A Special Issue on

TAPE

PROGRESS REPORT ON HOME VIDEO RECORDERS
THE NEW SLOW SPEEDS
AUTOMATIC CARTRIDGES
TIPS AND ACCESSORIES FOR
THE AMATEUR RECORDIST
HOW TO CHOOSE THE RIGHT MICROPHONE
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(To receive valuable Fisher literature without charge, use coupon on page 27.)
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Whether you own a record changer, automatic turntable, or a professional type manual turntable Pickering has engineered the RIGHT V-15 pickup for you. If it's RECORD CHANGER application, where high output and heavier tracking forces are required try the [V-15 AC-1]. Most of you, no doubt are tracking lighter on the late model AUTOMATIC TURNTABLES and will use the [V-15 AT-1] Or if a professional type MANUAL TURNTABLE is your choice you'll need the even more compliant [V-15 AM-1]. And if it's unexcelled tracking ability you're seeking, you will demand the ELLIPTICAL STYLUS PICKUP [V-15 AME-1] All four of these pickups are radically different from any other cartridge. You can see the difference. You can hear the difference. Pick up a V-15. Note its light weight—only 5 grams. Perfect for low mass tone arm systems. Now, see how Pickering's exclusive "Floating Stylus" and patented replaceable V-Guard assembly protects your record and diamond as it plays.

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CIRCLE 55 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE
high fidelity

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AUGUST 1964 • VOLUME 14 NUMBER 8
do you have a monkey wrench in your automatic turntable?

Any spindle that permits the stacking of records on a turntable throws a monkey wrench into the entire system. The stacking of records varies the stylus angle – increases the load on the motor – creates flutter and wow – wears records – diminishes your listening pleasure. IS IT WORTH ALL THAT JUST TO CHANGE RECORDS?

**TD-124** — Recognized as the finest performing transcription turntable, the Thorens TD-124 features 4 speeds, built-in illuminated strobe, flawless sound. Unmatched for mono or stereo reproduction.

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$3.00 enclosed. Record membership only.
$4.00 enclosed. Both record and tape membership (Complete Harrison tape catalog as well as the Schwann catalog sent)

H-84

FULL NAME ________________________
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August 1964
two questions:

1. I want the finest possible music system, and price is no object. What brand should I buy?

2. I want fine sound, but I have a limited budget. What brand should I buy?

one answer

**DYNA**

WHO SAYS SO? Editors and reviewers, test laboratories and independent consumer testing organizations.

**Popular Science Editors**, in choosing the PAS-2 and Stereo 70 for their finest music system, after two months of the most extensive listening tests ever made by a magazine, reported:

"It was the unanimous opinion of the panel that you could spend well over $1,000 and not get any better sound ..."

**Hi Fi Tape Systems Annual**, in their Editor's Choice of Hi Fi Systems, unanimously recommends Dyna amplifiers and tuners for the top three categories (excluding only 'Poor boy,' 'Compact,' and 'Rock Bottom') "which in their judgment will meet 90 percent of needs and budgets with a pretty high guarantee of performance," with the following:

"Maximum Fi: The Dyna outfit (PAS-3, Mark III's, FM-3) with stacked AR-3s is the least expensive way to obtain state-of-the-art performance.

Music Lovers: The Dyna (PAS-3, Stereo 70, FM-3) plus AR-3s has been recommended by more experts, and their nephews, than any other hi fi system. We don't hesitate to join the parade knowing that we run no risk whatever that anyone will be unhappy with the expenditure.

Most Fi per Dollar: This makes it three in a row for Dyna but we won't apologize. The SCA-35 is the finest low powered amplifier on the market, delivers 16 watts from 20 to 20,000 cycles at less than 1% distortion, and below 3 or 4 watts the distortion is unmeasurable."

High Fidelity Magazine, in individual test reports on Dyna-kits, has reported:

"We feel that the Dynakit PAS-2 is the equal of any manufactured preamplifier we have used, including some selling for several times its price."

"(The Stereo 70's) components are operated more conservatively than those in any other commercial amplifier we have tested. Its power and distortion ratings are completely conservative. Its listening quality is unsurpassed."

"On our instrument tests, the completed Mark III exceeded all its specifications by a healthy margin ... this amplifier is an excellent choice for the kit-building music listener who considers the best present-day sound reproduction to be not quite good enough."

"The Dynatuner proved to be an outstanding performer, with measurements that generally confirmed or surpassed Dynaco's own specifications, and a quality of clear reception and clean sound which bore out these measurements. This tuner ... should satisfy the requirements of the most critical FM listener."

"A kit-built version of the SCA-35 proved to be an outstanding performer among low power amplifiers. (It) offers performance that belies its cost, meets or exceeds its specifications, and is in general an excellent high fidelity component."

![SCA-35](image)

SCA-35—Combined stereo preamp-amplifier with low noise, lower distortion, and 35 watts continuous power output from 20 to 20,000 cycles below 1% distortion. Exclusive Dyna feedback circuitry and output transformers for distinctly superior sound.

SCA-35 kit $99.95; assembled $139.95

![FM-3](image)

FM-3—STEREOMATIC FM tuner featuring automatic stereo/mono switching with the visual Stereocator. Super-sensitive, drift-free design with less than 0.5% distortion. Four IF-limiters, wide-band balanced bridge discriminator, and time switching multiplex.

FM-3 kit $109.95; assembled $169.95

![PAS-3](image)

PAS-3—The famous "no distortion" PAS-2 stereo preamplifier with Dyna's new look. Wide band, lowest distortion, lowest noise, with every necessary feature for superb reproduction. Less than 0.1% harmonic or IM distortion at any frequency.

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Write for detailed specifications and descriptive literature

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CIRCLE 28 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE
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To aid in guiding you through these new classical albums, a distinguished commentator introduces each selection with spoken program notes and critical commentary. And often the artists themselves speak with authority about the music they perform. (On your first copy of AUDITION, you will hear Bruno Walter, Eugene Ormandy, Leonard Bernstein, Isaac Stern and Alexander Brailowsky discussing the works they perform.)

Thus each quarterly edition of AUDITION will serve as a unique "shopping guide" for you. AUDITION will be sent to you in regular high-fidelity or in stereo, as you choose.

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July 1964

CIRCLE 19 ON READER-SERVICE CARD
WHY

you should buy and enjoy

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The package for Tarzian Tape is strictly functional, not ornate. The price is standard: not cheap like "white box," not artificially high because of some "magic ingredient." The quality is professional, not strictly functional, not ornate. The any discriminating pair of ears appreciates it.

Free... Tarzian Tape... is the finest tape you can buy. It is the finest tape we can make. It is the finest tape that the sound director or the engineer who is responsible for tape recording can use. It is the finest tape that the tape enthusiast can buy. In fact, it is the finest tape that can be made

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AUTHORitatively Speaking

Of special interest to tape enthusiasts, but not to tape enthusiasts only, this issue of HIGH FIDELITY gives its emphasis to some years ago, we called the magic medium. While today the nature of magnetic tape has become more widely understood and its uses are being more fully exploited (see "Tape Up to Date," by Audio Editor Norman Eisen-berg, p. 42), for us it still retains an aura of the miraculous. Obviously, the tape experts who appear in the following pages share the same feeling.

Writing of the challenge and excitement that awaits the home tape recordist, Ivan B. Berger offers some advice on how to make the adventure wholly successful—with the particular admonition that "Microphones Make the Difference" (see p. 47). Mr. Berger's interest in sound recording got its impetus when, as an undergraduate in English literature at Yale, he became classical music director of WYBC-FM. An avocation turned into a vocation with his subsequent employment at New York's WNCR-FM. Presently, Mr. Berger is responsible for tapping the programs of the Judson Poets' Theatre at Judson Memorial Church in Greenwich Village and is also active as a writer on various aspects of sound reproduction. As for more personal data, all we know about Mr. B is that he is bearded and likes the three Bs (i.e., Bach, Bartók, and Bluegrass); this, he says, is all we need to know . . .

With Myron A. Matzkin, who prescribes (p. 51) how the tape recordist and amateur photographer can combine his skills, we feel somewhat better acquainted, inasmuch as he is an associate (responsible for movie and travel features) of our sister publication Modern Photography. Mr. Matzkin has produced several books on home movies, along with numerous articles on photography in general, and numbers among his long-range projects a film to be shot in Paris with on-location sounds made via a battery-powered portable tape recorder.

Last month Eric Salzman's name appeared in this column as author of the profile of Robert Craft which led off that issue. This month we simply note here the fact that Mr. Salzman has given us an article on the new electronic music that only tape technology could have made possible (see p. 54). We note too—with great interest and some pride—the catholicity of interests apparently characteristic of E. S.
RCA Victor "Instantape..." 
"all-in-one" Stereo Tape Cartridge Recorder!

No reels to thread! Each cartridge contains 600 ft. of Mylar tape 1 mil thick. Records Stereo up to 1 hr. at 3½ ips, up to 2 hrs. at 1½ ips... Mono up to 2 hrs. at 3½ ips, up to 4 hrs. 1½. Just insert cartridge and start! As little as 3½ seconds to change. Case safeguards valuable recordings.

Two speakers deliver exceptionally fine stereo reproduction on home recordings and pre-recorded tape, with sound separation up to 10 ft.!

Ideal as a tape deck! Plug-in jacks let you record and play back Stereo and Mono through properly equipped Stereo hi-fi, TV or radio.

Pre-recorded cartridges available by Cliburn, Rubinstein, Clooney, Belafonte, Lerner and Loewe—classical, jazz, top musicals.

Plus these added features! Dual high impedance ceramic mikes; 3" x 5" Mono front speaker; Digital Tape Counter; dual Ray Recording Monitor; erase-proof Interlock; 4-pole motor with bearings sealed in oil for life; automatic shut-off.

You can buy RCA Victor's finest Stereo tape cartridge recorder, the Cordon Bleu, for only $199.95, manufacturer's nationally advertised price—optional with dealer. Prices, specifications subject to change.

See Walt Disney's "Wonderful World of Color," Sundays, NBC-TV Network.

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disc and tape excepting 1962/61 Edition which is
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Name__________________________
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SIR:

I enjoyed very much Paul Moor’s article
on Strauss and his native city [June 1964]. However, I would like to call atten-
tion to one minor error: Mr. Moor
states that Die Josephskanzel is Strauss’s
only ballet. Whether one likes the inten-
tive stuff of Schlagobers or not, it is a
ballet, and was written by Strauss.

George Montague
Murfreesboro, Tenn.

SIR:

Are you trying to impute an Oedipus
complex to Richard Strauss? His mother
was a Pachler, not his nonexistent “sec-
ond wife,” as stated in Paul Moor’s ar-
ticle. Pauline de Ahna was the only wife
Strauss ever had, and her fascinating
personality could well be the subject for
a most interesting and (I hope) more
accurate article.

Winfield Hutton
New York, N.Y.

SIR:

In the article A Case of Hard-Earned
Bread by Robert Breuer [June 1964],
William Kincaid, who was playing flute
at the time Strauss appeared with the
Philadelphia Orchestra, is quoted as say-
ing that Strauss was happy because he
didn’t have to rehearse his program too
much. Kincaid amplified these remarks
to me just the other day by adding that
Stokowski was worried that Strauss had
not rehearsed the orchestra enough, and
after Strauss had left the rehearsal Stok-
wowski called two more rehearsals to go
over the Strauss works with the orchestra
himself to make sure they were prepared!

Gordon M. Mapes
Princeton, N.J.

Piano Roll Distortion

SIR:

Harold C. Schonberg is quite right about
the untrustworthiness of player-piano
rolls as historical evidence [March 1964,
p. 67]. Whether or not it is true that
musicians know little about sound, the
fact remains that in case after case it
is possible to correlate the evidence of a
pianist’s recordings—even acoustics—
with contemporaneous criticism of his
playing, when this frequently cannot be
done with piano rolls. If the Welte-
Mignon device is so accurate a reproduc-
er of a pianist’s art, why is it that Pugno’s
Welte performances of the Liszt Han-

Continued on page 14
Pick any cartridge you like.

Of course!

This business about some cartridges not being suitable for record changers has nothing to do with your Miracord. There are automatics, and there are automatics. Your Miracord will handle and track any cartridge available today at its recommended stylus force setting. And whether you play it manually or automatically, it will operate and perform gently and reliably.

Miracord has gone to great pains to give you quality. And you need not make any compromise in the choice of your cartridge. Pick the cartridge you like; install it in your Miracord; then sit back and enjoy really great record performance. In fact, may we suggest that you listen to the Miracord with the new Elac 322 stereocartridge.

BENJAMIN ELECTRONIC SOUND CORP., 80 Swaim Street, Westbury, New York sole U.S. distributor for Miracord turntables, Elac cartridges, and other Telefunken® audio components.

CIRCLE 14 ON READER-SERVICE CARD
If you thought Ampex made great tape recorders up till now—take a look at these.

No other tape recorder matches their quality control, styling, guaranteed specifications, unique features, simplicity of operation, professional heritage, and their full year warranty on all parts and labor.

Take the features of the 2000 Series, for instance—two of them are completely unique; the others (as far as Ampex is concerned) are necessities. Under the "unique" heading, there are automatic reverse—sub-sonic signal can be added at any point on the tape (no fuss, no foil), and automatic threading—thread tape in just 2 seconds! We call that simplicity of operation!

Under "necessities" (some tape recorders would think they were unique!) there are fingertip manual reverse, dual capstan drive, no pressure pads, extra long play (fidelity at 3½ crowding 7½ ips), automatic shut-off (of everything—recorder, motor, amps, everything!), 3 speeds, 3 heads (Ampex heads) optional automatic slide synchronization, vertical or horizontal operation, rigid-block head suspension (for constant head alignment under any conditions), die-cast aluminum frame, automatic lifters, and solid state power amplification.

Then there's the question of specifications. They're Ampex specs, which means that they're honestly published, unexaggerated specifications which anyone can evaluate prior to his making a purchase—and have full confidence in his evaluation. That's why Ampex guarantees them.

That's your guarantee of quality control and quality construction—of the highest order. Also, the essence of performance. Read them.

Frequency response at 7½ ips:
average (production run): ±2db, 30-18,000 cps
guaranteed minimum: ±3db, 50-15,000 cps

Signal-to-noise at 7½ ips:
average (production run): 52db
guaranteed minimum: 49 db

Wow & flutter at 7½ ips:
average (production run): 1/13 of 1/° (.0007)
guaranteed minimum: 1/8 of 1/° (.0012)

There's not much to say about styling, it being a matter of personal preference. But have you ever seen more superbly styled tape recorders? Form here, truly follows function!

And under all that styling, these new Ampex tape recorders are built like the proverbial truck. Designed to play and play and play for years—maintenance-free. That's why we are able to offer a full year warranty on all parts and all labor. Fact is, with care and proper handling (though it's difficult to mishandle an Ampex tape recorder) these units could last over 20 years.

Lastly, but certainly not least, there's Ampex's professional heritage—25 years of successful experience in every area of magnetic tape electronics for industry and the military—as well as for the consumer.

CIRCLE 7 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE
And these.

Before you invest in just any tape recorder, consider these Ampex tape recorders. Plan to see, hear, try and evaluate them at your nearest Ampex Franchised Dealer.

Before a record becomes a record, it's probably recorded on an Ampex tape recorder.

Now a word about the 1000 Series. Their features are virtually the same as those of the 2000 Series, except that they do not include the automatic threading feature, nor the automatic reverse; the reverse is manual. Merely flip the switch when the reel is finished and it plays in reverse. The specs are almost the same, too. The outstanding feature of the 1000 Series is their price which makes them the "best value" in their class.

One other thing: each of these new Ampex units comes with a handsome dust cover and an unusual "Owner's Kit," which includes—an operator's manual, a pre-recorded tape catalog, the warranty, a demonstration reel of tape, (a stereo showcase!), plus a reel of Ampex recording tape.

Accessories? There are two speaker systems available, both styled in walnut with brushed aluminum accent panels, with a choice of charcoal or cane grille cloth. The 2000 series speaker systems each contain an 8" full-range speaker, a 3" super tweeter, crossover at 2,000 cps, at a price of $79* each, yet sound like they should cost three times as much. The 1000 Series speaker systems have a 5 1/2" woofer, a 5 1/2" mid-range, a 2 1/2" tweeter, crossover at 4,000 cps, and are priced at $89* a pair. You'd be hard put to find more sound for the money!
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FOOTAGE

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CIRCLE 37 ON READER-SERVICE CARD

LETTERS

Continued from page 10

garian Rhapsody No. II and Weber’s Ronde brilliante made in 1911 are full of slovenly phrasing, missed notes, and insecure rhythm, and that they go at approximately half the speed of the crisp, beautifully articulated Pugno recordings of these pieces made in 1903? From these Welte rolls it would seem that even the basic speed of player-piano rolls is uncertain—and of course the speed cannot be checked by pitch as it can in disc or cylinder records.

In a letter appearing in your June issue Art M. Faner refers to his realization by means of Duo-Art rolls of “the difference between Copeland’s (read Copeland’s) High Fidelity regrets the typographical error responsible for the omission of the ‘e’ in Mr. Faner’s letter as published) nervous Debussy and Paderewski’s calm, controlled Debussy.” No doubt, since the evidence of Paderewski’s adequate electrical recordings of Debussy’s music is all to the contrary. Paderewski is no longer here to speak for himself, but Debussy’s friend George Copeland still is. When Mr. Copeland was at Yale this spring for a lecture-recital and was asked about Debussy’s Welte-Mignon rolls, he stated that they represented Debussy’s playing not at all. On hearing the originals of Debussy’s G & T records with Mary Garden, however, Mr. Copeland felt that one could derive from them a good idea of Debussy’s special tone, pedaling, and phrasing. Mr. Copeland—whose playing on records and in person could never be characterized as “nervous”—dismissed his own piano rolls as a complete distortion of his art, but he does not feel thus about his many recordings.

The entire dispute seems to revolve around the enthusiasm of the piano roll advocates for the more lifelike sound of modern recordings of the rolls, and of course the direct playing of the rolls on player-pianos of the period no doubt accounted for many players’ endorsements, since the sound was indeed that of a real piano as opposed to an acoustical record played on an early machine. The uniform dullness in the tone of the new Vorsetzer recordings may very well be due to the machine’s slow attack, despite elaborate claims to the contrary by the manufacturer.

Evaluating piano tone from acoustical recordings, even when played on a modern machine, is a discipline which must be developed with practice. But such evaluations are emphatically not the product of wishful thinking. They are the result of patience and experience. The evidence that piano-roll representations are unreliable is ubiquitous, and if anyone seriously doubts it, I invite him to visit the Historical Sound Recordings Collection at Yale and make the comparison for himself with any pianist of his choice.

Jerrold N. Moore
Curator, Historical Sound Recordings
Yale University Library
New Haven, Conn.
The unequalled quality of Marantz products will never be compromised. Only when the development of solid state electronics has reached the stage wherein its application to FM tuners, amplifiers and preamplifiers can match the dependability and performance of Marantz-designed vacuum tube circuitry will our equipment be transistorized.

Saul B. Marantz
President, Marantz Company, Inc.
10½" REELS — the Newcomb TX10 takes them ... and any other size down to 3". Think of the advantages of professional-size reels: You can splice together many pre-recorded tapes to give you hours of music without changing reels. You get long playing time from 1.5 mil tape — with all the other advantages of normal thickness: Strong, tough tape. Minimum stretch. Less print-through. Easier splicing and editing. Lower cost per foot. The big-reel feature alone is a compelling reason for choosing the Newcomb TX10. But there's more ... much, much more ...

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They're all Medallions—the only 3-way speaker system with “Select-A-Style” grilles that snap into place to match any decor—may be used vertically or horizontally, with or without base. In the Medallion, University achieves the ultimate performance possible from a 12” woofer, special 8” mid-range and Sphericon Super Tweeter. Undistorted bass (down to 25 cps), highs to beyond the limits of audibility (40,000 cps). If you demand superb cabinetry, freedom of decorative choice and reproduction beyond the capability of ordinary bookshelf speaker systems—then the University Medallion XII is for you. In mahogany, walnut, oiled walnut, fruitwood or unfinished. As low as $139.95. For free catalog and “Guide to Component Stereo High Fidelity”, write Desk P-8, LTV University, 9500 West Reno, Oklahoma City, Oklahoma.
Four and a half years ago in an issue of High Fidelity focused on Midwestern music (February 1960) Editor in Chief Roland Gelatt commented that while New York was seemingly willing to allow Carnegie Hall to be torn down, Chicago was at work to save its historic Auditorium Theater.

Speaking of the Auditorium, Chicagoans still view the old theatre with awesome regard, and at least some residents were aware that the money needed to restore it to active use was a piffling sum compared to the sixteen million it would take to build its like today. With the seventy-fifth anniversary of the opening of the Auditorium due December 9, the restoration program picked up momentum this spring. The hall, many felt, could sell itself—once the public got a chance to hear it again. But it was recognized that twenty-two years had passed since the theatre was last in use. An obvious way to bring the richness of the Auditorium sound to the consciousness of both young and old was to hold a recording session there.

Thus, in late April, RCA Victor moved 40,000 pounds of stereo equipment under the dingy gold arches and set up a control room on the stage which saw four decades of Chicago opera pass into history. For all the recording that has taken place in Chicago over the years, this was the first time the Auditorium had been used for record making. The debut session went to a local band, Dick Schory and his Percussion Pops, who had previously made ten albums up the street at Orchestra Hall.

Acoustical Riches. The Auditorium looks like a monumental ruin, but the acoustics are as much a marvel as ever. Schory and his recorders. And for the more demanding hobbyist, it does have the facilities—and the performance capability—for serving as the tape recording and playback element of a complete stereo system.

Continued on page 24
A magnificent new stereophonic high fidelity tape system; precise, versatile, complete in itself, the Sony Stererecorder 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 Stererecorder 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!

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. 11 Sun Valley, Calif. In New York, visit the Sony Salon, 585 Fifth Avenue.

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From the dozens of different recording tapes...
How do you make a selection?

You could try them all. After some strong disappointments you would find tapes worthy of the time, money and effort you put into recording. There's an easier way. • Look for the brand name of a recognized recording tape manufacturer, and be sure the tape is on a base of MYLAR®. • Making good tape requires the best materials, scientifically applied coating, precise slitting and careful testing. Tape that meets the highest standards bears the manufacturer's trademark. Less-than-perfect tape is often sold unbranded at a price which reflects its lower quality. • Most brand name tapes are available on a base of strong, reliable Du Pont MYLAR polyester film, for good reasons. MYLAR doesn't become brittle with age, won't break or stretch in normal use, preserves valuable recordings indefinitely. MYLAR is the tape base the computer industry has used most, for storing billions of dollars' worth of critical information. • There are many tapes on the market. A number of them are good. Look for the tape manufacturer's brand name—his assurance of quality. And make sure your tape is on a base of reliable MYLAR.

CIRCLE 27 ON READER-SERVICE CARD
Tapes in Review
by R. D. Darrell

Brings you in one convenient book about 500 recent prerecorded tape reviews which have appeared in HIGH FIDELITY. All were written by R. D. Darrell, contributing editor of HIGH FIDELITY, pioneer in the art of discography, author of The High Road to Musical Enjoyment and Good Listening and many, many articles.

If you buy prerecorded tapes, this book will help you build a fine library of the music you enjoy. Mr. Darrell’s interests range from Beethoven to romantic Italian songs. As a sample of the contents turn to The Tape Deck in this issue of HIGH FIDELITY. Multiply that contribution by 24, add a piece on The Basic Tape Library, and an index. And that’s it!

If you are not yet one of the HIGH FIDELITY readers who buys prerecorded tapes, you will find Tapes in Review helpful as a guide to discs for performances on tape are available, also, on discs. And the book will enlighten and entertain every musically minded reader.

It measures 6½" x 9¼". Soft cover.

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NOTES FROM OUR CORRESPONDENTS
Continued from page 20

which is remarkably even right across the frequency spectrum and gives the 4,000-seat theatre an intimate quality unusual for its size. The sidemen, who began with quips about whether or not this was a set for The Phantom of the Opera, ended by saying that this was the most impressive place in which they had ever worked.

The sound I heard at the sessions seemed splendid. The album demonstrating it, presently titled “Dick Schory Plays the Happy Hits,” will be along next month. Schory’s arrangements called for a very wide range of effects, from big-band sound to the very delicate interplay of instrumental voices in some pop-Beach; and judging from the ease with which these effects could be controlled, I would consider the Auditorium as likely a place to record chamber music or opera.

Distinguished halls for recording purposes are never plentiful. With luck, the Auditorium may be able to pay for part of its own journey on the road back. Although Chicago has had some time to hear its fabled acoustics in live concerts, the Schory disc ought to eliminate any doubts about their continuing reality.

ROBERT C. MARSH

Inevitably, the discophile must deplore the number of authentic musical interpretations lost to the fabulous phonograph.

If it is idle to weep over performing traditions forgotten even before the gramophone was invented, it is far more painful to remember the “might-have-been-recorded” performances of more recent times. I confess to experiencing a heart-warming sensation whenever I learn that some link with a first performance is being perpetuated on a record, even if that first performance took place more than thirty years earlier.

In two sessions at the EMI studios here, Sir Malcolm Sargent, the Royal Choral Society, and the Royal Philharmonic Orchestra have just recorded Delius’ harmonically rich and autumnal Songs of Farewell for double chorus and orchestra. It was Sir Malcolm and, exceptionally, not Sir Thomas Beecham who had launched these hauntingly beautiful Whitman settings on their way in 1932, shortly after the blind and paralyzed composer had laboriously dictated the full score to his amanuensis, Eric Fenby. The following year, I spent a long afternoon with Delius at his home at Grez-sur-Loing, on the edge of the Forest of Fontainebleau, and I recall the aged composer’s delight at Fenby’s detailed description of that first performance in London, which I too had attended. No less impressive than Delius himself was his devoted wife, Jelka, on whom everything at Grez seemed to depend.

Continued on page 28

HIGH FIDELITY MAGAZINE
The Fisher 500-C: world's biggest seller.

(In the end, the public always knows best.)

By now, most of the major high fidelity manufacturers have tried the all-in-one stereo receiver idea. Yet the Fisher 500-C continues to outsell all other receivers (and tuners and amplifiers) throughout the world. There must be a reason.

Individuals may come to wrong conclusions about competitive products; but the public, collectively, never does. It has an unerring way of selecting the top value. This is a subtle but inexorable process, based on the reputation of the maker, important little differences in performance, certain exclusive technical features, trouble-free service over the years and a host of similar considerations. It happens to Fisher high fidelity components all the time.

Of course, the 500-C is a most impressive instrument even if you know nothing about its sales record. On one magnificent chassis, only 17½" wide by 13½" deep, it combines all of the electronics of a professional-quality Fisher stereo system—tuner, amplifier and controls. The FM-stereo tuner section has a sensitivity of 1.8 microvolts (IHF Standard) and features silent, automatic mono-stereo switching via the famous Fisher STEREO BEACON®. The power amplifier has a total IHF Standard music power output of 75 watts. And the price is still only $389.50. (Walnut cabinet available at $24.95.)

FREE! $2.00 VALUE! Send for your free copy of The New Fisher Handbook. This entirely new, revised and enlarged edition of the famous Fisher high fidelity reference guide is a magnificent 76-page book. Detailed information on all Fisher stereo components is included in the new catalogue section.

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Circle 40 on Reader-Service Card

AUGUST 1964
These are the amazing Cipher tape recorders from Japan. Don’t wait for those expensive imitations.

It’s no secret that the Japanese tape recorder industry has made astonishing progress in recent years. Now, with the unique Cipher line, Japan can be considered to have passed the rest of the world in tape recorder design and execution.

The four Cipher models shown here are without question the most thoroughly engineered Japanese recorders seen so far. They differ greatly in purpose, complexity and cost—but each would have to sell at a significantly higher price if made here or in Europe! By the same token, comparably priced recorders from these areas can be expected to rate significantly lower in performance.

Hard to believe? Ask any recording engineer who has tried the superb Cipher 800. Or any housewife, for that matter, who has used the little Cipher V. And don’t forget to compare the Ciphers with other Japanese machines!

(For further information, write to Inter-Mark Corporation, 29 West 36th Street, New York, N.Y. 10018. In Canada: Inter-Mark Electronics Ltd., 1550 Avenue Road, Toronto 12, Ont.)

CIPHER

CIRCLE 41 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE
Before multiplex came along, you could get by with an average tuner.

Now you need a Fisher.

The new, transistorized Fisher TFM-300.

In the good old days of strictly monophonic FM, any reasonably well-engineered tuner brought in at least your local stations with listenable fidelity. Of course, a Fisher tuner still made quite a difference in sound quality; but it was a difference in degree, not in kind. Multiplex has changed all that.

Even though FM-stereo has potentially much greater sonic realism than FM-mono, a multiplex broadcast can actually sound badly distorted unless received through an absolutely first-rate tuner. And to hear a stereo program exactly as it was monitored in the FM station's control room requires the sensitivity, wide-band design, low distortion and unequaled channel separation of a Fisher multiplex tuner. Nothing less will do: the medium itself has become more demanding.

The seven stereo tuners currently made by Fisher all feature ultrasensitive front ends, either five or six wide-band IF stages, either four or five wide-band limiters, wide-band ratio detectors, multiplex circuitry of the superior time-division type, and automatic mono-stereo switching via the Fisher STEREO BEACON®. The IHF sensitivity of all models is in the range from 1.8 to 1.5 microvolts; FM-stereo separation at 1 kc ranges from 35 to 40-plus db. Prices start at $249.50, less cabinet.

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August 1964
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...every time you capture the magnificent world of full fidelity sound on tape. Taped sound retains full fidelity even after hundreds of playbacks...yours to enjoy always...on VIKING tape components, naturally.

A VIKING invests you with unlimited versatility to record live programs or off the air including F.M. multiplex, duplicate, put sound on sound and edit with perfect ease.

Retro-matic 220 — ultimate performance with tomorrow's features for discriminating audiophiles and professionals only.

Two directional playback, quarter track stereo at two speeds, "Feather-touch" push buttons, remote control, 12 watt amplifier, simultaneous record/playback with 20,000 cps frequency response. Independent channel controls, "Luma-touch" record buttons and illuminated VU meters. Photo electric run-out sensor, four heads, hysterisis capstan motor plus two reel drive motors and digital counter. Superbly styled with stainless steel face plate this compact operates vertically or horizontally.

88 Stereo Compact—for connoisseurs of the fine things in high fidelity stereo sound.

Two speed tape recorder with choice of half or quarter track stereo. Three new type hyperbolic heads—no more old fashioned pressure pads. New design amplifier with excellent 30-18,000 cps frequency response, lets you monitor off the tape with "A-B" comparison switch. Independent channel controls and VU meters, two motors, record indicator light, counter, automatic tape shut-off. With its attractive, brushed aluminum face panel, the 88 Compact fits any installation for vertical or horizontal operation.

Put Command Performance at your finger tips with VIKING tape components — made by skilled American craftsmen.

Tape recorders, transports, cartridge players—even for your car or boat—at reputable high fidelity dealers most everywhere.

VIENNA

The boxes in Vienna's "secret opera house" were empty, and I had my choice of seats for Georg Solti's first rehearsal of Gotterdammerung. This took place in the now celebrated Sofiensaal, where London/Decca is in process of achieving a long awaited stereo recording of Wagner's penultimate music drama. Sessions began in May and, after a summer recess, will be continued in October.

Watching the conductor during his rehearsal of the very first bars, I was astonished to observe how completely he threw himself into the process of making music. Solti seemed to become part and parcel of the sound produced by the hundred-odd musicians of the Vienna Philharmonic, and his sheer physical exertion was almost painful to behold. I wondered how he could possibly manage to convey his desires to the six harp players who had been positioned behind him, but at the appropriate moment Solti proved to be an omnidirectional conductor whose ballet-like movements would have put many a professional dancer to shame. Of course, not less than six harps will do for this recording of Gotterdammerung. Solti and producer John Culshaw aim at faithful adherence to what Wagner prescribed in his score:

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NOTES FROM OUR CORRESPONDENTS

The recording of the Songs of Farewell is a belated result of that devotion. Delius died in 1934. In 1935, Jelka Delius traveled to England with his body, which—in deference to the composer's wishes—was to be reinterred in some southern English churchyard, of her choice. Less than a week after the ceremony at Limpfield, to which hundreds of us journeyed from all over the country, and at which Sir Thomas Beecham pronounced an unforgettable graveside oration, Jelka—her life's mission accomplished—joined Frederick in his grave. Her will established a Trust which could thenceforth spend all the royalties earned by Delius' music on its further promotion. With Sir Thomas Beecham as its adviser, the Delius Trust became a regular source of income for the two orchestras he created: the London Philharmonic before, and the Royal Philharmonic after, the war. Now that Beecham too is dead, the Trust continues to fulfill Jelka Delius' last wishes and these include recordings of her husband's music.

When the Songs of Farewell are eventually issued by Angel, they will be backed by the no less lovely Cello Concerto played by Jacqueline du Pré, the gifted young cellist who is fast earning a European reputation. Delius' orchestral song before Sunrise and the Elegy for cello and small orchestra will complete the disc.

FELIX APRAHAMIAN
It's almost absurdly easy. You need no experience whatsoever. The superbly detailed kit construction manual prepared by Fisher StrataKit engineers tells you absolutely everything you need to know to build this magnificent 80-watt stereo control-amplifier. The language is simple; the diagrams are huge and crystal-clear; the exclusive StrataKit method itself is uniquely 'beginner-proof.'

You build your StrataKit in ingeniously simplified stages (Strata). Each stage corresponds to a separate fold-out page in the instruction manual. Each stage is built from a separate, clearly identified packet of parts (StrataPack). The major parts come already mounted on the extra-heavy-gauge steel chassis. Wires are precut for every stage—which means every page. All work can be checked stage-by-stage and page-by-page, before proceeding to the next stage. There is no possibility of last-minute 'surprises.'

When you have built the Fisher KX-200, you are the owner of one of the world's finest amplifiers, easily worth $250.00. Its 80-watt (IHF) stereo power amplifier section will drive the least efficient speakers at extremely low distortion. Its preamplifier section provides a virtually unlimited range of input and control facilities. It even incorporates exclusive features like a laboratory-type d'Arsonval bias/balance meter and a power-derived third-speaker output with separate volume control.

All this is yours in a kit priced at $169.50. The Fisher KX-100, a 50-watt stereo control-amplifier kit of advanced design, costs only $129.50. (Walnut cabinet for either model, $24.95; metal cabinet, $15.95.)

"I personally guarantee that any Fisher StrataKit you assemble, as directed, will be fully equal in performance and reliability to its laboratory-wired prototype."

Avery Fisher
Founder and President
Fisher Radio Corporation
SIX HEADS ARE BETTER THAN THREE!

No matter how you look at it, six heads can outperform three anytime. And only Concertone’s incomparable 800 has them. Six heads let you record or play four-track stereo tapes in both directions—without reel turnover. And Reverse-o-matic® gives you continuous music programming at the push of a single button. No one in the industry can give you six heads and Reverse-o-matic®. No one in Concertone’s Series 800 price range can give you these features either. Entirely self-contained. Twin speakers. Two microphones. Three motor system. Echo control. Sound on sound. Center capstan drive. You will be astounded at what you get with Concertone’s incomparable 800. And it costs less than $399. For details and dealer’s name, write Concertone, P.O. Box 3246, South El Monte, California.

COSMOPOLITAN 400—For people on the go...a combination tape recorder with AM radio. Lightweight and compact size make it a versatile companion for business and pleasure travels. Push button operation. Five inch reels. All transistorized.

