLD**

All merchandise is brand new, factory fresh & guaranteed.

Visit our showroom
Free cabinet brochure

AIREX RADIO

CORPORATION

85-MR Cortlandt St., N.Y. 7, WO 4-1820

CIRCLE NO. 3 ON READER SERVICE CARD

been shaken by [Mahler's] First Symphony in Hamburg, had made me see my future as one of service to his work."

Indeed, foremost among the many things for which Bruno Walter will be remembered will be his lifelong service to the music of Mahler. Though fashions may change, and with them approaches to this music, the undeniable standard of reference will be the Walter recordings, of which this is one of the very best. The ultimate significance of this performance lies in its virtual timelessness. Here it sounds as fresh and as strikingly original as it must have at that first performance early in 1912, a few months after Mahler's death. The tonal frontiers that the composer was in a sense compelled to explore before his death are so discerningly illuminated by Walter, and the novel means that Mahler sought are projected with such authority, that the work itself is shown in a new light. To more than a few listeners, even to some who feel they know the Ninth well, this performance will come as a unique musical experience. The technical virtues of the recording, transferred to a twin-pack tape, contribute much to its impact.

Walter was outspoken in his support of stereo techniques, and Columbia's engineers obviously did their best to justify his belief in their art. The recorded sound is panoramic, yet wholly integrated over a wide dynamic range. Instrumental timbres are true to life in every register, solid and resonant on the bass end, marvelously transparent in the mid-range, and crisp on top. Some hiss is evident in hushed passages during the first sequence—at the beginning of the first movement and at the close of the second—but this was apparently corrected overside.

The excellent notes that accompany the disc issue, including passages from Walter's book on Mahler and an appreciation of the conductor by Joseph Wechsberg, are reprinted for tape buyers, but they are denied the bonus disc containing an excerpt from the Ninth in rehearsal and a delightful conversation between Walter and Arnold Michaelis. Yet to be able to play this symphony through with only a single interruption, and to hear it sound as it never has before, in any medium, is more than enough compensation. C. B.

© RAVEL: *Boléro; Rapsodie Espagnole*. Orchestre des Concerts Colonne, Pierre Dervaux cond. COMMAND CC 4T 11007 \$7.95.

Interest: Familiar Ravel
Performance: Acceptable
Recording: Razor-sharp
Stereo Quality: Effective

The recent superb Debussy-Ravel recordings by Leonard Bernstein (Colum-

bia MQ 522) and Charles Munch (RCA Victor FTC 2135) sweep most competition, this reel included, aside. Pierre Dervaux does well enough by both of these popular scores, but the recording itself is a little too bright for comfort, with the bass being correspondingly weak. Nor can it be recommended, by comparison, as a bargain. The Munch collection on tape represents the equivalent of two long-playing discs, or an hour's playing time, for only a dollar more. The Bernstein reel adds to the contents of this one by Dervaux one of the most dynamic recordings of *La Valse* in the catalog. The review copy of this reel was seriously flawed by the total absence of lead-in tape to begin the first sequence. C. B.

RECORDING OF SPECIAL MERIT

© WAGNER: *Siegfried*. Wolfgang Windgassen (tenor), Siegfried; Hans Hotter (bass), The Wanderer; Birgit Nilsson (soprano), Brünnhilde; Gerhard Stolze (tenor), Mime; Gustav Neidlinger



HANS HOTTER
One of the great Wotans

(baritone), Alberich; Kurt Böhme (bass), Fafner; Marga Höffgen (contralto), Erda; Joan Sutherland (soprano), Woodbird. Vienna Philharmonic, Georg Solti cond. LONDON LOY 90062 three reels \$33.95.

Interest: Heroic grandeur realized
Performance: Nonpareil
Recording: Topnotch
Stereo Quality: Impressive

To many, even some confirmed Wagnerians, *Siegfried* is the duller of the four operas of the *Ring* cycle. In performance, the dialogues between members of a company of wholly unbelievable characters can seem interminable, the tedium relieved only by occasional audio-visual "effects" and by the two really lyric, and therefore popular, sections of the score:

the "Forest Murmurs" scene in Act Two and the closing scene between Siegfried and the awakened Brünnhilde. And no buyer of prerecorded tapes is going to shell out thirty-four dollars for this set of three reels if he holds these views, crystallized as they no doubt were by one or more productions in which the vocal participants and staging were clearly unequal to the task. But a recording is different, particularly a recording as unique and as nearly perfect as this one, and thanks are due London's producing team headed by John Culshaw.

Except for the splendid old Victor 78's, which contained about half the score, and an allegedly pirated and quickly withdrawn long-playing version bearing the erstwhile Allegro imprint, *Siegfried* has never before been available in its entirety in recorded form. With this release, we are well along toward having the complete *Ring* on tape—three of the four music-dramas are presently available in this medium. First came *Das Rheingold* (London LOR 90006), succeeded a few months ago by *Die Walküre* from a different source (RCA Victor FTC 9500). (Coincidentally, the order of release is the dramatic order of the cycle.) The casts have been different from one recording to the next, but the level of performance and the quality of the stereo engineering have been maintained at a uniformly high standard.

The role of Wotan disguised as the Wanderer is sung here by Hans Hotter, an artist who has made an indelible impression on opera-goers at Bayreuth, and is surely one of the great Wotans in operatic history. For this recording he was in prime vocal condition. He is nicely matched by the tenor Wolfgang Windgassen, whose portrayal of Siegfried is less robust than Jon Vickers' on RCA, but in many ways more satisfying by virtue of its maturity. Birgit Nilsson's Brünnhilde has grown tremendously and is now as musically refined as it is compelling. Gustav Neidlinger's now-classic Alberich is a portrait of evil projected with chilling force, Gerhard Stolze's Mime is a brilliant if less fearsome creation, Marga Höffgen's Erda is a work of vocal beauty, and Kurt Böhme's Fafner is a model dragon. In sum, the singers involved could hardly be improved upon, even the unexpected Joan Sutherland in the role of the Woodbird, a bit of lagniappe that was the unfortunate occasion for some uncalled-for promotion work. Special praise must be given Georg Solti, whose direction imparts clarity, proportion, and dramatic vigor to one of the most difficult scores in the repertoire. I hope that it is he who will conduct what naturally comes next, a complete recording of *Die Götterdämmerung*.

London's engineers have equaled their finest previous efforts. Not only have they captured the sound of the Vienna Philhar-

NOW...FAMOUS FREEMAN PROFESSIONAL RECORDERS

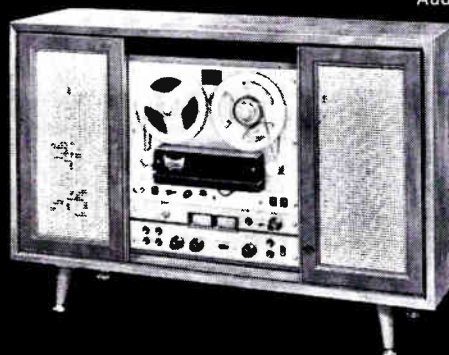
*Studio Performance
In Your Family Circle*

easiest to operate...most fun to use

World's
first...

Stereo-
phonic
Robot

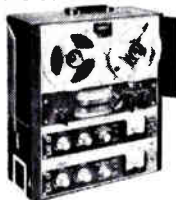
Shown with C-246 Console
Cabinet Price \$149.50
Audiophile Net



FREEMAN "200" STEREOPHONIC ROBOT
Audiophile Net \$995.00

- Automatic Reverse
- 4 Broadcast Heads
- 100% Transistorized
- 4-Channel Mixer
- Touchbutton Operation-Echo Chamber
- Automatic Continuous Play
- 40 Watt Stereo Output
- Tape or Source Monitoring
- 3 Hysteresis Synchronous Motors
- Sound on & with Sound

Audiophile
Net \$399.50



**ONLY THE FREEMAN
"600" OFFERS**

- Automatic Shut-off
- Hysteresis Synchronous Motor
- 3 Head Professional Stereo Design
- 15 Watt Stereo Output
- Qualifies For School Use
- A Complete Home Music System
- No Competition Under \$600

Audiophile Net
\$139.50



THE UNEQUALED "550"

Tapes up to two hours. The finest lecture, report and conference recorder in the world. Battery or AC power.



Audiophile Net
\$159.50

THE FABULOUS "660"

Now, everyone can tape high fidelity anytime, anywhere in a 6-lb package. Battery or AC power.



Net
\$29.95

**PROFESSIONAL DYNAMIC
MICROPHONE DM-166**
in walnut presentation case.

**REVOLUTIONARY UNDER-
CHIN HIGH FIDELITY
STEREOPHONES SEP-100**
Net \$24.95



FREEMAN ELECTRONICS CORP., Dept. HFS-9
729 N. Highland Avenue
Los Angeles 38, California

Please send me:

- Booklet containing ingenious suggestions on how to get the most from a tape recorder at work or play. I enclose 25¢ (coin, stamps) for postage and handling.
- Name of nearest dealer.

Name _____

Address _____

City _____

Zone _____ State _____

**GUARANTEED
FM and FM STEREO
Up to 200 Miles!**



**NEW Winegard
STEREOTRON
FM ANTENNA
with Twin Nuvistor Amplifier**

The reception ability of *even* the most expensive FM or FM stereo outfit is restricted by the performance of the antenna to which it is connected. If you want to see what your equipment can *really* do, you need a new Winegard Stereotron.

The Stereotron antenna and twin nuvistor amplifier is the only antenna amplifier combination that can be used anywhere—responds to 1 microvolt of signal, yet takes up to 200,000 microvolts of signal without overloading. Antenna is GOLD ANODIZED, amplifier completely weather-sealed. Exceptionally high front-to-back ratio to prevent multi-path distortion. Antenna and amplifier are available separately.

We firmly believe that the Stereotron FM antenna is in a league by itself and therefore we make the following written guarantee:

1. We guarantee the Winegard Stereotron to be the most effective, sensitive, finest constructed antenna available.
2. We guarantee the Stereotron with Stereotron amplifier will pull in 85% of all FM stations in a 200 mile radius over average terrain.
3. We guarantee you will be 100% satisfied with a Stereotron or your money back.

STEREOTRON ANTENNA Model SF-8—\$23.65

STEREOTRON NUVISTOR AMPLIFIER Model AP-300 input 300 ohms, output 300 ohms—can be used with any FM antenna—\$39.95

Amplifier Model AP-375 for use with coax cable. Input 300 ohms, output 75 ohms—\$44.95

Write for technical spec's, gain charts, polar patterns, VSWR, etc., plus Free FM Station Log and Map.

World's Most Complete Line of FM and TV antennas, FM-TV Couplers and Amplifiers

Winegard
ANTENNA SYSTEMS

3018-9 Kirkwood Blvd. • Burlington, Iowa
CIRCLE NO. 61 ON READER SERVICE CARD

112

monic gloriously, but they have achieved a balance with the singers that is just short of ideal—not once are the voices smothered by the weight of an orchestral climax. And the transfer to tape, giving each of the three acts a single long-playing reel, has been executed with the utmost care. C. B.

ENTERTAINMENT

© **ANNIE GET YOUR GUN** (Irving Berlin). Doris Day, Robert Goulet, Leonard Stokes, Kelly Brown, Renée Winters; orchestra and chorus, Franz Allers cond. COLUMBIA OQ 531 \$9.95.

Interest: Berlin of his best
Performance: Disappointing
Recording: Fine
Stereo Quality: Effective

This entire score has been reorchestrated by Phil Lang, with Berlin's blessings, and a fine job he has done of it. The overture itself is no more interesting structurally than any other Broadway overture, yet it is better than most by virtue of its raw material—the many marvelous songs Berlin poured into this show. Three of them were hits at the same time in 1946. How many other musicals can boast as much? Answer: none. The pity is that neither of the stars of this recorded revival are right for it. Doris Day is a rather bloodless Annie Oakley, Robert Goulet a crooning Frank Butler. Mr. Goulet, in particular, does the music an injustice by refusing to sing it as written. Stylizations have their place, but not in a recording offered as a re-creation of a Broadway classic. Very good sound. C. B.

© **GEORGIA BROWN: Sings Kurt Weill**. Georgia Brown (vocals); orchestra, Ian Fraser cond. *September Song; Jenny; Pirate Jenny; Alabama Song;* and seven others. LONDON LPM 70061 \$6.95.

Interest: Oliver's Nancy
Performance: Variable
Recording: Fine
Stereo Quality: Very good

Georgia Brown, elevated to stardom by her portrayal of Nancy in Lionel Bart's *Oliver!*, here makes her solo debut with a collection of Kurt Weill songs. About half of them are derived from Weill's German theater scores, and in these Miss Brown seems least comfortable. She handles the subdued *Surabaya Johnny* nicely, but becomes quite mannered in the more assertive *Pirate Jenny* and *Barbara Song*. In Weill's Broadway ballads, notably *It Never Was You* and *My Ship*, she sounds considerably more at ease. Miss Brown has yet to develop a personal style. The backing she gets from Ian Fraser is elaborate yet not overwhelming, and the recorded sound is excellent. C. B.

RECORDING OF SPECIAL MERIT

© **DUKE ELLINGTON/COLEMAN HAWKINS: Duke Ellington Meets Coleman Hawkins**. Coleman Hawkins (tenor saxophone), Duke Ellington (piano), Ray Nance (cornet and violin), Lawrence Brown (trombone), Johnny Hodges (alto saxophone), Harry Carney (baritone saxophone, bass clarinet), Aaron Bell (bass), Sam Woodyard (drums). *Limbo Jazz; Mood Indigo; Ray Charles' Place; Wanderlust;* and four others. IMPULSE ITC 305 \$7.95.

Interest: Two vets' encounter
Performance: Congenial
Recording: Very good
Stereo Quality: Pronounced

As Coleman Hawkins recalls, Duke Ellington suggested about twenty years ago that they make a record together, and offered to compose something for the occasion. And it has taken all this time for the two veteran jazzmen to bring it off. The end result is a splendid set that seems to have inspired the best in both of them. The Duke has been engaged in recorded meetings with a number of his colleagues during the past year or so, but in none has he been less self-effacing or more responsive than he is here. Hawkins does not hog the limelight. He blends smoothly with the rest of the band, and even in his solos complements its unique sound. The repertoire, including some of Ellington's finest work, ranges from the Calypso-accented *Limbo Jazz* to a rousing *Jeep Is Jumpin'*, spelled by the touchingly lyrical *Self Portrait of the Bean*, written by Duke and Billy Strayhorn to honor the guest artist. Despite some excessive emphasis on the drums, the recorded sound is agreeably balanced, clean, and full-bodied. C. B.

RECORDING OF SPECIAL MERIT

© **CARLOS MONTOYA: Flamenco Antiquo**. Carlos Montoya (guitar). *Toque de Caña; Tango Antiquo; Levante; Sequiriya;* and four others. RCA VICTOR FTP 1198 \$7.95.

Interest: More Montoya
Performance: Idiomatic
Recording: Very good
Stereo Quality: Incidental

Carlos Montoya, unlike many flamenco guitarists, has a way of imparting a distinctive sound to every selection, in part by virtue of his highly refined art and in part by his remarkably fine sense of programming. Here the growling bass of the opener, *Toque de Caña*, leads to the delicate filigree of the *Tango Antiquo* and in turn to the seductive accents of *Levante*. *Overside*, a fiery *Buleria por Solea*, in which the elder Montoya is

Presenting... America's Most Exciting New Tape Recorders

The new ROBERTS 770

with exclusive Cross Field Head that adds new sound dimension to high fidelity recording!