Big recorder features in ten pound miniature form.
KLH makes speaker systems that sell from $50 to $1140. Each of these systems delivers the cleanest, best balanced performance you can buy for the price.

But the one by which we judge every new product we make is the Model Six.

How does such a modestly priced speaker become the standard bearer for an entire line?

It isn't just that the Six is a magnificent speaker. More than any other speaker we have ever made, the Model Six embodies the qualities that the name KLH stands for — an engineering approach that separates the trivial from the important; cuts through the accepted to find the exceptional — a patient, painstaking effort to give you cleaner, finer performance at lower cost.

We aim at the Six because it gives you the highest quality of performance, per dollar, of any speaker we make. Or anybody else makes.

That's why we call the Model Six: the lowest priced speaker you can be satisfied with for the rest of your life.
A ceramic cartridge in a system like this?

Absolutely!

The new Sonotone Velocitone Mark IV has everything the finest magnetic cartridges have, including compliance of 15 x 10^-6 cm/dynes in all directions. Tracks at the low forces required by professional turntables. The Velocitone Mark IV is also ideal for changers.

Sonotone Corporation, Electronic Applications Division, Elmsford, New York

How far wrong can you go for $1 a year?

It offers advantages not possible with magnetic cartridges - a virtually indestructible stylus, the sonoflex; freedom from magnetically-induced hum. Factory-matched equalizers plug into any magnetic input. With dual diamond stylus, $24.25 Sugg. list; diamond/sapphire, $20.25 Sugg. list.

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If you want to SELL—classified listings of used equipment and records cost only $1 per ad—limit 30 words including name and address. No dealer ads accepted.

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NOTES FROM OUR CORRESPONDENTS
Continued from page 24

sixty-four string players, six harps, three "Stierhorn," and no doubling of any horn calls by trumpets.

The stage is set for the appearance of the three Norns: Helen Watts, Grace Hoffman, Anita Välikki. After them come Siegfried (Wolfgang Windgassen) and Brünnhilde (Birgit Nilsson). And suddenly we are launched into the great "Rhine Journey" scene which begins with the words "Zu neuen Taten!" Indeed, "toward new feats" seems to have been the motto of John Culshaw's team for the past two years. Preparations for the vast Götterdämmerung project were started in 1962. Special equipment had to be developed for the task, most notably a new mixing console containing more than 150 amplifiers. This impressive instrument, nicknamed "submarine for Siegfried's Rhine Journey" by members of the Vienna Philharmonic, offers the possibility of combining twenty recording channels and eight echo channels. When I asked chief engineer Gordon Parry how many push buttons, faders, and switches it contained, he admitted that he had not counted them all yet. "We have hardly learned to play on this sort of keyboard," Parry said. And yet when I watched him during the recording of Siegfried's horn call, it was evident that he must have studied and practiced the "School of Dexterity and Velocity" composed by some hypothetical Czerny of the mixing console.

The "submarine" controls three tape recorders in a neighboring room. In addition, it serves as a communications center connecting the main hall, the reverberant Blauer Saal (reserved for the Stierhorn), and the acoustically dry Roter Saal (earmarked for some of the horn calls) not only with each other and with the conductor's headphones, but also with speaker systems set up in yet another room where members of the orchestra can listen to playbacks. Additionally, a closed TV circuit helps in establishing the necessary contact between all those involved in the recording. "The use of twenty-eight channels is not an aim in itself," Mr. Culshaw emphasized, "Our new equipment offers a technical reserve on which we shall draw only where it will be musically meaningful. In all probability this will be the case in the third scene of the second act, where the full use of all channels will allow proper control." The reference is to the passage where Hagen (Gottlob Frick) climbs onto a rock at the back of the stage and the "$\text{Gibichs-Momen}\text{t}n$"-following the call of the "Stierhorn"—appear on the scene in groups.

If all proceeds according to plan, we shall be able to listen to the records some time next year. By then all the technical difficulties will have been forgotten. And by then, hopefully, the sound of Götterdämmerung will present itself in the manner which Wagner prescribed—as a dreamlike appearance.

KURT BLAUKOPF

HIGH FIDELITY MAGAZINE
Someday this 7" reel of tape will be worth as much as an old Caruso record.*

Talk about collectors' items! This is the world's first broadcast-quality stereo long-play tape album. Long-play stereo tape! Do you realize what this means? No fumbling around with tape cartridges. No more changing reels every hour or so. This first sample reel carries more than five hours of pure stereo music. If we'd wanted to, we could have made it twelve hours!

Your franchised Roberts dealer will give you a copy of this Collectors' Album (12 hi-fi stereo LP albums of famous artists' recordings on one reel). It's free. But there's a catch: You have to buy the only tape recorder capable of recording and reproducing pure stereo at 1⅞ IPS... the revolutionary Roberts Cross Field 770! It's the Cross Field concept that makes LP stereo tape today's brilliant reality.

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Roberts Electronics, Division of Rheem Mfg. Co., 5922 Bowercroft Street, Los Angeles, Calif. 90016. Dept. HF8

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Audio, February, 1964

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CIRCLE 49 ON READER-SERVICE CARD
I'm Anne. I'm four years old today because I'm having a birthday party.

Tommy gave me a parrot. He can talk. Listen: "Arrrk. Polly want a ..."

Tommy broke a balloon with a pin. We covered our ears. It popped — "Bang."

Mary and Teddie came to the party first. They had pretty presents.

Everybody sang when we lit the candles. Listen: "Happy Birthday to you . . ."

Mommy played back the tape recorder and we all heard ourselves singing.

Yes. Your slides speak automatically with the new SONY® Photo/Sync Tape Recorder 211-TS.

Settle back, relax, enjoy the professional-quality sound show you have so simply and easily produced. It’s all there—your narration, on-the-scene recorded sounds and even musical background, coming from your screen through the miracle of tape in synchronization with your slides. Programming? Do it once and forget about it. The amazing new Sony Photo/Sync Tape Recorder automatically remembers and controls your slide projector—no matter how often your show is presented. Another imaginatively engineered product from Sony/Superscope, exclusively for the photo enthusiast.

BONUS FEATURE: The 211-TS is also a complete-in-one-unit language and music training tape recorder with multiple (sound-on-sound) recording.

Sony recorders start at less than $79.50; all Sony recorders are now equipped with the exclusive new Cine/Sync strobe disc, a "most-wanted" feature for the home-movie producer.

*- Simply press this button to add an invisible control signal to your recorded narration and background tape. This silent signal changes the slides. No need for primitive metallic stripping; the built-in CineSync pulse generator programs electronically.

*- Why not update all your favorite silent slides to "talking pictures"? Complete with Sony F-96 Dynamic Microphone.

Less than $139.50

CIRCLE 70 ON READER-SERVICE CARD
New Plants Near the Ivy Walls. The oldest university in the U.S.A., Harvard straddles the center of Cambridge, Massachusetts, and still dominates much of the town like a brilliant loadstone, but new veins of audio are much in evidence nearby. During a recent visit to the area, we found four key high fidelity manufacturers who not only were planning to offer new equipment but had been expanding their plants to do so.

For instance, KLH now occupies space in two buildings. The original site on Cross Street is devoted to production and quality control; newer quarters on Albany Avenue house offices, the engineering and service departments, and two new listening rooms. Engineering is run by Henry Klees, who showed us a laboratory sample of an all-transistor FM stereo tuner that KLH plans to introduce this fall. Compactness, as well as high performance, is the design goal—which seemed well within sight, what with a four-stage IF section no larger than two conventional IF transformers, and a three-stage tuning capacitor reduced to about 1 cubic inch in size. The tuner will be offered in two forms—one for use with its Model 11 and Model 15 sets, the other to be integrated with a new modular system not yet named but referred to in the plant as the "big 15." KLH also is planning to bring out a new compact speaker, its Model 17; may produce an electrostatic speaker smaller and lower-priced than its Model 9; and has been thinking of an "upside down" speaker system—an electrostatic woofer combined with a dynamic tweeter. "An unusual combination," company executive Malcolm Low commented, "but one that intrigues our technicians."

At Acoustech, which also is expanding its working space, we learned about several new and forthcoming products, of which the most exciting is a line of integrated solid-state basic amplifiers and speaker systems. The amplifiers will be housed in the same enclosure as the speakers and will not be sold separately. Working with Acoustech's staff on this project is Arthur A. Janszen, of electrostatic fame, who recently joined the company. As you might expect, one of the new models in the amplifier line will be a full-range electrostatic which, in size and cost, "should be approximately the same as the best full-range electrostatic driven by the best hybrid amplifier in the marketplace today."

Small and lower-priced models also are expected, some using dynamic speakers. "It is too early to go into detail," company president Morley Kahn stated, "but the first model—whatever it is—will be displayed at the New York High Fidelity Music Show in October."

As for amplifiers to be sold separately, Acoustech will introduce new models. The Acoustech III is a basic amplifier in kit form, costing $199. Rated at 40 watts per channel (continuous power), it employs a patented circuit that has an IM characteristic which avoids higher distortion at lower power levels, and provides a frequency band-pass of better than one million cycles. A mating preamplifier kit is the Acoustech IV, costing $149. The Model V is an integrated amplifier (not in kit form) that offers, in its output section, performance similar to the Model III, but rated at 30 watts per channel. Price is $299. Acoustech's amplifiers are composed mainly of circuit modules—printed boards that contain transistors and other parts and fit into place in the chassis. Each module, for each set, is tested in a special jig as part of Acoustech's quality control program. Producing amplifiers and amplifier-speaker combinations will occupy most of Acoustech's efforts for the balance of the year; some time in 1965 the company hopes to offer a solid-state tuner.

Acoustic Research, which now occupies buildings in Cambridge, is busy producing its turntables and AR speaker systems, the newest addition to the latter being the AR-4, somewhat smaller in size than its ancestors and costing $57. We asked president Edgar Villchur about any Amplifier plans to expand the line "at the other end, upwards of the AR-3." He removed his pipe, smiled, and said, "It's possible to make a better speaker than the AR-3, but we haven't discovered how to yet." One of AR's listening rooms, the oversize office of plant manager Roy Allison, with whom we A-B'd several speakers, including AR models and competing units. As might be expected, each of us heard slightly different results from the several systems on hand, but we were impressed with the clean sound of the new AR-4—a pair of which we hope to report on in detail later in the year. Allison took us on a tour of both AR buildings, in which speakers and turntables are made and tested. Among the accouterments for testing, incidentally, we saw an unusual-looking instrument which, we were advised, was a transistorized rumble meter, designed and built by AR at a cost of $450 ("for the parts alone; we didn't bother figuring man hours") just to make certain that AR turntables leave the plant with satisfactorily low (i.e., inaudible) noise level.

The recent expansion at H. H. Scott, Inc., in Maynard—a few miles west of Cambridge—has added more than three times the working space of the original plant. "We need the new space," company spokesman Peter Dyke explained, "to produce the existing transistor line and our new consoles." The enlarged quarters also accommodate Scott's speaker and kit production, which formerly was housed in another building in the area. New products at Scott include two solid-state tuners, the virtually 4312 and the Model 312, costing $365 and "less than $265" respectively. An integrated all-transistor amplifier, with no audio transformers, may be available in late fall, while sometime later Scott hopes to introduce a transistor tuner in kit form. A solid-state amplifier for kit builkers may be ready sometime next year. Although transistor work continues unabated here, the company still has a lively interest in tube models. Thus the popular 340B tuner/amplifier will continue as a major item in Scott's line and a new 350D tuner will be released soon. To its speaker line, the company plans to add a Model S-5, described as an "ultracompact" unit intended to "fit into areas where larger speakers won't go." The S-5 will cost less than $55 and is designed to be fed with a signal that has been given some bass boost from the amplifier. "About one o'clock position of the bass control can virtually any amplifier made today," said Peter Dyke, "will suffice."

Porch-side Stereo. Very pleasing performance, combined with the advantage of being especially designed for outdoor use, characterizes the new Electro-Voice Sonocaster—an unusually good, low-priced ($36) speaker system housed in a weatherproof enclosure. The system uses a 6-inch driver in a cabinet with a single cone for dispersing highs, which it does over a fairly wide angle. A quick check of response indicated smooth output from about 60 cps to just above 12 kc. The sound and convenience of the Sonocaster have encouraged us to indulge in more outdoor listening these sultry days. Connected to amplifier and turntable inside the house, a pair of Sonocasters have been hanging on the outside porch railing facing into a shaded grassy area, formerly undistinguished sonically except for buzzings, birdcalls, and the crowing of a neighbor's rooster. There is something eminently satisfying about lying in a lawn chair and letting Mahler or Mozart wait over you together with the ambience of a summer afternoon. This is a new attraction at our house, and even the neighbor's rooster seems properly awed—at least we don't seem to hear him as much as an auscultor, if only we can convince passing motorists that Tanglewood is really eleven miles in the other direction . . . .
No, not for the true audiophile. To such a man, music is much more than just a "nice sound." Because of this, he demands the maximum performance from his equipment for the ultimate in listening enjoyment. Aren't you such a man?

Sansui's new tuner/amplifier, the heart and brains of a stereophonic system, includes the most advanced features, plus all the power you'll ever need. A peak output of 55 watts per channel means there's not even a hint of strain—even at the highest volume.

Every sound, from the husky tones of the chanson singer to the full majesty of the symphony orchestra, is produced with brilliant clarity. Better still, this is no eyesore of tangled wires and glowing tubes that must be hidden away in some cramped cupboard or cabinet. This power-house has been luxuriously designed to please even the harshest critic. Now, you can have your cake and eat it, too.

Extravagance? No—ELEGANCE!

All the performance, power, fidelity and styling found only in the most expensive models is now available at a price any music-lover can afford.

**SPECIFICATIONS**

- **Tubes and Semiconductor Complement:**
  - 12 tubes, 24 transistors (18 silicon)
- **Power Amplifier:**
  - Output Max.: 110 Watts total
  - Frequency Response: 10 Hz to 50,000 Hz ± 1 dB
  - Harmonic Distortion: Less than 0.5% at 20 watts, each channel
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  - Gain: 70 dB at 1 kHz
  - Frequency Response: 40 Hz to 30 kHz
  - Harmonic Distortion: Less than 0.5% at 20 watts
  - Output Impedance: 8, 16, and 32 ohms, each channel

- **Equalizer:**
  - Type: PHONO (RIAA)
  - Input: 75 ohms, 47 kΩ

- **Tone Control:**
  - Cutoff: 60 Hz, 120 Hz, 240 Hz, 480 Hz

- **FM Section:**
  - Frequency Range: 88 to 108 MHz
  - Sensitivity: 2 nV (at 30 dB S/N ratio, 0.5 W output)
  - Noise Figure: 0.5 dB
  - Selectivity: 20 kHz at 44 MHz

- **AM (MW) Section:**
  - Frequency Range: 535 to 1605 KHz
  - Sensitivity: 40 nV (at 20 dB S/N ratio, 0.5 W output)
  - Noise Figure: 1.5 dB

- **FM Section:**
  - Frequency Range: 88 to 108 MHz
  - Sensitivity: 2 nV (at 30 dB S/N ratio, 0.5 W output)
  - Noise Figure: 0.5 dB
  - Selectivity: 20 kHz at 44 MHz

- **AM (MW) Section:**
  - Frequency Range: 535 to 1605 KHz
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  - Noise Figure: 1.5 dB

**OUTSTANDING FEATURES**

- Built-in FCC Multiplex
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CIRCLE 61 ON READER-SERVICE CARD
from this day on, Audiotape will have a new formula. A formula unmatched by any other magnetic tape. Greater uniformity. Greater sensitivity. Greater durability. Greater clarity. Greater range. Hearing is Believing. Try a reel of today’s most remarkable tape. New Audiotape!
NEWEST medium of the recording arts, magnetic tape also is the most versatile, viable, and volatile. Its preeminence in professional sound work remains unchallenged; its appeal for the home recordist continues to increase at a rapid pace.

The most recent, most dramatic, and possibly most important evolution is in the area of home video recording and playback, promising a means by which pictures and sound—live, prerecorded, or broadcast on ordinary television receivers—can be stored and played with little more effort (or expense) than now is required for audio tape alone. This is a very large order, but one that appears to be susceptible of fulfillment in the near future. It is, in any case, a strongly motivated potential. The coming of home video tape not only may prove to be decisive in shaping developments in recording per se but may well stimulate the most far-reaching effects in the whole field of "consumer electronics" since the advent of television.

At first blush, the thought of capturing for posterity such offerings as many that today clutter the TV channels may seem an absurdity. But what of the tremendous possibilities of audio-video tape for educational purposes, and what of preserving the best that television offers—the operas, concerts, adult drama, and so on? The imminence of private subscription TV with its anticipated high quality programs also presents itself as a source of interest. Equally germane is an anticipated new "side industry" that will offer sight-and-sound releases in prerecorded form, providing the home viewer with the hitherto impossible fillip of seeing Rigoletto in color while hearing it in stereo. And for the amateur photographer there will be the possibility of "filming" and playing back his own movies, without the need for developing and with the facility for easily editing and automatically synchronizing sound and image.

As anticipated now, the video portion of the tape would be shown on the screen of a TV set, the audio portion through the same set or through an
A report on home video tape, the new slow speeds, cartridge players, and other recent developments.

external playback system. At the moment the most pressing problem of the new technology is that of cost, both for the equipment and for the tape. Understandably, there are at present more video machines in a five-figure price class, feasible only for professional studios and commercial organizations, than there are for home users: a German set, the Loewe Optacord 500, made in Cologne, is priced at $12,000; some Japanese firms have announced video recorders at various prices in Japan—Shiba at $5,140, Nippon at $4,700, Sony at $6,900—while Matsushita is expected to have a model out soon; Victor Japan’s unit can be ordered in the U.S.A. for $12,000; the Sony Model PV-100 may be bought here for $10,000, and Sony may introduce a more compact version for about $2,500. However, the signs of a burgeoning development in the under-$1,000 range are unmistakable, with some sources claiming that a satisfactory video recorder can be produced for less than $300. Ampex, for instance, which in 1956 introduced video tape recorders costing over $30,000 and has since shown a $12,000 system, anticipates (though the company will not predict) the day of a $500 model. The Fairchild video recorder (described in high fidelity last month—“Newsfronts,” p. 19) probably will retail, when it is produced in quantity, for about $300. The new camera needed for tapping live pictures may cost about $150. The British Telcan, now being developed by Cinerama, is expected to sell for about $200. Armour Research—which holds basic patents on many of today's audio tape techniques—also has developed its own, reputedly moderate-priced, video system.

As for the tape itself, the particular requirements of any video system—the extremely high speed (120 ips has been the accepted minimum to date) at which the tape must run and the necessary “high resolution” characteristics (very fine, dense oxide coating)—have thus far made it very expensive indeed, possibly $50 for an hour or so of program. A step towards reducing this cost is reported by Par, Ltd., of Clifton, New Jersey, a newly formed independent research and development organization. Par is hoping to introduce, probably at the next New York High Fidelity Music Show, two video recorders—one to cost less than $400, the other under $1,000—each of which will perform at 60 ips and 30 ips and will use ordinary audio tape. The smaller model will handle 7-inch reels; the costlier one, 10½-inch reels. Like the Fairchild model, the Par units will not be manufactured by their designers; production rights will be offered to other firms. Par does not plan to develop its own camera, but is confident that one will be forthcoming, at low cost, from other sources.

While video tape emerges as the most exciting prospect in home recording, an equally promising development imminent in the more familiar audio medium is the reduction in the speed acceptable for high fidelity use from today's standard of 7½ ips to 3½ ips. At 7½ ips fairly uniform response to 15,000 cps or higher has been routine, but response to 10,000 cps at 3½ ips, a feat once considered hardly short of a miracle, is to be expected. Even at the speed of 1½ ips, response can approach the 10,000-cycle mark on some, and is measurably better than it used to be on many, machines. A combination of factors rather than one specific development is responsible. For instance, the cross-field head biasing system introduced by the Armour Research Foundation in 1952 has finally found its way into tape recorders. According to an ARF spokesman, the cross-field system (which applies bias to the tape by means of a separate head instead of through the recording head) probably would not have worked well with the tapes available ten years ago, today, with better tapes, the advantages of the system can be realized.

In fact, the improved tapes themselves, even when used on older machines, can be credited with better-sounding results at all speeds. (Most industry sources anticipate even further improvement at the 3½-ips speed, which would of course mean twice the playing time for the same length of reel operating at 7½ ips.) Among the factors contributing to this state of affairs are finer-grain oxide coatings, which provide better high frequency response; reduced “rub-off” on heads and other critical parts of the tape mechanism; and higher signal levels that help overcome signal-to-noise problems. The polyester base, always attractive because it could be made very thin and thus provide more footage per reel, has become more stretch-
resistant. Combined with some of the new oxide formulations, it offers the amateur recordist a happy combination of durability and fidelity of sound. When used at the slower speeds, the resultant very long continuous playing time also permits a fairly high degree of sonic accuracy. It is, in fact, the combination of an improved polyester tape and improved head design that is largely responsible for the 3M-Revere tape cartridge system’s sounding as good as it does—at the very slow speed of 1 7/8 ips. Doubtless, some related aspects of this system will be carried over into standard tape equipment for further improvements at the slow speeds.

A major area of the tape field likely to be influenced by better sound at the slower speeds will be the commercially recorded (prerecorded) tapes. Most experts agree that prerecorded tape, now a 7 1/2-ips medium, will go to 3 3/4 ips when the slower speed can “prove” itself as being capable of response as good as that maintained at 7 1/2 ips. When this happens, it will, according to a spokesman for United Stereo Tapes, be a major factor in reducing the cost of musical prerecorded tapes. In the meantime, enough improvement apparently has been noted for the release of spoken word recordings at 3 3/4 ips. (UST has already issued a stereo reading of Macbeth on a single reel that plays for over two hours at the slow speed.) As if to spur this next development, the Rheem Manufacturing Company recently demonstrated a “long play” tape running at only 1 7/8 ips speed on a Roberts cross-field machine for six hours of continuous play.

Slow speeds only, of course, have been used in tape cartridge machines, a new class of tape equipment the convenience of which has appealed to people who consider standard tape gear too complicated. Two forms of cartridge system are now offered to the home user. The older is the RCA, which runs at 3 3/4 ips speed on its own type of machine. A quarter-track system, there are models available in mono or stereo. These are two-speed (3 3/4 ips and 1 7/8 ips) machines, though the prerecorded cartridges so far released all run at 3 3/4 ips. In these machines the tape itself is not handled; instead a plastic magazine is dropped into a recess on the deck, switches are thrown, and the system functions. The newer system is the Revere cartridge (a detailed report appeared in these pages last month). Running at 1 7/8 ips and cramming two stereo tracks onto a tape about half the width of standard tape, this cartridge requires a machine radically different from anything previously encountered. A major appeal of the Revere system is its complete automation, including a facility for stacking cartridges much as discs are stacked on a record changer. Play-only decks as well as complete recorders are available. The latter have been criticized for their limited recording facility—inasmuch as neither the tape nor the heads are accessible, editing and splicing are virtually impossible—but the Revere system’s playback ability attests to the latest improvements in slow speeds. As in the RCA system, sound from the built-in speakers can be improved by connecting the signal to external amplifiers and speakers.

In addition to the RCA and Revere cartridge systems there are any number of miscellaneous cartridge systems, based on a continuous, self-winding loop arrangement and offered mainly for commercial use as background music. A rather novel offshoot of such systems is the kind designed for under-the-dash installation in an automobile, with speakers mounted on the left and right ends of the rear seat deck, or, conceivably, along the doors. One such system has been introduced by Autostereo, Inc. of Van Nuys, California; another by Metra Electronics of Brooklyn, New York. Most recently, Channel Master has announced a portable battery-operated cartridge recorder.

These developments notwithstanding, the prevailing, and what may be called “standard,” form of tape system remains the reel-to-reel deck—with varying degrees of built-in electronics, playback amplifiers, and self-contained speakers. Among these machines the signs of improvement are unmistakable. Tape transports operate more quietly and accurately than did their predecessors of only a few years ago. In general, machines have less wow and flutter, and are capable of handling more gently all of the various kinds of tape likely to be used by the amateur recordist, including the very thin polyesters. Today, it is more the rule than the exception to unpack a recorder, thread a reel of polyester tape on it, and watch the machine go through its paces—fast forward, rewind, sudden stops—with nary a sign of backlash, twisted portions, or spillage from the reel.

Encouraging too is the fact that the cost of decent tape equipment has not increased along with the upgrading of performance and the addition of new features. It is impossible to equate exactly price ranges with given classes of recorders (“amateur” or “professional”). Many machines in the amateur or “home” class are good enough to be spoken of as “professional-type.” A good deal of what one spends for, and how one characterizes, a tape machine depends on its intended use, and specifically on whether it will be used for playback only (of prerecorded tapes) or for recording too—and what kind of recording. A deck that will play commercially recorded tapes with full fidelity can be bought for under $200, and machines that provide a consistently high level of performance for recording are available for $500 or less.

Upgrading of sound without upgrading of cost applies to “all-in-one” or complete recorders (with built-in power amplifiers and speakers) as well as to the component tape deck (which must be connected to external amplifiers and speakers, or to headphones, to be heard). For a long time, the
Accessories for the Amateur Recordist

The home recordist would do well to familiarize himself with the many tape accessories designed to help maintain the machine in good operating condition as well as to facilitate the recording process itself. A number of firms offer these devices, sold separately or packaged in a kit.

A mixer enables you to record more than one sound source on the same track, and provides a means of blending, fading, and achieving other special effects. Mixers, at varying prices and degrees of complexity, are offered by several companies, including some tape recorder manufacturers.

A positioner or panner can be used to change the location of performers to apparently different positions and to introduce other special effects in stereo recording. Used for years in professional recording and movie sound work, this device has recently appeared in a consumer model.

A splicer is indispensable for patching broken tapes, for editing tapes, or for adding sections of leader and timing tape. Simple splicing blocks with grooves for holding the tape and mitered guides for the cuts to be made with a razor blade are offered by many firms. There are also more elaborate splicers that have built-in cutters, some including a roll of splicing tape positioned on the device so that it may be drawn conveniently over the tape to be spliced.

A head demagnetizer or degausser is useful for removing residual magnetism from a tape head. Most recorder instruction manuals indicate how often degaussing may be needed.

A head cleaner kit for removing foreign matter—such as the build-up of rub-off from the tape coating—consists of a chemical solution and a soft applicator, usually a fine brush or set of Q-tips. Heads and capstans should be cleaned regularly to permit the tape to travel smoothly and to maintain the recorder's high frequency response.

A bulk eraser, which removes all traces of signal on an entire reel of tape in a matter of seconds, is useful for silencing vestiges of a previous recording that the erase head on a recorder may have missed, or for simply erasing very quickly. Some recordists bulk-erase fresh reels of tape to make certain they will have a perfectly "clean" medium with which to work.

In addition to recording tape, there are several special tapes. Leader tape is recommended for splicing to the ends of a reel; it permits threading without the risk of possible damage to the recorded portion of the tape, and it serves to protect the tape if snapping or breakage occurs when the reel runs out. Timing tape (often leader and timing tape are the same) may be spliced in to separate different selections on the same reel or to introduce a deliberate time delay between movements of a work, and so on. This tape is not to be confused with tape-speed checking tape, a strobe tape designed to indicate the speed accuracy of a recording. Splicing tape has an adhesive backing and is intended specifically for use with magnetic tape; ordinary transparent adhesive tape is not recommended for splicing.

Self-thread reels have a hub that catches the end of a tape and reels it in without special attention from the user. Alternatively, there are tape-threaders—gadgets that facilitate looping the end of a tape around any reel. Reels themselves come in different sizes for various recording times, including the small reel and self-mailer used widely for "tape correspondence." Reels also are available in various colors to help identify different kinds of recorded programs.

Self-adhering labels that fasten to a tape reel and have space for noting such data as the subject of the program, date recorded, tape speed, stereo or mono, etc., are available, as are metal cans for storing tapes over long periods of time and in extremes of climate or of temperature. Also on the market are tape bins and racks to hold rows of boxed tape upright, in the recommended storage position.
complete recorder was eschewed by the high fidelity-minded for much the same reasons that the "package set" radio/phono was scorned—it's inners were too compromised in an effort to provide "everything" in one box. Today it is evident that even the "all-in-one" recorder has been improved: its own speakers sound better than they once did, and usually there is the option for connecting the recorder's output into a high fidelity component system for really grand sonic results. Some machines permit this hookup simultaneously with playing the built-in speakers; the latter can then serve as a "center channel" for a very impressive three-channel stereo setup. An added touch of versatility in the complete recorder is a feature that enables its amplifier and speakers to reproduce other signal sources (whether being recorded or not), so that the recorder actually doubles as a modest public-address or general playback system. One can, in a word, get vastly improved performance and an impressive versatility from a good complete recorder, though the perfectionist will probably continue to favor the specialization of parts and techniques characteristic of the component tape deck.

In addition to better performance from today's tape machine, the amateur recordist also is offered an alluring variety of "features" and extra gear to further the attraction of the medium. For instance, those who lean towards original live recording can find new, improved microphones that cost less than similar units of earlier vintage. There also are more low-priced accessories, such as mixers, available to the amateur, and an abundance of handy items (see preceding page) that make tape recording easier and more foolproof. Recorders themselves are coming equipped with special facilities such as automatic reversal, which plays the tape in both directions without the need to reverse the reels manually; the "sound-on-sound" feature, which permits adding a sound track to one already recorded; the built-in synchronizing system, for coordinating one's own sound track with a showing of slides or films; adapters for outsize reels, to provide longer playing time; the self-dubbing facility, which permits recorded tapes to be played and copied on the same machine. While these extras do not in themselves mean high sonic quality, they do indicate the tape industry's response to a wide range of amateur recording interests. At least some of these features are found on most standard recorders offered today. As for portables, they offer fewer ancillary facilities than do standard machines, but generally more reliable performance than their own diminutive ancestors—though of course only the more expensive portables should be considered for any serious recording purpose.

FURTHER EVIDENCE of the growing public interest in tape and tape equipment can be found in the advances made by the manufacturers of prerecorded tapes, who have slowly expanded their repertoire and conscientiously improved the sonic quality of their releases. The bulk of tapes sold are made by Columbia, RCA Victor, and an amalgam of sixteen other labels grouped under the dubbing and marketing aegis of United Stereo Tapes, of which the largest single representation of titles is by London, including its renowned opera repertoire.

The best sellers remain the operas from UST and RCA Victor, and the Broadway musicals from Columbia. (A best-selling tape, incidentally, has been estimated to sell 2,000 copies, compared to 20,000 sales of an average disc.) The present UST library includes some one thousand titles, or about two hundred more than it did one year ago. A very recent sampling of releases from all three major sources indicates a decided enhancement of sonic transparency, and a lowering of tape hiss—factors which in the past proved troublesome to many listeners. The London sound, in particular, is much more "front-row center" than it used to be (on London discs as well as tapes), and one no longer has the urge to reach out to draw the singers closer to the listening area. This improvement has been accomplished, apparently, with no sacrifice of London's typically clean, rounded quality.

To the credit of UST specifically is the use of separate cartons for storing two-reel sets, the two cartons sliding into one larger container. End-of-reel breaks now are more closely timed to coincide with the logical end of a musical sequence, usually the close of a scene or an act, and the listener is relieved of the need to hunt for the start of the next sequence after the reel is flipped. Finally, UST now is supplying complete opera librettos, in size and format that fit right into the tape carton, together with the tape; the buyer need no longer send away for an outsize libretto.

As devotees of music on prerecorded tape are benefiting from these various improvements, they are also finding a new incentive for home dubbing in the high quality program source afforded by FM broadcasting—and especially FM stereo. The general upgrading of the FM medium, the increase in the number of meritorious programs, the improved quality of the transmissions, the continued elimination of the early bugs that plagued FM stereo, the better tuners and antennas to capture such programs—all have contributed to the stimulus for recording. The taping of 78-rpm discs with their rare and often treasured performances is apparently also on the increase.

In sum, the attractions of the tape medium appear to present an almost unlimited horizon for the music lover and sound enthusiast. Today, it is estimated that one in thirty Americans owns some kind of tape equipment. While this figure would have seemed impossibly large a generation ago when tape recording in this country began as an adaptation, for experimental and professional use, of a half-understood foreign technique—it may well prove to be but a fraction of a similar statistic ten or even five years hence.
Notes on the selection of a crucial component.

Taping the Philharmonic, miles away from the concert hall where it's playing, is easy—from FM or records. Recording the piano in one's living room is far more of a challenge. But actually, if you can make good dubbings, you can make good live tapes too—with a little knowledge and the proper microphone.

Basically, a microphone is a loudspeaker, backwards; instead of changing electrical impulses to sound, it converts sound to electrical signals. This function is performed by different types of microphones in somewhat different ways. In the dynamic type, for instance, the diaphragm moves a coil within the gap of a permanent magnet to produce a signal. (In many intercoms, transceivers, walkie-talkies, and the like, the same unit is often used as both microphone and loudspeaker.) Dynamic microphones are sturdy, and can produce high output voltages, important with less expensive recorders. Some dynamic mikes, made with smaller, lighter diaphragms, offer fairly smooth and extended response at a slightly lower output level. They are all, however, sensitive to mechanical noise; touch one while recording, and your tape will register a distracting “clunk.”
cost they range from $5.00 to $950 or so, and fairly
good omnidirectional types are available from about
$35 up. Cardioids (that is, unidirectional types) are
offered for about $50 and up. As far as price in gen-
eral goes, keep in mind that the least expensive
microphones of any type are not very satisfactory for
music recording.

Another class, the ribbon microphone, operates
on the same general principle. It too generates a volt-
age by the movement of a conductor within a mag-
netic field, but here the diaphragm and the conduc-
tor are one: a light, corrugated metal ribbon, which
moves easily with sound waves throughout the most
important audio frequencies. Ribbon mikes offer a
clean, smooth, and broad response at comparatively
modest cost; but the lightness of the moving element,
and its small size—the same factors responsible for
its excellent sound—also mean fragility, extreme sen-
sitivity to wind noise (and possible wind damage),
and so low an output level that many lower quality
recorders will have difficulty recording from them.

Virtually all bidirectional microphones are ribbons,
though ribbons are available in cardioid versions as
well. In price, ribbons run from about $45 to sev-
 eral hundred—there are no really cheap versions.
Treated with the care they deserve, they can prove
excellent for high quality recording.

Piezoelectric microphones—ceramics and crystals
—operate on the same principle as the piezoelectric
phonograph pickup: movement of the diaphragm (or
stylus, in the phono cartridge) twists a sandwich
of crystalline or ceramic substances which emits a
signal voltage. Theoretically, excellent piezo micro-
phones can be built, yet virtually all those currently
available sacrifice good response for high output
voltage. For this very reason, however, they are
popular choices for use with inexpensive tape re-
corders, which have relatively low preamplifying abil-
ity. Most piezoelectric microphones on the market
have a strong midrange, and a weaker bass and
treble response. While such a response can result in
crisp, clear, and intelligible recordings of speech, it
is for the most part unsuitable for recording music.

Unless such mikes are used with a recorder whose
input load resistance is very high, their bass response
becomes especially poor. Consequently, it is imprac-
tical to lower their impedance with transformers in
order to use long, hum-free cables. It should be
added that these mikes are rugged and inexpensive,
starting at $1.95 or so, and at the top price of around
$35 there are piezoelectrics that will give fairly clean response in the 10,000-cycle region.