The new ROBERTS 455

A professional touch button fully automatic 3 motor self contained studio stereophonic tape recorder for only \$599.95.

Features include: Fully automatic relay-solenoid operation, 3 separate heads—erase, record, playback/monitor, 3 motors, Echo-Magic recording, sound-on-sound multiple recording, sound-over-sound mixing inputs and controls, 2-5 x 7 heavy-duty self-contained oval speakers, direct touch button instant function transport control (remote control available as an accessory), powerful new 16 watt solid state (12 transistor) push-pull stereo playback amplifiers. 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ IPS.*



The new ROBERTS 330

A compact professional 4-track stereo tape recorder with 3 heads—a complete portable "recording studio" for only \$349.95.

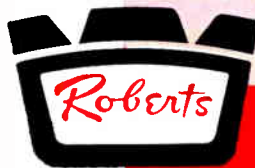
Features include: multiple sound-on-sound, 4 stereo outputs for stereo headsets or speakers, powerful stereophonic playback amplifiers and full-range self-contained speakers. FM multiplex ready, high torque 24 slot wave wound professional type motor. Automatic shutoff. 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ IPS.*



Now, for the first time, you can record full range high fidelity at 1 $\frac{1}{8}$ IPS... making possible 8 hours of continuous stereo performance on a single reel... the Cross Field does for tape recording what 33 $\frac{1}{3}$ speed did for records. Other features of the 770 include: 2 extended range 5 x 7 self-contained speakers, 4 stereo output jacks with speaker selection jack, 2 professional VU meters, 2 speed electrically switched heavy-duty hysteresis synchronous motor, automatic on-off switch (turns entire machine off at end of recording, including radio-phonograph components connected to auxiliary AC outlet). 1 $\frac{1}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ IPS tape speeds. Roberts 770 with exclusive Cross Field Head **\$499.95.**

*15 IPS Kit available at slight extra cost for all models.

For the thrill of a lifetime, listen to these new Roberts Stereo Tape Recorders with Roberts exclusive Stereo Headsets! For nearest dealer or other information—mail coupon today!



ROBERTS ELECTRONICS, INC.

LOS ANGELES 16, CALIFORNIA

In Canada: J. M. Nelson Electronics Ltd.

7725 Adera St., Vancouver 14, B. C.

(Prices slightly higher in Canada)



Roberts Electronics, Inc. Dept. HFSR-9
5978 Bowcroft Street, Los Angeles 16, Calif.
PLEASE RUSH FREE

- Full information on all Roberts Tape Recorders.
- New booklet "40 And More Things To Do With Your New Roberts Stereophonic Tape Recorder"

Name _____
Address _____
City _____ Zone _____ State _____

HIFI/STEREO REVIEW ADVERTISERS' INDEX

READER SERVICE NO.	ADVERTISER	PAGE NO.
1	Acoustech, Inc.	11
2	Acoustic Research, Inc.	35
3	Airex Radio Corporation	110
4	Allied Radio	77, 78
5	Altec Lansing Corporation	114
6	American Concertone, Inc.	12
62	Ampex Corporation	115
55	Angel Records	91
7	Audio Devices, Inc.	3rd COVER
8	Audio Dynamics Corporation	10
9	Audio Exchange	121
10	Audio Fidelity, Inc.	120
11	Audio Originals	74
74	Audio Unlimited, Inc.	80
12	Benjamin Electronic Sound Corp.	24
63	Benjamin Electronic Sound Corp.	81
13	Bogen Communications	71
14	British Industries—Garrard	2
64	British Industries—Wharfedale	22, 23
	Broadway Hi Fidelity	125
	Brown Sales Corp., L. M.	124
15	Cambridge Records, Inc.	102
	Carston Studios	124
16	Citadel Record Club	70
	Citadel Tape Club	124
17	Columbia Records	66, 67
18	Columbia Stereo Tape Club	5
65	Command Records	72, 73
	Commission Electronics, Inc.	125
72	Conar Instruments	114
19	Concord Electronics Corporation	106
	Corey of California	124
	Dixie Hi-Fi	124
	Dressner	124
20	Dynaco, Inc.	119
66	Dynaco, Inc.	121
21	EICO Electronic Instr. Co., Inc.	38
22	Electro-Voice, Inc.	4th COVER
23	Elpa Marketing Industries, Thorens Division	6, 7
67	EMI (Scope Electronics Corporation)	68
68	Ercona Corporation	97
24	Estey Electronics, Inc.	101
25	Finney Company, The	103
26	Fisher Radio Corporation	2nd COVER, 1, 21
27	Freeman Electronics Corp.	111
28	Fuji Photo Optical Products, Inc.	104
	Goodwin (Sales) Ltd., C. C.	124
29	Grado Laboratories, Inc.	20
30	Grommes, Division of Precision Electronics, Inc.	8
31	Hadley Laboratories	105
32	Harman-Kardon, Inc.	36, 37

READER SERVICE NO.	ADVERTISER	PAGE NO.
33	Heath Company	108, 109
34	Hi-Fidelity Center	118
35	JansZen Loudspeakers	75
36	Jensen Manufacturing Company	116
37	KLH Research and Development Corporation	9
	Key Electronics Co.	125
71	Koss Electronic, Inc.	86
39	Lafayette Radio Electronics	95, 96
68	Leak & Company, Ltd., H. J.	97
13	Lear Siegler, Inc.	71
40	Lesla of America Corp.	122
	London Records	89
38	Matthew Stuart Co., Inc.	118
41	Murray-Carson Corporation	92
72	National Radio Institute	114
35	Neshaminy Electronic Corp.	75
75	Nortronics	88
76	Pickering & Co., Inc.	87
42	RCA Parts & Accessories	94
43	Rabsons—57th Street, Inc.	114
	Rabsons—57th Street, Inc.	124
44	Reeves Soundcraft	19
45	Roberts Electronics, Inc.	113
46	Rockford Special Furniture Co.	102
47	Rotron Mfg. Co., Inc.	18
	Saxitone Tape Sales	125
48	Schwann, Inc., W.	92
49	Scott, Inc., H. H.	26-29
50	Sherwood Electronic Laboratories, Inc.	32
51	Shure Brothers, Inc.	15
52	Sonotone Corporation	100
53	SONY Corporation of America	31
	Sound Reproduction, Inc.	124
	Stereo Component Supply Co.	125
	Stereo-Parti	124
	Stereo Warehouse	124
69	Superex	110
70	Superscope, Inc.	85
54	Tapemates Club	91
56	Telex/Acoustic Products	102
57	United Audio	16, 17
58	United Stereo Tapes	122
59	University Loudspeakers	82, 83
60	Vanguard Records	92
73	Viking of Minneapolis, Inc.	98
	Wholesale Radio and Camera Co.	124
61	Winegard Antenna Systems	112

HIFI/STEREO REVIEW PRODUCT INDEX

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

CLASSIFICATION	PAGE NUMBERS
Accessories	10, 77, 78, 88
Amplification Systems	2nd Cover, 1, 8, 11, 26-29, 77, 78, 105, 108, 109, 119
Antennas, FM	103, 112
Cabinets	74, 102
Cameras	104
Cartridges, Phonograph	15, 77, 78, 81, 87, 100
Fans	18
Headphones	77, 78, 86, 102, 110
Multiplex Adapters	77, 78
Portable Radios	121
Records	66, 67, 70, 72, 73, 89, 91, 92, 102, 120

CLASSIFICATION	PAGE NUMBERS
Record Catalogs	92
Speakers and Speaker Systems	2nd Cover, 1, 9, 22, 23, 26-29, 35, 68, 75, 77, 78, 82, 83, 92, 97, 114, 116, 121, 4th Cover
Tapes, Prerecorded	5, 91, 122
Tape, Recording	19, 77, 78, 3rd Cover
Tape Recorders and Decks	12, 38, 77, 78, 85, 95, 96, 98, 101, 106, 111, 113, 115, 118, 121
Tone Arms	77, 78
Tuners and Tuner-Amplifiers	2nd Cover, 1, 8, 21, 26-29, 32, 36, 37, 71, 77, 78, 95, 96, 108, 109, 119, 121
Turntables and Changers	2, 6, 7, 16, 17, 20, 24, 35, 77, 78, 94, 121, 122
TV	31, 114

Presenting... America's Most Exciting New Tape Recorders

The new ROBERTS 770

with exclusive Cross Field Head that adds new sound dimension to high fidelity recording!



The new ROBERTS 455

A professional touch button fully automatic 3 motor self contained studio stereophonic tape recorder for only \$599.95.

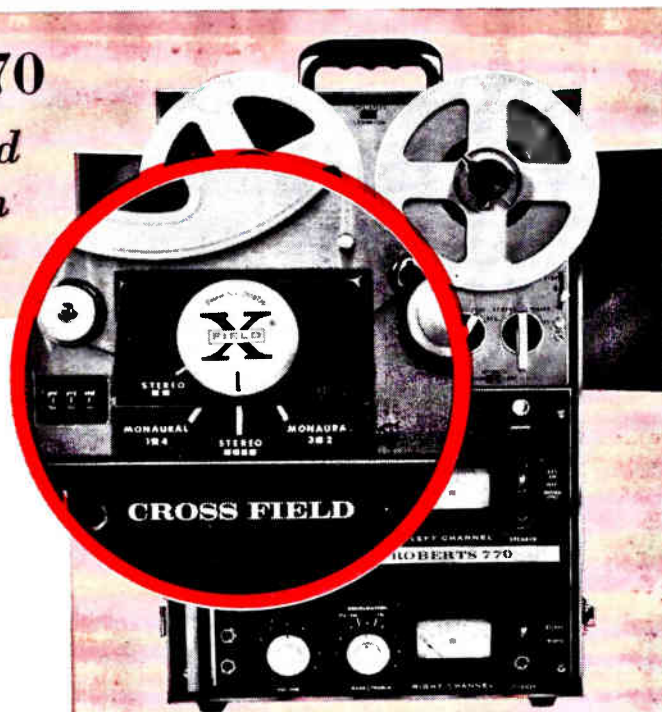
Features include: Fully automatic relay-solenoid operation, 3 separate heads—erase, record, playback/monitor, 3 motors, Echo-Magic recording, sound-on-sound multiple recording, sound-over-sound mixing inputs and controls, 2-5 x 7 heavy-duty self-contained oval speakers, direct touch button instant function transport control (remote control available as an accessory), powerful new 16 watt solid state (12 transistor) push-pull stereo playback amplifiers, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ IPS.*



The new ROBERTS 330

A compact professional 4-track stereo tape recorder with 3 heads—a complete portable "recording studio" for only \$349.95.

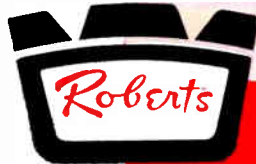
Features include: multiple sound-on-sound, 4 stereo outputs for stereo headsets or speakers, powerful stereophonic playback amplifiers and full-range self-contained speakers, FM multiplex ready, high torque 24 slot wave wound professional type motor, Automatic shutoff, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ IPS.*



Now, for the first time, you can record full range high fidelity at 1 $\frac{1}{8}$ IPS... making possible 8 hours of continuous stereo performance on a single reel... the Cross Field does for tape recording what 33 $\frac{1}{2}$ speed did for records. Other features of the 770 include: 2 extended range 5 x 7 self-contained speakers, 4 stereo output jacks with speaker selection jack, 2 professional VU meters, 2 speed electrically switched heavy-duty hysteresis synchronous motor, automatic on-off switch (turns entire machine off at end of recording, including radio-phonograph components connected to auxiliary AC outlet), 1 $\frac{1}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ IPS tape speeds. Roberts 770 with exclusive Cross Field Head **\$499.95.**

*15 IPS Kit available at slight extra cost for all models.

For the thrill of a lifetime, listen to these new Roberts Stereo Tape Recorders with Roberts exclusive Stereo Headsets! For nearest dealer or other information—mail coupon today!



ROBERTS

ELECTRONICS, INC.

LOS ANGELES 16, CALIFORNIA
In Canada: J. M. Nelson Electronics Ltd.
7725 Adera St., Vancouver 14, B.C.
(Prices slightly higher in Canada)



Roberts Electronics, Inc. Dept. HFSR-9
5978 Bowcroft Street, Los Angeles 16, Calif.
PLEASE RUSH FREE

- Full information on all Roberts Tape Recorders.
- New booklet "40 And More Things To Do With Your New Roberts Stereophonic Tape Recorder"

Name _____
Address _____
City _____ Zone _____ State _____



THE RISE AND FALL OF A FAMOUS ADJECTIVE

The word "professional" used to be the ultimate adjective in the world of audio. When applied to a speaker, amplifier or other piece of equipment, it meant that this equipment was widely used professionally; that is, by recording and broadcast engineers, the entertainment industry, theatres and concert halls. In such uses, the quality of audio equipment can easily determine the difference between profit and loss in heavy production budgets as well as the rise or fall of valued reputations. Hence, each audio component selected has to meet the most critical professional and artistic standards.

During the past few years, however, a growing host of exploiters have attached the term "professional" to every conceivable audio product from cheap amplifiers and tape recorders to half-pint "bookshelf" speakers, dishonestly implying wide professional acceptance and use of these products. The fact that no professional engineer or musical producer would tolerate such substandard equipment has not deterred the manufacturers of these products from claiming professional acceptance. As a result, thousands of music lovers are enticed to spend their money on inferior components represented as "professional" hi fi equipment.

HOW CAN YOU BE SURE OF THE GENUINE ARTICLE?

Obviously, the best audio components are made by companies actually selling the major proportion of their products to the professional sound fields because these products consistently meet critical standards far beyond those established for ordinary hi fi equipment. That's why studio **PLAYBACK** equipment by Altec Lansing is so frequently found in homes of leading musical conductors, artists and recording or broadcast engineers. These professionals, whose income depends on quality of sound, know the genuine item from day-to-day experience, and accept nothing less.

JUST FOR THE RECORD

Although Altec did not coin the term "high fidelity," there is little doubt that we were the commercial originators of the concept. For one thing, our management and engineering staffs were engaged—as part of Western Electric Co.—in the first serious search for fidelity as early as 1927 when the first "talkies" were coming into their own. In the Thirties, Altec became an autonomous company engaged solely in fields of professional sound.

We were the first ones to advertise studio **PLAYBACK** equipment for the home in national publications, under the quaint classification: "Custom-In-Built Music Systems for the Home." That was well before the term "hi fi" was born. Even in those days, some pioneer enthusiasts—mostly from the ranks of audio professionals—fussed about the price... but none complained about the sound!

ALTEC'S PRIMARY PURPOSE IS YOUR GREATEST GUARANTEE

Today, eighty percent of Altec's production is specified by professionals for broadcast and recording studios, motion picture theatres, and for various musical, commercial, and military applications.

Consequently, it is vital to us that every product bearing the name Altec supports our reputation for excellence among professionals. This reputation and our intention to protect it are your continuing assurance that any Altec component you buy for your home is a genuine **PLAYBACK** product that honestly meets or exceeds its specifications. A product which is legitimately entitled to wear the adjective "professional!"

Altec Lansing Corporation
Anaheim, California

©1963 ALC
CIRCLE NO. 5 ON READER SERVICE CARD
114

assisted by Carlos Montoya Jr., a dancer, is succeeded by a haunting *Rondeña* and finally a bristling *Fiesta*. This is the guitarist's third reel, the first to benefit from studio recording, and quite probably his best so far. C. B.