The condenser microphone is an entirely dif-
ferent breed. It is known as a "modulator," as dis-
tinct from the dynamic, ribbon, and piezoelectric
types, which are "generators." Instead of generating
a voltage, it modulates one. Much like an electro-
static loudspeaker in operation, it consists of one
rigid and one flexible electrode with a narrow air gap
between them, forming a capacitor. Sound waves
move the flexible diaphragm plate, changing the
spacing, and hence the capacitance. This changing
capacitance modulates either a DC or an RF (radio
frequency) voltage, which is next demodulated to
yield the signal, and then preamplified. Condenser
microphones offer the most extended and accurate
response of any microphone type (condenser micro-
phones are used for sound measurement standards
and instrumentation), combined with high signal out-
put and low sensitivity to mechanical noise. But
against these virtues must be balanced the need
for an external power supply and a built-in or sup-
plementary preamplifier—which make the condens-
er the most complex, the most cumbersome, and
the most expensive of microphone types. There are,
in fact, only two condenser microphones available
within the price range most nonprofessionals would
care to pay: the Ercona PML and the Standford-
Omega, which sell for $130-$160 complete with
power supplies.

Keeping in mind these different types of micro-
phones, one can readily understand why live re-
cording may legitimately be described as a chal-
lenge—and why, indeed, a novice recordist’s first
efforts may sound like audible box-camera shots.
Certainly for recording music, the inexpensive util-
ity microphones supplied with most tape recorders
are seldom adequate. For musical use, the high

Basic sound pickup patterns of microphones. On some condenser micro-
phones, the pattern can be varied by a switch. For the best live stereo
recording, experimentation with one or several patterns may be required.
end should extend at least to 13,000 cycles—better yet, 15,000—and even for lifelike speech reproduction, response beyond 10,000 cycles is desirable. At the low end, a response which drops off below 50 cycles might be better for home use than one extending down to 30, since in the average home there is more noise than music at those frequencies and since the ear can partially re-create very low fundamentals from their overtones. A microphone, like any other audio component, should have the flattest possible response within its range, and the prospective purchaser should make a point of examining the frequency-response graph of a microphone as well as its response specifications.

The positioning of the microphone is also a crucial matter. If the tape recorder’s mechanical noises are audible on the tape, the reason may be partly that the microphone was too close to the recorder. The obvious solution—lengthening the cable—could result in a treble rolloff and increased hum. The problem is that high-impedance microphones (the type almost universally employed with home machines) cannot be used with cables much longer than twenty feet (if that) without the cable’s capacitance rolling off the highs. The answer is to use a low-impedance microphone (30 to 600 ohms). but this raises another problem: most home recorders are designed for use with high-impedance microphones. The addition of a simple input transformer, for about $10 or $20, will adapt any home recorder for low-impedance operation. Some of the more professional-type recorders have internal sockets for these transformers. Models that do not may be used with external, cable-mounting transformers such as those offered by several manufacturers. If you already own a high-impedance microphone of good quality, a second transformer at the microphone can convert it for low-impedance use as well.

The standard cable for low-impedance microphones is a three-conductor line—a twisted pair of wires within the familiar, grounded shield. The connectors for these lines are rugged, three-conductor types with latching devices to keep them connected under stress. Since they are sold without soldering instructions, bear in mind when connecting them that the shield should always go to pin 1 (the pins are clearly numbered) and the remaining connections should be identical in all the cables to avoid accidental phase reversals.

Low-impedance microphones are not necessarily “better” microphones; their sole advantage is that they can be used with long cables. But for many recording chores, this in itself can prove of enormous value. With long cables, you not only can move your recorder from the recording area, but move it far enough away so that you can monitor your recordings through wide-range loudspeakers instead of headphones. You can also record events, such as weddings or theatrical performances, where the recorder should be out of sight. And you can roam, microphone in hand, throughout the room, taping interviews or party fun while your fifty-pound recorder remains in place, where it may be permanently installed or at least kept out of the way.

As a practical matter, you may usually ignore a microphone’s sensitivity rating. With about ten sensitivity rating systems in use, it takes an expert to compare them, and most recorders will have enough gain for even the least sensitive microphones. Still, before buying any “professional” microphone (very

### CLASSES OF MICROPHONES

<table>
<thead>
<tr>
<th>MICROPHONE TYPE</th>
<th>IMPEDANCE</th>
<th>PICK-UP PATTERN</th>
<th>PRICE RANGE</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piezoelectric (crystal, ceramic)</td>
<td>high</td>
<td>usually omni, rarely cardioid</td>
<td>$1.95 to $35</td>
<td>low to moderate quality, high output</td>
</tr>
<tr>
<td>Dynamic (moving coil)</td>
<td>low, high, or both (with switch or alternate cable)</td>
<td>omni directional or cardioid</td>
<td>$5.00 to $950</td>
<td>low to good quality, moderate output, sturdy</td>
</tr>
<tr>
<td>Ribbon (velocity)</td>
<td>low, high, or both</td>
<td>bidirectional or cardioid</td>
<td>$45 to $600</td>
<td>good quality, low output comparatively fragile</td>
</tr>
<tr>
<td>Condenser (capacitor)</td>
<td>low, high, or both</td>
<td>omnidirectional, bidirectional, cardioid or variable (with interchangeable heads, or switched elements in one head)</td>
<td>$100 to $900</td>
<td>excellent quality, high output, but needs external power supply</td>
</tr>
</tbody>
</table>
roughly speaking, any microphone available in a low-impedance version) it is advisable to ask your dealer for a guaranteed refund should you find that your recorder lacks sufficient sensitivity for the microphone. Alternately, you can buy an external preamplifier for the microphone, but this involves additional equipment and cost.

If your microphone picks up everything from street noises to the kitchen sink as well as the instruments you intend recording, it is probably an omnidirectional type, which is sensitive to sound indiscriminately from all directions. Usually the least expensive and simplest types to manufacture, omnidirectional microphones are fine for party recordings, when you want everyone to get into the act. But for serious recording outside the quiet of the studio, the omnidirectional pattern is of very limited utility.

Directional microphones are more discriminating. The bidirectional microphone, with two relatively "dead" sides and two "live" ones, or the unidirectional microphone, with a relatively dead rear, can be positioned with the dead sides towards extraneous noise sources, thereby greatly reducing their nuisance value. Choosing one directional pattern over the other is difficult, and depends upon your application. The narrower lobes of the figure-eight pattern can be used to emphasize or single out one instrument from its immediate surroundings better than the broader, cardioid pattern, but the cardioid does a better job of suppressing noises from the rear. An instrumental group may be easier to balance if it is split in two, with a bidirectional microphone between both halves, and closer to the weaker one. On the other hand, the wider cardioid pattern can cover a wider grouping of performers without altering their seating arrangements. The pros and cons are endless, and even professionals may spend more time setting up microphones than recording the actual performance.

Whatever the microphone pattern used, it is a good rule of thumb to try to place the musicians as much as possible in line with the microphone's axis. All microphones—even omnidirectional ones—have different frequency characteristics "on axis" than "off axis." The true polar response of a microphone is not one, but a family, of curves—though the better the microphone, the more alike the curves will be.

How close should mikes be placed to the music being recorded? That's a question impossible to answer fully in advance. The closer the mikes, the more intimate the sound will be—clearer, drier, and more sparkling. As the mikes are moved farther back, the sound is warmer; instruments and voices blend together better; there is more reverberation, and a greater sense of spaciousness. If the microphones are placed too close, all the extraneous noises that musicians make are picked up: a singer's breathing, the scratch of a guitarist's hand on the strings, the cickety-clack of a piano's action; if they're too far, all sound is mired in a morass of reverberation.

In a hard-surfac3ed, live room, with many sound reflectors, it is necessary to work more closely to the subject than in a dead one; with a directional microphone it is possible to work farther away than one can with an omnidirectional mike.

The microphones do not have to be kept equidistant from all the subjects. In recording a soft-voiced singer with a ham-handed pianist, move the singer closer to the microphone, the piano farther away; by manipulating the microphone and the recording artists, you can achieve any balance among the elements of the performance that you may desire. Since the so-called dead sides of a microphone are only 15 or 20 db less sensitive (on the average) than the live sides are, you can relegate particularly loud instruments to the dead areas, when you find it difficult to achieve a balance otherwise (but beware: determine first that the dead-side response is down equally at all frequencies).

Once you find a good position for your mike (and you'll have to do it by ear, not by eye), you'll need a means of holding it there: a microphone stand. While desk or table stands are useful for speeches and interviews, a floor stand—especially one with a small boom attachment—is far more versatile. The stand, particularly if used with a boom, should have a wide or heavy base for stability; some folding stands, such as the Atlas CS-1, will give stability while taking little space in storage. For outdoor use, windscreens are another valuable accessory; many manufacturers sell these for their own microphones, and Electro-Voice supplies its Acoustifoam windscreen material in bulk sheets for those who wish to make their own.

Your mike should have a screw thread for stand use, or you should be able to get a stand-mounting adapter for it. Built-in shock mounts and tilting heads are useful; but if your microphone lacks them, you can add these accessories inexpensively. The on/off switch found on some microphones is of dubious value; somehow, I invariably find it turned "off" when it should be "on." One useful switch, though, is the "close-talking" or "music/speech" toggle found on some microphones. This control compensates, with a bass-cutting filter, for the rise in bass frequencies commonly found when speech is directed towards a microphone at very close range.

Unless you are a wise old professional, you would do best—for live stereo recording—to use a matched pair of microphones—as now purveyed by several manufacturers. Dynaco offers a unique stereo microphone—two matched microphones in a single housing, with the angle between their axes variable, a setup that permits true stereo recording from a single, inconspicuous microphone stand.

With microphones correctly chosen and positioned, you can begin to use your recorder to its fullest potential. A little experimentation will soon enable you to record Junior's piano playing in Thrilling High Fidelity. How he plays is something else again. . .
The home tape recordist will discover that synchronizing sight and sound is both easy and rewarding.

BY MYRON A. MATZKIN

LET'S FACE IT: an evening of somebody else's color slides or home movies can be a crashing bore when accompanied by no sounds other than the noise of a projector or occasional comments by the projectionist. After all, who can really believe he's in Paris just by looking at the Seine?

If you own a tape recorder and have even a passing interest in photography, give a thought to presenting sound and picture together—and don't have too many second thoughts, imagining that synchronizing sight and sound is fantastically expensive and complex. It can be, of course, but it need not be. Actually, excellent results can be obtained by techniques no more elaborate than the average amateur tape recordist has probably already acquired and at a cost that will still leave you solvent.

Just how to add a "sound track" to your pictures depends on whether you go in for slides or movies.

For slides, the easiest technique is that of using a tape recorder with a manually operated slide projector (you change slides by pushing a carrier or a button). Though you won't enjoy the slick, professional look and sound that go with automatic equipment (of which more later), you will have the virtue of simplicity: since tape recorder and slide projector operate independently of each other, no mechanical or electronic hookup is needed.

Fundamentally, what you are doing is providing your audience with auditory as well as visual entertainment while relieving yourself of the monotony of repeating the same running commentary each time you show your pictures. First, study your slides when they've just come back from the processor and are still fresh and exciting to you. Decide what you'd like to say about them and make notes. Next, write a simple, straightforward script. Edit it. Then...
record it. If you feel that you want more screen time for the slides than it takes to complete the narration, allow several seconds of silence at the beginning and end of each section of your talk. (You can always edit the tape later to shorten the silent intervals.) Now, all you need do to put on your sound-slide show is to play the tape—and change the slides manually immediately before the beginning of the appropriate sound passages.

If narration isn't your strong point, try using music as background. Choose something in keeping with the general mood of your picture-program and you'll find that its effectiveness will be vastly enhanced. Naturally, you can have music and spoken comment too if you use the sound-on-sound feature of your recorder; if your machine lacks this feature, there are simple external mixers that permit feeding in two channels simultaneously.

For a more professional touch (and the pleasure of sitting back and enjoying the show with the audience) you will need an automatic slide projector with a remote control feature and an external synchronizer, such as the Kodak Carousel Programmer, Model 1. Although this unit is designed primarily for use with the Kodak Carousel or the Supermatic 500 slide projectors, slight modifications of its remote control and power cords permit its use with almost any automatic slide projector.

The Programmer consists of a source for a 6.5-kilocycle beep, or audio tripping signal; a built-in mixer for two separate sound sources (voice and recorded music, for instance); and a controller and linkage that connects tape recorder to slide projector. The necessary connections are clearly marked and quite simply made. The Programmer's power cord is connected to a wall outlet, and the recorder's power cord to the Programmer. Another cable from the Programmer goes to the mike input of the recorder. Your mike goes into the mike input of the Programmer—along with a second sound source (if desired for mixing or special effects). Finally, the sync cord from the Programmer goes to the projector remote. All connections, incidentally, are marked clearly on the Programmer.

To prepare the program, put a blank tape on the recorder and arrange the slides for projection. To start, push the button marked "Push To Trigger Slide." This causes a slide to be automatically projected on the screen, and a beep signal to be recorded on the tape. You begin your recording and when you've finished the narration and/or musical background for the first slide you push the trigger again—changing the slide and recording another beep. Continue this process for the entire slide tray. When you play the tape back and show the slides again, the Programmer does it all. Each time the Programmer detects the beep in the recorder output, a relay closes and the slide changes.

With a monophonic tape recorder, the beep is recorded on the same track on the tape as the narration or music, and is thus audible each time a slide changes. Its level can be controlled to make it relatively unobtrusive, however. If you own a stereo tape machine and are willing to settle for monophonic sound for slide-showing purposes, you can get rid of the beep entirely. Sound is recorded on Channel A and the beep on Channel B. On playback, Channel A feeds the speaker and Channel B the Programmer.

Another external synchronizer, designed for a specific series of projectors but rather easily converted, is the Bausch and Lomb Balsync. External synchronizers using a beep signal also are made by V-M, Korting, and Uher.

An even more sophisticated technique for sound with slides involves using a tape recorder with a built-in synchronization facility. These machines require little more of you than connecting a slide projector to them. Once the recording for a particular set of slides has been made, you've got a permanently locked-in sound-and-image setup. Here's how it generally works.

One end of a special patch cord fits into an output on the tape recorder. The other end has a plug designed to fit your particular automatic slide projector. Determine how much screen time you need for a given slide. On some machines, at every point on the tape where you want a slide to change add a tiny piece of sensing tape. With the slide change intervals thus timed, record your narration as the slides flash on the screen. If this procedure tends to make you freeze (and it's not uncommon to get a feeling of urgency that leads to repeated flubbing, until you've acquired a little experience working with a time limit), you can make the recording first and then add the sensing tapes, stopping the recorder at the right places.

On the Roberts 1057 PS (the letters stand for photo sync) the tape hits a sensing post and the slides change. Roberts also makes available an extra long patch cord, enabling you to place the recorder right under the screen for possible greater realism. A similar sensing tape system is used on the Concord 330 portable tape recorder, though here the sensing post is under the sound head cover.

The Roberts sync cord, by the way, works directly with the Argus 560, 570, and 580 slide machines. All you need do is connect tape recorder and slide projector. With some projectors, such as the Argus 550, Anscomatic, Kodak Carousel, and Kodak Supermatic, you must make a slight wiring modification to the projector's remote control handle at the end of the wire that connects to the projector. The Roberts sync cord is connected to the handle, and the remote cord of the projector is used to make the connection to the slide machine. The rewiring job is fairly simple—but if you have any doubts, let a technician do it. If you haven't purchased a tape recorder yet and are considering a machine with sync provision, take along the remote cord and the handle of your slide projector sync mechanism and have the dealer do the job.
The Sony/Superscope Model 211-TS goes the external synchronizer one better. The pulse generating system is built into the tape recorder—and although the machine is a half-track monophonic recorder, you don't hear the signal because it's recorded on the second track. The 211-TS also has a sound-on-sound feature. Once the sync cord connects tape recorder and slide projector, slides may be changed automatically by pushing a button on the side of the 211-TS to activate the pulse signal. Whether you do so while recording the sound or before making the recording depends on how you plan to use the machine. As noted, the pulse is recorded on the lower track. If you plan to mix sound, or use the sound-on-sound feature, you make the recording first. Let's assume you want a musical background with narration. You record the music on the upper track and make the transfer by means of the sound-on-sound feature. With the sound now ready, you play it back along with the slides. Each time you want to change a slide, punch the button briefly. This "cues" up the presentation automatically—the next time you play it back the machine does everything for you, changing the slide automatically in perfect sync with the narration. A similar system, known as the Dia-Pilot, is used in the Uher 8000.

Homemade sound for movies presents technical problems somewhat more formidable than for slides but no means insurmountable. Basically, the difficulty involves two ribbons—one with sound and the other with image—moving through their respective machines at an impressive clip, and subject to the vagaries of household power lines, motors, and other mechanical and electronic factors.

The simplest way to add a new impact to any home movie is to record appropriate music on your tape machine and play it back with the film. It's a good idea to mark the tape at the point where the music track begins. Also, position the first frame of the film just ahead of the gate on the projector so that when tape recorder and projector are turned on the audience hears the opening bars of music at the same instant that the first frame flashes on the screen. For a more realistic effect start the tape recorder with the volume turned down and as the first scene fades in, turn the sound up to full volume. At the end of the film fade out the music. With just a little care you can also add commentary. Instead of starting the recording just as the scene to which it refers hits the screen, wait for two or three seconds and then start to speak. End the commentary before the scene changes. This way, should the tape and projector go out of sync there'll be much less danger of the sound describing one image while another is actually on screen.

At least two movie projector manufacturers have announced that external synchronizers soon will be available for their machines—Honeywell Elmo for the AP8 and Pathé for the Caravelle. An external sync for movies and tape exercises both a mechanical and electronic control over the speed of the projector. The tape goes around a capstan on the synchronizer. The sync in turn is hooked up to the projector motor's electrical circuit. Inasmuch as the speed of the tape controls the amount of voltage fed to the motor of the projector, film speed is regulated by tape speed.

One type of 8- or 16-mm projector imposes an additional problem for synchronizing sight and sound. If the movie projector itself has a synchronous motor—one that delivers a steady feet-per-second rate (16, 18, or 24 fps) despite wide variations in voltage—it may prove very difficult to control it by means of an external synchronizer. Varying the voltage to the motor has little or no effect on projector speed.

A helpful approach to this problem, and to synchronizing in general, is represented by Concord's Model 330 recorder, which has a control that permits slowing down or speeding up the tape slightly (not enough to distort musical pitch) to help maintain sync between sound and image. And for its Model 220 tape recorder, Concord offers an external synchronizer system. Called the AS-1 Audio Sync, the unit plugs into the tape recorder and permits adjusting tape speed to keep the sound in step with the movie image on screen. It also serves as a mixer for adding a second sound track and as a remote control for the tape recorder.

Another aid in synchronizing a projector and recorder is the strobe disc found on all new Sony tape machines and on the Mirandette portable recorder. Affixed to the pinch-roller near the head assembly, this disc catches some of the ambient light from the movie projector. When the lines on the strobe disc appear to be standing still, the projector should be in sync with the recorder. However, even this device cannot indicate whether a gap in the sync has developed because of slippage or stretch of tape, film, or both—something that can occur with any combination of projector and recorder.

One projector, the

Continued on page 113
and Stockhausen himself became the principal influences on the series of electronic studios established, mostly in government-supported radio stations, in places as far afield as Milan, Stockholm, Warsaw, and Tokyo. The Milan studio has been the most important of these, notably for the work of Luciano Berio, Bruno Maderna, and the Belgian Henri Pousseur. In this country an electronic music studio was inaugurated at Columbia University in the early Fifties, when Vladimir Ussachevsky and Otto Luening began experimenting with recorded sound and tape techniques. The orientation of the Columbia studio was always very much turned towards the use of recorded musical sound sources which were extensively treated and manipulated with electronic tape techniques. The Columbia composers were also among the first to explore, in a pair of works for tape recorder and orchestra, the relationship of tape music to live performance.

In 1959 the studio was considerably enlarged as the Columbia-Princeton Electronic Music Center with the acquisition of a $200,000 Rockefeller Foundation grant and RCA's electronic music synthesizer as well. The latter is a complex machine for producing, mixing, and modifying any desired sound in any desired way through an elaborate series of electronic connections. Not the least of its remarkable features is to be found in the fact that any sound possibility whatever, once preset on the machine, may be immediately tested by flipping a switch; if it is not up to snuff, further settings and adjustments can be made before anything is committed to tape. The synthesizer is not, in any proper sense, a computer, but it can be operated by a computer punch tape (i.e., a kind of continuous, moving IBM punch card); the significance of this is that—in theory at least—composers who have mastered this marvel's enormous range and complexities might sit at home and punch out their scores on a punch tape for later realization on the machine! The punch tape would then be literally analogous to the score and the synthesizer to the performer. [For a more detailed account of the RCA synthesizer, see High Fidelity, August 1960.]

Milton Babbitt, the most important composer to have used the synthesizer thus far, has produced by it two extraordinary works for soprano and tape, one a powerful setting of Dylan Thomas' Vision and Prayer, the other a tape-and-voice treatment of Philomel, a poem written especially for the occasion by John Hollander. The Thomas setting is an extension of Babbitt's rich and complex twelve-tone style brought under perfect control in the tape part, which is purely electronic in origin and organized down to the last detail in content. The vocal part, though it includes speaking and Sprechstimme, is based on the same principles; indeed the basic structure grows out of the character of the poem with its diamond- and hourglass-shaped verses built on increasing and decreasing line lengths. If all of this sounds calculated, the actual experience of the work—particularly in the concert hall where the contrasts between the live soprano and the stereo speaker setup are so striking—is intense and dramatic.

Some of the same intensity on an even bigger and more dramatic scale carries over into Philomel. Philomel was, of course, the young lady of classical myth who was ravished, had her tongue taken out, and then was turned into a nightingale—the very image of the poet and the condition of poetry. In this piece—almost a monodrama—the highly articulated tape part includes not only electronics but vocal sounds run through the synthesizer, the voice of the soprano Bethany Beardslee in a thousand guises, taken high up into the realm of bird song, multiplied into whole choruses reverberating across some new, invented, ordered musical space.

Both of these works of Mr. Babbitt are crystalline in their closely worked and brilliant twelve-tone structure but also remarkably lyric and dramatic in the interplay between tape and live music, between the poems and the abstract organization of musical elements extended into every dimension of musical texture and form. Both, whatever their shortcomings, have the authentic ring of important works of art; and their dramatic, expressive, and poetic impact, impossible to conceive without electronics, goes far beyond technological gimmickry. The electronic techniques here have become means for the expression of complex thought processes, and for the extension and exploration of the entire range of human consciousness at its outer limits.

Stockhausen's Gesang der Jünglinge, which pre-dates the Babbitt compositions by a number of years, similarly uses a human voice—that of a young boy—as a basic sound source along with purely electronic sounds; it is built on an even more explicit interplay and tension between the recognizable human sound and the manufactured sounds of the new electronic universe. It is perhaps significant that many of the important tape pieces to date use live or live-recorded sounds in conjunction with purely electronic techniques. The period of ultrapurism in avant-garde music is pretty well finished, and, even in the field of live music, electronic music has had a decided impact. There are even instrumental works now which seem intentionally designed to sound as electronic as possible! More to the point, perhaps, is the fact that, since electronic music now provides the ideal means for perfect order and control, much new nonelectronic avant-garde music tends to emphasize greater freedom, performer virtuosity, improvisation, or even chance.

It is fascinating to note how completely all the old barriers and preconceptions are vanishing. John Cage, for example, has even succeeded in taking a totally determined medium like tape and turning it into a vehicle for his own typical kind of happenstance: a case in point is his Fontana Mix, which uses four separate tapes of random sound collage, set up in such a way that they can be mixed in any
A number of different combinations with varying pauses and loudness levels to be altered at each performance. Cage has also mixed straight live sounds and mixed-up live sounds together with tape sounds, and under his influence a whole "junk music" school of tape and electronics has sprung up, much of it homemade stuff put together on a sort of crude do-it-yourself basis. Closely related is a far-out music that uses contact microphones attached to live instruments, often combined with a tape-noise montage, the whole of it mixed, transformed, amplified, and even overamplified to the point of confused distortion resulting from intentional feedback and overloading. Sound, electronic or live, is here treated indistinguishably as a kind of irrelevant scrap material, an aural equivalent of junk sculpture.

At another extreme from this kind of action music, this mobile, scrap-metal, non-music, is the careful experimental work currently going on at Bell Laboratories and elsewhere in the purely mathematical and computer analysis of sound. Bell has invited a few mathematically inclined composers to work with its researchers: one of them, James Tenney, has also produced the kind of tape-live "junk" music described above; another, David Lewin, is a Babbitt pupil who has done extensive research on the relationships between higher mathematics and music.

Nothing very musically significant has yet appeared on that horizon, but the work being done has an important potential. The idea is, very essentially and simply, to obtain and program enough information—technical data about the nature of sound—that the computer itself can magnetize a tape or drive a loudspeaker directly to produce the precise results desired.

If, wherever we turn, we seem to be approaching extremes, that is merely in the nature of the modern experience. Today, for the first time in the history of mankind, we are offered the complete range of possible human experience as material for artistic development. This kind of range and freedom can be frightening but its promise is extraordinary, and we already have, I think, more than a hint of what can be done. The example of the really successful electronic work suggests that fruitful results will come not out of any misguided purism but out of the widest possible use of the available resources. In a sense, the most important contribution of electronic materials and devices is to the widening of our resources and the extension of our perceptions; the new and the best electronic music is again expressive in the sense that it is "about" something; the quality and nature of heightened experience. In a music that—through its new resources and new controls—deals with the kinds and limits of experience and the kinds and limits of thought, we rediscover ourselves and the way we perceive, the way we relate and organize our perceptions, indeed the very quality of our experience. Our thought and our ways of knowing may be altered and extended right up to the constantly expanding limits of our capacities. And that is a very exciting role indeed for a new music of the space age.
This summer for the tenth year running we take an advance look at the recorded sweetmeats scheduled for release in the months to come. The compilation is by no means complete, and there are certain to be some last-minute additions between now and the end of the year. Nevertheless, the record industry's fall release plans are now fairly well set, and the company-by-company listing below gives most of the highlights.

**ANGEL:** It's apparent that Yehudi Menuhin has been working overtime in Angel's studios, both as violinist and conductor. Between now and the end of the year we're to be offered Menuhin recordings of the Handel Concerti Grossi, Op. 6 (complete on four discs), the Schubert Octet, and three Mozart violin concertos (Nos. 1, 2, and 6) plus the Concertone for Two Violins, Oboe, and Cello. The orchestra is that of the Bath Festival. Otto Klemperer and the Philharmonia Orchestra have also been hard at work, the tangible results this fall being a Mozart symphony coupling (the Paris, No. 31, and the Linz, No. 36) together with a complete collection of Beethoven's Leonore/Fidelio overtures and the Symphonie fantastique.

On the way too is a massive dose of Masses. Verdi's Requiem comes from Angel's London studios, in a performance conducted by Carlo Maria Giulini, with soloists Schwarzkopf, Gedda, and Ghiaurov. From Paris there's Gounod's *Messe solennelle* under Jean-Claude Hartmann's direction, and from Germany Mozart's Mass in C minor conducted by Wolfgang Gönnenwein.

Operaphiles can look forward to a complete recording of La Bohème, starring Mirella Freni and Nicolai Gedda with the Rome Opera Orchestra and Chorus under Thomas Schippers, and to recital records by Maria Callas (arias by Beethoven, Mozart, and Weber), Régine Crespin ("The Voice of Verdi"), and Tito Gobbi. In the historical department there are "Great Recordings of the Century" reissues of coloratura arias by Luisa Tetrazzini, Hugo Wolf songs by Elena Gerhardt, and a collation of Chaliapin renditions. And of course no Angelic Christmas season would be complete without something from Victoria de los Angeles. This year it's Falla's Three-Cornered Hat, in which the Spanish soprano solos with the Paris Conservatoire Orchestra under Rafael Frühbeck de Burgos.

**ARCHIVE:** Two celebrated personalities figure among the composers on this fall's Archive list: Frederick the Great and Hans Sachs, the former represented by his D major Sinfonia (along with works by court musicians Quantz, Graun, and C.P.E. Bach), the latter by a collection from the Loechimer Song Book. There'll be even more rarely heard music for the holiday season this year in the form of four Christmas cantatas by Knüpfer, Hickmann, Kuhnau, and Zaelow (ever heard of them?). Best of all, there'll be lots more Bach: the Musical Offering (Karl Richter leading his Munich forces), the complete Flute Sonatas, a collection of double concertos, and some new Helmut Waleva recordings of preludes and fugues (made on the organ of St. Laurenskerk, Alkmaar).

**CAMBRIDGE:** This Massachusetts "independent" is making a plunge into contemporary waters with a set of three pieces written and conducted by former Boston Symphony percussionist Harold Farberman. Along more traditional lines the company will be bringing out a disc of Bach (Cantata No. 61) and Schütz (The Seven Words on the Cross), recorded in Boston's Old North Church, also a collection of three trumpet concertos (Hummel, Albrechtsberger, Molter) played by BSO trumpeter Armando Ghitalla.

**CANTATE:** A first American recording for this label is due for imminent release: a two-disc set of Handel's Chianodo anthems, performed by soprano Helen Boattwright and tenor Charles Bressler, with the Rutgers Collegium Musicum under the direction of Alfred Mann. More Handel is coming from Cantate's German sources, and there will be further additions to its Bach-Studio series of cantatas.

**COLUMBIA:** August is Leonard Bernstein month chez Columbia. There's to be a Symphonie fantastique, a Grand Canyon Suite, two Haydn symphonies (the Bear and the Hen), and the Beethoven Choral Fantasy coupled with the Third Piano Concerto (Rudolf Serkin soloist in both). Incidentally, Serkin will also join the Budapest String Quartet for the first time ever on records—in the Brahms Quintet in F minor. In September it's the turn of Eugene Ormandy and the Philadelphians, with Bartók's Concerto for Orchestra, a Mendelssohn coupling (Midsummer Night's Dream and the Italian Symphony), a collection of virtuoso orchestra pieces, and the Ravel G major Piano Concerto with Philippe Entremont (Falla's Noches occupies the overside). This month
marks the initial appearance of George Szell and the Clevelanders on the Columbia label. Strauss (Sinfonia domestica) and Mozart (the Sinfonia concertante, K. 364) have been chosen for the debut.

All three Columbia "house conductors" are represented in October. Bernstein takes charge of the Mahler Second, the Rachmaninoff Second Piano Concerto (with Gary Graffman), and William Schuman's Lament for Orpheus. Ormandy is responsible for the Verdi Requiem (with soloists Amara, Forrester, Tucker, and London and for the two Prokofiev violin concertos (with Isaac Stern). Szell is collaborating with John Browning in the Samuel Barber Piano Concerto.

November's release concentrates on Stravinsky and Schoenberg, the former represented by a new production of The Rake's Progress. Judith Raskin, Regina Sarfaty, Alexander Young, and John Reardon appear in the cast, and of course the composer himself conducts. In the Schoenberg series under Robert Craft's direction we've now reached Volume III, which includes the Kol Nidrei (for narrator, chorus, and orchestra), the Variations for Orchestra, and several Bach transcriptions.

Last but not least, Columbia promises this fall the much awaited Boïlou Opera recording of Boris Godunov, starring George London in the role of the guilt-ridden czar. The late Alexander Melik-Pashayev conducts, and the guilt-ridden czar. The late Alexander Melik-Pashayev conducts, and the chorus, and orchestra), the Variations for Orchestra, and several Bach transcriptions.

COMMAND: William Steinberg and the Pittsburgh Symphony continue their Command performances with a Beethoven First and Second and an orchestral version for strings of Verdi's E minor String Quartet. Additional, or should we say, especially interesting is the performance of Janácek's Diary of One Who Vanished, with Rafael Kubelik conducting and playing the piano; Strauss's Die Frau ohne Schatten, recorded "live" in Munich under the direction of Joseph Keilberth, with Inge Borkh, Martha Mödl, Ingrid Böner, Jess Thomas, Dietrich Fischer-Dieskau, and Hans Hotter in the cast; and a La Scala recording of Rigoletto under the direction of Kubelik (see also RCA Victor); and highlights from Ambroise Thomas's Mignon, Hans Werner Henze's Elegy for Young Lovers, and Otto Nicolai's Merry Wives of Windsor.

The company's new exclusive contract with Herbert von Karajan will yield its first fruits this fall: Stravinsky's Sacre, the Tchaikovsky Pathétique and the Dvorak New World—both with the Berlin Philharmonic. Wilhelm Kempff contributes two discs of Brahms piano music as well as new recordings of the last four Beethoven piano sonatas. (Just to make matters confusing, DGG is also reissuing the earlier Kempff recording of all thirty-two Beethoven sonatas in a ten-disc album.) Tamás Vásáry will be featured in more Chopin (the four Scherzos, the B flat minor and B minor Sonatas), Geza Anda in more Mozart concertos (No. 18, in B flat, and No. 20, in D minor). Look to DGG also for an "In Memoriam" collection of Furtwängler performances, to mark the tenth anniversary of the conductor's death. (A similar collection is coming from Odeon, and both are discussed in a feature article on Furtwängler by Alan Rich, in these pages next month.)

EPIC: From its French affiliate (Era), Epic will offer two works by Fauré: the well-known Requiem and the little-known Cantique de Jean Racine. And from its resident string quartet, the Juilliard, we'll have a Mendelssohn coupling—the A minor (No. 2) and D major (No. 3) Quartets.

EVEREST: Rights to the long-out-of-print Artist catalogue have been acquired by Everest, and this fall will see the reissue of recordings made in the late 1940s by Werner Janssen and the Janssen Symphony.

LONDON: Not surprisingly, there's a good deal of opera on the London schedule. Rossini's Cenerentola has Giulietta Simionato in the title role and assorted supporting forces under the command of Olivier de Forêt. For Fidelio the performers include Birgit Nilsson, James McCracken, Tom Krause, and the Vienna Philharmonic under Lorin Maazel. Verdi's Macbeth calls on Nilsson again, with the help of Giuseppe Taddei and Bruno Prevedi, a new tenor who will be making his Metropolitan debut in the coming season; Thomas Schippers leads the Rome Opera orchestra and chorus, Joan Sutherland fans can look for a highlights treatment of Handel's Julius Caesar, in which the Austrian soprano is aided and abetted by Mariachiara Formento and Monica Sinclair.

An impressive number of London Symphonies discs are due to be released this fall, in honor of the orchestra's first American tour. Georg Solti conducts the LSO in Mahler's First Symphony and a Bartók pairing (The Miraculous Mandarin/Music for Strings, Percussion, and Celesta). Benjamin Britten leads the orchestra in his own Young Person's Guide and Serenade for Tenor, Horn, and Strings (with Peter Pears). Peter Maag takes over the London podium to supervise the four Mozart horn concertos, with Barry Tuckwell as soloist. Finally, the London Symphony's own principal conductor, Pierre Monteux, will be heard accompanying his son Claude in the Mozart Flute Concerto No. 2.

Other London "regulars" on the autumn docket include Ernest Ansermet (leading his Suisse Romande Or-
The sound from the new Shure V-15 Stereo Dynamic Cartridge is unique. The unit incorporates highly disciplined refinement in design and manufacture that were considered "beyond the state of the art" as recently as the late summer of 1963. The V-15 performance specifications and design considerations are heady stuff—even among engineers. They probably cannot be assimilated by anyone who is not a knowledgeable audiophile, yet the sound is such that the critical listener, with or without technical knowledge, can appreciate the significant nature of the V-15 music re-creation superiority. It is to be made in limited quantities, and because of the incredibly close tolerances and singularly rigid inspection techniques involved, it is not inexpensive. Perfection never is.

THE BI-RADIAL ELLIPTICAL STYLUS

The outstanding characteristic is that the V-15 Stylus has two different radii, hence the designation Bi-Radial. One is a broad frontal plane radius of 22.5 microns (.0009 inch); while the actual contact radii on each side of the stylus are an incredibly fine 5 microns (.0002 inch). It would be impossible to reduce the contact radius of a conventional spherical/conical stylus to this micro-miniature dimension without subjecting the entire stylus to "bottoming" in the record grooves.

The Shure Bi-Radial elliptical stylus, because of its larger frontal radius of 22.5 microns (.0009 inch), cannot bottom ... and as you know, bottoming reproduces the crackling noise of the grit and static dust that in practice cannot be eliminated from the canyons of record grooves.

TRACING DISTORTION MINIMIZED

The prime objective in faithful sound recreation is to have the playback stylus move in exactly the same way as the wedge-shaped cutting stylus moved when it produced the master record. This can't be accomplished with a spherical/conical stylus because the points of tangency (or points of contact between the record grooves and the stylus) are constantly changing. This effect manifests itself as tracing distortion (sometimes called "inner groove distortion"). Note in the illustration below how the points of tangency (arrows) of the Bi-Radial elliptical stylus remain relatively constant because of the very small 5 micron (.0002 inch) side contact radii:

You'll note that even though it has a broad front face with a frontal plane radius of 22.5 microns (.0009 inch), and it measures 30 microns (.0012 inch) across at the point of contact with the groove, the small side or contact radii are only 5 microns (.0002 inch). This conforms to the configuration of the cutting stylus and hence is not as subject to the up-and-down vagaries of the so-called "pinch-effect."

SYMMETRY, TOLERANCES AND POSITIONING ARE ULTRA-CRITICAL

Frankly, a Bi-Radial elliptical stylus, however desirable, is almost impossibly difficult to make CORRECTLY. Diamond, as you know, is the hardest material ... with a rating of 10 on the Mohs hardness scale. It's one thing to make a simple diamond cone, altogether another to make a perfectly symmetrical Bi-Radial stylus with sufficiently close tolerances, actually within one ten thousandth of an inch! Shure has developed unprecedented controls, inspections and manufacturing techniques to assure precise positioning, configuration, dimensions and tolerances of the diamond tip. It is a singular and exacting procedure...unique in the high fidelity cartridge industry. And, unless these inspection techniques and safeguards are used, an imperfectly formed elliptic configuration can result and literally do more harm than good to both record and sound.

THE V-15 IS A 15° CARTRIDGE

The 15° effective tracking angle has recently been the subject of several Shure communications to the audiophile. It conforms to the effective record cutting angle of 15° proposed by the RIAA and EIA and now used by the major record producing companies and thereby minimizes tracking distortion.

The major features, then, of the V-15 are the Shure Bi-Radial Elliptical Stylus, the singular quality control techniques and standards devised to produce perfection of stylus symmetry, and the 15° tracking angle. They combine to reduce IM and harmonic distortion to a dramatic new low. In fact, the distortion (at normal record playing velocities) is lower than the inherent noise level of the finest test records and laboratory measurement instruments! In extensive listening tests, the V-15 proved most impressive in its "trackability." It consistently proved capable of tracking the most difficult, heavily modulated passages at a minimum force of \(\frac{4}{5}\) grams (in the Shure-SME tone arm). The entire V-15 is hand-crafted and subject to quality control and inspection measures that result in space-age reliability. Precision machined aluminum and a special ultra-stable plastic stylus grip. Exact alignment is assured in every internal detail—and in mounting. Mu-metal hum shield surrounds the sensitive coils. The V-15 is a patented moving-magnet device—a connoisseur's cartridge in every detail.

SPECIFICATIONS

The basic specifications are what you'd expect the premier Shure cartridge to reflect: 20 to 20,000 cps., 6 mv output. Over 25 db separation. 25 x 10^{-6} cm. per dyne compliance. \(\frac{4}{5}\) gram tracking. 47,000 ohms impedance, 680 millihenries inductance per channel. 650 ohms resistance. Bi-Radial diamond stylus: 22.5 microns (.0009 inch) frontal radius, 5 microns (.0002 inch) side contact radii, 30 microns (.0012 inch) wide for record contact points.

But most important, it re-creates music with a transcendent purity that results in a deeply rewarding experience for the critical ear.


V-15 Cartridge—$62.50 net
Replacement stylus VN-2E—$25.00 net

SHURE BROTHERS, INC.
222 Hartrey Avenue, Evanston, Illinois
The consumer's guide
to new and important
high fidelity equipment


COMMENT: Completely transistorized, equipped with three quarter-track heads, and furnished with an impressive variety of features, the Uher 8000, known as the Royal, combines light weight and compactness with enormous versatility. It includes built-in playback channels and stereo speakers; it also can be jacked into a component high fidelity system. It runs at four speeds: 7-1/2, 3-3/4, 1-7/8, and 15/16 inches per second.

The Uher 8000 can produce just about any imaginable type of recording that a home tape recordist might want, and most of them without the need for external connections or auxiliary apparatus. In addition to four-track stereo and mono record and playback, the Uher has facilities for sound-on-sound (recording one track while simultaneously recording another); for "multiplay" (transferring a recorded track to another track while simultaneously adding a new recording to the original track—a technique whereby one voice can produce the sound of a sextet); for mixing different signal sources; and for echo effects during recording. It also has the "Dia-Pilot" which will automatically control the changing of slides in an automatic slide projector and provide synchronous sound. It has three microphone inputs as well as a radio input and an equalized phone input. There are outputs for additional speakers as well as headphones. The machine also has an automatic end-of-tape stop feature, which is actuated if a bit of metallic foil is attached to the end of the tape. The recorder can be used on supply voltages from 110 to 250 volts AC by adjusting a knob located at the rear.

With the use of a Uher remote control unit, starting and stopping the machine, as well as adjusting its balance control, can be accomplished at a distance from the recorder. Another optional accessory is the Uher "Akustomat," an automatic switch that uses sound (music or speech) to start the 8000 in its recording mode. When the sound stops, the recorder stops, all without touching any controls. Another attachment enables the machine to record directly from a telephone.

Four piano-type keys are used to control the movement of the tape. The start key activates the tape transport mechanism and at the same time sets the amplifier for playback. If the red button located to the right of the keys is depressed simultaneously with the start button, the recorder is put into the recording mode. To the left of the start button is the pause control key, used for editing and cueing. In front of the pause key is the fast-forward mode. A fourth key is depressed simultaneously with the start button, and the machine is put into the recording mode. To the left of the keys are knobs for volume control, and to the right, it selects the fast-forward mode. A fourth key is used to stop any kind of tape movement.

To the left of the keys are knobs for volume control,

Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers, is obtained by the United States Testing Company, Inc., of Hoboken, New Jersey, a completely independent organization not affiliated with the United States Government which, since 1880, has been a leader in product evaluation. Speaker reports are based on controlled listening tests. Occasionally, a supplementary agency may be invited to contribute to the testing program. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. No report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. No reference to the United States Testing Company, Inc., to its seals or insignia, or to the results of its tests, including material published in HIGH FIDELITY based on such tests, may be made without written permission of United States Testing Company, Inc.
**Uher 8000 Tape Recorder**

**Lab Test Data**

<table>
<thead>
<tr>
<th>Performance characteristic</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Speed accuracy</strong></td>
<td>7½ ips: 0.66% fast at 117 v AC; 1.6% slow at 105; 1.8% fast at 129; 3¼ ips: 0.73% fast at 117 v AC; 1.45% slow at 105; 1.5% fast at 129; 1½ ips: 0.99% slow at 117 v AC; 1.56 slow at 105; 0.72 slow at 129; 15/16 ips: 0.81% fast at 117 v AC; 0.36% fast at 105; 1.08% fast at 129</td>
</tr>
<tr>
<td><strong>Wow and flutter</strong></td>
<td>7½ ips: 0.08% and 0.08% respectively; 3¼ ips: 0.06% and 0.1% respectively; 1½ ips: 0.1% and 0.2% respectively; 15/16 ips: 0.2% and 0.25% respectively</td>
</tr>
<tr>
<td><strong>Rewind time</strong></td>
<td>7½ ips: 2 min, 5 sec, all speed settings; 3¼ ips: 2 min, 5 sec, all speed settings</td>
</tr>
<tr>
<td><strong>NAB playback response</strong></td>
<td>7½ ips: ch: +4, -0.5 db, 50 cps to 15 kc; r ch: +4, -1.5 db, 50 cps to 15 kc; 3¼ ips: ch: +1, -3 db, 45 cps to 15 kc; r ch: +2, -5 db, 40 cps to 14 kc; 1½ ips: ch: +1.5, -4 db, 26 cps to 7.3 kc; r ch: +2.5, -5 db, 20 cps to 6.2 kc; 15/16 ips: ch: +2, -5 db, 25 cps to 3.3 kc; r ch: +1, -6 db, 21 cps to 3 kc</td>
</tr>
<tr>
<td><strong>S/N ratio</strong></td>
<td>7½ ips: ch: 47 db; r ch: 43 db; 3¼ ips: ch: 42 db; r ch: 39 db; 1½ ips: ch: 40 db; r ch: 37 db; 15/16 ips: ch: 38 db; r ch: 35 db</td>
</tr>
<tr>
<td><strong>THD, record/playback (with -10 VU recorded signal)</strong></td>
<td>7½ ips: ch: 2% at 1 kc; less than 3%, 75 cps to 14 kc; r ch: 2.2% at 1 kc; less than 3%, 40 cps to 11 kc; 3¼ ips: ch: 2.4% at 1 kc; less than 4%, 20 cps to 10.5 kc; r ch: 2.5% at 1 kc; less than 4%, 20 cps to 8.5 kc; 1½ ips: ch: 2.5% at 1 kc; less than 4.5%, 30 cps to 6.6 kc; r ch: 2.4% at 1 kc; less than 4.5%, 33 cps to 5.6 kc; 15/16 ips: ch: 3% at 1 kc; less than 4.5%, 28 cps to 3 kc; r ch: 3.4% at 1 kc; less than 4.5%, 28 cps to 3 kc</td>
</tr>
<tr>
<td><strong>Recording level for max 3% THD</strong></td>
<td>1 ch: +6.1 VU; r ch: +7.1 VU</td>
</tr>
<tr>
<td><strong>IM distortion, -10 VU recorded signal</strong></td>
<td>1 ch: 1.2%; r ch: 1.5%</td>
</tr>
<tr>
<td><strong>-5 VU recorded signal</strong></td>
<td>1 ch: 1.9%; r ch: 2%</td>
</tr>
<tr>
<td><strong>0 VU recorded signal</strong></td>
<td>1 ch: 4%; r ch: 4.5%</td>
</tr>
<tr>
<td><strong>Power output, built-in amp</strong></td>
<td>each ch: clips at 0.84 watts</td>
</tr>
<tr>
<td><strong>Accuracy, level indicator</strong></td>
<td>pointer rests just before red section at +6.1 VU; in middle of dark section at -10 VU</td>
</tr>
</tbody>
</table>

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**Record/playback frequency response characteristics**

- **7½ ips**
- **3¼ ips**
- **1½ ips**
- **15/16 ips**

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**High Fidelity Magazine**
balance control, and tone control. In monophone operation, when the balance control knob is turned counterclockwise, normal monitoring from the input signal is heard (monitoring the source), while turning the balance knob in the clockwise direction allows the signal that is actually being recorded on the tape to be monitored (off-the-tape monitoring). To the right of the keys are the record button, the "Level I" control knob (used when recording from a radio or microphone) and the "Level II" control knob (used when recording from records).

The four tape speeds, with off positions between the speeds, are controlled by a single switch. Setting the switch to the desired speed also automatically sets the recorder for the proper equalization. Any of the three off positions turns off the recorder. To the left of the two level-indicating meters are two red indicators: the upper indicator lights up when the upper track is set for recording, the lower indicator lights up when the lower track is set for recording (in monophone operation). In stereo operation, both of the red indicators are illuminated. To the right of the meters are two blue lights, used to indicate the track being used in playback.

All of the various types of recording and playback combinations are selected with a single knob (along with the record interlock button when needed), which has eleven positions: Echo 2-3, Echo 1-4, Syn Play II, Syn Play I, I-4 (Mono), 2-3 (Mono), Stereo, Multiplay I, Multiplay II, Dia-Pilot II, and Dia-Pilot I. A control key located at the upper left of the recorder is used in conjunction with the Dia-Pilot for synchronizing a slide projector. Each time the key is depressed, a control pulse is recorded on the tape. Later, when the tape is played with a slide showing, the pulse activates the slide machine, causing it to change slides. The 8000 has a three-digit tape counter and two meters. Each meter face has two color bands. In normal recording the loudest parts of the performance should cause the pointer to deflect to the end of the dark band; when overloading, the pointer moves to a red band.

On the right side of the recorder are the microphone input jacks. The radio, phono, slide projector, remote control accessory, and speaker (or headphone) jacks as well as the line voltage selector switch and the fuse receptacle are located at the rear of the recorder. All of the jacks at the rear are recessed in a compartment which also houses the AC line cord when not in use. The compartment is closed by two sliding doors.

Despite its extreme versatility and abundance of recording functions, the Uher 8000 was found to be quite easy to operate. What's more, it operated very smoothly; in tests conducted at United States Testing Company, Inc., the transport had good speed accuracy, very low wow and flutter, and positive braking action.

The NAB playback characteristic, for playing commercially recorded (prerecorded) tapes, showed a rise at the bass end which, although not perfect, could be fairly well compensated by tone control adjustment. The record/playback characteristic at the two faster speeds was satisfactory for clean, if not the most critical, response for recording music; response at the two slower speeds was adequate for speech. The unusually slow speed of 15/16 ips, incidentally, can permit up to six hours of continuous recording time in one direction, using an 1,800-foot, 7-inch reel—or a total of twenty-four hours for the entire reel. Distortion at the faster speeds was low, and was not much higher at the slower speeds.

The instruction book supplied with the Uher is printed in English, Spanish, and French; following the English text is easy enough as long as one remembers that it is British English (for instance, "anticlockwise" for our "counterclockwise"). The signal input and output jacks are not the standard types used in the U.S.A., but accompanying instructions describe the available cables that may be ordered from Martel. All told, the Uher 8000 is worth considering as a reliable machine that can provide tricks as well as regular recordings.
ception—the latter position attenuates very strong signals that otherwise might overload the circuits. Centered under the tuning dial are three panel lights that indicate whether the tuner is receiving monophonic FM, stereo FM, or AM. The stereo light is part of the Fisher automatic "stereo beacon" system and comes on when the selector switch is in FM automatic position and a stereo signal is received.

At the rear of the set is a built-in loopstick AM antenna, and 300-ohm (twin-lead) FM antenna terminals. A level control for each channel (on FM stereo) is provided, as well as two sets of output jacks for each channel—one set for feeding an amplifier, the other for a stereo tape recorder.

In performance tests at United States Testing Company, Inc., the R-200 produced a set of smooth and generally flat curves that, together with the measurements made, indicate the excellent performance of this tuner. FM sensitivity was extremely high and should be ample for reception in any locale. The tuner's signal output is more than enough to drive any external amplifier or tape recorder input. Distortion—both IM and harmonic—was very low, and did not rise appreciably when the tuner was switched from mono to stereo operation. Frequency response was generally as specified, and within FM broadcast standards. Channel separation on stereo was excellent, and held up surprisingly well even at frequencies above 10 kc where channel separation often is difficult to maintain in a tuner. Of additional interest to those who have occasion to listen seriously to AM broadcasts, the AM facilities of the R-200 are above average, with virtually perfectly flat response to above 6 kc, then a slope to −10 db at about 9.5 kc. AM sensitivity was good; distortion, low.

With its high quality FM section, and superior AM facility, the R-200 doubtless will interest many who require a basic tuner for serious reception of both types of broadcast.

### Fisher R-200 Tuner

#### Lab Test Data

<table>
<thead>
<tr>
<th>Performance characteristic</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>IHF sensitivity</td>
<td>2 µv at 90 mc; 1.7 µv at 98 mc; 1.6 µv at 106 mc</td>
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<tr>
<td>IM distortion</td>
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<tr>
<td>Capture ratio</td>
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<tr>
<td>S/N ratio</td>
<td>63 db</td>
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<td>Frequency response, mono</td>
<td>+0, −3 db, 20 cps to 15 kc</td>
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<tr>
<td>stereo, l ch</td>
<td>+0, −5.5 db, 20 cps to 15 kc</td>
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<td>stereo, r ch</td>
<td>+0, −5 db, 20 cps to 15 kc</td>
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<td>THD, mono</td>
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<td>channels</td>
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<tr>
<td>19-kc pilot suppression</td>
<td>better than 40 db</td>
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<tr>
<td>38-kc subcarrier suppression</td>
<td>better than 40 db</td>
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</table>

ADC Point Four E Cartridge
Scott 4312 Tuner
Sony 600 Tape Recorder
Shure Models M44-5 and V-15
Stereo Cartridges

THE EQUIPMENT: Shure M44-5, a stereo phono cartridge fitted with a 0.5-mil (0.0005-inch) stylus. Price, $49.50. Shure V-15, a stereo phono cartridge fitted with an elliptical stylus, 0.9-mil (0.0009-inch or 22.5 microns) by 0.2-mil (0.0002-inch or 5 microns). Price, $62.50. Manufacturer: Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Ill. 60204.

COMMENT: The two latest cartridges from Shure reflect new trends in pickup design and a further improvement in performance. Both the M44-5 and the V-15 are designed to track at a vertical angle of 15 degrees, in accordance with recent proposed standards. Both pickups have a retractable stylus which, if excessive force is applied, is momentarily lifted off the record and replaced by a soft plastic bumper. This feature is intended to safeguard both record and stylus. The M44-5 employs a conventional stylus, of a spherical/conical shape; the V-15 employs an elliptical or bi-radial stylus, that has a relatively broad frontal plane radius of 0.9 mil, and a very narrow contact radius on each side of only 0.2 mil. A discussion of the elliptical stylus appeared in "Newsfronts," May 1964. Briefly, its shape is intended to resemble more closely that of the wedge-shaped cutting stylus used in making records. Thereby it is said to trace the grooves without "bottoming" (tendency of a stylus to hit the bottom of the groove instead of riding evenly along both walls, as may happen on an old or worn disc), and without "pinch effect" (tendency of a stylus to rise up and out of a narrow portion of the groove) on any record.

Both cartridges were tested at United States Testing Company, Inc., and used in listening tests. The M44-5 has a rated compliance of 25 x 10^-6 centimeters per dyne, and a recommended tracking force of 3 1/2 to 4 1/2 grams. It is supplied with the N44-3, a 2.5 -mil diamond for reproducing worn discs, and the N44-4, a 2.5 -mil diamond for reproducing records and old monophonic microgrooves. Tracking force, with either of these two styli, is 1 1/2 to 3 grams.

Tracking at 1 gram in USTC's tests, the M44-5 produced a signal voltage (re: 1,000 cps at a peak recorded velocity of 5 cm/sec) of 7.4 millivolts on the left channel, and 6 millivolts on the right channel. The velocity of 5 cm/sec) of 7.4 millivolts on the left channel, and 6 millivolts on the right channel. The velocity was measured at 5.8 and 5 millivolts, left and right channels respectively. Each channel produced a uniform response within plus or minus 2 db to 20 kc, except for a 4-db peak on the left channel at 14 kc, and a 5.5-db peak at 12 kc on the right channel. The channel separation was excellent at the mid-frequencies and remained fairly good to above 10 kc. Tracking ability was fine. Harmonic distortion began at 10 kc, and was low. IM distortion also was low.

Both the M44-5 and the V-15 are excellent cartridges, among the best-sounding we have yet auditioned. Both have the clean, transparent quality of former Shure models, and a somewhat more prominent high end. Both, too, seem to provide a happy immunity to little annoyances sometimes noticed when listening to records, such as a fleeting raspiness or "scratchy" effect. Both provide enough signal output to drive any of today's preamps or combination amplifiers. The V-15's measurements indicate a slightly better high-frequency and transient-response ability, and a more favorable channel separation characteristic than the M44-5. Some listeners also felt that the V-15 had a fuller bass response and seemed to provide a very satisfying tonal balance—although it cannot be said that the M44-5 is lacking in bass response.

Whether these differences—subtle and elusive—can be discerned by all listeners, or with all records and associated playback equipment, is difficult to say. Both cartridges are very satisfying, and make listening to records a joy. The perfectionist discophile probably will lean towards the V-15 because of its edge of superiority over the less expensive M44-5. Finally, it may be pointed out that the V-15 has proved capable of playing fairly old monophonic discs with a surprising clarity and "freshness" of sound.
"MASS" REVOLUTION NOW IN PROGRESS

ADC is successful in achieving lowest mass cartridge design

What are the characteristics of the ideal stereo phonograph cartridge? Recording engineers and equipment manufacturers are in agreement here. Distortion will be eliminated only when the cartridge can trace the exact shape of the record groove and reproduce its exact electrical analogy. What changes must be made to free the stylus for precise tracing are now also known. As to the manner in which these changes are to be achieved, experts are less optimistic. They say, "Not today, but years hence."

Stylus mass they hold, will have to come down. Not another shade or two, but drastically. Compliance will be concomitantly increased. Not refined slightly, but brought to a new order of magnitude. And there is more reason than ever to insist on adherence to a standard vertical tracking angle.

The low-mass, high-compliance cartridges will permit exceptionally low tracking forces. Only then will we have truly flat response beyond the limits of the audio spectrum, free of resonant peaks and dips. Record wear and distortion will at last be brought to the point where they are truly negligible.

WHAT ADC HAS DONE

These conclusions were the starting point some time ago for ADC, not the end. We knew that marginal upgrading of existing designs would not bring us within reach of the ideal goals. We faced the need for boldness in seeking completely new solutions. From this decision came the concept of the INDUCED MAGNET TRANSUNCER. In short order we had prototypes of this new class of magnetic cartridge which shattered old technical limitations. What followed were three startlingly new cartridges that incorporated this principle: the ADC Point Four, recommended for manual turntables; the ADC 660 and 770, recommended for automatic turntables and record changers - NOT YEARS HENCE, BUT TODAY.

YEARS AHEAD PRINCIPLE, TODAY

How do ADC cartridges using the new principle measure up to the "years ahead" goals? "Significantly reduced mass" was the key advantage, we said - months before the spotlight was turned on this factor. The use of a fixed magnet, separate from the moving system, inducing its field into an armature of extremely light weight, slashed mass to "half or less than that of systems previously regarded as low-mass designs." The tubular, aluminum stylus arm or cantilever connected to the stylus to move this negligible mass was made even lighter. We were then able to match this low mass with a suspension of exceptionally high compliance.

As to stylus tracking force, we have suggested a minimum of 3/4 gram. But we have tracked the Point Four perfectly at 1/2 gram. The chief problem here is the ability of available tone arms, not of the cartridge. The physical arrangement of elements, using the new INDUCED MAGNET principle, brought other gains. "The remote position of the magnet with respect to the main structure," we said, "ensures freedom from saturation and hysteresis distortion - serious effects that are beyond control by conventional shielding."

As to the vertical tracking angle, we noted that "obtaining the now established tracking angle of 15° is no problem" with the pivot point of the arm brought close to the record surface by the new physical configuration.

OTHER ADVANTAGES OF THESE NEW CARTRIDGES

These are not the only virtues of the new Point Four, the 660 and the 770.

<table>
<thead>
<tr>
<th>SPECIFICATIONS</th>
<th>ADC POINT FOUR*</th>
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<tbody>
<tr>
<td>Type</td>
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<tr>
<td>Sensitivity</td>
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<td>Channel Separation</td>
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<td>Frequency Response</td>
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<td>Stylus tip radius*</td>
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<td>Tracking force range</td>
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<table>
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* ADC POINT FOUR available with elliptical stylus at slightly higher price.

Audio Dynamics Corporation
Pickett District Road,
New Milford, Connecticut
We can be certain that one day during the summer of 1717, King George I and a party of friends did take a river journey along the Thames, and that on one of the accompanying barges musicians played music of Handel. But exactly what that music was and whether—as legend has it—Handel wrote it to get back into the King’s good graces after a falling-out are secrets buried in the muck at the bottom of the river. Handel’s original manuscript for the occasion is no longer extant.

What has survived is a large number of pieces that appeared in various editions and forms during the eighteenth century, entitled “Water Pieces” or “Water Music” and ascribed to Handel. Many of the pieces are undoubtedly spurious, and others are transcriptions and paraphrases of works by Handel composed prior to 1717. Samuel Arnold, who began the first authoritative and complete Handel edition in 1785, collected some twenty of the most likely and authentic movements and published them as the “Water Music,” arranged into three suites according to key signature and orchestration. Arnold did his work intelligently and well, and his edition has served as the model for current performed and printed versions of this music.

Anecdote and legend have helped to preserve the fame of this work, but they are not really needed. Whether written for river or quagmire, Handel’s Water Music is one of the great treasures of the literature. Not a movement of the collection is less than exceptional in its melodic shape, harmonic ingenuity, and sheer fantasy. The scoring, which we do know to be Handel’s own, is ingenious and varied. The movements themselves may be light and, for the most part, dance-inspired, but I would not hesitate to place the total work beside Bach’s Brandenburg Concertos as marking a summit in the late-baroque instrumental style.

Former generations knew this score solely through the suite of seven movements culled and orchestrated by the late Sir Hamilton Harty. Harty was a devoted Handelian, and it is remarkable how much of the big Handelian noise he managed to re-create in terms of a Brahms-sized orchestra. For barge performances on a river as wide as the Thames at Chelsea, the Harty version would probably be a better choice than Handel’s own. For other purposes, however, the value of the transcription has been superseded by the original. The latter’s availability on records dates back only a little over a decade (to a WCFM disc conducted by Richard Bales), but with the recordings at hand there are now ten versions of the complete score in Schwann as against eleven editions of the Harty suite: an apt testimonial to the mood of the times.

Among the current complete stereo versions, I find at least four deserving of serious attention: the Scherchen on Westminster, the Thurston Dart performance on Oiseau-Lyre, the Menuhin on Angel, and the Kubelik on DGG, the latter two new this month. A choice among them is not easy, and a Handelian with no budgetary problems would have to own all four. Scherchen and Kubelik use the Arnold edition intact (as did the late Fritz Lehmann on his old but eloquent Archive disc); Dart and Menuhin use modern editions prepared, respectively, by the excellent scholars Brian Priestman and N. D. Boyling. All except the Menuhin use the same basic music, give or take a few repeats, but Menuhin (i.e., Boyling) omits the final Coro as unauthentic and adds to the second suite a D major Gigue that is on no other recording.
Details of orchestration are similar enough on the four versions not to require extensive analysis here. There is one point, however, on which the Dart-Priestman differs considerably from the others: it omits the harpsichord continuo from most of the movements. Since Dart is a harpsichordist and particularly adept at imaginative realizations of the continuo part (as witness the Angel recording of Vivaldi's Seasons), this cannot have been a decision lightly reached. I suspect it was felt, and rightly, that the keyboard instrument would have been useless in open-air performance.

Were I faced with a single choice, it would have to be the Menuhin, for the constantly just choice of tempos, for the grace and variety in the exposition of rhythmic patterns, and for the awesome virtuosity and ensemble balance of the small orchestra. This would mean, however, foregoing the imaginative way in which Dart's solo musicians ornament their lines according to the most enlightened baroque practice. It would also mean foregoing the exhilaration of the Scherchen performance at its best, which is in the jubilant fast movements in the first suite. I cannot accept Scherchen's slow pacing of the final Gigue and Coro, nor do I approve the balance of the recording, which almost excludes the volume of the harpsichord with that of the rest of the orchestra. As for the Kubelik, while it lacks the imagination that the other three performances show, it is a very respectable effort, with some excellent orchestral playing.

The bargain-priced Paillard version uses Friedrich Chrysander's revision of Arnold as issued by the German Handel-Gesellschaft late in the last century, which also ends with the questionable Coro. As a performance, it leaves something to be desired. Paillard's rhythms are stodgy; I cannot understand at all his idea of phrasing the dotted rhythms in the opening "French" overture as though the dots didn't exist. And once again, as with Scherchen, he tries to make the point that the penultimate Gigue is a slow movement, which is contrary to everything the music contains.

Editions good, middling, or indifferent, however, the Water Music is conspicuously aloft these days.

HANDEL: Water Music
Bath Festival Orchestra, Yehudi Menuhin, cond.
- Angel SLPM 36175. LP. $4.98.
- Angel S 36173. SD. $5.98.
Berlin Philharmonic Orchestra, Rafael Kubelik, cond.
- Deutsche Grammophon LP 18799. LP. $5.98.
- Deutsche Grammophon SLPM 138799. SD. $6.98.
Chamber Orchestra, Jean-Francois Paillard, cond.
- Musical Heritage Society MHS 533. LP. $2.50.
- Musical Heritage Society - MHS 533. SD. $2.50.

Strauss's Arabella
As Sung on the Munich Stage

by Patrick J. Smith

In Arabella, first performed in 1933, we find some of Strauss's finest writing for the operatic stage—perhaps because the composer felt it to be an epitaph to the memory of his librettist, the poet Hugo von Hofmannsthall, who died suddenly after finishing what was in many ways his most accomplished libretto. Its two central characters, Arabella and Mandryka, are completely realized human figures (a rarity in opera), and many of its scenes are exquisite examples of true collaboration between composer and librettist. Arabella, with its profusion of melodies and gorgeous orchestration, is not only a joy to hear; it is also the kind of opera that repays listening at home, libretto in hand.

The new recording of this most touching and subtle of Strauss operas was taken from performances given at the Munich Festival in the summer of 1963, one of which I attended. It is the first of Deutsche Grammophon's projected series of "actual performance" operas to be released in the United States, and goes a long way to vindicate the arguments of the proponents of live recorded opera as opposed to studio performances. The sound is astonishingly good: the instruments of the orchestra can be clearly heard, and, most importantly, the voices blend with them to produce a harmonious whole, something which has not always been the case in studio recordings. Highly defined stereo conveys an effect of depth and breadth. The greatest asset of this live recording, however, is its sense of a stage rather than of a "staged" performance—that spontaneous foot-stamplings and hand claps serve wonderfully to accentuate a given moment and give it operatic life. To be sure, there are creakings and scurrings, especially in the second act when the chorus is on stage, but far less than I would have expected from listening to Saturday afternoon Metropolitan Opera broadcasts. My sole complaint is that the producer decided to retain applause after the first and last acts and after the "Schwesternhet" in Act I. There is no need for a raucous intrusion of noise which could so easily have been eliminated.

The recording presents the so-called "Munich version" of Arabella, which cuts the final chorus of Act II and uses the prelude to the third act as an intermezzo between the two—an emendation which turns out to be most effective in performance. There are several other cuts made in the second and third acts, all but one of which are minor. It is difficult, however, to justify the excision of Arabella's speech beginning "Zdenkerl, du bist der Bess't von uns zwei" (p. 333 in the Schott piano score). This is the moment when Arabella finally realizes what her all-giving sister has meant to her, when she finally appreciates the true meaning of love and forgiveness through love.

Surely, Hofmannsthall intended this speech to be the keynote of the third act, leading directly to the symbolic fulfillment of the water glass scene that ends the opera. That it should be omitted seems inexcusable.

The only other recording of Arabella (aside from a very good "great scenes" disc with Elisabeth Schwarzkopf, originally released on Angel and now available from Electrola) is a London set, uncut on four records. The Arabella for both the new DGG and the earlier London recording is Lisa Della Casa, who has made a specialty of singing this role. Della Casa's voice is not today what it was when the London set was made. It has developed a certain hardness and maturity not quite in keeping with the role, and the notes around the vocal break have become noticeably unfocused. However, the soprano overcomes many of her growing vocal shortcomings by means of a more careful and dramatically
expressive performance, and her silver high notes have remained largely unaffected. Both performances bring us a subtle and convincing characterization of this rewarding part.

Anyone who has seen Annalieke Rothenberger’s Zdenka will know that it must be close to the ideal interpretation of that trouser role. Her voice is fresh and vibrant, and she puts it into all the emotion of a girl in love. In addition, her voice blends perfectly with Della Casa’s in the “Schwesternduett” of Act I, the ravishing high point of this recording. Hilde Gueden (London) is also a fine Zdenka, but in comparison with Rothenberger her voice is a little edgy and her interpretation not quite so lost in chanson.

Dietrich Fischer-Dieskau is such a critic’s delight as a singer, with his always careful attention to the score and his on-tone singing throughout the range, that it is almost sacrilege to fault him. Yet I feel that these very qualities go against his Mandryka. As Hofmannsthal paints him, Mandryka is a half-peasant; his strong emotions are barely held in check; and he is a person out of place in sophisticated Viennese society. It is precisely this rough dynamism that appeals so strongly to Arabella, that makes her drop a mask of coquetry. The impetuousness of Mandryka’s scene with Waldner in Act I and his outburst of love to Arabella in Act II serve to make more credible his violin playing. DGG’s Keilberth adopts a more leisurely and genial approach, which is well suited to the “big moments” when the voices take over (the duets in Acts I and II, or the final scene) but which, in comparison to Solti’s, lacks shape and direction. He leads a good, perhaps more immediately appealing performance in strictly aural terms, but he never seems to see beyond the score-page before him. Solti does.

According to the notes, the two soloists here make their first appearance on an American disc. It may be said at once that this is an auspicious debut. Mr. Cyroulnik plays cleanly, accurately, and with a live tone. It is a bit silvery in color, though that may be a characteristic of the recording; in the slow movement of the E major Concerto there are moments when a little too much vibrato invokes thoughts of Viertemps, but on the whole this is pleasant, musical solo playing. All three slow movements are nicely sung, and if the finale of the E minor Concerto is in the orchestral portions rather heavy-footed for what is after all a dance, the last movement of the A minor has an agreeable, easy swing. Mr. Armand is a worthy partner for his colleague in the D minor Concerto. Here the lack of a perceptible separation of the solo instruments in the stereo version is especially noticeable. Otherwise the sound is clear and resonant.

BACH: “The Great Organ Chorales,” S. 645–68

Carl Weinrich, organ.

BACH: Concertos for Violin and Orchestra: No. 1, in A minor, S. 1012; No. 2, in E, S. 1042. Concerto for Two Violins and Orchestra, in D minor, S. 1043

Charles Cyroulnik, violin; Georges Armand, violin (in S. 1043); Toulouse Symphony Orchestra, Louis Auriaucome, cond.

These are the eighteen Chorales of Various Sorts, which Bach planned to publish as a set, and the six “Schübler” Chorales. Taken all together they are a marvelous exhibition of the various ways in which the master constructed splendid edifices of sound around the girders formed by church tunes familiar to his audiences. Mr. Weinrich, it seems to me, is more successful with the lively ones than with the others. The chorale is usually made clearly audible through or above or between the other voices by its registration—most often for a reed stop. Exceptions
are S. 645 and 646, where it is covered by the other parts, and S. 651, where it is registered so low in the pedal that its pitches are almost indistinguishable. While even in the more deliberate pieces Weirich sometimes achieves considerable effectiveness, as in the_weights, chromatic S. 653, in some of the other works he plays slowly there is a certain matter-of-factness which turns, in the longer ones, into monotony. In one or two pieces (S. 655, 664) the pedal lags behind by a hairsbreadth, but otherwise the sound — Weirich uses the organ, in the Church of Our Lady in Skanninge, Sweden — is very good in both versions. It seems to me that the performances by Walcha on Archive are on the whole more imaginative; they are available in mono only.

N.B.

BACH: Keyboard Works

Overture in the French Manner, S. 831; Concerto in C, S. 896; Toccata in F sharp minor, S. 910; Fantasy in C minor, S. 906.

Rafael Puyana, harpsichord.