© SONNY ROLLINS: *Our Man in Jazz*. Sonny Rollins (tenor saxophone), Don Cherry (cornet), Bob Cranshaw (bass), Billy Higgins (drums): *Oleo*; *Dearly Beloved*; *Doxy*. RCA VICTOR FTP 1167 \$7.95.

Interest: Rollins live
Performance: Discursive
Recording: OK
Stereo Quality: Distinct

To paraphrase a famous line, Sonny Rollins's new version of *Oleo* is longer than any symphonic movement by Bruckner and not nearly as funny. It lasts a full twenty-five minutes, and seems interminable, as one long solo follows another, as the idea of free-form jazz is pushed to absurd limits. On the other hand, *Dearly Beloved* is dealt with in short order, though indecisively. *Doxy*, another Rollins composition, fares best of all, being worked out with the least strain even if its traditional elements seem to border on caricature. This recording, made during a performance at the Village Gate in New York, can be recommended only to the most sophisticated cats. The sound is good. C. B.

© ROMBERG: *The Desert Song (excerpts)*. Gordon MacRae, Dorothy Kirsten, others; members of the Roger Wagner Chorale; orchestra, Van Alexander cond. CAPITOL ZW 1842 \$7.98.

© ROMBERG: *The Student Prince (excerpts)*. Gordon MacRae, Dorothy Kirsten, others; members of the Roger Wagner Chorale; orchestra, Van Alexander cond. CAPITOL ZW 1841 \$7.98.

Interest: Romberg's best
Performance: Subdued
Recording: Good
Stereo Quality: Ditto

These capsule performances of Sigmund Romberg's most cherished scores are no better and no worse than a well-rehearsed community light-opera association might be expected to turn out. Dorothy Kirsten, though a little inhibited vocally, sings sweetly and with appropriate sentiment. Gordon MacRae merely croons when the going gets rough, but his approach to this music is spirited, which is more than can be said for the rest of the company. Some effort has been made to take advantage of stereo directionality in the staging of several numbers, and the recorded sound on both reels is agreeably robust. C. B.

NO STRINGS NO "GIMMICKS"

A \$329.00 SHERWOOD
(Fair Traded)
Free 8,000Hz FMMX RECEIVER with case
... Nothing to buy

Just write to Rabsons for a quotation on any HI FI Component. This alone makes you eligible. Drawing will be made Sept. 30, 1963

YOU ALWAYS GET MORE FROM RABSONS

- Established 1905 58 Years of Reliability
- Franchised Protection Plus
- Rabsons Special Six Month Guarantee
- Easy Payment Plan - Up to 24 Months to Pay
- Each Component Double Packed to Insure Safe Arrival - At no extra charge
- Rabsons Sells ONLY Factory Fresh Merchandise in Original Factory Sealed Cartons

Free MIRACLE RECORD CLEANING CLOTH
with our quote. So whatever your HI FI NEEDS write Rabsons for our

"ROCK BOTTOM" PRICES

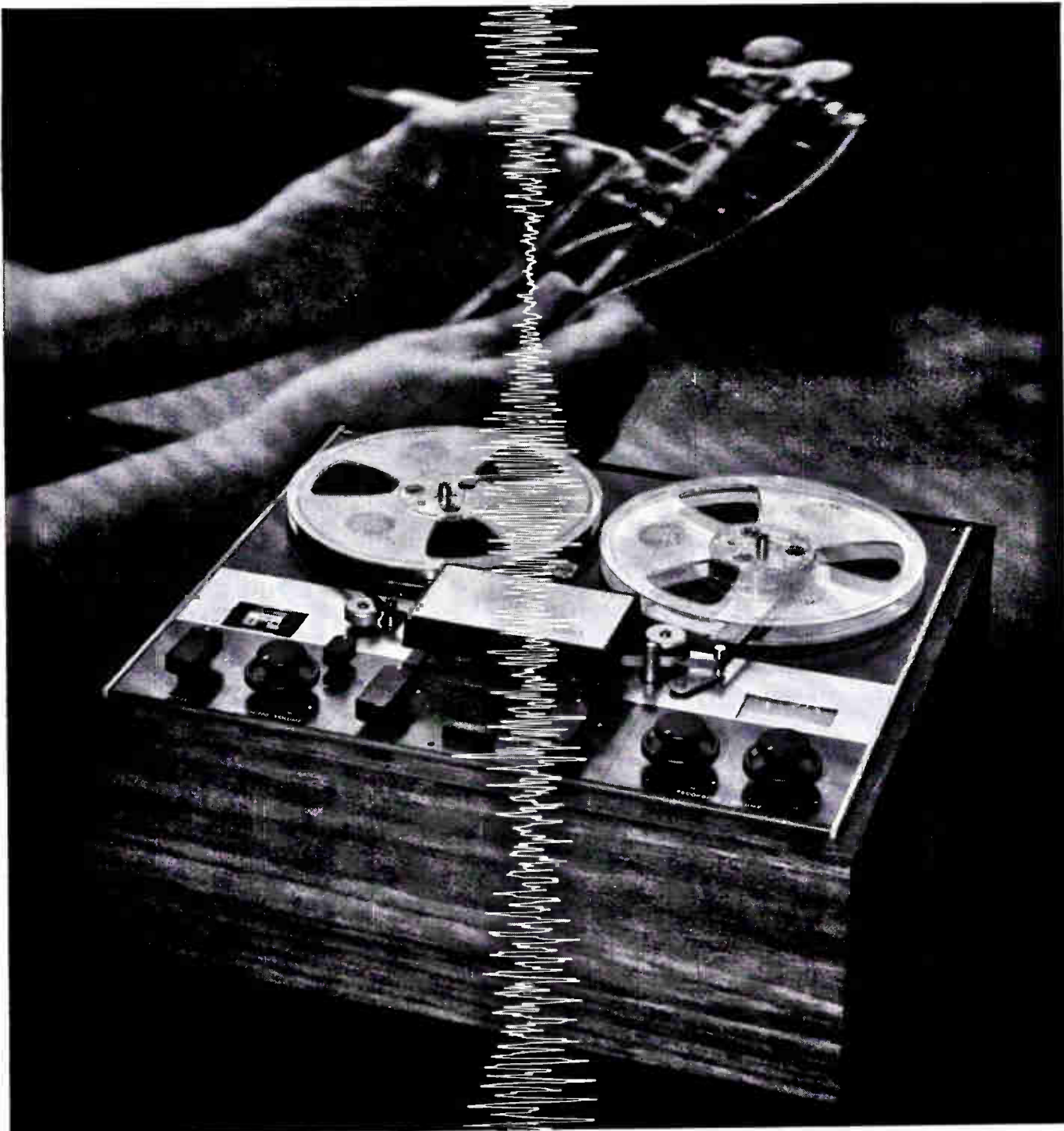
RABSONS -57 ST. INC.
119 West 57th St., New York 19, N.Y.
Area Code 212 Circle 7-0070
Diagonally opposite Carnegie Hall

This drawing is not open to residents in any locality whose laws prohibit such a drawing.
CIRCLE NO. 43 ON READER SERVICE CARD

Now... build your own TOP QUALITY TELEVISION SET

Save money as you enjoy constructing your own fine table-model TV set. Anyone can build it—no technical knowledge or skill needed. The "Custom 70" is *Performance Guaranteed* by NRI—the top name in Electronic training for nearly 50 years. Picture tube has 206 sq. in. of viewing area. All-American parts. Quality "slim-line" cabinet. Everything included at one low price. Package payment plan. Tear out this ad, write your name and address in margin and mail. Conar will rush pictures and facts on the "Custom 70." A Division of National Radio Institute. JF3C

CONAR instruments
3939 Wisconsin Ave., Washington 16, D.C.
CIRCLE NO. 72 ON READER SERVICE CARD
HIFI/STEREO REVIEW



What new recorder is virtually custom-built?

AMPEX F-44

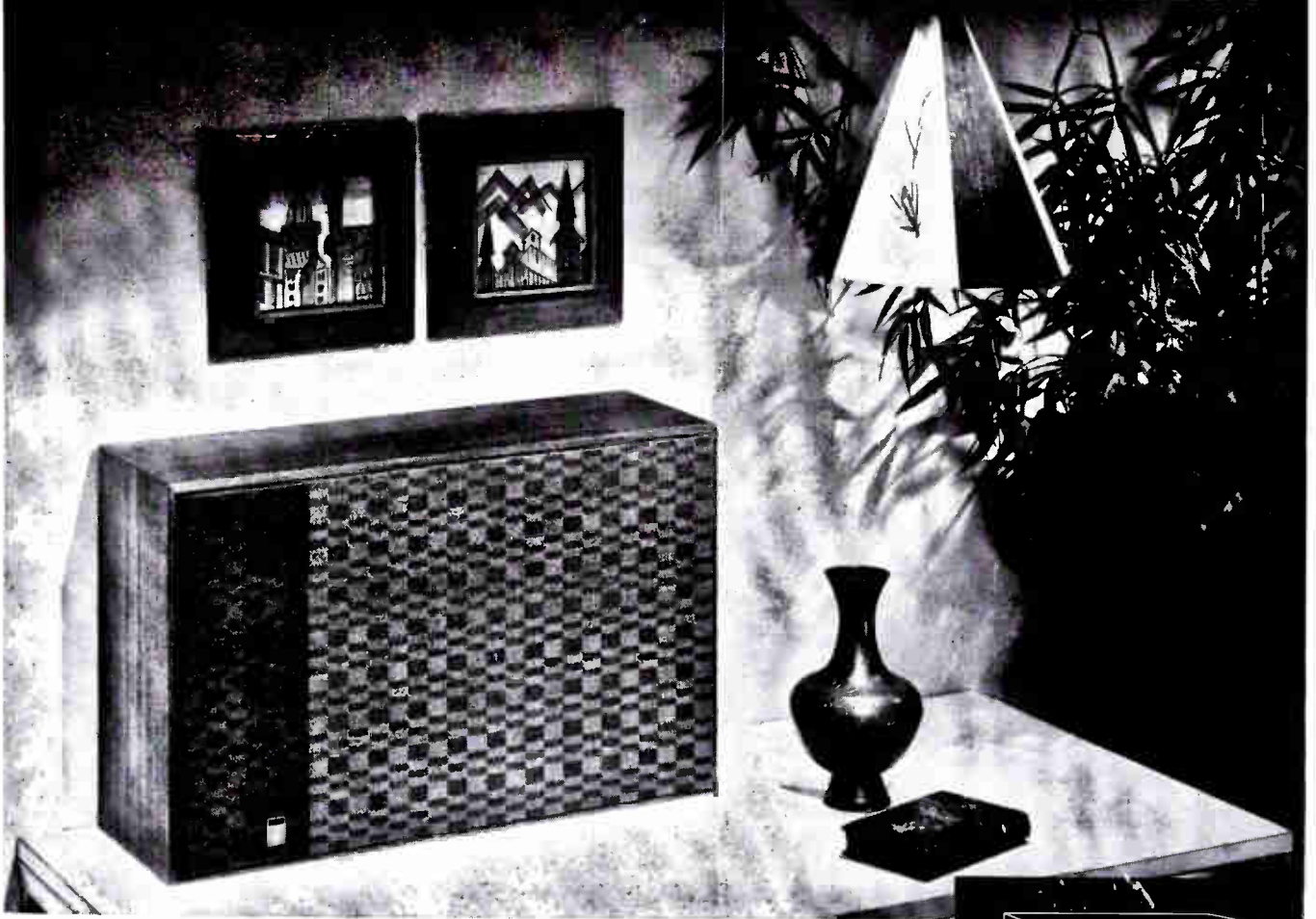
The F-44 is a brand new 4-track stereo recorder from Ampex. It's Ampex through and through. And there's this, too: at every stage of manufacture Ampex tunes, adjusts and aligns each F-44 to obtain its maximum performance — far beyond minimum specifications. Thus, no two F-44s are quite alike. Each is 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.

NEW
JENSEN

TF-4 5-SPEAKER 4-WAY SYSTEM

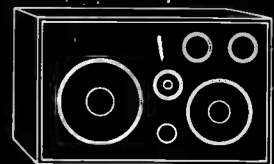


Has Ear Appeal . . .

In Jensen's TF-4, smooth, finely-balanced, full-range reproduction is achieved by expert blending of five speakers: a high-compliance, long-travel FLEXAIR® woofer; a special 8" midrange; two direct radiator tweeters; and Jensen's SONO-DOME® ultra-tweeter for frequency extension beyond audibility. Look, listen and compare. We think you'll agree there's nothing like the TF-4 in sound . . . and in value.

Has Eye Appeal . . .

The new TF-4 comes to you in a new full-size but gracefully slender format that combines big speaker performance with elegant appearance. The wood is *genuine* walnut veneer in oil finish. (Available, too, in the money-saving unfinished gum hardwood for custom finishing or building-in.) Grill fabric is available on both models in a choice of 2-tone fabric custom-woven for us, or all-over rattan. Cabinet measures 16" H, 25½" W, 8½" D. Write for Brochure MT.



TF-4, 5-Speaker 4-Way System.
Impedance, 8 ohms.
Power Rating, 25 watts.
In Oiled Walnut \$114.50
In Unfinished Hardwood 97.50



JENSEN MANUFACTURING COMPANY / DIVISION OF THE MUTER COMPANY / 6601 SOUTH LARAMIE AVENUE, CHICAGO 38, ILLINOIS
Canada: Radio Speakers of Canada, Ltd., Toronto • Argentina: UCOA, S. A., Buenos Aires • Mexico: Fapartel, S. A., Naucalpan, Mex.

HiFi/Stereo

ENTERTAINMENT

POP HUMOR FILMS
Lops Theater FOLK

Reviewed by STANLEY GREEN • NAT HENTOFF • PAUL KRESH

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording
- * = mono or stereo version not received for review

Ⓢ Ⓢ HARRY BELAFONTE: *Streets I Have Walked*. Harry Belafonte (vocals); orchestra and chorus, Howard Roberts cond. *Waltzing Matilda; Sakura; The Wicked Race*; and nine others. RCA VICTOR LSP 2695 \$4.98, LPM 2659* \$3.98.

Interest: International program
Performance: Affecting
Recording: Very good
Stereo Quality: Effective

Harry Belafonte's voice seems to be getting heavier and huskier, though it still possesses conviction. The singer's current outing takes him through such assorted musical territory as an early Japanese court song (*Sakura*), a tender Israeli ballad (*Erev Shel Shoshanim*), a percussively exciting South African piece (*Mangwene Mpulcle*), and a catchy rhythmic number from Portugal (*Tunga*) that Mr. Belafonte bellows out with special relish. A lively up-tempo version of *Waltzing Matilda* suffers from the singer's attempt at a down-under accent. But on the whole the program is done with taste and imagination. S. G.

Ⓢ Ⓢ JUDY HENSKE: *Judy Henske*. Judy Henske (vocals); orchestra, Onzy Matthews cond. *Hooka Tooka; Lily Langtree; Love Henry*; and eight others. ELEKTRA EKS 7231* \$5.95, EKL 231 \$4.98.

Interest: "The Bitchin' Singer"
Performance: An original
Recording: Good

Judy Henske has a raw, raspy voice that she handles in a manner calculated to get her audience cheering and stomping. She is also something of a comedienne, and devotes a good portion of her recital to rather lengthy spoken introductions, tossed off in a bored, deadpan delivery that is marred somewhat by a nervous giggle. Miss Henske's repertoire

seems excessively concerned with seductions and red-light districts, but she is an uninhibited gal with a fine uninhibited voice, and I gladly recommend her. S. G.