Mr. Puyana has a keen sense of color and the type of instrument on which he can exploit it. In the “Overture” of the B minor Partita, S. 831, the fast section is varied by changes of registration. So too are the repetitions of sections of the dances in that work. These contrasts in color, together with good rhythm and spirited tempos, make for lively performances. The Concerto, a transcription for claver of an unidentified original, is brief and pleasant; the Toccata, with lots of sequences, not very interesting; and the Fantasy, a work of passion and sweep. Everything is recorded very clearly but at a high dynamic level unless you turn down the volume considerably below its normal setting, the harpsichord will sound two or three times as loud as in real life.

N.B.

BACH: Sonatas for Viola da gamba and Clavier: No. 1, in G, S. 1027; No. 2, in D, S. 1028; No. 3, in G minor, S. 1029

Milton Thomas, viola; Georgia Akst, piano.

- CONCERTDISC 1242. L.P. $4.98.
- CONCERTDISC CS 242. SD. $5.98.

Paul Doktor, viola; Fernando Valenti, harpsichord [From Westminster 18869, 1959]

- WESTMINSTER COLLECTORS SERIES W 9004. L.P. $4.98.

While it is certainly legitimate enough to play these gamba sonatas on a standard instrument (the viola is currently favored over the cello by about three to one), it seems only reasonable that the original instrument and its implications be kept in mind when a “modern” performance is done. And on this point Milton Thomas, though he is very skillful, goes rather wide of the mark: he treats the viola in a virtuosic fashion, biting into staccato notes with a snarl, creating sudden small swells in the dynamics, firing off accents with a vigilance, concentrating with great intensity on the shaping of a phrase. To my taste, the general feeling of his work is high-strung, almost nervous, and on the whole somewhat overwrought. And at many points his retards seem inexcusable. The use of piano instead of harpsichord indicates that he and Miss Akst weren’t trying to hew close to the spirit of the original, but I think they might have done well to try.

Doktor and Valenti come closer to Bach. Doktor is more dispassionate, keeping himself as a performer in the background but projecting the music with simplicity and strength; and the harpsichord, though it overbalances the viola in one or two movements here, does sound much more appropriate. Westminster’s sound, despite its earlier origin, has more presence and much less surface noise than ConcertDisc’s.

If I could have only one recording of these sonatas, though, I’d take the performances on viola da gamba by Desmond Dupré and Thurston Dart (Oiseau-Lyre). Dart’s registration at the harpsichord solves the problem of balance once and for all, and adds a whole new dimension to the keyboard’s role.

S.F.


BACH, JOHANN CHRISTIAN: Sinfonia in E flat, Op. 9, No. 2

†Bach, Wilhelm Friedemann: Sinfonia for Flute, Oboe, and Strings, in D minor

†Bach, Carl Philipp Emanuel: Concerto for Flute and Strings, in D minor

Kurt Redel, flute; Claude Maisonneuve, oboe; Munich Pro Arte Orchestra, Kurt Redel, cond.

- DECCA DL 10092. L.P. $4.98.
- DECCA DL 71092. SD. $5.98.

I well remember my delight in first learning that the built-in orchestral crescendo invented by the early symphonists was called a Mannheim rocket (every exam includes questions of the work). The Concerto by Gyula David on the Odeon label (every exam includes questions of the work) is one of the several versions that have been undertaken. The Concerto by Gyula David on the Odeon label (every exam includes questions of the work) is one of the several versions that have been undertaken.

But on this point I must confess that it takes a very remarkable performance to make the piece entirely convincing and coherent. Lukacs is very good and he gives it a game try; the orchestra is not bad, and Ferencsik is capable. The results are most successful in the projection of the Hungarian externals, which are beautifully managed. But matters of tempo, big line and phrase, accent, texture, and articulation, however finely tuned, seem not to function in relation to the bigger structural issues of the work. In a piece like this — especially in the first movement — sound big issues need twice as much care, since the structural shapes and forms do not fall out naturally by themselves.

The Concerto by Gyula David on the Odeon label (every exam includes questions of the work) is one of the several versions that have been undertaken. It is not with Wilhelm Friedemann’s little two-movement work, which forgets all about the flute and oboe once that serene adagio is done with, and plunges into a healthy string fugato that has movement-causes my ear to freeze into a state of rigid inattention.

Not so with Wilhelm Friedemann’s little two-movement work, which forgets all about the flute and oboe once that serene adagio is done with, and plunges into a healthy string fugato that produces only bad Hungarian goulash.

The recording comes from Qualiton, the Hungarian State Recording Com-
pany. The Qualiton sound quality has improved a great deal in recent years; it is adequate here.

E.S.

BARTOK: Contrasts; Sonata for Two Pianos and Percussion


- WESTMINSTER XWN 19064. LP. $4.98.
- WESTMINSTER WST 17064. SD. $5.98.

Bartók wrote Contrasts for Benny Goodman and Joseph Szegi. The jazz style of clarinet playing reminded him of the Hungarian tarogato; as a result, Contrasts is one of the folkiest, weesiest, most primitive-sounding of his works in large form. This recording is chiefly remarkable for Prinz's magnificent playing of the clarinet part and for the crystal-clear recording, which captures Prinz's great range of nuance with exceptional fidelity. The performance of the Sonata on the other face is a bit on the dull, dry side.

A.F.

BARTOK: Improvisations, Op. 20; 
Etudes, Op. 18 (3)—See Liszt: Don Juan Fantasy.


Julius Katchen, piano; London Symphony Orchestra, Pierino Gamba, cond.

- LONDON CM 9374. LP. $4.98.
- LONDON CS 6374. SD. $5.98.

This is the second installment in still another complete Beethoven Concerto cycle. The Katchen/Gamba No. 3 was released four years ago; the others will be forthcoming shortly. In general, Katchen's outlook resembles that of Casadesus, who has recorded Nos. 1, 4, and 5. Both artists favor rapid tempos, and are crisply rhythmic rather than emotional in their approach. Casadesus, however, brings far greater refinement to his playing, as a comparison of his No. 4 with the version at hand immediately demonstrates. And when one plays the truly great G major by Fleisher/Szell (Epic), Schnabel/Sargent (RCA Victor, deleted), and Gieseking/Von Karajan (Columbia), one begins to wonder whether a new, basically superfluous edition by Katchen was really necessary. Gamba's rather square, tonally colorless orchestral contribution neither adds to nor detracts from the performance.

Since the B flat Concerto is slight of substance, Katchen's (and Gamba's) shortcomings are less cruelly exposed. But one has again only to turn to the beautiful versions by Fleisher/Szell, and Schnabel/Dobrowen (the later Schnabel edition on Angel this time) to see how much more can be done with the music. The Kempff/Leitner reading on DGG is also recommended if a more leisurely approach is preferred.

For a complete Beethoven Concerto cycle, my recommendation goes to Fleisher/Szell (Epic) or to the now withdrawn Schnabel/Sargent RCA Victor album: with the sole exception of the Second Concerto, all of the Schnabel performances there are superior to the later ones in the current Angel set, and the dubbed sound is also superior despite its earlier vintage.

H.G.


Zino Francescatti, violin; Robert Casadesus, piano.

- COLUMBIA ML 5972. LP. $4.98.
- COLUMBIA MS 6572. SD. $5.98.

Francescatti and Casadesus are well on their way towards completion of yet another recorded cycle of the Beethoven Violin Sonatas: presumably a disc containing a remake of their Op. 30, No. 2 and a first recording from them of Op. 96 will be forthcoming in the near future.

On the whole, it is a good series. The two artists work well together; and since both are formidable virtuosos in their own right, their joint efforts boast superlative executive skill. The sixteenth-note runs in the opening movement of Op. 12, No. 2 are hurled at the listener with superb aplomb and breath-taking precision; sforzandos in the outer sections of Op. 30, No. 1 have an elastic resiliency; passagework throughout is always crystal clear and rather staccato in feeling. Tempos, for the most part, are on the rapid side (a welcome exception is the third movement of Op. 12, No. 2 where the placevole indication is, for once, observed).

How well this tautly impersonal approach might fare in the richly lyrical Op. 96 Sonata remains to be seen, but all three of the earlier works sound quite convincing in the present performances. I suspect that listeners coming to these masterpieces for the first time will find Casadesus-Francescatti especially accessible. The brisk extroversion of their playing allows the music to flow freely without making too many intellectual demands. While I will cherish my records of Szeti-Arrau, Kreisler-Rupp, and Grumiaux-Haskil for their greater spiritual values, I also intend to keep the present set, for those times when I want to hear something more militant and uncomplicated. Certainly the work of Francescatti and Casadesus here has more interpretative merit than the comparably brilliant but flashy performances by Heifetz and Emanuel Bay. Columbia's engineering is pure, silken, and very well balanced.

H.G.

BEETHOVEN: Symphony No. 5, in C minor, Op. 67

- EPIC LC 3882. LP. $4.98.
- EPIC BC 1282. SD. $5.98.

Szell plays the Beethoven in 31:42, as opposed to 35:10 for the recent Bernstein edition. The Mozart here is 29:44; contrasted with 30:15 for the last of the Bruno Walter recordings. Part of the variation has to do with the repeats each conductor chooses to accept or reject, but the message is clear enough. These are zealously swift-paced versions of standards, played with a high technical finish but emotionally cool. The glory of the Mozart for me is the slow movement, and I just cannot grasp why Szell takes it so fast. His primary concern is fitting the music on a single single-disc surface. The Beethoven responds more readily to this approach. It's martial, refreshingly unorthodox in some detail, and sounds wonderful if you want this music in the spirit of the U.S. Cavalry rushing to the rescue of the beleaguered pioneers.

R.C.M.

BERG: Lyric Suite; Quartet for Strings, Op. 3

Parrenin String Quartet.

- MUSIC GUILD 58. LP. $4.98.
- MUSIC GUILD S 58. SD. $5.98.

The comparative neglect of the Berg Lyric Suite in recent years is difficult to account for. There was a time when the Suite and the same composer's Violin Concerto were just about the only works of the modern Viennese school in any kind of circulation at all; if memory serves, the Galimir Quartet recording of the Lyric Suite represented the first appearance of any kind of twelve-tone music on records. The marvelous imagination and the intense, literal expressivity so characteristic of Berg is nowhere— not even in Wozzeck or the Violin Concerto—so beautifully and tightly communicated. Each of the six movements has its own unified character and its own kind of fantasy; they are all elaborated with the same rich chromatic skill (only partly twelve-tone) so remarkably complex yet perfectly direct and immediate. The curious thing is that, though Berg has always been the most "popular" of the Viennese triumvirate and though he has always been considered the most "conservative" of the three, a work like...
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WHO’S AFRAID OF VIRGINIA WOOLF?
Original Broadway Cast Album (4-Record Set) DOL 287/DOS 687°
the Lyric Suite is full of a kind of vir-"nurious imagination, a free play of color,
ruousness, and phrase which is as funda-
mentally relevant to the avant-garde of
the Sixties as the dissociated tonality
and serial organization of Webern.

The Quartet, Op. 3, somewhat over-
shadowed by the Lyric Suite, is a gorous,
ous, somewhat overripe expression of
late Tristanesque romanticism (the
Lyric Suite actually quotes Tristan) but
it can do so because it has actually gone
beyond the confines of unquiled ultra-
chromaticism into something that is quite
new.

The Lyric Suite, for years one of the
most glaring omissions from the cata-
logue, is now represented by Juilliard
and Ramar Quartet recordings dating
back a couple of years. There are also
Juilliard and Kohon Quartet recordings
of the Quartet—end, the fine Juilliard,
is the first pairing of the two. That
in itself is a good argument for the
current disc. The Parrenins are an ex-
cellent ensemble and they have had notable
success in Europe with contemporary
literature, in particular the music of the
modern Viennese. These are very sound
performances, clear, adroit, beautifully
articulated. Perhaps they are a little
stand-offish for Berg, though it might
well be argued that the intensity comes
through anyway and that this music
should not in any case be overworked.

But there is a measure of variety and
flexibility, of heightened, intense ex-
pression—a kind of mystic possession
suggested by directions like "Trio ceto-
ico," "Largo desolato," or "Presto del
dolorando."—not quite achieved here.

Otherwise these are remarkable per-
formances of real vitality and motion,
and they are enhanced by good sound.

I suppose, in the generation, is re-
stranged. Enough, it is the first pairing
performance of the Lyric Suite (on RCA
Victor, coupled with the two Webern
sets for quartet) rates a slight edge.

In the Berg Quartet, the Parrenin
version is a good competitor for the Kohon
ensemble; the Juilliard doesn't rate here
because of its early mono-only sound.

E.S.

BERNSTEIN: Symphony No. 3
("Kaddish")

Felicia Montealegre, speaker: Jennie Tou-
rel, mezzo; Camerata Singers: Columbus
Symphony, New York Philharmonic,
Leonard Bernstein, cond.

- COLUMBIA KM 6005. LP. $5.98.
- COLUMBIA KS 6005. SD. $6.98.

The religious passion of today's secularly
and scientifically oriented man seems to
increase in direct proportion to his un-
certainty of an object to worship.

Empacinated from the dogmatic creeds
of western civilization's childhood but
faced with his own Bombbom terror of
the Specter of Overkill—no longer able to
participate in that enthusiastic puerity
of rationalism, he stands perplexed.
The more he doubts God, the more he pain-
fully feels a need for Him. And thus the
modern skeptic has brought Voltaire's
prophectic witticism to fulfillment: he has
begun to invent God.

This is nothing new. But whereas
Socrates was given the hemlock for it,
today one receives poetry awards. The
liberalizing influence of man, in his con-
temporary re-creation of God, has been
felt in the recent "heresies" of British
Judaism, in Ecumenical Councils, in the
yen for Zen, in the "beat" attitude (clas-
sic, Kerouac version, in which the term
is supposed to connote "beautified"), in
the coffeehouses where beard red poets
serenaded Jeremialike into their cups—and
now, in the conduct of Leonard Bernstein's
new Symphony No. 3 (Kaddish).

It is a significant document of this mid-twentieth-century plight,
a passionate statement by a tormented,
short-tempered soul (here personified
by the Lily of Sharon and declaimed with
hoarse fervor by the composer's wife,
Felicia Montealegre) who can no longer
accept the traditional omnipotent God
but who still calls to "my Father:
ancient, halloen, into this heart of the
Kingdom of Heaven has become "st<br>
set" because it maintains "every im-
mortal cliché in place. There is nothing
to dream. Nothing to know."

But the artist can put life back into these
clichés through the magic of his art, the
only miracle God has left.

Bernstein's text has been condemned
for blasphemy. But that, I believe, is
because it has been misinterpreted as
being about God. It is not. It is about
man. And it is about man's agonized
yearning in his struggle for a divine rela-
tionship.

The Symphony consists of three sung
Kaddishim—one by the chorus, one by
a soprano soloist, the last by a boys' choir—
each surrounded by the spoken text,
and the whole capped by a fugal finale.
(The Kaddish is a Hebrew paean to God,
which has become the Jews' tra-
titional prayer for the dead.) The for-
nal arrangement is simple, architec-
turally strong, yet pliable enough to be
expressively used. And it is sympathetic.

Stylistically, the work is eclectic, draw-
ing from Boston-diatonic, Hollywood-
chromatic and Broadway-jazz to Vienna-
dodecaphonic—or vice versa. There is
nothing wrong with this in principle. It
may even be an attempt by the composer
to inject into his message an undercur-
rent of universality. And it does allow
for some effective moments, as when one
Berg-like tone row becomes meta-
phrased into a middle-period Copland
turn at the work's climax, with the
speaker punctuating the transition with
heart-rending cries to God to "Believe!"
... Believe" and the boys' choir entering immediately afterward, à la Boito's Mefistofele, with the final incantation of the Kaddish. (The passage's power is somewhat attenuated by some movie music, but the intent is so overwhelming that, even if the result is not equal to its conception, it cannot easily be forgotten.) Unfortunately, however, Bernstein has incorporated these styles, rather than used them. Every immortal cliche is in place: the superimposed fourths accompanying Jennie Tourel; the motive of a chain of four sevenths, on which much of the score is based; those banal jazzy cello amens. If this use of twentieth-century musical common denominators is also meant to imply the contemporary universality of Bernstein's message, all that remains successful, it seems to me, is the implication, not the music. The text touches the core of the audience's unconscious. The music is often too consciously—even self-consciously—constructed. What we have here is a major expression by a minor composer.

In the lullaby, on this bedrock of cliché, Bernstein has built many high, dramatic peaks, and much of the music does show his original touch. To depict chaos, the orchestra dissolves to expose a Babel-ting chorus singing at eight different tempos, and it is hair-raising. Wild percussion canons (almost unintelligible, though, on this recording) leave their fragmentary droppings on subsequent passages. The biting quality of the work is emphasized by Bernstein's constant use of separate notes on consonants, even two notes on a single consonant sound. In the lullaby, the female voices' "Amen," catching at the unison the end of the soprano solo's final phrase, is almost artlessly simple yet incredibly beguiling. There are many such striking musical events.

Whatever the effects and defects of the music, it admirably serves its prime purpose as background to and illustration of the text, which remains supreme. Theologians have always had artists to bridge the gap to their flocks. Now, for better or worse, the antitheologian has a powerful, artistic statement.

Leonard Marcus

BIBER: Balletti lamentabili; Mensa Sonora; Mystery Sonatas; Sonata X
Muffat: Armonico Tributo; Sonata No. 5

Concentus Musicus.
- Vanguard BG 652. LP. $4.98.
- Vanguard BGS 70652. SD. $5.95.

This record is titled "Baroque Music in Salzburg"; for a time Heinrich Biber and Georg Muffat, almost exact contemporaries, were active in that Austrian town nearly a century before Mozart. Muffat had the unusual distinction of being a pupil of both the great masters of the day: Lully in Paris and Corelli in Rome. His Armonico Tributo, written in Italy in 1682, is a collection of ensemble sonatas intended by the author's own admission to reconcile and unite the two chief recognized middle-baronic styles. Personally, I find it hard to put my finger on just what is French about this music (certainly the mere presence of dotted notes in an Allemande is not very conclusive). The phrase-shapes, together with their controlling harmonic underpinning, seem to me to be essentials—and they are, with some exceptions, very Italian in feeling. Certainly the two Adagius, the Fugue, and the impressive final Pассacaglia are out of the best Italian tradition, informed by the seriousness of purpose with which the German masters were to carry baroque art into its great final phase in the ensuing half century.

Biber's forms, although they have their own power and scope, are generally smaller, derived from simple vocal or dance patterns with the occasional and striking additions of dramatic elements. The Sonata is one of the famous Scordatura set, recently recorded in its entirety by Sonia Monosoff (Cambridge Rec.). The performance here, with organ and bass, is very free and very beautiful; the soloists are unidentified.

The Balletti make a very handsome instrumental dance suite, framed by a strange and expressive Lamento at the beginning and end. Similarly, the Mensa Sonora—Tafelmusik presumably for the Archbishop of Salzburg—consists of a dance suite surrounded by small, abstract contrapuntal movements. The Concentus musicians use old instruments and use them very well. Not only do they play accurately, but their sense of style includes the right kind of flexibility and grace. The recording is distinguished for its good balances, and the one-channel version holds up extremely well against the stereo.

E.S.

BRAHMS: Symphony No. 1, in C minor, Op. 68

Boston Symphony Orchestra, Erich Leinsdorf, cond.
- RCA Victor LM 2711. LP. $4.98.
- RCA Victor LSC 2711. SD. $5.98.

Listening to this performance, one is obliged to draw one of two conclusions: either Erich Leinsdorf doesn't particularly care for this noble symphony, or he is deliberately eschewing the traditional manner in favor of a new approach. Whichsoever the case, one finds oneself recalling the tale of the critic who once reported: "Mr. Jones played Brahms; Brahms lost!" The conductor seems determined here to remove every vestige of warmth and romanticism from the score. The first movement is frenetic, yet allows the listener no big climaxes on which to settle. The slow movement is strait-laced, with some erraticwoodwind phrasing in the middle and very little sensitivity throughout. The third movement and the introduction to the fourth are slow-paced and square-toed. Only in the Allegro non troppo of the finale does the music assume its proper heroic stature. The orchestral execution, however, is of a high order, as is the quality of the sound. P.A.

BRITTEN: Sinfonia da Requiem, Op. 20

Copland: The Red Pony: Suite

St. Louis Symphony Orchestra, André Previn, cond.
- Columbia ML 5983. LP. $4.98.
- Columbia MS 6583. SD. $5.98.

This may seem like a strange coupling—Copland in his lightest syncopated-Western style and a somber, deeply felt early Britten score (it dates from 1940)—but there are a few subtle similarities. Despite the implications of its title, Britten's symphony is basically an approachable and uncomplicated work in which melodic line is all. The composer's strong sense of musical theatre is everywhere apparent, usually to the work's credit, occasionally to its detriment. Columbia claims this as a first recording of the Britten, ignoring London LL 1123 on which the composer himself conducts a far more communicative performance than Previn's. Unfortunately, the composer's disc is unavailable.

Previn, a kind of West Coast Bernstein, is a man of many parts. Among them are a fine orchestral technique and a lively way of dealing with as undemanding a score as the Copland. More than that this recording does not reveal. The recorded sound is excellent and shows that the St. Louis Symphony, despite the recent problems it has had in finding a permanent conductor, seems to be in good shape.

A.R.

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CIRCLE 33 ON READER-SERVICE CARD

AUGUST 1964
BRUCKNER: Symphony No. 6, in A
Westphalian Symphony Orchestra, Hu-
bert Reichert, cond.
• Vox PL 12540. L.P. $4.98.
• Vox STPL 512540. SD. $4.98.

The Sixth is not one of Bruckner's most
cohesive symphonies. While the pastoral
delicacy of its slow movement is genuine-
ly attractive, it does not quite atone for an
unsusually discursive first move-
ment, or for a lack of melodic distinc-
tion in the last two.
Even so, its case might be stated more
persuasively than it has been on records
so far. The old Westminster perform-
ance by Henry Swoboda was honestly
conceived, but there was little elo-
quence. This new effort is even more
wanting. Reichert seems to be one of
the breed of capable but uninspired
Kapellmeister who used to appear fre-
quently on discs in the first days of L.P.
There is also some resemblance to those
early productions in the insincere sounds
made by the orchestra. Better standards
prevail today, but here they are honored
only in the breach.
A.R.

CHARPENTIER: Te Deum; Magnif-
icat
Chorale of the Jeunesses Musicales de
France. Orchestra Jean-François Paillard,
Chorale of the Jeunesses Musicales de
France, Orchestre Jean-Frangois Paillard,
Chorale of the Jeunesses Musicales de
France. R.C.M.

COATES: London Suite—See
Vaughan Williams: Fantasia on
"Greensleeves."

COPLAND: The Red Pony: Suite—
See Britten: Sinfonia da Requiem,
Op. 20.

COWELL: Symphony No. 16 ("Icel-
landic")
+Leifs: Iceland Overture, Op. 9
+Isolfsson: Passacaglia

COLUMBIA: Passion Symphony, William
Stockland, cond.
• Composers Recordings CRI 179.
L.P. $5.95.

COATES: London Suite—See
Vaughan Williams: Fantasia on
"Greensleeves."

COPLAND: The Red Pony: Suite—
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lighter music. It
from the endless presentation of Italian
one must wonder about Lakmé: is it so
had an opera that it does not deserve
from the endless presentation of Italian
works?
Ga
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did not deserve

Gedda sings resonantly and
sturdy, smooth singer, but billing him
as a bass (as Angel does here) does not

Bolshoi Theatre Orchestra, Eugene Svet-

cond.

HANDEL: Water Music
Bath Festival Orchestra, Yehudi Menu-
hin, cond.

Chamber Orchestra, Jean-François Paill-
ard, cond.

For a feature review including these
recordings, see page 67.

HAYDN: Suite for Two String Or-

Orch
ergus was not
GIBBONS: Church Music

Choir of King's College, Cambridge;
Jacobean Consort of Viols, David Will-
cocks, cond.

This collection of sacred music by Or-

there are other resemblances between
the two scores that are to Glazunov's credit.
He was quite capable of writing a great
swEEPING Waltz or two, and there are
some lovely long slow melodies.
Perhaps two hours of this basically
faceless music are a little excessive,
but I still find this an extremely pleas-
ant and attractive album, magnificently
played by an orchestra and conductor ob-
viously versed in the style, and well re-
corded. The Russian stereo is clear and
vivid, although some may want to de-
emphasize the treble just a shade. The
album comes without explanatory notes
of any kind, but the music speaks for it-
self in its simple, uncomplicated way.
A.R.

GLAZUNOV: Raymonda, Op. 57

Bolshoi Theatre Orchestra, Eugene Svet-
lanov, cond.


HANDEL: Water Music
Bath Festival Orchestra, Yehudi Menu-
hin, cond.

Berlin Philharmonic Orchestra, Rafael
Kubelik, cond.

Chamber Orchestra, Jean-François Paill-
ard, cond.

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of any kind, but the music speaks for it-
self in its simple, uncomplicated way.
A.R.
sentative Haydn collection without committing themselves to the full Goberman subscription series might well regard this volume as a particularly choice single. The Lamentatione Sympony has been recorded only once before (and then none too adequately) and the other two scores are new to records and welcome amplifications of the Haydn literature.

The Overture is in the true baroque manner in three contrasting movements on a fast-slow-fast pattern. But don’t take it for a museum piece. It’s a witty and exciting example of the master’s theatre music at its finest. The two Symphonies are beautifully contrasted with one another: the D minor a deeply expressive score taking its title from the Crucifixion; the C major a trumpet and drum affair with C alto horns and the very special sense of majesty which Haydn brought to these ceremonial works. (It too, however, has an eloquent slow movement.)

Performances and recording are both apt reminders of Goberman’s legacy.

R.C.M.

ISØLFSSON: Passacaglia—See Cowell: Symphony No. 16 ("Icelandic").

LEIFS: Iceland Overture, Op. 9—See Cowell: Symphony No. 16 ("Icelandic").

LISZT: Sonata for Piano, in B minor; Symphonies Nos. 1, 104; Hungarian Rhapsody, No. 10
†BARTÓK: Improvisations, Op. 20; Etudes, Op. 18 (3)

Clifford Curzon, piano.
- London CM 9371. LP. $4.98.
- London CS 6371. SD. $5.98.

LISZT: Don Juan Fantasy; Armies
†WAGNER: Arabesque, Op. 14
†BARTÓK: Improvisations, Op. 20

Charles Rosen, piano.
- Epic LC 3878. LP. $4.98.
- Epic BC 1278. SD. $5.98.

Curzon and Rosen have much in common as Liszt interpreters. Both stress the composer’s classical and intellectual facets rather than his garish showmanship, both tend to be mercurial rather than heroic in character. Neither musician is particularly interested in projecting a wide range of tonal color, though Curzon is distinctly less bleak in that respect than Rosen, who could almost be said to go out of his way in cultivating a steel-point engraver’s linearity. Rosen is the more fluent and high-powered technician, but Curzon has been moving in the direction of greater extroversion of late (an effect accentuated by London’s increasing briliane of re-
corded sound) and is always able to cope adequately with the most strenuous pianistic demands at all times. Nevertheless, while the British artist clearly works hard over the roulades of octaves in the

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SONATA, Rosen surmounts equivalent hurdle with exemplary ease and efficiency. Curzon's reading of the Sonata is a truly great one. It has much in common with the magnificent rendition by Leon Fleisher (for Epic), but is just a bit more expansive and expressive. Since London's piano tone is markedly more realistic than Epic's, Curzon's performance would be my first recommendation for the work. The Fleisher disc, however, has a more valuable coupling: Weber's eloquent and rarely played E Minor Sonata and the Invitation to the Dance in its lovely original form, both superiorly performed. True Lisztians, I suspect, will want both sets, especially as Curzon allows us the privilege of hearing the composer's daringly conceived Berceuse. The Ginasteras, as Curzon gives it, is fleet, suggestive, and somewhat more deliberate than in the standard "virtuoso" account, while the Liebestraum has a dignity and continuity transcending my recollections of any other performance.

Don Juan Fantasy never sings with the limpid ease of Vásáry's (on a DGG disc also containing yet another memorable account of the B minor Sonata, but his tight-lipped drive and knife-edged rhythm have their own kind of unremarkable effectiveness. Similarly, the popular Sonetto del Petrarca, No. 104, and the less frequently encountered Hungarian Rhapsody, No. 10 are purged of every iota of sentimentality. The chief distinction of the Rosen collection, however, is the superb Bartók music on the reverse side. I have sometimes sensed an overanalytical cold-bloodedness in Bernstein's way with French music, and it is present here to some degree. But these are scores in which this sort of supercontrol is very much to the point. The etched clarity of the recording is helpful too. A.R.

**MOZART:** Concerto for Flute, Harp, and Orchestra, in C, K. 299 +Telemann: Suite for Flute and Strings, in A minor

Elaine Schaffer, flute; Marilyn Costello, harp; Philharmonia Orchestra, Yehudi Menuhin, cond.
- **ANGEL 36189.** L.P. $4.98.
- **ANGEL S 36189.** SD. $5.98.

The amiable little Mozart concerto has already achieved ten listings in Schawn, but none of those performances surpasses this one in charm and grace. Some listeners may find the pace of the first two movements rather deliberate (I do), but the soloists and orchestra are first-rate, the right-hand part of the harp is clearly audible to the soloist's fine. The Telemann seems to be becoming something of a favorite with flutists engaged as soloists with orchestra, as a change from the B minor Suite of Bach. It is almost entirely French in style and makes for pleasant, if not significant, listening. Menuhin conducts the overture vigorously: the dance movements, on the other hand, are done with grace and an appreciation of their individual character. Miss Schaffer produces a lovely tone on her golden flute. The sound of the Philharmonia makes one deplore once more the tight-lipped coupling: which this sort of supercontrol is very much to the point. The etched clarity of the recording is helpful too. A.R.

**MESSIAEN:** Trois petites liturgies de la présence divine +Roussel: Symphony No. 3, in G minor, Op. 42

Women's Chorus of the Choral Art Society (in the Messiaen); New York Philharmonic, Leonard Bernstein, cond.
- **COLUMBIA ML 5982.** L.P. $4.98.
- **COLUMBIA MS 6582.** SD. $5.98.

In recent years the music and theories of Olivier Messiaen have come to reappear in the personal and impenetrable products of European avant-garde thinking, and his influence on the young far-out has been considerable. His best-known works in this country, however, are from his earlier years, strange and original compositions deeply religious in feeling, but simple and approachable.

**The Petites liturgies,** dating from 1944, are settings of three mystical, meditative texts by Messiaen himself. They call for women's voices, strings, a vast array of exotic percussion, and the Ondes Martenot, an electronic tone generator that sounds a bit like a sophisticated and well-behaved descendant of the Theremin.

**MOZART:** Concerto for Violin and Orchestra, No. 1, in B flat, K. 207 —See Stravinsky: Concert for Violin and Orchestra, in D.

**MOZART:** Serenade for Strings, No. 7, in D, K. 250 ("Haffner")

Symphony Orchestra of the Bavarian Radio, Rafael Kubelik, cond.
- **DEUTSCHE GRAMMOPHON LPM 18869.** L.P. $3.98.
- **DEUTSCHE GRAMMOPHON SPLM 138869.** SD. $6.98.

When Kubelik was in Chicago he recorded a couple of Mozart symphonies, but these have been the only examples of his Mozart playing on discs, so far as I know, until the present issue. His performance here is, from a technical standpoint, wholly admirable. The orchestra is under complete control every minute. Such crisp, neat playing is possible only when the men know exactly what the conductor wants and are capable of giving it to him. The ensemble is particularly fine in delightful fashion, the slow ones are nicely sung. At times, as in the sixth and Seventh movements, oboes or flutes doubling a violin melody an octave higher do not come forward enough, but this may be a matter of microphone placement. Rudolf Koeckert plays the violin solo ably, in the Rondo supplying attractive little interpolations where Mozart indicated they could be added. By and large it seems to me the Munich, in the London version, is more sensitive to the poetry of the slow movements, but in practically every other respect the present performance is on a high level. N.B.


**MUEFAT:** Armonico Tributo: Sonata No. 5 —See Biber: Balletti lamentabili.

**PURCELL:** The Fairy Queen: Suites: No. 1; No. 2 —See Teleman: Don Quixote Suite, in G.

**RAVEL:** Orchestral Works

Daphnis et Chloë, Suite No. 2: Pavane pour une infante défunte; Rapsodie espagnole; Miroirs: No. 4, Alborada del gracieoso.

Amsterdam Concertgebouw Orchestra, Bernard Haitink, cond.
- **PHILIPS PHM 500015.** L.P. $4.98.
- **PHILIPS PHS 900015.** SD. $5.98.

Last spring's New York visit by Haitink and his orchestra showed that this young conductor is growing rapidly in stature and perception and that the orchestra itself is one of the world's finest. The weakest moments in the three concerts, however, seemed to be in music by Ravel, and this record bears out that impression. Haitink has not yet mastered the special orchestra language of this music, nor its particular kind of moment. Brilliant as these performances are on the surface, there is a hard edginess about them that obscures their atmosphere. The Daphnis finale is driven much too hard, and we hear little of the wit and fantasy in the Alborada. The sound is gorgeous, but the music is made less so. A.R.

**ROUSSEL:** Symphony No. 3, in G minor, Op. 42 —See Messiaen: Trois petites liturgies de la présence divine.

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HIGH FIDELITY MAGAZINE
Maurice Duruflé; organ; Orchestre de la Société des Concerts du Conservatoire de Paris, Georges Prêtre, cond.

This latest version of a perpetual challenge to recording technology is an object lesson in the futility of European engineers attempting to outdo their American colleagues in sheer sonic spectacularity. Impressive as this remarkably wide-range recording may be in many respects, it is fatally flawed by two miscalculations: first, by so high a modulation level that the soft passages are well-nigh submerged in background noise; second, by the choice of a locale (the Church of St.-Etienne-du-Mont, Paris) in which the reverberation period is intolerably long for sympathetic clarity.

The performance itself is not without interest—for the characteristically French timbres of its woodwind and brass choirs, in particular, and for the distinctive if somewhat hollow tonal qualities of Duruflé's organ. But in Prêtre's heavy-handed reading the orchestral playing is too often either stodgy or overemphatic, and in the bombastic finale both orchestra and organ merely blare turgidly. The mono edition is perhaps the slightly less coarse-sounding of the two, but stereo is essential for the musical grandiloquence here and the present SD is no match for the Munch/RCA Victor and Ormandy/Columbia versions of the Organ Symphony.

SCHUBERT: Symphonies: No. 5, in B flat; No. 8, in B minor ("Unfinished")

Philharmonia Orchestra, Otto Klemperer, cond.

I will not call this new version of the Schubert Unfinished the best, because that designation is hardly possible when interpretative points of view of so wide a variation are ably represented. But I shall say that there is no better performance than this one in the current listings.

Klemperer, as one might expect, is leisurely, even to the extent of providing a full double exposition. What glorious use he makes of the opportunity! Once his approach has captured your imagination, you are all but convinced that those who adopt quicker tempos do so only because they lack Klemperer's mastery of the phrase which unfolds majestically into pure lyric motion. There are many examples of this, moments when a familiar theme seems to burst into bloom. It is quite uncanny and miraculous.

This is a performance classical in its reserve, dramatic in its conception, and yet abundantly melodic with a sense

Continued on page 84
the recording will coincide, more or less, with Barry Tuckwell's on London.