Ⓢ Ⓢ LENA HORNE: *Lena Sings Your Requests*. Lena Horne (vocals); orchestra, Marty Paich cond. *Why Was I Born?; Stormy Weather; Lover Man*; and nine others. CHARTER CLS 101 \$4.98, CL 101* \$3.98.

Interest: Good program
Performance: Elegant
Recording: Fine
Stereo Quality: Impressive

If this program seems to lack the excitement of Miss Horne's recent "Lovely and Alive" for RCA, it is nevertheless an attractive collection of songs offered with



HARRY BELAFONTE
A round dozen around the world

her customary smoldering control. While I question the tacit claim that all of these are the numbers audiences demand, they do afford the singer opportunities to interpret a wide variety of moods. Her propulsive treatment of *Love*, long one of her unrecorded classics, is an undeniable high spot, as is an insinuating *Poppa, Don't Preach to Me*, though somehow the old magic of *Stormy Weather* and *Honeysuckle Rose* seems to be missing. Marty Paich offers noble back-

ing, except for embarrassingly undisciplined trumpet solos in three or four numbers. The record, incidentally, is Miss Horne's first under her own label. S. G.

Ⓢ Ⓢ THE J'S AND JAMIE: *Hey, Look Us Over!* The J's with Jamie (vocals); orchestra, Hoyt Jones cond. *But Not for Me; Cotton Fields; Smile*; and nine others. COLUMBIA CS 8805 \$4.98, CL 2005* \$3.98.

Interest: Pleasant group
Performance: Easy-going
Recording: Satisfactory
Stereo Quality: All right

The effect of the J's and Jamie is congenial, but they offer little that is distinguished. In almost every selection, Jamie (a girl) does the solo work while the J's (three men) take care of the harmonizing behind her. Their sound is pleasant enough, and apart from a rather pretentious build-up to *A Lot of Livin' to Do*, the arrangements are fittingly small-scale. S. G.

Ⓢ Ⓢ ENOCH LIGHT: *Far Away Places, Volume Two*. Enoch Light and his Orchestra. *Cielito Lindo; Colonel Bogey March; Under Paris Skies*; and nine others. COMMAND RS 850 SD \$5.98, \$3850* \$4.98.

Interest: Traveling Light
Performance: Tasteful
Recording: Topnotch
Stereo Quality: Fine

Accompanied by a la-la-la and—in the French entry—an oo-la-la vocal chorus, Enoch Light takes off on another fanciful musical journey. There is a Scottish medley featuring a bagpipe, an original Chinese number with temple blocks, a Hawaiian guitar on *Moon of Manakoora*, plus other assorted and appropriate instrumentation to put the listener in the proper mood. The tempos are kept brisk generally, with plenty of opportunities for sidemen to shine. S. G.

Ⓢ Ⓢ THE LIMELITERS: *Makin' a Joyful Noise*. The Limelites (vocals). *Amazing Grace; Wondrous Love; Lily of the Vallev*; and thirteen others. RCA

SAVE OVER 40% ON HI-FI

USE OUR EASY-PAY-PLAN Up to 24 months to pay

DON'T BUY HI-FI-COMPONENTS

Tape Recorders or Electronic Equipment until you get return mail quotation from "your friend in the business."

- Trade-Ins—Highest Allowance—Send us your list.
- 15 day money-back guarantee.
- Full 2-year warranty—parts & labor.
- We are factory franchised all lines. We ship from stock.
- 18th year of dependable & reliable service throughout the world.
- We guarantee "We Will Not Be Undersold."
- Call us at (212) EN 9-3700 from any part of U.S.A. You may deduct 3-minute toll charge if your order is in excess of \$100.00.

BEST BUY HI-FI LIST FREE. Send 10¢ for stereo tape catalog—All labels save 33 1/3%.

ELECTRONIC WORLD HI-FI RECORDING TAPE

7" Spools - Splice Free - Freq. Resp. 30-15KC

60M	3 1/4"	600' Mylar	3-11	12+
12A	7"	1200' Acetate	\$1.09	\$.99
18M	7"	1800' Mylar	1.89	1.79
24M	7"	2400' Mylar	2.59	2.39
24MT	7"	2400' Mylar-Ten.	2.89	2.79

Any assortment permitted for 12+ price. Add 15¢ per reel postage & handling, continental U.S.A. Write for complete listing & 100+ price.

HI-FIDELITY

CENTER

"The House Of Low Low Prices"

1797-H First Ave., New York 28, N.Y.

CIRCLE NO. 34 ON READER SERVICE CARD



follow the pro's..

go KORTING

New push button ease with "console quality" sound system

TRANSISTORIZED
**SELF CONTAINED STEREO
RECORD / PLAY BACK**

- 3 heads for erase, record and play-back
- Hysteresis motor
- Synchronized sound-on-sound, sound-with-sound, variable echo
- Independent monitoring control, remote control pause
- Two recording level indicators
- "Tape-saver" clutch
- 4 tracks

TOTAL RESONANCE*

from **\$199⁹⁵**

MATTHEW STUART CO., INC.
156 Fifth Ave., N. Y. C. 10

CIRCLE NO. 38 ON READER SERVICE CARD

VICTOR LSP* 2588 \$4.98, LPM* 2588 \$3.98.

Interest: Religious folk tunes

Performance: Sincere and spirited

Recording: A bit edgy

Stereo Quality: Satisfactory

The Limeliters have built their reputation on a somewhat humorous, cerebral approach to folk songs, but you would never know it from this recording. Everything is pretty solemn here, as they tear through some sixteen revival-type and gospel-type songs. Much of it is affecting—particularly Glenn Yarbrough's solos—though I think the listener might balk at so unrelieved and unvaried a program.

S. G.

© © ROBERT MORSE AND CHARLES NELSON REILLY: *A Jolly Theatrical Season*. Robert Morse and Charles Nelson Reilly (vocals); orchestra, Elliot Lawrence cond. *Siberia; The Game; Little Tin Box*; and seven others. CAPITOL ST 1862 \$4.98, T 1862* \$3.98.

Interest: Some

Performance: Strained

Recording: Great

Stereo Quality: Could use movement

The idea would certainly seem to be promising: a collection of comedy material from Broadway shows sung in an informal manner by two of the leading actors in *How to Succeed in Business without Really Trying*. Unfortunately, Messrs. Morse and Reilly are vocal muggers who strain so hard for comic effects that they end up sounding like overeager amateurs. The songs are funny enough by themselves and suffer only when they are given such broad interpretations. S. G.

© © MAVIS RIVERS: *Mavis Meets Shorty*. Mavis Rivers (vocals); orchestra, Shorty Rogers cond. *I Remember You; By Myself; I Feel So Smoochie*; and nine others. REPRISE R 96074* \$4.98, R 6074 \$3.98.

Interest: Fine collection

Performance: Mostly commendable

Recording: Splendid

Mavis Rivers is a fine, straightforward singer who uses her full voice unstintingly to drive home the message. Nuances may elude her, but she is always in firm control. In this set she is abetted by some splendid hard-driving Shorty Rogers arrangements. Although I might have done without the meaningless up-tempo treatment of *I Remember You* and *My Shining Hour*, I have nothing but praise for the way Miss Rivers handles *Desafinado* (here called *Slightly Out of Tune*), the insinuating beat of *The Best Is Yet to*

Come, and I've Got You under My Skin, with its fascinating backing that suggests another Cole Porter tune, *I Get a Kick out of You*. S. G.

© © GEORGE SHEARING: *Touch Me Softly*. George Shearing Quintet; string choir, Milton Raskin cond. *You're Blasé; Try a Little Tenderness; Just Imagine*; and nine others. CAPITOL ST 1874 \$4.98, T 1874* \$3.98.

Interest: Superior background music

Performance: Rather innocuous

Recording: Splendid

Stereo Quality: Good

There is little here of interest to anyone but the most avid George Shearing collector, and even he might be disappointed. For Mr. Shearing's straightforward playing seems lost among the shimmering strings, almost as if the pianist were afraid that any more prominence would seem downright rude. Everything is polite and placid, with nary a breath of life to give it individuality. S. G.

THEATER—FILMS

© © STANLEY BLACK: *Film Spectacular*. London Festival Orchestra, Stanley Black cond. *Exodus; Around the World; Henry V*; and five others. LONDON SP 44025 \$5.98, LL 3313 \$3.98.

Interest: Film music freshened

Performance: Colorful

Recording: Excellent

Stereo Quality: Impressive

The intention here was evidently to achieve the mood and flavor of a film by presenting extended versions of themes augmented wherever possible by sound effects and voices. By sticking closely to the original orchestrations and utilizing stereo to the fullest, Mr. Black has come up with some frequently stunning musical and dramatic excerpts. A radio announcer reports the D-Day landings to set the tone for the *Longest Day* track. William Walton's exciting music for the attack of the French army in *Henry V* is abruptly halted by a whoosh of English arrows from left to right. The familiar *Around the World* theme serves as a framework for the generally unfamiliar but bright musical accompaniment to Cantinflas' antics. *West Side Story*, the longest track, is a medley of the principal themes, faithful to the original and almost as compelling. S. G.

© © DAVID AND LISA (Mark Lawrence). Sound-track recording. Orchestra, Norman Paris cond. *Ava AS 21* \$4.98, A 21* \$3.98.

Interest: Touching themes

Performance: Perfect

Recording: Satisfactory
Stereo Quality: Well done

Mark Lawrence's score for the film *David and Lisa* is a model of sensitivity and charm, and Norman Paris conducts with full appreciation of every nuance. In furnishing background music for the simple tale of two mentally disturbed young people, Mr. Lawrence has avoided the kind of eerie effects that have become cliché, and his themes manage to stand on their own as tender and melodically appealing pieces. Since the score occupies only one side of the disc, the reverse is occupied by some tasty jazz variations performed by Victor Feldman's trio.

S. G.

FOLK

RECORDING OF SPECIAL MERIT

Ⓜ PEG AND BOBBY CLANCY: *Songs from Ireland*. Peg Clancy (vocals), Bobby Clancy (vocals and guitar). *On the Banks of the Roses; I'll Tell My Ma; The Cobbler; Love and Porter*; and twelve others. TRADITION TLP 1045 \$4.98.

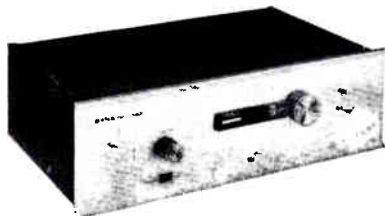
Interest: The Clancys who stayed
Performance: Confident
Recording: Good

Peggy and Bobby Clancy have remained in County Tipperary while their brothers have become one of America's most popular picturesque folk groups. The Clancys still at home have the family enthusiasm for collecting songs and for improvising their own arrangements until they settle on a flexible, personal framework for each tune. From the evidence on this record, Peggy, who is also an actress, is the most lyrical of the singing Clancys. Her performances here—in both the solos and the duets—are refreshingly unaffected, although they manifest extensive knowledge of the backgrounds of the songs. She is as winning in merriment as she is convincing in sorrow. Her unaccompanied *The Jail of Clonmel*, for example, is an especially poignant personalization of a patriot's last days in a British prison. Bob, too, is gentler than the Clancys who have invaded America. Although he does not have their gusto and wit, he is capable of a broad range of characterization. The tunes include several familiar folk songs, *I Know Where I'm Going*, *The Woman from Wexford* and *Soldier Soldier* among them, that have been widely recorded in other versions from other countries. The Irish models, however, have a uniquely intimate charm. The set also contains some less-often-heard material, inevitably including several fusillades at the British. The emotions shift from mordant drama to (soft) glee to wry determination ("So

Listening Tests Prove DYNACO BEST

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 preamplifier, 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.

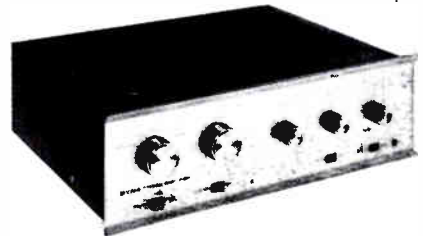


FM-3—An outstanding stereo FM tuner featuring automatic transition to stereo with the visual Stereocator. The FM-3 is a super-sensitive drift-free tuner with less than 0.5% distortion at all useable signal levels, four IF stages, wide-band-balanced bridge discriminator, and time-switching multiplex system.

FM-3 kit \$109.95; assembled \$169.95

SCA-35—Combined stereo preamp and amplifier with low noise, lower distortion, and 17.5 watts continuous power per channel. Distortion less than 1% at full power from 20 to 20,000 cycles. Unique feedback circuitry throughout.

SCA-35 kit \$99.95; assembled \$139.95



PAS-3—The famous "no distortion" PAS-2 stereo preamplifier with a new look. Wide band, lowest noise, with every necessary feature for superb reproduction. Less than 0.1% distortion at any frequency.

PAS-3 kit \$69.95; assembled \$109.95

STEREO 35—A basic power amplifier similar to that used in the SCA-35. Inaudible hum, superior transient response, outstanding overload characteristic, and extremely low distortion at all power levels. Fits behind PAS-3 or FM-3.

ST 35 kit \$59.95; assembled \$79.95



STEREO 70—A superlative power amplifier—continuous 35 watts per channel with unconditional stability and near-perfect transient response. Frequency response extends below 10 cps and above 40,000 cycles without loss of stability.

ST 70 kit \$99.95; assembled \$129.95

ASK YOUR DEALER FOR A DYNA DEMONSTRATION
Write for detailed specifications and descriptive literature

DYNACO INC. • 3912 POWELTON AVE. • PHILA. 4, PA.
Cable: DYNACO Philadelphia

S 6th Stereo
Anniversary
A Announcement

**NOW - Pay the
SAME PRICE for an **AF**
AUDIO FIDELITY[®]
STEREO LP as for MONO!**

■ It is a known fact that production costs for stereo have recently begun to approximate those of mono recording. Therefore, Audio Fidelity Records (producers of the first commercial stereophonic record) once again take the lead in announcing this price benefit to the consumer.

At the same time, DAUNTLESS mono LPs now selling at \$3.98 (list) will be equalized with stereo LPs at \$4.98 (list) beginning October 1, 1963!

BUY DAUNTLESS MONO NOW AND SAVE BEFORE THE INCREASE!

**NEW AUDIO FIDELITY &
DAUNTLESS RELEASES!**



MUSIC OF CLEOPATRA AND THE NILE...
Melodious magic as Cleopatra used it to enrapture Caesar and Mark Antony! Provocative! Historic! Love songs and dances of the fabulous queen recreated. AF 2115-AFSD 6115

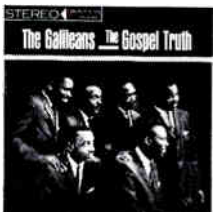
A GIFTED FOLK TRIO...
Tip & Tinker and Charlie Scott sing: **MOANIN' N' GROANIN'**, Mean Muddy River, Ghost Riders In The Sky, others. AF 2110-AFSD 6110



A JAZZ ORIGINAL... SUNDAY AFTERNOON WITH BABS GONZALES at Small's Paradise. "He (Babs) is one of the truly original spirits in jazz..." RALPH GLEASON, San Francisco Chronical DM 4311-DS 6311



A GREAT GOSPEL GROUP... New excitement in gospel! **THE GOSPEL TRUTH** The GALILEANS sing: Build Me Up; Glory, Glory; Stay There, others. DM 4310-DS 6310



New manufacturer's suggested list price: Audio Fidelity & Dauntless Records (MONO & STEREO)—\$4.98

Available at your record shop, OR WRITE TO:
AUDIO FIDELITY, INC.
770 Eleventh Ave., New York 19, N.Y.
SEND FOR NEW FREE CATALOG

CIRCLE NO. 10 ON READER SERVICE CARD
120

what cannot be cured, love, must be endured, love./ And so we're bound for Amer-i-cay.") Complete texts are included, and the quality of the recording is excellent. N. H.