MUSIC GUILD: Lovers of Poulenc (and we hope there are legion) will be cheered to hear of a forthcoming recital of his songs, by baritone Bernard Kruysen with Jean Richard at the piano. Poulenc also figures in a collection of French wind music, along with Roussel, Françaix, and Ibert. There will be fanfares for brass by the Brass Ensemble of Paris and more Brahms (Op. 8 and Op. 101) from the Albeneri Trio. Probably the most unusual name on Music Guild's fall list is that of Joseph de Mondeville, the eighteenth-century violinist-composer whose Cantate Domino for solo singers, chorus, and orchestra makes a first appearance on records.

NONEUCH: Elektra Records' new classical label is fast making a name for itself as a purveyor of unusual repertory, some of it drawn from European catalogues, some of it domestic. This fall, for example, there's to be a recording of Rameau's La Guirlande (The Wreath)—a ballet-opéra never recorded before; a set of C.P.E. Bach's flute/harpsichord sonatas performed by two distinguished French artists, Jean-Pierre Rampal and Robert Veyron-Lacroix; and a disc devoted to Purcell (suites from The Virtuous Wife, The Gondian Knot Untied, etc.) with the Rhine Chamber Orchestra of Cologne.

PHILIPS: Announcement of a "new" work by Telemann—and a Passion, at that—is enough to whet the appetite of any student of eighteenth-century repertoire. We owe the discovery of the present Saint Mark Passion to conductor Kurt Redel, who first performed the resurrected score at the 1963 Montreux-Vevey Festival and recorded it for Philips shortly thereafter.Soloists include Heinz Reiffuss as the Evangelist, Horst Günter as Christ; the orchestra is Redel's own Pro Arte ensemble of Munich. Vevey was also the setting of another recording now on its way—Stravinsky's L'Histoire du soldat in the original nine-instrument version. This occasion we owe to Igor Markovitch, who called in his friends Jean Cocteau and Peter Ustinov to be narrator and devil, respectively, and produced the work in honor of Vevey—his chosen "home town." As a change of scene, Vienna yields a coupling of Mozart's Coroanaion and Spasimt, Masses with the Vienna Choir Boys; and London a complete Debussy Images, with Monteux and the London Symphony. Last but by no means least is a set of the complete Beethoven cello sonatas interpreted by no less distinguished a team than Mislaw Rostropovich and Sviatoslav Richter.

RCA VICTOR: If you think that Al Hirt is strictly a pop artist, think again: RCA has him billed this fall as soloist in the Haydn Trumpet Concerto. Arthur Fiedler and the Boston Pops accompany, and the album is entitled "Holiday for Brass." Other, and less unconventional, soloists in the forthcoming Victor line-up include Artur Rubinstein (the Beethoven Emperor), Van Cliburn (Brahms Piano Concerto No. 1), Erick Friedman (Prokofiev Violin Concerto No. 1), and Lorin Hollander (Prokofiev Piano Concerto No. 5). For them all, accompaniments are provided by the Boston Symphony under Erich Leinsdorf, who also leads Mahler's Fifth Symphony and excerpts from Wozzeck (with Phyllis Curtin singing the part of Marie).

The operatic bill of fare begins with Carmen, recorded in Vienna under the direction of Herbert von Karajan, and featuring Leontyne Price (Carmen), Mirella Freni (Micaela), Franco Corelli (José), and Robert Merrill (Escamillo). We'll have a review of it in next month's issue. The menu continues with Die Fledermaus, complete in German, also from Vienna, with a cast that includes Annaliese Rothenberger, Adele Leigh, Ricë Stevens, Sandor Konya, Erich Kunz, George London, and Eberhard Wächter; Oscar Danon conducts. To wind up the season, we're promised a new Rigoletto from RCA's Rome studios; George Solti leads a cast that has Robert Merrill in the title role, Anna Moffo as his errant daughter, and Alfred Kraus as her vile seducer.

There'll be several welcome excursions from the Victor archives, most notably a reissue of Virgil Thom's Four Saints in Three Acts—a collector's item which we have long wanted to see back in circulation. This is to appear in the "Treasury" series, as is a John McCormack recital of "Songs of Ireland." Complete in German, also from Vienna, is the final act of a cast that has Robert Merrill in the title role, Anna Moffo as his errant daughter, and Alfred Kraus as her vile seducer.

VANGUARD: Indefatigable Maurice Abravanel and his Utah Symphony will be offering for our delectation this fall some out-of-the-way Bee-
thoven (the complete Creatures of Prometheus ballet music) and some out-of-the-way Prokofiev (Symphony No. 3/Pas d’acier). The equally indefatigable Alfred Deller is featured in a complete recording of Purcell’s Dido and Aeneas (Helen Watts is the Dido to his Aeneas) and in “Music of Medieval France.” Afectionados of the bravura piano style will want to know about an Earl Wild recital devoted to finger-twisters by Herz, Thalberg, Hummel, Paderewski and Godowsky, and admirers of the late Elsie Houston will want to know about a Phyllis Curtin recital of songs from the Brazilian soprano’s repertoire. (Come to think of it, why doesn’t RCA Victor exhume the original Elsie Houston recordings?)

Vanguard’s low-priced “Everyman” series will feature this fall new stereo recordings of the Sibelius Fifth and Tchaikovsky Fifth (both by the Hallé Orchestra under Barbirolli) as well as mono reissues of Vivaldi’s L’Estro armonico (Vienna State Opera Orchestra under Mario Rossi) and Mozart’s Piano Concertos Nos. 20 and 24 (Denis Matthews, with the Vienna State Opera Orchestra under Hans Swarowsky).

VOX: The company’s reputation for doing things by wholes is borne out this fall by the inauguration of a number of new complete recording projects. One at least—the Haydn quartets by the Dekany Quartet—will span about five years and fill up eighteen three-disc Vox Boxes. (The Dekany, incidentally, is made up of instrumentalists from the Concertgebouw—all Hungarians.) Other “completes” of shorter duration are the Brahms Schumann quartets by the Kohon; the Mozart piano sonatas by Walter Klien; the Chopin Polonaises by Peter Frankl, who makes his American concert debut this season; and Volume I (the first of nine) of Bach’s music for organ performed by Walter Kraft (the set will utilize nine different organs of historical interest). Vocal highlights are a Wolf Italian Song Book with Hermann Prey and Erna Berger (coupled with Brahms’s Vier ernste Gesänge by Prey)—not to mention an item entitled “Bird Fanciers’ Delight,” a recording of a set of seventeenth-century lessons designed to teach a lady’s bird to sing (the it anything from a bullfinch to a thrush).

Almost as unusual are two opera releases, both recording “firsts”: Vivaldi’s La fida ninfa (The Faithful Nymph), recorded in Milan under Raffaello Monterosso; and Monteverdi’s Return of Ulysses, taped in Stuttgart with several American singers under the direction of Rudolf Ewensart. Also an LP first: Carl Nielsen’s Second Symphony, played by the Tivoli Concert Symphony Orchestra, Carl Garaguly conducting.

WESTMINSTER: It’s very much a Teresa Stich-Randall season at Westminster. The American soprano will be heard in a complete recording of Handel’s Rodelinda: excerpts from Richard Strauss’s Daphne and the Four Last Songs, and in two Bach cantatas (Nos. 35 and 42, under the baton of Hermann Scherchen). The Rodelinda is conducted by Handel specialist Brian Priestman, and the cast also includes Maureen Forrester, Hilde Rössl-Majdan, Helen Watts, Alexander Young, and John Boyd. In addition, Miss Forrester contributes a recital disc (arias from Purcell to Mozart) and collaborates with tenor Alexander Young in Thomas Arne’s songs to Shakespeare’s plays. Finally, just to show that good things come in twos, pianist Daniel Barenboim and conductor Laszlo Somogyi follow the Serkin-Bernstein lead in a coupling of Beethoven’s Choral Fantasy and Piano Concerto No. 3. It had to happen.

...
of sustained, singing lines. Add a brighter touch, appropriate to a more youthful and frolicsome work, and you have the ground plan of the Klemperer Schubert Fifth. I am generally unhappy about the way conductors pace this score. The majority seem to push it too hard. Klemperer does not. The themes have just the room they need to grow in, just the pulse that moves them gracefully into the next phrase. It is all together delightful, even if stern self-discipline calls for the elimination of some of the more familiar expressive retards.

The orchestra, whose future now seems uncertain, plays beautifully with a sense of joy that is anything but funereal; and the recorded sound is excellent in stereo and only slightly less effective in the mono format. R.C.M.

SCHUMANN: Concerto for Piano and Orchestra, in A minor, Op. 54
| Grieg: Concerto for Piano and Orchestra, in A minor, Op. 16


SCHUMANN: Concerto for Piano and Orchestra, in A minor, Op. 54; Arabeske, Op. 18; Variations on a Theme by Clara Wieck, Op. 14


Put such mavericks as Anda and Kubelik together and it is almost a foregone conclusion that the results will be both unconventional and far above the level of routine competence. What cannot be assessed a priori, however, is what the performances will be like—for both of these artists can be chameleons.

It so happens that the pianist is in one of his exploratory moods here, particularly so in the Schumann. He applies colors lavishly, brings out splendid details of texture and accent, and introduces many changes of tempo. Anda is an extraordinary craftsman; rarely have the difficult triple-and-double-third filigree passages in the first movement of the Grieg been clarified with such superb precision, and the articulation of the staccato passage-work in the third movement of the Schumann is similarly elegant-sounding. It is obvious that every minute point has been carefully wrought.

Kubelik (apparently in one of his "Central-European" states of mind, far removed from the brisk vitality he displayed when he was at the helm of the Chicago Symphony) supports his soloist well. In its own way, the orchestral playing is very beautiful, although I myself would rather have had a less bright and rhythmic framework for these extraverted concertos. The third movement of the Schumann tends to be cozy (it should semitrillate), while some ritornelli in the Grieg sound almost like caricatures resulting from a pompous accentuation and lachrymose lyricism. Nevertheless, the detail is superlative, and many listeners will find a most engaging record.

Fine as these readings are, however, they are not for me. I still prefer the Grieg-Schumann couplings by Fleisher-Szell (Epic), by Solomon-Menges (Capitol "Paperback"), and by Lipatti (Columbia). Solomon's performances have all of Anda's extraordinary refinement, but still manage to sound less contrived. For the Grieg alone, there are the fine Rubinstein (RCA Victor), Curzon (London), Novas (Vox), and Gieseking (Columbia) sets, while the Istomin-Walter (Columbia) renditions of the Schumann have much to recommend them.

To this extensive list can be added the new Janis-Skrowaczewski Schumann. It is a strong, assertive reading with solid values. Furtwängler gives in their rambunctious way exactly what one asks for. It is a little closer to the pulpy than to the luscious, perhaps a bit more boring, even more prone to fits of pretentious, vulgar, pompous nonsense—and also more occasionally likely to settle into something quietly intense and even meaningful.

One question, however: why did Mercury make a side break after the second movement of the Concerto? The Intermezzo should flow directly into the Finale and fine tonal sensitivity. But it carries more impact. Janis plays the solo variations with poetic reticence and fine tonal sensitivity.

One question, however: why did Mercury make a side break after the second movement of the Concerto? The Intermezzo should flow directly into the Finale and fine tonal sensitivity.

The themes have rarely lacked the essentials of Richter's remarkable interpretative gifts. In his wide tonal range, the Soviet artist gives the writing a cogency that the results will be both informative and for that matter, the performances do not strike me as remarkable.

H.G.

SHOSTAKOVICH: Symphony No. 8, in C minor, Op. 65

Leningrad Philharmonic Orchestra, Eugene Mravinsky, cond.  ● MK 219-B. Two LPs. $11.96.

SHOSTAKOVICH: Symphony No. 12, in D minor, Op. 112; Quartet for Strings, No. 4, in D, Op. 83

Beethoven Quartet (in the Quartet); Leningrad Philharmonic Symphony Orchestra Eugene Mravinsky, cond.  ● MK 1580. LP. $5.98.

Hearing this music, I get the distinct impression of listening to neo-Shostakovich. To be sure, something worth saying bears repetition but Shostakovich has succeeded in turning his own mannerisms into empty gestures. The Symphony No. 12, subtitled "The Year 1917" ("Revolutionary St. Petersburg," "Dawn of Humanity," etc.), is not a long work by Shostakovichian standards (it fits easily on one disc) but it contains more windy rhetoric than a party congress. In fairness, the slow sections—this is often true in Shostakovich—have a certain eloquence. The fast parts are loud and fast. They are square-cut, tonguetied in stuttering repetitive rhythm and phrase structure, full of inflated self-importance—the old Russian revolutionary-arym tune for the grandiloquent peroration, the big noise and the big rhetorical gesture utterly empty of any real content.

The case is much the same with the better-known Eighth Symphony except that the latter is longer, less programmatic but more musically coherent, a bit better proportioned, a little more imaginative, a lot more boring, even more prone to fits of pretentious, vulgar, pompous nonsense—and also more occasionally likely to settle into something quietly intense and even meaningful.

The Fourth String Quartet is a minor piece, well played by the Beethoven Quartet, which is one of the Soviet Union's two leading string quartets. Oddly enough, the other ensemble, the Borodin Quartet, recorded the work for Mercury, and that version has the inestimable blessing of modern sound.

The Twelfth Symphony is billed as "a recorded premiere—recorded in concert," but both recordings stand alone in the catalogue and both were obviously made in live performance. Sonically, neither recording is very impressive and, for that matter, the performances do not strike me as remarkable.

E.S.

Scriabin: Piano Works


Sviatoslav Richter, piano.  ● MK 1582. LP. $5.98.

The luxuriant romanticism of this music is fully realized by Richter in a series of lucid, engaging, red-blooded performances. Because of his wide tonal range, the Soviet artist is able to highlight the work's often volatile emotional make-up, and the effortless facility of his art gives the writing a cogency and conviction it often lacks in more ordinary presentations.

Recorded from a 1956 concert, the Sonata sounds a little misty and vague, but the Etudes—which are taken from an even earlier recital (in 1952)—are more ample and sonorous. All told, the sound is somewhat reminiscent of 78-rpm discs (MK's surfaces contribute to the effect) but it is fully capable of transmitting the essentials of Richter's remarkable interpretative gifts.

H.G.
Halle Orchester, Sir John Barbirolli, cond.
- Vanguard Everyman Classics SRV 132. LP. $1.98.
- Vanguard Everyman Classics SRV 132SD. SD. $2.98.

Vienna Philharmonic Orchestra, Lorin Maazel, cond.
- London CM 9375. LP. $4.98.
- London CS 6375. SD. $5.98.

Both of these versions of Silvius' passion and lyrical outpouring are disappointing. In Barbirolli's heavy, sluggish interpretation, the music sounds sodden and maudlin. In Maazel's reading, phrases are torn apart and distorted out of context in a mistaken effort to overdramatize a work already dramatic enough. The Halle Orchestra plays passably and is well enough recorded; the Vienna Philharmonic produces some exciting sounds (especially the brasses) and has been recorded resonant and lifelike. The London disc also provides a bonus Maazel's spacious and atmospheric performance of the Korelin Suite. For the Sibelius First, however, my choice still remains the old Columbia mono version by Beecham. P.A.

STAMITZ, KARL: Sinfonia concertante, for Two Violins and Orchestra

1-Wanhal: Symphony in A minor
2-Winter: Concertino for Clarinet and Cello

Various soloists; Chamber Orchestra of the Saar, Karl Ristenpart, cond.
- Nonesuch H 1014. LP. $2.50.
- Nonesuch H 71014. SD. $2.50.

This album is called "The Legacy of Mannheim," and in a perverse sort of way the title prompts one to recognize anew the fact that composers sharing the same tradition—even during those decades when dozens of lesser practitioners labored in the shadow of Haydn and Mozart—had minds of their own, common legacy or no. The Stamitz work for two violins (which becomes a pure oboe concerto in the middle movement, where the fiddles drop out entirely) does suggest Mozart's Sinfonia concertante for Violin and Viola, though it never reaches those heights. Still, Stamitz knew exactly what he was about, and you find yourself luxuriating in the sheer sound of a pair of violins racing along with the soloists. The soloists here, who combine grace with a good deal of power, contribute much to the music's bracing effect.

J. B. Wanhal, whose works were performed by Haydn at Esterházy, was never actually in Mannheim at all. His symphony is generally more subjective and more emotional than Stamitz's, though the second movement is a model of courtly elegance, undeniably reflecting his Viennese upbringing. Perhaps the most absorbing work on the disc is Peter von Winter's Concertino for Cello and Clarinet, which somehow brings out the best each instrument has to offer and combines them in a wonderfully consistent whole. The tone qualities of the two instruments go together beautifully, and the composer sets them in a variety of contexts—broad, rollicking, humorous, and even hymnall. If you should ask me, Wanhal hit upon one of the finest instrumental combinations available, and I can't imagine why it isn't used more frequently. The recorded sound isn't the best, unfortunately, being rather thin in the upper register and lacking in a good strong middle. But don't let that debar you: this record makes good listening. S.F.

STRAUSS, RICHARD: Arabella

- London CM 9368. LP. $4.98.
- London CS 6368. SD. $5.98.

The essence of Stravinsky's art is a kind of transformation which, though
misleadingly called "neoclassicism," has little to do with the Central European classical tradition of variation and development. Stravinsky is "classical"—Apollonian if you like—in his insistence on clarity of texture and form; but his forms are new and original, an amalgamation of classical in the sense of blocklike quality of the transformations and structural juxtapositions and in their use—potential or actual—of musical experience as a legitimate subject matter for new works. Thus the material he transforms could just as well come from the seventeenth or the nineteenth century as from the eighteenth.

In many ways, Stravinsky has always been a lot closer to his nineteenth-century ancestors than most of us have realized. Ever since the first performance of Le Baiser de la Fée in 1928, people have been astonished that Stravinsky, the arch antiromantic, should have written a ballet based on Tchaikovsky. But Le Baiser de la Fée is full of music that sounds like Pétrouchka, the earlier Mavra was dedicated to the memory of (among others) Tchaikovsky, and Stravinsky's first assignments from Diaghilev were orchestrations for Les Sylphides. The nineteenth-century tradition with which Stravinsky can be identified and out of which he grew was not that of grandiose pretension but of the miniature, not the romantic age of sweeping rhetoric and big symphonic gesture but the stylized, elegant expressions of the salon, the ballet, the stylized folk song and lied, and the non-Wagnerian musical theatre. Traces of the elegant, semi-abstract, ornamental salon minuet or ballet number can be found amid the "neoclassical" business of Stravinsky's music right up until his twelve-tone period.

The Fairy's Kiss is based on Tchaikovsky material extracted from short piano pieces and songs and arranged in the context of the classical Russian ballet—a fairy tale with Swiss scenery, and rhythmic shapes of another composer, Stravinsky took them over so thoroughly that they became part of his own thinking. Once the listener gets over his initial astonishment, it becomes quite clear that the fusion of idea and treatment is complete—more so in many cases than it ever was in the Tchaikovsky originals! It is clear that in the process of adopting, dovetailing, and orchestrating the melodies, accompaniment figures, and rhythmic shapes of another composer, Stravinsky took them over so thoroughly that they became part of his own thinking. Once the listener gets over his initial astonishment, it becomes quite clear that the fusion of idea and treatment is complete—more so in many cases than it ever was in the Tchaikovsky originals! One might almost say that Stravinsky liberates some of the ideas, which in his work retain their original charm and character while fulfilling a greater potential. Among twentieth-century composers, surely only he could have accomplished something so improbable in such a completely masterly fashion.

Stravinsky himself arranged a large portion of the music in the form of a suite known as the Divertimento from Le Baiser de la Fée. This is the most telling document in all neoclassicism, and one previously recorded by Ansermet and—in the best version to date—by Reiner. The complete ballet is available in a Stravinsky-conducted recording with the Cleveland Orchestra, but the new Ansermet recording, at hand in the first stereo version of the original score. It is not an exceptional reading. The orchestral performance is unremarkable most of the time and positively weak in places, and in my opinion Ansermet misses much of the musical wit and point. While the Swiss conductor is an excellent colorist, he seems to lack the elegance, humor, and style to make something like this come off at full value. The recorded sound is adequate but there is more than one inexcusably bad tape splice; not all of the weak transitions are to be blamed on the conductor,

**STRAVINSKY: Concerto for Violin and Orchestra, in D**

Mozart: Concerto for Violin and Orchestra, No. 1, in B flat, K. 207

David Oistrakh, violin; Lamoureux Orchestra, Bernard Haitink, cond.

- **PHILIPS** PHS 500050, LP. $4.98
- **PHILIPS** PHS 900050, SD. $5.98

Stravinsky's neoclassic music (not to mention anything later) has never been much in favor or even much known in the Soviet Union; but Oistrakh appears to the manner born. This is an extraordinary performance, very Cot and tittle in perfect place, every phrase and articulation beautifully shaped, every elegance and witty remark perfectly underplayed. The performance has drive, it just catches it up with all the right kind of sense, sensibility, and sophistication.

If there is a drawback to the performance, it lies only in the fact that everything comes almost too easily to Oistrakh. The fast outer movements are almost too smooth, the middle is almost too brisk and gorgeously matter-of-fact, Even so I would not hesitate to recommend this performance above the rather stiff competition on the basis of the solo reading. The orchestral playing is, of course, good too—Haitink is excellent—although the recorded sound favors the violin unduly. The orchestra is set back a stereo plane or two, and its effectiveness and clarity are a little reduced by the resonant sound.

Much the same comments apply to the Mozart on the overside. The piece itself is curiously neglected considering the fact that it is not so very removed in date of composition and in quality from some of the better-known Mozartian concertos. At any rate, Oistrakh is a persuasive advocate of the classical as well as the neoclassical.

**TCHAIKOVSKY: Iolantha**

T. Lavrovna (s), Iolantha; G. Skopakodinova (s), Brigitte; A. Supalskaya (ms), Laura; O. Golovina (c), Martha; M. Dovenman (t), Vaudemont; Y. Yurchenko (t), Almerik, S. Shaposhnikov (b), Robert; M. Butanikov (b), Ebn-Khakia; V. Andrianov (bs), King René; V. Levando (bs), Bertran; Chorus and Orchestra of the Maly Theatre (Leningrad), Eduard Grikurov, cond.

**ULTRAPHONE** ULP 106/7. Two LP's. $9.96

If Utraphone's series devoted to obscure Russian operas serves no other purpose, it will have justified itself by acquainting us with this extremely beautiful work—and this despite a recording that is barely passable and a performance that fulfills no more than the essentials.

Iolantha is Tchaikovsky's last opera, first produced a year before his death. The action takes place in Provence, where King René keeps his blind daughter cloistered in an enclosed garden, unaware of her affliction. She has from birth been promised to the Burgundian prince, Robert, who does not know of her misfortune. In the last despairing attempt to help Iolantha to see, René has called upon a Moorish physician, Ebn-Khakia, who explains that if a cure is to be effected Iolantha must be made aware of her situation and made to desire sight; René, who has misgivings about this, nevertheless agrees to follow the physician's advice.

Meanwhile, Robert arrives, accompanied by his friend, Count Vaudemont. Robert is ready to carry out his vow of marriage to Iolantha, but says his heart will always remain with his mistress, Mathilde. Robert and Vaudemont enter the forbidden garden, where they discover Iolantha sleeping. Vaudemont immediately falls in love with her, and Robert leaves, feeling that Vaudemont has fallen under a spell; Robert will return with his followers to save him. A long scene between Iolantha and Vaudemont ensues, in which he assures her of his love and inadvertently reveals to her the meaning of her blindness. They are discovered, and Vaudemont is threatened with death for entering the garden, unless the physician's treatment succeeds.

David Oistrakh: Soviet Stravinskyan

86
This is a ruse on René's part, and has the desired effect—Ioanatha swears she will endure anything to save Vaudemont. Her passionate desire makes it possible for Ebn-Khakia to effect the cure. Vaudemont and Ioanatha are united, Robert set free from his vow. The opera concludes with a hymn to light.

Musically, the opera begins slowly. The first side of the set is distinguished only by a lovely lullaby ensemble, and the tone is too persistently gentle and sonnolent. The remaining three sides, though, are exquisite. King René has a fine aria, full of typical Tchaikovsky sweep; Robert sings an impassioned and highly effective song in praise of his mistress; the entire scene between Vaudemont and Ioanatha is of breathtaking beauty, and there is some very honest, moving writing as Vaudemont discovers her affection and dedicates himself to her. The level falls again somewhat in the ensemble following their discovery, but picks up again quickly, and builds to a stirring climax with the closing hymn. The orchestral writing is consistently wonderful, and the voices are given meaty, graceful, lines of considerable strength and passion. A fine score, thoroughly deserving of production at the hands of, say, the New York City Center.

There are some bad singers in this cast, but fortunately the Ioanatha is a sensitive, musical artist with a voice that is at least attractive, if a bit pallid. The tenor Dovenman, who sings Vaudemont, has the sort of voice that will strike many Westeners as thin, but it is clean and true, with sweet metal at the top, and he sings with much fire and poetic feeling—on this evidence, an excellent artist. The baritone Shaposhnikov is very fine in the short but important role of Robert.

Andianov, is less good, sounding really impressive only in the upper-middle register, and some of the other singers are genuinely awful—one or two ensembles are totally wrecked by the few baritones of color and the vibrato- ridden voices in the smaller roles. But the leading singers carry it. The orchestra and chorus are perfectly adequate though served very badly by the dim, cramped recording. There is a libretto with translation, which is a delight to have us.


VAUGHAN WILLIAMS: Fantasia on "Greensleeves"; Fantasia on a Theme by Thomas Tallis; English Folk Song Suite

Orchestra, Morton Gould, cond.  
• RCA Victor LM 2719, LP. $4.98.  
• RCA Victor LSC 2719, SD. $5.98.

The "Rule Britannia" set like to have us think that only English musicians can play English music with it authentic wood-notes wild. Mr. Gould was born on another island, Long Island, and I will take his versions over those of any British baronets in the catalogue. He knows just how to make the Vaughan Williams orchestration sing with a lovely richness of color but no treacle pudding textures in the inner voices. It sounds very open, very clean, very lovely, and the themes, of course, are exactly right for this sort of treatment. The Coates suite is less stiff, although the Knightsbridge March is a pleasant period piece from the vanished London of 1933.

Both in mono and stereo the recordings sustain a high technical level and the Tallis Fantasia (the best music on the disc) is particularly well captured in the stereo format. All in all, a most attractive record for shrewdly pleasureable listening.

R.C.M.

WANHAL: Symphony in A minor—See Stamitz, Karl: Sinfonia concertante, for Two Violins and Orchestra.

WINTER: Concertino for Clarinet and Cello—See Stamitz, Karl: Sinfonia concertante, for Two Violins and Orchestra.
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**Recitals & Miscellany**

**OTTO KLEMPERER: German Opera Overtures**


Philharmonia Orchestra, Otto Klemperer, cond.

- **ANGEL** 36175. L.P. $4.98.
- **ANGEL S** 36175. SD. $5.98.

What strange tricks sound recording can play! When I started listening to these overtures in the mono edition, I found the performances stodgy and the sound rather cramped, with highs that seemed suddenly was transformed into spaciousness, the sound became brighter, the performances more transparent.

For my own taste Klemperer's approach is on the slow, weighty side. This doesn't seem to do much harm to the Gluck and Humperdinck music, but all three Weber overtures would have benefited from more snap and dramatic bite. Still, for many devotees, this venerable conductor can do no wrong, and those interested primarily in the Gluck and Humperdinck will probably find no better recorded performances. P.A.

**LONDON WIND QUINTET: Contemporary Music for Winds**


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- **ARGO** RG 326. L.P. $4.98.
- **ARGO ZRG** 326. SD. $4.98.

Someday, an enterprising composer will write a piece for woodwind quintet without using the inevitable repeated-note, two-sixteenth-and-an-eighth figure from the famous Hindemith Kleine Kammer- musik. In the meanwhile we have a set of good wind works from Great Britain, all of which use the figure in one form or another but in very different contexts. The work by the late Mátys Sei- ber (a Hungarian who became a British citizen) is easily the farthest-out of the four. Although Seiber is known in this country primarily for his rather untypical score for a cartoon version of George Orwell's Animal Farm, in his later years he was an extremely skilled and sensitive twelve-tone composer, and at the time of his death in 1960 was in the process of developing an individual, "classifying" serial manner. His Per- mutazioni a Cinque is perfect in its technique of treating isolated tones and timbres in a smooth, careful idiom of great fundamental clarity and regularity, the jagged edges of the expressionist, twelve-tone style smoothed down, so to speak, and polished to a high glitter.

Roberto Gerhard, a Spanish-born pupil of Schoenberg, also settled in Eng- land. He wrote his Wind Quintet in 1928, shortly after the famous pioneer twelve-tone work of his teacher. Gerhard's Quintet, however, although it bows out temporarily only in the Bach-arioso slow movement.

Oddly enough, the younger composers represented on this record are far more conservative in outlook than their older contemporaries. Gerhard was born in 1896, Seiber in 1905. Peter Racine Fricker was born in 1920, studied with Seiber (who was very influential in England as a teacher), and came to notice with this very piece on hand. Though this music is obviously after Hindemith, it is quick and nimble, with a character and style all its own, a delight for two movements at least. The slow movement Variations and the rather weak finale do not quite live up to the promise of the opening sections, at it still stands as a delightful and clever piece of work, well worth the attention of wind players.

Malcolm Arnold (b. 1921) is, of course, best known here as a film com- poser. His Shanties is a rather forced amalgamation of sea tunes and concert wind playing. Most of it is put together with a kind of gag humor which makes me flinch-like bad puns. The playing is of extremely high quality. The recording, made in association with the British Council, has good sound. E.S.

**MUSIC FOR HORNS**


Christopher Lauba, Paul Binstock, Wayne Barrington, Robert Wirth, and Frank Brouk, horns.

- **CONCERT DISC** M 1243. L.P. $5.98.
- **CONCERT DISC** CS 243. SD. $5.98.

If your dream has been to own a record of music for four horns, this is your disc. The players are all proficient, and they form a fine-sounding ensemble. There are no more burbles here than one
would expect from an excellent orchestra, horn section on an average night. The music itself holds no special surprises or delights; the Mitusin and Tcherepnin works are bland and pleasant teaching-pieces, the Hindemith is not much more, and the arrangements are for devotees of new music.

There are five players involved in these quartets, and the record supplies no information as to who plays what. They are all identified on one part of the jacket as members of the Chicago Symphony—though just below that three of the men are said to be located in Minneapolis and Puerto Rico. A.R.

BIRGIT NILSSON: "Birgit Nilsson Sings German Opera"


Nilsson's best piece of recording is surely "Birgit Nilsson Sings German Opera." Wagner's direct ancestorship of Wagner is clearly established in these performances. There is a great deal of talent here, and it flattens the contrasts to the point you cannot blame this entirely on Miss Nilsson's voice. The Freischütz aria is a good try, but doesn't have the girliness, the naiveté, to be magical, and runs into trouble when the voice must move over the passagework in the concluding section.

The orchestral playing is superb, with a particularly beautiful horn solo in the Fidelio aria. Downes, though, seems to me a bit of a wet blanket. There is no sense of pitch or lift at, for example, "O fänd' ich ihn heut" in "Der Männner Sippe," or at "Alle meine Palse schlagen," etc., in "Leise, leise." I don't think we can blame this entirely on Miss Nilsson's admittedly somewhat placid approach, and it flattens the contrasts to the point where much of the drama inherent in the music is absent. Sound is fine, though the soloist, as often with London, is for me taste unnecessarily distant, "realistic" as this may be (I have heard the stereo version only).

C.L.O.

ANDRE PREVIN: "Piano Pieces for Children"


André Previn, piano.

COLUMBIA MS 6586. SD. $5.98.

The title is misleading: this collection is more for adults than children (except the most sophisticated variety thereof). Goddard Lieberson is a successful record company executive, a novelist, a music critic, and (according to those who know him) a man of beguiling wit and charm. Here he also proves himself a composer of considerable ingenuity and solid technical knowledge. His Piano Pieces for Advanced Children or Retarded Adults were created for his own offspring and consist of three main groups: "Five Songs Without Mendelssohn," "Six Technical Studies (which will teach you nothing)," and "Eight Studies in Musicology (which will teach you a great deal)." It is regrettable that the annotations do not fully specify the objects of satirization in the last-named group, but one does not have to probe too deeply to discover that the first takes a pot shot at the much touted Style galant, while other parodies in the series irreverently invade such sacro-

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ALBERT RUSSELL: "Two Great Organs"


Albert Russell, organ.

- ALOELIAN-SKINNER A 318. LP. $4.98.
- ALOELIAN-SKINNER AS 318. SD. $5.98.

Mr. Russell's second release in the "King of Instruments" series features not only his "home" instrument, the Aeolian-Skinner organ of the Asylum Hill Congregational Church in Hartford, Connecticut, but also the larger one of the Philharmonic Hall, Lincoln Center. On the former, his performance of a romantic but large-scale work by the British-born Canadian composer Healey Willan and of a delectable Fugue for Vincent d'Indy (originally for harpsichord, but ideally suited for piquantly registered organ transcription) reinforces the fine impressions both he and the Hartford instrument made in the Duruflé Requiem (reviewed in these pages in May). On the Philharmonic Hall instrument he plays no less competently but to my ears more self-consciously. Except in Jean Langlais's dreamily poetic Gregorian Chant, Russell's registrations display the sonic power and weight of the organ better than the lucidity and variety of its tonal resources.

Both instruments are excellently recorded in broadscream yet unexaggerated stereoson; stop-list specifications are provided in the album notes; and organ specialists in particular will welcome what to the best of my knowledge are the first recordings (in this country at least) of the works by Dupré, Langlais, and Willan.

R.D.D.

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DIXIE

HIGH FIDELITY WHOLESALERS

High Fidelity Magazine
Caesar: it is not a small role as he plays it. Anthony Quayle’s Brutus has the right kind of quietness (as against the wrong kind in Bates’s Antony), and his reading of this role affords a very interesting contrast to his fiery Antony in the same director’s recent recording of Antony and Cleopatra. The Cassius of John Mills is properly wasepsh without ever losing dignity unnecessarily, and Heather Chasen is a satisfying Portia within the well-known limitations of the role.

Good though this production is, I myself prefer the Dublin Gate version on Spoken Word (mono only) with Christopher Casson, Patrick MacLarconn, and the late Anew McMaster. E.W.

SHAKESPEARE: The Merry Wives of Windsor

Patrick Wymark, Geraldine McEwan, Beatrix Lehmann, Angela Baddley, Tony Church, Gordon Gardiner, Susan Marryott, Frank Duncan, Dudley Jones: Marlowe Dramatic Society, George Rylands, dir.

Nobody has ever claimed that The Merry Wives of Windsor—which tradition says the dramatist wrote in two weeks to satisfy Queen Elizabeth’s wish to see Falstaff in love—is one of Shakespeare’s greatest plays, but it can be a very amusing one in performance, with a curious quality of radiance. Its close is touched with wonder, and for all its rauccous liveliness it is a highly moral comedy. If it was good enough to inspire one of Verdi’s very greatest works, it certainly ought to be good enough to provide you and me with a happy theatrical evening.

This recording, originally released in 1958 as a memento of Gilels’ second United States tour, strikes me now as even more impressive than when I first heard it. While there is no denying the fact that Rubinstein, Anda, Richter, Fleisher, Horowitz, and (on his most recent recorded performance) Serkin, all (with varying degrees of success) bring more personal insight to bear on the writing, Gilels’ brilliant command of the purely technical elements, his driving rhythm, and his large, steely tone are very invigorating to hear. Certainly this approach-projecting the music with excitement and urgency but abjuring individual eccentricities—should appeal to the widest possible audience of Brahms listeners.