© **PETER LA FARGE: As Long as the Grass Shall Grow.** Peter La Farge (vocals and guitar). *Look Again; Tecumseh; Hey, Mr. President; The Trail of Tears;* and nine others. FOLKWAYS FN 2532 \$5.95.

Interest: Musical history of injustice
Performance: Committed
Recording: Good

Peter La Farge, the writer and performer of these songs, is the son of Oliver La Farge, an expert on Indian affairs. Peter was raised as a cowboy and later "adopted" by an Indian tribe. He has also competed in rodeos, been an actor, and, more recently, a folk singer. In the material here, the persistent theme is the betrayal of the Indians throughout American history to the present. Several of La Farge's songs—particularly *Look Again to the Wind* and *Coyote, My Little Brother*—are musically distinctive. Others, however logical their anger and sardonic humor, are more pamphleteering than substantial music.

Similarly, La Farge's singing, talking, and occasional quasi-chanting are often self-conscious, concerned with effect rather than spontaneous expression of his emotions. But there are sensitively illuminated passages nonetheless, and La Farge's intermittent simulation of Indian drumming is effective. Besides the texts of the songs, the liner contains an absorbing short history of the brutal perfidy that disinherited the American Indian. N. H.

RECORDING OF SPECIAL MERIT

© **ITAMAR: Songs of Yemen and Israel.** Itamar (vocals); Walter Raim (guitar), Ruth Ben-Zvi (drums); instrumental ensemble, Walter Raim cond. *Rachel; Hechalil; Chof Shaket; Ayumah;* and eleven others. VANGUARD VRS 9125 \$4.98.

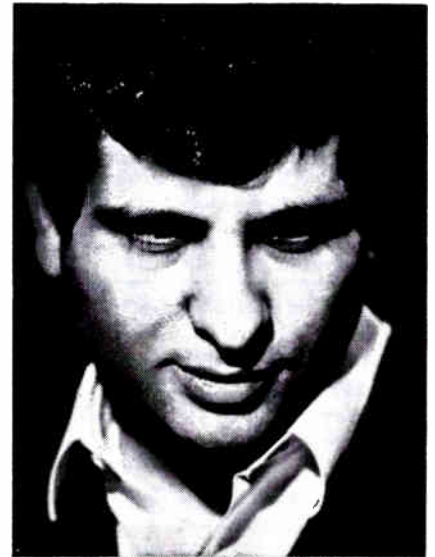
Interest: Folk spirit of the Near East
Performance: Luminous and arduous
Recording: Superb

Of all the Israeli singers whose albums have appeared in the past year, none equals Itamar, making his debut on this Vanguard recording, in vocal skill and dramatic impact. Itamar is the twenty-five-year-old son of a cantor of Yemenite origin. After several years performing with various Israeli troupes, he came to New York in the summer of 1962. Judging by this record, he deserves a long and rewarding American concert career.

Itamar possesses an unusually pure, penetrating, and disciplined tenor voice. He is expert in the art of melisma—

singing several notes to one syllable—and intensifies the effect of his songs by the judicious use of slides, trills, quarter-tones and other expressive devices common to the Yemenite tradition. Whatever the volume, his tone remains luminously full, and his subtle shading adds to the dramatic effect of his storytelling.

Walter Raim's arrangements evoke the multicolored backgrounds of the songs without obstructing Itamar and without overdoing the exotic. Among the songs



ITAMAR
An alchemist: mood into song

are soaring Yemenite prayers and secular descriptions of love and the land, as well as well-chosen Israeli songs that distill the atmosphere of cool, clear nights in Canaan, the presence of a lovely and unattainable girl, the glory of the sun rising over broad fields, the ingenuous invitation of a young shepherdess.

There is apparently no mood—from irremediable loss to lively gaiety—that Itamar cannot transmute into song. Vanguard has recorded the performances with its customary care so that Itamar's ardor comes brilliantly alive. The liner contains complete translations of the songs. N. H.

© © **MARAI AND MIRANDA: A European Folk Song Festival.** Josef, Miranda, and Yvonne Marais (vocals); Folk Festival Ensemble, Josef Marais cond. *Begone Dull Care; In the Woods; The Silverfleet; Swedish Polonaise;* and eight others. MGM SE 4115 \$4.98, E 4115* \$3.98.

Interest: Beribboned folk music
Performance: Graceful
Recording: Warm and clear
Stereo Quality: Tastefully balanced

This cheerful anthology of European folk tunes is somewhat more ambitious in setting than most previous albums by Marais and Miranda. Josef Marais has

**NEVER FAIL—
ZONE YOUR MAIL**

The Post Office has divided 106 cities into postal delivery zones to speed mail delivery. Be sure to include zone number when writing to these cities; be sure to include your zone number in your return address—after the city, before the state.

**BUYER'S GUIDE
TO COMPONENTS
TRADING**



- 1 TUNERS, RECEIVERS & AMPLIFIERS** . . . all leading makes and models. WHY BUY? When you can TRADE . . . and receive the highest trade-in allowance from the country's original and largest audio trading organization, Audio Exchange.
 - 2 RECORD PLAYBACK SYSTEMS, AND TAPE RECORD/PLAYBACK** . . . all leading makes and models. . . . The Hi Fi/Stereo components your ear is yearning for will not only cost you less when you trade by mail with Audio Exchange (or in person at our New York area showrooms), it's SAFER. Unmatched guarantees: free parts and labor within 90 days. . . . 75% allowance in trade-back within 6 months . . . plus a 10-day money-back guarantee on USED components.
 - 3 SPEAKER SYSTEMS**, Wall, Large Enclosure and Bookshelf . . . all leading makes and models . . .
- FREE—"TRADERS HANDBOOK"—a colorful 12-page booklet that explains everything about trading by mail. New components from over a hundred manufacturers, and guaranteed used equipment by the carload. All at lower cost because of higher trade-in allowances. Write for free copy.

WORLD'S FIRST & FOREMOST HI FI STEREO TRADING ORGANIZATION
audio exchange

PLEASE MAIL ALL ORDERS AND INQUIRIES TO JAMAICA
133-21 Hillside Ave., Jamaica 32, N. Y. Dept. R55 AXtel 7-7577
WHITE PLAINS, N. Y. BROOKLYN, N. Y. MANHASSET, N. Y.
203 Mammoth Ave. 1065 Flatbush Ave. 451 Plandome Rd.

PLEASE SEND ME FREE BOOKLET

NAME _____
ADDRESS _____
CITY _____ STATE _____

scored the songs for a small instrumental ensemble. The singing is carefully interwoven into orchestral textures that change in color and in leading parts according to the spirit of each piece. As is his custom, Marais has freely adapted the songs and has added English lyrics, often keeping a chorus or two in the original language.

The duo—intermittently assisted by daughter Yvonne singing in harmony with her mother—is rhythmically limber, intelligent, and lucid in animation of the lyrics, and is particularly skillful at the light-hearted folk music. The total effect tends to be too polished, however. For the most part, spontaneity and surging ardor are missing. The performances are charming, but this approach to folk music is fundamentally concerned with making the packaging attractive—the marrow of much of the music has been removed. It is easily assimilable, but leaves only a slight impression. N. H.

SPOKEN WORD

RECORDING OF SPECIAL MERIT

© DOSTOEVSKY: *Notes from Underground*. Morris Carnovsky (reader). LIVELY ARTS LA 30008 \$5.95.

Interest: Brilliant prose
Performance: Masterly
Recording: Excellent

The story *Notes from Underground* (here in the Constance Garnett translation) is in two parts. The first establishes a character and is an essay on the ordeal of being a conscious, feeling, intelligent human being in a callous age. The second part relates an incident in the narrator's past. It is the first part Morris Carnovsky reads on this disc—and "reads" is an inadequate word here: it is hard to imagine an actor turning in a more penetrating or understanding performance.

The narrator begins by explaining that he was once a rude, spiteful, mendacious, petty government official (what would a Russian short story be without a petty official?). But he inherited six thousand rubles and retired. Now he has lost all self-respect. A person with "strong nerves" would not understand, but he thinks of himself as a mouse who has retreated into an underground hole, doting on its injuries, on the smallest and "most ignominious" details of them. "An intelligent man," he tells us, "cannot become anything seriously." The "fatal fantastic element" in man leads him to commit all kinds of irrational acts and to live in "perpetual perversity" if only to assert his individuality.

That this story is more than a hundred years old, that it predated the discoveries of Freud, the writings of Kafka, and the smashing of the nineteenth century's be-

portable
perfection
for
hi-fi fans



From Denmark comes this aristocrat of portables. Superb AM-FM-Shortwave performance with all the features you've ever wanted in a portable: 12 transistor power with push-pull output and a 5" x 7" speaker, flywheel tuning, full range independent tone controls, pushbutton selection, loud-speaker-earphone output and separate tuner output, plus plug-in connection for an auto antenna for over-the-road hi-fi.

Complete information is available on request. Write for the name of your nearest dealer.



By appointment
to the Royal Danish Court

DYNACO

DYNACO, INC.
3912 Powelton Ave., Phila. 4, Pa.

LESA

DIRECT FROM ITALY... OVER 30 YEARS OF QUALITY



SEE OUR NEW LINE AT
THE N.Y. HI-FIDELITY
MUSIC SHOW—RM. 500

For more information about
this and other exciting new products,
please write for brochure to Lesa of America Corp.,
32-17 61 Street, Woodside 77, New York, Dept. H-F

NOTE: LESA ANNOUNCES A ONE-YEAR GUARANTEE ON ALL PRODUCTS!

CIRCLE NO. 40 ON READER SERVICE CARD

Lesamatic
record player
\$79.50
(with Jam-proof arm)



lief in "progress" is astonishing. Dostoevsky seems to be speaking as a seer not for his own time but for ours. The effect, augmented by Mr. Carnovsky's uncannily persuasive performance, is hair-raising. Now, Mr. Carnovsky, please record part two.
P. K.

© RALPH WALDO EMERSON: *A Selection from the Essays, Poetry, and Journals*. David Cort (reader). **FOLKWAYS FL 9758 \$5.95.**

Interest: Fine introduction
Performance: Acceptable
Recording: Good

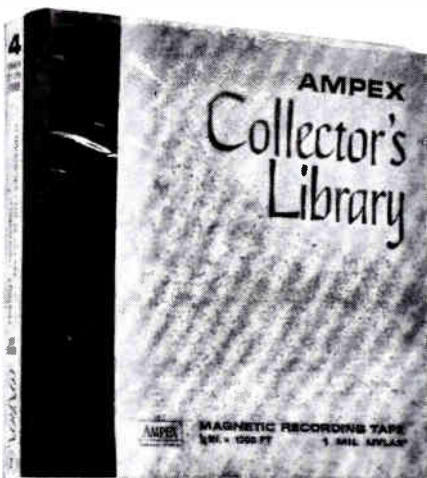
Emerson's writings are so consistently quotable that it is possible to open his works at almost any page and find an excerpt that will stand alone. Even so, editor Samuel Charters has done a particularly astute job in creating a coherent program from the essays and journals of the Sage of Concord. Moreover, he has managed to insert Emerson's poems so that verse and prose illuminate each other splendidly. A selection from the essay *Beauty*, for example, ends with a description of the country landscape that dovetails beautifully with a reading of the poem *The Snowstorm*. An account of a visit to a park near Concord leads to the poem *Hamatreya*, an expression of love for the land. A passage calling upon every age to write its own books, and the famous enumeration of the virtues of nonconformity are especially relevant to the present. Interesting evaluations of Thoreau, Hawthorne, and Whitman, the poems *Give All to Love* and *Terminus*, and descriptions of the circumstances under which they were written complete the fare.

Emerson deplored his tendency to be abstract in his writing, and although he left the church in 1832, his early career as a minister left the stamp of preachiness on his literary tone. But his writing was free of padding, and the excerpts presented here are just the right sort of introduction to his work.
P. K.

© OLIVER GOLDSMITH/THOMAS GRAY/WILLIAM COLLINS: *Poems*. Robert Speaight (reader). **SPOKEN ARTS 849 \$5.98.**

Interest: Graceful poetry
Performance: Skillful
Recording: Good

Once upon a time, English poetry was supposed to be metrical, and a stanza was expected to be as gracefully designed as a Corot landscape. Such were the verses of lyricist William Collins, whose *Ode to an Evening* introduces this well-planned program of eighteenth-century verse. The landscape is peopled with
(Continued on page 125)



**now:
free
Ampex
tape...**

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:

Great for Dancing, ABC P822

European Concert, Modern Jazz Quartet, Atlantic P1915

Fabulous Fifties, Roger Williams, Kapp K45008

Music for Oboe and Orchestra/Music for French Horn, Kapp K49009

Gems Forever/Songs to Remember, Mantovani, London K70053

Tchaikovsky's Swan Lake, E. Ansermet, Suisse Romande, London K80028

Command Performance: Joan Sutherland, London H90063

Autumn Leaves/Gigi, David Rose, MGM P3592

Beethoven's Symphonies 6 and 7, A. Boulton: London Phil., Vanguard P1606

Harold Arlen Songbook: Ella Fitzgerald, Verve P254

Piano Italiano/Famous Films, George Greeley, Warners P2402

Grand Canyon/Gershwin's Concerto in F, Grofe, Westminster P136

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

United Stereo Tapes, Ampex Corporation, Redwood City, California

Stereo Sounds Best on Tape



Why We Make the Model 211 Available Now

Although there are many stereo test records on the market today, most critical checks on existing test records have to be made with expensive test equipment.

Realizing this, HiFi/STEREO REVIEW decided to produce a record that allows you to check your stereo rig, accurately and completely, just by listening! A record that would be precise enough for technicians to use in the laboratory—and versatile enough for you to use in your home.

The result: the HiFi/STEREO REVIEW Model 211 Stereo Test Record!

Stereo Checks That Can Be Made With the Model 211

- ✓ Frequency response—a direct check of eighteen sections of the frequency spectrum, from 20 to 20,000 cps.
- ✓ Pickup tracking—the most sensitive tests ever available to the amateur for checking cartridge, stylus, and tone arm.
- ✓ Hum and rumble—foolproof tests that help you evaluate the actual audible levels of rumble and hum in your system.
- ✓ Flutter—a test to check whether your turntable's flutter is low, moderate, or high.
- ✓ Channel balance—two white-noise signals that allow you to match your system's stereo channels for level and tonal characteristics.
- ✓ Separation—an ingenious means of checking the stereo separation at seven different parts of the musical spectrum—from mid-bass to high treble.

ALSO: ✓ Stereo Spread
 ✓ Speaker Phasing
 ✓ Channel Identification

PLUS SUPER FIDELITY MUSIC!

The non-test side of this record consists of music recorded directly on the master disc, without going through the usual tape process. It's a superb demonstration of flawless recording technique. A demonstration that will amaze and entertain you and your friends.

NOW...GET THE FINEST STEREO TEST RECORD ever produced

for just...**\$4.98**

Featuring The Most Spectacular Music Demonstration On Disc Today

UNIQUE FEATURES OF HiFi/STEREO REVIEW'S MODEL 211 STEREO TEST RECORD

- Warble tones to minimize the distorting effects of room acoustics when making frequency-response checks.
- White-noise signals to allow the stereo channels to be matched in level and in tonal characteristics.
- Four specially designed tests to check distortion in stereo cartridges.
- Open-air recording of moving snare drums to minimize reverberation when checking stereo spread.

All Tests Can Be Made By Ear

HiFi/STEREO REVIEW's Model 211 Stereo Test Record will give you immediate answers to all of the questions you have about your stereo system. It's the most complete test record of its kind—contains the widest range of check-points ever included on one test disc! And you need no expensive test equipment. All checks can be made by ear!

Note to professionals: The Model 211 can be used as a highly efficient design and measurement tool. Recorded levels, frequencies, etc. have been controlled to very close tolerances—affording accurate numerical evaluation when used with test instruments.

DON'T MISS OUT—SUPPLY LIMITED

The Model 211 Stereo Test Record is a disc that has set the new standard for stereo test recording. Due to the overwhelming demand for this record, only a limited number are available thru this magazine. They will be sold by HiFi/STEREO REVIEW on a first come, first serve basis. At the low price of \$4.98, this is a value you won't want to miss. Make sure you fill in and mail the coupon together with your check (\$4.98 per record) today.

FILL IN AND MAIL TODAY!

Stereo Test Record
 HiFi/STEREO REVIEW—Dept. SD
 One Park Ave., New York 16, N.Y.

Please send me _____ test records at \$4.98 each. My check (or money order) for \$_____ is enclosed. I understand that you will pay the postage and that each record is fully guaranteed. (Add 50¢ to partially defray postage costs outside U.S.A.)

Name _____ (Please Print)

Address _____

City _____ Zone _____ State _____

SORRY—No charges or C.O.D. orders!

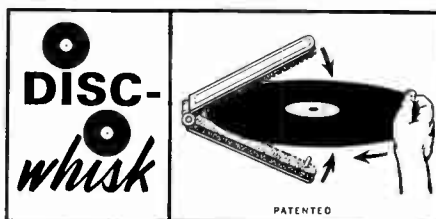
HF93

HiFi / STEREO MARKET PLACE

PROMPT DELIVERY
LOW PRICES

AMPLIFIERS — MULTIPLEX — TAPE RECORDERS, TUNERS SPEAKER SYSTEMS, ETC.
AIR MAIL QUOTES — COMPARE WRITE FOR CATALOG

AUDIO DIVISION
L. M. BROWN SALES CORP
Dept. S—242 West 10th Street • New York 14, N. Y.



MIRACLE NEW RECORD CLEANER!

FIRST 100% EFFECTIVE CLEANER! Just 5 seconds to clean both sides simultaneously—leave an invisible magic protective film that will actually prevent new dust or lint from clinging.

DISC WHISK is the only known record cleaner which will remove microscopic-size dirt particles from microgrooves... restore original, static-free sound quality! Expensive needles last longer, too!

JUST \$2.00 ppd.

Fits all records to 12"—fully guaranteed. Mail \$2.00 cash, check or money order today for immediate delivery. Corey of California, 930 A Linden Avenue, South San Francisco, California.

FAST SHIPMENTS

COMPONENTS • KITS

RECORDERS • TAPES

- BEST-BY-COMPARISON PRICES
- FACTORY SEALED CARTONS
- SEND FOR "QUOTES" ON PACKAGE DEALS AND SAVE MORE

WRITE FOR MONTHLY SPECIALS
VISIT OUR STORE

CARSTON Studios
125-H East 88 St., New York 28, N. Y.

DIXIE

HIGH FIDELITY WHOLESALE

Largest discount High Fidelity component distributors in the South. Wholesale prices on package or individual components. Latest models in factory sealed cartons. Special attention given to Audio Clubs, Churches and Schools.

Are prices too high?—Write
DIXIE HI-FI
703 Horton Drive, Silver Spring, Md.

LOW WAREHOUSE PRICES

WAREHOUSE DIRECT SHIPMENTS

SPECIAL WAREHOUSE PACKAGE DEALS
ALL BRAND NEW COMPONENTS
FRESH FROM WAREHOUSE

GET OUR WAREHOUSE PRICE LIST

STEREO WAREHOUSE

228-S Greenway Terrace, River Edge, N.J.

WHOLESALE RADIO AND CAMERA CO.

P.O. BOX 3085 PHILA. 50, PENNA.

SAVE \$\$—BUY Direct From Distributor
HUNDREDS OF NAME BRAND PRODUCTS

- HI-FI COMPONENTS
- CAMERAS
- TAPE DECKS
- STEREO COMPONENTS
- TAPE RECORDERS
- PHOTO EQUIPMENT

FREE CATALOG NOW AVAILABLE

Distributor price lists sent upon request. Special bargain offers included.

THE BIGGEST TAPE BUY YET

50% MORE TAPE 40% OFF LIST
MORE TIME

NEW PROFESSIONAL LENGTH
Nationally Advertised
AMERICAN TAPE
ALL 1st QUALITY — BRAND NEW — FACTORY FRESH TAPE

Stock No.	Footage	Reel Size	Description	List	1-11	12 or more
15A	1500'	7"	Acetate	\$ 3.50	\$2.33	\$2.10
L20A	2000'	7"	Acetate	5.17	3.45	3.10
L20M	2000'	7"	Mylar	5.80	3.87	3.48
D30MT	3000'	7"	Ten. Mylar	9.50	6.33	5.70
D36MT	3600'	7"	Ten. Mylar	10.95	7.29	6.57
D18MT	1800'	5"	Ten. Mylar	5.50	3.67	3.30
D6MT	600'	3 1/4"	Ten. Mylar Rock Bottom			1.38
D5MT	500'	3"	Ten. Mylar Special			1.25

Assort any way for quantity discount. Please add 15¢ per reel postage.

GET A QUOTE FROM ROCK BOTTOM RABSON
RABSONS 57 St. FOR ALL YOUR HI-FI NEEDS
119 West 57th St., New York 19, N. Y.

RENT

STEREO TAPES

- Over 2500 different, 4-track
- No deposit on tapes rented
- Postpaid 2 to 5 day delivery (48 States)

FREE BROCHURE **stereo-parti**
811-B CENTINELA, INGLEWOOD, CALIF

Pre-recorded 4 Track Stereo Tape at Cost

through our Special Membership Plan...

Citadel Membership — Proven by thousands of satisfied club members because...

- YOU DECIDE ON YOUR PURCHASES — Buy as few or as many tapes as you want.
- FREEDOM OF SELECTION — Virtually any tape, on any label, by any artist is available.
- FREE! COMPLETE TAPE CATALOG — You receive this current catalog of all 4-track stereo tapes.
- PROMPT SERVICE — Many orders are shipped the day received... rarely later than the next several days.
- 100% GUARANTEE — All tapes are guaranteed factory fresh and free of defects.

(Special! All LP records also available under your Citadel Tape membership.)

For complete details write...
CITADEL TAPE CLUB
division Citadel Record Club
545 Fifth Ave. Dept. 5T New York 17, N. Y.

SAVE MONEY ON HI-FI COMPONENTS

TAPE RECORDERS TAPES, ACCESSORIES SLEEP LEARN KITS

MERITAPE

Low cost, high quality recording tape, in boxes or cans.

FREE 1963 CATALOG

DRESSNER
1523 JERICHO TPKE.
NEW HYDE PARK 21, N.Y.

BRITISH HI-FI COSTS LESS WHEN YOU BUY DIRECT

FROM

C. C. GOODWIN (Sales) Ltd.

The U.K. Hi-Fi Mail Order Specialists

All equipment carefully packed, insured and shipped promptly at minimum cost.
Illustrated catalogue \$1
Send details of Hi-Fi Equipment required to:
DEPT. HS, 7, BROADWAY, WOOD GREEN,
LONDON, N. 22, ENGLAND

WRITE FOR QUOTATION
ON ANY HI-FI COMPONENTS

SOUND REPRODUCTION, INC.

34 New Street, Newark 2, N. J.
Mitchell 2-6816

**HiFi/Stereo
Market Place (Cont.)**

SAXITONE RECORDING TAPE

*Oxide guaranteed not to rub off or squeak—or money back. Compare ours with other "Bargain" tape. You'll find it's more than just "price" when you deal with us. We are original pioneers in the tape recorder business and our reputation means everything to us.

225' MYLAR, 3" (in mailable box)39
400' acetate (plastic), 5 inch75
600' MYLAR 5 inch reel85
900' MYLAR (polyester), 5 inch89
1200' MYLAR, 1/2 mil, 5 inch reel	1.18
1200' MYLAR, (tensitized), 5 inch	1.59
1200' acetate (plastic), 7 inch	1.15
1200' MYLAR, 1 1/2 mil, (strong)	1.29
1800' acetate (plastic), 7 inch	1.39
1800' MYLAR 1 mil, thick, 7 inch	1.89
2400' MYLAR, untensitized, 7 inch	2.59
2400' MYLAR, tensitized, 7 inch	2.89

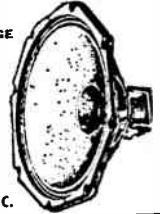
(Large Users Even Lower)

SAVE 30 %
4-track stereo music on tape
(Complete stock)

PLUS POSTAGE

NORELCO SPEAKERS

Famous AD3800M, twin cone 8" (75-19,000 cycles) comparable net 9.90 now 4.95, 2 for 9.00, plus postage. OTHER Norelco models at BIG DISCOUNTS. Specifications on entire Norelco line sent on request.



SAXITONE TAPE SALES

div. Commission Electronics, Inc.
1776 Columbia Rd. N.W., Wash. 9, D.C.

it's no secret

that KEY knocks the bottom out of HI-FI prices 'cause no one has been able to keep our amazing discount prices hush-hush. Rush us your list of components and see! Ps-st . . . send for our audio discount catalog A17, it's like finding hidden treasure.

KEY ELECTRONICS, CO.
120 Liberty St., N.Y. 6, N.Y.

**FISHER
COMPONENTS**

Our Specialty

Write for lowest quotations on Fisher and other brands.

WHOLESALE—DIRECT FROM WAREHOUSE

BROADWAY HI FIDELITY

3600 Broadway
Kansas City 11, Missouri

NATIONWIDE DELIVERY . . .

on all your Stereo needs.
Recorders, Tuners, Amplifiers
Turntables, etc.
LET US PROVE that we can supply your requirements PROMPTLY AT LOWEST COST. FREE CATALOG.

STEREO COMPONENT Supply Co., Dept. S
150 NINTH AVE., NEW YORK 11, N. Y.

nymphs and affirmative sentiments, although the poet is capable of a slashing stroke and a striking line such as "winter yelling through the troublous air." Gray's overfamiliar but monumental *Elegy in a Country Churchyard* and the less well-known *Ode to a Cat* and *Ode to Music* make up the rest of the first side. The second side is devoted entirely to Oliver Goldsmith's *The Deserted Village*, a picture of "Sweet Auburn! loveliest village of the plain," replete with charming details, quotable lines, and fussily limned portraits of the inhabitants, all bathed in a twilight glow of nostalgia for the rustic life—all, as it were, suitable for framing. Robert Speaight reads the poems with clarity and an obvious affection for their orderly beauty. P. K.

Ⓢ **ROBINSON JEFFERS: *Roan Stallion*.** Marian Seldes (reader). FOLKWAYS FL 9766 \$5.95.

Interest: Gripping narrative
Performance: Impassioned
Recording: Good

As stark and lurid as anything from the late Robinson Jeffers' pen, *Roan Stallion*, a long narrative poem, tells of the pent-up passions of a farmer's wife, named California, who is fascinated by the beauty and power of a magnificent stallion her husband wins in a card game. The husband, as crude a fellow as you would care to meet, has given his wife to other men several times to pay off gambling bets. In the course of the narrative he loses her to the stallion, who tramples the husband to death and, in turn, is shot by the wife. This peculiar, almost ridiculous, story is made credible only through the fierceness and strength of the poet's descriptive resources, the pictorial sweep with which he brings into vibrant existence the Carmel Valley scene of the action, and the intense sensuousness and tenderness of the night meetings between woman and stallion. Miss Seldes gives as impassioned and dramatic a reading as the material demands, displaying a wonderful feeling for the rhythms and accents, color and imagery of the lines. P. K.

Ⓢ **PETER MARSHALL: *Peter Marshall Speaks, Volume II. Were You There?; Compromise in Egypt.*** CAEDMON TC 1160 \$5.95.

Interest: Religious
Performance: Orotund
Recording: Imperfect

The late preacher Peter Marshall made his name through thundering sermons he called "newsreels from the Scriptures." This is the second volume of examples to be issued on record. "Were You There?", a lurid and tasteless re-

creation of the Crucifixion that is supposed to have persuaded Richard Todd to play the role of Marshall in the movie *A Man Called Peter*, is a pure example of the kind of sermon that plays on congregational guilt, and has happily lost some favor recently. On Side Two is a rather poorly transcribed re-creation of another "newsreel," in which the story of Moses and the Pharaoh becomes an instrument of castigation for infrequent church attendance. Marshall, however, was a most persuasive speaker, and students of oratory or the ministry should be interested in the way he used his voice as a dynamic and hypnotic instrument. P. K.

RECORDING OF SPECIAL MERIT

Ⓢ **SHAKESPEARE: *King John*.** Marlowe Society (players), George Rylands (director). LONDON OSA 1413 four 12-inch discs \$23.92, A 4418* \$19.92.

Interest: Historical drama
Performance: Exemplary
Recording: Crystal-clear
Stereo Quality: Helpful

When Shakespeare completed *Richard II*, and before he embarked on the mighty *Henry IV-Henry V* trilogy, he turned his blossoming genius to another task of royal portraiture—*The Life and Death of King John*. Characteristically, he took a turgid piece of work—in this case an anonymous sixteenth-century London theater piece called *The Troublesome Raigne of John King of England* and, touching its indifferent plot with the magic of inspired dramaturgy, brought characters and tale to exhilarating life. The dispute between King John and King Philip of France, who challenged John's power and demanded the surrender of the crown to his nephew Arthur, sets off a series of explosive actions and conflicts as fascinating as any in Shakespeare.

The members of the Marlowe society, who, as usual, are not named in the album, create the illusion of a genuinely royal assemblage under Rylands's brilliant direction. Worthy of special praise is the actor who plays King John with the proper mixture of bluster and cowardice, and the player of the urbane and suave Philip "the Bastard," who brings to the role appropriate poise and detachment. The women who play Lady Elinor and the formidable Lady Constance are excellent, too. Such faults as mar the performance are familiar in the approach of the Marlowe Society—a tendency to sacrifice movement to clarity, to subdue passion and dynamism for precision of enunciation. The stereo effects are discreet but add dimension, and the recording has been turned out with typical British care and craft. P. K.

HiFi/STEREO SHOPPING CENTER

RATE: 40¢ per word. Minimum 10 words. November issue closes September 5th. Send order and remittance to: Martin Lincoln, HiFi/STEREO REVIEW, One Park Ave., N.Y.C. 16

EQUIPMENT AND ACCESSORIES

COMPONENTS at lowest prices anywhere. Write for catalog. The Macalester Corporation 355 Macalester Street. St. Paul 5, Minnesota.

BEST For Less! Hand wired kit components. Dynaco, Harmon-Kardon, Scott, Fisher, etc., at substantial savings. Factory standards and guarantees exceeded. Also all audio equipment. Kit experts! Dynaco specialists! Kitcraft, 738 Washington Avenue, Brooklyn 38, New York. MA 2-6946.