As it happens, Gilels’ relative neutrality is a perfect foil for Reiner’s dynamism. One has only to compare the imperious luminosity and symmetry of the orchestral contribution here with the tired, lackluster Reiner version with Van Cliburn (on a later Victor release) to appreciate the degree of artistic collaboration between the conductor and the Soviet pianist. As on the old Horowitz/Toscanini (still available in faded sound), one hears the Concerto actually played as if it were a “symphony for piano and orchestra.”

Although my favorite recording of this music remains that of Fleisher and Szell (Epic), I must rate Gilels’ Reiner as my second choice now that the earlier Serkin version (Columbia ML 5117) has disappeared from the catalogue. Gilels provides much the same bracing quality that Serkin furnished on that disc. The sound on the stereo pressing is
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CIRCLE 5 ON READER-SERVICE CARD

more vivid and spacious, but both editions have good sound. H.G.

HAYDN: Divertimentos for Winds: in C; in F. Divertimento for Strings and Wind; in C; Mozart: Divertimentos for Winds: in C, K. 187; in C, K. 188

Members of the Vienna State Opera Orchestra (in the Haydn); Salzburg Wind Ensemble (in the Mozart) [from Strad-vari STR 622, 1955].

DOVER HCR 5223, LP. $2.00.

This is baroque band music, with the exception of the third of the Haydn scores. All of it comes early in the careers of the respective composers, and all of it is pleasantly inconsequential if you take the standard of their later accomplishments. The ideas, however, are good and well developed, and the music is fresh. So far as I can tell, these are all premiere recordings, still unduplicated. The performances are craftsmanlike and agreeable, and the recorded sound is pleasant, though it shows its age rather plainly. If you want some charming entertainment music at a bargain price, this is a happy choice.

R.C.M.

PURCELL: Trio Sonatas (1697)

No. 1, in B minor; No. 2, in E flat; No. 4, in D minor; No. 7, in C; No. 8, in G minor; No. 9, in F ("Golden Sonata"); No. 10 in D.

Giorgio Ciompi and Werner Tornarowsky, violins; George Koutzen, cello: Her- man Chessid, harpsichord [from Period SPL 672, 1954].

DOVER HCR 5224, LP. $2.00.

With his two sets of trio sonatas, Purcell plunged into a "modern" instrumental idiom, taking up the violin in preference to the viol, and with it the use of the basso continuo. He professed to write "in just imitation of the most fam’d Italian masters," but the strength he shows here is his own: one hears it in the pungent dissonances arising from the slow collision of line against line; in the variety of fuge subjects—some sinuously chromatic, some stalwart and square-cut; in the jolly grace of certain Italian masters," in the vitality of the bass line. The performances are splendid—conveying an easy strength and with judicious use of tone controls it can be made inoffensive in performances of this stature. In the new issues,

STRAUSS, RICHARD: Ein Heldenleben, Op. 40


RCA VICTROLA VIC 1042, LP. $2.50.

RCA VICTROLA VICS 1042, SD. $3.00.

This reissue is a reaffirmation of the thesis that a great recording is never outdated. Since the great collectors knew Reiner's Heldenleben as one of the finest orchestral showpieces in their repertory, but the present disc edition makes even that version seem pale by contrast. The richness and depth of the ensemble has been brought to the fore, and the ten-year-old recording makes a more vivid likeness, a more satisfying musical experience than can be secured from the Boston Symphony performance in the company's higher-priced series.

When Reiner completed this Heldenleben, it was the finest recording of the music since the original Mengelberg set. Of the more recent versions, only the Beecham is competitive. What Victor offers here, therefore, is a classic, budget-priced, in the finest sound it has had so far.

R.C.M.

WAGNER: Orchestral Excerpts


ANGEL 36187/88. Two LP. $4.93 each.

ANGEL S 36187/88. Two SD. $5.93 each.

This is a reissue, sans price cut, of a two-disc album originally issued to mark the conductor's seventy-fifth birthday in 1960. The reshuffling into two singles (the Overtures on 36187 or S 36187, the other excerpts on 36188 or S 36188) has produced a minor change in sequence. Previously, the Lohengrin Preludes were split and the Meistersinger extracts grouped together. Now it's the other way around. No matter for most people, especially since these remain the finest group of Wagner selections in the present catalogue.

Of greater importance is the fact that the entire set has been remastered with fairly severe adjustments in frequency emphasis. The original version had that common EMJ affiliation, Kingsway Hall bass—reverberant, vaguely defined low frequency registration of the sort that is supposed to sound great on the classic English "radiogram." And, with judicious use of tone controls it can be made inoffensive in performances of this stature. In the new issues,
however, the problem has been solved by adding a hefty high frequency boost and lightening the low registers. Sometimes this is quite effective, especially in the "Overture" collection, but elsewhere comparison shows that a good deal of the body has been taken out of the orchestral sound, and you can question whether the balances heard are Klemperer's or those of some engineer in pursuit of a readily marketable "hi-fi" offering.

I am sticking with the original album.  
Caveat emptor.  
R.C.M.

MARIAN ANDERSON: Song Recital

Haydn: My Mother Bids Me Bind My Hair; She Never Told Her Love. Schubert: Der Doppelpfuder; Der Jüngling und der Tod. Schumann: Der Neubau. Brahms: Dein blaues Auge; Der Schwebend; Immer leiser wird mein Schlummer; Geistliches Wiegenlied; Die Schaar, die Platz an Perle. 

Marian Anderson, contralto; Franz Rupp, piano; William Primrose, viola; Philadelphia Orchestra. Eugene Ormandy, cond. [from various RCA Victor selections, 1937-49].  
• RCA VICTOR L.M. 2712. LP. $4.98.

Inasmuch as these were songs all recorded during the late-prime years of the Anderson voice, the only concern is the selection itself. Certainly there are many wonderful things missing, and one is especially sorry to see absent such a song as Die Mainacht, which so badly needs the kind of dusky color that Anderson's voice brought to it. Still, one can hardly complain of the musical level represented by the groupings, and the final two Brahms songs (Geistliches Wiegenlied — the text beginning "Die ihr schwebet um diese Palmey" that was even more memorably set by Wolf — and Die Schaar, die Platz an Perle) are unfamiliar enough to hold some interest beyond that of the performance.

My own favorites here are the two Haydn numbers — very clean and musically, with a real trill from Anderson in My Mother Bids Me Bind My Hair and an extremely sensitive contribution by Rupp in She Never Told Her Love; Der Jüngling und der Tod, my favorite of all recorded interpretations; and Der Neubau, for which she lightens her tone to an almost girlish hue.

I have trouble reconciling myself to the orchestral versions of the first three Brahms songs, rich-sounding though they are. Certainly Der Schwebend is really ruined by the transcription, for the song's whole strength lies in the wonderful hammering of the piano companion. And Immer leiser wird mein Schlummer assumes an almost Wagnerian coloration not appropriate to the song's climax but certainly different from the familiar effect of the piano version. These songs, however, are the earliest recordings of the disc and present Anderson's voice in a somewhat brighter, more forward condition than the later selections.

Only in Doppelpfuder is there something missing: it is well sung but a shade overcareful, a trifle too detached to stand beside the Kipnis, Hotter, or Lehmann versions. Always, of course, Miss Anderson's aristocratic musical taste and interpretative sincerity are in evidence, not to mention the round, lovely vocal sound with its characteristic quick vibrato. Primrose makes a gorgeous contribution to Geistliches Wiegenlied. Rupp is superb, and the sound is surprisingly live and natural throughout. A must for anyone not in possession of the originals.  
C.L.O.

SAFFORD CAPE: French Chansons and Daunes of the Sixteenth Century

Pro Musica Antiqua of Brussels, Safford Cape, cond. [from Period 738, 1956].  
• DOVER HCR 5221. LP. $2.00.

This interesting collection (Burgundian-Flemish) includes instrumental works from the Attignat and Gervaise collections, Italian madrigals and French chansons by Lassus, as well as some very attractive lute songs and part-pieces by Gombert. Clemens non Papa, Cyprien de Roire, Adrian le Roy, Goudimel, and others. Instruments and voices are pretty well kept apart in most of these realizations, and occasionally the performances seem a little stiff and unreal in the old Oldie Musick manner. For the most part, however, these readings and the way they were recorded hold up very well indeed. All but three of the texts are provided. Oddly enough, none of the capable individual performers is named.

MARGARETE KLOSE: Operatic Recital

Travesti: Du bist's! Ich bin's! (with Marcel Wittrisch), with Erna Berger.  
Bizet: Carmen: Du bist's! Ich bin's! (with Marcel Wittrisch).

These selections all date from Klose's best years. The dark, rich contralto...
And we're guilty of one in
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stands
Heresy

FRIDA LEIDER: Recital

Beethoven: Fidelio: Komm, o Hoffnung.
Wagner: Die Walküre: Nun zäume dein
Rossi: Hojo-to-ho, Tristan und Isolde: O sink' hernieder, Nacht der Liebe; Liebestod.
Schumann: Widmung; Marienwärmen; Der Nussbaum.
Schubert: Frühlingstraum; Auf dem Wasser zu singen.
Mozart: Don Giovanni: Or sai chi l'onore.

Frida Leider, soprano; Lauritz Melchior, tenor (in "O sink' hernieder"); Friedrich Schorr, baritone (in "Nun zäume...");
Michael Raucheisen, piano; various orchestras and conductors [from various
German Electrola and HMV originals, 1920s and '30s].

There are still those who say that Frida
Leider was the Isolde and Brünnhilde: Flagstad, they assert, was distinctly a
ting. On this point I can't give

FELIA LITVINNE: Operatic Recital

Massenet: Le Cid: Pleurez, mes yeux (2 versions). Saint-Saëns: Sanson et
Delila: Mon coeur s'ouvre à toi voix (2 versions). Wagner: Tristan and
Isolde: Liebestod, Die Walküre: Hojo-to-ho. Lohengrin; Elina Trenam.
lyre immortelle. Berlioz: Les Troyens:

Félie Litvinne, soprano; piano, orchestra [from various Gál, Pathé, Fonotipia,
and Odeon recordings, 1903-07].

Félie Litvinne must have been a remark-
able singer—a close to perfect tech-
nician with a huge dramatic soprano
capable of an amazing span of color,
from contra-alto to spinto-bright. She
is also one of the few turn-of-the-century
sopranos to have recorded reasonably
Everything she does here has great sweep, great refinement, and a passionate spark. Perhaps the most exciting of the selection is the prayer from the Faust Church Scene. The voice mounts with increasing intensity to an overwhelming climax. The difficult Africaine air shows an astounding coloratura facility for such a voice, and both here and in the authoritative Trotatore renderings, a tight, beautiful trill is in evidence. For "Ich grolle nicht" (sung in French—"J'ai pardonne") and the Favorita air (also in French) she darkens her tone to a warm, deep mezzo sound.

It must be admitted that the noise on a number of these bands—particularly the early Odéons that launch the recital—is so fierce as to make the discs close to unlistenable, though a sharp treble rolloff naturally helps somewhat. But roughly two-thirds of the total are quite tolerable, and some excellent in terms of vocal liveness. Decidedly recommendable to anyone interested in great vocalism.

ISTVAN NADAS: "Modern Piano Sonatas"


István Nadas, piano [from Period SPL 736, 1958].

Dover HCR 5215. L.P. $2.00.

The return of this enterprising collection to the catalogue as a bargain reissue is decidedly welcome. Although Nadas' lyrical, understated approach is a bit genteeel for the Stravinsky, and rather too timorous for the Prokofiev, his pianism never descends below the level of high competence. For the dynamic Bartók and rhapsodic Bloch I find this playing ideally expansive. Furthermore, the recorded sound we hear from this disc is still quite good.

LUJBA WELITCH: Opera and Operetta Recital


Ljuba Welitch, soprano; Vienna State Opera Orchestra, Rudolf Moralt, cond. [from London LD 9041, 1953].

London 5836. L.P. $4.98.

"By popular demand," says the jacket, and this is one of the few releases to which that much abused promotional phrase has been relevant—one of the more frequently heard queries from vocal collectors has been "When are they going to reissue that Welitch recital?"

She was a sensational artist in all respects. The voice was big and cutting, the temperament intense and grand. The sudden disappearance of her vocal powers, an almost overwhelming collapse with few parallels even in this hazardous profession, has added a poignance and a legendary aspect to the memory of her singing. She was one of the few singers of genuine stature on the Met roster in the immediate post-war years. I can still recall an Aida like no other when it came to slashing through the big ensemble, and a Donna Anna (with Schoeffler) unique for its brilliance, and steely strength, though not for its flexibility. Not to mention, of course, the incredible Salome (Incidentally, she sang Rosalinda in the first Met performance of Fledermaus, in addition to the roles mentioned in the liner notes.)

Quarterbacking is always a lot easier on the Monday after the game: one hears now "dangerous" vocal faults that one did not hear when Welitch seemed destined for a long, grand career. True, many critics and aficionados noted the more than occasional edginess in her singing and she sometimes had pitch difficulties, particularly in the vicinity of the low break. But, while these symptoms often denote something not quite right, the fact is that many vocalists sing for twenty or twenty-five years without ever ridding themselves of them and without any appreciable loss of powers. Certainly one hears every season artists of high reputation who seem in much more precarious state than the Welitch of, say, 1950: yet they go on, while she did not.

On this record, one can detect a closing-off near the end of some sustained tones, and a moderate stiffness in the voice, as if she were holding it a bit rather than letting it absolutely free. Her Columbia version of the Salome and Onerin scenes, made only a year or two earlier, is quite a bit lighter and more girlish-sounding. Yet the sound is so beautiful so much of the time, so solid and pure and ringing. The prizes here are really the Verdi arias, which stand with Millan's as the best versions since Rethberg's. Besides the wonderful sound, Welitch possessed the authentic Verdi temperament and sense of styling: I think it is in this repertory that her talent would have blossomed most fully. The Pique Dame arias are also remarkable, especially the second one, wherein she evokes the melodrama with great success.

I know I am in the minority, but I am not really won by the operetta selection. They seem to me a bit heavy, a bit charmess, a bit deficient in warmth, for all the impressive and often lovely sound. The sonics remain more than listenable; Moralt's accompaniments, expert. C.L.O.

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*The Bravo survey introduced its selection of top components with: “If music is so deeply your passion that it makes you intolerant of all compromise...you may enter that rarified area of audio where nothing matters but the dedicated pursuit of perfection.”

The Popular Science panel tried to eliminate frills, and limited its choice to compact speakers for reasons of practicality in the home, but stated: “Where there was a more expensive component that produced a detectable improvement in sound, it was chosen.”

The Hi-Fi/Tape Systems survey referred to its choices as “the least expensive way to obtain state-of-the-art performance.”

The Popular Science survey also recommended Roy Allison’s High Fidelity Systems — A User’s Guide *(AR Library Vol. 1, $1)*. This book may be purchased at many AR dealers’, or you may order it directly with the coupon below.

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CIRCLE 2 ON READER-SERVICE CARD

High Fidelity Magazine
“Lady in the Dark” and “Down in the Valley.” Kurt Weill. RCA Victor LPV 503, $4.98 (LP).

Kurt Weill’s Lady in the Dark opened in New York in 1941, three years before the era of original cast recordings was inaugurated by Decca’s album of Oklahoma. However, a fairly close approximation of an original cast Lady in the Dark recording did appear: six ten-inch 78-rpm sides on which Gertrude Lawrence sang practically all of the musical material in which she was involved. (In fact, the only notable musical omission was Tchaikowsky, the tongue-twisting list of Russian composers with which Danny Kaye shot to stardom.) These recordings have now been reissued in RCA Victor’s new Vintage Series, coupled with Weill’s last work, his one-act opera Down in the Valley.

Gertrude Lawrence brought a unique mixture of skills to the role of Liza Elliott, the magazine editor who went through psychoanalysis by means of three musical dream sequences, and these skills give the key to her brilliance in the selections recorded. She knew the musical theatre, both in musical comedy and the revue. She was an outstanding actress. And she was one of the great theatrical personalities of her time. All these elements came into play as she delineated the varied aspects of Liza Elliott—the child of The Princess of Pure Delight; the girl about town of Glamour Music; the exuberant defiance of The Saga of Jenny; the hopeful romance of This Is New; and the calm resolution of My Ship.

Those who saw Miss Lawrence in Lady in the Dark can relive a memorable theatrical experience through these recordings. Those who did not see her can still appreciate her superb artistry as both actress and singer (she was, happily, at the height of her vocal powers then). This Is New is one of the loveliest songs in the musical theatre repertory, and Miss Lawrence sings it beautifully. Her forthright treatment of Jenny is a classic performance. And she invests My Ship with nuances of meaning that go deeper than either composer or lyricist could probe on their own. There is a good deal to be said for Columbia’s recent full-scale recorded production of Lady in the Dark, with Rise Stevens in the role of Liza Elliott [HIGH FIDELITY, January 1964], but it cannot fully substitute for the authenticity and sheer magic of these 1941 performances. My advice would be to get both discs.

Down in the Valley, in subject matter and treatment, is about as far as one can get from Lady in the Dark—a stark, bare-boned drama with the elementary plot of a folk ballad told through adaptations of familiar American folk songs. Yet in it Weill showed as great an ability to grasp and advance the American folk idiom as he had in mastering and advancing the Broadway idiom.

The plot is simple and to the point: a young man takes a girl to a dance, they vow their love, and afterwards encounter a man whose suit for the girl is favored by her father. The man pulls a knife, there is a fight in which the man is killed, and the youngster is imprisoned. On the eve of his execution, he escapes from jail because he has not received a letter from the girl and he is afraid she no longer loves him. He finds that her father has forbidden her to communicate with him but that her love is constant. Relieved, he goes back to prison and death.

The brief, half-hour musical drama that Weill and librettist Arnold Sundegaard developed from this cliché-ridden foundation is remarkably powerful and moving. The folk tunes are employed in a very evocative way, and the development of the plot is compact and fast-moving. This recording, made in 1950, is sung by an excellent cast headed by William McGraw, Marion Bell, and Kenneth Smith (they had performed it on the NBC Opera Theatre a few days earlier). Because the music, the singing, and the libretto are so suggestive of visualization, Down in the Valley is particularly effective in recorded form.

J.S.W.
Mabel Mercer: "Sings." Decca 4472, $3.98 (LP); 74472, $4.98 (SD).

Mabel Mercer is one of the beacon lights of popular singing. She has inspired and guided many of today's more successful and, by now, more mature singers—Sinatra, for instance, and Nat Cole. Time has taken its toll on a voice that was never, at best, a particularly great instrument ("I used to have a soprano," she has said. "Now it's just a noise."). Her art lies in the projection of the sense and feeling of a song, using the means at her command. Hearing her on Capitol 10321, $3.98 (LP); S 10321, $4.98 (SD).

It may be that in the aftermath of Edith Piaf's death one is particularly responsive to a voice reminiscent of hers. But even with a deliberate attempt to be extremely objective, one cannot escape the uncanny echo of Piaf in Miss Danno's voice. One hears that projection of a limitless knowledge of life and affection for, the foibles of humanity; the explosions of electrifying intensity; the expressiveness of the skilled raconteur. And more than that, Miss Danno has a voice essentially stronger and more pliant than her late compatriot's. Her material here is in the Piaf vein—characterization songs, situation songs, songs of the lost and the seeking. She is not Piaf, of course, and she may be too similar in style to become distinctively herself. But, for the moment at least, Miss Danno is a fascinating and hopefully promising singer.

Jack Jones: "Bewitched." Kapp 1365, $3.98 (LP); 3365, $.98 (SD). "In Love." Capitol 2100, $3.98 (LP); S 2100, $4.98 (SD).

Jack Jones, currently one of the most accomplished performers in the mainstream of popular singing, is revealed in two stages of development on these discs. The Capitol set, recorded a few years ago and reissued now in the wake of Jones's recent success, shows him as a brash and relatively callow singer tossing off his material with that casual air common to inexperienced singers who—so often happens now—suddenly find themselves in a recording studio. In view of this, one is particularly impressed by the rapidity with which he has developed into the perceptive and highly professional singer revealed on the Kapp disc. His voice has expanded, he uses it with knowledge and assurance, and he is above routine gimmickry. He is a straightforward singer who makes the grade on vocal quality and a wise choice of material which, in this instance, includes Don't Rain on My Parade, It Only Takes a Moment, Right as the Rain, and Rosalie.

Joe Pass and the Folkswingers: "Great Motion Picture Themes." World Pacific 1822, $3.98 (LP); 3365, $4.98 (SD). Attempts to parlay a combination of popular fads on records are sometimes carried to ridiculous extremes, but in this case the gamble pays. The elements thrown together here are Joe Pass, a guitarist who has made a strong impression in the jazz world during the past couple of years; the twelve-string guitar, which has gained some notoriety as an offshoot of the folk fad; and movie themes, which have a big audience. There is really no natural affinity among them, yet the mixing proves to be quite attractive. Pass handles the guitar with skill and—supported by John Pisano on rhythm guitar, Charlie Haden on bass, and Larry Bunker on drums—he builds a set of wonderful airy and rhythmic performances. Charade, Carnival, More, The Love Theme from "Torn Jones," and Call Me Irresponsible are among the selections. Pass's art falls into a provocative middle area between improvisatory jazz and the simplicity of folk music, and as a result it manages to be familiar and yet different.
The Doowackadoodlers: "More Wacky Dooolin's," RCA Victor LPM 2861, $3.98 (LP); 1SP 2861, $4.98 (SD).

For the high fidelity nuts, or nuts of almost any type, this is ripe, red meat. The Doowackadoodlers are musical descendants of early Spike Jones—or, more accurately, of the Korn Kobblers, another comedy band of that period, with whom the men in this group played. The hallmark of Spike Jones was his use of outrageous sounds. The Doowackadoodlers start from this point: There'll Be a How Time in Old Town Tonight is played in a frenzy spurred on by an accompaniment of crackling flames; River Stay Away from My Door is sung and played under water. But there is also a post-Jones use of high fidelity for unusually ripe and juicy low tuba notes, of stereo to vividly portray The Man on the Flying Trapeze sailing from side to side, and a taping of heartbeats to set the rhythm for The Gang That Sang "Heart of My Heart." Yet for all the momentary titillation of these devices, the really winning qualities of this disc are on the relatively straightaway, unmiddled performances—If You Knew Susie, The Darktown Strutters Ball, Somebody Stole My Gol, and others of that ilk. They are played off with gusto, and other trumpeter Nels Laaks and trombonist Al Philburn numerous opportunities to show that a horn can be played with so much zest that even deliberate corniness seems musically valid. Quite a few of the effects depend on stereo: therefore that's the version to choose.


The name Isham Jones is not apt to catch the eye of anyone younger than what is officially known as "middle-aged." Jones retired, for all practical purposes, when he gave up his band in 1936 (many of its members stayed together as part of a cooperative band under the leadership of Woody Herman). But for almost two decades before that, Jones figured as one of the pioneer name-band leaders who stood in the early company of Paul Whiteman, Art Hickman, and Vincent Lopez, and as one of the great popular song writers of the '20s and early '30s. He wrote songs that are part of the fabric of our lives: '30s. He wrote songs that are part of the popular song writers of the '20s and early '30s. Although it has been completely neglected until now, it was far better than many of the pseudo swing bands represented by reissues time and again. This disc should be of great interest to anyone who is attracted to pre-World War II music, either popular or jazz.

Nancy Wilson: "Today, Tomorrow, Forever." Capitol 1964, $3.98 (LP); S 2082, $4.98 (SD).

The process of releasing Nancy Wilson from the jazz context in which she was mistakenly placed at the start of her recording career is beginning to bear fruit. She can be an effective and emotionally moving singer, although she still has some of the superficial gloss that made her earlier sets of Broadway and...
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CIRCLE 22 ON READER-SERVICE CARD

High Fidelity Magazine

Hollywood songs relatively meaningless.
On this disc, Miss Lyons has some feeling
for her lyrics, particularly in the
more intimate and deliberate songs
such as Go Away, Little Boy and The Good
Life. In such settings she is expressive
and touching. But she still has a tend-
ency to become coldly mannered on
more intimate and deliberate songs
and a moaning saxophone appear from
the extremely restricted, almost
monotonous riffs, but Hello, Dolly! and
Django's Castle are included, to their
detriment.

Le Plus Poupées de Paris." RCA Victor
LOC 1090, $5.98 (SD).

Les Poupées is the puppet show at the
World's Fair which has also been seen
in Las Vegas and Manhattan and, pos-
sibly, points in between. This disc, it
seems, is the sound track that accom-
panies the antics of these sophisticated
puppets. It includes the voices of Cyd
Charisse, Gene Kelly, Pearl Bailey, Layne
Meadows, Eddie Adams, Milton Berke,
Phil Silver, and Tony Martin. Frankly,
it sounds like a dismal show, with pitter
and patter (by Sammy Cahn and Jim-
my Van Heusen) notably lacking in
either wit or interest else other than
the delight worthy of attention because
of Miss Bailey. She makes three appear-
ances which completely dispel the aura
of shoddiness surrounding her, and al-
most compensates for the routine remain-
der of the disc.

John S. Wilson
Resphigi: Fontane di Roma; Feste Romane; Pini di Roma. Philadelphia Orchestra. Eugene Ormandy, cond. Columbia ML 5987, $4.98 (LP); MS 6587, $5.98 (SD).

Perhaps the least generally appreciated advances in disc technology are those made in recent years in cutting the master discs. In new releases such improvements are commonly confused with others achieved in the original recording sessions. It is only in newly mastered reissues that today's superior cutting technique can be clearly identified—yet manufacturers seldom call special attention to the changes.

The present reissue, which presents Resphigi's Roman trilogy for the first time complete on a single disc, is one of the most arresting feats of contemporary remastering technology. Though the actual side-timings are perhaps not too extraordinary nowadays (30:34 and 29:05), the technical demands of these complex scores—particularly as concerns dynamic range—are extreme indeed. Musically, this release is less significant: except for the poetic Fountains, the tone poems themselves are grandiofous and too exclusively concerned with sonic effects; the opulent Philadelphia performances, originally issued in 1958 (Fountains and Pines) and 1962 (Roman Festivals, then coupled with Sibelius' Seventh Symphony) are highly melodicramatic. Only sonic-sensation addicts will have sufficient stamina for repeated hearings of all three works in direct succession. Technically, however, this power-packed disc is notable for its minimizing of distortion in the inner grooves and for its preservation—and perhaps enhancement—of the electrifying brilliance of the original recordings. Some of the fortissimo highs still seem unnaturally sharp-edged to my ears and the Side 1 surface of my SD copy is not as quiet as I'd like (I have not yet heard the mono version). But in all other respects this triumph of experts and imaginative remastering adds up to a quite unique stereo speculation.

"Command Performances." Enoch Light and His Orchestra. Command RS 868, $5.98 (SD).

"A Cheerful Earful." Lew Davies and His Orchestra. Command RS 861, $5.98 (SD).

Breathes there an audiophile who isn't yet familiar with Command's sensational pops series? If so, the present anthology of twelve selections from 1961-1964 releases will give him an ear-opening introduction to its perceptually plus scoring, virtuosic performances, ultraintelligent and stereoscopic technical characteristics. Old fans will find it interesting to compare their own favorites with the protean Mr. Light's personal choices of the recordings he considers to be his best, or at least most representative. I, for one, would have welcomed more examples of such quieter and simpler pieces as September Song, Stairway to the Sea, and Zing Went the Strings of My Heart. But of the others, only a too clattery That Old Black Magic seems really unsatisfactory, and even some of the most elaborate scoring here (like Oh! Lady Be Good, That's My Desire, and the Light-Davies original Rio Junction) have vivid musical as well as sonic appeal.

Arranger Lew Davies spells Light on the podium in one of the most programatically engaging of current Command releases: a consistently buoyant session of cheerful pops music making. There are selections in an easygoing vein (the insidious melodies from Heaven and On the Sunny Side of the Street), and in the more exuberant line of Happy Days Are Here Again, Let's All Sing Like the Birdies Sing. Command's star players and engineers are in top form throughout and so are the processors of a simultaneously released tape edition, RT 861, 30 min., $7.95.

"Organ Fantasy." Byron Melcher, Thomas organ. United Artists UAS 6304, $4.98 (SD).

"Fabulous Billy Nalle Improvises on the Wurlitzer Pipes." Mirrasonic RM 1016, $4.98 (LP).

Checking through many examples of electronic organ pops programs while preparing my article on pipeless organs for the July issue, I found none of the older releases stood up so well as Don Baker's impressive Rodgers-organ "Sound of 94 Speakers" (Capitol ST 1626 of January 1962); and that no current release revealed more attractive sonic qualities than those of the Thomas "Symphony" instrument in the present United Artists recording. Moreover, Melcher proves to be one of those rare theatre organists endowed with good musical taste, who uses percussive effects sparingly and animates his engaging intermission divertissements with unfailing rhythmic steadiness and zest. He doesn't eschew sentiment and a throbbing vibrato entirely, of course, but except in a slow and schmaltzy Greensleeves, his performances (Great Escape, Happy Thieves, a wonderfully nostalgic Follow the Bouncing Ball, etc.) are straightforward and effective.

The "fabulous" Billy Nalle's playing, in marked contrast, is sturred, slapdash, and often overloaded with pointless percussion effects. Yet in his less pretentious moments he reveals distinctive arrangements—in a quasi-Bachian All the Things You Are and a bluesy Sometimes I Feel Like a Motherless Child in particular. His instrument is a fine example of a rebuilt old-time (pipe) Wurlitzer: its tonal resources are thoroughly explored in the elaborate performances: and they are reproduced (along with considerable background wind noise) in exceptionally clean, natural, and bright: mono recording. This is one of the very few organ discs I know in which the lack of stereo doesn't seem significantly disadvantageous. The surfaces too are ideally smooth and silent.

Sousa: Twelve Marches. Royal Netherlands Marine Band, Capt. H. V. van Lijnshoten, cond. Philips PHM 200107, $3.98 (LP); PHS 600107, $4.98 (SD).

For an illuminating comparison between American and European bands, collectors of the native Fennell/Mercury, Goldman/Decca, and Capitol series, among others, should welcome the present program. The fifty-five-man Netherlands band is patently an able one, and if it seems less concerned than its overseas rivals with hair-trigger precision and sharply focused tonal qualities, it plays in more relaxed fashion, with marked and quite infectious relish—as if, indeed, it were playing primarily for its own enjoyment rather than to impress its listeners. The recording, quite closely miked yet with a fair amount of natural reverberation, is boldly realistic with vivid presence; there is some overall coarseness, for which I can't determine the responsibility as either that of the players or the engineers exclusively.

As might be expected, the Netherlands Sousa: Twelve Marches are scarcely idiomatic. Yet while often slower and less snappy than Americans are accustomed to, they boast a genial bluster, an engaging swing, and often a delectable bounciness. Best of all, Capt. Lijnshoten disdains reliance on the familiar warhorses of this repertory. His program choices are fresh, and at least two of them (Gridiron Club and Corcoran Cadets) are exceptionally attractive in their Dutch versions. The others include Sound Off, Nobles of the Mystic Shrine, Golden Jubilee, Gallant Seventh, Picadilly George Washington Bicentennial, Saber and Spurs, Black Horse Troop, Invincible Eagle, and even the rarely heard Bride Elect.

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Ray Brown and Milt Jackson: “Much in Common.” Verve 8580, $4.98 (LP); 6-8580, $5.98 (SD). Although Brown and Jackson get the billing on this disc, the presence of Marion Williams, who sings on five selections, is a crucial consideration. Superficially, the songs seem unpromising—such well-worn items as *When the Saints Go Marching In, Swing Low Sweet Chariot, Sometimes I Feel Like a Motherless Child*. But the combination of Miss Williams, Brown, and Jackson can be magical. They actually give fresh validity to *The Saints*, stripping it of all the tired clichés and bringing their own distinctive musical personalities to bear on it. They work extremely well together although Miss Williams has moments of coyness that are quite out of place. As a bonus, there is also a pair of Jackson’s inimitable ballads: *Just for a Thrill* and *Nancy*.

Joe Bushkin: “In Concert, Town Hall.” Reprise 6119, $3.98 (LP); S 6119, $4.98 (SD). Joe Bushkin has been something of a dilettante jazzman for the past dozen years, playing his piano only occasionally—and then in such homes of diluted jazz as The Embers in New York. His Town Hall concert last February, preserved on this disc, revealed Bushkin in a typically casual mood, pulsing glubly through Gershwin, Porter, and Arlen with strong rhythm support from Chuck Wayne on guitar, Milt Hinton on bass, and Ed Shaughnessy on drums. He also unleashed his trumpet (muted) on *I Can’t Get Started*. But whether in The Embers or in the concert hall, this is all essentially cocktail music, designed as background for conversation.

Benny Carter: “In Paris.” 20th Century-Fox 3134, $3.98 (LP); S 3134, $4.98 (SD). It is amazing—despite the fact that Benny Carter, a brilliant musician and a tremendously talented jazzman, has spent a couple of decades in Hollywood making his living in the studios and turning out occasional rather commercial jazz recordings—that he is able to visit Paris (where he played so successfully in the ’30s) and turn an obviously commercial recording date into one of his best jazz efforts in years. He is heard here playing alto saxophone with a rhythm section and vocal group. The former includes a superb but unidentified pianist who takes several interesting solos. The vocal group, using the wordless style, sounds suspiciously like those very aware and very skillful singers who make up the Double Six, the Svengali Singers, and several other singing ensembles that have been turning up on Parisian recordings. Carter’s alto is just gorgeous all the way through. The program alternates between alto solos and selection involving the singers with the instrumental group. It is a melodic, swinging, unpretentious, and thoroughly enjoyable set.

**Commodore Jazz Classics:** (See listing below). Mainstream 56000/4, 56008/12; $4.98 each (Ten LP); S 6000/04, S 6008/12; $5.98 each (Ten reprocessed SD). The catalogue of Commodore Records, the jazz label responsible for many memorable recordings between 1938 and 1946, has been acquired by Mainstream, a subsidiary of Time Records. The company has launched a reissue program that promises to return to circulation many excellent jazz performances not readily available for years. Commodore itself had been engaged in a rather hesitant program of LP reissues during the past dozen years and, consequently, some of this material has appeared recently. Mainstream’s reissue programming differs from Commodore’s, however, so that on any given Mainstream disc there is only a certain amount of duplication. It is worth noting that Mainstream has done an excellent job of cleaning up the sound, and that its releases are far superior in reproduction quality to the Commodore LPs. Furthermore, most of the previously unreissued material is so good that it repays the necessity for some duplications.

The high spots in the first set of Mainstream items are: “Billie Holiday” (56000; S 6000), recorded at a time when the singer’s voice and her artistry were at a peak; “The Influence of Five” (56002; S 6002), which brings together performances by five masters of the tenor saxophone—Lester Young, Coleman Hawkins, Don Byas, Ben Webster, and Chu Berry; “Town Hall Concert” (56004; S 6004), excerpts from a 1945 concert at which Red Norvo, Teddy Wilson, Stuff Smith, Don Byas, and the Gene Krupa trio played; “52nd Street” (56009; S 6009), an oddly mixed dish full of plums supplied by Lee Wiley, Billie Holiday, Hot Lips Page, Ben Webster, Benny Goodman, Mel Powell, Sidney Bechet, Teddy Wilson, Coleman Hawkins, and Cootie Williams; and “Prez” (56012; S 6012), which is made up of those beautifully compact performances by Lester Young (playing clarinet as well as tenor saxophone) and the group of Basie-ties who were billed as the Kansas City Six. Other reissues on the list include “Eddie Heywood” (56001), “Dixieland-New Orleans” (56030, 56033), “Chairman of the Board” (56008; S 6008), “Dixieland-Chicago” (56010; S 6010), and “Era of the Clarinet” (56011; S 6011).