LOW, Low quotes: all components and recorders. HiFi, Roslyn 9, Penna.

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

DISGUSTED with "Hi" Hi-Fi Prices? Unusual Discounts On Your High Fidelity Requirements. Write: Key Electronics, 120 Liberty St., New York 6, N.Y. Dickens 6-4191.

FREE Catalog—name brand tubes 65% discount, phono needles 80% or more discount, phono cartridges, picture tubes 75¢ inch, parts, parts kits, silicon and selenium rectifiers transmitting tubes, 7" T.V. test tube \$6.99, imported batteries, tube testers, etc. Want to swap or sell tube inventory? Send us your offering. Arcutus Electronics Corp. Dept. Z.D. 502-22nd St., Union City, N.J.

SALE items—tapes—recorders—component quotations. Bayla—Box 131R—Wantagh, N.Y.

MILITARY Discount—Name brands free recording tape and stereo handbook. Include rank and serial number. Electronics International, Box 3066, Charlottesville, Virginia.

BEFORE You Buy Receiving Tubes, Test Equipment, HiFi Components, Kits, Parts, etc., send for your Giant Free Zalytron Current Catalog, featuring Standard Brand Tubes: RCA, GE, Etc.—all Brand New Premium Quality Individually Boxed, One Year Guarantee—all at Biggest Discounts in America! We serve professional servicemen, hobbyists, experimenters, engineers, technicians. Why Pay More? Zalytron Tube Corp., 461 Jericho Turnpike, Mineola, N.Y.

TRANSISTORIZED Products Importers catalog, \$1.00 intercontinental. CPO 1717, Tokyo, Japan.

CANADIANS—Giant Surplus Bargain Packed Catalogs. Electronics, HiFi, Shortwave, Amateur, Citizens Radio. Rush \$1.00 (refunded). ETCO, Dept. Z, Box 741, Montreal, CANADA.

SAVE dollars on radio, TV-tubes, parts at less than manufacturer's cost. 100% guaranteed. No rebrands, pulls. Request Bargain Bulletin. United Radio, 1000-H, Newark, N.J.

HARPSICORDS—Clavichords fine European instruments at reasonable prices. Write 3101 Summit Road, San Bruno, California.

Hi-Fi Components, Tape Recorders at guaranteed "We Will Not Be Undersold" prices. All brands in stock. 15-day money back guarantee. 2 year warranty. Write your requirements for quotation. No Catalog. Hi-Fidelity Center 1797-R, 1st Ave., New York 28, N.Y.

WRITE for lowest quotations, components, recorders. No Catalogs. Hi-Fidelity Supply, 2817-TC Third, New York City 55.

DON'T buy any components until you have seen our quotation. Shipments made from stock. C. M. Sales Co., Box 140, Simpsonville, Maryland.

"LISTEN-In-Coil" picks up any telephone conversation in vicinity. No connection to telephone necessary. Easily concealed. \$2.98 complete. United Acoustics, 1302P Washington St., Hoboken, N.J.

TAPE recorders, Hi-Fi components, Sleep Learning Equipment, tapes. Unusual values. Free catalog. Dressner, 1523HF Jericho Turnpike, New Hyde Park 9, N.Y.

"FM/Q" Metropolitan Broadband Antenna, the finest compact yagi made, completely rustproof, only \$14.95 prepaid. FM Book with station directory 30¢. FM/Q, Wethersfield, Connecticut.

THE Price is Right! Hi-Fi Components. J. Wright Co., 65-B Jensen St., East Brunswick, N.J.

MAY we give you our quote on your Hi-Fi requirements? You'll be pleasantly surprised that what you had in mind won't cost as much as you thought. We carry all brands in stock. Components are new and fully guaranteed. Ask to be put on our mailing list for special bargains. Crown Electronics Corp., 64 Cortlandt St., New York 7, N.Y. (212) WO 4-0790.

601-2 Ampex Stereo with accessories. Charles Goodman, 10 Woolson St., Mattapan, Mass.

DYNAKITS, 25% off West Coast prices. Shure M3D, \$12.50. Arkay Sales, 22-12 Riverside Ave., Medford 55, Mass.

WHY Pay More for components, recorders, tape? Soundcraft tape, new first quality, 1800' Mylar \$1.89, 10/\$18.00, 2400' Mylar \$2.79, 10/\$25.95, 4 track tapes 30% off. Big discounts Concord, Concertone, Wollensak etc., Monarch Stereo Headphones \$11.95, Weathers Synchronatic 66 w/walnut base, arm & ADC-1/11 \$105, many other specials. Write for list. S & F Electronics, 7959 Meirose, Los Angeles 46, California.

WANTED

QUICKSILVER. Platinum, Silver, Gold. Ores Analyzed. Free Circular. Mercury Terminal, Norwood, Mass.

TAPE AND TAPE RECORDERS

RENT Stereo Tapes—over 2,500 different—all major labels—free catalog. Stereo Partl, 811-G Centinela Ave., Inglewood 3, California.

SAVE 30% Stereo music on tape. Free bargain catalog/blank tape/recorders/norelco speakers. Saxitone, 1776 Columbia Road, Washington, D.C.

SELF-Hypnosis. New concept teaches you quickly by tape or LP-record. Free literature. McKinley Publishers, Dept. T4. Box 3038, San Bernardino, Calif.

RECORDING tape, top quality by major U. S. manufacturer. 1800 feet, 1 mil, 7 inch reel, \$1.95 each, 10 for \$17.70 postpaid. Moneyback guarantee. Western Magnetics, Box 3722, Portland 8, Oregon.

RECORDING Tapes. Free sample. Mail 25¢ (handling). Towers, Lafayette Hill, Penna.

MYLAR Ampex tape 1½ mil (strong) 7" reel 1200' \$1.49 postpaid. Alamo Discount Barn, 200 Rose Street, Alamogordo, New Mexico.

BEFORE renting Stereo Tapes try us. Postpaid both ways—no deposit—immediate delivery. Quality—Dependability—Service—Satisfaction prevail here. If you've been dissatisfied in the past, your initial order will prove that this is no idle boast. Free Catalog. Gold Coast Tape Library, Box 2262, Palm Village Station, Hialeah, Florida.

TAPE Recorders—New, latest models, \$10.00 above cost. Arkay Sales, 22-11 Riverside Ave., Medford 55, Mass.

REPAIRS AND SERVICING

ALL Makes of Hi-Fi Speakers Repaired. Amprite, 168 W. 23 St., N.Y.C. 7, CH 3-4812.

Hi-Fi Problems solved by "The Hi-Fi Doctor" on the spot. Audio, Acoustic, Radio Engineer, Professional visits, day, evening. New York area. William Bohn, Plaza 7-8569.

METERS—Multimeters repaired and calibrated. Free estimates—Catalog. Bigelow Electronics, Box 71-G, Bluffton, Ohio.

TV Tuners rebuilt and aligned per manufacturers specification. Only \$9.50. Any make UHF or VHF. We ship COD. Ninety day written guarantee. Ship complete with tubes or write for free mailing kit and dealer brochure. JW Electronics, Box 51F, Bloomington, Ind.

TAPE Recorder and HiFi repairs. Amplifiers, tuners, turntables. All American and foreign makes serviced. Estimates in 48 hrs. after receiving equipment from any part of U.S. Macken Electronics, 5 West Post Road, White Plains, N.Y., WH9-9777.

TV Tuners Rebuilt and Aligned to Specifications. Guaranteed All Makes. One Price. \$9.50 Complete. Plus Shipping. Valley Tuners, 5641-E Cahuenga, North Hollywood, California.

RECORDS

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

"HARD To Get" records—all speeds. Record Exchange, 812 Seventh Avenue, New York, N.Y.

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

CASH For Your Unwanted LPs. Reder, Forshay Rd., Monsey, N.Y.

LP's Like new. Send 25¢ for List. Records, Hillburn, P.O., Hillburn, N.Y.

LP's at discount prices—Free information. Mail Order Record Club, 3506 West 73rd Place, Chicago 29, Illinois.

ADULT Party Record & catalog \$1.00. Pioneer, Box 38-S, Station F, Toledo 10, Ohio.

PATENTS

PATENT Searches, \$6.00! Free "Invention Record"/Information. Miss Hayward, 1029 Vermont, Washington 5, D.C.

BOOKS

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

VERY Unusual! The Booklover's Answer, bi-monthly magazine for book connoisseurs. One year \$2.00, sample 40¢. The Booklover's Answer, Webster 7, New York.

WANTED: Short stories, books, articles, plays of all descriptions for sale to publishers, producers. Free Literature! Literary Agent Mead, Dept. 39A, 915 Broadway, N. Y. C. 10.

BOOKS New Out-of-print. Order from Wallace Hill, Books, HiFi Dept. Malvern, Arkansas.

BOOKHUNTING? All subjects searched free! Cambridge Book Service, Box 18K, Cambridge 40, Mass.

BUSINESS OPPORTUNITIES

EARN extra money. No investment required. Part-time selling. Brand name Hi-Fi Components at Discount Prices. Exclusive territories; to qualify you must be a hi-fi enthusiast or knowledgeable in field. Give full info. by letter including 3 business refs. & bank. Greatest opportunity—extra earnings ever offered. Write: I F A Electronics, P. O. Box 559, Encino, Calif.

MISCELLANEOUS

GOVERNMENT Surplus Receivers, Transmitters, Snooperscopes. Parabolic Reflectors, Picture Catalog 10¢. Meshna, Malden 48, Mass.

SHOPPING GUIDE CLASSIFIED

A HANDY GUIDE TO PRODUCTS AND SERVICES. NOT NECESSARILY IN THE HIGH FIDELITY FIELD, BUT OF WIDE GENERAL INTEREST.

STAMPS AND COINS

20 Different Commemorative 1893 up 10¢. U.S. Approvals, K&B, Box 70, Brooklyn 23, N.Y.

TERRIFIC Stamp Bargains! Israel—Iceland—San Marino—plus triangle Set—Plus Antigua—Borneo—Virgin—Scots—Congo—Russia—Plus large stamp book—all four offers free—Send 10¢ for mailing cost. Empire Stamp Corporation, Dept. 22, Toronto, Canada.

LARGEST coin magazine, 288 pages, 50¢. Scrapbook, 7320-W Milwaukee, Chicago 48.

500 Fine mixed U.S. 15¢. Wright, Box 753-X, Hagerstown, Maryland.

PHOTOGRAPHY—FILM, EQUIPMENT, SERVICES

SCIENCE Bargains—Request Free Giant Catalog "CJ"—144 pages—Astronomical Telescopes, Microscopes, Lenses, Binoculars, Kits, Parts. War surplus bargains. Edmund Scientific Co., Barrington, New Jersey.

GOVERNMENT SURPLUS

GOVERNMENT Surplus Sales Bulletin—"Directory-Procedure"—50¢—INDUSTRIAL, Box 770(A), Hoboken, N.J.

GOVERNMENT surplus direct from Government. Jeeps \$264.00, radios \$2.53, typical prices. Guns, typewriters, cameras, tools, thousands more. Amazing low prices. How, where to purchase, merchandise available, etc., only \$1.00 to: Surplus, P.O. Box 50512, Dept. R. New Orleans 50, Louisiana.

JEEPS—\$106.93, Transmitters—\$6.18, Typewriters—\$4.15, Receivers—\$5.65, Oscilloscopes, Multimeters, Speakers, Walkie-Talkies, Typical Government Surplus Prices. Exciting Details Free. N.Y. Enterprises, Box 402-B4, Jamaica 30, New York.

JEEPS \$111.68, Boats \$6.18, Airplanes, Electronics Equipment, Typewriters, thousands more, typically at up to 98% savings. Complete information \$1.00. Surplus Service, Box 820, Holland 12, Michigan.

EDUCATIONAL OPPORTUNITIES

LEARN While Asleep, hypnotize with your recorder, phonograph. Astonishing details, sensational catalog free! Sleep-Learning Association, Box 24-ZD, Olympia, Washington.

HIGHLY-effective home study review for FCC commercial phone exams. Free literature! Wallace Cook, Box 10634, Jackson 9, Miss.

LEARN While Asleep. Remarkable, Scientific, 92% Effective. Details Free. ASR Foundation, Box 7021, Dept. e.g., Lexington, Kentucky.

BUSINESS OPPORTUNITIES

INVESTIGATE Accidents—Earn \$750 to \$1,000 monthly. Men urgently needed. Car furnished. Business expenses paid. No selling. No college education necessary. Pick own job location. Investigate full time. Or earn \$6.44 hour spare time. Write for Free Literature. No obligation. Universal, CZ-9, 6801 Hillcrest, Dallas 5, Texas.

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

ASSEMBLE Artificial Lures at home for stores. Materials supplied Free. Profitable! Write: Lures, Fort Walton Beach 1, Florida.

\$100 weekly possible. Compile Mailing lists and address envelopes for advertisers. Home—spare time. Particulars free. National Service, 81 Knickerbocker Station, New York City.

MAKE \$25-\$50 week clipping newspaper items for publishers. Some clippings worth \$5.00 each. Particulars free. National, 81, Knickerbocker Station, New York City.

MISCELLANEOUS

HYPNOTIZE Unnoticed, quickly, effortlessly, or refund! Thousands delighted! \$2.00. Minter, Box 244-D, Cedarburg, Wisconsin.

FROM Tape Recorders to Cameras, Awaiting your inquiries. Information pricelist and catalog \$1.00. Tomio Ueno, No. 538, Shibamatacho Katushikaku, Tokyo, Japan.

WHISKEY make Alcohol with home utensils. Flavor for favorite whiskey. Complete details \$1.00. Buds, P.O. Box 734, Richardson, Texas.

EMPLOYMENT Resumes. Earn more by presenting yourself to prospective employers effectively. Send only \$2.00 for Resume Writing Instructions. Or send complete job, educational and personal facts plus \$20.00 (cash or money order) for your own complete, personal resume, \$30.00 for 200 copies printed on white bond paper. J. Ross, 63-61 Yellowstone Blvd., Forest Hills, 75, New York, Dept. 6J-HF.

Give-

**UNITED
 CEREBRAL
 PALSY**

MORE JAZZ AND ENTERTAINMENT REVIEWS IN BRIEF

DATA

⑤ ⑥ **CANNONBALL ADDERLEY AND BILL EVANS: *Know What I Mean?*** Cannonball Adderley (alto saxophone), Bill Evans (piano), Percy Heath (bass), Connie Kay (drums). *Waltz for Debby; Venice; Toy; Nancy with the Laughing Face*; and four others. RIVERSIDE RLP 9433 \$5.98, RLP 433* \$4.98.

⑥ **JOHN CIARDI: *You Read to Me, I'll Read to You.*** John Ciardi and his children (readers). SPOKEN ARTS 835 \$5.95.

⑤ ⑥ **BARBARA DANE: *When I Was a Young Girl.*** Barbara Dane (vocals and guitar), Tom Paley (guitar and banjo). *Little Maggie; Ramblin'; Gypsy Davy; Stung Right; Single Girl; The Danville Girl*; and nine others. HORIZON S 1602 \$4.98, 1602* \$4.98.

⑤ ⑥ **KENNY DORHAM: *Kenny Dorham and Friends.*** Kenny Dorham (trumpet), Cannonball Adderley (alto saxophone), Sonny Rollins (tenor saxophone), Hank Jones (piano), Oscar Pettiford (bass), Philly Joe Jones and Max Roach (drums), others. *Blue Spring; Spring Cannon; Passion*; and two others. JAZZLAND 982 \$5.98, 82* \$4.98.

⑤ ⑥ **SLIDE HAMPTON: *Drum Suite.*** Slide Hampton (trombone), Yusef Lateef (flute and tenor saxophone), George Coleman (tenor saxophone), Max Roach (drums); orchestra. *Fump; Our Waltz; Stella by Starlight; Drum Suite*; and four others. EPIC BA 17030 \$4.98, LA 16030* \$3.98.

⑥ **JAZZ AT THE PHILHARMONIC ALL-STARS: *At the Opera House.*** Lester Young, Illinois Jacquet, Coleman Hawkins, Sonny Stitt, J. J. Johnson, Roy Eldridge, Oscar Peterson, John Lewis, Herb Ellis, Ray Brown, Jo Jones, Connie Kay, others. *The Slow Blues; Merry-Go-Round; Stuffy.* VERVE V 8489 \$4.98.

⑤ ⑥ **MEL TORMÉ: *Comin' Home Baby!*** Mel Tormé (vocals); orchestra, Shorty Rogers and Claus Ogerman cond. *Dat Dere; Walkin'; Moanin'; Hi-Fly; Right Now*; and seven others. ATLANTIC S 8069 \$5.98, 8069* \$3.98.

COMMENTARY

Stimulated by Bill Evans, Adderley here avoids most of his overfamiliar licks and depends less on swift technique to make his points. Evans's own work is characteristically probing and refreshing, blending with Kay and Heath, both from the MJQ, into a firm but pliable rhythm section. *N. H.*

Poet John Ciardi and his children here read dozens of verses he has composed for them, some irresistible but many uncomfortably close to Milne. An hour of this is perhaps an overexposure to some terribly precocious and winning but self-conscious youngsters. *P. K.*

Although this folk recital was recorded by Horizon in 1959 at the Ash Grove in Los Angeles, it has not been previously issued. Miss Dane has become best known in recent years as an intermittently persuasive blues singer. Here her dark, dramatic voice is unskillful in shading, and her phrasing should be much more supple. Excellent accompaniment is provided by Tom Paley. *N. H.*

Trumpeter Kenny Dorham is one of jazz's craftsmen, playing consistently good but seldom exceptional music. Everywhere on the disc, Dorham reveals his debt to Miles Davis. All of the musicians on this set, some of whom are great, have been recorded to better advantage elsewhere, and this reissue, from 1957-1959, does them no service. *J. G.*

Slide Hampton is better known as an arranger-conductor than as a trombonist. In this collection, the writing is facile but thoroughly undistinguished. The two numbers featuring Hampton on trombone indicate that as an instrumentalist too he appears to be more fluent than inventive. *N. H.*

From the list of personnel on this 1957 *mélange*, it can be seen that some wonderful musicians were involved in the two marathons the record contains. Their sweating may have provided transitory excitement, but to make the results permanent seems an insult, and reissuing them five years later should somehow be actionable. *J. G.*

The basically lyrical quality of Tormé's voice gives warmth and body to this off-beat collection of jazz tunes. Everything is given a lightly swinging treatment that fits both singer and songs. The orchestral backing is unfailingly right, and the set certainly stands at the top of Tormé's recorded performances. *S. G.*

HIFI/STEREO REVIEW ADVERTISERS' INDEX

READER SERVICE NO.	ADVERTISER	PAGE NO.	READER SERVICE NO.	ADVERTISER	PAGE NO.
1	Acoustech, Inc.	11	33	Heath Company	108, 109
2	Acoustic Research, Inc.	35	34	Hi-Fidelity Center	118
3	Airex Radio Corporation	110	35	JansZen Loudspeakers	75
4	Allied Radio	77, 78	36	Jensen Manufacturing Company	116
5	Altec Lansing Corporation	114	37	KLH Research and Development Corporation	9
6	American Concertone, Inc.	12		Key Electronics Co.	125
62	Ampex Corporation	115	71	Koss Electronic, Inc.	86
55	Angel Records	91	39	Lafayette Radio Electronics	95, 96
7	Audio Devices, Inc.	3rd COVER	68	Leak & Company, Ltd., H. J.	97
8	Audio Dynamics Corporation	10	13	Lear Siegler, Inc.	71
9	Audio Exchange	121	40	Lesla of America Corp.	122
10	Audio Fidelity, Inc.	120		London Records	89
11	Audio Originals	74	38	Matthew Stuart Co., Inc.	118
74	Audio Unlimited, Inc.	80	41	Murray-Carson Corporation	92
12	Benjamin Electronic Sound Corp.	24	72	National Radio Institute	114
63	Benjamin Electronic Sound Corp.	81	35	Neshaminy Electronic Corp.	75
13	Bogen Communications	71	75	Nortronics	88
14	British Industries—Garrard	2	76	Pickering & Co., Inc.	87
64	British Industries—Wharfedale	22, 23	42	RCA Parts & Accessories	94
	Broadway Hi Fidelity	125	43	Rabsons—57th Street, Inc.	114
	Brown Sales Corp., L. M.	124		Rabsons—57th Street, Inc.	124
15	Cambridge Records, Inc.	102	44	Reeves Soundcraft	19
	Carston Studios	124	45	Roberts Electronics, Inc.	113
16	Citadel Record Club	70	46	Rockford Special Furniture Co.	102
	Citadel Tape Club	124	47	Rotron Mfg. Co., Inc.	18
17	Columbia Records	66, 67		Saxitone Tape Sales	125
18	Columbia Stereo Tape Club	5	48	Schwann, Inc., W.	92
65	Command Records	72, 73	49	Scott, Inc., H. H.	26-29
	Commission Electronics, Inc.	125	50	Sherwood Electronic Laboratories, Inc.	32
72	Conar Instruments	114	51	Shure Brothers, Inc.	15
19	Concord Electronics Corporation	106	52	Sonotone Corporation	100
	Corey of California	124	53	SONY Corporation of America	31
	Dixie Hi-Fi	124		Sound Reproduction, Inc.	124
	Dressner	124		Stereo Component Supply Co.	125
20	Dynaco, Inc.	119		Stereo-Parti	124
66	Dynaco, Inc.	121		Stereo Warehouse	124
21	EICO Electronic Instr. Co., Inc.	38	69	Suporex	110
22	Electro-Voice, Inc.	4th COVER	70	Superscope, Inc.	85
23	Elpa Marketing Industries, Thorens Division	6, 7	54	Tapemates Club	91
67	EMI (Scope Electronics Corporation)	68	56	Telex/Acoustic Products	102
68	Ercona Corporation	97	57	United Audio	16, 17
24	Estey Electronics, Inc.	101	58	United Stereo Tapes	122
25	Finney Company, The	103	59	University Loudspeakers	82, 83
26	Fisher Radio Corporation	2nd COVER, 1, 21	60	Vanguard Records	92
27	Freeman Electronics Corp.	111	73	Viking of Minneapolis, Inc.	98
28	Fuji Photo Optical Products, Inc.	104		Wholesale Radio and Camera Co.	124
	Goodwin (Sales) Ltd., C. C.	124	61	Winegard Antenna Systems	112
29	Grado Laboratories, Inc.	20			
30	Grommes, Division of Precision Electronics, Inc.	8			
31	Hadley Laboratories	105			
32	Harman-Kardon, Inc.	36, 37			

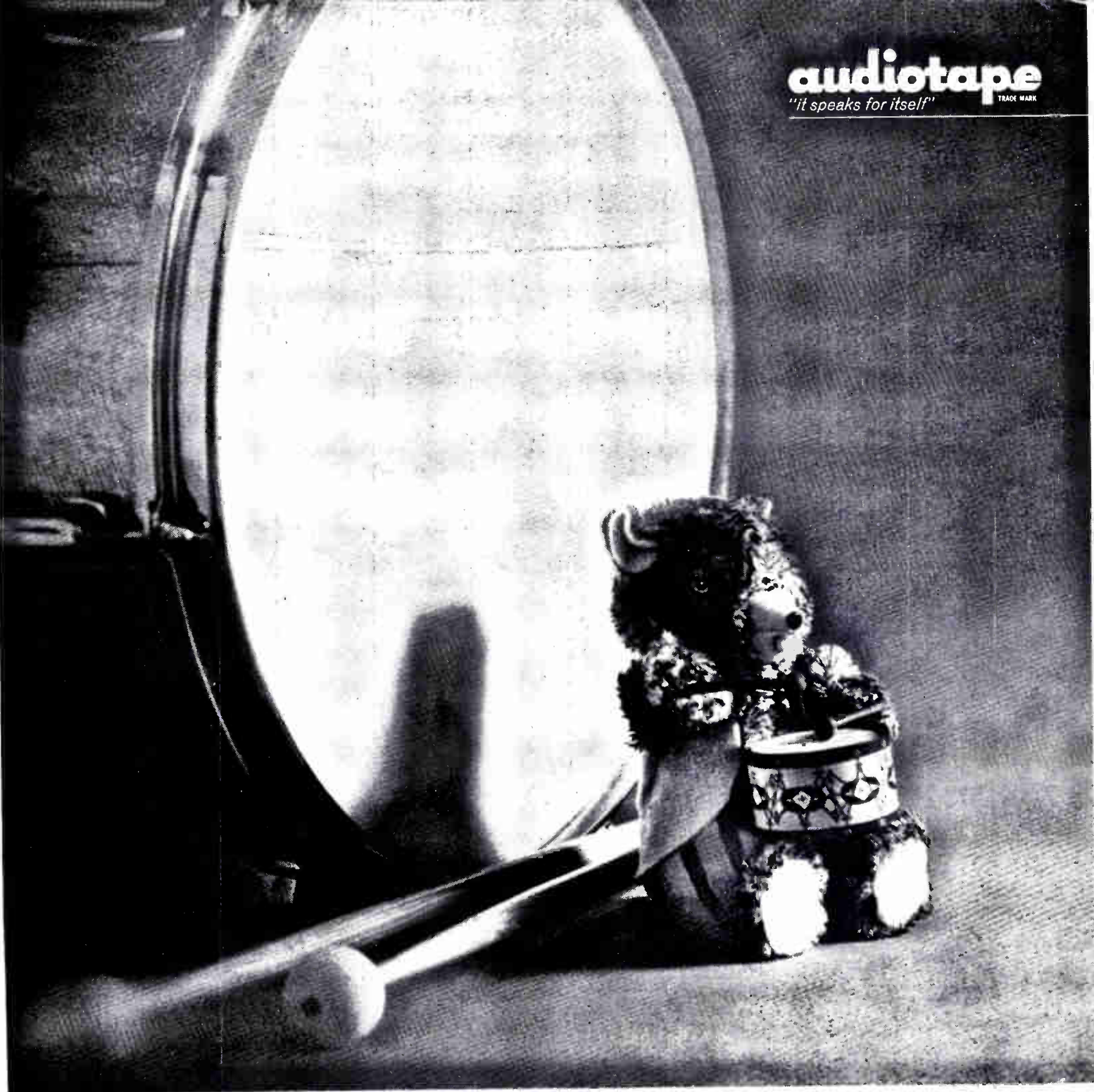
HIFI/STEREO REVIEW PRODUCT INDEX

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

CLASSIFICATION	PAGE NUMBERS
Accessories	10, 77, 78, 88
Amplification Systems	2nd Cover, 1, 8, 11, 26-29, 77, 78, 105, 108, 109, 119
Antennas, FM	103, 112
Cabinets	74, 102
Cameras	104
Cartridges, Phonograph	15, 77, 78, 81, 87, 100
Fans	18
Headphones	77, 78, 86, 102, 110
Multiplex Adaptors	77, 78
Portable Radios	121
Records	66, 67, 70, 72, 73, 89, 91, 92, 102, 120

CLASSIFICATION	PAGE NUMBERS
Record Catalogs	92
Speakers and Speaker Systems	2nd Cover, 1, 9, 22, 23, 26-29, 35, 68, 75, 77, 78, 82, 83, 92, 97, 114, 116, 121, 4th Cover
Tapes, Pre-recorded	5, 91, 122
Tape, Recording	19, 77, 78, 3rd Cover
Tape Recorders and Decks	12, 38, 77, 78, 85, 95, 96, 98, 101, 106, 111, 113, 115, 118, 121
Tone Arms	77, 78
Tuners and Tuner-Amplifiers	2nd Cover, 1, 8, 21, 26-29, 32, 36, 37, 71, 77, 78, 95, 96, 108, 109, 119, 121
Turntables and Changers	2, 6, 7, 16, 17, 20, 24, 35, 77, 78, 94, 121, 122
TV	31, 114

audiotape
"it speaks for itself" TRADE MARK



let the drums roll out

(Audiotape will capture every beat)

Audiotape is discreet. Whether your taste in music runs to drum solos or ocarina improvisations, Audiotape will keep your secret. And it will keep faith with the drum, too . . . or with an octet or an oboe. Whatever you record, Audiotape faithfully captures the highs and the lows and everything in between and reproduces them as naturally as life. Only Audiotape gives you such clarity and range . . . such freedom from dis-

tortion and background noise . . . such consistent quality, reel after reel.

So whether the drums roll out or the trombones twitter or the glockenspiels roar, Audiotape will capture every note every time. And whether you record on Audiotape for all the world to hear, or enjoy it behind locked doors, you are using the finest (and most trustworthy) tape ever made. There are eight types, one exactly right for your next recording.

CIRCLE NO. 7 ON READER SERVICE CARD



AUDIO DEVICES, INC.
444 Madison Avenue, New York 22, N. Y.
Offices in: Los Angeles • Chicago • Washington, D.C.

A pre-finished compact speaker system kit anyone can assemble in less than 20 minutes without tools. No sanding, no finishing, no special manual skills. And it looks and sounds like a much more expensive factory-built system!

NEW E-V

**CORONET KIT
SPEAKER SYSTEM
ONLY \$39⁰⁰***



Comes like this... looks like this... sounds great!

Here's a kit speaker system that goes together virtually by the power of your suggestion alone!

And inside (you'll know it because you'll put it there) is an authentic component-quality speaker—the MC8 full-range, 8-inch speaker made by Electro-Voice. A heavy die-cast frame, Radax dual-cone construction and a modern ceramic magnet distinguish the E-V MC8 from the ordinary "radio-set" speakers found in most kits. The MC8 is actually made by the same craftsmen as the most expensive E-V speakers!

The E-V Coronet's 3/4-inch Acoustiply panels are completely finished in oiled walnut veneers. You'll see at once they aren't made of lightweight, raw wood like so many kits. And the design, an acoustical phase inverter, was developed only after exhaustive tests in the E-V laboratories—by engineers devoted solely to the improvement of loudspeaker and enclosure design.

But the best news of all about the Coronet is the price*: just \$39.00, net, for the basic Coronet I (with MC8 loudspeaker, 50-13,000 cps); \$43.50, net, for the Coronet II (with LS8 loudspeaker, 45-14,000 cps); and \$54.00, net, for the Coronet III (with SP8B loudspeaker, 40-15,000 cps).

See the Electro-Voice Coronet Kit Speaker System on display at your hi-fi dealer's now! Or write direct for complete specifications!

**VALUABLE
CERTIFICATE**
PACKED WITH EVERY CORONET!
\$5⁰⁰
WORTH
toward purchase
of any matching
E-V tweeter kit!

*Slightly Higher West of the Rockies

ELECTRO-VOICE, INC., Dept. 934F, Buchanan, Michigan

CIRCLE NO. 22 ON READER SERVICE CARD

Electro-Voice
SETTING NEW STANDARDS IN SOUND