**Doc Evans-Albert Nicholas:** “Reminiscing in Dixieland, Stomps and Blues,” Vol. 2.” Audiophile 68, $4.98 (LP); 5969, $5.98 (SD). Two of the most consistently sensitive performers of traditional jazz are cornetist Doc Evans and clarinetist Albert Nicholas. Any set of collaborations between them is bound to be rewarding. Those who are familiar with their first volume of “Stomps and Blues” (Audiophile 68) will find this one even better. The approach is extremely relaxed—an atmosphere abetted by Knobby Parker’s lazy piano, which flows gently through all the selections, melodic pieces with just the right suggestion of rhythmic punch. He has dug up a pair of worthy and long forgotten ballads, *Tell Me* and *I’m Drifting Back to Dreamland*, to display his special skills in this area. Nicholas, with his warm, woody tone and lovely flow, is a perfect foil for Evans. Their collaborations here are a delight, reaching a peak on *One Sweet Letter from You*. Parker is a self-effacing accompanist who adds considerably more to the performance than might seem immediately evident.

**Coleman Hawkins:** “Body and Soul: A Jazz Autobiography.” RCA Victor LPV 501, $4.98 (LP). This is the first jazz entry in Victor’s new Vintage Series of reissues, and it gives promising indication that Victor may be getting away from its haphazard and generally unimaginative jazz reissue
Policies of the past. This disc is a sampling of Hawkins' work from 1927 (with Fletcher Henderson) to 1963 (at Newport with Joe Williams and Sonny Rollins). In between, he is heard with McKinney's Cotton Pickers, the Mound City Blue Blowers, Lionel Hampton's small recording groups led by Hawkins (one of which includes Fats Navarro, L. J. Johnson, and Max Roach), a big band with strings conducted by Manny Albam, and Red Allen's group. This covers a broad range of associates as well as a considerable amount of time, but Hawkins remains a gem of consistency. He is always forcefully himself, always good, and always in keeping with his surroundings. The disc sparkles with excellent recordings, starting with Hawkins' classic variations on Body and Soul and including Henderson's Sugar Foot Stomp and a brilliant excerpt from a 1957 Red Allen session in which J. C. Higginbotham unleashes a trombone solo of such monumental proportions that Hawkins is quite evidently challenged to hold his own when they begin to double. The disc includes complete discographic information and informative notes by George Hoeffler.

Harry James: "Twenty-fifth Anniversary Album," M-G-M 4214, $3.98 (LP); S 4214, $4.98 (SD).

Harry James celebrates his twenty-fifth year as the leader of a big band with an album that pays only fleeting tribute to the days when he made his reputation. His theme, Cribbitabin, and his fat-toned, wailing performance of You Made Me Love You are the only pieces dating back to his ascendant period, unless one counts a new version of King Porter Stomp—taken at such a desultory pace that one scarcely recognizes it. Most of the disc is devoted to material relatively new to the James book—Neal Hefti's Sunday Morning, Charlie Albright's What a Woman Funk, Ernie Wilkins' The Jazz Connoisseur—along with such borrowings from others as Shiny Stockings and Doodlin'. There is a distinct Basie orientation to the latter-day James band, but when James goes to the Ellington larder he does not try to take the Ellington hallmarks along with the compositions—though whether due to respect or despair is hard to say. Take the 'A' Train, Lush Life, and Satin Doll all have considerably more validity than his other borrowed material because he has developed his own approach to them. James' band still swings in what is, today, an old-fashioned sense; but it continues to be a thoroughly good sense.

Red Nichols and the Five Pennies: "Blues and Old-Time Rags." Capitol T 2065, $3.98 (LP); ST 2065, $4.98 (SD).

Blues and old-time rags have never been a particular specialty of Red Nichols, but he seems to have turned to them here—to rags, at least—because of the presence in his group of Bill Campbell, a piano rag specialist. On Hot House Rag, Maple Leaf Rag, Camelback Rag, and Black and White Rag, Campbell proves to be a careful but rather colorless player. There is, however, plenty of compensation in terms of color in the presence of Richard Nelson, a marvelously expansive trombonist who completely overwhelms Basin Street Blues and dredges up some amazing and amusing gut-deep notes on that worn old chestnut, Wabash Blues. Nichols is content to stay more or less in the background while these two sidemen display themselves, although on Milenberg Joys, seemingly inspired by Nelson's joyous playing, he indulges in some growing, visceral moments that provide quite a change from his customary serenity.

Jimmy Raney: "Two Jims and Zoot." Mainstream 56013, $4.98 (LP); 6013, $5.98 (SD).

The front line of the quintet led by Jimmy Raney here is made up of prominent swinging instrumentalists: Raney and Jim Hall on guitars and Zoot Sims on tenor saxophone. Supporting them are Steve Swallow, bass, and Osie Johnson, drums. Their program here falls in between that of a casual blowing session and a collection of self-conscious arrangements. There is a sense of planning, but not enough to restrict the free-blowing tendencies of the three frontline men. It would seem to be a fairly ideal situation, but though it swings along pleasantly, it rarely reaches the peaks of inspiration one would expect from a group such as this. The fault must be laid primarily at the door of Sims, who could probably blow a good solo in his sleep but does not really rise above a routine level in these pieces. The two guitarists, however, are a constant delight.

Jack Teagarden: "A Portrait of Mr. T." Roulette 25243, $3.98 (LP); S 25243, $4.98 (SD).

This appears to be a collection by Teagarden's small group as it was a few years ago. Don Goldie is a fine trumpeter, but he tends to overdo the heavy, rarely reaches the ideal situation, but though it swings along pleasantly, it rarely reaches the peaks of inspiration one would expect from a group such as this. The fault must be laid primarily at the door of Sims, who could probably blow a good solo in his sleep but does not really rise above a routine level in these pieces. The two guitarists, however, are a constant delight.

John Young Trio. Delmark 403, $4.98 (LP).

Young is a clean, precise pianist whose style is a pastiche of bits of George Shearing, Erroll Garner, and Ahmad Jamal. His Dying Days, a pastiche of bits of Shearing, Garner, and Jamal, is present on piano. But the focal point, of course, is Teagarden, and he is generally in fine fettle. His trombone and his singing are at their best on Portrait of Mr. T, a beautifully relaxed piece, and the old standard Just Friends. Goldie is a fine trumpeter, but tends to overdo his vocals, particularly his Armstrong imitation on Rockin' Chair. There is a characteristically lively Ewell solo on Handful of Keys, and Teagarden offers an interesting variant on Tommy Dorsey's familiar trombone approach to I'm Gettin' Sentimental Over You.
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CIRCLE 21 ON READER-SERVICE CARD
The following reviews are of 4-track 7.5 ips stereo tapes in normal reel form.

**BERLIOZ: L’Enfance du Christ, Op. 25**

Elsie Morison, soprano; Peter Pears, tenor; Joseph Rouleau, bass; et al.; St. Anthony Singers; Goldsborough Orchestra, Colin Davis, cond.
- *London/Oiseau-Lyre LOH 96003 (double-play).* 98 min. $12.95.

It’s a cause for genuine rejoicing that L’Enfance (long out of print in a mono taping of the ancient Cluytens Vox version) is at last made available in stereo reel form. Some specialists have criticized the disc edition of this performance for its lack of idiomatically French soloists and for the restraint of Davis’ reading in comparison with the more spirited ones of Cluytens and Munch (the latter in a now withdrawn RCA Victor mono disc album). But though I also miss the attractions of those versions, I find rewarding aspects here: the soloists, especially Miss Morison, are persuasively eloquent; the choral singing is even more richly colored; and above all the essential atmospheric enhancements of stereo endow the present sonic with a new purity and delicacy of color nuance. Happily, too, the tape processing is well-nigh ideally quiet-surfaced and preecho-free, and a complete test-and-translation leaflet is provided. There need be no reservations in my recommendation of a release indispensable to every tape collection.

**BIZET: L’Arlesienne: Suites: No. 1; No. 2**

†Offenbach: Gaité Parisienne: Suite (arr. Rosenthal)

Philadelphia Orchestra, Eugene Ormandy, cond.
- *Columbia MQ 614. 63 min. $7.95.

The recording here is uncommonly big, bold, and vivid—with some inevitable preechoes, though no suspicion of spill-over. Most listeners will revel in the vigorous performances, although to my ears it is only in the rare quieter passages that the Philadelphians (the woodwinds in particular) reveal their most characteristic plasticity. The hard-driven interpretations are much the same as those in Ormandy’s 1955-56 mono versions (except that the Offenbach-Rosenthal ballet is now slightly abbreviated), and undoubtedly will be just as popular—except among a minority which insists on less vehemence and more Gallic grace and subtlety in these works. For myself, I’ll still cling to the older, more genuinely zestful Fiedler Gaité Parisienne and to the more piquant Ansermet reading of some of the music for L’Arlesienne. The latter (London) tape, however, includes only six of the familiar suite pieces, whereas Ormandy gives us all eight.

**BRITTEN: Young Person’s Guide to the Orchestra, Op. 34**

†Saint-Saëns: Carnaval des animaux (verses by Ogden Nash)

Hugh Downs, narrator; Boston Pops Orchestra, Arthur Fiedler, cond.
- *RCA Victor FTC 2106. 43 min. $8.95.

Although the same coupling appeared on tape a little over a year ago in a fine Bernstein/Columbia reel, the present release well may be more appealing, in some respects at least, to adult listeners. In particular, its acoustically warm mono Dynagroove recording is even more gleamingly vivid and graphically stereogenic, and Fiedler’s performance of the Britten explorations of orchestral resources is superior to Bernstein’s both in precision and in gusto. I just wish it had been done without the spoken instrumental identifications (hardly necessary), but at least Hugh Downs’s commentary is informal and straightforward, even if it lacks the unique charm of young Master Chapin’s in the Columbia version. The Zooological fantasy is also brilliantly played, though the competitive performances, featuring youthful soloists, boasts quite unique if less authoritative appeals. The latter version is enhanced by Bernstein’s own spoken annotations, which to my mind stand up better than the now familiar Nash verses, even as delivered in Downs’s effective underplayed fashion. If one’s prime desires are infectious vitality and orchestral virtuosity—in the Britten work especially—the present reel is to be preferred by a narrow margin over its equally well-processed competitor.

**HANDEL: Samson**

Phyllis Curtin, soprano; Jan Peerce, tenor; et al.; University of Utah Symphony Chorale; Maurice Abravanel, cond.
- *Vanguard V1TZ 1683. Two reels: approx. 78 and 74 min. $19.95.

The ambivalent qualities of this release—the first 4-track Handel oratorio other than Messiah—really warrant two separate and seemingly contradictory reviews. The first would stress that Abravanel’s version is competently performed by Phyllis Curtin and Jan Peerce, plus a spirited chorus and well-trained orchestra. It is spaciously recorded in marked stereo and a reverberant acoustical ambiance, and produced in a first-rate tape processing.

An opposing review, however, would have to point out that what may please unspecialized listeners will not necessarily satisfy true Handelians. The latter can hardly accept the present stylistic approach (far more British Victorian than authentically baroque in character)—and still less Alexander Schreiner’s stodgy realizations of the harpsichord and organ continuo parts. The score too is dras-

*Continued on page 110*
Nowhere are the prime advantages of tape vis-à-vis discs demonstrated more convincingly than in the realm of large stage works. The reel form generally halves the turnover demands, enables whole acts or lengthy scenes to be heard without interruption, sustains better the drama's grip on one's imagination, and—perhaps best of all—permits innumerable replays without the risk of wear or quality deteriorations.

Such advantages have not been ignored by either manufacturers or collectors. Within a comparatively few years the taped opera and operetta catalogue has mushroomed to include, with relatively few duplications, some thirty more or less complete recordings, some thirty-nine highlight reels, plus about twenty-three heterogenous operatic aria and choral recitals.

Angel's current blockbuster release of no fewer than four complete operas may be hard on one's budget, but it is particularly welcome for its two tape firsts: the recent Saint-Saëns Samson et Dalila and the older but still standard Gounod Faust—the only version in stereo. It is also extremely valuable for providing, besides Faust, two other Victoria de los Angeles vehicles: Puccini's Madama Butterfly and Verdi's La Traviata.

The most musically novel and vividly recorded of these is the too seldom heard Saint-Saëns work (Angel ZC 3639, two reels: 85 and 35 min., $21.98) featuring Rita Gorr and Jon Vickers in the starring roles, Ernest Blanc as the High Priest, and with Anton Diakov doubling as Abimelech and the Old Hebrew. They all sing and act extremely well, even if the brilliantly musical Miss Gorr is perhaps too constrained to convey Dalilah's sensuality so arresting as a Matzenauer, say, once did. Yet the brightest star is conductor Georges Prêtre, under whom the René Druilos Chorus and Paris Opéra Orchestra surpass themselves in revitalizing a score notable for its sumptuous coloring and evocative dramatic power. Somewhat static on the stage, the work reveals its best qualities in stereo recording. This edition should prove a rewarding experience to almost any listener.

The need for a complete taping of the ever popular Faust (Angel ZC 3623, two reels: 65 and 53 min., $21.98), although its moderately stereophonic recording stands up well enough. Miss de los Angeles, as Violetta, is as vocally attractive as ever, of course, but her acting lacks genuine pathos; Carlo del Monte and Mario Sereni are competent but scarcely distinguished in the other leading roles; and Serafin's grip on the Rome Opera Chorus and Orchestra never seems entirely firm. The Sutherland/Pritchard London taping is preferable for its freedom from cuts; in all other respects my first choice remains the Moffo/Previtali version from RCA Victor.

The 1961 Angel Butterfly (now ZC 3604, two reels: 103 and 34 min., $21.98) has to face even sterner competition, especially from the acclaimed Price/Leinsdorf RCA Victor version, yet—as indicated by the excerpts reel of March 1963—it has distinctive merits of its own. The late Jussi Björling is easily the finest of taped Pinkertons; Miss de los Angeles is a heart-touching Butterfly, if scarcely as dramatic as Price or as vocally opulent as Tebaldi; and Santini leads the Rome Opera Chorus and Orchestra in a glowing if leisurely reading. The many sonic attractions are admirably preserved in this notably stereogenic and vibrant recording, and for good measure nearly all the prechecs heard in the earlier excerpts reel have been eliminated here.

I have saved the best for the last. Falstaff is likely to rank as the opera of the year—in the present RCA Victor tape first (FTC 8008, two reels: 30 and 85 min., $21.95) just as it did on the stage in the past Metropolitan season. The miraculous Miss de los Angeles as the臃肿 Falstaff: her voice is the very model of a modern major, but its robust vigor, lacks both full dramatic conviction and idiomatic French enunciation. Then, too, the Paris Opéra Chorus and Orchestra are a bit lethargic, although André Cluytens does succeed in arousing them to more spirited efforts before the close of the work. The stereo recording (which dates back to 1958, despite the Newly Recorded rubric carelessly left standing in the reproduction of the original jacket copy) now sounds a bit bottom-heavy, although in spaciousness and warmth it remains surprisingly effective. Except for some pre-echoes, the tape itself has been well processed and seems to have eliminated the occasional distortions some reviewers noted in the original disc edition. On the whole, then, this sole stereo Faust is by no means an unsatisfactory one.

I can say as much for the 1960 Traviata (now Angel ZC 3623, two reels: 65 and 53 min., $21.98), although its moderately stereophonic recording stands up well enough. Miss de los Angeles, as Violetta, is as vocally attractive as ever, of course, but her acting lacks genuine pathos; Carlo del Monte and Mario Sereni are competent but scarcely distinguished in the other leading roles; and Serafin's grip on the Rome Opera Chorus and Orchestra never seems entirely firm. The Sutherland/Pritchard London taping is preferable for its freedom from cuts; in all other respects my first choice remains the Moffo/Previtali version from RCA Victor.

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CIRCLE 29 ON READER-SERVICE CARD
THE TAPE DECK
Continued from page 107

tically cut. Indeed, the better one knows this magnificent music the more keenly one feels the inappropriateness of this old-fashioned though competent exposition. The present version can only be a faute-de-mieux stopgap—and with a warning that a fully satisfactory exploration of the Handel legacy will demand radically different musicalistic and interpretative approaches.

HAYDN: Symphony No. 103, in E flat ("Drum Roll")
†Mozart: Symphony No. 41, in C, K. 551 ("Jupiter")

Vienna Philharmonic Orchestra, Herbert von Karajan, cond.
• • LONDON LCL 80138. 58 min. $7.95.

American reviewers were less enthusiastic than their European colleagues about the stereo disc edition of this coupling, and although the tape transfer is excellently processed I am more tepid still in my own reactions. Despite the always admirable playing of the Vienna Philharmonic, Von Karajan's readings strike me as, if not actually methodical, at least de- cidedly lacking both in verve and a sense of the conductor's personal commitment. Nor am I impressed by the somewhat remote and opaque recording qualities, however warm they may be. This is a real pity where Haydn is concerned, for there is no other 4-track version of this engaging symphony (inexplicably, Van guard has never transferred its now out-of-print Wildlike 2-track taping). Fortunately there are several other fine Mozart Jupiters—in particular, a notable one by Jochum for Philips.

WAGNER: Orchestral Excerpts
Rienzi Overture; Der fliegende Hol länder Overture; Lohengrin Prelude (Act I); Siegfried Idyll.

Munich Philharmonic Orchestra, Hans Knappertsbusch, cond.
• • WESTMINSTER WTC 169. 49 min. $7.95.

Younger listeners, who apparently respond to Wagner only at his most dynamic, are likely to find Knappertsbusch's reading intolerably deliberate and introspective. It is older Wagnerians who will best relish the wealth of beautifully colored and contoured details in these richly expansive performances. They are recorded with fittingly substantial sonority too, and while all but one of the selections have been available before on 4-track tape, these versions have a special appeal for at least a limited audience. Other collectors may wish to keep this reel for its affectionately glowing reading of the Siegfried Idyll, which has been unavailable on tape, I believe, since Paray's 1958 2-track Mercury version went out of print.

REGINE CRESPIN: Operatic Recital
Régine Crespin, soprano; Orchestra of Covent Garden, Edward Downes, cond.
• • LONDON LOL 90076. 45 min. $7.95.

The reasons for Miss Crespin's swift rise to stellar ranking in the contemporary galaxy of sopranos are one and only evident in her first (major, at least) tape representation. She may be limited as yet in interpretative versatility, but she is already in assured command of a distinctive personality and—most impressively—a enchantingly lovely vocal resources. She sings beautifully in the Madame Butterfly "Un bel dì," Cavalleria rustica "Voi lo sapete," and Meistofele "L'alba notte," but with more dramatic conviction in the Otello "Willow Song" and Prayer. Giocondo "Suicidio," Traviata "Tacea la notte," and Ballo in ma schera "Morrò, ma prima." Downes' accom paniments follow along subserviently without much character of their own, but the rich, smoothly spread recording is in line with the event. Better by the luminous, floating tonal qualities of the soloist. Good tape processing, even though the wide dynamic range admits some slight tape-motional noise in the extremely low-level passages. No text is included.

ROGER VOISIN and JOHN RHEA: Music for Trumpet and Orchestra, Vol. 2

Roiger Voisin, John Rhea, trumpets; Or chestra, Kenneth Schermerhorn, cond.
• • KAPP KTL 49011. 41 min. $7.95.

A surprise for baroque trumpet fanciers, for the 1960 disc edition of this program was passed over in Kapp's earlier tape series and indeed seems currently out of print in the Schwann catalogue. Age has not clouded the still admirably bright and clean recording, although it may now seem slightly lacking in weight and depth: the ambience is that of an acoustically ideal chamber auditorium (the General Theological Seminary in New York City); and the tape processing is immaculate.

"Belafonte at the Greek Theatre."
Harry Belafonte; chorus and orch estra, Howard Roberts, cond. RCA Victor FTO 6004 (double-play), 74 min., $12.95.

I am impressed once again by Belafonte's ability to magnetize not only his im medi ate audience (this one in a Los Angeles outdoor amphitheatre, August 23, 1963) but his record listeners as well. This program is superb and exception ally well-varied entertainment, ranging through diverse folkish materials (topped by an irresistible "West Little Foot" and a haunting "Windin' Road") to a couple of romantic Broadway hits (Sail or Man and Try To Remember). But for me its most memorable moments are the amusing sleepless-kid sketches, "Why?" and the calypso finale, Zombie Jamboree, in which Belafonte establishes...
a truly fascinating rapport with the participating audience. The effectively stereotypical Dymagroove recording is notable for its vivid presence, and the long tape is flawlessly processed.

“Four Strong Winds.” Ian Tyson and Sylvia Flicker. Vanguard VTC 1681, 32 min., $7.95.

Ever since I read O. B. Brummell's November 1963 rave review of the disc edition of this program I've been looking forward to its appearance on tape—and it proves to be even better than I had anticipated. The two young Canadians are the real McCoy, disdaining all commercial embellishments and dilutions of their materials and revealing a versatile, sure command of a wide variety of national styles. Everything rings true—the bubbling native jungle song V'la ton vent, the somber British prison song Royal Canal, the stark pathos of the unaccompanied Greenwood Side (Child ballad No. 20, usually known as The Cr. Myths), and many others. Not the least of the attractions here are the vibrantly strummed sonorous accompaniments in which the soloists' guitars are augmented by another guitar and string bass; the pure stereogenic recording is over-all so supremely communicative, unmanipulated music making, Vanguard issues relatively few Folk releases, but this one ranks with those by Joan Baez as among the best in the whole recorded repertory.


Few recorded “battles of music” have been really satisfactory on records, even in stereo, but the present title is misleading: Heath's big band and Ros's Latin-American ensemble aren't so much pitted against each other here as stereogenically contrasted and combined. Thanks to Keating's highly imaginative yet seldom overfancy arrangements, each orchestra retains its individuality while still smoothly interweaving with the other. Markedly stereotic (Phase-4) and bril-lient recording further enhances the virtuosity of both groups, and there is a wealth of sonic felicities throughout. Especially effective are Keating's original Ted Meets Ed, Anything You Can Do, Malagueila, and The Coffee Song. A novel program!

“In Concert.” Lee Evans, piano, and His Orchestra. Command RT 858, 35 min., $7.95.

Command has allotted full orchestral backing to Evans, hitherto best known for his performances in night clubs, on broadcasts, and on several Capitol records. He is also given a free hand to exploit his distinctive gifts for both imaginative arrangements and often uncommonly bravura pianism. The program includes a two-track version, the way, doesn't refer to a live concert documentation, but to the character of the present performances—which are in refreshing contrast, indeed, to both the micing one-finger “cocktail hour” approach and the bombastic inflations of the so-called “concerto” style worked to death by most current pop pianists. There are deftly intricate passages, sparkling éclat, very few clichés, and an electrifying driving power in the best performances here: The Way You Look Tonight, Brother Can You Spare a Dime, Body and Soul, Thou Swell, and The Simple Joys of Maidenhood. For that matter, even the somewhat more conventional or mildly romanticized selections are notably more interesting than most of their kind. And, while Evans’s own pyrotechnics are the deservingly starred attractions, they are not the only ones: Lew Davies provides orchestral accompaniments less fancily scored and more musically substantial than those of most earlier Command spectacles; and the markedly stereotic, boldly clean yet warm recording is—to use an apt metaphor—better than the attempt at sensationalism—a thorough sonic delight both in this immaculately processed taping and its higher-level disc edition.

“Italia Mia.” Robertino; Orchestra, Otto Francker, cond. Kapp KTL 41072, 36 min. $7.95.

Robertino is clearly a master of conventional Italianate popular romanticism, displaying a minimum of the usual mannerisms (Largo della foca, I Ricordi di Chopin, Come le rose, etc.). He can also be engagingly jaunty in the livelier Vorrei ritornare a te, Liliana, and Regnella campagnola. The small-orchestra accompaniments are solely routine, but both they and the not too closely miked soloist are well recorded in a Danish Triolo master taping.

“Kismet.” Regina Resnik, Robert Merrill, et al.; Mike Sammes Chorus; Mantovani and His Orchestra. Lon-

don LPL 74073, 52 min., $7.95.

Like most admirers of the real Borodin, I have only a jaundiced view of the Wright-Forrest commercializations of some of his finest music in Kimer. Yet I can't deny that even the denatured tunes and scoring make for a captivatingly melodious and atmospheric musical show. Certainly those who can enjoy it without quibels never have been offered a more ably sung, lushly accompanied, or richly recorded version than the present one. London has spared nothing in making it a de luxe package: Resnik and Merrill are supported by a strong cast; Mantovani's orchestra is heard in its full tonal opulence; unexaggerated Phase 4 technology captures the pseudo-Oriental atmosphere to perfection; and the tape processing is admirably silent and free of prechços. Those who like this sort of thing can positively revel in it here.

“Quiet Nights.” Miles Davis, trumpet; orchestra, Gil Evans, cond. Columbia CQ 608, 27 min., $7.95.

The program title is apt enough for the best of these two impressionistic evocations (Summer Night, Song No. 2, and Once Upon a Sommertime), but conservative...
THE TAPE DECK

Continued from preceding page

listeners are likely to find the use of dissonance excessive, and Davis' own rhymepodic soliloquies sometimes pinched-toned and unemittingly lugubrious. Nevertheless, there are some fascinating moments in these experiments, and they promise more consistently successful realizations later; for the present, the imaginative intentions are more often suggested than fulfilled.


If what you've been looking for on tape is nearly an hour and a quarter of mellifluous mood music, Dr. Flexman's giant bottle of old reliable soothing syrup is the answer. Though large doses may cloy, it is good of its kind: an excellent choice of currently favorite melodies; simple but invariably tasteful arrangements; warmly sonorous string playing with piano-tinkle frosting and soulfully expressive, fat-toned sax and trumpet solos (by Charlie Ventura and Pee Wee Erwin respectively); and above all the most aura-ously seductive of pre-rock recording—to say nothing of immaculate tape processing. Not everyone can take so much rich sentiment and so little rhythmic variation, but for those who can, this reel is a real passport to Nirvana.


Doc's latest vehicle is by far his best; for its equable balance between ringingly lyrical and pyrotechnic solo playing; for the consistent ingenuity of the jazz-flavored, never too fancy arrangements; and for the first-rate orchestral support costarring Tony Mottola's guitar contributions. The markedly stereoscopic recording is glisteningly transparent. Among the best selections are Doc's own "Angostura," the jaunty "They Can't Take That Away from Me," and the charmingly pastoral "This Is All I Ask." For me, so musically and sonically rewarding a program is this is worth all the other pop trumpet recitals I've heard on records.
SOUND FOR YOUR SCREEN

Continued from page 53

Eumig Phonomatic, has a built-in synchro-

nizer: However, manual control is

required via the projector's rheostat

control for the frames-per-second rate.

Until very recently, the only real solu-

tion to all the tricky problems of movie

and sound synchronization was to use

professional equipment, generally costing

upwards of $2,000. Lately, we've been

hearing about forthcoming lower-priced

gear. For instance, the Sony people

reported are developing a tape recorder

—expected to cost about $500—that will

have a built-in serv system. From Brit-

aian comes word of an external synchro-
nizer—the Universal Synchrodek—that is

completely automatic, uses either stand-

ard or perforated 1/4-inch tape, and

works with any tape recorder teamed up

with movie projectors operating at 16, 18, or 24 frames per second. Another ex-

ternal synchronizer, from Germany, is

the Diachron Universal manufactured by

Telefunken. It places an inaudible cuing

signal on the recording tape for every

four movie frames on the film. These

impulses control the speed of the movie

projector. Although in its present form

the Diachron Universal won't work with

every projector, German manufacturers

are planning modifications to their ma-

chines which will permit its wider use.

Pending the availability of such equip-

ment, the only sure way for synchroniz-

ing sound and image for home movies is
to use a magnetic recording projector.

This is a sound movie projector that in-
corporates tape recorder principles. The
processed film must be striped with an
iron oxide coating similar to that used on sound-recording tape. Then, with the
film in the projector you make your
recording. The results can be played
back immediately, erased, or cor-
rected. The nonprofessional should be
warned, however, that making live voice
recordings to synchronize exactly with lip
movement in the film, or attempting di-
rect mixes of voice and music, can be
extremely difficult.

A few last words. Don't forget the
charms of simplicity—that imaginatively
chosen musical background can be re-
markably effective. Sound effects rec-
CORDINGS can also markedly enhance the
realism of your program. Among useful
discs currently available are "Home
Movie Sound Effects" (Audio Fidelity
DFS 7018) and "Background Music and
Sound Effects for Your Home Movies"
(Major Records MLP 1004). See the
Harrison catalogue for a list of pre-
recorded sound effects tapes—and of-
course if you own a battery-operated re-
corder you can make your own. In set-
ting up for your show, just have the
sound coming from the screen. If you
cannot place the tape recorder itself
there, use an external speaker under the
screen. And a final counsel: keep your
shows brief, no more than a half hour
or so. Remember that mark of show-
manship to keep your audience coming
back again and again.

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CIRCLE 17 ON READER-SERVICE CARD

August 1964

EMI accomplishes the impossible

We do it at $99.75

And at $69.75

NOW YOU CAN TAPE HIGHEST FIDELITY ANYWHERE!

WITH THE FREEMAN "660 SENIOR" PROFESSIONAL ULTRA-COMPACT TAPE RECORDER

At last! A technological breakthrough! Studio performance from a Portable! It's so simple to operate... professional results are automatic.

• Up to 2 hours play-record time per reel
• Self-contained batteries & AC power
• Digital index Counter
• Compact size only 8 1/2 lbs. in smart leather case with accessory compartment
• 3 speeds: 7 1/2, 33 1/3, 45 1/2 I.P.S.; Speed shift lever
• Automatic erase, tone control; Cue (Pause) Lever; Speed strobe
• Super-fast forward and rewind

For mail orders, write:
FREEMAN ELECTRONICS CORP.
729 No. Highland Ave., Los Angeles 38, Calif.

CIRCLE 35 ON READER-SERVICE CARD
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“The House of Low, Low Prices”

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CIRCLE 39 ON READER-SERVICE CARD

**WRITE FOR QUOTATION**

FACTORY SEALED CARTONS FRANCHISED DISTRIBUTOR QUICK SHIPMENT

**SOUND REPRODUCTION INC.**

34 New Street, Newark, N. J. (07102)
(201) Mitchell 2-6816

CIRCLE 69 ON READER-SERVICE CARD

114
Use this convenient
FREE READER SERVICE
to get Product Information FAST

No need to write a letter (or several letters if you happen to want information about several different products.) No need even for a postage stamp. Just follow the simple directions below and let our Reader's Service Department do the rest. It's the fast, easy way to get information about any products advertised—or mentioned editorially—in this issue of HIGH FIDELITY!

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2. Look up the Key Number to the left of the advertiser's name in the Advertising Index opposite. (The number also appears directly below each ad.) Circle this number on the card. Do this for each product in which you are interested.

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Postage will be paid by—

**high fidelity**

Post Office Box 600
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SUBSCRIPTION ORDER FORM

Yes, I want to take advantage of your offer of the next 12 months of HIGH FIDELITY for only $7.

☐ CHECK HERE IF YOU PREFER 36 MONTHS FOR $17
☐ PAYMENT ENCLOSED ☐ BILL ME

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"Can serve admirably to help you derive greater enjoyment from records or broadcasted programs. It covers almost every aspect of high fidelity reproduction with special emphasis on stereophonic equipment."

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FM Stereo in the Marketplace
Antennas for FM
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High Fidelity Servicing
Noise—the Uninvited Guest
—and many more!

FOR MORE THAN A DECADE . . .

. . . readers tell us, the most literate and informative writing on sound reproduction in the home has appeared in HIGH FIDELITY.

Now, for those who may have missed some of HIGH FIDELITY's top audio articles (plus a few from sister publications) and for those who requested they be preserved in a book, we have selected 31 of them for inclusion in the First High Fidelity Treasury.

It's not a "layman's guide" to high fidelity, but it tells you just about everything you need know for achieving good sound reproduction in your home.

Each piece was selected with these qualifications in mind: Will it help today's reader understand the principles of recording and reproduction, including stereo? Will it help the reader plan a new reproducing system to suit his needs at a price he is willing to pay? Will it help the reader get the most out of that system or his present system?

This illustrated flexible cover book of 132 pages, measuring 6 1/2 x 9 1/2 inches, will stimulate and inform anyone who has ever thought about owning his own "rig".

If audio perks up your interest—send in your order before we sell out. Payment with your order, please, to prevent bookkeeping expense. But satisfaction guaranteed or your money back!

Mail your order for TREASURY with $2.50 to Wyeth Press, a division of High Fidelity Magazine, Great Barrington, Mass. 01230.
NEW E-V
SONOCASTER®
Indoor/Outdoor
High Fidelity Speaker

At last an outdoor speaker with full-sized sound, yet so small and light it goes anywhere—connects to any portable radio, TV, console or component high-fidelity system!

Use the new E-V Sonocaster at the pool, on the patio, by the barbecue, or at your next beach party or picnic for the finest sound you've ever heard from any portable!

The Sonocaster boasts such true component quality features as an 8-inch die-cast speaker frame, high compliance core suspension, long-throw voice coil and efficient ceramic magnet. And everything is weatherproof—including the finish. No rusting, fading, or peeling—attractive Dune Beige color is molded into the unbreakable plastic housing forever!

It costs no more than $36.00 to add the new E-V Sonocaster to your outdoor living. Or use it the year-round in your recreation room. Set it down or hang it on its wall bracket, as you wish. Pick up a Sonocaster (or a pair for stereo) at your E-V hi-fi showroom today!

SPECIFICATIONS: Frequency Response, 70-13,000 cps; Impedance, 8 ohms; Peak Power Handling, 30 Watts; Dispersion, 120°; Dimensions, 16½ in. H, 17-in. W, 5½ in. D; Net Weight 8 lbs.

ELECTRO-VOICE, INC.
Dept. 844H, Buchanan, Michigan 49107

CIRCLE 34 ON READER-SERVICE CARD
Which one of these tuner dials lets you pre-tune with professionally-calibrated accuracy?

Sherwood's, of course


FREE $1.00 value Information Kit at your Sherwood Dealer.

Take this coupon to your Sherwood dealer and receive:
- Time-Saver Shopping Guide—detailed comparative specifications on components offered by major manufacturers.
- 64-page book, An Introduction to Hi-Fi & Stereo published by the Institute of High Fidelity.
- FM & FM Stereo Station Finder—listing current and proposed stations.
- Installation portfolio—a pictorial review of how many different component systems have been installed.
- Descriptive literature on Sherwood components.

If you prefer, send 25¢ in coin direct to Sherwood, together with your name and address. Your package will be sent by return mail.

Name
Street
City State Zip Code

Sherwood Electronic Laboratories, Inc., Dept. H-8
4300 North California Avenue, Chicago, Illinois 60618

Only Sherwood precisely graduates its FM tuning dial every 200 kilocycles—the minimum spacing between FM station channels. If, for example, the FM broadcast of your choice is being transmitted at 97.3 mc., you can visually pre-tune the Sherwood tuner dial to receive it with professionally-calibrated accuracy. Final zeroing-in of the FM station's carrier is merely a matter of referring to Sherwood's D'Arsonval Zero meter.

Precision tuning is but one of many superlative engineering reasons for buying Sherwood's new S-8000W FM stereo tuner/amplifier. Others include 80-watts of stereo music power, 1.8 μV. IHF sensitivity, 2.4 db. FM capture effect, only 1/3% distortion at 100% modulation new "powered" center channel for a mono speaker—ideal for extension speakers stereo headphone jack and separate speaker disabling switch.

Sherwood High Fidelity
STEREO RECEIVERS ■ TUNERS ■ AMPLIFIERS
STEREO INDICATOR LIGHTS ■ SPEAKER SYSTEMS

CIRCLE 72 ON READER-SERVICE CARD